



# The Rose Metal Press Field Guide to Writing Flash Fiction: Tips from Editors, Teachers, and Writers in the Field

By Tara L. Masih

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With its unprecedented gathering of 25 brief essays by experts in the field, *The Rose Metal Press Field Guide to Writing Flash Fiction* meets the growing need for a concise yet creative exploration of the re-emerging genre popularly known as flash fiction. The book's introduction provides, for the first time, a comprehensive history of the short short story, from its early roots and hitherto unknown early publications and appearances, to its current state and practice. This guide is a must for anyone in the field of short fiction who teaches, writes, and is interested in its genesis and practice.

Featuring essays by: Steve Almond, Rusty Barnes, Randall Brown, Mark Budman, Stace Budzko, Robert Olen Butler, Ron Carlson, Pamelyn Casto, Kim Chinquee, Stuart Dybek, Pia Z. Ehrhardt, Sherrie Flick, Vanessa Gebbie, Tom Hazuka, Nathan Leslie, Michael Martone, Julio Ortega, Pamela Painter, Jayne Anne Phillips, Jennifer Pieroni, Shouhua Qi, Bruce Holland Rogers, Robert Shapard, Deb Olin Unferth, Lex Williford

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## **The Rose Metal Press Field Guide to Writing Flash Fiction: Tips from Editors, Teachers, and Writers in the Field** By Tara L. Masih **Bibliography**

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### Editorial Review

#### From Publishers Weekly

Starred Review. Accessible enough for pleasure reading but instructive enough for the classroom, this volume brings together brief essays by 25 writers known for their talent in flash fiction, aka the "short short story," roughly defined as a tale "1-3 pages and 250-1,000 words" long. Along with personal musings on the genre, each author provides a prompt, and their own short piece to illustrate it. Editor and fiction writer Masih provides a remarkably thorough history of flash fiction, dating the phrase "short short story" to a 1926 issue of *Collier's Weekly*. Contributors include award-winning writer Jayne Anne Phillips, who writes that "one-page fiction should hang in the air of the mind like an image made of smoke"; Shouhua Qi shares her thoughts on the Chinese short short, which they also call a "Smoke-Long story," as in the time it takes to smoke a cigarette; and Vanessa Gebbie, who reminds us of Hemmingway's famous 6-word story: "For sale: baby shoes, never worn." Robert Olen Butler and Steve Almond discuss the difference between flash fiction and prose poetry, the former remarking that "fiction is the art form of human yearning"; Almond, meanwhile, chronicles his journey from bad poetry to good short stories. An expansive list of further reading rounds out this smart, fun, provocative guide to an increasingly popular form.

#### Review

A thoughtful and thought-provoking resource, casting fresh light on the practice of flash fiction. Each essay is a gem, encrusted with outstanding prompts and valuable exercises. Anyone who hopes to write (or teach) the very short fiction form needs to read this book. --Dinty W. Moore, editor of *The MAMMOTH Book of Minuscule Fiction*

There are many writing guides brought in on the wave of creative writing courses steadily multiplying across the globe. There are good ones and bad ones: the *Field Guide to Writing Flash Fiction* is definitely a good one; I would even say a very good one. It doesn't promise unparalleled success or anything else it can't deliver, but does provide real insight into how writers work in this medium doing by exactly what it says on the cover - providing guidance that gently leads the would-be flash writer along the path to making their own work truly shine. --Jacky Taylor, How Publishing *Really* Works, online July 27, 2009

#### About the Author

Tara L. Masih received a BA in English and a minor in sociology from C. W. Post College, and an MA in Writing and Publishing from Emerson College (where she taught freshman composition and grammar). As an in-house editor, she worked for Little, Brown's college division and Bedford Books of St. Martin's Press, and now freelances for companies such as Ballantine Books and Harvard University Press. Her writing has won awards, and several flash fiction chapbooks were published by The Feral Press. She is author of the story collection *Where the Dog Star Never Glows* (Press 53), editor of the award-winning *Chalk Circle: Intercultural Prizewinning Essays* (Wyatt-MacKenzie), and series editor of *The Best Small Fictions* (Queen's Ferry Press).

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**David Hernandez:**

This The Rose Metal Press Field Guide to Writing Flash Fiction: Tips from Editors, Teachers, and Writers in the Field book is simply not ordinary book, you have after that it the world is in your hands. The benefit you get by reading this book is usually information inside this reserve incredible fresh, you will get data which is getting deeper a person read a lot of information you will get. This kind of The Rose Metal Press Field Guide to Writing Flash Fiction: Tips from Editors, Teachers, and Writers in the Field without we understand teach the one who examining it become critical in thinking and analyzing. Don't possibly be worry The Rose Metal Press Field Guide to Writing Flash Fiction: Tips from Editors, Teachers, and Writers in the Field can bring when you are and not make your tote space or bookshelves' grow to be full because you can have it within your lovely laptop even telephone. This The Rose Metal Press Field Guide to Writing Flash Fiction: Tips from Editors, Teachers, and Writers in the Field having good arrangement in word as well as layout, so you will not experience uninterested in reading.

**David McMillian:**

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**Jimmie Houck:**

Are you kind of busy person, only have 10 or 15 minute in your day time to upgrading your mind talent or thinking skill also analytical thinking? Then you are having problem with the book when compared with can satisfy your limited time to read it because pretty much everything time you only find reserve that need more time to be examine. The Rose Metal Press Field Guide to Writing Flash Fiction: Tips from Editors, Teachers, and Writers in the Field can be your answer given it can be read by an individual who have those short extra time problems.

**James Henderson:**

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