

EN7041 Styles

[View Online](#)

[1]

B. Collins, Poetry 180: a turning back to poetry. New York: Random House Trade Paperbacks, 2003.

[2]

Hulse, Michael, Kennedy, David, and Morley, David, The new poetry. Newcastle upon Tyne: Bloodaxe Books, 1993.

[3]

D. Paterson and C. Simic, New British poetry. Saint Paul, Minn: Graywolf Press, 2004.

[4]

R. Lumsden, The best British poetry, 2011. London: Salt, 2011.

[5]

M. Ford and R. Lumsden, Eds, The best British poetry, 2014. London: Salt, 2014.

[6]

D. Attridge and T. Carper, Meter and Meaning: Introduction to Rhythm in Poetry. London: Taylor & Francis Ltd, 2002.

[7]

D. Attridge, *Poetic rhythm: an introduction*. Cambridge: Cambridge University Press, 1995.

[8]

R. L. Beum and K. Shapiro, *The prosody handbook*, Dover ed. Mineola, N.Y.: Dover Publications, 2006.

[9]

M. Strand and E. Boland, *The making of a poem: a Norton anthology of poetic forms*. New York, N.Y.: W. W. Norton, 2000.

[10]

Orthometry; The Art of Versification and the Technicalities of Poetry; With a New and Complete Rhyming Dictionary. Hardpress Publishing, 2013.

[11]

A. Preminger and T. V. F. Brogan, *The New Princeton Encyclopaedia of Poetry and Poetics*, Revised edition. New Jersey: Princeton University Press, 1993.

[12]

C. Brooks and R. P. Warren, *Understanding poetry*, 4th ed. New York: Holt, Rinehart and Winston, 1976.

[13]

S. Brownjohn, *The poet's craft: a handbook of rhyme, metre and verse*. London: Hodder & Stoughton, 2002.

[14]

A. Chisholm, *The craft of writing poetry*, [2nd ed., rev.Updated.], vol. Allison&Busby

writers' guides. London: Allison and Busby, 1997.

[15]

A. Corn, *The poem's heartbeat: a manual of prosody*. Port Townsend, Wash: Copper Canyon Press, 2008.

[16]

P. Dale, *An introduction to rhyme*, vol. *Agenda/Bellew poets on poetry*. London: Bellew, 1998.

[17]

C. O. Hartman, *Verse: an introduction to prosody*. Chichester, West Sussex: John Wiley & Sons Inc, 2015.

[18]

Poetry Handbook. Basingstoke: Palgrave Macmillan, 1992.

[19]

P. Roberts, *How poetry works*, 2nd ed. London: Penguin, 2000.

[20]

J. Fenton, *An introduction to English poetry*. London: Penguin, 2003.

[21]

A. Finch and K. Varnes, *An exaltation of forms: contemporary poets celebrate the diversity of their art*. Ann Arbor, Mich: University of Michigan Press, 2002.

[22]

G. S. Fraser, *Metre, rhyme and free verse*, vol. *The critical idiom*. London: Methuen, 1970.

[23]

S. Fry, *The ode less travelled: unlocking the poet within*. London: Arrow, 2007.

[24]

T. Furniss and M. Bath, *Reading poetry: an introduction*, 2nd ed. Harlow: Pearson Longman, 2007.

[25]

T. Furniss and M. Bath, *Reading poetry: an introduction*, 2nd ed. Harlow: Pearson Longman, 2007.

[26]

P. Fussell, *Poetic meter and poetic form*, Rev. ed. New York: Random House, 1979.

[27]

P. Hobsbaum, *Metre, Rhythm and Verse Form*. Routledge, 2011.

[28]

J. Hollander, *Rhyme's reason: a guide to English verse*, 3rd ed. New Haven: Yale Nota Bene/Yale University Press, 2001.

[29]

J. Hollander, *Rhyme's reason: a guide to English verse*, 4th ed. New Haven: Yale University Press, 2015. Available:

<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=3421476>

[30]

Hyland, Paul, *Getting into poetry: a readers' & writers' guide to the poetry scene*, 2nd ed., vol. Bloodaxe poetry handbooks. Newcastle upon Tyne: Bloodaxe, 1996.

[31]

J. Lennard, *The poetry handbook: a guide to reading poetry for pleasure and practical criticism*, 2nd ed. Oxford: Oxford University Press, 2005. Available: <https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=422650>

[32]

H. Aji, *A companion to poetic genre*. Chichester, England: Wiley-Blackwell, 2012. Available: <https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=4041678>

[33]

M. Oliver, *A poetry handbook*, 1st ed. San Diego: Harcourt Brace & Co, 1994.

[34]

R. Padgett, *The teachers and writers handbook of poetic forms*, 2nd ed. New York: Teachers & Writers Collaborative, 2000.

[35]

The Rose Metal Press field guide to prose poetry : contemporary poets in discussion and practice / edited by Gary L. McDowell and F. Daniel Rzicznek.

[36]

M. Rosen and J. Calder, *What is poetry?: the essential guide to reading & writing poems*. London: Walker Books, 2016.

[37]

Sansom, Peter, *Writing poems*, vol. Bloodaxe poetry handbooks. Tarsset, Newcastle upon

Tyne: Bloodaxe Books, 1994. Available:
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=869084>

[38]

F. Sampson, Poetry writing: the expert guide. London: Robert Hale, 2009.

[39]

B. Spurr, Studying poetry, 2nd ed. Houndmills, Basingstoke: Palgrave Macmillan, 2006.

[40]

D. Starkey, Poetry writing: theme and variations. Lincolnwood, Ill: NTC/Contemporary Pub. Group, 2000.

[41]

T. Steele, All the fun's in how you say a thing: an explanation of meter and versification. Athens: Ohio University Press, 1999.

[42]

L. M. Trawick and Cleveland State University. Poetry Center, World, self, poem: essays on contemporary poetry from the 'Jubilation of poets'. Kent, Ohio: Kent State University Press, 1990.

[43]

Book of Forms a Handbook of Poetics. Hawthorn: Penguin Books Australia, 1986.

[44]

R. Williams, The poetry toolkit: the essential guide to studying poetry, 2nd edition. London: Bloomsbury Academic, 2013.

[45]

R. Wolf, *Jump start: how to write from everyday life*. Oxford: Oxford University Press, 2001. Available:
<https://ebookcentral.proquest.com/lib/leicester/detail.action?pq-origsite=primo&docID=886606>

[46]

M. Atwood, *Negotiating with the dead: a writer on writing*. Cambridge: Cambridge University Press, 2002.

[47]

Baker, Barbara, *The way we write: interviews with award-winning writers*. London: Continuum, 2007.

[48]

Blythe, Will, *Why I write: thoughts on the craft of fiction*. Boston, MA.: Little, Brown, 1998.

[49]

W. Blythe, *Why I write: thoughts on the craft of fiction*. Boston, Mass: Little, Brown, 1998.

[50]

C. Brown and D. Paterson, *Don't Ask Me What I Mean: Modern Poets in Their Own Words*. London: Pan Macmillan, 2004.

[51]

Hemingway, Ernest and Phillips, Larry W., *Ernest Hemingway on writing*. New York: Simon & Schuster, 1999. Available:
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=5654602>

[52]

M. Hollis and W. N. Herbert, *Strong words: modern poets on modern poetry*. Tarsset: Bloodaxe, 2000. Available:
<https://www.vlebooks.com/vleweb/product/openreader?id=LeicesterU&isbn=9781780375564>

[53]

R. Hugo, *The triggering town: lectures and essays on poetry and writing*. New York: W. W. Norton, 2010.

[54]

S. Jackson, *Let me tell you*, vol. Penguin modern classics. UK: Penguin Books, 2016.

[55]

A. L. Kennedy, *On writing*. London: Vintage Books, 2014.

[56]

Lyons, Bonnie and Oliver, Bill, *Passion and craft: conversations with notable writers*. Urbana: University of Illinois Press, 1998.

[57]

C. E. May, *Short story theories*. [Athens]: Ohio University Press, 1976.

[58]

F. Prose, *Reading like a writer: a guide for people who love books and for those who want to write them*. London: Union, 2012. Available:
<https://www.vlebooks.com/vleweb/product/openreader?id=LeicesterU&acclId=8981756&isbn=9781908526144>

[59]

Poetry in the Blood : Essays on Poetry by Shoestring Poets. Shoestring Press, 2014.

[60]

H. Ivory and G. Szirtes, In their own words: contemporary poets on their poetry. Cromer, U.K.: Salt, 2012.

[61]

J. Taylor, Overheard: Stories to Read Aloud. Cambridge: Salt Publishing, 2012.

[62]

S. Townsend, The Adrian Mole diaries: The secret diary of Adrian Mole, aged 13 3/4, The growing pains of Adrian Mole. New York, N.Y.: Harper Perennial, 2010.

[63]

Vida, Vendela, The Believer book of writers talking to writers. San Francisco, Calif: Believer Books, 2005.

[64]

V. G. L. Monde, Novelist's Lexicon: Writers on the Words That Define Their Work. Columbia University Press, 2010. Available:
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=908325>

[65]

V. Anderson and D. Babington, The Broadview guide to writing, 5/e. Peterborough, Ont: Broadview Press, 2010.

[66]

Bell, Julia and Magrs, Paul, The creative writing coursebook: forty writers share advice and exercises for poetry and prose. London: Macmillan, 2001.

[67]

A. Bennett and N. Royle, *An introduction to literature, criticism and theory*, 4th ed. Harlow: Longman, 2009. Available:
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=1734006>

[68]

J. Birkett, *Word power: a guide to creative writing*, 3rd ed. London: A. & C. Black, 1998.

[69]

P. Boran, *Portable Creative Writing Workshop*, 4th ed. Dublin: Dedalus Press, 2013.

[70]

J. Casterton, *Creative writing: a practical guide*, 3rd ed. Basingstoke: Palgrave Macmillan, 2005. Available:
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=6234517>

[71]

A. Cowan, *The art of writing fiction*. Harlow: Longman, 2011.

[72]

S. Earnshaw, Ed., *The handbook of creative writing*, Second edition. Edinburgh: Edinburgh University Press, 2014. Available:
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=1698594>

[73]

N. Goldberg, *Writing down the bones: freeing the writer within*, Thirtieth anniversary edition. Boulder, Colorado: Shambala, 2016. Available:
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=6077451>

[74]

R. Graham, H. Leach, H. Newall, J. Armstrong, and J. Singleton, Eds, *The road to somewhere: a creative writing companion*, Second edition. Basingstoke, Hampshire: Palgrave Macmillan, 2014. Available:
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=4762743>

[75]

N. Greig, *Playwriting: A Practical Guide*. Taylor & Francis Group, 2004. Available:
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=199405>

[76]

A. Hoffmann, *Research for writers*, 7th ed. London: A. & C. Black, 2003.

[77]

S. B. Kaufman and J. C. Kaufman, *The psychology of creative writing*. Cambridge: Cambridge University Press, 2009. Available:
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=451934>

[78]

King, Stephen, *On writing: a memoir of the craft*, [New] ed. London: Hodder, 2012. Available:
<https://www.vlebooks.com/vleweb/product/openreader?id=LeicesterU&acId=8981756&isbn=9780743211536>

[79]

J. Newman, E. Cusick, and A. La Tourette, *The writer's workbook*, 2nd ed. London: Bloomsbury, 2004.

[80]

P. Mills, *Writing in Action: A Resource Book for Writers*. London: Taylor & Francis Ltd, 1995.

[81]

P. Mills, *The Routledge creative writing coursebook*. London: Routledge, 2006.

[82]

May, Steve, *Doing creative writing*. London: Routledge, 2007. Available:
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=325001>

[83]

M. Morrison, *Key concepts in creative writing, vol. Palgrave key concepts*. Basingstoke: Palgrave Macmillan, 2010.

[84]

D. Morley, *The Cambridge introduction to creative writing*. Cambridge: Cambridge University Press, 2007. Available:
<http://ezproxy.lib.le.ac.uk/login?url=https://www.cambridge.org/core/books/cambridge-introduction-to-creative-writing/94DB7C1D986DE62EBD86FE297CCD951C>

[85]

J. Singleton, *The creative writing workbook*. Basingstoke: Palgrave Macmillan, 2000.

[86]

W. Strunk and E. B. White, *The elements of style*, 4th ed. Boston, Mass: Allyn and Bacon, 2000. Available:
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=1889569>

[87]

Thompson, John B., *Merchants of culture: the publishing business in the twenty-first century*, 2nd ed. Cambridge: Polity, 2012. Available:
<http://ezproxy.lib.le.ac.uk/login?url=http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=956968>

[88]

Wandor, Michelene, *The author is not dead, merely somewhere else: creative writing reconceived*. Basingstoke: Palgrave Macmillan, 2008.

[89]

K. Wiltshire, *Writing for Theatre: Creative and Critical Approaches*. Basingstoke: Palgrave Macmillan, 2015. Available:
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=4764039>

[90]

Writers' and Artists' Yearbook 2020. Bloomsbury Publishing PLC. Available:
<http://ezproxy.lib.le.ac.uk/login?url=http://ebookcentral.proquest.com/lib/leicester/detail.action?docID=5808412>

[91]

L. R. Anderson, *Autobiography*, 2nd ed., vol. *The new critical idiom*. London: Routledge, 2011. Available:
<http://ezproxy.lib.le.ac.uk/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=346331>

[92]

J. Barnard, *Poker face*. London: Virago, 1996.

[93]

J. Barrington, *Writing the memoir*, 2nd ed. Portland, Or: Eighth Mountain Press, 2002. Available: <https://share.libbyapp.com/title/6342598#library-leicester>

[94]

G. Bataille, *The Bataille Reader*. Blackwell.

[95]

H. W. Bates, *Naturalist on the River Amazon*, 3rd Revised edition. Cambridge: Cambridge

University Press, 2009. Available:
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=3008552>

[96]

A. Thwaite, Edmund Gosse: a literary landscape. Stroud: Tempus, 2007.

[97]

A. Bennett and N. Royle, An introduction to literature, criticism and theory, 3rd ed. Harlow: Pearson Education, 2004.

[98]

S. J. Blackmore, Consciousness: a very short introduction, Second edition. Oxford: Oxford University Press, 2017.

[99]

J. Bogousslavsky and S. Dieguez, Literary medicine: brain disease and doctors in novels, theater, and film, vol. Frontiers of neurology and neuroscience. Basel: Karger, 2013.
Available:
<http://ezproxy.lib.le.ac.uk/login?url=http://ebookcentral.proquest.com/lib/leicester/detail.action?docID=3016574>

[100]

J. Bouilly, The book of beginnings and endings, 1st ed. Louisville, Ky: Sarabande Books, 2007.

[101]

J. Brainard, P. Auster, and R. Padgett, I Remember. London: Notting Hill Editions, 2013.

[102]

W. S. Burroughs, Naked Lunch, Ed. London: Penguin Books Ltd, 2015. Available:
<https://share.libbyapp.com/title/2055808#library-leicester>

[103]

W. Burroughs, *Blade Runner: A Movie*. Blue Wind.

[104]

C. Caruth, *Trauma*. Baltimore, MD: Johns Hopkins University Press, 1995.

[105]

C. Caruth, *Unclaimed Experience*. Baltimore, MD: Johns Hopkins University Press, 1996.

[106]

J. M. Coetzee and A. Kurtz, *The good story: exchanges on truth, fiction and psychotherapy*. London: Harvill Secker, 2015.

[107]

F. Crick, *The astonishing hypothesis: the scientific search for the soul*. London: Touchstone Books, 1994.

[108]

E. Makis and A. Cropper, *The accidental memoir*. London: 4th Estate, 2018.

[109]

S. Felman and D. Laub, *Testimony*. London: Taylor & Francis Ltd, 1992. Available: <https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=1486841>

[110]

S. Freud, 'The Uncanny'. Available: <http://web.mit.edu/allanmc/www/freud1.pdf>

[111]

J. Campbell and J. Harbord, *Temporalities: autobiography and everyday life*. Manchester: Manchester University Press, 2001.

[112]

G. T. Couser, *Memoir: an introduction*. New York: Oxford University Press, 2012. Available: <https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=829377>

[113]

R. Dahl, *Twits Limited Edition*. London: Vintage, 1990.

[114]

D. C. Dennett, *Consciousness Explained*. London: Penguin Books Ltd, 1992.

[115]

D. Eggers, *How We Are Hungry: Stories by Dave Eggers*. Vintage Books, 2007.

[116]

J. Epstein, *The Norton book of personal essays*. New York: W.W. Norton & Co, 1997.

[117]

A. W. Flaherty, *The Midnight Disease: The Drive to Write, Writer's Block, and the Creative Brain*. Boston: Houghton Mifflin, 2004.

[118]

S. Freud, M. Edmundson, and J. Reddick, *Beyond the Pleasure Principle: And Other Writings*. London: Penguin Books Ltd, 2003.

[119]

S. Freud and J. Strachey, *Beyond the Pleasure Principle*, 2nd Revised edition. London: Vintage, 1961.

[120]

S. Freud and A. Richards, *Case histories I: 'Dora' and 'Little Hans'*, vol. Pelican Freud library. Harmondsworth: Penguin Books, 1977.

[121]

S. Freud and A. Richards, *Case histories: 2: The 'rat man'; Schreber; the 'wolf man'; a case of female homosexuality*, vol. Penguin Freud library. Harmondsworth: Penguin, 1991.

[122]

S. Freud, 'Creative Writers and Day-dreaming', in *Jensen's Gradiva and Other Works: The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Vol. IX, Vintage, pp. 141–154.

[123]

S. Freud, J. Strachey, A. Tyson, and A. Richards, *The interpretation of dreams*, vol. The Penguin Freud library. London: Penguin, 1991.

[124]

S. Freud and J. Strachey, *Beyond the Pleasure Principle*, 2nd Revised edition. London: Vintage, 1961.

[125]

S. Freud, D. McIntock, and H. Haughton, *The uncanny*, vol. Modern classics. London: Penguin, 2003.

[126]

S. Freud, A. Dickson, and J. Strachey, *Art and literature: Jensen's Gradiva, Leonardo da Vinci and other works*, vol. The Pelican Freud library. Harmondsworth: Penguin Books, 1985.

[127]

S. Freud, 'The Uncanny'. Available: <http://web.mit.edu/allanmc/www/freud1.pdf>

[128]

R. Appignanesi, O. Zarate, and R. Appignanesi, *Introducing Freud*, [New ed.]. Thriplow: Icon, 2007. Available: <http://ebookcentral.proquest.com/lib/leicester/detail.action?docID=1678840>

[129]

A. Gellatly and O. Zarate, *Introducing Mind and Brain*, New edition. Duxford: Icon Books Ltd, 2005.

[130]

N. Goldberg, *Old friend from far away: the practice of writing memoir*, 1st Free Press paperback ed. New York: Free Press, 2009.

[131]

S. Greenfield, *The private life of the brain*. London: Penguin Books, 2001.

[132]

S. Greenfield, *A Day in the Life of the Brain*. London: Penguin Books Ltd, 2016.

[133]

M. Karr, *Art of Memoir*. New York: HarperCollins Publishers Inc, 2016.

[134]

R. L. Gregory and O. L. Zangwill, *The Oxford companion to the mind*, 2nd ed. Oxford: Oxford University Press, 2004.

[135]

J. Gross, *The new Oxford book of English prose*. Oxford: Oxford University Press, 1999.

[136]

L. Gutkind, H. F. Buck, and S. Orlan, *True Stories, Well Told: From the First 20 Years of Creative Nonfiction Magazine*. Portland: Fourth Chapter Books, 2014. Available: <http://ebookcentral.proquest.com/lib/leicester/detail.action?docID=3029421>

[137]

L. Gutkind, *You Can't Make This Stuff Up: The Complete Guide to Writing Creative Nonfiction--From Memoir to Literary Journalism and Everything in Between*. Da Capo Press, 2014.

[138]

M. Haddon, *The curious incident of the dog in the night-time*. London: Vintage, 2004.

[139]

P. Haining, *Great Irish Drinking Stories*. London: Souvenir Press Ltd, 2002.

[140]

M. Hanson, *Living with mother: right to the very end*. London: Virago, 2006.

[141]

M. Hirsch, *Family frames: photography, narrative, and postmemory*. Cambridge, Massachusetts: Harvard University Press, 2012.

[142]

K. Hodgkin, K. Hodgkin, and S. Radstone, *Contested pasts: the politics of memory*. London: Routledge, 2003. Available:
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=171352>

[143]

W. James, *Principles of Psychology*. 2012. Available:
<http://ebookcentral.proquest.com/lib/leicester/detail.action?docID=1894955>

[144]

L. Jobey, *Are we related?: the new Granta book of the family*. London: Granta, 2010.

[145]

M. I. C. Kenyon, *Please Hear What I'm Not Saying*. Createspace Independent Publishing Platform, 2018.

[146]

S. B. Kaufman and J. C. Kaufman, Eds, *The psychology of creative writing*. New York: Cambridge University Press, 2009. Available:
<http://ezproxy.lib.le.ac.uk/login?url=http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=304796>

[147]

S. King, *On writing: a memoir of the craft*, [New] ed. London: Hodder, 2012.

[148]

S. King, *The Shining*. Anchor Books, 2012.

[149]

D. LaCapra, *Writing History, Writing Trauma*. Baltimore, MD: Johns Hopkins University Press, 2000.

[150]

P. Larkin, *The less deceived: poems*. London: Marvell, 1977.

[151]

M. Lee-Houghton, *Beautiful Girls*. London: Penned in the Margins, 2013.

[152]

M. Lee-Houghton, *Sunshine*. London: Penned in the Margins, 2016.

[153]

A. Lees and J. Grauerholz, *Mentored by a madman: the William Burroughs experiment*. Honiton: Notting Hill Editions, 2016. Available:
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=5286610>

[154]

W. Lewis, *Men without Art*. Santa Rosa: David R. Godine Publisher Inc, 1987.

[155]

W. Lewis and B. Lafourcade, *The complete Wild body*. Santa Barbara, CA: Black Sparrow Press, 1982.

[156]

W. Lewis and W. Lewis, *The wild body: 'a soldier of humour' and other stories, with an introduction by Paul O'Keefe*. London: Penguin, 2004.

[157]

P. Lopate, *The Art of the Personal Essay: An Anthology from the Classical Era to the Present*. New York: Bantam Doubleday Dell Publishing Group Inc, 1995.

[158]

P. Lopate and Teachers & Writers Collaborative, *The Art of the personal essay: an anthology from the classical era to the present*. New York: Anchor Books, 1995.

[159]

D. Lodge, *Consciousness & the novel: connected essays*. London: Secker & Warburg, 2002.

[160]

J. Lucas, *Summer Nineteen Forty-Five*. London: Greenwich Exchange Ltd, 2017.

[161]

R. Luckhurst, *Trauma Question*. London: Taylor & Francis Ltd, 2008.

[162]

M. Maftai, *The fiction of autobiography: reading and writing identity*. New York: Bloomsbury Academic, 2013. Available:
<http://ezproxy.lib.le.ac.uk/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=602514>

[163]

K. Mansfield and A. K. Smith, *Selected stories*, New ed., vol. *Oxford world's classics*. Oxford: Oxford University Press, 2008.

[164]

A. Moore, *Missing*. London: Salt, 2018.

[165]

B. Morrison, *And When Did You Last See Your Father?* London: Granta Books, 2007.
Available: <https://share.libbyapp.com/title/591932#library-leicester>

[166]

J. Olney, *Metaphors of Self: The Meaning of Autobiography*. Princeton University Press, 1971.

[167]

J. Olney, Louisiana State University (Baton Rouge, La.), and International Symposium on Autobiography and Autobiography Studies, *Studies in autobiography*. New York: Oxford University Press, 1988.

[168]

J. Olney, *Autobiography: essays theoretical and critical*. Princeton: Princeton University Press, 1980.

[169]

B. D. Osborne, *Writing biography and autobiography*, vol. *Writing handbooks*. London: A. & C. Black, 2004.

[170]

O. Vartanian, A. S. Bristol, and J. C. Kaufman, *Neuroscience of creativity*. Cambridge, MA: MIT Press, 2013. Available:
<https://ebookcentral.proquest.com/lib/leicester/detail.action?pq-origsite=primo&docID=3339674>

[171]

D. Papineau and H. Selina, *Introducing consciousness*. London: Icon, 2010. Available:
<http://ebookcentral.proquest.com/lib/leicester/detail.action?docID=282208>

[172]

P. James, *Essay on the Shaking Palsy*. Hardpress Publishing, 2016.

[173]

C. Parry, *Other animals in twenty-first century fiction*, vol. *Palgrave studies in animals and literature*. Basingstoke: Palgrave Macmillan, 2017.

[174]

M. Porter, *Grief is the Thing with Feathers*. Faber & Faber, 2015.

[175]

N. Royle, *The uncanny*. Manchester: Manchester University Press, 2003.

[176]

R. Rymer, *Genie: a scientific tragedy*. London: Penguin, 1994.

[177]

O. Sacks, *The man who mistook his wife for a hat and other clinical tales*, 1st Touchstone ed. New York, NY: Simon & Schuster, 1998. Available:
<http://www.loc.gov/catdir/bios/simon051/98004723.html>

[178]

O. Sacks, *An Anthropologist on Mars*, New edition. London: Pan Macmillan, 1996.

[179]

O. W. Sacks, *Awakenings*, New ed. London: Picador, 2012.

[180]

O. Sacks, *On the Move: A Life*. Knopf Publishing Group, 2015.

[181]

O. Sacks, *The river of consciousness*. New York: Alfred A. Knopf, 2017.

[182]

O. Sacks, *Gratitud*. Anagrama, 2016.

[183]

O. Sacks, *Hallucinations*. S.I: Knopf Doubleday Publishing Group, 2012.

[184]

O. Sacks, 'The Man Who Mistook His Wife For a Hat', in *The Man Who Mistook His Wife For a Hat*, Picador, 2015, pp. 9–24.

[185]

O. Sacks, *Migraine*, Rev. ed. London: Picador, 1995.

[186]

M. DiBattista and E. O. Wittman, Eds, *The Cambridge companion to autobiography*, vol. Cambridge Companions to Literature. New York: Cambridge University Press, 2014.

Available:

<http://ezproxy.lib.le.ac.uk/login?url=http://www.cambridge.org/core/product/identifier/9781139235686/type/BOOK>

[187]

D. Sedaris, *Dress Your Family in Corduroy and Denim*. Little Brown and Company, 2014.

[188]

W. G. Sebald, *The rings of Saturn*. London: Vintage, 2002.

[189]

Lost and Found: Stories of Home by Leicestershire Writers. Leicester: Dahlia Publishing, 2016.

[190]

S. Silberman, *Neurotribes: The Legacy of Autism and How to Think Smarter About People Who Think Differently*. St Leonards: Allen & Unwin, 2015.

[191]

K. Slater, *Smart: A Mysterious Crime, a Different Detective.*, Unabridged. London: Pan Macmillan, 2015.

[192]

S. Sontag, *Illness as metaphor*. London: Allen Lane, 1979.

[193]

F. Spufford, *The child that books built*. London: Faber, 2002.

[194]

F. Spufford, *The child that books built*. London: Faber, 2002.

[195]

The End: Fifteen Endings to Fifteen Paintings. Norwich: Unthank Books, 2016.

[196]

J. Taylor, Kontakte and Other Stories. Howrah: Roman Books, 2014.

[197]

J. Taylor, Kontakte and other stories. London: Roman Books, 2013.

[198]

J. Taylor, Take me home: Parkinson's, my father, myself. London: Granta, 2007.

[199]

J. Taylor, Take Me Home: Parkinson's, My Father, Myself. London: Granta Books, 2007.

[200]

D. Walder, Literature in the Modern World. Oxford: Oxford University Press, 1998.

[201]

B. Yagoda, Memoir: a history. New York: Riverhead Books, 2009.

[202]

J. Epstein, 'Who Killed Poetry?'.

[203]

Dana Gioia, 'Can poetry matter? Poetry has vanished as a cultural force in America. If poets venture outside their confined world, they can work to make it essential once more', Atlantic, Available:
<http://go.galegroup.com/ps/i.do?&id=GALE|A10673242&v=2.1&u=leicester&it=r&p=EAIM&sw=w&authCount=1>

[204]

D. Gioia, *Can poetry matter?: essays on poetry and American culture*. St. Paul, Minn: Graywolf Press, 1992.

[205]

E. Wilson, 'Is Verse a Dying Technique?'.