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| SHS1604 | CREATIVE WRITING | L | T | P | CREDIT |
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**OBJECTIVE:**

1. To emphasise the importance of creativity in writing
2. To train students in specified types of creative writing
3. To bring out students' originality in writing

**LEARNER OUTCOMES:**

**Upon successful completion of the course, the student should:**

- Explore the distinctive features of creativity
- Act independently and write accordingly within academic institutions.
- Be generative to release fresh energy and to influence mind.
- Develop better appreciation of the skills and conviction that the creative act requires.
- Reflect the writing methodology with creativity
- Compose short stories and discover their own voice.

**UNIT 1: Understanding Creativity**

**(9Hrs)**

Features of creativity -Writing Imaginary Poems, Stories and Essays Visualization- Quick Writing- Interpreting Pictures- Writing poetry using metaphor, simile - Writing with Rhyme scheme

**UNIT 2: Be a Creative writer**

**(9Hrs)**

Various Kinds of Writing-Genres - Tools and Techniques - Using video clippings as creative writing resources-Writing Drama - Dialogues – Story and Character Development .

**UNIT 3: Writing Skills**

**(9Hrs)**

Developing Imagination- Writing strategies: Description, narration, instructions, recommendations, comparison and contrast, cause and effect, definition, classification-Number of generative exercises

**UNIT 4: Imaginary Writing**

**(9Hrs)**

Writing Advertisements-for business- Taboo words in writing- writing autobiography- writing a short story- Writing about improbable conditions

**UNIT 5: Writing for media**

**(9Hrs)**

Political news - Sports – Health issues – Business enquiry- Educational- Local Problems and Solutions given by the Government-current issues

**TEXT BOOK : Organizing Creativity by Daniel Wessel**

**REFERENCE BOOKS:**

Writing Better English for ESL Learners, Second Edition Paperback –2009

Jordan, R. R. Academic Writing Course: Study Skills in English, 3rd edition (Essex: Pearson Education Ltd., 1999).  
Orient Longman.

On Writing: 10th Anniversary Edition: A Memoir of the Craft Paperback –2010 by Stephen King

On Writing Well, 30th Anniversary Edition: The Classic Guide to Writing Nonfiction Paperback –2006 by William Zinsser

The Bloomsbury Introduction to Creative Writing By: Tara Mokhtari- 2015

Eusebio Abad, Heidi Emily. "Creative Writing without the Pain of Grammar: A Sourcebook for CW 10."



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**SCHOOL OF SCIENCE AND HUMANITIES**

**DEPARTMENT OF ENGLISH**

**UNIT – I – Creative Writing – SHS1604**

## UNIT-1

### 1. FEATURES OF CREATIVITY

***Creativity is the ability and disposition to produce novelty. Children's play and high accomplishments in art, science, and technology are traditionally called creative, but any type of activity or product, whether ideational, physical, or social, can be creative.***

#### Characteristics Of Creativity

##### What is creativity?\_

- *Creative behaviors possessing an element of newness, novelty, and difference*
- *Creativity is an act, an idea, or product that changes an existing domain, or that transforms an existing domain into a new one.*



J. P. Guilford, well-known in research and writing on creativity, visualizes creative thinking as a subclass of thinking in general. Guilford and other educators distinguish between convergent and divergent thinking in the following way. Convergent thinking (the kind most frequently encountered in our schools) is aimed toward a single correct answer. Divergent thinking is inquiring, searching around, often leading to unconventional and unexpected answers (the kind which would probably not bring you a high grade on the usual school examination).

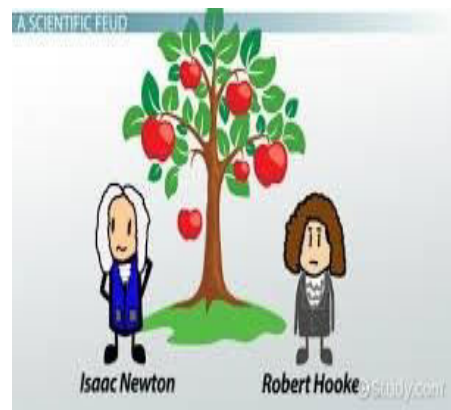
Hence, creativity has been associated with a wide range of behavioral and mental characteristics, including associations between semantically remote ideas and contexts, application of multiple perspectives, curiosity, flexibility in thought and action, rapid generation of multiple, qualitatively different solutions and answers to problems and questions, tolerance for ambiguity and uncertainty, and unusual uses of familiar objects.

Creativity allows us to stretch out minds, do new and exciting things, and engage ourselves in a way that takes us one step closer to reaching our full potential. The concept of creativity in the language classroom focuses on the features of creativity.

#### The four features of creativity

- Imaginative
- Purposeful
- Original
- Of value

Imagine you don't know what an apple is. It can be described as a “*round fruit with firm juicy flesh and green, red or yellow skin when ripe*”. This list of characteristic features would be a better starting point for building the concept of an apple with creative thinking.



## Imaginative

**Creative thinking is imaginative** as it brings about something that did not exist or was not known before, so it had to be imagined first. We can easily see this in art, but science and technology are also full of imagination. It could only be through imagination that Johann Gutenberg was able to combine the wine press and the coin punch to create his printing press.

When Galileo was in prison, he wrote about imaginary experiments he made in his head. Another example is Einstein, who – just to give one of the many possible examples – described the random movements of atoms before they could be seen in laboratories. He must have imagined them!

## Purposeful

The examples of scientific imagination above have already indicated that creative imagination is not daydreaming. **It has a purpose**, an objective, which can be a variety of things from surviving after your boat has sunk, through opening a bottle of wine without a corkscrew, to saving the life of cancer patients by finding a new treatment.

## Original

The third feature, originality, highlights that creativity **has individuality** built in it. It grows out of the individual as a plant grows out from a seed, and it is characteristic of the individual, too. The Nobel Prize winning physician, Albert Szent-Györgyi, who discovered vitamin-C, emphasizes this feature of creativity in his definition:

*"Discovery consists of looking at the same thing as everyone else and thinking something different."*

## Of value

The last feature, which says that the product or result has to be of value, adds the element of evaluation into creative thinking. When evaluating our creation, we need to see how it serves the purpose. Also, we may need to judge the purpose, the goal itself. Although the feature of value is a very important one, it is not a clear-cut category as different people are bound to find different things valuable to different degrees. What is of value for me may not be of value for you.



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**Techniques used in creative writing include:**

- Character development.
- Plot development.
- Vivid setting.

- Underlying theme.
- Point of view.
- Dialogue.
- Anecdotes.
- Metaphors and similes.

### **The purpose of creative writing**

While a news article can be entertaining, its main purpose is to present the facts. The purpose of creative writing is to both **entertain** and share human experience, like love or loss. Writers attempt to get at a truth about humanity through poetics and storytelling.

The **Creative Writing** Program, an integral part of the English department, recognizes the essential role of the literary arts in the life of our culture, and the **importance of creative writing** in helping our students to develop their own powers of expression, empathy and critical reading and thinking.

Creative writing is any writing that goes outside the bounds of normal professional, journalistic, academic, or technical forms of literature, typically identified by an emphasis on narrative craft, character development, and the use of literary tropes or with various traditions of poetry and poetics.

Writers attempt to get at a truth about humanity through poetics and storytelling. If you'd like to try your hand at creative writing, just keep in mind that whether you are trying to express a feeling or a thought, the first step is to use your imagination.

**Types of creative writing** include:

- Poetry
- Plays
- Movie and television scripts
- Fiction (novels, novellas, and short stories)
- Songs
- Speeches
- Memoirs
- Personal essay writing

## 2. WRITING IMAGINARY POEMS

Keep a creative writing practice by writing poems. While staring at a blank page you won't get the words flowing. Creative poetry writing will be helpful to you as an exercise to build your skills in descriptive writing and using metaphors. Most of these creative writing ideas are simple and open-ended. This allows you total creative freedom to write in your own unique style, tone, and voice.



Always love writing poetry. It's a really great emotional outlet, even when you can't articulate how you are feeling. There are certain ingredients that are important when writing a poem. There are so many types of poetry; you can do much more with the look, content and language of poetry than any other type of writing. Poetry offers an unbelievable amount of creative freedom, but people often run away from it. Poetry needn't be something to be scared of: with the right tools and the right direction, anyone can find a type of poetry for them.

### Ingredients to get started:

- The message of your poem is the most important part.
- The form and structure - length/shape of each stanza enhance the poem
- The perspective / point of view of your poem can dramatically change its meaning and impact on the reader.
- Voice is important in everything that you write
- Rhyme Scheme plays a major role to attract the readers
- Grammar is incredibly important in poetry
- Line breaks can be effectively used as an alternative to punctuation,
- Make sure you have a reason for omitting grammar in abstract poems
- Ensure that your poem naturally fits into or suits a particular rhythm

One creative way to explore thoughts and feelings is through the writing of poetry. Don't worry, this does not mean a person has to be a great poet or writer to have fun with this unique and ancient art form. The key is to be open, enjoy, explore, and look soulfully at one's deeper thoughts and feelings. Writing poetry can assist a person to focus thoughts, stop circular thinking, and begin to look at life from a different perspective.

## 1. Free Verse

Not to be mixed up with blank verse, free verse is poetic form/technique where the poet does not follow the conventions of any meter or rhyme. With free verse, there is no pattern until the poet creates one! Without set rules, you are free to decide where to break your poem into stanzas. You may arrange your poem in stanzas of **two** or more lines. You may break at each new thought, much like paragraphs.

### **Example:**

#### **Fog by Carl Sandburg**

The fog comes  
on little cat feet.  
It sits looking  
over harbor and city  
on silent haunches  
and then moves on.

## 2. Haiku

People love the Haiku. It's a 3 line poem generally where first and last lines have 5 syllables, and the middle has seven syllables. Haiku is a unique ancient Japanese style of writing that uses 17 syllables divided into 3 lines of 5, 7 and 5 syllables.

### **Example:**

River flows gently  
Water moves sand and rock  
Forgiveness begins

### **Haiku examples**

Here's another haiku poem written by a poetry student:

The last winter leaves  
Clinging to the black branches  
Explode into birds.



### **Characteristics of haiku**

The following are typical of haiku:

- A focus on nature.
- A "season word" such as "snow" which tells the reader what time of year it is.

- A division somewhere in the poem, which focuses first on one thing, than on another. The relationship between these two parts is sometimes surprising.
- Instead of saying how a scene makes him or her feel, the poet shows the details that caused that emotion. If the sight of an empty winter sky made the poet feel lonely, describing that sky can give the same feeling to the reader.

### How to write a haiku - try it!

You can use the pictures lower down on this page to give you ideas. In your haiku, try to use details related to the senses -- sight, hearing, touch, smell, or taste.

Or look out your window, and describe what you see. Try to "zoom in" on a small detail that contains the feeling of the larger scene.

Or follow the steps below to write a "surprise-ending haiku." This is based on an exercise from the poet Ron Patchett which is described in ***The Haiku Handbook*** by William J. Higginson:

- Write two lines about something beautiful in nature. You can use the pictures below to give you ideas. Don't worry about counting syllables yet.
- Write a third line that is a complete surprise, that is *about something completely different from* the first two lines.
- Look at the three lines together. Does the combination of these two seemingly unrelated parts suggest any surprising relationships? Does it give you any interesting ideas?
- Now rewrite the poem, using the 5-syllable, 7-syllable, 5-syllable format and experimenting with the new ideas or perspectives that have occurred to you.

### 3. Sonnet

There are various forms of sonnets, but the most popular tends to be the English or Shakespearean sonnet. It is a 14 line poem written in iambic pentameter. The poem will end in a rhyming couplet. There are much more to these of course, but this is the general definition. There is also the Italian or Petrarchan sonnet. The English sonnet seems to be the most attempted. There are different kinds of sonnets, but I'm going to talk about the Shakespearean sonnet, also called the English sonnet. The Shakespearean sonnet has fourteen lines in iambic pentameter that are divided into three groups of four lines and one group of two lines. The rhyme scheme looks like this: abab cdcd efef gg. I'll explain.

When a rhyme scheme is written in this way, each of the letters stands for one line. An "a" line rhymes with another "a" line, a "d" line rhymes with another "d" line, etc. So in a Shakespearean sonnet, the first line (a) rhymes with the third line (also called "a"). The second line (b) rhymes with the fourth line (also called "b"). The final two lines of the poem (gg) rhyme with each other.

Here's an example of a sonnet by Shakespeare written in this form. I'll mark each end rhyme with a letter:

*Not from the stars do I my judgement pluck, (a)*  
*And yet methinks I have astronomy, (b)*



*But not to tell of good, or evil luck, (a)*  
*Of plagues, of dearths, or seasons' quality,(b)*  
*Nor can I fortune to brief minutes tell; (c)*  
*Pointing to each his thunder, rain and wind, (d)*  
*Or say with princes if it shall go well (c)*  
*By oft predict that I in heaven find. (d)*  
*But from thine eyes my knowledge I derive, (e)*  
*And constant stars in them I read such art (f)*  
*As truth and beauty shall together thrive (e)*  
*If from thy self, to store thou wouldst convert: (f)*  
*Or else of thee this I prognosticate, (g)*  
*Thy end is truth's and beauty's doom and date. (g)*

You may notice that some of the rhymes are not exact. For example, "art" and "convert" have the same final sound, but the vowel sounds ("a" in art and "e" in convert) are different. This is an example of what is called off-rhyme, or slant-rhyme.

#### 4. Blank Verse

This is basically a poem written in iambic pentameter but it does not rhyme. It can follow other meter, but iambic pentameter is the most common by far.

##### How to write blank verse

Blank verse is unrhymed poetry written in a regular meter, usually *iambic pentameter*. Iambic pentameter is a rhythm that sounds like: bah-BAH bah-BAH bah-BAH bah-BAH bah-BAH.

An *iamb* is a rhythmic unit made of an unstressed syllable followed by a stressed one. An iamb has the rhythm bah-BAH, as in the words "forget," or "begin." Iambic pentameter is a line of poetry that consists of five iambs. Here are examples of two sentences written in iambic pentameter:

- Forget the car, I'll take the train to work.
- At school today, he caught a nasty cold.

Much of Shakespeare's dramatic work is written in blank verse. Here's an example, taken from Hamlet.

*Good now, sit down, and tell me, he that knows,*  
*Why this same strict and most observant watch*  
*So nightly toils the subject of the land,*  
*And why such daily cast of brazen cannon,*  
*And foreign mart for implements of war;*  
*Why such impress of shipwrights, whose sore task*

*Does not divide the Sunday from the week;  
What might be toward, that this sweaty haste  
Doth make the night joint-labourer with the day:  
Who is't that can inform me?*

### **Write your own blank verse.**

Below are some lines written in iambic pentameter that you can use in your own poem, if you want, to start you off or give you ideas.

- Last night I had a dream about a girl
- Before today I didn't know your name
- The leaves were dark against the glowing sky

### **5. Limerick**

A Limerick is at its core (and there is more to them) a 5 line poem that follows a strict meter and always has a AABBA rhyme scheme.

#### **What's a limerick?**

A limerick is a poetic form that can be particularly fun to read and to write. Limericks are often humorous, mean-spirited, or pornographic. I'll explain the form, and you can decide how down and dirty you want to get. Limericks consist of five lines. The rhyme scheme is aabba. In other words, Lines One, Two, and Five all rhyme with each other, and Lines Three and Four rhyme with each other (in some limericks, Lines One and Five end with the same word and rhyme with Line Two).

Here's an example of a classic limerick by Edward Lear, where the first and last lines rhyme:



*There was a Young Lady whose eyes,  
Were unique as to colour and size;  
When she opened them wide,  
People all turned aside,  
And started away in surprise.*

The typical rhythm of a limerick is like this:

bah-BAH bah-bah-BAH bah-bah-BAH bah-  
BAH bah-bah-BAH bah-bah-BAH bah-  
BAH bah-bah-BAH  
bah-BAH bah-bah-BAH  
bah-BAH bah-bah-BAH bah-bah-BAH

### How to write a limerick - poetry prompts

Ready to try some limericks of your own? Here are some first lines you can use to get you started if you want.

- He was an unusual boy
- There once was a very old dog
- A beautiful girl in my town
- There was a young woman whose head
- Two poets who couldn't agree

### 6. Tanka

Related in a sense to the Haiku, Tanka poem is basically a poem that has 5, 7, 5, 7, 7 for its lines. So it's basically a Haiku with 2 seven syllable lines added on to the end. The Tanka poem is very similar to haiku but Tanka poems have more syllables and it uses simile, metaphor and personification. There are five lines in a Tanka poem. Tanka poems are written about nature, seasons, love, sadness and other strong emotions. This form of poetry dates back almost 1200 years ago.

Masaoka Shiki was born in 1867 in the Ehime Prefecture in Japan. He was born to a samurai class family. His maternal grandfather was a Confucian scholar. Although Shiki was a major figure in the development of haiku poetry, he also wrote extensively on the reform of Tanka poetry.



Here's a sample of one of his poems:

The bucket's water  
poured out and gone,  
drop by drop  
dew drips like pearls  
from the autumn flowers.

### 7. Cinquain

At its very base this is simply a 5 line poem. So the Tanka above falls into this classification, but the most popular Cinquain that people want you to write when you say, Let's write a cinquain is generally in English that follows a rhyme scheme of ababb, abaab or abccb.

**Here are a few things to remember as you write:**

- Cinquain poems can be written about anything.
- They are five lines long.
- The syllable pattern is 2, 4, 6, 8, 2.

- Brainstorm ideas first.
- Count the syllables on your fingers.
- "Center" your poem on the page.
- Rhyme if you want to.
- Have fun!

## 8. Sestina

It's probably easier to write a sestina than it is to explain how to write one. So its a six stanza of six lines each with a triplet at the end. Each stanza has the same 6 words at the end of each line of the poem. So basically the words that end the lines fo the first stanza are rotated over and over again at the end of the lines of the next stanza. how to write a sestina. A sestina is a poem with 39 lines. The final words of the first six lines are repeated in the other lines, in a specific pattern. For an example of a sestina, look for Elizabeth Bishop's famous poem called just "Sestina." Sestinas can be very haunting to read. The same words keep coming back like echoes. And they are a lot of fun to write, like working out a puzzle.

## 9. ABC:

This type of poem strives to create emotion and images and consists of five lines. The first four lines are alphabetized and can begin with any letter but the fifth line is not restricted to the use of any letter.

## Examples

Changes, they are  
Dreadful, sometimes  
Exacting, occasionally  
Fun felt, at times  
Life changing and sustaining to the end

## 10. Acrostic

This is a simple poetry form, newer than the rest on this page. The Acrostic is basically a poem that uses the up and down letters of a poem to spell a word or phrase. So the first letter of each line could be pulled out to spell a word.

### How to write an acrostic poem

An acrostic poem is one where the first letters of the lines spell out a word or words if you read them vertically. For example, here is an acrostic poem by Edgar Allan Poe. You can see that if you read the first letters of the lines from top to bottom, they spell out the name "Elizabeth."

*Elizabeth it is in vain you say*  
*"Love not" — thou sayest it in so sweet a way:*  
*In vain those words from thee or L. E. L.*  
*Zantippe's talents had enforced so well:*  
*Ah! if that language from thy heart arise,*  
*Breathe it less gently forth — and veil thine eyes.*  
*Endymion, recollect, when Luna tried*  
*To cure his love — was cured of all beside —*  
*His folly — pride — and passion — for he died.*

Write your own acrostic poem.

Choose a word to be your poem's topic, and write it vertically, from top to bottom. Then turn each letter into a line of poetry about that topic.

#### Ideas:

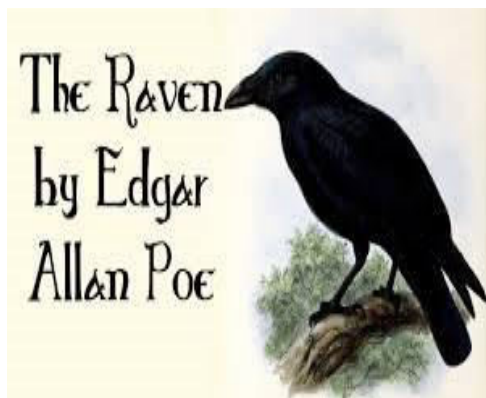
- Write an acrostic using your own name, or the name of someone you love.
- Write an acrostic about a month of the year, with the lines spelling out that month.

### 11. Narrative poem

A narrative poem is one that tells a story, true or imagined. It can have all of the elements of fiction, including:

- A *character* or characters. The main character may be the same or different from the *narrator*, the voice that tells the story.
- A *setting* - the place where the story happens.
- A *plot* - what happens in the story.
- *Dialogue* - conversations between the characters.

An example of a famous narrative poem is Edgar Allen Poe's *The Raven*. This poem is a kind of horror story. Here is the beginning of the poem:



#### The Raven

Once upon a midnight dreary, while I pondered, weak and weary,  
 Over many a quaint and curious volume of forgotten lore  
 While I nodded, nearly napping, suddenly there came a tapping,  
 As of some one gently rapping, rapping at my chamber door.  
 'Tis some visitor," I muttered, "tapping at my chamber door  
 Only this and nothing more."

Ah, distinctly I remember it was in the bleak December;  
And each separate dying ember wrought its ghost upon the floor.  
Eagerly I wished the morrow; — vainly I had sought to borrow  
From my books surcease of sorrow — sorrow for the lost Lenore  
For the rare and radiant maiden whom the angels name Lenore  
Nameless here for evermore.

And the silken, sad, uncertain rustling of each purple curtain  
Thrilled me — filled me with fantastic terrors never felt before;  
So that now, to still the beating of my heart, I stood repeating  
"Tis some visiter entreating entrance at my chamber door  
Some late visiter entreating entrance at my chamber door;  
This it is and nothing more."

Presently my soul grew stronger; hesitating then no longer,  
"Sir," said I, "or Madam, truly your forgiveness I implore;  
But the fact is I was napping, and so gently you came rapping,  
And so faintly you came tapping, tapping at my chamber door,  
That I scarce was sure I heard you" — here I opened wide the door...

The main character in this poem is a man who has lost a woman he loved named Lenore. This character is also the narrator or the speaker of the poem, so he tells his own story using the word "I." The setting of the poem is the man's room on a bleak December night. As the poem continues, a raven, a type of black bird, comes into the man's room, settles on top of the door frame, and refuses to leave. No matter what the man says, the bird answers with the word "Nevermore," and the meaning becomes more and more horrifying until the man sinks into despair. This is the plot of the poem's narrative.

## 12. Ballad

A ballad is a rhyming narrative poem written in a form that can be sung to music. Ballads most often use the rhyme scheme abcb. This means that in a group of four lines, the second line rhymes with the fourth one. The first and third line do not rhyme.

Here's part of a ballad by William Blake (1757-1827). I have written the letters a, b, and c to mark the end rhymes.

*The Maiden caught me in the Wild,(a)*  
*Where I was dancing merrily;(b)*  
*She put me into her Cabinet,(c)*  
*And Lockd me up with a golden key.(b)*

### Poem types - write a ballad!

Topic ideas:

- A time you fell in love at first sight... or thought you did.
- A car accident.
- A time you received bad news. Don't tell the reader how you felt about the news. Instead, show the details of the place and situation where you heard the news, doing this in a way that expresses your feelings. Think of how, in movies, the camera zooms in on objects to create a mood. See if you can do the same thing in the poem.

### Poem challenge:

Here are the last words for eight lines of a ballad. If you are up for a challenge, fill in the blanks however you like to create your own poem. (Hint: you can cheat and change some of the words below if that makes your poem better).

\_\_\_\_\_ whispering  
\_\_\_\_\_ mistake  
\_\_\_\_\_ branches  
\_\_\_\_\_ lake.  
\_\_\_\_\_ remember  
\_\_\_\_\_ veins  
\_\_\_\_\_ silvery  
\_\_\_\_\_ remains.

Write a poem about:

1. Night-time
2. A particular color
3. Being underwater
4. A person whose life you're curious about
5. Your mother's perfume
6. Falling asleep or waking up
7. Growing older
8. The feeling of getting lost in a book
9. Someone you admire
10. A bad dream
11. A ghost
12. Your city, town, or neighborhood
13. An important life choice you've made
14. Spring, summer, fall, or winter
15. Something most people see as ugly but which you see as beautiful

16. Jealousy
17. Becoming a parent
18. An event that changed you
19. A place you visited -- how you imagined it beforehand, and what it was actually like
20. The ocean
21. Forgetting
22. The speed of light
23. A voodoo doll
24. Reflections on a window
25. A newspaper headline



### 3. WRITING IMAGINARY STORIES

"We are all storytellers. We all live in a network of stories. There isn't a stronger connection between people than storytelling." Stories and an essential part is woven into the history of our times. Let us learn some basics about story writing.

#### **Story Writing**

A story is basically a narrating of real or imaginary events, involving real or imaginary people. A story needs to be represented in words necessarily. Even images or moving pictures (movies) can narrate a story. A story is generally designed to entertain, and/or send a message across.

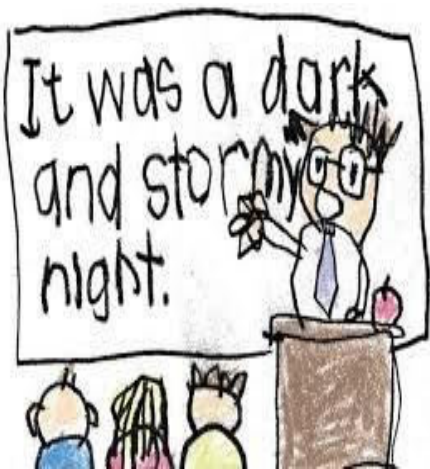
The length of a written story will depend on the format, whether it is a novel, novella, short story etc. The length of a story has no bearing to its quality. Take for example the famous writer Ernest Hemingway. He was once challenged that he could not write a story in six words. But he delivered his story: "For Sale: Baby shoes, never worn".



We will be focusing on the shorter format of the story and will take a look at the basic structure of the story, as well as some points to keep in mind.

#### **Structure/Format of a Story**

While there is no given format as such for story writing, there is a basic structure one can follow. It helps construct a story in an understandable manner and keeps the flow of the story.



**Beginning:** The beginning or the introduction of a story is of essential importance. This is the part where you can hook the reader and capture their attention. You must have come across some often used beginnings to stories like, "Once upon a time" or "A long time ago". However, you can get more creative and begin your story with intrigue.

**Character Introduction:** Your story will depend heavily on how well you write your characters. To develop your characters, you can use dialogues as well. But you want to keep the dialogues limited in the shorter format. Also, do not include unnecessary secondary characters, every character of the story must have a purpose.

- **Plot:** Here is where the actual narration of the story will happen. The events that occur or the description of the situation will be written in the plot. A plot must always have a conflict, which is the focus of any story.
- **Climax/Conclusion:** And this is where the story will come to its logical conclusion. If there is a plot twist, this is where you will include it. Always end your story in an interesting manner. Also, it is not necessary to give your story a definite ending. A cliffhanger is another effective tactic.



#### Points to be noted

- Make sure you give your story an exciting and appropriate title. A title is the first impression you made on the reader.
- Make sure that the facts you include in your story are accurate. You can take creative license while writing your story, but do not change universally accepted truths and facts.
- The story must flow fluently. If there is a series of events taking place, make sure the flow has some order. The reader must not be confused.
- Do not use very flowery language or overuse complicated words.

**Learn Story Writing:** Creative, imaginative and effective short story writing in English is no doubt an artful task that's why students are generally engrossed in with the questions like how to write a good and interesting short story plot, how to write a story plan, how to write a creative story and generally ask tips on how to write a good short story. Writing a good short story requires a lot of techniques and planning. Here is a mantra-creative writing help for you to get enriched in this art. These creative writing techniques will enable you to make your own short stories and become a great short story writer. Especially these are the tips of story writers for beginners. Even then I would like to say that writing skills are something that rises from the innermost fold of your heart.



#### How to Write a Story Step by Step

1. Remember that the whole literature is based on Illusion, Pleasure and Truth (IPT) Decide what feelings you want to arouse in the reader's mind.
2. The first paragraph should be catchy which attracts reader's interest with something unusual and unexpected. Don't insert too much of your own feelings but target the reader and let them think.
3. Always introduce lively and multi-faceted characters but remember to give them qualities according to your plot.
4. As a writer, you have to decide that who is going to narrate the story because the story is the one which has a narrator. It is much different from a novel.
5. Include some meaningful dialogues. Let your readers understand the personality of your characters and flow with them.
6. Set up the plot it is how you set up the situation, where the turning points of the story are, and what the characters do at the

end of the story. "A plot is a series of events deliberately arranged so as to reveal their dramatic, thematic, and emotional significance." –Jane Burroway

7. Create conflict and tense atmosphere. According to Janet Burroway- "Conflict is the fundamental element of fiction because in literature only trouble is interesting. It takes the trouble to turn the great themes of life into a story: birth, love, work, and death. "

8. Build a climax. The main character understands what hasn't been seen before, and realizes what must be done, or finally decides to do it.

9. Conclusion- The central character may win or may lose exposing the reality of society's reality.

### **The format of Story Writing**

**Beginning-** Interesting phrases like- "Adam was in a fix", "The day was departing", "The breeze was messaging his face", "Every morning I used to walk there but that day was different"

**Character Introduction-** A few dialogues can reveal the characters in a well way but remember to keep them limited otherwise the story will look like a one-act play.

**Plot-** Description of happenings in their best order.

**Conclusion-** End of the story

### **Solved Examples-**

**1. Write a story in about 150-200 words with the following beginning and give a suitable title to it.**

Rahul was alone at home. Suddenly the phone rang .....

#### **A Childhood Saved**

It had been over two hours waiting for the train. Ruhi was getting restless. Suddenly she noticed a child begging at the platform. He appeared to be a little, sweet boy who had a small bag on his shoulder. She noticed a book in his bag. Ruhi was eager to know where the child lived. There was still more than an hour left for her train to arrive. So, she got up and started following him. The boy moved out of the station and entered a slum nearby. He got into a house which appeared to be a very dirty and unhygienic place. There were other child beggars in the house who were in the age group of 5 — 12 years. They were thin and weak. They had money but nothing to eat. Just then, a burly man entered the house. The children became quiet. He asked them for the money that they had collected by begging. The poor children handed all the money they had to him. Ruhi understood that it was a racket of child beggars. She felt pity for those small children. She decided to inform the police. The police and an NGO 'Bachpan Bachao Andolan' soon reached the place. The man was perplexed on seeing the police. The police arrested him and the children were sent under the protection of the NGO from where they would be sent to their homes. Ruhi felt relieved and was appreciated by everyone. She was later rewarded by the government for her effort in rescuing the children.

**Exercises:**

**Read the given line and complete the story in 150-200 words. Give a suitable title to your story. (10)**

Last Sunday, I was watching TV. Suddenly I heard people shouting outside.....

Solution

**Write a story in about 150-200 words with the following beginning and give a suitable title to it. (10)**

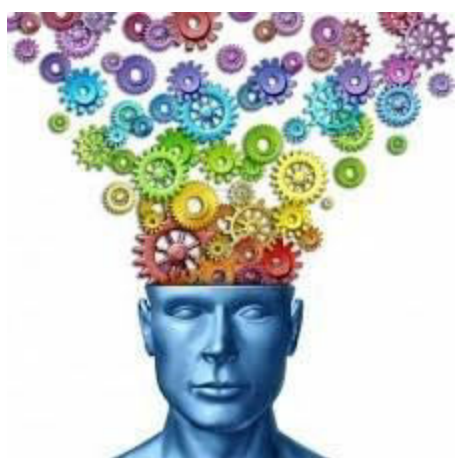
It was 6 o'clock in the evening and there was a lot of traffic on the road. Mohan was driving his way when suddenly two teenagers on bike overtook his car.

**Read the following prompt and weave a story an about 150 words. Provide a suitable title also.**

The moment Hari stepped down from the train he was greeted at the platform by the people of his small town. They had gathered there with garlands and a band.....

#### 4. WRITING IMAGINARY ESSAYS

Essays are usually divided into two basic types: creative and logical. Creative essays turn around imagination, artistic skills and ability to figure out situations which are far from reality. On the other hand, logical essays are very well structured and oftentimes deal with important topics by employing precise methodology. The main goal of creative essays is to make the reader enjoy them in an aesthetic sense. The aim of logical essays is to solve a definite problem. Hence, both types of essays require different skills, so you should be very well prepared and have some information on how to write an imaginative essay. Imaginative essays are easily written when you have the appropriate skills and experience. Think about the prompt and brainstorm some ideas. Usually, imaginative essays start with a hypothetical situation and ask you how you would respond to it. Come up with a few different ways you might respond, and how you think the situation would turn out depending on your response.



Pick the idea you like best and write it. Write what you would do, how other characters would react and how the situation would end up. Add sensory details. How do you feel? What do people and things around you look like? Add realistic conversation. Imagine actually interacting with the characters around you. Do you see eye to eye, or do you have different perspectives? Show it through your conversation. Add historical details. For example, if you are imagining the world in 100 years, you could look back on the end of the oil age, or the accomplishments of a future president. Add some personal change. The best characters are dynamic characters. Your character should see things differently or act differently by the end of the story. You can also show how

other characters change. For example, your character could start out headstrong and impulsive, get into some problems as a result of this trait, and learn to be more patient by the end of the story. In literature, this is called a "character arc."

Proofread your imaginative essay. Make sure that you use proper spelling and good grammar and punctuation. For an imaginative essay, you will not have to use formal language, but you will need to show your mastery of the mechanics of writing.

##### **How to write an imaginative essay**

##### **Choose the most extravagant imaginative essay topic**

If you have various options to choose, opt for writing on the "most extravagant" topic. The advantages are the following: first, your imaginative essay will be unique in a sense that there will not be another one to compare it with; and second, teachers welcome working on non-standard topics and also non-traditional approaches to the assignments they give.

##### **Start writing an imaginative essay when inspired**

Don't wait for too long; start writing when you have some inspiration. This will only be your first draft. Follow your internal feeling of aesthetics. Analysis and reflection are not proper methods for carrying out the task; you'd rather search for associations provoked by the topic/title. Let's say, your topic is "A day of the raindrop." What is your first association? Would you speak from first person, or will merely tell a narrative about the raindrop? What situation should be included in your essay? Where does it take place?

**Be original**

Be original - the situation you are describing could be fantastic, or at least not realistic. A raindrop could live as a human being (like the animals in the fairytales); but it can also have different experiences than ours (to meet aliens, for instance). Still, you should keep the balance between realism and fantasy: the most imaginative essay you could write is a surrealistic one, but it will probably make your instructor unsatisfied with your job.

**Avoid indirect speech in your imaginative essay**

Avoid using indirect speech in your imaginative essay. We advise you to describe the interaction between the characters of your imaginative essay through a narrative. This will help you save place; otherwise, you will write a long story that no one will read.

**Incorporate a message**

Incorporate a message in the imaginative essay. Literature is produced by human beings for human beings; thus, it should include some message, idea, thesis, and so forth. In your case, it is not necessary to have a clear message, but still it is good to write the essay while having a certain idea in mind.

**Use figures of speech**

Use metaphors, allegories, similes, and other figures of speech. Do not be too "simplistic" in the language employed in your imaginative essay. It is a common flaw of the most contemporary young authors to believe that the style of expression does not have influence on the reader's mind. On the contrary, the exquisite style always attracts more readers.

**Read aloud and revise**

Read aloud your imaginative essay to yourself. This will help you realize some incoherencies or vagueness in it. Revise the paper in order to have a better style and grammar. It is not recommended, however, to change the contents of the essay, as it may affect its quality.

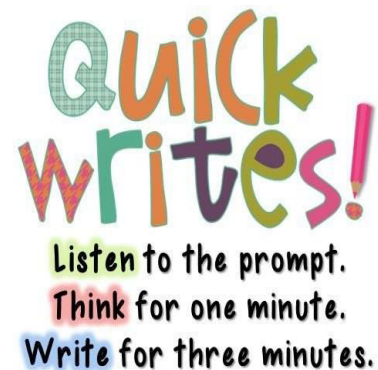
**Write an Imaginary essay on the following topics.**

- Meeting Famous People
- Playground Memory
- Traveling to India for the First Time
- My First Job
- Memorable Experience
- Near Death Experience

## 5. VISUALIZATION- QUICK WRITING

Quick writing is a short constructed response activity used to activate or assess students' knowledge on a particular topic (Fisher & Frey, 2008). Quick writes can be used at the beginning, middle, or end of a lesson and can serve a number of purposes such as supporting students' prior knowledge acquisition, recall, or summarization (Mason, Benedek-Wood, & Valasa, 2009). Also, quick writing is considered as a form of note taking that helps students to remember what they know and understand. It can also be used to help explore and clarify ideas. Students are given a short amount of time to give quick reactions, feelings, and ideas in response to prompts. The writing is for personal use and can be brief, informal, and incomplete. After writing, students can share ideas and new learning in pairs and/or groups. Quick writing benefits students who are not confident orally as they have time to think and writing enables them to share more easily in pair and group work. Students can also be encouraged to write in their first language.

An alternative form of quick writing is for students to choose their own topic to write about, and then they write as much as possible on the topic within a fixed time period (e.g. 10 minutes). This activity is repeated daily. Students add up the number of words they wrote and try to increase the number over words over time. This activity helps to improve writing fluency. Quick writes are most often used to develop fluency. In quick writes, students write rapidly and without stopping in response to literature and for other types of impromptu writing. Quick writes, provide students with a means of quickly representing their thinking.



Quick writes are brief, timed writing opportunities that require only 3-10 minutes to integrate writing and critical thinking practice into any discipline. First, determine how often you would like to use quick writes. The more often you use them, the more regular the practice and the faster you will see improvement in student writing. If possible, begin or end each class session with a quick write. It is unnecessary to collect every quick write or to grade quick writes at all. Spot checking is all that is needed. Begin with quick write sessions of three to five minutes followed by discussion, if time allows. Increase writing time as the term progresses or as the prompts become more complex.

### 1. Promoting personal connections

During their first week of college, students often feel uncomfortable and alone. As a first-week writing prompt, this quick write serves as an excellent small- or large-group discussion starter, helping students get to know their classmates. After the quick write, students should sit in small groups for discussion.

#### Example:

Write about your first week of the semester. Think about everything you have done this week – classes you attended, offices you visited, paperwork you completed, and people you met.

- What went particularly well?

- What challenges did you face?
- How did you work through any challenges?
- What surprises were there?
- What was your overall impression of the first week of the semester?
- What questions do you have?

## **2. Assessing student knowledge**

Quick writes are a good way to find out what students know before assigning a reading assignment. In this case, the reading was an article on bullying, and the goal of the quick write was not only to assess student knowledge but to pique interest in the article, which would be annotated, analyzed, and summarized for other activities in the class.

## **3. Summarizing reading**

Quick writes can be used to reinforce reading skills, such as summarizing. First, I asked students to read an article online. Students highlight unfamiliar words and make notes about passages that made an impression on them.

## **4. Promoting reflection**

Quick writes can be used to inspire students to reflect and write honestly about themselves. Self-reflection can increase students' self-awareness and help them make wiser choices. This prompt also encourages students to include specific, detailed information in their response, which is a skill they are working on in the writing class. I assigned this prompt after students completed the self-assessment in the On Course text book.

## **5. Encouraging critical thinking**

Students in many disciplines are asked to write speeches, essays, and research papers that require them to take a stand on an issue. Students must be able to make a claim and support their position clearly and logically. This quick write is one of the first steps in the process of writing a persuasive essay. Because thinking critically requires examining alternative points of view, at one class meeting I ask students to choose a statement with which to agree or disagree, and at the next class meeting I ask them to take the opposite point of view.

## **6. Making predictions, inferences, and hypotheses**

In a reading or science class, students are often asked to predict what might happen in a piece of literature, for example, or in an experiment. In a nursing or child development class, students might be asked to make a prediction about the likely outcome of a particular intervention.

Use quick writes to begin every class session. Students should bring a spiral notebook to every class and sit down and write. After a few class sessions, students become comfortable with this routine. Within a few weeks, students who began the semester afraid of writing or unsure that they have anything to write about are writing a page or more. Within four to six weeks, some students are writing two pages, and some do not want to stop writing when time is up. They will continue writing even as volunteers read from their work. Thus daily quick writes provide the opportunity for practice that students need to develop clarity and fluency as thinkers and writers.



### Quick Writing

1. What does the city sound like at night?
2. What is the coolest thing that can be found in nature?
3. How can you tell whether or not someone will be a good friend?
4. Write about a time when you told a lie that you shouldn't have.
5. Have you ever been embarrassed by something your family did? Why or why not?
6. Write about something you are excited to do when you get to college.
7. Do you ever feel like your moods change with the season? Why or why not?
8. What is the best thing you've ever tasted? Would you eat it every day if you could?
9. Write about a time when you felt like you could do anything.
10. In what ways have you changed over the past five years?
11. What is the most unusual thing you've ever seen?
12. What is your favorite thing about yourself? Why?
13. What memory from your childhood stands out most clearly in your mind?
14. Write about a time when you witnessed something unfair.
15. What is the nicest thing someone has ever done for you?

## 6. INTERPRETING PICTURES

### Images and Texts

Images aren't just pretty pictures. Like words, images can inform, persuade, and inspire. Authors craft words according to the rules of grammar. Similarly, visual artists follow principles of composition when constructing images. In both cases, texts and images are constructed by authors with intended messages and layers of meaning. Images display meaning in a way similar to how words convey ideas. Authors use the medium of language; artists use light and color to form a visual composition. In literature, rhetoric refers to the way authors craft words. When applied to the reading and comprehension of images, it's called visual rhetoric.

**THERE ARE NO  
FACTS, ONLY  
INTERPRETATIONS**

### Interpreting Meaning in Pictures

Even if you don't have any clues as to the context of a cartoon, you will likely be able to extrapolate its message from the visual composition. Political cartoons combine text within the image to help readers identify the symbolism: when a word or picture is meant to represent something else.

Here are some steps you can follow when beginning to interpret the meaning of a cartoon:

- Observe
- Identify the author
- Identify the intended message, i.e., social or political commentary
- Identify the intended audience
- Evaluate potential received meanings
- Identify the main idea

Finally, ask yourself, 'How does the image convey that message?' By doing so, readers will be able to identify aspects of the composition that bear significant meaning, and notice details that otherwise might have gone overlooked.

### Literary Devices in Visual Texts

You can tell the difference between implicit (hidden or insinuated) and explicit (clearly stated or obvious meaning) by first identifying the main idea in the cartoon. The cartoon makes its main idea explicit in the caption: Captions, or text added below or above a cartoon that comments on its content, makes the meaning of the cartoon even more explicit. Captions ask readers to draw connections between words and visuals.

### Captioning

Think up a title for each photograph or an appropriate sentence.

Speech bubbles (use cut-out bubbles)

Students put themselves into 'the shoes' of people in the picture. Imagine what they are saying to each other. Use clues from the picture to help imagine their conversation.

Thought bubbles (use cut-out bubbles)

Write thought balloons for people in the picture.

Think about what would they feel, smell, see, hear, and so on.

### **Comparing pictures**

Show two different pictures (the same site, separated by years, works very well).

Find 10 differences.

Find 10 similarities.

### **Discuss the similarities and differences.**

Give reasons.

Look at the picture

What happened next?

What happened just before?

Why do you think that?

### **Find something unusual in the picture**

What do you think it was used for? Why?

What name would you give this object? Why?

Choose a person in the picture

Describe what the person is doing.

Give them a name. Imagine what their life is like. Tell others in your group all about your character – for example, their age, marital status, living conditions, family life, and education. Describe what your character can ...

... see

... hear

... smell

in the picture.

### **Five Ws and one H**

Who? What? When? Where? Why? How?

The teacher can ask questions based on the five Ws and one H. Alternatively, ask the children to write questions for another group to answer.

Gathering information

### **Answer questions based on pictures.**

What is happening?

Where is it happening?

When is it happening?

Who is involved?

What seems important to these people?

How would you feel if you were suddenly placed in the picture?

How to describe and interpret pictures

### **Pointers for Picture Discussion**

1) Introduction

(i) Give a general overview of what the picture is about (WHERE + WHAT)

(ii) "This picture was probably taken at \_\_\_\_\_. It shows \_\_\_\_\_."

2) Description & Interpretation

(i) Be organised and systematic.

**Focus on the most important part of the picture first and move around the picture.**

(a) "The central focus of this picture is...."

(b) "In the foreground / middleground / background..."

(c) "On the left / right of the picture..."

(d) "In the top left corner / bottom right corner of the picture, a man..."

**(ii) Use a wide and suitable range of vocabulary.**

Age: infant, toddler, pre-school boy/girl, young boy/girl, teenage boy/girl, young man/woman, yuppie-looking man/lady, middle-aged man/woman, elderly man/woman

**Facial expressions**

Sad: insipid, sombre, glum, sullen, downcast

Lifeliness: animated, beaming, wide-eyed

Happy smiles: bel air, graceful, gleeful, smiling like a Cheshire cat

Shy smiles: coy, demure, pinched

Laughter: hearty, bubbly, hilarious, convulsing with glee

Briefly describe the clothes and hairstyle of the characters

**(iii) Interpretation of People**

What do the facial expression and body language of a character tell you about:

- a. how he is feeling or thinking?
- b. what he intends to do?
- c. his relationship with the others in the picture?

**(iv) Interpretation of Place and Objects**

What kind of place is this? Why are the people there?

What do the objects tell you about

- a. what had happened earlier?
- b. what is happening now?
- c. what will happen later?
- d. the weather and the time of the day?

**(v) Interpretation – Some useful structures**

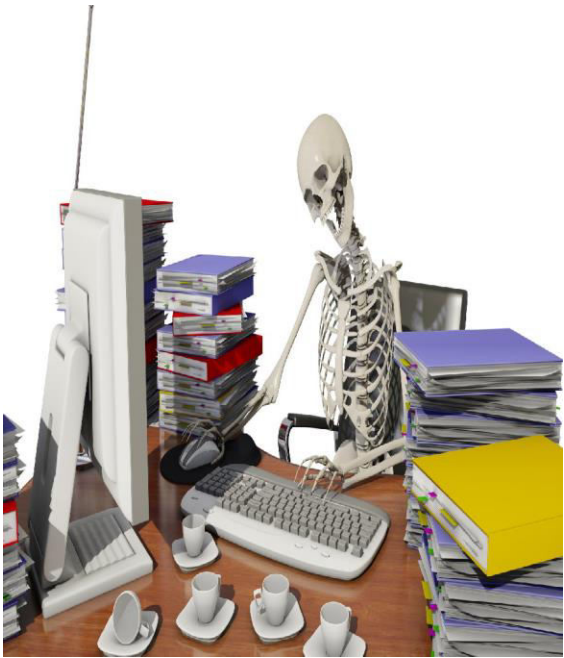
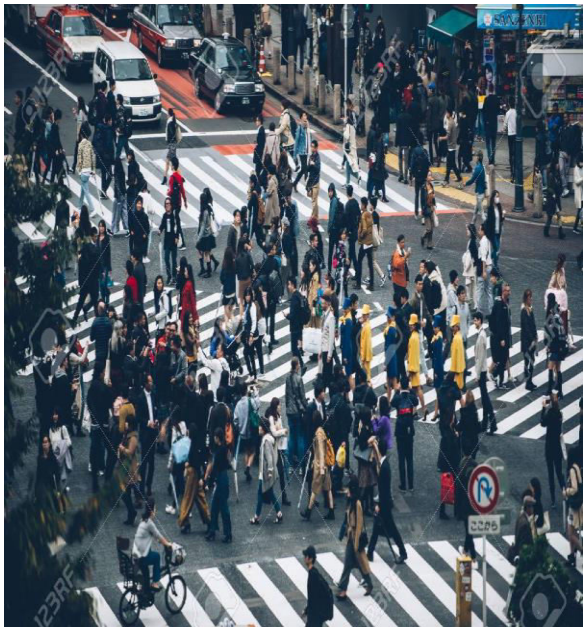
"From her facial expression, I can assume that..."

"From the wrappers on the floor, I can tell that..."

"I believe..."

"Perhaps this man is about to..."

Interpret the following pictures in 150 words. Give a suitable title.

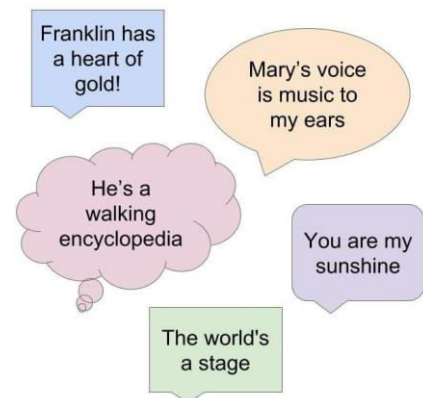


## 7. WRITING POETRY USING METAPHOR

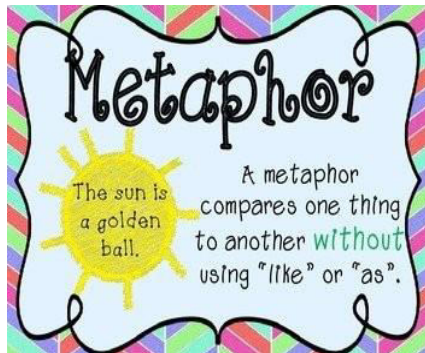
The use of metaphor in poetry is one of the most important aspects of poetic style that must be mastered. Metaphor can be described as figure of speech in which a thing is referred to as being something that it resembles. For example, a fierce person can be referred to as a tiger. Another example of a metaphor would be the description of a person who was uncommunicative as being as "silent as stone". The word stone is an image that is used to explain the intense silence of the person. In this way, metaphors are used in poetry to explain and elucidate emotions, feelings, relationships other elements that could not be described in ordinary language. Poets also use metaphor as a way of explaining or referring to something in a brief but effective way.

Metaphors are a great tool to use if you want to liven up your poetry, and make people really think more deeply about what you write. Check out these poems that make great use of metaphor, and keep reading to find out what exactly a metaphor is, and how to use one correctly.

- **What is a metaphor?** It is a word or phrase which refers to one object or concept, but is used in place of a different object or concept as an analogy in order to show that the two things are similar. It's really a lot less complicated than it sounds. Trust us.
- **No, it's not the same thing as a simile!** You might have heard of a simile, which is also the comparison of two unlike things in writing, but there is a slight difference. The easiest way to tell a simile apart from a metaphor is that similes use the words "like" or "as" to compare two things, and metaphors do not. For example, a simile could be "Her eyes shone as brightly as the sun" while a metaphor would be "Her eyes were sunshine."
- **When do I Use a Metaphor?** In poetry, metaphors are most often used when you want to compare two things so that the reader understands their similarity in an indirect way. You use exaggeration to say what you want without really saying what you mean. This makes the reader find the meaning for themselves.
- **Let's Break it Down:** Think of an object or idea that you'd like to write about, then brainstorm some other objects or ideas that are similar to it. Once you have the two, try to form a phrase which makes it clear that one is like the other. You're definitely familiar with some metaphors — you just might not have known what figure of speech they were. Ever heard of it raining cats and dogs, or have you met someone with a heart of stone? Yup, you've met a metaphor.
- **How to Create a Metaphor:** Take the sentence "I was drowning in the deep blue sea" as an example. Read literally and out of context, this means exactly what it says. However, in a poem, a writer might use this sentence to express sorrow. *Drowning* can be interpreted to mean *being overwhelmed*, or *struggling against something beyond our control*. The color blue is often used to symbolize sadness, and the ocean is salt water — just like tears. So "drowning in the deep blue sea" makes a popular metaphor for struggling against overwhelming sadness. Voila! A metaphor!



- **Extended Metaphors:** Sometimes poets choose to use one metaphor in the beginning of a poem, and elaborate on it as the poem unfolds. This is a good tactic to keep in mind, since too many different metaphors in one poem can get pretty confusing with all the different symbols and comparisons.
- **Power Poetry:** Now that you have the hang of metaphors, take them for a test run! Show off your newfound skills by posting your poems to Power Poetry.



Metaphors sound scary to some students. The definition for a metaphor is where two things are compared. They generally help understanding.

The definition sounds simple enough; however, students get metaphors and similes confused.

Metaphor examples:

- *Mary's eyes were sapphire jewels.*

This sounds so much better than *Mary's eyes were pretty*. They were actually so pretty that they were at the same level as an expensive jewel.

- *The ball was a rocket hurling towards its target.*

Again, this sounds better than saying that the ball was thrown fast. Rockets have an intended target and they move quickly and directly to the target.

### Literature examples:

Because poems are meant to impart complex images and feelings to a reader, metaphors often state comparisons more poignantly. Here are a few of the most famous metaphors ever used in poetry:

### The Sun Rising

Metaphysical poet **John Donne** was well known for his use of metaphors. In this famous work "The Sun Rising," the speaker tells the sun that nothing else is as important in the world as him and his lover.

*"She is all states, and all princes, I.*

*Nothing else is.*

*Princes do but play us; compared to this,*

*All honour's mimic, all wealth alchemy."*



### When I Have Fears

The romantic poet **John Keats** suffered great loss in his life. His father died in an accident and he lost his mother and brother to tuberculosis. When he began displaying signs of tuberculosis himself at 22, he wrote "When I Have Fears," a poem rich with metaphors concerning life and death.



*"Before high piled books, in character,  
Hold like rich garners the full-ripened grain."*

In the example above, Keats employs a double metaphor. Writing poetry is implicitly compared with reaping and sowing, and that reaping and sowing represents the emptiness of a life unfulfilled creatively.

**Keats'** metaphor extends throughout the poem, the image of books of poetry unwritten stacked on the shelves of the imagination leading to an inexorable conclusion:



*"On the shore  
Of the wide world I stand alone, and think  
Till Love and Fame to nothingness do sink."*

The end of his life is represented here as a shore where he stands and meditates until he forgets the sorrows of his too-short existence.

### Poetry Using Metaphor

This is a poem about skin color. This poem was inspired by the movie *The Help*. The main idea of the poem is how people look at people's skin color and judge them.

### Rose Painted

If I were a Rose painted black,  
would you cast me aside  
like blackened, burnt rice?  
Would my color tarnish my sweet smell?

If I were a Rose painted black,  
would the richness of my ebony petals  
make me unworthy  
of being called a Rose?

If I were a Rose painted white,  
would my ivory petals be worth more than silver?  
Would my sweet smell captivate  
a room welcomingly?

If I were just a Rose,  
sweet-smelling and vibrant  
and your mind was blind...  
would my color matter?





## 8. WRITING POETRY USING SIMILE

Similes and poetry are like seasoning in the food. They serve to enrich and add spice, create depth and emphasize elements, enhancing them through direct comparison with another element. As the word implies it relates to similarities..A simile is defined as a figure of speech that compares one thing to another in order to enhance it. It is identifiable by the use of the words 'Like' and 'As'. Similes are everywhere in all forms of verbal and written communication.

Here are some examples:

**The house looks like a mushroom.**



A simile is an easy way to compare two things without a lot of explanation, perfect for the spare language of a poem. You'll recognize examples of simile poems because they will include comparisons using the words "like" or "as."

Here is an example of a simile poem "Your Teeth" by Denise Rogers:

"Your teeth are like stars;  
They come out at night.  
They come back at dawn  
When they're ready to bite".

Simile poems aren't just about emotions. For example, an unknown author wrote this devotional simile poem to chocolate cake:

"Friends are like chocolate cake  
You can never have too many.  
Chocolate cake is like heaven -  
Always amazing you with each taste or feeling.  
Chocolate cake is like life with so many different pieces.  
Chocolate cake is like happiness, you can never get enough of it."



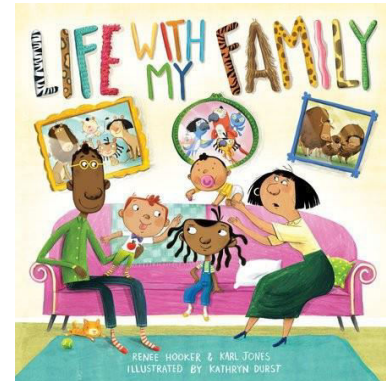
A simile poem, or in this case, a classic nursery rhyme, that everyone may know is Twinkle Twinkle:

"Twinkle, twinkle little star,  
How I wonder what you are  
Up above the world so high,  
Like a diamond in the sky."

### **My Family**

By Stacy Zeiger

My mom is like a fire.  
She's always warm, but sometimes she gets too hot.  
My brother is like a tornado.  
He always moves fast and spreads destruction wherever he goes.  
My sister is like a snowstorm.  
She's pretty to look at and icy at times, but with a little sunshine, that iciness melts.  
Together we are like a partly cloudy day.  
We have our moments of darkness and gloom, but the sun always peeks through.



### **Before the storm**

By Kelly Roper



The air was heavy like a wet towel that needed to be rung out,  
And the thunderheads began to rumble like an angry volcano.  
The wind stirred up in fury like a swarm of locusts suddenly taking flight,  
And then the heavens opened and drenched the thirsty earth.

### **The Old Man and the House Mouse**

By Kelly Roper

The little mouse scurried around the house  
Like a thief who snuck in one night.  
His munching and crunching made so much noise,  
The old man woke up and turned on the light.  
He went into the kitchen and saw the mouse  
Which gave him a terrible fright!  
The mouse squealed in surprise and ran away



Like a coward trying to avoid a fight.

The old man baited a mouse trap with cheese

Like a hunter going after big game.

Once that mouse munches this midnight snack,

He will never again be the same

### **The Basketball**

By Stacy Zeiger

The basketball is an airplane,

It flies down the court heading

Straight for the basket.

The basketball is like a heartbeat

Pounding rhythmically on the

Gymnasium floor.

The basketball is as smooth as butter

As it slides out of my hands and

Into the basket.



## 9. WRITING WITH RHYME SCHEME

Rhyme scheme is the pattern of rhyme that comes at the end of each verse or line in poetry. In other words, it is the structure of end words of a verse or line that a poet needs to create when writing a poem. Many poems are written in free verse style. Some other poems follow non-rhyming structures, paying attention only to the number of syllables. The Japanese genre of Haiku is a case in point. Thus, it shows that the poets write poems in a specific type of rhyme scheme or rhyming pattern. There are several types of rhyme schemes

### Function of Rhyme Scheme

Rhyme scheme is an integral part of the constitution of a poem, which includes meter, length of phrase, and rhythm. In fact, rhyme scheme, like other writing tools, is used to create balance and relieve tension, manage flow, create rhythm, and highlight important ideas. Its basic function is to form units of sound and suggest units of sense. It also communicates the idea in a more effective way.

### Internal rhymes and end rhymes

When the last word in a line of poetry rhymes with the last word in another line, this is called an *end rhyme*. Many traditional poetry forms use end rhymes.

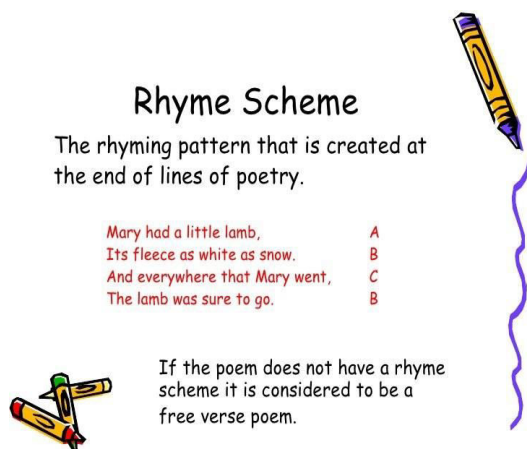
When words in the middle of a line of poetry rhyme with each other, this is called an *internal rhyme*. Below is part of a poem by **Samuel Taylor Coleridge**. Can you find the internal rhymes and end rhymes?

*The fair breeze **blew**, the white foam **flew**,  
The furrow followed **free**;  
We were the **first** that ever **burst**  
Into that silent **sea**.*

In this example, "blew"-*flew*," and "first"-*burst*" are internal rhymes. "Free" and "sea" are end rhymes.

### True rhymes and off-rhymes

"Smart" and "art"; "fellow" and "yellow"; "surgery" and "perjury" -- these are all examples of *true rhymes*, or *exact rhymes* because the final vowel and consonant sounds (or the final syllables in the longer words) are exact matches to the ear. "Fate" and "saint"; "work" and "spark"; are examples of *off-rhymes*, or *slant-rhymes*.



In each case, part of the sound matches exactly, but part of it doesn't. Off-rhymes use *assonance* and *consonance*: Assonance is a similarity between vowel sounds (the sounds made by your breath, written with the letters a,e,i,o,u, and sometimes y) "Sing," "lean", and "beet" are an example of assonance because they all have a similar "e" sound. Another example is "boat," "bone", and "mole," which all have a similar "o" sound.

Consonance is a similarity between consonant sounds (consonants are the letters that you pronounce with your lips or tongue, not with your breath: b,c,d,f,g,h,j,k,l,m,n,p,q,r,s,t,v,w,x,z and sometimes y). "Lake," "book", and "back" are an example of consonance because they all have the same "k" sounds, even though the vowel sounds in these words are different. When the same consonants are used at the beginning of the word (for example, the words "sing" and "sell"), that is called *alliteration*.

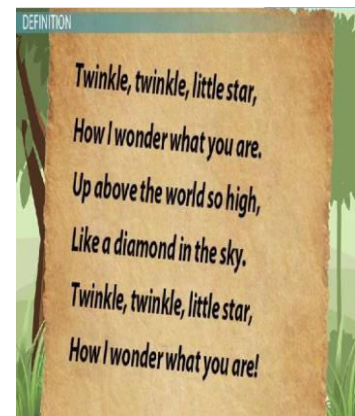
### Types of Rhyme

- **Perfect Rhyme:** The words are in complete aural correspondence. An example would be: Certain and Curtain.
- **Forced Rhyme:** An unnatural rhyme that forces a rhyme where it should not otherwise be.
- **Slant Rhyme:** The words are similar but lack perfect correspondence. Example: found and kind, grime and game.
- **Masculine Rhyme:** Has a single stressed syllable rhyme. Example: fight and tight, stove and trove.
- **Feminine Rhyme:** A stressed syllable rhyme followed by an unstressed syllable. Example: carrot and garret, sever and never.
- **Visual Rhyme:** A rhyme that only looks similar, but when spoken sounds different. Example: slaughter and laughter. This type of rhyme can be used more to make a visual pattern than to make a aural rhyme.

### Types of Rhyme Scheme

There are a number of rhyme schemes used in poetry; some of the most popular of which include:

- **Alternate rhyme:** It is also known as ABAB rhyme scheme, it rhymes as "ABAB CDCD EFEF GHGH."
- **Ballade:** It contains three stanzas with the rhyme scheme of "ABABBCBC" followed by "BCBC."
- **Monorhyme:** It is a poem in which every line uses the same rhyme scheme.
- **Couplet:** It contains two-line stanzas with the "AA" rhyme scheme, which often appears as "AA BB CC and DD..."
- **Triplet:** It often repeats like a couplet, uses rhyme scheme of "AAA."
- **Enclosed rhyme:** It uses rhyme scheme of "ABBA"
- **Terza rima rhyme scheme:** It uses tercets, three lines stanzas. Its interlocking pattern on end words follows: ABA BCB CDC DED and so on.
- **Keats Odes rhyme scheme:** In his famous odes, Keats has used a specific rhyme scheme, which is "ABABCDECDE."
- **Limerick:** A poem uses five lines with a rhyme scheme of "AABBA."



## Why Do Writers Use Rhyme Schemes?

Poets use rhyme schemes for many of the same reasons they use rhyme: because it makes language sound more beautiful and thoughtfully-composed, like music. In the majority of rhyme schemes, rhymes repeat at regular intervals, dramatically increasing both the rhythm and musicality of poetry and in the process making the poem more pleasant to listen to, easier to understand, and more memorable. Poets also choose specific rhyme schemes for different purposes. For instance, rhyme schemes in which rhymes are coupled (AABB) or in which they alternate (ABAB) tend to feel highly predictable and repetitive, which makes them well-suited to children's books and songs. However, after a while these rhyme schemes can start to seem a bit simplistic and tiresome. For that reason, poets who consider their work to be more literary or complex might choose to write in a poetic form that uses a more elaborate rhyme scheme (such as the sestina), both as a way of challenging themselves, and as a way of using rhyme more subtly in their work.

## How to Write?

- Decide on a pattern of rhyme.
- Write a first line that works meaningfully.
- Make a list of words that rhyme with the last word of the first line.
- Write a second line.
- Write a third line either to rhyme with the first line or the second line, depending on your rhyme scheme.
- Continue writing lines, rhyming them according to the rhyme scheme you chose.
- Aim to write lines that rhyme first, then revise the lines to make grammatical sense if necessary.
- Keep in mind that the end of the line does not have to be the end of a sentence.

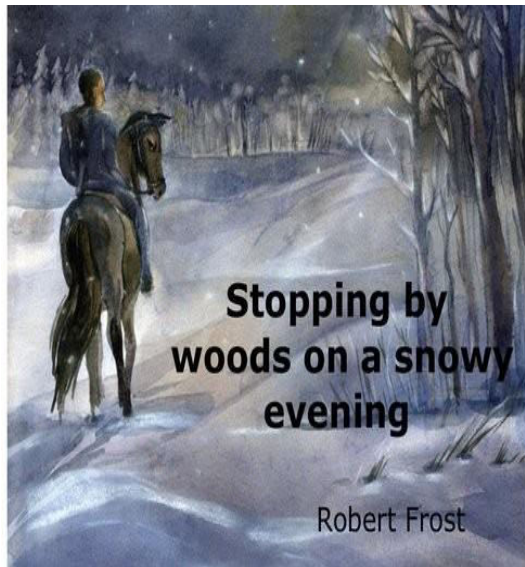
## Gerard Manley Hopkins: *The Candle Indoors*

SOME candle clear burns somewhere I come by.  
I muse at how its being puts blissful back  
With yellowy moisture mild night's blear-all black,  
Or to-fro tender trambeams truckle at the eye.  
By that window what task what fingers ply,  
I plod wondering, a-wanting, just for lack  
Of answer the eagerer a-wanting Jessy or Jack  
There God to aggrandise, God to glorify.—  
Come you indoors, come home; your fading fire  
Mend first and vital candle in close heart's vault:  
You there are master, do your own desire;  
What hinders? Are you beam-blind, yet to a fault  
In a neighbour deft-handed? Are you that liar  
And, cast by conscience out, spendsavour salt?





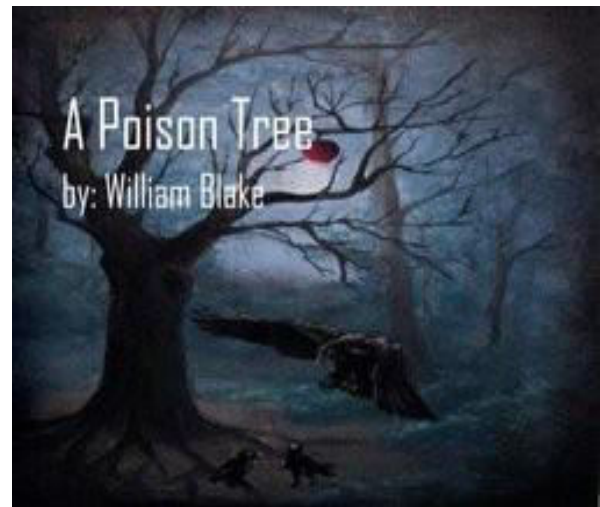
### Chain Rhyme in Frost's "Stopping by Woods on a Snowy Evening"



Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.  
  
My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.  
  
He gives his harness bells a shake  
To ask if there is some mistake.  
The only other sound's the sweep  
Of easy wind and downy flake.

### A Poison Tree (By William Blake)

|                                    |   |
|------------------------------------|---|
| I was angry with my friend:        | A |
| I told my wrath, my wrath did end. | A |
| I was angry with my foe:           | B |
| I told it not, my wrath did grow.  | B |
| And I watered it in fears          | C |
| Night and morning with my tears;   | C |
| And I sunned it with smiles,       | D |
| And with soft deceitful wiles.     | D |



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**SCHOOL OF SCIENCE AND HUMANITIES**

**DEPARTMENT OF ENGLISH**

**UNIT – II – Creative Writing – SHS1604**



## 1. Various Kinds of Writing

There are four main types of writing: expository, persuasive, narrative, and descriptive.

- Expository – Writing in which author's purpose is to inform or explain the subject to the reader.
- Persuasive – Writing that states the opinion of the writer and attempts to influence the reader.
- Narrative – Writing in which the author tells a story. The story could be fact or fiction.
- Descriptive – A type of expository writing that uses the five senses to paint a picture for the reader. This writing incorporates imagery and specific details.

### 1. Expository writing:

**Expository Writing** is one of the popular **writing** styles. This form of **writing** is used to inform, explain and describe a concept to the readers. In **expository writing**, paragraphs are organized in a lucid manner so as to give readers a thorough understanding of the topic..

#### Key Points:

Usually explains something in a process.

Is often equipped with facts and figures.

Is usually in a logical order and sequence.

#### Use Expository Writing in :

Textbook writing.

How-to articles.

Recipes.

News stories (not including opinion or editorial pieces).

Business, technical, or scientific writing.



#### Example:

This morning at 9am, a school bus collided with a car at the intersection of Jones and Heard streets. There were no injuries on the school bus, but medical personnel performed checks on each student and the driver before those students were transported to their schools. The driver of the car sustained slight, non-life-threatening injuries. He was transported to the local hospital. The accident is still under investigation at this time.

### 2. Descriptive writing

Descriptive writing's main purpose is to describe. It is a style of writing that focuses on describing a character, an event, or a place in great detail. It can be poetic when the author takes the time to be very specific in his or her descriptions.

**Key Points:**

It is often poetic in nature

It describes places, people, events, situations, or locations in a highly-detailed manner.

The author visualizes what he or she sees, hears, tastes, smells, and feels.

**Use Descriptive Writing in:**

Poetry

Journal or diary writing

Nature writing

Descriptive passages in fiction

**Example:**

Gregory is my beautiful gray Persian cat. He walks with pride and grace, performing a dance of disdain as he slowly lifts and lowers each paw with the delicacy of a ballet dancer. His pride, however, does not extend to his appearance, for he spends most of his time indoors watching television and growing fat. He enjoys TV commercials, especially those for Meow Mix and 9 Lives. His familiarity with cat food commercials has led him to reject generic brands of cat food in favor of only the most expensive brands. Gregory is as finicky about visitors as he is about what he eats, befriending some and repelling others. He may snuggle up against your ankle, begging to be petted, or he may imitate a skunk and stain your favorite trousers. Gregory does not do this to establish his territory, as many cat experts think, but to humiliate me because he is jealous of my friends. After my guests have fled, I look at the old fleabag snoozing and smiling to himself in front of the television set, and I have to forgive him for his obnoxious, but endearing, habits.

The writer here focuses less on the physical appearance of her pet than on the cat's habits and actions. Notice how many different descriptors go into just the sentence about how the cat walks: emotions of pride and disdain and the extended metaphor of the dancer, including the phrases the "dance of disdain," "grace," and "ballet dancer." When you want to portray something through the use of a metaphor, make sure you are consistent, that all the descriptors make sense with that one metaphor. Don't use two different metaphors to describe the same thing, because that makes the image you're trying to portray awkward and convoluted. The consistency adds emphasis and depth to the description.

**3. Persuasive writing**

Persuasive writing's main purpose is to convince. It contains the opinions and biases of the author. To convince others to agree with the author's point of view, persuasive writing contains justifications and reasons. It is often used in letters of complaint, advertisements or commercials, affiliate marketing pitches, cover letters, and newspaper opinion and editorial pieces. Persuasive writing can be found in Advertising Opinion and editorial pieces Reviews Job applications.

**Key Points:**

Persuasive writing is equipped with reasons, arguments, and justifications.

In persuasive writing, the author takes a stand and asks you to agree with his or her point of view.

It often asks for readers to do something about the situation (this is called a call-to-action).

**Use Persuasive Writing in:**

Opinion and editorial newspaper pieces.

Advertisements.

Reviews (of books, music, movie, restaurants, etc.).

Letter of recommendation.

Letter of complaint.

Cover letters

**Example:**

Many children now possess a mobile phone and they are fast becoming the latest fashion item. Children continue to use mobiles despite the obvious risk to their health. Mobile phones emit a dosage of radiation, which is harmful to the user and cause severe brain damage. Mobiles are useful, however. They enable parents to maintain contact with their children whenever they need to. There are also obvious benefits to their use in emergency situations. The recent rise in crimes associated with mobiles is a worrying trend: many of our children are under threat of violence merely by the possession of a phone. Parents should think carefully before purchasing a mobile phone for their child.

**4. Narrative writing**

Narrative writing's main purpose is to tell a story. The author will create different characters and tell you what happens to them (sometimes the author writes from the point of view of one of the characters—this is known as first person narration). Novels, short stories, novellas, poetry, and biographies can all fall in the narrative writing style. Simply, narrative writing answers the question: "What happened then?" All types of fiction (e.g., novels, short stories, novellas) Poetry Biographies Human interest stories Anecdotes

**Key Points:**

A person tells a story or event.

Has characters and dialogue.

Has definite and logical beginnings, intervals, and endings.

Often has situations like actions, motivational events, and disputes or conflicts with their eventual solutions.

**Example:****Learning to Sail**

It was three years ago. I had a paid leave and had nothing to do. The point is that I like to travel on my vacations, but that year I had no opportunity to do so. Besides, all my friends had to work, so I was on my own. I felt extremely bored. As far as sitting in front of my laptop the whole time was not an option, I started to search for some new experiences. Eventually, I found out about Sailing Association that gave an opportunity to sail like a professional to everyone. At first, it made me feel somewhat skeptical, but I still decided to give it a shot. I remember when I first came on board, the boat lurched. Surprisingly, I didn't feel scared. I got eager to find out what should I do to control it. I felt so excited given that I had never done anything connected with sailing before. None of my friends or relatives ever sailed.

**Exercises:**

**Identify which type of writing is being described.**

1. \_\_\_\_\_ A story about the time you got lost at Disneyland
2. \_\_\_\_\_ A web page telling how to create a web page
3. \_\_\_\_\_ The Harry Potter books
4. \_\_\_\_\_ A letter to the governor explaining why the tax increase is a bad idea
5. \_\_\_\_\_ Writing in which you record details of a trip taken
6. \_\_\_\_\_ An essay discussing a theme from Romeo and Juliet
7. \_\_\_\_\_ An article attempting to convince readers to boycott a store chain
8. \_\_\_\_\_ A poem about the sights and sounds of rainfall
9. \_\_\_\_\_ A paper about the horrible treatment of the people in Darfur
10. \_\_\_\_\_ The cover story in the morning newspaper
11. \_\_\_\_\_ A brochure advertising a luxury hotel and resort
12. \_\_\_\_\_ A paper discussing the after effects of a war

## 2. WRITING GENRES

Understanding genre in writing is the key to success. A literary genre is a category of literary composition. Genres may be determined by literary technique, tone, content, or even (as in the case of fiction) length. The distinctions between genres and categories are flexible and loosely defined, often with subgroups. Genre means a type of art, literature, or music characterized by a specific form, content, and style. For example, literature has four main genres: poetry, drama, fiction, and non-fiction.

### Major book genres include:

- Drama.
- Romance.
- Action / Adventure.
- Satire.
- Horror.
- Tragic comedy.
- Young adult fiction.
- Dystopia.



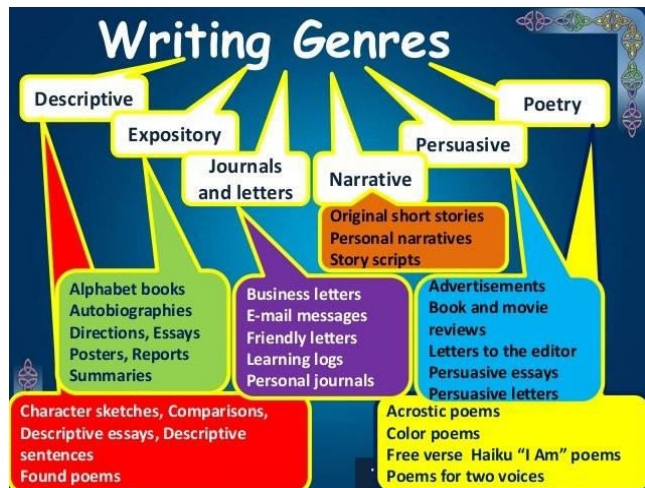
### Elements of Genre

- Characterization is one of the five elements of fiction, along with plot, setting, theme, and writing style. ...
- Setting is the locale and time of a story. ...
- Theme is what the author is trying to tell the reader.

Genre is used and defined in different ways depending on different social and cultural contexts. For writers, genre is often thought of as a system of labelling works designed to help publishers, booksellers and readers, rather than as a helpful construct to assist during the writing process. Yet by drawing on a sociolinguistic and applied linguistic application of genre, the importance of considering genre and using genre as a tool during the writing process becomes clear. Different genres are applicable in different social contexts and considering genre when writing enables writers to communicate their ideas in the clearest possible way. The boundaries of genres are constantly renegotiated in social interaction between writers and readers through texts, shifting to reflect changing social contexts. Through the decision to conform to or subvert genre conventions in their writing, writers contribute to these changing genre boundaries.

### Genre as a Tool for Writers

In recent years, genre has been considered more broadly in terms of the social contexts in which different genres apply (Bawarshi 2000; Chandler 2000; Halliday 1978; Johns et al. 2006). Genre as it is traditionally used in literature has been influenced by groundwork in applied linguistics developed by MAK Halliday through the 1970s and 1980s (Halliday 1978; Halliday & Hasan 1985). Halliday proposed a system, Systemic Functional Linguistics (SFL), for considering different text types within their social context in order to analyze why particular texts are structured in particular ways and how the social context affects the language used in those texts (Halliday 1978; Halliday & Hasan 1985). Thus, particular generic structures are common



to texts created to function within a specific social context. For example, the purpose of academic writing is to engage with other scholars in the field and for the writer to communicate their own original research and ideas. Therefore, academics should choose discipline-specific technical language, a formal tone and a set structure to compose such a text. If an academic then wished to write about their research in a media outlet for a non-expert, general readership, the choice of language and structure would be different because the purpose and the social context has changed (Rothman 2014). Halliday's work saw

genre start to be applied more broadly, from literature works to any type of text, including essays, obituaries, speeches and reports. This led to a shift away from focusing on the form of genre to focusing on the social function of genre. This perspective indicates that, in order for a writer to write, the writer needs to know the purpose of their work so that they choose appropriate linguistic and stylistic conventions in order to communicate their message in the clearest possible way (Halliday 1978; Halliday & Hasan 1985).

### Genre Fiction

- Plot/Narrative driven
- Formulaic
- Provides entertainment
- Happy/satisfying ending
- Straightforward prose
- Conventional life/current ideology
- Linear narrative that stays in present
- Wide range of readers
- Easy/fast to write
- Real life
- Characters have quirks/clever dialogue
- Focus on exterior life of character
- Reader watches plot unfold
- Accessible
- Climax often big – shootout, love scene
- Good writing

### Literary Fiction

- Character arc/Theme/Language driven
- Not formulaic

- Provides meaning and cultural value
- Unhappy/unclear ending
- Unique and fresh prose
- Darker truths/challenging ideology
- Non-linear narrative with flashbacks
- Specific readers
- Hard/long to write
- Real life
- Characters are fully fleshed out humans
- Focus on interior life of character
- Reader infers some of plot
- Less accessible
- Climax can be small – decision, realization
- Good writing

Five things to consider when starting a new screenplay:

**1. Your story idea may dictate your choice.**

What comes first, the genre or the concept? The first step to choosing between the screenplay genres is to find the one that best serves your original idea. Most scripts fail because the writers didn't choose the best genre to tell their story.

Each genre will take a story idea in radically different directions. If you choose the wrong genre, you might as well toss out that great idea of yours. Start by identifying the goal of your protagonist and see which genre that might best fit into.

**2. If you combine genres, make sure one of them is the primary one.**

Hooking the reader could be easier than you think if you take a genre and flip it on its side or blend genres. Many films made today are a combination of multiple genres. You'll find many action films also have a love story or a thriller element thrown in.

The reason to remain focused on a primary genre though is to be clear on your hero, his/her goal and the story beats. Then mix in the other genres where the fit in organically.

**3. Know the beats of the specific genre you are writing.**

Each film has story beats specific to their genre. Hitting those beats is often called "paying the dues." The audience knows the genres they love, so they'll feel cheated if the film they see doesn't meet their expectations.

#### 4. Take the genre and make it better.

While you want to give the story a familiar feel to please your audience, you also want to do more than just hit the standard beats. Push it farther. Keep asking, “What if...?” The best way to get noticed is to do what the industry calls, “the same, but different.” But do it better than just “different.” If you have a rescue scene, do it in a way we’ve never seen before on the screen.

#### 5. Write what you love, not what you think will sell.

Spending years figuring out how to write a comedy isn’t a good investment of your time if you simply aren’t funny. Your lack of comedic skills and passion for the genre will show. The best way to choose what film genres to focus on in your career is to be honest about your strengths and weaknesses. Romantic writing might fit your skills better than writing an action film. But only you can be the judge of what genre fits you best. Once you figure out which genre comes most naturally to you, get your head in the game and stay focused on being the best writer you can be!

#### Questions/Assignment Briefs/Rubric

Before you start writing, it is important to consider the broad purpose of your writing. The assignment question or rubric can often help you with this task. Once you have chosen the primary purpose of your writing, you can narrow that down to the genre family required.

| Primary Purpose                            | Genre Family  |
|--|---|
| Demonstrating Knowledge & Understanding    | Explanations<br>Exercises   |
| Developing Powers of Independent Reasoning | Essays<br>Critiques   |
| Building Research Skills                   | Literature Surveys<br>Methodology Recounts<br>Research Reports          |
| Preparing for Professional Practice        | Case Studies<br>Design Specifications<br>Problem Questions<br>Proposals |
| Writing for Oneself and Others             | Event Recounts<br>Public Engagement                                     |

|                         |  |
|-------------------------|--|
| Market Research Methods | 1. Explain the purposes of advertising research with reference to an example with which you are familiar.  |
| Market Research Methods | 2. Explain how the effectiveness of advertising can be assessed.   |
| Market Research Methods | 3. Describe how you would select an appropriate sample to assess the impact of television advertising for toys for children aged 5 – 10 over the Christmas period (late November – December) |
| Hospitality, Leisure &  | 4. On the 26th August, Bank holiday Monday, Mr. Lars Hanson has arranged to host a party to celebrate  |



|                      |  |
|----------------------|--|
| Tourism Management   | <p>his 25th wedding anniversary. The location is at his riverside house with the marquee erected on the lawn next to the river. He requires a three course luncheon with wine starting at 1pm. The guests will arrive from 11.30am and will leave around 3.30pm. He has contacted Peacock Catering and asked for a quote for the day including the following:</p> <ul style="list-style-type: none"> <li>• Hot canapés and drinks on arrival</li> <li>• A three course lunch menu including wine list</li> <li>• A selection of drinks including water and wine that will be available all day</li> <li>• The cutting and distribution of the wedding cake along with champagne for the speeches</li> <li>• A recommended table plan for the day</li> <li>• A list of all the china, glassware and equipment required for the day</li> <li>• The wording for the menu and wine list</li> </ul> |
| Food Sciences        | <p>5. Donna Spencer is a journalist and wants to write an article on obesity for a newspaper. She has the following questions:</p> <ul style="list-style-type: none"> <li>• Scientists are constantly saying that levels of obesity are increasing. What is the reason for this increase?</li> </ul>   |
| Accounting & Finance | 6. Using the accounts for Marks and Spencer plc and other information researched by you, write a report recommending whether or not to invest in Marks and Spencer plc.  |
| Economics            | 7. Explore the role of the small business sector in the UK economy and in your own country.  |
| Economics            | 8. What is the position of the UK Government on restrictive trade practices and how has recent legislation helped to achieve its aims?   |
| Economics            | 9. What are the main causes of the recent credit crisis and what measures have governments been adopting to try to solve the problems caused by it?  |
| Economics            | 10. What is the regional problem, and how has government policy attempted to alleviate this problem?   |
| Economics            | 11. How successful have international institutions been in promoting and achieving free trade?   |
| Economics            | 12. Discuss the relative merits of different exchange rate regimes and explain why your own country has chosen the regime it has.  |
| Business Strategy    | 13. Analyse the strategies used by the Apple Corporation to build and sustain competitive advantage. What are the strategic issues and options currently facing the organisation?  |
| Philosophy           | 14. Critically consider the "Method of Doubt" as a means of beginning philosophy.  |
| MBA                  | 15. Outline and analyse the problems confronting Medical Supplies Limited and offer recommendations for their resolution.  |
| Computer Science     | 16. Create an application which gives the user the ability to open and display an image, and to change the background colour of the form.  |
| Agriculture          | 17. For this assignment you should construct a model which demonstrates changes in woodland structure over time with an attention to the understory vegetation cover and factors affecting the rate of increase on the field and ground layer vegetation in order to take account of those factors in planning of woodland management.   |
| Linguistics          | 18. Describe the patterns of distribution of the allophones of /r/, and the allophones of //, based on the data provided. What can you say about /r/ in syllable final position?   |
| Linguistics          | 19. Meltese and Leponese have identical phonetic inventories, but different phonological inventories. Give the phonetic inventory the two languages share, and then the phonological vowel inventory for each language. Indicate the line of reasoning which led to your answer.   |

|                   |   |
|-------------------|---|
|                   | 20. Write a literature review of between 1500-2000 words. You can choose any topic, but are strongly encouraged to review the literature relating to your thesis topic (if you have decided on one) or another area that you think you will work on in future.  |
| Business          | 21. Conduct a brief literature review on a topic of interest related to business, information systems, social issues, etc.  |
| Language Teaching | 22. Write a critical evaluation of a topic relevant to the field of English Language Teaching in the form of a literature review.   |
| Language Teaching | 23. The dissertation will require students to identify a significant problem in the teaching of English in a particular part of the world, to examine some background issues and carry out appropriate research, including data collection and analysis. The results of the research will inform a well-founded dissertation of 15,000 – 20,000 words.  |
| Business          | 24. Your assignment requires a weekly blog site in the group site on Blackboard. Your blog should not be on the weekly teaching schedule but your personal experience, learning journey, including both positive and negative experiences and what actions should be taken to the future as development.  |
| Business          | <p>25. Write not more than 1000 words to describe your research methodology, i.e., what approach you took to carry out your project. It should give answers to the following questions:</p> <ul style="list-style-type: none"> <li>• Was your research exploratory, descriptive or explanatory and why?</li> <li>• Was your research qualitative or quantitative in nature and why?</li> <li>• What approach and techniques did you use to carry out your project (e.g., action research, case study, survey, data collection methods), and why?</li> </ul>   |
| Psychology        | 26. Your third writing assignment is to write the Methods section of the class experiment using APA format. Specifically, this section should include the following: Who participated? How were they recruited? How were they assigned to condition? What did they do? Include the IVs and IVMs, the DVs and DVMs.  |
| Psychology        | 27. The assignment is due on Thursday, May 10, the last day of the examination period. It should be written in APA style, and it should include an abstract, an introduction with literature review and hypotheses, a method section describing methods and procedures in detail, a brief consideration of data analyses, and a discussion section that examines reliability, validity, reactive effects, ethical issues, etc.  |
| Law               | <p>28. Laura, a 19 year old law student, went to the Rotten Row Bus Station to catch a coach home to Sweet Valley. She had made this journey from time to time in the past. Above the ticket-office window of the Slowe and Wheezy Bus Company was a sign which stated that all tickets were issued subject to conditions displayed inside the coaches. Laura purchased a ticket which made no reference to any conditions. While boarding the coach the driver carelessly knocked Laura's very expensive 'up to the minute' mobile phone from her hand and broke it. One of the terms displayed inside the coach was as follows:</p> <p>Passengers travel with goods at their own risk. Neither the company nor its servants accept any liability for damage or loss to passengers' goods. The company's servants are parties to this contract.</p> <p>Advise Laura. In your advice state the effects of relevant case law and statutes.</p> |

For answers Refer:<http://www.uefap.com/writing/exercise/genre/rubrics-answers2.htm>

### **3. TOOLS AND TECHNIQUES**

#### **WRITING TOOLS**

A writing tool is software that helps people to write. Such tools are very popular in school teaching. One of the reasons may be that they empower teachers, i.e. allows them to orchestrate scenarios of their own design that engage learners with the computer, as opposed to learning through the computer. In education, they can be considered as a kind of cognitive tool. See also professional software since some writing tools have been made for and are used by real writers.

##### **Tools**

Any kind of word processor, e.g. Microsoft Word (or a better tool like Adobe Framemaker).

On-line word processors like Google Docs or Zoho Writer

Paper of various sorts

Structured word processors, e.g. XML editors

##### **Outlining tools**

On-line collaborative writing tools (such as Wikis or CMS or through-the-web editing/storing/sharing à la Zoho/Google apps)

Various paper tools and that very popular in classroom teaching (e.g. [1])

Any sort of authoring environment, in particular ones that are good for digital storytelling.

Such tools can either be for individual use, for group use (e.g. integrated in a groupware application) or based on social computing, e.g. several social software includes note taking tools.

Effects of writing tools on writing processes

This article or chapter is incomplete and its contents need further attention. Some information may be missing or may be wrong, spelling and grammar may have to be improved, use your judgment!

##### **Technological writing tools**

Computer supported writing tools provide rich possibilities to enhance written communication.

A review by Ulusoy (2006) outlines some specific effects computer-supported writing environments can have on the writing process. pre-writing and planning processes through the use of outlines, concept maps, CSCL, computer-supported collaborative writing provide prompts and context-specific help throughout the writing process text production may be enhanced by the ability to engage in non-linear note-taking and freeflow text production simplification of the revision process through word-processing functions (spell checking, dictionaries, text editing), and prompts. Haas (1998) found that those writing with a computerized workstation wrote longer, spent less time planning, generated more text, but at a similar rate as writers using pen and paper. They also spent more time revising and attending to the medium than writers using pen and paper

##### **Planning tools**

It is believed that experienced writers are better able to effectively engage in planning their texts and this difference leads to better texts (Bereiter and Scardamalia 1987, Flower & Hayes 1980, Haas 1989), though some studies fail to show a connection between the planning methods and the quality of the text produced (Haas 1989, Isnard & Piolat 1993). The tool used in planning and writing can, however, influence the occurrence of the different writing processes. Isnard & Piolat (1993) found that types of planning can influence the number of ideas generated and the overall structural quality of a written text. Outlining during idea-

organization phases resulted in more new ideas being generated than when ideas were organized using a freeflow form or a graphic organizational mode (e.g.: chart, graph, concept map)

### **Links**

Important notice: The initial author of this page (DSchneider) did not test any of these.

### **Collaborative writing systems**

There are dozens of systems, but probably not many of them in use on a large scale.

wikis are becoming quite popular

For other systems, see collective writing

Knowledge forum

Glosser

### **Outlining and draft building**

Any outlining mode in word processors

WriteEZ , KeyNote, Papel

Draft Builder helps your students develop a strategic approach to planning, organizing and draft-writing.

### **Tools for specific genres**

See also idea managers (there is quite a lot of overlap)

### **Story writing**

Write This. The tool generates writing exercises, based on a set of keywords and criteria. It can generate characters, locations, items and special rules, and you - the writer - have a specified number of minutes to combine these things into a story.

### **Quick Story 5** (A free version is QuickPlot ) ?

Writer's Café is a set of tools for fiction writing. The heart of Writer's Café is StoryLines, a story development tool that accelerates the creation and structuring of your novel or screenplay. Also includes other tools such as a notebook, research organizer, etc.

**Comprehensive, easy-to-use** software for every fiction writer. Try it now!

Built for Windows Built for Mac Built for Linux Everything you need to write fiction

Writer's Café

### **Resume/CV writing**

e.g. Resume Builder

### **Wordprocessing for writers**

RoughDraft has features specifically designed for creative writing: novels, short stories, articles, plays and screenplays.

yWriter, Story writing software (by Simon Haynes, free)

Argumentation and dialog -see Computer-supported argumentation-Scholarly writing

ARTware - support the early stages of scholarly writing using hypertext representations Collaborative writing and documentation

**Google Docs for educators** - online collaborative document creation and sharing

ThinkFree - online collaborative document creation and sharing

Storyboarding software for films and games-See storyboarding telling stories with any of a variety of available multimedia tools, including graphics, audio, video animation, and Web publishing. Recent web 2.0 software like webtops may turn out to be repurposed for this.

## WRITING TECHNIQUES

### 1. Think about your reader

Chances are your teacher or examiner will have a lot to read – so keep them interested.

With creative writing, as with any kind of writing, your reader is your most important consideration. You need to know and understand whom you're writing for if you're to do a good job of keeping them interested. Let's think for a moment about the kind of person you're writing for when you're writing an essay and what you need to do to write specifically for them:

- Teachers or university lecturers – they're going to be marking your essay, so it needs to answer the question effectively.
- They've set the question and they probably have a pretty good idea of how you're going to answer it – so be original and unpredictable; catch them by surprise with an unusual approach or structure.
- They're going to be reading many other responses to the same question – so they may well be bored by the time they get to yours. Keep them interested!
- They're probably going to be pressed for time – so they won't have time to reread badly written passages to try to understand what you're getting at. Keep your writing easy to read, succinct and to the point.

What all these points boil down to is the importance of keeping your reader interested in what you have to say. Since creative writing is all about holding the reader's interest, there must be some lessons to be learned from it and techniques that can be applied within the more limited style constraints of the academic essay. We'll now turn to what these are.

### 2. Three-act structure

Yves Lavandier argues that, although traditionally divided into five acts, Hamlet consists of three dramatic acts.

The three-act structure is a writing device used extensively in modern writing, including for film and television dramas. These 'acts' aren't as distinct as acts in a play, as one follows seamlessly on from another and the audience wouldn't consciously realise that one act had ended and another began. The structure refers to a plotline that looks something like this:

- Set-up – establishes the characters, how they relate to each other, and the world they inhabit. Within this first 'act', a dramatic occurrence called an 'inciting incident' takes place (typically around 19 minutes into a film) involving the principal character. They try to deal with it, but this results in another dramatic occurrence called a 'turning point'. This sets the scene for the rest of the story.
- Confrontation – the turning point in the previous 'act' becomes the central problem, which the main character attempts to resolve – usually with plenty of adversity thrown their way that hampers their efforts. In a murder mystery, for example, this act would involve the detective trying to solve the murder. The central character – with the help of supporting characters – undergoes a journey and develops their knowledge, skills or character to a sufficient degree to be able to overcome the problem.
- Resolution – the climax of the story, in which the drama reaches a peak, the problem is overcome, and loose ends are tied up.

This structure sounds all very well for made-up stories, but what has it got to do with essay-writing? The key similarities here are:

- The central argument of your essay is the equivalent of the main character.
- The essay equivalent of the set-up and resolution are the introduction and conclusion.
- The inciting incident in an essay encourages you to get to the point early on in the essay.

- The equivalent of character development in the second act is developing your argument.
- The equivalent of the supporting characters is the evidence you refer to in your essay.

The tornado is the inciting incident in the Wizard of Oz – so to take the analogy a little further, the longer you leave your essay before you get to the point, the longer you leave your reader standing around in dull black-and-white Kansas, waiting for something to happen.

So, applying the three-act structure to an essay gives you something like this:

- Set-up – the introduction. This establishes what you're talking about, setting the scene. The 'inciting incident' could be the introduction of evidence that contradicts a common theory, or the highlighting of a central disagreement in how something is interpreted.
- Confrontation – you discuss the different problems surrounding the topic you're writing about. You develop the argument using various bits of evidence, moving towards an overall conclusion.
- Resolution – the conclusion. You summarise and resolve the argument with your own opinion, by coming down on one side or the other, having weighed up the evidence you've discussed. You could perhaps tie up loose ends by offering an alternative explanation for evidence that doesn't sit with your conclusion.

Using this structure keeps you focused on the central point, and stops you from waffling, because everything you write is working towards resolving your argument. The use of the inciting incident in the first 'act' encourages you to get to the point early on in your essay, thereby keeping the reader interested. The principles of good plot-writing are centred around the connection between different events that show cause and effect, and this central tenet of the three-act structure has obvious parallels with the way in which essays work through presenting evidence in support of arguments.

### **3. An attention-grabbing opening**

A murder mystery novel might start with the murder and then establish the build-up in flashbacks.

An oft-spouted piece of advice in creative writing is to use an attention-grabbing opening. One way of doing this is to start with a 'flashback', which could disrupt the chronology of events by transporting the reader directly back to the midst of the action, so that the story begins with maximum excitement. In a murder mystery, for instance, the writer might skip a slow build-up and instead use the murder itself to form the opening of the novel, with the rest of the story charting the efforts of the detective to uncover the perpetrator and perhaps telling the events prior to the murder in a series of flashbacks. The same principle can be applied to essays, though it's easier to use in some subjects than others.

To take an example, let's say you were writing about how the First World War started. Rather than building up slowly with the various factors, an attention-grabbing opening could (briefly) describe the drama of the Battle of the Somme, perhaps citing some statistics about the number of men involved and killed, and quoting some war poetry about the horrors faced by the soldiers on the Front Line. Then, to introduce the purpose of the essay and launch into your argument about what started the war, a phrase such as, "It seems hard to imagine that all this began with...". Alternatively, a rhetorical question: "But how did these tens of thousands of soldiers end up in the mud and horror of trench warfare? The story begins several years earlier, with..." It may not be the standard way of writing an essay, but you'll certainly score points for originality and perhaps ruffle a few feathers.

#### **4. Extended metaphors**

Metaphor is used extensively in *Romeo and Juliet*. Film still from *Romeo and Juliet* (F. Zefferelli, 1968).

Creative writing often makes use of extended metaphors. For example, when Shakespeare wrote the passage in *Romeo and Juliet* referring to “It is the East, and Juliet is the sun!” he was using an extended metaphor. With this in mind, it’s time to revisit a point we made in a previous article about writing more original essays, in which we argued that, rather than battling on with trying to explain a complex concept in a straightforward way, it might be easier to use an analogy to convey the meaning by drawing comparisons, which people find easier to understand. A metaphor is a kind of analogy, so the similarities with creative writing are strong here. In our previous article we used the example of radioactive decay. An analogy for this is the pressure with which water escapes from a hole in a bucket. It does so exponentially, just as radioactive substances decay exponentially. In both instances, the rate of a consumptive process depends on how much there is left of whatever is being depleted, which results in an exponential rate of decay. This concept is so much easier to explain using the analogy of water flowing from a hole in a bucket, as you give your reader something familiar to visualise in order to explain a concept with which they are unfamiliar.

#### **5. Interesting details about setting and location Augustus lived frugally.**

Another way of keeping your reader interested is to bring your essay to life with details about setting and location, just as creative writers do. Essays can become quite dry if you focus solely on the academic problems, but you can make them more interesting by peppering them with details. This may not work quite so well for a scientific essay, but it’s certainly relevant for some humanities subjects, in particular English literature, history and archaeology. For example, an essay about the Roman emperor Augustus could mention that he lived a famously modest lifestyle, quoting details from Roman writers and archaeological evidence that support this: Suetonius mentions his “low bed” (interesting because of what it says about accepted standards of Roman beds!) and coarse bread and cheese diet, and the relatively small and non-lavish remains of his house on the Palatine Hill in Rome back up the idea of his having lived a modest life.

Incidental details like these can actually prove to be more significant than you initially realise, and you can use them to build your argument; in the case of Augustus, for example, his modest lifestyle is particularly important when seen in the context of Rome’s troubled history with kings. As he gradually acquired more power and became Rome’s first emperor, he had to avoid coming across as being too ‘regal’, and the little details we know about his way of life are significant in light of this. So, not only have you brought your essay to life, but you’ve raised an interesting point, too.

#### **6. Editing**

Few writers get it right first time. Once you’ve written a first draft, read through it and think about whether the order of your points is optimal and whether what you’ve written actually makes sense. It’s easy in the age of computers to chop and change – you can simply copy and paste part of your essay into another part where it might fit better, and then make minor changes to your wording so that it flows. After you’ve finished editing, have a final read through and check that you’re happy with the wording. Don’t forget to proofread to ensure that your spelling and grammar is impeccable!

## **7. And finally... record your ideas**

Keeping a notebook to hand helps you gather good ideas when they come to you.

Creative writers swear by having a notebook with them at all times, ready to jot down any ideas that suddenly spring to mind.

You can adopt the same principle for your essay-writing, because you never know when the inspiration might strike. Have a think about your essay topic when you're out and about; you'd be surprised what occurs to you when you're away from your normal place of study.

As you can see, there are more similarities between two apparently unrelated kinds of writing than you might have realized. It is, of course, possible to go too far with the creative writing idea when you're essay-writing: literary devices aren't always appropriate, and your essay still needs to retain objectivity and conform to the more formal conventions of academic writing. But there are certainly techniques to be borrowed from creative writing that will help your essays stand out from the crowd and give your teacher or lecturer a welcome break from the monotony of essay-marking.



#### 4. USING VIDEO CLIPPINGS AS CREATIVE WRITING RESOURCES

Language teachers have been using films in their classes for decades, and there are a number of reasons why film is an excellent teaching and learning tool. Learning from films is motivating and enjoyable. Motivation is one of the most important factors in determining successful second-language acquisition. Films and TV shows are an integral part of students' lives so it makes perfect sense to bring them into the language classroom. Film, as a motivator, also makes the language learning process more entertaining and enjoyable.



##### **Film provides authentic and varied language**

Another benefit of using film is that it provides a source of authentic and varied language. Film provides students with examples of English used in 'real' situations outside the classroom, particularly interactive language – the language of real-life conversation. Film exposes students to natural expressions and the natural flow of speech. If they are not living in an English-speaking environment, perhaps only film and television can provide learners with this real-life language input.

##### **Film gives a visual context**

The visuality of film makes it an invaluable language teaching tool, enabling learners to understand more by interpreting the language in a full visual context. Film assists the learners' comprehension by enabling them to listen to language exchanges and see such visual supports as facial expressions and gestures simultaneously. These visual clues support the verbal message and provide a focus of attention.

##### **Variety and flexibility**

Film can bring variety and flexibility to the language classroom by extending the range of teaching techniques and resources, helping students to develop all four communicative skills. For example, a whole film or sequence can be used to practise listening and reading, and as a model for speaking and writing. Film can also act as a springboard for follow-up tasks such as discussions, debates on social issues, role plays, reconstructing a dialogue or summarising. It is also possible to bring further variety to the language learning classroom by screening different types of film: feature-length films, short sequences of films, short films, and adverts.

Given the benefits of using film in the language learning classroom, it is not surprising that many teachers are keen to use film with their students, and an increasing number of them are successfully integrating film into the language-learning syllabus. Until quite recently it was difficult to find pedagogically sound film material to help students improve their language through watching film, and teachers had to spend many hours creating their own materials. However, with the advent of the internet there is now a wealth of online resources for both language teachers and their students. With so many resources, it's sometimes difficult for teachers to see the wood for the trees.

## **Lesson plans**

There are many websites and blogs which provide detailed and well-structured lesson plans based on film and television clips, short films and viral videos, which save the busy teacher a lot of time. Here are my personal favourites.

### **Allat C**

This is a superb blog by Steve Muir and Tom Spain, which supplies lesson plans based on short videos, especially clips from television series, for teachers of advanced students (C1 and C2).

### **Lessonstream**

Jamie Keddie is a pioneer in the use of video in language teaching, and his website has a wealth of creative and imaginative lesson plans based on short videos.

### **Viral ELT**

This excellent blog by Ian James is dedicated to exploiting viral videos in language teaching.

### **Film English**

My own resource site has more than 120 detailed lesson plans based on short films.

### **Film guides**

If you want to show whole films, either in one sitting or over a number of sessions, it's necessary to do quite a lot of work on linguistic, cultural and cinematographic features of the film prior to actually watching the film. Not so long ago, teachers had to spend many hours creating their own film guides, but nowadays there are several sites where teachers can find free, high-quality film guides to use in the language classroom.

### **ESL Notes**

An outstanding resource site, created by Raymond Weschler, which provides more than 200 detailed film guides. Each individual guide is a detailed synopsis of a popular classic or contemporary film with an extensive glossary of vocabulary and expressions students come across in the film.

### **Film in Language Teaching Association**

FILTA is an association of language teachers, film educators and researchers, which provides film guides to use in language teaching.

### **Film Club**

A UK charity, which gives children and young people the opportunity to watch, discuss and review films, supplies hundreds of pedagogically sound, free film guides.

### **Film Education**

A website that produces well-structured and engaging film guides for a wide range of films.

### **Short films**

Creating moving images has never been easier thanks to the digital revolution, the proliferation of mobile devices, the increased ease of capturing and editing video, and the emergence of video distribution sites such as YouTube and Vimeo. This has led to an explosion in the production of short films and their availability.



However, due to the sheer quantity of short films, it's often very difficult for teachers to find high-quality short films they can use with their students. Here are my three favourite places for finding creative and innovative short films.

### **Vimeo Staff Picks**

This channel has a great selection of high-quality short films selected by the staff at Vimeo.

### **Film sites for learners**

The internet now offers students the opportunity to improve their lexical, listening and speaking skills through watching short film clips and short films.

### **English Central**

Possibly the best website for students to improve their speaking and pronunciation. This site provides students with videos with subtitles. The students watch the videos, practise vocabulary used in the video, record themselves repeating what they hear, and then get feedback on their pronunciation.

### **English Attack**

Young students can improve their English on this community website, which uses clips from film and TV series.

### **Learn English Teens Film UK**

A British Council website which gives students the opportunity to watch short films made by young people, and do a variety of activities based on the films.

### **Animated movie makers**

There are a number of websites where students can create their own animated short films and practise and improve their writing, vocabulary and speaking. Here are the two sites I've found students like most.

### **Go Animate**

A site where learners can create their own animated short films, write the subtitles and create a voice-over.

### **Zimmer Twins**

Younger learners love this site where they create short cartoon animations, add subtitles and voice-overs.

### **Subtitling and revoicing**

Students can improve their vocabulary, writing and speaking in a fun and engaging way by subtitling and dubbing television and film clips.

### **Bombay TV**

A fun site where learners can add subtitles and voice-overs to Indian television and film clips.

### **Clip Flair**

A site where learners can 'revoice' (dub) and 'caption' (subtitle) video clips.

I hope these resources and websites can help you and your students use film critically and creatively in the classroom and beyond.

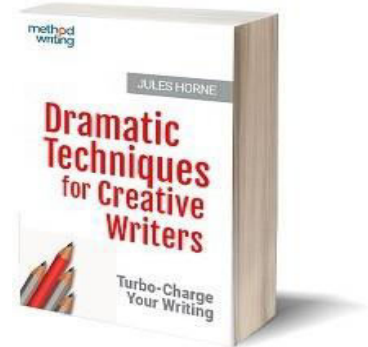
You can find 120 detailed lesson plans based on short films at Kieran's website Film English.

Learners can find a video zone on our Learn English site.

Teachers, visit our Teaching English website for more lesson plans and activities, and find out how you can become a Teaching English blogger.

## 5. WRITING DRAMA

Dramatic techniques can power up your writing and make your storytelling bolder, more engaging, and more compelling. Why? Because they've been test-driven for centuries in front of unforgiving live audiences, and they work! Like many playwrights, when I migrated from fiction writing to scripts, I was amazed by the many powerful techniques I discovered, and wondered why I hadn't known about them before.



### 1. Dramatic actions

Learn more about dramatic techniques in fiction writing in Jules Horne's new book. Using dramatic actions will bring greater clarity, momentum and tension to your scenes. It will stop your characters from wandering aimlessly, by clarifying a clear, driving through line for each moment. 'Dramatic actions' isn't about car chases, swashbuckling and hair-raising stunts. It's a specific term to describe the underlying objective ('want') that's driving your character. You're probably familiar with wants at story level, but they also operate at scene and dialogue level, in the form of impulses and momentary mini-objectives that make up the dynamic fabric of character interaction. In rehearsal, actors break down scenes and identify the underlying dramatic actions, typically expressed as transitive verbs: stop, persuade, tame, uplift...

### 2. Beats

Beats can really help with editing and overwriting, as well as structuring dynamic scenes. 'Beat' can mean different things, but here I'm simply talking about bits – bits of dialogue, bits of prose – where the impulse changes. The flow of plays or prose can be broken up into chunks these moment-by-moment shifts – say, asks, pleads, rejects, deflects. If your characters are prone to waffling, identifying beats can help you decide the main impulse of each line, and cut any repetition or fudging. You can also use the concept of beats to edit prose, by chunking it into sections where the impulse shifts.

### 3. Physicalize

Physicalizing your scenes can help you to create clearer pictures for your readers. If the physical essence of a scene is clear to you, it's easier to bring it to life in the reader's mind's eye. Think of your character and setting in simple, bold strokes, as you might see them in a theatre or on a film poster – say, a man in a ship's hold, or a girl on the open road.

Establishing this core spatial setup early on gives context for your readers, and helps them to feel visually 'moored' in your story.

### 4. Powerful images

Bold, powerful images help to create vivid pictures for your readers, and engage them more compellingly with your stories.

Think of some of the central images from Shakespeare's plays – Juliet's balcony, Hamlet with the skull, Bottom with the ass's head. They're so visually clear and simple that they translate into any culture and language, yet also resonate with great complexity.

## **5. Transformations**

Transformation is a powerful concept for creating a story or scene arc. At its simplest, think of "from... to..." – what changes? This will give you a basic dynamic structure. Writers are used to thinking about character transformation, but what about places, props and costumes? In plays, every prop on stage has to earn its keep, and often undergoes transformation in some way – whether broken, used unconventionally, imbued with power, and so on. The same is true for costumes, which often change state as part of the story.

Use "from... to..." for the characters and things in your scene to help you think boldly about change and momentum.

### **Literary techniques**

Literary techniques are used in literature for a variety of purposes. Certain literary techniques are used to increase the dramatic tension in a novel or short story. This can be done by placing the characters in time-sensitive situations, diverting the reader's attention or appealing directly to the reader's emotion to elicit sympathy for the main character.

#### **Cliffhanger**

The cliffhanger was popularized with serialized fiction and occurs when characters are left in precipitous situations, or have a revelation, as an episode of the serial ends. For example, at the end of an episode of Thomas Hardy's 1873 serial novel "A Pair of Blue Eyes," a main character is left literally hanging off a cliff.

#### **Foreshadowing**

Foreshadowing, also referred to as Chekhov's gun or formal patterning, is a literary technique in which a reference is made to something that will play an important role in future events of the story. Foreshadowing can be as subtle as an unrelated reference to a loaded gun on the wall or occur through the use of an oracle, as in Sophocles' oracles in "Oedipus the King."

#### **Pathos**

Pathos is a literary technique in which the author directly appeals to the emotion and imagination of the reader to elicit sympathy for a character in the story or the writer's perspective. For instance, Charlotte Bronte uses pathos in "Jane Eyre" when the protagonist must leave her lover for moral reasons as soon as their affair begins.

#### **Plot Twist**

A plot twist occurs when a sudden, unexpected change happens that has a direct impact on the outcome of the story. A plot twist can occur during any portion of the narrative, but it also frequently happens as a surprise ending.

#### **Ticking Clock Scenario**

The ticking clock scenario elicits dramatic tension by placing a character in a dangerous, or otherwise intense situation, in which time is of the essence. As time passes, the stakes of the outcome of the story are raised, increasing dramatic tension.

## Red Herring

A red herring is a literary technique in which the reader's attention is drawn to insignificant details in order to divert attention from what is actually occurring in the plot. The red herring is commonly used in mystery fiction and can lead to a plot twist at the end of the work of literature.

## Tips for Dramatic Writing

Want to learn more? Take an online course in Creative Writing for Beginners. Drama is a form of literature that uses action to tell a story. In a drama, you have actors who act out the scenes on stage using scripts, costumes, and stage directions. In drama, the main character is called a protagonist. The protagonist struggles with a conflict. The conflict can be internal (within the character) or external, but conflicts always have two opposing forces. Think of the angel on one shoulder, devil on the other scenario, and you understand conflict. The story in a drama is a script. Writers who write dramas are often called screenwriters, and sometimes scriptwriters, because the words they write will often be acted out on stage, instead of just read from a book.

As you know, novels are composed of chapters, and poems are composed of stanzas. Plays, on the other hand, are composed of acts. Acts are major divisions of a drama. Each act contains scenes. Scenes show action occurring between the characters while they're at a certain place.

William Shakespeare changed drama as we know it. All his dramas were in five acts that were divided into numbered scenes. The list below shows how each of the five acts corresponds to a traditional plot.

### Plots in Drama (The Five Scenes)

1. Prologue. This is the exposition that tells the situation and the setting.
2. Rising Action arouses the interest of the audience. It's made up of events that create suspense and interest.
3. Climax. Highest intensity.
4. Falling action reduces the tension. Doesn't have to be long. Can be brief.
5. Resolution shows a logical outcome. It ties up all loose ends.

Let's talk more about a **prologue**. A prologue was used especially in early drama when there wasn't any scenery to use. One of the actors would come out on stage before the play started and talk about the setting. The actor would also talk about what situation had caused the action that was going to take place in the play. In other words, he gave you a description of where the characters were and background information so you would understand the play. Now, the opposite of a prologue is an epilogue. An epilogue comes at the end of a play. The actor would again come on stage and deliver a poem or speech. Prologues and epilogues are not nearly as common today, but some television shows still use them. Whenever you hear an actor narrating the beginning and end of one of your shows, those are epilogues and prologues. Grey's Anatomy has the character Meredith deliver the prologue and epilogue to every episode. Little House on the Prairie has the character Laura Ingalls deliver them. If you watch either of these shows, you'll see how prologue and epilogues help to tell the story.

## How to Write a Script

It doesn't matter if we're talking about plays or scripts for movies or TV. Writing a script is different than writing a piece of fiction. In fiction, you can explain if a character is crying. In a movie or play, you have to show it. In a script, everything is shown either through actions or speech. You, as the writer, will tell the producers, actors, and actresses not only what to say, but what actions to take, as well.

**Dialogue** is used in plays and scripts just as it is in fiction: It relates conversations between two or more characters. However, dialogue in a play or script appears differently than it does in fiction. In drama (a play or a script), the character who's speaking is identified before the dialogue takes place.

Look at the example below, which is an excerpt from a scene in Shakespeare's *Antony and Cleopatra*:

ACT I SCENE III                      The same. Another room.

(Enter CLEOPATRA, CHARMIAN, IRAS, and ALEXAS)

CLEOPATRA:                      Where is he?

CHARMIAN:                      I did not see him since.

CLEOPATRA:                      See where he is, who's with him, what he does:

   I did not send you: if you find him sad,  
   Say I am dancing; if in mirth, report  
   That I am sudden sick: quick, and return.

(Exit ALEXAS)

CHARMIAN:                      Madam, methinks, if you did love him dearly,  
   You do not hold the method to enforce  
   The like from him.

CLEOPATRA:                      What should I do, I do not?

CHARMIAN:                      In each thing give him way, cross him nothing.

CLEOPATRA:                      Thou teachest like a fool; the way to lose him.

CHARMIAN:                      Tempt him not so too far; I wish, forbear:  
   In time we hate that which we often fear.  
   But here comes Antony.

(Enter MARK ANTONY)

As you can see, every time Cleopatra speaks, you see her name followed by a colon. This is the same for all characters. Stage directions are always in parentheses and tell the actor/actress which action to take.

Line breaks also differentiate between speakers. Notice the white space between Jane's lines and Ted's lines. This is an easy way, when reading, to know when to switch gears and imagine another character speaking if your eyes are reading quickly past names to get to dialogue.

That said, it's easy to know who's speaking, but it's harder to know how they are speaking. For example, maybe Jane suddenly realizes she has to go to the store. In fiction, there might have been descriptions to let us know this, but when reading a script or play, it's hard to infer that because of the lack of lengthy descriptions.

For that reason, it's very important that you pay attention to punctuation when reading a play or script. A period ends a statement. An exclamation point might show excitement or anger. If there is a dash, it means you should pause in reading and symbolizes a break in thought. If there's an ellipsis (...), it also means to take a break from reading, but symbolizes a break in action, or that one character is being interrupted by another.

### **Basics of Writing Plays**

If you want to learn how to write plays, the best place you can start is watching as many as you possibly can. Fiction writers are told to read twice as much as they write. Those who want to write plays should read and view more than they write. It's always good to read a play, then go see it. That way, you can get a feel for stage directions, props, and how to write them into what you create.

The first step in actually writing a play, however, is to come up with ideas for a character or multiple characters. You can write character profiles as we suggested fiction writers do. This will help you create more well-rounded characters. This will carry over into your writing.

Next, decide on the conflict that your character(s) will face. Give your character a problem that he/she must solve.

Now, you have to decide where to start the play. This can be the most difficult part.

Let's say the play is about a guy named Charlie who meets a woman named Andrea. She quickly becomes the love of his life. It goes like this:

1. Charlie and Andrea meet at the grocery.
2. Charlie just ended a three-year relationship, but he's really interested in Andrea.
3. Charlie and Andrea start to date. Even though they take it slowly, they are extremely drawn to each other.
4. Charlie's ex-girlfriend watches them and gets jealous.
5. Charlie's ex-girlfriend kills Andrea, thinking if she does that, she will get Charlie back.

If we were writing a movie, the best place to start would probably at number five. It's the most exciting, so it would hook readers. We could flashback to explain the jealousy over Charlie's newfound relationship. But since we're writing a play, we don't have the luxury of flashing back. The most exciting part in a play becomes the climax. That means number five would become the climax of our story. Just as with fiction, it would come after the Rising Action.

### **Basics of Writing for Film**

Screen writing for films is different than writing for plays. Movies are more visual than plays. Plays use dialogue to move them along, but movies tell stories in a more visual form. If you want to get a screenplay that you've written produced, then you need to keep this mind. It must also fit the conventional length of 100 to 120 pages for a feature film. It can be longer or shorter – but it



can also go unproduced, too.

Just remember, a screenplay becomes a collaboration. What you write now will probably be rewritten many times by several other people. Other writers and producers will make changes to it. The name of the screenwriter that appears on the credits may not be the one who actually wrote the play. Your glory is in selling it most of the time, not in taking credit for it.

That said, let's talk about the basics of writing a script for film.. The first thing you need to decide is what kind of script you'll write.

1. **Decide on a genre.** Do you want to write romantic comedies, action films, horror? Always write a script in a genre you like to watch. Your passion for it will shine through.
2. **Decide who your protagonist** will be. Come up with a character and create a character profile.
3. **Decide on the conflict.** Every good movie has a conflict. Think of something your protagonist wants, then put roadblocks in the way. The roadblock must be large enough to keep the story going, but it also must be in alignment with your character.
4. **Decide on an inciting incident.** In screen writing, the inciting incident is something that forces the protagonist to act. This typically happens between 10 and 15 pages into the screenplay. This essentially kicks the movie into gear and gets people hooked.
5. **Determine the status quo.** Most movies open with the status quo, where your protagonist is living life as usual. What's your protagonist's normal life? This will be their life before the inciting incident. Think of a romance where a woman is happy working during the day and spending the evening with her cat. Then, she meets a guy, and everything changes.
6. **Figure out the climax.** The climax is the high-point. It's also like a final showdown. It's when the protagonist finally gives into her love for the guy, and they kiss. The climax always happens near the end of a movie. After the climax, the screenwriter just shows how things end up. In our example, the couple gets married.

## **Biggest Markets for Script Writers**

There are tons of markets for writers who write movie or play scripts. If you write scripts for plays, you might want to check any local theaters or playhouses. If it's any good, they might agree to do it for their next production. You might not get paid, but you'll start to build recognition. Screenwriters have it a little bit tougher. Although you can write and publish novels from anywhere, and you can find theaters all over the country for a play, the market screenwriters are more geographically concentrated. If you want to succeed at screen writing, your best chance of doing that is in Los Angeles. That's not to say you can't sell scripts unless you're in Los Angeles, but eventually you'll discover that's where the big success (and paychecks) will come from.

Both playwrights and screenwriters can find places to submit their scripts on the Writer's Market website ([www.writersmarket.com](http://www.writersmarket.com)), or in the paperback book published by Writer's Market. A new book is published every year with updated markets. You can buy Writer's Market 2014, Writer's Market 2015, etc. This is the best place to find paying markets that are currently looking for scripts.

## 6. WRITING DIALOGUES

Dialogue is defined as the words that your characters say to each other or to themselves throughout the story. The reason why authors use dialogue in their pieces of texts is to help the reader to get to know the character while also revealing the character's emotions and actions. But the main idea of using dialogue is to show reality such as a conversation between characters.



Dialogue is one of the most important elements of any short story you write. When you implement it into your story, you can avoid using long narratives that only serve to tell the reader what is going on rather than showing them. It also brings the story to life for your readers. When dialogue is written correctly and well, your characters seem even more real and three-dimensional. Readers can hear them talking almost as clearly as if they were standing right in front of them.

Writing verbal conversations or dialogue is often one of the trickiest parts of creative writing. Crafting effective dialogue within the context of a narrative requires much more than following one quote with another. With practice, though, you can learn how to write natural-sounding dialogue that is creative and compelling.

### The Purpose of Dialogue

Put simply, dialogue is narrative conveyed through speech by two or more characters. Effective dialogue should do many things at once, not simply convey information. It should set the scene, advance action, give insight into each character, and foreshadow future dramatic action. Dialogue doesn't have to be grammatically correct; it should read like actual speech. However, there must be a balance between realistic speech and readability. Dialogue is also a tool for character development. Word choice tells a reader a lot about a person: their appearance, ethnicity, sexuality, background, even morality. It can also tell the reader how the writer feels about a certain character.

### How to Write Direct Dialogue

Speech, also known as direct dialogue, can be an effective means of conveying information quickly. But most real-life conversations are boring to read. An exchange between two friends may go something like this:

"Hi, Tony," said Katy.

"Hey," Tony answered.

"What's wrong?" Katy asked.

"Nothing," Tony said.

"Really? You're not acting like nothing's wrong."

Pretty tiresome dialogue, right? By including nonverbal details in your dialogue, you can articulate emotion through action. This adds dramatic tension and is more engaging to read. Consider this revision:

"Hi, Tony."

Tony looked down at his shoe, dug in his toe and pushed around a pile of dust.

"Hey," he replied.

Katy could tell something was wrong.

Sometimes saying nothing or saying the opposite of what we know a character feels is the best way to create dramatic tension. If a character wants to say "I love you," but his actions or words say "I don't care," the reader will cringe at the missed opportunity.

### **How to Write Indirect Dialogue**

Indirect dialogue doesn't rely on speech. Instead, it uses thoughts, memories, or recollections of past conversations to reveal important narrative details. Often, a writer will combine direct and indirect dialogue to increase dramatic tension, as in this example:

"Hi, Tony."

Tony looked down at his shoe, dug in his toe and pushed around a pile of dust.

"Hey," he replied.

Katy braced herself. Something was wrong.

### **Formatting and Style**

To write dialogue that is effective, you must also pay attention to formatting and style. Correct use of tags, punctuation, and paragraphs can be as important as the words themselves.

Remember that punctuation goes inside quotations. This keeps the dialogue clear and separate from the rest of the narrative. For example: "I can't believe you just did that!"

Start a new paragraph each time the speaker changes. If there is action involved with a speaking character, keep the description of the action within the same paragraph as the character's dialogue.

Dialogue tags other than "said" are best used sparingly, if at all. Often a writer uses them to try to convey a certain emotion. For example:

"But I don't want to go to sleep yet," he whined.

Instead of telling the reader that the boy whined, a good writer will describe the scene in a way that conjures the image of a whining little boy:

He stood in the doorway with his hands balled into little fists at his sides. His red, tear-rimmed eyes glared up at his mother. "But I don't want to go to sleep yet."

### **Practice Makes Perfect**

Writing dialogue is like any other skill. It requires constant practice if you want to improve as a writer. Here are a few tips to help you tune your ear.

Start a dialogue diary. Practice speech patterns and vocabulary that may be foreign to you. This will give you the opportunity to really get to know your characters.

Eavesdrop. Carry a small notebook with you and write down phrases, words, or whole conversations verbatim to help develop your ear.

Read. Reading will hone your creative abilities. It will help familiarize you with the form and flow of narration and dialogue until it becomes more natural in your own writing.

### **Formatting Dialogue**

Whenever you write dialogue, you must remember that each speaker/character gets his/her own paragraph.

Take a look at the examples below.

"Give me that," Jane said, reaching for the hammer. "What do I get if I do?" he asked.

This first example is confusing to read because it is difficult to figure out when one character's speech stops and another's starts.

"Give me that," Jane said, reaching for the hammer.  
"What do I get if I do?" he asked.

This is much clearer because it uses separate paragraphs to mark each speaker's words.

Whenever a different character speaks, you start a new paragraph. Also, whenever you start to write about a different character than the one who just spoke, you also start a new paragraph.

Read the next two examples. Examine the correct way to format the dialogue in the second.

Incorrect: "Give me that," Jane said, reaching for the hammer. John jerked it out of her reach and grinned.  
"Geez, would you just give it to her?" Allison asked as she rolled her eyes.

Correct: "Give me that," Jane said, reaching for the hammer.  
John jerked it out of her reach and grinned.  
"Geez, would you just give it to her?" Allison asked as she rolled her eyes.

Notice that in the first sentence, Jane was speaking. The second sentence switched to John and told that John was taking action by jerking it out of her reach. Since the second sentence only refers to John's action and is not part of Jane's speech or thoughts, we start a new paragraph.

"Give me that," Jane said, reaching for the hammer. (Note: Jane is speaking and reaching for the hammer.)  
John jerked it out of her reach and grinned. (Note: John jerks the hammer out of her reach and grins. Jane has nothing to do with his action: she does not reach or grin for him, she does not think he will reach or grin, and she does not say he will reach or grin. Therefore, this sentence is in a paragraph all of its own.)  
"Geez, would you just give it to her?" Allison asked as she rolled her eyes. (Note: Allison speaks, so it starts a new paragraph.)

### **Rule**

When writing dialogue, only use one speaker's words or thoughts per paragraph. Any narration in that paragraph must directly correlate to the speaker's words, thoughts, or actions. Dialogue does not have to be difficult to write. Just remember to make it life-like and realistic at all times. You can do that by using the proper formatting and make sure that everything you write shows, and doesn't tell, the reader what is going on or being said in that scene. There are essential dialogue writing rules to follow if one expects to write a good story. Dialogue is what keeps the story interesting and moving quickly for the reader. It's essential to a good story. However, there are dialogue writing rules that must be followed otherwise nothing is going to work no matter how good your words may be

#### **1. Use quotation marks**

One of the absolute dialogue writing rules is using quotation marks. This is a must. If you think that you can get away without using those pesky little marks, try it. Try writing a story without using quotation marks then go back and read it to yourself. Quotation marks indicate what's spoken and what's not. It's used to guide the reader in the story.

#### **2. Each speaker gets their own paragraph**

Each speaker needs to be given their own paragraph. This is another one of those dialogue writing rules that has to be followed to the letter. Even if it's only one line and they are talking about the same subject, they need to be separated. This allows the reader to read along and know when one character is finished and the other is responding without the writing having to refer to them as he said, she said, constantly.

### **3. Make sure the reader knows who is speaking.**

Give life to the phrases not only by indicating who is speaking it but also by describing the character's reaction or actions while speaking the words. This is one of those dialogue writing rules that a good writer will never ignore.

### **4. Vary speech tag use**

Proper usage of the speech tag is one of those important dialogue writing rules. Some people tend to always use them at the end of sentences repetitively. This gets boring after a while. A good writer will vary the use of the speech tags by placing them in different parts of the sentence. Some sentences can start off with a speech tag while still others can break in the middle with a speech tag. The use of a speech tag can be eliminated altogether when a sentence is used identifying the actions of the speaker and leading up to their comment.

### **5. Use dialogue with a purpose**

Don't put in dialogue just for the sake of having your characters talk. They need to have a reason to speak. Good dialogue writing rules are that dialogue is used to move the plot along and reveal the characters. It needs to be a substitute for narration. Never use dialogue and narration to tell the reader the same thing. It should also reveal the character's intention in the story and also set the tone. By asking yourself if your dialogue serves one of those purposes and having the answer come back as "yes", then you'll know that you are using dialogue correctly.

### **6. Written dialogue should sound real**

Always keep in mind that good written dialogue should mimic actual speech that one hears around them. This means not following perfect grammatical wordings. Spend some time listening to the people around you talk and you'll find that most of them speak in some kind of slang. "Um" and "like" are two words that one commonly hears in a spoken dialogue. Using them in dialogue will lend an air of reality to them. Although this isn't grammatically correct, it's one of those good dialogue writing rules to follow

Good dialogue writing rules are simply rules to guide a writer in putting together the most realistic sounding dialogue that will pull the reader along in your story. Consider pasting a list of all of the dialogue writing rules someplace where you can refer to them as you are writing dialogue and you are sure to burn these dialogue writing rules into your brain. You'll be writing dialogue like a pro after time.

### **How to write dialogue: 7 steps for great conversation**

Learning how to write dialogue in a story is crucial. Writing gripping conversations that include conflict and disagreement and further your story will make readers want to read on. Here are 7 steps to improve your dialogue writing skills:

- 1: Learn how to format dialogue
- 2: Cut filler
- 3: Include conflict and disagreement
- 4: Involve characters' goals, fears and desires

5: Include subtext for subtle gestures and effects

6: Involve context for tone and atmosphere

7: Learn by copying out great dialogue

Let's expand these ideas:

### 1. Learn how to format dialogue

You should always leave your reader caught up in your dialogue, not lost in it. Good formatting is key to making dialogue enjoyable and effortless to read [that's why formatting is the focus of Week 1 of our writing course, *How to Write Dialogue*].

Here are some guidelines for how to write dialogue for maximum clarity:

*a) Every time you change speaker, start a new, indented line*

Follow this convention because it's all too easy to lose track of who's saying what in dialogue. An example of good format:

"What were you thinking?" Sarah frowned.

"I wasn't. Thinking, I mean," Tom admitted.

*b) Always use opening and closing speech marks*

If you write in US English, it's standard to use double quotation marks for dialogue. In UK English, single quotation marks suffice. There is an exception: If you have the same character speaking across multiple paragraphs, uninterrupted (if a character is telling a long story), use an opening speech mark for each paragraph and only use a closing speech mark at the end of the last paragraph before narration resumes or another character speaks.

*c) Place all dialogue punctuation inside speech marks*

In the above example, the question mark in Sarah's dialogue comes before the closing speech marks, not after.

If the end of a line of dialogue is also the end of the sentence, place the period or full stop before the closing speech marks because it's part of the rhythm of the speech. It's part of character's own coming to a stop (it doesn't lie outside their speech):

"That's your problem," Sarah chided, "you only ever rely on your gut."

The best policy when formatting dialogue is to check published books and compare multiple dialogue extracts. Investigate what the most common practice is in books by published authors in your country, and remember to be similarly consistent.

### 2. Cut filler

In strong dialogue, there is no filler. If characters speak on the phone, there are no 'may I speak to's' or 'Please hold's'. Cut all filler from your dialogue. Launch straight into any phone conversation. For example:

"Yes?"

The voice on the other end of the line was doubtful; suspicious.

Sometimes, filler material such as an introduction between characters, is necessary. Yet take the opportunity to weave in colourful character description. For example, here is an introduction in Charles Dickens' *Great Expectations* that is full of character:

'...Joe was smoking his pipe in company with Mr. Wopsle and a stranger. Joe greeted me as usual with "Halloa, Pip, old chap!" and the moment he said that, the stranger turned his head and looked at me.

He was a secret-looking man whom I had never seen before. His head was all on one side, and one of his eyes was half shut up,

as if he were taking aim at something with an invisible gun.'

Note that Joe's greeting is just four words. Yet Dickens instead adds narration around Joe's voice, giving detailed character description.

'Filler' includes unnecessary dialogue tags. Instead of an endless 'he said, she said', see where you can replace a tag with a gesture or motion that supplies more story information. Compare:

"So you're leaving..." he said.

"I thought that much was obvious," she said.

The dialogue tags have a monotonous, repetitive effect. You could either leave them out entirely (if the preceding scene's context makes it clear who says which line), or you could add gesture that attributes the dialogue the same:

"So you're leaving..." He folds his arms, standing in the doorway.

"I thought that much was obvious." Pausing her packing, she looks over her shoulder at him, resisting the sudden impulse to turn and face him.

Here the dialogue supplies a lot more detail about the emotions of the scene, while avoiding clunky repetition of a standard dialogue writing device.

### **3. Include conflict and disagreement**

Key to writing great dialogue is knowing how to write dialogue involving confrontation or disagreement. In real life, we might go weeks without a single terse or grumpy word to another person. Yet in stories, conflict and confrontation in dialogue supply narrative tension and this keeps the story compelling.

If everyone in your novel gets on swimmingly with everyone else, this could result in dull dialogue.

For example, the verbal sparring between Estella and Pip in *Great Expectations* creates tension, as we see Estella taunt and test Pip by insulting and goading him. Her dialogue and behaviour is consistent with Estella's backstory. Her legal guardian, Miss Havisham, once jilted by a lover, has turned the young Estella against boys and sentimentality:

"Well?"

"Well, miss?" I answered, almost falling over her and checking myself.

"Am I pretty?"

"Yes; I think you are very pretty."

"Am I insulting?"

"Not so much so as you were last time," said I.

"Not so much so?"

"No."

She fired when she asked the last question, and she slapped my face with such force as she had, when I answered it.

"Now?" said she. "You little coarse monster, what do you think of me now?"

"I shall not tell you."

Conflict and disagreement might not be anything so dramatic as a physical altercation mid-dialogue. It could be something as small as two traveling characters arguing over a map in the middle of a maze-like city. But these moments of tension are



useful for illustrating how your characters react (and interact) under pressure.

#### **4. Involve characters' goals, fears and desires**

Remember that characters don't always need to be honest, willing or helpful conversation partners. They may be cryptic and misguiding. They can trip each other up with questions and evasive responses. This is particularly the case in dialogue where characters hold different levels of power (in an interrogation or courtroom cross-examination, for example).

Like an unreliable narrator, an unreliable character in conversation could feed your protagonist false information, out of their own motivation.

In every dialogue, keep in mind what motivates each character.

Before you start writing an important section of dialogue, ask yourself:

What does each character want at this point in the story? What do they fear?

How might each character's goals, fears and desires shift or affect this particular conversation?

When you connect character's conversations to their personal paths and goals in your story, even if just subconsciously, this will help you write more directed, purposeful-seeming dialogue. This is particularly important in genres such as crime and mystery, where characters gaining information from others forms a big part of the narrative.

This leads into subtext in dialogue:

#### **5: Include subtext for subtle gestures and effects**

Subtext in dialogue is as important as context. It's the 'why' (in addition to the where) underlying characters' conversations. If, for example, a spouse suspects their partner of cheating, this underlying mistrust could be the subtext for an unrelated conversation about dinner plans with their friends. The subtext explains the turn the conversation takes:

"The Watsons have invited us for dinner this Saturday." She beamed.

"What, again? That's the third time this month. You seem thrilled. Next they'll be inviting you to a menage a trois."

She didn't understand why he brought every conversation to sex lately. It seemed a new infatuation. And why did he always state the obvious about her every mood and gesture?

Here, the subtext of suspicion and mistrust makes the dialogue interesting. A mundane conversation about dinner plans becomes a story in miniature about jealousy and miscommunication.

#### **6. Involve context for tone and atmosphere**

The context in dialogue (another subject we explore in *How to Write Dialogue*) is important. The context of a conversation – the place where the conversation occurs, and the circumstances leading to it – gives us important details. Mastering using context in dialogue is important because it will help you avoid using adverbs with dialogue tags that make the author's shaping hand too visible. For example:

"I think someone might be in the house," she said softly.

Here, you could use the stronger tag 'she whispered' to convey volume and eliminate the unnecessary adverb. Yet you could also use context from setting and narration to convey the softness of the conversation here:

For weeks they'd been tempted to enter the dilapidated house. It was a late, windy Friday afternoon when temptation got the

better of them. They'd knocked nervously first, not knowing what they'd do if someone answered. After a hushed minute, they'd crept and tip-toed inside, while the paint-stripped front door creaked closed. They were huddling together and shuffling down a dark, musty corridor when she heard a sudden noise from upstairs. "I think someone might be in the house..." Her eyes were wide, her voice barely audible.

Here you don't need an adverb – the context supplies plenty of detail to suggest the character's fear and the house's eerie stillness.

When thinking about the context of characters' conversation, remember Toni Morrison's dialogue writing advice:

"I never say 'She says softly' [...] If it's not already soft, you know, I have to leave a lot of space around it so a reader can hear that it's soft.'

### **7. Learn by copying out great dialogue**

Many great artists in all mediums – art, literature, music – have learned and honed their craft by copying out effective work by their peers and predecessors. To write great dialogue, write down a few lines of dialogue in a journal when you come across dialogue in a story that makes you say 'wow!'

Create your own treasure trove of inspiring dialogue snippets that you can dip into whenever you need a reminder of how to write dialogue that builds character and story.

## 7. STORY WRITING TECHNIQUES

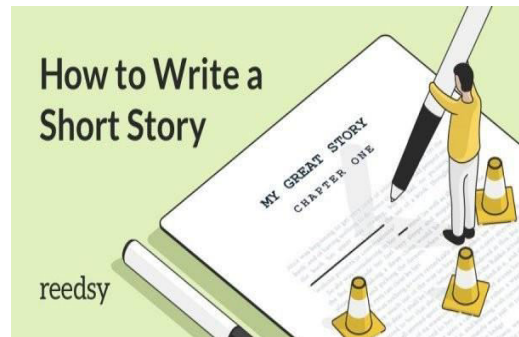
Just as a lion is the product of all the zebras it has eaten, a writer is the product of all the books he or she has read. Reading the works of skilled writers is a fabulous way to hone your craft and learn how to effectively employ the writing tactics that help you create your own captivating story.

### 1. Write In One Sitting

Write the first draft of your story in as short a time as possible. If you're writing a short story, try to write it in one sitting. If you're writing a novel, try to write it in one season (three months).

Don't worry too much about plotting or outlining beforehand. You can do that once you know you have a story to tell in the first place. Your first draft is a discovery process. You are like an archeologist digging an ancient city out of the clay. You might have a few clues about where your city is buried beforehand, but you don't know what it will look like until it's unearthed.

All that's to say, get digging!



### 2. Develop Your Protagonist

Stories are about protagonists, and if you don't have a good protagonist, you won't have a good story. The essential ingredient for every protagonist is that they must make decisions. Victor Frankl said, "A human being is a deciding being." Your protagonist must make a decision to get herself into whatever mess she gets into in your story, and likewise, she must come to a crisis point and decide to get herself out of the mess.

To further develop your protagonist, use other character archetypes like the villain, the protagonist's opposite, or the fool, a sidekick character that reveals the protagonist's softer side.

### 3. Create Suspense and Drama

To create suspense, set up a dramatic question. A dramatic question is something like, "Is he going to make it?" or, "Is she going to get the man of her dreams?" By putting your protagonist's fate in doubt, you make the reader ask, What happens next? Note: To do this well, you need to carefully restrict the flow of information to the reader. Nothing destroys drama like over-sharing.

### 4. Show, Don't Tell

Honestly, the saying "show, don't tell" is overused. However, when placed next to the step above, it becomes very effective. When something interesting happens in your story that changes the fate of your character, don't tell us about it. Show the scene! Your readers have a right to see the best parts of the story play out in front of them. Show the interesting parts of your story, and tell the rest.

## **5. Write Good Dialogue**

Good dialogue comes from two things: intimate knowledge of your characters and lots of rewriting. Each character must have a unique voice, and to make sure your characters all sound different, read each character's dialogue and ask yourself, "Does this sound like my character?" If your answer is no, then you have some rewriting to do. Also, with your speaker tags, try not to use anything but "he said" and "she said." Speaker tags like "he exclaimed," "she announced," and "he spoke vehemently" are distracting and unnecessary. The occasional "he asked" is fine, though.

## **6. Write About Death**

Think about the last five novels you read. In how many of them did a character die? Good stories often involve death. Harry Potter, The Hunger Games, Charlotte's Web, The Lord of the Rings, and more all had main characters who died. Death is the universal theme because every person who lives will one day die. Tap the power of death in your storytelling.

## **7. Edit Like a Pro**

Most professional writers write three drafts or more. The first draft is often called the "vomit draft" or the "shitty first draft." Don't share it with anyone! Your first draft is your chance to explore your story and figure out what it's about. Your second draft isn't for polishing, although many new writers will try to polish as soon as they can to clean up their embarrassing first draft. Instead, the second draft is meant for major structural changes and for clarifying the plot and characters of your novel or the key ideas of your non-fiction book. The third draft is for deep polishing.

## **8. Know the Rules, Then Break Them**

Good writers know all the rules and follow them. Great writers know all the rules and break them. However, the best writers don't break the rules arbitrarily. They break them because their stories require a whole new set of rules. Respect the rules, but remember that you don't serve the rules. You serve your stories.

## **9. Defeat Writer's Block**

The best way to defeat writers block is to write. If you're stuck, don't try to write well. Don't try to be perfect. Just write. Sometimes, to write better stories, you have to start by taking the pressure off and just writing.

## **10. Share Your Work**

You write better when you know someone will soon be reading what you've written. If you write in the dark, no one will know if you aren't giving your writing everything you have. But when you share your writing, you face the possibility of failure. This will force you to write the best story you possibly can.

## **Definition of Narrative Technique**

Narratives are works that provide an account of connected events. To put it simply, a narrative is a story. There are many types of literature that are considered narratives, including novels, dramas, fables, folk tales, short stories, and poetry. In addition to literature, narratives are found in cinema, music, and theatre. Narrative techniques provide deeper meaning for the reader and

help the reader use imagination to visualize situations. Narrative literary techniques are also known as literary devices. Before we look too closely at narrative techniques, it's important to understand that literary elements in narratives include such things as the setting, plot, theme, style or structure, characters, and perspective, or voice of the story, since literary techniques are best understood in the context of one of these elements.

## **Types of Narrative Techniques**

There are many literary techniques, but for this lesson, we will examine literary techniques relevant to style, plot, and narrative perspective, or point of view. Common techniques relevant to style, or the language chosen to tell a story, include metaphors, similes, personification, imagery, hyperbole, and alliteration. Common techniques relevant to plot, which is the sequence of events that make up a narrative, include back story, flashback, flash-forward, and foreshadowing. Common techniques relevant to narrative perspective, or who is telling the story, include first person, second person, third person, and third-person omniscient.

## **Examples of Narrative Techniques in Style**

The style a writer uses is seen in the diction, or the language used. Figurative language is a common element in narrative writing.

**Metaphors and similes** are expressions used to compare two things in an effort to help the reader have a better understanding of what the writer is attempting to convey. The difference between a simile and a metaphor is the simile uses words like 'as' or 'than' in the comparison, while the metaphor does not utilize these words.

Consider the metaphor: 'It's raining men.' Obviously, this does not mean it is literally raining men, since that is impossible. It simply means that there are a lot of men present.

Here you can see an example of a simile: 'It was raining like cats and dogs.' Again, this does not literally mean cats and dogs are coming from the sky; that is impossible. This is an expression that helps the reader understand the rain is very powerful and forceful.

**Imagery** creates visuals for the reader that appeal to our senses and usually involves figurative language: 'The bar was a dark, gloomy eyesore.' This statement appeals to our senses to help us visualize and feel the negative aspects of this location.

**Personification** is seen when an inanimate object is given human or animal-like qualities, like: 'The stars danced in the sky.' We know stars cannot dance. This statement is an attempt to help the reader have a better picture of how the stars appeared to move in a dancing fashion.

**Hyperbole** is an over-exaggeration to make a point. You might have heard someone say: 'My purse weighs a ton.' We know this is not meant to be in the literal sense but is meant to help the reader understand the excessive weight of the purse.

**Alliteration** is seen when the writer uses the same letters together in a sentence. Here is a classic example: 'Peter Piper picked a peck of pickled peppers.' Some writers use alliteration to help readers remember phrases or concepts, while some writers simply use this technique because it is 'catchy' and appealing to readers.

### **How to write short stories in the first person**

There are certain things a first person narrator normally shouldn't say. For example: "My bald spot looked particularly shiny that day." Why? Because you can't see your own bald spot unless you're looking at yourself in a photograph or a mirror at just the right angle.

Another thing that sounds strange in the first person voice: "I have no idea that..." Your first person narrator can't give information he doesn't know. If your narrator has been locked in the trunk of a car, it will be hard for him to describe what the police are doing just then to solve his kidnapping. Also always an awkward statement: "Then, I died."

### **How to write short stories in the second person**

A story written in the second person treats the reader as the story's character. The narrator talks all the time about "you." "Nervously, you walked up to the bank counter, then reached for your gun." Second-person narration is more unusual than the first or third person, and it's harder to use without seeming contrived or defying the reader's common sense (I know that I didn't rob a bank!) Similarly unusual in fiction is first-person plural narration, where the narrator uses the word "We" to tell the story. Two wonderful novels written in the first-person plural are *Then We Came to the End* by Joshua Ferris and *The Virgin Suicides* by Jeffrey Eugenides. But, again, what these authors have accomplished is very difficult to pull off successfully.

### **How to write short stories in the third person**

A third-person narrator might be completely outside the action. A third-person narrator tells the story using the words, "He," "she," "it," "they," etc. For example: "A bald man suddenly cut in front of the teenager boy, who looked like he was about to protest until the man pulled out a gun and pointed it at the blond teller." A third person narrator might even have a supernatural ability to be in more than one place at once, seeing everything that's going on. Example: "Customers screamed and ducked to the floor, unaware that police cars were already surrounding the building. Across the city, Miriam paced back and forth across their small living room, wondering if Jack would possibly manage to pull off the robbery." This kind of narrator with unlimited vision and knowledge is called an omniscient narrator.

## 8. CHARACTER DEVELOPMENT IN A STORY

### Developing Characters

Your job, as a writer of short fiction—whatever your beliefs—is to put complex personalities on stage and let them strut and fret their brief hour. Perhaps the sound and fury they make will signify something that has more than passing value—that will, in Chekhov’s words, “make [man] see what he is like.” —*Rick Demarnus*

In order to develop a living, breathing, multi-faceted character, it is important to **know way more about the character than you will ever use in the story**. Here is a partial list of character details to help you get started.

- |              |                      |
|--------------|----------------------|
| • Name       | • Pets               |
| • Age        | • Religion           |
| • Job        | • Hobbies            |
| • Ethnicity  | • Single or married? |
| • Appearance | • Children?          |
| • Residence  | • Temperament        |
- 
- |                     |                     |
|---------------------|---------------------|
| • Favorite color    | • Something hated?  |
| • Friends           | • Secrets?          |
| • Favorite foods    | • Strong memories?  |
| • Drinking patterns | • Any illnesses?    |
| • Phobias           | • Nervous gestures? |
| • Faults            | • Sleep patterns    |
- 

Imagining all these details will help you get to know your character, but your reader probably won’t need to know much more than the **most important things in four areas**:

- **Appearance.** Gives your reader a visual understanding of the character.
- **Action.** Show the reader what kind of person your character is, by describing actions rather than simply listing adjectives.
- **Speech.** Develop the character as a person — don’t merely have your character announce important plot details.
- **Thought.** Bring the reader into your character’s mind, to show them your character’s unexpressed memories, fears, and hopes.

For example, let’s say I want to develop a college student persona for a short story that I am writing. What do I know about her?

Her name is Jen, short for **Jennifer Mary Johnson**. She is **21 years old**. She is a fair-skinned **Norwegian** with **blue eyes**, long, curly **red hair**, and is **5 feet 6 inches tall**. Contrary to the stereotype about redheads, she is actually **easygoing and rather shy**. She loves **cats** and has two of them named Bailey and Allie. She is a **technical writing major** with a minor in biology. Jen **plays the piano** and is an **amateur photographer**. She lives in the **dorms** at the University of Wisconsin-Eau Claire. She **eats pizza** every day for lunch and loves Red Rose **tea**. She **cracks her knuckles** when she is nervous. Her mother just committed suicide.

### Five Traps and Tips for Character Development

We all have the same goal as fiction writers—we want to transport our readers inside the pages so that they feel like a part of the story. Characters are an extremely important part of making that happen. And characters don’t just transport the readers; they

drive the story, or at least mine do. In fact, I've learned to listen to them when they argue with me.

So how does one develop effective, memorable characters? To begin with, it might be helpful to examine what distinguishes an effective character from an ineffective one. In my experience, most writers like to read, so you can probably think of characters that are particularly memorable for you and also some that you didn't feel any connection with. Let's look at five potential traps that can lead to ineffective characters. You'll notice they are all connected, because one often leads to another, and some characters are guilty of all five: they're one dimensional, they're stereotypical, they're too perfect, they're inconsistent, or they're dull.

### **Five Traps**

One-dimensional characters don't seem real. They're flat. You get one-dimensional characters when you don't devote enough time to character development. Of course, you should bear in mind that not every character deserves or merits equal development. All novels have their main characters and their secondary characters, and you can't develop each and every one of the secondary characters or your books will be thousands of pages long. It may be okay for a character to be one-dimensional if that character's role is not significant. But if it is significant, that character needs to be fleshed out and developed. For example, let's say there's a character in your book who is a detective, and he's married to a woman who is described as a Midwestern housewife. She may be described physically, but if all we know about her past, her personality, and her motivations is that she's a Midwestern housewife, that's not very much to go on. We only know that she can cook a pot roast. That character is going to fall off of the stage of our memories in a hurry, and we're not going to care what happens to her one way or another.

Stereotypical characters are uninteresting because they're not unique. It's important to note here that being stereotypical is not the same thing as being consistent. Your characters should behave in ways that are consistent with how you've developed them, but that's not the same thing as being stereotypical. Imagine all of the rich people in your stories are shallow, greedy, and uncaring. All of the wealthy women are tall and extravagantly dressed, and they've all had plastic surgery. Or imagine you're writing a fantasy story and all elves are haughty and all dwarfs are gruff, and they hate each other. Those are stereotypes. It's when a character breaks free of the stereotype that he or she becomes believable and memorable. Real people rarely act according to stereotypes in every respect. Everybody is unique in some way. You don't want your readers to think, Didn't I just see that character in so-and-so's work, only now he's got another name and brown hair? You want your characters to be uniquely memorable.

The too-perfect character tends to make your reader's eyes roll. Sometimes it's okay to have a character who is perfect in every way, especially if you're doing a parody. But perfection doesn't exist in real life, so it shouldn't usually exist in your writing. It's hard to empathize with a perfect person, because none of us is perfect. Everyone, no matter how noble, is flawed in some way. For example, an effective character might be someone who is heroic in almost every way—he's a good fighter, he's nice to look at, he rides well and shoots well, and he's brave and compassionate—but he's totally indecisive, so if he has to take command in a battle, everyone's going to die. It's much easier for readers to relate to someone with a flaw, because they can say, "Yes, that's just like my buddy Jeff. He's a great guy, but he can't make up his mind to save his life."

There's also a particular kind of too-perfect character that I refer to as the Mary Sue or Gary Stew character. This kind of character is the writer's idealized version of himself or herself. Usually this character comes from humble beginnings, achieves impossible goals, ends up saving the galaxy, and then dies in the arms of King Arthur after having become the first female knight



of the roundtable. How is anyone going to relate to that except the author? The author is living out his or her fantasies. We all do that to some extent, but Mary Sue is the extreme version of that kind of wish fulfillment, and we need to be careful about it.

Inconsistency in your characters will jar your readers mightily. In fact, it will probably jar the reader out of the story more quickly than almost anything else. You have developed a character in a certain way. Readers are expecting that character to behave in accordance with his or her personality and motivations as you have defined them. If that character behaves in a way that doesn't make sense, your readers will notice it every time. Consistency applies to everything from small things, such as a character's hair color, to big things like the character's manner of speaking and important choices. If a character has brown hair in chapter 1, she'd better not have red hair in chapter 5. If a character speaks like a high elf one minute and uses street slang the next, that's going to take the reader right out of the story. Or if a character slaughters a bunch of kindergartners and then goes on about the evils of child abuse, that's also inconsistent. The fictional characters that we create need to feel like real people to the reader. If you don't have a firm picture of them in your mind, they're going to become shaky on the page. You should be able to see them and hear them speak and watch them go through their actions. And because you know them that well, they will be consistent, and you won't fall into that trap.

And then there are dull characters. Of course, some characters are supposed to be dull, but in that case they're usually foils for more interesting characters or events. If you think you might have a dull character in your book, the first thing you should ask is whether you need that character at all. Why is that character there? What is his or her role in the story? If you can't come up with an answer, then that character is just stage dressing. Some stage dressing is allowed, but if you don't even need the character for stage dressing, maybe it's time to do away with that character completely. Another option is to make a dull character come alive by adding some unique traits. Perhaps your drab character has a secret fantasy life or an intriguing hobby, indicating that he or she is much more interesting than appears on the surface. That sort of thing will give a character life.

Let's assume for a moment to avoid these five traps; your characters are three-dimensional, unique, flawed, consistent, and interesting. Here are five tips that can make them even better.

## **Five Tips**

First, the devil is in the details. There's a tendency for some writers to throw too much at the reader all at once—to give a full physical description, tell the life story, and reveal the innermost thoughts of a character as soon as he or she is introduced. But that's not necessarily the best approach. Think about a character you're introducing as someone the reader is meeting for the first time. When you meet someone for the first time, you do take in that person's physical appearance, but only on a fairly superficial level. If I think about the people I met today, I don't necessarily remember very much about them except that she had dark hair and he wasn't very tall. I don't remember every detail about what they were wearing; I didn't notice. Unless they were wearing an ostrich costume, in which case I would remember that, and it would certainly be worth including in a story. So we don't notice everything at once when we meet a new person, but we do usually notice a few details that can give us some idea of that person's personality and life situation: Is the character well dressed? Does he bite his nails? Does she have acne scars, heavy makeup, a professional manicure, any nervous mannerisms? Does the character make eye contact? These are all the kinds of things we might notice during a first meeting. Then, we interact with people and observe them interacting with others, and that's how we really get to know them. That's true of characters too. When you first introduce them, you should include a few

details, but the rest of their personalities, motivations, and back stories should be revealed gradually through their actions.

Another tip is to base characters on real people. Some writers think this is cheating, but I do it all the time. I take a fantasy character and give him or her the personality of someone I know, and because I know that real person very well, all I have to do is imagine what so-and-so would do in a given situation. It's a way to flesh out a character very quickly. It makes it easier to stay consistent too, because you have a fully developed idea of the character's personality right from the start. I also like to observe human behavior. You can also base characters on real people who you don't know as well. I like to watch people, and I like to go to places where people congregate and observe them—how they talk, their mannerisms, what they wear, their attitudes and body language. I can incorporate all of that into my stories.

Third, remember that everybody has a history. Where we came from shapes us and molds us. And even if you don't reveal your characters' pasts to your readers, you should know about them, at least for your main characters. You should have full biographies of your main characters in your mind so that you understand what drives them. Why is this important? Because if you don't understand a character, your readers won't either. Let's look at an example of an effective character history. Captain Quint's backstory in the movie *Jaws* is great. In one scene, the three heroes, Quint, Chief Brody, and Matt Hooper, are in the cabin of Quint's fishing boat, and they're comparing old scars. Quint has a tattoo that was removed, and Brody innocently asks him about it. In response, Quint tells the other characters a horrific story about many of his friends on the USS *Indianapolis* being eaten by sharks, and all of a sudden it's easy to understand this man and why he is the way he is. I can't imagine that film without that backstory.

Fourth, don't neglect your secondary characters. Sidekicks can be some of the most likeable and interesting characters in the story. Often, they are the readers' favorites.

One example of this is the Boba Fett phenomenon. Everyone loves Boba Fett; he's certainly just a secondary character, but he enriches the *Star Wars* setting. In the same way, well developed characters can enrich your book. They're sort of like the supporting instruments in a symphony. I love my secondary characters. They can be a gold mine, and every one serves a purpose. Some add color or assist in world building, and some are foils for the main characters. Foils are characters who can't stand your hero or your heroine and do nothing but gripe about them behind their backs. They can be great fun. I make sure I know a lot about my secondary characters even if I don't end up revealing it all to the reader.

Finally, devote plenty of attention to the villain of the piece, without whom the story would not exist. Often, I hear authors tell me that the villain is their favorite character, the one they love to write about. I know that's true in my case. Bad guys can be very tough to do well, and it can be even tougher to get readers to empathize with them. Whenever you write a villain, keep in mind that he or she needs to be just as well developed as your main characters. Instead of being flawed, however—because obviously all villains are flawed—the villain should be imperfectly bad. In other words, the villains should have redeeming characteristics where our heroes have flaws. Gollum in *The Lord of the Rings* is a great example of this. We empathize with Gollum, and we feel sorry for him sometimes. We have hope for him. We wish that he could be redeemed. And then we loathe him, and despise him,

and wish somebody would just squash him like a bug, because he's so annoying. Poor Gollum is a character who is definitely ruled by evil most of the time, but he also is in many respects a victim, and so we can empathize with him. He is a great antagonist. These can be among the most difficult of all characters to create but also some of the most satisfying.

There they are: five traps and five tips. Whether you write good characters or poor ones will determine whether your readers stay with you to the end of the journey or get off at the first stop. If the characters fail, the story fails. Hopefully this article will help you avoid that, but if it does happen, pick yourself up, write the next book, develop your characters better the next time, and all will be well.

## 9. Writing a Story

What Is a Short Story?

Don't make the mistake of referring to short nonfiction articles as short stories. In the publishing world, short story always refers to fiction. And short stories come varying shapes and sizes:

- **Write** In One Sitting. **Write** the first draft of your **story** in as short a time as possible. ...
- Develop Your Protagonist. ...
- Create Suspense and Drama. ...
- Show, Don't Tell. ...
- **Write** Good Dialogue. ...
- **Write** About Death. ...
- Edit Like a Pro. ...
- Know the Rules, Then Break Them.

Traditional: 1,500-5000 words

Flash Fiction: 500-1,000 words

Micro Fiction: 5 to 350 words

Is there really a market for a short story of 5,000 words (roughly 20 double-spaced manuscript pages)?

Some publications and contests accept entries that long, but it's easier and more common to sell a short story in the 1,500- to 3,000-word range.

And on the other end of the spectrum, you may wonder if I'm serious about short stories of fewer than 10 words (Micro Fiction). Well, sort of.

They are really more gimmicks, but they exist. The most famous was Ernest Hemingway's response to a bet that he couldn't write fiction that short. He wrote: For sale: baby shoes. Never worn.

That implied a vast backstory and deep emotion.

Writing a compelling short story is an art, despite that they are so much more concise than novels. Which is why I created this complete guide:

### 9 Steps to Writing a Short Story

#### 1. Read as Many Great Short Stories as You Can Find

Read hundreds of them—especially the classics.

You learn this genre by familiarizing yourself with the best. See yourself as an apprentice. Watch, evaluate, analyze the experts, then try to emulate their work.

Soon you'll learn enough about how to write a short story that you can start developing your own style.

A lot of the skills you need can be learned through osmosis.

Where to start? Read Bret Lott, a modern-day master. (He chose one of my short stories for one of his collections.)

Reading two or three dozen short stories should give you an idea of their structure and style. That should spur you to try one of your own while continuing to read dozens more.

Remember, you won't likely start with something sensational, but what you've learned through your reading—as well as what you'll learn from your own writing—should give you confidence. You'll be on your way.

## **2. Aim for the Heart**

The most effective short stories evoke deep emotions in the reader.

What will move them? The same things that probably move you:

Love  
Redemption  
Justice  
Freedom  
Heroic sacrifice  
What else?

## **3. Narrow Your Scope**

It should go without saying that there's a drastic difference between a 450-page, 100,000-word novel and a 10-page, 2000-word short story.

One can accommodate an epic sweep of a story and cover decades with an extensive cast of characters.

The other must pack an emotional wallop and tell a compelling story with a beginning, a middle, and an end—with about 2% of the number of words.

Naturally, that dramatically restricts your number of characters, scenes, and even plot points.

The best short stories usually encompass only a short slice of the main character's life—often only one scene or incident that must also bear the weight of your Deeper Question, your theme or what it is you're really trying to say.

## **Tightening Tips**

If your main character needs a cohort or a sounding board, don't give her two. Combine characters where you can.

Avoid long blocks of description; rather, write just enough to trigger the theater of your reader's mind.

Eliminate scenes that merely get your characters from one place to another. The reader doesn't care how they got there, so you can simply write: Late that afternoon, Jim met Sharon at a coffee shop...

Your goal is to get to a resounding ending by portraying a poignant incident that tell a story in itself and represents a bigger picture.

## **4. Make Your Title Sing**

Work hard on what to call your short story.

Yes, it might get changed by editors, but it must grab their attention first. They'll want it to stand out to readers among a wide range of competing stories, and so do you.

## **5. Use the Classic Story Structure**

Once your title has pulled the reader in, how do you hold his interest?

As you might imagine, this is as crucial in a short story as it is in a novel. So use the same basic approach:

Plunge your character into terrible trouble from the get-go.

Of course, terrible trouble means something different for different genres.

In a thriller, your character might find himself in physical danger, a life or death situation.

In a love story, the trouble might be emotional, a heroine torn between two lovers.

In a mystery, your main character might witness a crime, and then be accused of it.

Don't waste time setting up the story. Get on with it.

Tell your reader just enough to make her care about your main character, then get to the the problem, the quest, the challenge, the danger—whatever it is that drives your story.

## **6. Suggest Backstory, Don't Elaborate**

You don't have the space or time to flash back or cover a character's entire backstory.

Rather than recite how a Frenchman got to America, merely mention the accent he had hoped to leave behind when he emigrated to the U.S. from Paris.

Don't spend a paragraph describing a winter morning.

Layer that bit of sensory detail into the narrative by showing your character covering her face with her scarf against the frigid wind.

## **7. When in Doubt, Leave it Out**

Short stories are, by definition, short. Every sentence must count. If even one word seems extraneous, it has to go.

## **8. Ensure a Satisfying Ending**

This is a must. Bring down the curtain with a satisfying thud.

In a short story this can often be accomplished quickly, as long as it resounds with the reader and makes her nod. It can't seem forced or contrived or feel as if the story has ended too soon.

In a modern day version of the Prodigal Son, a character calls from a taxi and leaves a message that if he's allowed to come home, his father should leave the front porch light on. Otherwise, he'll understand and just move on.

The rest of the story is him telling the cabbie how deeply his life choices have hurt his family.

The story ends with the taxi pulling into view of his childhood home, only to find not only the porch light on, but also every light in the house and more out in the yard.

That ending needed no elaboration. We don't even need to be shown the reunion, the embrace, the tears, the talk. The lights say it all.

## **9. Cut Like Your Story's Life Depends on It**

Because it does.

When you've finished your story, the real work has just begun.

It's time for you to become a ferocious self-editor.

Once you're happy with the flow of the story, every other element should be examined for perfection: spelling, grammar, punctuation, sentence construction, word choice, elimination of clichés, redundancies, you name it.

Also, pour over the manuscript looking for ways to engage your reader's senses and emotions.

All writing is rewriting. And remember, tightening nearly always adds power. Omit needless words.

### **Examples:**

She shrugged her shoulders.

He blinked his eyes.

Jim walked in through the open door and sat down in a chair.

The crowd clapped their hands and stomped their feet.

Learn to tighten and give yourself the best chance to write short stories that captivate your reader.

Where to Sell Your Short Stories

### **1. Contests**

Writing contests are great because the winners usually get published in either a magazine or online—which means instant visibility for your name.

Many pay cash prizes up to \$5,000. But even those that don't offer cash give you awards that lend credibility to your next short story pitch.

### **2. Genre-Specific Periodicals**

Such publications cater to audiences who love stories written in their particular literary category.

If you can score with one of these, the editor will likely come back to you for more.

Any time you can work with an editor, you're developing a skill that will well serve your writing.

### **3. Popular Magazines**

Plenty of print and online magazines still buy and publish short stories. A few examples:

The Atlantic

Harper's Magazine

Alfred Hitchcock's Mystery Magazine

The New Yorker

Ellery Queen's Mystery Magazine

Woman's World

### **4. Literary Magazines**

While, admittedly, this market calls for a more intellectual than mass market approach to writing, getting published in one is still a win.

Here's a list of literary magazine short story markets.

### **5. Short Story Books**

Yes, some publishers still publish these.

They might consist entirely of short stories from one author, or they might contain the work of several, but usually tied together by theme. Regardless which style you're interested in, remember that while each story should fit the whole, it must also work on its own, complete and satisfying in itself.

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**SCHOOL OF SCIENCE AND HUMANITIES**

**DEPARTMENT OF ENGLISH**

**UNIT – III – Creative Writing – SHS1604**

## 1. DEVELOPING IMAGINATION

**“Imagination is the source of all human achievement “ - Sir Ken Robinson.** A vivid imagination is more than dreaming up stories about dinosaurs and pirates. It is the origin of creativity and innovation, expressed in everything from technology and science to arts and literature. Working on your powers of imagination will help you think outside the box – a useful skill at both school and work. Though some people are more naturally imaginative than others, there are ways you can cultivate your creative juices.

It has long since been believed by many, and widely researched, that imagination is vital to successful learning in children. Children learn best when they are engaged in their learning and when there are engaging their imaginations. Capitalising on innate imagination and fostering it goes a long way to assisting this and thus improving pupils learning outcomes. Pupils with good imaginations can advance their all-round cognitive development and progress in all areas of the curriculum. With writing especially, children with strong imaginations are more likely to become confident, independent writers. Consequently, imagination is an essential part of the learning process.



**‘The cultivation of imagination...should be the chief aim of education’** says Mary Warnock. Imagination can help give learning a more meaningful platform for pupils. Providing children with contexts, themes or ideas that matter to them increases their motivation to learn through giving them ownership over their own learning journeys. Learning that is built over time and in collaboration with the pupils is more effective, develops independence skills and positive learning attitudes as well as ensuring that learning is remembered and embedded. Simply ‘delivering’ learning to children is not the most effective way to ensure progress. Creativity and problem solving are essential everyday life skills that we need to be ensuring we develop in our pupils. Being able to generate innovative ideas involves an imagination that helps pupils see beyond the norm, beyond reality. Pupils who have a limited imagination will struggle with these areas of life and with many aspects of the school curriculum.

### Imagination

We process words as language in the frontal lobe of the brain. We do it the way a computer processes computer language. As we mature, we become increasingly able to process words another way, too: as raw stimuli. This happens as we accumulate a vast store of experiences in memory farther back. They are networked words, images, sounds, and so forth -- a relational database. We use this farther-back part of the brain to visualize. It's the *image-ination*. It develops through use, so it doesn't fully develop until a person is in her or his mid-twenties. That is, it doesn't fill in with gray matter (an intricate network of connections among brain cells) till then.



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Children have imaginations, too. But their imaginations haven't yet accumulated a vast store of experiences to reference and aren't yet networked with words. So, you can't stimulate a child's imagination the way you can an adult's. (That's why children's books need pictures.) If that teenager does imagine eating a cockroach, she doesn't do so automatically, as a knee-jerk reaction: she must make a conscious effort to imagine eating one. Even then, she won't have as vivid an experience as an adult does. Experts think this is why teenagers and children show "poor judgment." Adults may make no greater effort to think before acting, but they automatically imagine an act before doing it. They therefore see what could go wrong and get this warning in a way that has much greater impact than pure logical analysis would.

And so, if words don't stimulate the imagination, they are processed as language in the front of the brain. As a fiction writer, that vivid experience in the imagination is what you're after. You must write in a way that stimulates it. You must write in a way that makes the reader unaware of the words on the page, a way that makes him *visualize* the story as if it were taking place on a stage or a screen in his mind. Doing so sucks him into your story so that he becomes absorbed in what we call the Fictive Dream. This is like a daydream, except that you, the author of the story, make it up.

**How to use your imagination** If you want to learn how to use your imagination in creative writing, the easiest way is through writing exercises. Everybody has imagination.

#### **Exercise Your Imagination**

Now, think back to your earliest childhood memory. Was the sun shining? Were you in your pram? In the garden? Were there butterflies? Keep asking yourself questions and fix on your most vivid memory. You will probably find you have added a few bits and pieces to the memory. Now write that down – every detail you can think of. The first time I did this, I saw myself peeping out of a pram and looking at a beautiful garden, filled with butterflies and of course the sun was shining.



#### **Memory or Imagination**

Is this memory or is this imagination? If you have just seen the above images as I described, then you know the answer already. You saw what I described in your own mind but was it your memory, or mine? Memory is a great tool for a writer but it should never be confused with facts.



#### **The power of suggestion is immense.**

If, for example, I mention a white Unicorn or a large fire-breathing dragon you will immediately see these in your mind. The power of suggestion should never be underestimated. Your imagination will deliver the images you think about.

#### **How To Use Your Imagination To Create A Story**

You can trigger your imagination in a myriad of ways. One of the most powerful ways is through creative writing exercises – these work by making you ask yourself questions. Imagine a white wolf has come down from the mountains and is approaching your garden. You watch through the window until it is frighteningly close. A stranger comes to the rescue.



Ask yourself questions:

- Why has the wolf come down from the mountains?
- Who came to the rescue?
- What happened after that?

### Let Your Imagination Flow

Now you have the beginnings of a story, and you can use your imagination to bring this story further, by asking more questions.

- You can take 'you' out of the story and replace yourself with somebody else – a character.
- Let your story create the character by simply inserting 'man' or 'woman' and watching the character develop.
- Creative writing exercises work by giving you images which trigger questions.
- To exercise your imagination, simply use it by doing more writing exercises.
- Once you start doing this regularly it will become really easy – I promise.

### Create A Character

**Imagine you are in walking in the woods.**

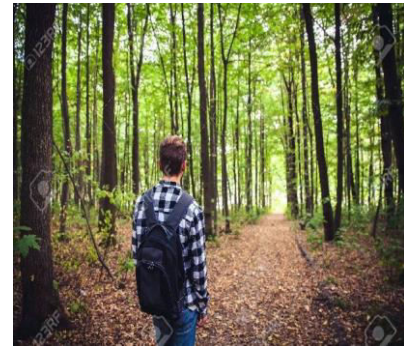
Who else is there?

What are they doing?

Who or what is lurking under the bushes?

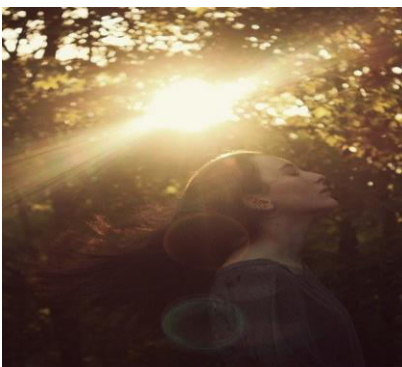
Your imagination is always there for you.

All you have to do is use it. Ask questions, more questions – this builds stories. Remember to write everything down. It is easy to forget when your mind is tumbling with freshly generated ideas.



**Imagination is far more valuable than reality & here are a few reasons why.**

**1. Imagination ignites passion.** As adults we have been forced into a world of responsibility and practicality where money, bills, and jobs (many of which we hate) dictate how we live, breathe, and experience the world. Dreaming of what can be allows us to tap into our imaginations again, reminding us what it feels like to be passionate about something. Somewhere along the lines we have lost that connection to passion and purpose in life and replaced it with survival and responsibility. Who says you can't be passionate and responsible?



**2. Our imagination and thoughts create our future.** It's long been said that 'thoughts become things' and our imaginative muscle is the very thing that helps make that possible. When we stay immersed in what is directly in front of us at all times (i.e. our current reality), we continually create the same challenges, problems, and experiences over and over again. But, when we venture into our imagination to focus on the reality that we want to experience, the energy is set in motion and magnificent change can occur and as Albert Einstein so eloquently stated: "**Imagination is everything. It is the preview for life's coming attractions.**"

**3. Imagination stimulates creativity and innovation.** Some of the most influential and innovative creations have come from the simple act of imagining something bigger, easier, or more beautiful. Scientists and creative artists have an amazing gift for thinking outside the box and allowing their imaginations the freedom to grow and evolve their thoughts, many of which have created products that have changed the way we live entirely. Without this creative power we may never have had the internet, smart phones, airplanes, and other amazing technology we rely on every day. Simply put, imagination is the key ingredient to expansion and the advancement of our world.

**4. Imagination is magical.** Take a moment to watch a young child play alone and you will experience firsthand the magic that comes from imagination. Creative thought turns the mundane into a magical experience. It is what turns a simple box into a powerful rocket, a laundry basket into a pirate ship, and a simple bathtub into the deep blue sea. Taking a moment to view the world through a child's eyes is enough to bring back the joy and wonder that imagination brings.

**5. Sometimes reality just sucks.** Watching the news and hearing about the violence, crime, sickness, and sadness in the world is enough to make anyone believe that things are falling apart. By falling into the trap of 'what is' and believing that this is just the way the world works, we become a victim and relinquish our true creative power. Choosing to use our imaginative muscle as a means of creation provides hope. And where there is hope there is ultimately an opportunity for transformation and change. Two things that are necessary for us to create a better world for generations to come.

Albert Einstein had it right when he said: "**Reality is merely an illusion, albeit a very persistent one.**"

Reality is merely an outward expression of what we have chosen to accept and focus on in the world. But when we turn our thoughts to that which we want to create in our lives, the possibilities are endless. With that kind of imaginative power, why would we waste it focusing on the mundane only to perpetuate a *reality* that is less than optimum? We have the power to create so much more and it is up to us to use our imaginations to change our lives and our world for the better.

Suggestions for nurturing children's imagination and creativity:

- **Spend time outdoors.** The benefits of nature for child development are endless. Because nature is ever changing, it provides countless opportunities for discovery, creativity, and problem solving. The natural world inspires children to think, question, make suppositions, and develop creative minds. Children can draw in sand, make designs with twigs, build forts with branches, or simply lie on the ground and look up at the sky
- **Invent scenarios.** When your child invents a scenario, he tries on lots of different roles and organizes his thoughts while developing social and verbal skills. Encourage your child to play house, doctor, zoo, farm, space station, school, or store. Join in the imaginative play by taking on a role yourself. Play with stuffed toys or puppets (make simple puppets by putting your hand in a sock). Let your child lead your playtime together. If your child is into superheroes, think of the power your child might want as his own superpower feeling. Consider having your child create a new superhero!
- **Verbal activities.** From rhymes to riddles, silly sounds to phonics, games such as "I Spy" or making up lyrics to common tunes, verbal interactive activities can inspire and nurture creative minds. Simultaneously, these activities build vocabulary and help your child learn phonics. These games are also the perfect and fun way to spend time in car rides.
- **Encourage art activities.** Art is creative expression that nurtures imagination, not a lesson in following directions. Through painting, sculpture, collage, clay, drawing or any other medium, art is a way for children to work through emotions, make decisions, and express their ideas. Manipulating art materials provides a sense of freedom yet

also encourages focus and concentration. Art activities also develop fine motor skills and hand-eye coordination. Furthermore, art activities build confidence because children gain a sense of mastery over materials resulting in a new creation.

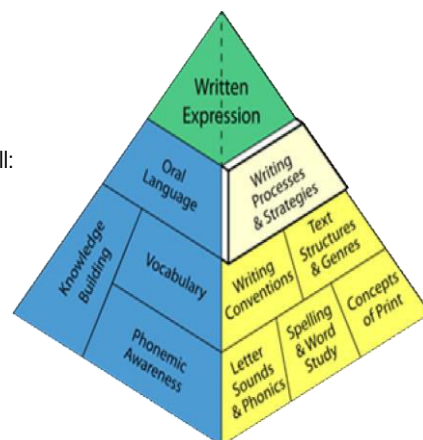
- **Share literacy activities.** Make reading time memorable and discuss other possible scenarios or endings for the story by using your child's imagination. Make up stories with your child, at times with her as the main character; other times propose moral dilemmas. Take turns making up a continuing story.
- **Ask open-ended and thought-provoking questions.** Asking questions that provoke imaginative and creative thinking is an effective way to invite your child to express his ideas and share his visions, while giving him the message that his ideas are important. "What do you think would happen if....?" "What's the difference between a dog and a cat?" "What are some other ways to do this?"
- **Limit screen time (television, movies, computer, tablet, smart phone, handhelds, video games, etc.).** Nurturing imagination and parenting in the digital age can be tough. Focusing on a screen is a passive way of learning for children. An alternative would be to encourage children to create something new and different. Engaging children in a kinesthetic manner using their entire bodies and their five senses also opens the mind.

## 2. WRITING STRATEGIES

Effective writers use different strategies to sort the ideas and information they have gathered in order to make connections, identify relationships, and determine possible directions and forms for their writing. This strategy gives students the opportunity to reorganize, regroup, sort, categorize, classify and cluster their notes.

### Purpose

- Identify relationships and make connections among ideas and information.
- Select ideas and information for possible topics and subtopics. Payoff Students will:
  - model critical and creative thinking strategies.
  - learn a variety of strategies that can be used throughout the writing process.
- reread notes, gathered information and writing that are related to a specific writing task.
- organize ideas and information to focus the writing task.



### Tips and Resources

Strategies for webbing and mapping include:

- -Clustering, looking for similarities among ideas, information or things, and grouping them according to characteristics.
- -Comparing – identifying similarities among ideas, information, or things.
- -Contrasting – identifying differences among ideas, information, or things.
- -Generalizing – describing the overall picture based on the ideas and information presented.
- -Outlining – organizing main ideas, information, and supporting details based on their relationship to each other.
- -Relating – showing how events, situations, ideas and information are connected.
- -Sorting – arranging or separating into types, kinds, sizes, etc.
- -Trend-spotting – identifying things that generally look or behave the same.

### Further Support

- Provide students with sample graphic organizers that guide them in sorting and organizing their information and notes- e.g., cluster (webs), sequence (flow charts), compare (Venn diagram).
- Have students create a variety of graphic organizers that they have successfully used for different writing tasks. Create a class collection for students to refer to and use.
- Provide students with access to markers, highlighters, scissors, and glue, for marking and manipulating their gathered ideas and information.

### Select a familiar topic (perhaps a topic for review).

Have students form discussion groups. Ask students to recall what they already know about the topic, and questions that they still have about the topic. Taking turns, students record one idea or question on a stick-on note and place it in the middle of the table. Encourage students to build on the ideas of others. After students have contributed everything they can recall about the topic, groups sort and organize their stick-on notes into meaningful clusters on chart paper. Ask students to



discuss connections and relationships, and identify possible category labels. Provide groups with markers or highlighters to make links among the stick-on notes. Display the groups' thinking.

### Struggling writers need:



- Regular, meaningful opportunities to practice writing in subject-specific contexts.
- Teachers who model the writing process and demonstrate its usefulness.
- Opportunities to talk about their writing.
- Prior knowledge about language, subject content, and the world.
- Knowledge of different writing forms and their characteristics.
- Expanded sight vocabularies for subject-specific writing.
- Strategies to become independent writers in any context.

### Promoting Consistency

Students are sometimes confused by differences in writing requirements from subject to subject within the same school. Although different subjects require different types of writing assignments, all writing can follow the same process. By adopting a consistent writing process across all subject areas, teachers ease some of the stress associated with writing, and help students build confidence and skill as writers.

### The Writing Process

The writing process involves generating ideas, developing and organizing the ideas, and revising and editing them. Effective writers cycle through these stages until they are satisfied that the writing achieves its purpose.

### Generating Ideas

In all subject areas, students need to develop skills for getting what they know about a topic down on paper, and generating ideas or finding additional facts. They also need skills to check whether their writing is on-topic and fulfills its purpose. Further, they need to be able to explain the writing assignment and the process they are following to effectively complete the assignment.

### Developing and Organizing Ideas

Students need to know how to organize what they have learned about any topic or assignment into a well-structured whole. In longer writing assignments, they need to know how to create a strong, focused introduction that catches the reader's interest; how to link ideas in logically connected paragraphs that contain enough supporting detail; and how to conclude with a strong ending.





## **Revising and Editing**

Students need individual and group skills to assess their own work and the work of others for content, clarity, form and style, and for errors in grammar, punctuation and spelling. Ultimately, students have individual responsibility for the accuracy of their work, but they need to know how to help each other improve.

## **Tips for Rapid Writing**

- Write as fast as you can.
- No corrections or erasing allowed.
- Write until your teacher says "STOP" – do not stop before!
- Don't lift your pen/pencil from the paper or remove your hands from the computer.
- If you get stuck, jumpstart your brain by writing the topic title and extending it to a sentence
- When your teacher says "STOP," count and record the number of words you have written.
- Be prepared to discuss your topic: use the writing you have done to start you off.

## **Nine writing strategies**

- A Captivating Opening Sentence. ...
- A Sense of Direction: The Opening Paragraph. ...
- A Tone of Sincerity. ...
- Speak to Your Audience. ...
- The Value of an Outline. ...
- Have Fun. ...
- Open a Dialogue. ...
- Timing is Everything.

## **Suggestions about writing**

- Be prepared for writing - you may want to 'grow' your writing from a plan, which may be in outline, visual or diagrammatic form, or you may want to start with an idea for a sentence or paragraph
- Plan to write regularly - getting into the habit of writing can help you find ways of managing it
- Set aside blocks of time which match your concentration span and try to gradually build on your ability to focus
- Make a realistic time plan for your pieces of writing and stick to it. Acknowledge that there are many stages to producing a written assignment including reading, writing and editing/revising for final submission.
- Write up a section or paragraph as it becomes ready - but remember that you do not have to write everything in order
- For longer assignments and reports, you may begin by writing a section that comes part way through e.g. you may begin by writing the methodology section and end by writing the introduction before checking the whole piece links together smoothly
- When you are writing, stop at a point when you could carry on writing.

- Make a quick note about the next point you will make. This can make it easier to settle back down to writing next time.
- Find out where and when you find writing easiest and try to maximize these benefits
- Take breaks, a breath of fresh air, a chat with friends, but make sure you set times and keep to these for when you plan to re-start writing
- Remember that research and writing are only part of your work as a student. During each day, some people may need a variety of tasks to maintain their interest and motivation.
- Preparing to write
- These are some points that are important when approaching writing tasks at university:
- Be clear about the task - what is expected of you, what is needed to answer the question
- Identify and use available resources and written advice
- Listen and respond to guidance offered while producing your work
- Keep focused on your question or task - keep asking yourself whether any material you plan to include is really relevant
- Be clear, concise and to the point in what you write
- Present your ideas in a clear and logical way
- Make sure you clearly reference any sources or data that you use as evidence and that your examples are appropriately justified
- Take note of feedback on completed tasks.
- In particular, academic writing should be clear and reasoned, with conclusions based on evidence. This evidence should be sound - derived by robust and reliable methods, so you are expected to be critical of evidence available and consider its strengths and weaknesses.

### 3. DESCRIPTION AND NARRATION

#### Difference Between Description And Narration

##### *Who is Speaking?*

One of the simplest ways of differentiating narration and description is to ask the question, "Who is speaking?"

##### **Description,-Giving Details**

Description, on the other hand, is a literary tool that presents the details of a person, place or thing. Description is a tool used in a narrative to paint a picture for the reader. A good story has clear description, which give the reader a photo-like image of a person, place or thing. For instance, sticking with the stories previously mentioned, examples of description would be:

- *The Sun Also Rises* – "jumping frogs", "her folded hands"
- *Absalom, Absalom!* – "dim coffin-smelling gloom sweet and over-sweet with the twice-bloomed wisteria"
- "Drenched in Light" – "red plush cover with little round balls for fringe"

Each of these passages creates a clear picture for the reader to not only see, but also to smell, hear, taste and/or feel.

Poetry, by its nature, is descriptive. Poetry paints pictures by stringing words together in a creative form that inspires images for the reader as well as sparks emotions that the reader feels deeply.

##### **DESCRIBE a sunset!**

Sunset is the time of day when our sky meets the outer space solar winds. There are blue, pink, and purple swirls, spinning and twisting, like clouds of balloons caught in a whirlwind. The sun moves slowly to hide behind the line of horizon, while the moon races to take its place in prominence atop the night sky. People slow to a crawl, entranced, fully forgetting the deeds that must still be done. There is coolness, calmness, when the sun does set.



##### **Template for writing about: My house**

My House has four bedroom, two bathroom, one kitchen, one living room, two gardens and a garage. In My bedroom is big, I have one bed, one dresser, with a mirror, two closet, bookshelf, Medium TV, two nightstands and a bathroom. My bathroom has a toilet, shower and tub. My living room, I have sofa, one love seat a television, a stereo, floor lamp, Coffee table and I have a big mirror. My kitchen is big. I have a counter, a stove, two refrigerators a sink and a Kitchen table. Thanks for visiting my house.

##### **Describe your house- speaking/writing**



- Where is your house?
- Is it big or small?
- How many rooms does it have?
- What furniture is in your living room?
- How many bedrooms?
- What furniture is in your bedrooms?
- Does your house have a yard?
- Do you have a garden?
- Do you like your house? Why or why not?

## Descriptive Writing:

Good descriptive writing creates an impression in the reader's mind of an event, a place, a person, or a thing. The writing will be such that it will set a mood or describe something in such detail that if the reader saw it, they would recognize it.

To be good, descriptive writing has to be concrete, evocative and plausible.

- To be **concrete**, descriptive writing has to offer specifics the reader can envision. Rather than "Her eyes were the color of blue rocks" (Light blue? Dark blue? Marble? Slate?), try instead, "Her eyes sparkled like sapphires in the dark."
- To be **evocative**, descriptive writing has to unite the concrete image with phrasing that evokes the impression the writer wants the reader to have. Consider "her eyes shone like sapphires, warming my night" versus "the woman's eyes had a light like sapphires, bright and hard." Each phrase uses the same concrete image, then employs evocative language to create different impressions.
- To be **plausible**, the descriptive writer has to constrain the concrete, evocative image to suit the reader's knowledge and attention span. "Her eyes were brighter than the sapphires in the armrests of the Tipu Sultan's golden throne, yet sharper than the tulwars of his cruelest executioners" will have the reader checking their phone halfway through. "Her eyes were sapphires, bright and hard" creates the same effect in a fraction of the reading time. As always in the craft of writing: when in doubt, write less.



## Examples of Descriptive Writing

The following sentences provide examples of the concreteness, evocativeness and plausibility of good descriptive writing.

- Her last smile to me wasn't a sunset. It was an eclipse, the last eclipse, noon dying away to darkness where there would be no dawn.
- My Uber driver looked like a deflating airbag and sounded like talk radio on repeat.
- The old man was bent into a capital C, his head leaning so far forward that his beard nearly touched his knobby knees.
- The painting was a field of flowers, blues and yellows atop deep green stems that seemed to call the viewer in to play.
- My dog's fur felt like silk against my skin and her black coloring shone, absorbing the sunlight and reflecting it back like a pure, dark mirror.
- The sunset filled the sky with a deep red flame, setting the clouds ablaze.
- The waves rolled along the shore in a graceful, gentle rhythm, as if dancing with the land.
- Winter hit like a welterweight that year, a jabbing cold you thought you could stand until the wind rose up and dropped you to the canvas.

### Examples of Descriptive Text in Literature

Because descriptive text is so powerful, many examples of it can be found in famous literature and poetry.

#### The High Window

The mystery novelist Raymond Chandler was one of American literature's masters of descriptive language. This sentence from *The High Window* strikes the perfect notes to embody its subject:

"She had pewter-colored hair set in a ruthless permanent, a hard beak, and large moist eyes with the sympathetic expression of wet stones."

#### Life in the Iron Mills

Notice the vivid description of smoke in this excerpt from Rebecca Harding Davis's *Life in the Iron Mills*:

"The idiosyncrasy of this town is smoke. It rolls sullenly in slow folds from the great chimneys of the iron-foundries, and settles down in black, slimy pools on the muddy streets. Smoke on the wharves, smoke on the dingy boats, on the yellow river--clinging in a coating of greasy soot to the house-front, the two faded poplars, the faces of the passers-by."

#### Jamaica Inn

In this excerpt from *Jamaica Inn* by Daphne du Maurier, notice the writer's choice of adjectives, adverbs, and verbs. Granite. Mizzling. Du Maurier's choice of words allows the reader to almost feel the weather occurring on the page. "It was a cold grey day in late November. The weather had changed overnight, when a backing wind brought a granite sky and a mizzling rain with it, and although it was now only a little after two o'clock in the afternoon the pallor of a winter evening seemed to have closed upon the hills, cloaking them in mist."

#### The Eagle

In Alfred Tennyson's "The Eagle," he conveys power and majesty in just a few lines:

"He clasps the crag with crooked hands;  
Close to the sun in lonely lands,  
Ring'd with the azure world, he stands.  
The wrinkled sea beneath him crawls;  
He watches from his mountain walls,  
And like a thunderbolt he falls."



#### Descriptive Text in Songs

Descriptive text examples can also be found in many songs, since songs are meant to capture your emotions and to invoke a feeling.

#### Through the Strings of Infinity

Some of the most vivid and effective descriptive writing in music can be found in rap. The evocation of alienation and the need to create in "Through the Strings of Infinity" by Canibus is truly poetic.

*"I was born in an empty sea, My tears created oceans  
Producing tsunami waves with emotions  
Patrolling the open seas of an unknown galaxy  
I was floating in front of who I am physically  
Spiritually paralyzing mind body and soul  
It gives me energy when I'm lyrically exercising  
I gotta spit 'til the story is told in a dream by celestial bodies  
Follow me baby"*

### **Windowpane**

The heavy metal band Opeth uses vivid descriptive writing to evoke loneliness in their song "Windowpane."

*"Blank face in the windowpane  
Made clear in seconds of light  
Disappears and returns again  
Counting hours, searching the night"*

### **Blank Space**

In her hit song "Blank Space," Taylor Swift uses concrete, evocative descriptions to evoke two very different impressions.

First:

*"Cherry lips, crystal skies  
I can show you incredible things  
Stolen kisses, pretty lies  
You're the king, baby, I'm your queen"*

Then:

*"Screaming, crying, perfect storm  
I can make all the tables turn  
Rose gardens filled with thorns  
Keep you second guessing"*

### **Description in The Blond Guitar by Jeremy Burden**



*My most valuable possession is an old, slightly warped blond guitar—the first instrument I taught myself how to play. It's nothing fancy, just a Madeira folk guitar, all scuffed and scratched and fingerprinted. At the top is a bramble of copper-wound strings, each one hooked through the eye of a silver tuning key. The strings are stretched down a long, slim neck, its frets tarnished, the wood worn by years of fingers pressing chords and picking notes. The body of the Madeira is shaped like an enormous yellow pear, one that was slightly damaged in shipping. The blond wood has been chipped and gouged to gray, particularly where the pick guard fell off years ago. No, it's not a beautiful instrument, but it still lets me make music, and for that I will always treasure it.*

Here, the writer uses a topic sentence to open his paragraph, then uses the following sentences to add specific details. The author creates an image for the mind's eye to travel across by describing the parts of the guitar in a logical fashion, from the strings on the head to the worn wood on the body. He emphasizes its condition by the number of different descriptions of the wear on the guitar, such as noting its slight warp; distinguishing between

scuffs and scratches; describing the effect that fingers have had on the instrument by wearing down its neck, tarnishing frets, and leaving prints on the body; listing both its chips and gouges and even noting their effects on the color of the instrument. The author even describes the remnants of missing pieces. After all that, he plainly states his affection for it.

## **Narration**

Narration is a technique in which a character or entity, either within the story or outside the story, gives details that help the reader understand background and history. Narration is the act of telling a story, usually in some kind of chronological order. Narration generally means any kind of explaining or telling of something. It is usually used in reference to storytelling. Narration is found in literature, as well as poetry. The narrative poem is a popular genre, especially when writing about historic events. Edgar Allan Poe's, "The Raven" is an excellent example of narrative poetry.

### **NARRATE a story about the Apollo 11 space mission.**

It was July 21, 1969, and Neil Armstrong awoke with a start. It was the day he would become the first human being to ever walk on the moon. The journey had begun several days earlier, when on July 16th, the Apollo 11 launched from Earth headed into outer space. On board with Neil Armstrong were Michael Collins and Buzz Aldrin. The crew landed on the moon in the Sea of Tranquility a day before the actual walk. Upon Neil's first step onto the moon's surface, he declared, "That's one small step for man, one giant leap for mankind." It sure was!



### **Who is a Narrator?**

Who is the narrator? A narrator is the person from whose perspective a story is told. The narrator narrates the text.

A narrator only exists in fictional texts or in a narrative poem. A narrator may be a character in the text; however, the narrator does not have to be a character in the text. The point of a narrator is to narrate a story, i.e., to tell the story. What the narrator can and cannot see determines the perspective of the text and also determines how much the reader knows.

### **Types of Narrators**

In different types of stories, different types of narrators exist. The type of narrator determines how much the audience knows since the audience can only "see" what the narrator sees. Third person POV is used when your narrator is not a character in the story. Third person uses the "he/she/it" narrator and it is the most commonly used POV in writing. There are 3 main types of Third Person POV: Third Person Limited: Limited means that the POV is limited to only one character.

### **First Person Narrator**

What is a first person narrator?

- A first person narrator speaks from the first person point of view. The first person narrator's commentary uses the pronouns "I/we," "my/our," "me/us," "mine/ours."
- The first person narrator is a character in the text because he is telling it from his point of view. Consequently, he is involved in the action of the story or participates in it in some way.
- The first person narrator can only tell the audience what he sees. He cannot comment on action that he does not see or experience directly.

## Second Person Narrator

What is a second person narrator?

- A second person narrator speaks from the second person point of view. The second person narrator's commentary uses the pronouns "you," "your," and "yours."
- The second person narrator is a character in the text because he is telling the story to another person. Consequently, he is involved in the action of the story or participates in it in some way.
- The second person narrator is very rare in literature. When used well, the second person narrator makes it seem like he is talking directly to the audience, making the reader feel as though he is a part of the story.
- The second person narrator can only tell the audience what he sees. He cannot comment on action that he does not see or experience directly.

## Third Person Narrator

What is a third person narrator?

- A third person narrator speaks from the third person point of view. The third person narrator's commentary uses the pronouns "he/she/they," "his/her/their," and "his/hers/theirs."

### Third Person Limited:

- The third person limited narrator is not usually a character in the text because he is removed from the action—that is, he does not participate in the action of the text.
- He is called a limited narrator because he can only comment on the actions of some individuals. That is, there is some "behind the scenes" action that he does not see. Therefore, his narration is "limited." He cannot comment on action that he does not see or experience directly.

## Narrative

Narrative is writing that tells a story. It has a sequence of events, the plot. Narratives also have characters and a setting, as well as a narrator or person from whose point of view the story is told.

### Examples of Narrative:

- When your friend tells a story about seeing a deer on the way to school, he or she is using characteristics of a narrative.
- Fairy tales are narratives. The plot typically begin with "Once upon a time ..." and end with "happily ever after."
- Novels that you read are narratives. For example the *Harry Potter* series is a set of books that relate the story of Harry's education as a wizard at Hogwarts, and his fight against the evil Voldemort.
- Another novel, *Charlotte's Web*, tells the story of how a young pig's life is saved by a spider who writes words about him in her web.
- Plays also have narrative plots. For example, *Romeo and Juliet* tells the story of two young lovers whose families' hatred of each other leads to their untimely deaths.
- Another play, *Macbeth*, tells the story of the ambitious Macbeth and his wife, who plot to kill the king, and then instead of gaining power, their plot is found out.
- Sometimes, poetry can be narrative. For example, "Annabel Lee" by Edgar Allan Poe tells the story of a man whose young wife died, but he goes and sits in her tomb to be near her.



### Example for Personal Narrative Paragraph

**I am going to give a Personal Narration of an event that changed my life.**

Last year was the first time I had ever been the new kid at school. For the first four days, I was completely alone. I don't think I even spoke to a single person. Finally, at lunch on the fifth day, Karen Watson walked past her usual table and sat down right next to me. Even though I was new, I had already figured out who Karen Watson was. She was popular. Pretty soon, all of Karen's friends were sitting there right next to me. I never became great friends with Karen, but after lunch that day, it seemed like all sorts of people were happy to be my friend. You cannot convince me that Karen did not know what she was doing. I have a great respect for her, and I learned a great deal about what it means to be a true leader.

**Observe the given picture and narrate a story of 150 words on that.**



**Write a detailed description of the given picture in 150 words**



#### 4. INSTRUCTIONS AND RECOMMENDATIONS

##### WRITING INSTRUCTIONS

Students should be familiar with the art of writing instructions. Instructions as a rule, should be readable, accurate and easy to follow. They must be in the command form of the verb known as imperative. They are of two types.

i) Formal Instructions

ii) Informal Instructions

i ) Formal Instructions

Instructions given in formal sense are called formal instructions

**Example :**

Write your name in BLOCK Letters No Smoking please

Don't touch the plants

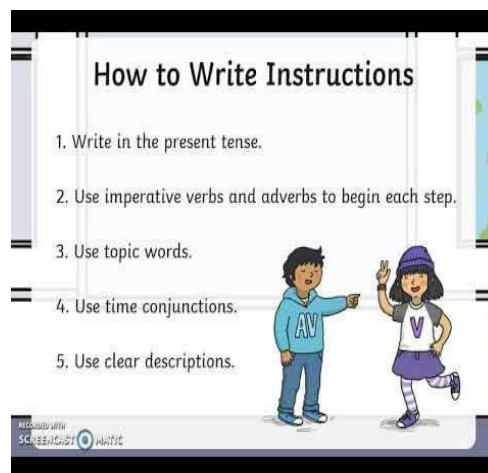
ii) Informal Instructions

Instructions used in our daily life expressing informal sense are called informal instructions.

Obey your parents

Do what I say

Don't waste your time



##### Instruction Must Start with the Verb

Giving / writing instructions is an important activity in professional career. One may happen to give instructions to one's subordinates for various purposes such as time management, installing new machinery, career guidance public relations and so on.

The following guidelines shall be observed in this regard.

- Use always the imperative form (e.g) Service the vehicle regularly.
- Maintain logical sequence in presentation
- Avoid verbose language and use simple and crystal clear expressions
- Wherever necessary, use words such as Note, caution, Warning, hints, tips etc., to highlight the significance of the information.
- Form each step in such a way that it concentrates on a single issue.
- Enumerate each step to avoid ambiguity and ensure the correct order of presentation.
- Don't simply write 8 sentences.
- Write a minimum of two pages on the foolscap answer book.
- Leave enough space between the thoughts.
- Review your statements for grammatical and technical accuracy.

# HOW TO COOK RICE



RINSE THE RICE



COOK ON HIGH HEAT UNTIL WATER STARTS TO BOIL

## Additional Tips to Use Less Water

|   |  |  |   |
|---|--|--|---|
|  Mulch plants to help them retain water  |  Use a rain barrel to gather rainwater  |  Soak pots and pans rather than letting water run       |  Compost rather than use garbage disposal |
|  Turn off the water while washing your hands                                     |  Wash clothes in cold water   |  Join a community pool rather than installing one       |  Limit showers to 5 minutes               |
|  Turn off the faucet while brushing your teeth                                   |  Use a refillable water bottle rather than multiple drinking glasses each day |  Wash fruits and vegetables over a pan to collect water |  Fix leaks as soon as they are discovered |
|  Take a shower rather than a bath  |  Cook food in as little water as possible                                     |  Run your dishwasher only when full                     |  Don't let the water run while shaving    |
|  Collect running water while waiting for it to heat up and use on plants or lawn |  Scrape dishes rather than rinsing before washing                             |  Add a nozzle to your hose to control flow              |  Install a low flow shower head           |

### Instructions to be followed in a computer Laboratory



- Keep the environment always clean.
  - Remove your footwear outside the laboratory.
  - Keep the system, key boards and the monitor clean and dust free forever.
  - Maintain strict silence in the lab.
  - Concentrate on your work and don't interfere with the work of other students.
  - Operate the systems gently.
  - Always keep the mouse on the mouse pad to avoid the damage.
  - Follow the regular procedures for log in and log out.
  - Save your programmes often.
- 
- Keep your laboratory and systems immuned from virus.
  - Check your CDs and pen drives with the help of virus scanners before use.
  - Avoid exploiting the systems by playing games and watching obscene movies.
  - Always have a vigil on the air conditioner.
  - Keep the environment of the laboratory enticing.
  - Use perfumes to give a pleasant odour.

### Writing Recommendations

Students must practice to write recommendations for a given situation while writing recommendations;

We have to follow some key words. They are

- Should be
- Must be
- Need to be
- Ought to be
- Have to be
- It is necessary
- Must
- Should
- It is recommended
- It is suggested

### Recommendations to be followed to save water.

- A system for redistribution of water form more plentiful areas to less plentiful areas should be followed.
- Desalination of seawater must be adopted to save large amount of water conservation of water ought to be done in the necessary areas to avoid shortage of water.
- To proceed this, the existing supplies have to be saved promptly. Construction of better storage facility like tanks, barrels need to be done.



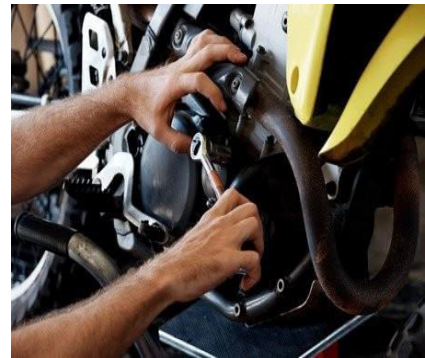




- It is necessary to prevent the seepage (leakage) in pipes.
- We must reduce the amount of water running of the fields.
- People need to be encouraged to use water economically in their homes, so that water can be saved from being wasted.
- Apart from this, Dams, lakes and reservoirs should be constructed.
- People ought to reuse the wastewater by pouring it to the plants and trees.
- Rain water Harvesting must be done by each and every citizen of the country.
- Enough number of wells can be dug in the places where water is sufficient.

### Rewriting Instructions as Recommendations

Besides instructions, recommendations are also made to enable people to organize and manage situations so there is a need to convert instructions as recommendations by using expressions like it is necessary should be, must, ought to, need to, have to.



For the proper maintenance of two wheelers instructions / recommendations to be followed are given below.

#### Instructions

1. Check the brakes every day before you take the vehicle
2. Check the brake cable for cracks
3. Lubricate the brake cable with cable lubricant
4. Make sure that brake arm spring and fasteners are in a good condition
5. Check the tyres for cuts, sharp objects and nails
6. Check the pressure of the tyre once in a week

#### Recommendations

The brakes should be checked every day before you take the vehicle  
 The brake cable must be checked for cracks  
 The brake cable ought to be lubricated with cable lubricant  
It is recommended to make sure that brake arm spring and fasteners are in a good condition  
 The tyres have to be checked for cuts, nails and other sharp objects

The tyre pressure need to be checked once in a week

#### Exercise:

Rewrite the following into should statements:

1. Get in or out of the bus only when it comes to a complete halt.
2. Don't run after a bus, which has already left the stop.
3. Get ready to alight before your stop arrives.
4. Never board or get out of the bus at intersections.
5. Always form a queue for getting into the bus leaving way for people to get down.

6. Look out for vehicles coming from behind while getting down.
7. Don't keep your elbow or head out of the window.
8. Don't lean out of the bus to wave. You could hit a pole.
9. Walk on the pavement
10. Keep to the extreme left of the road.
11. Use subways; though long, they are absolutely safe.
12. Avoid crossing suddenly.
13. Don't walk on road dividers.
14. Follow traffic, signals properly
15. Avoid playing on the roads.
16. Avoid being careless while crossing one road.
17. Cooperate with the drivers of the vehicles .
18. Don't be a cause for obstruction of traffic.
19. Don't use mobile.
20. Respect both the law and life

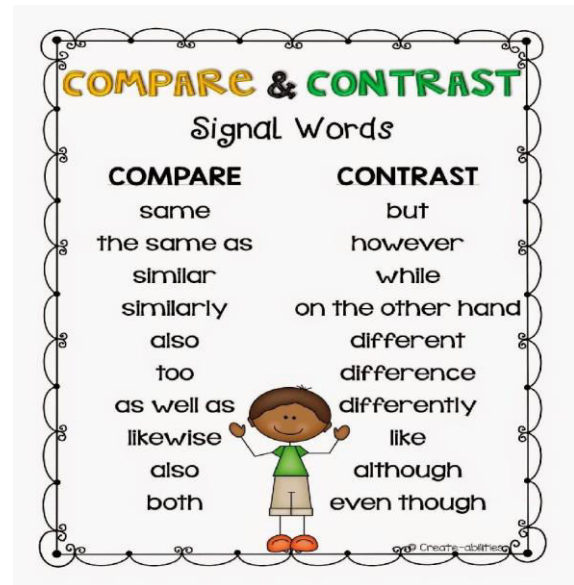
## 5. COMPARISON AND CONTRAST

A **compare and contrast** sentence / essay examines **two** or more **topics** (objects, people, or ideas, for example), **comparing** their similarities and **contrasting** their differences. This type of assignment is an academic paper, which depicts 2 or more similar yet different things by focusing on what they have in common and what makes them different. The purpose is to make a reader see the way chosen objects are interconnected.

**It makes sense a person should start by picking a couple of good subjects to differentiate and draw parallels.**

A compare-contrast assignment or essay shows the similarities and differences between two topics or ideas.

- **Comparing:** Shows the similarities between two topics or ideas.
- **Contrasting:** Shows the differences between two topics or ideas.



### Transitional Words

Use transitional words when writing a compare-contrast assignment to show the relationship between your ideas and to connect your main points.

#### Transitional Words showing Comparison:

- in comparison
- in the same way
- comparably
- equally
- equivalently
- in a similar manner
- likewise
- similarly
- moreover

#### Transitional Words showing Contrast:

- but
- conversely
- however
- in contrast
- on the contrary
- on the other hand
- otherwise
- rather
- though
- whereas
- yet

### The Purpose of Compare/Contrast in Writing

Comparison in writing discusses elements that are similar, while contrast in writing discusses elements that are different. A compare-and-contrast essay, then, analyzes two subjects by comparing them, contrasting them, or both.

The key to a good compare-and-contrast essay is to choose two or more subjects that connect in a meaningful way. The purpose of conducting the comparison or contrast is not to state the obvious but rather to illuminate subtle differences or unexpected similarities. For example, if you wanted to focus on contrasting two subjects you would not pick apples and oranges;

rather, you might choose to compare and contrast two types of oranges or two types of apples to highlight subtle differences. For example, Red Delicious apples are sweet, while Granny Smiths are tart and acidic. Drawing distinctions between elements in a similar category will increase the audience's understanding of that category, which is the purpose of the compare-and-contrast essay.

Similarly, to focus on comparison, choose two subjects that seem at first to be unrelated. For a comparison essay, you likely would not choose two apples or two oranges because they share so many of the same properties already. Rather, you might try to compare ***how apples and oranges are quite similar***. The more divergent the two subjects initially seem, the more interesting a comparison essay will be.



### **The Structure of a Compare/Contrast Essay**

The compare-and-contrast essay starts with a thesis that clearly states the two subjects that are to be compared, contrasted, or both and the reason for doing so. The thesis could lean more toward comparing, contrasting, or both. Remember, the point of comparing and contrasting is to provide useful knowledge to the reader. Take the following thesis as an example that leans more toward contrasting:

**Thesis Statement: Organic vegetables may cost more than those that are conventionally grown, but when put to the test, they are definitely worth every extra penny.**

Here the thesis sets up the two subjects to be compared and contrasted (organic versus conventional vegetables), and it makes a claim about the results that might prove useful to the reader.

You may organize compare-and-contrast essays in one of the following two ways:

1. According to the subjects themselves, discussing one then the other
2. According to individual points, discussing each subject in relation to each point

The organizational structure you choose depends on the nature of the topic, your purpose, and your audience.

Given that compare-and-contrast essays analyze the relationship between two subjects, it is helpful to have some phrases on hand that will cue the reader to such analysis.

### **Organizing a Compare-Contrast Paragraph**

There are **two** main ways that you can organize your compare-contrast paragraph:

#### **1. Block Method**

When using the block method, begin by discussing all the main points about the first topic you are discussing, then move on and make all the points you want to make about the second topic (and then the third topic, etc., if you are comparing and contrasting more than two things).

For example, if you were comparing academic writing standards to professional writing standards, you would talk about academic writing in the first part and then move on to talk about professional writing in the second part.



If you are using the block method, organize your paragraph in the following way:

1. **Start with a Topic Sentence:** Your first sentence should introduce both topics to your reader and state the main point of the paragraph.
2. **Compare/Contrast by Topic:** Your paragraph will discuss all the points for one topic first, then do the same for the other topic. For example:
3. **End with a Concluding Sentence:** Conclude your paragraph by stating your decision as to which topic you prefer and why, or by explaining the purpose of the comparison. You can be persuasive in this final sentence or two, leaving your reader with the impression of your opinion.

#### Sample Block-Method Paragraph:

The diagram illustrates a sample block-method paragraph with three main sections highlighted by callouts:

- Topic Sentence:** A callout box on the left states: "A topic sentence states both topics to be compared or contrasted." This points to the first sentence of the paragraph: "There are key differences between academic and professional writing. For example, academic writing is generally structured differently than professional writing."
- Transitional Words or Phrases:** A callout box on the left states: "Transitional words or phrases indicate the differences or similarities." This points to the transition "On the other hand," which separates the discussion of academic writing from professional writing.
- Conclusion Sentence:** A callout box on the left states: "A conclusion sentence explains the relevance of the comparison and contrast." This points to the final sentence of the paragraph: "No matter which type of writing you are creating, it is most important to tailor your writing to fit the expectations of the genre so that your message will be well received."

The paragraph text is as follows:

There are key differences between academic and professional writing. For example, academic writing is generally structured differently than professional writing. Academic papers usually include traditional, well-developed paragraphs. Additionally, academic writing uses the more objective third-person point-of-view, such as the use of "he, she, or it." Lastly, academic writing uses a formal tone. On the other hand, professional writing often contains short direct paragraphs with bullet points to highlight key ideas. Another key difference between the two styles is that professional writing uses the first-person point-of-view, or use of "I," so that the communication comes directly from the author. Similar to academic writing, professional writing requires a serious tone in order to gain the respect of the reader. No matter which type of writing you are creating, it is most important to tailor your writing to fit the expectations of the genre so that your message will be well received.

## 2. Point-by-Point Method

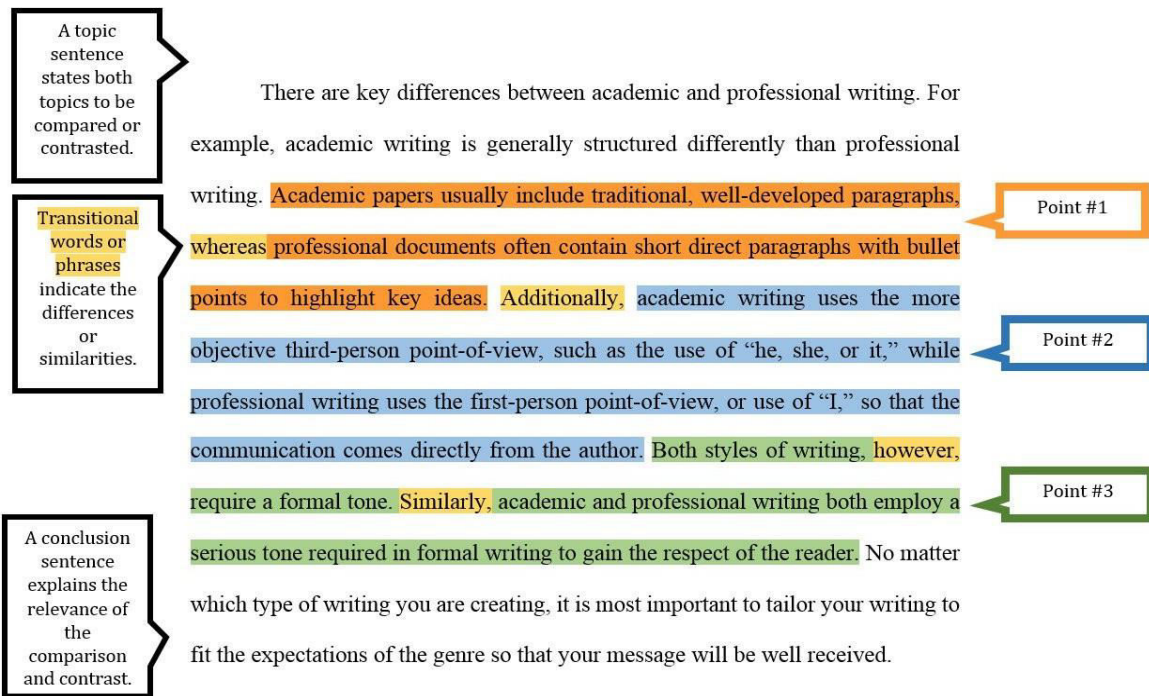
When using point-by-point method, arrange your paragraph according to the main points, rather than by topic. The paragraph will discuss each of your main points, but include discussions of *both* topics as they relate to each of your points.

For example, if you were using a point-by-point method to compare and contrast academic writing and professional writing, you might talk about similarities and differences regarding their paragraph structure, point of view, and tone.

If you are using the point-by-point method, organize your paragraph in the following way:

1. **Start with a Topic Sentence:** Your first sentence should introduce both topics to your reader and state the main point of the paragraph.
2. **Compare/Contrast by Point:** Your paragraph will discuss each of the main points of *both* topics. For example:
3. **End with a Concluding Sentence:** Conclude your paragraph by stating your decision as to which topic you prefer and why, or by explaining the purpose of the comparison. You can be persuasive in this final sentence or two, leaving your reader with the impression of your opinion.

### Sample Point-By-Point Paragraph:



### Compare-Contrast Essay Structure

**Introduction:** Your first paragraph should introduce both topics to your reader, briefly summarizing each, and lead to your thesis statement. Your thesis will often state which topic you prefer and why.

**Body Paragraphs:** Arrange your paragraphs using either the block method or the point-by-point method:

**Block Method Organization:** Each paragraph discusses all the points for one topic first, then does the same for the other topic.

- Introduction with Thesis
- Body Paragraph 1 (or more): Topic A
  - Point 1
  - Point 2
  - Point 3
- Body Paragraph 2 (or more): Topic B
  - Point 1
  - Point 2
  - Point 3
- Conclusion

**Note:** If you have more topics to discuss, simply add more body paragraphs.

**Point-by-Point Organization:** Each paragraph covers one main point, but includes discussions of both topics as these relate to that point.

- Introduction with Thesis
- Body Paragraph 1: Point 1
  - Topic A
  - Topic B
- Body Paragraph 2: Point 2
  - Topic A
  - Topic B
- Body Paragraph 3: Point 3
  - Topic A
  - Topic B
- Conclusion

**Note:** If you have more points to make, simply add more body paragraphs.

**Conclusion:** Conclude your essay with a paragraph stating your decision as to which topic you prefer and why, or by explaining the purpose of the comparison. You can be persuasive in this final paragraph, leaving your reader with the impression of your opinion.

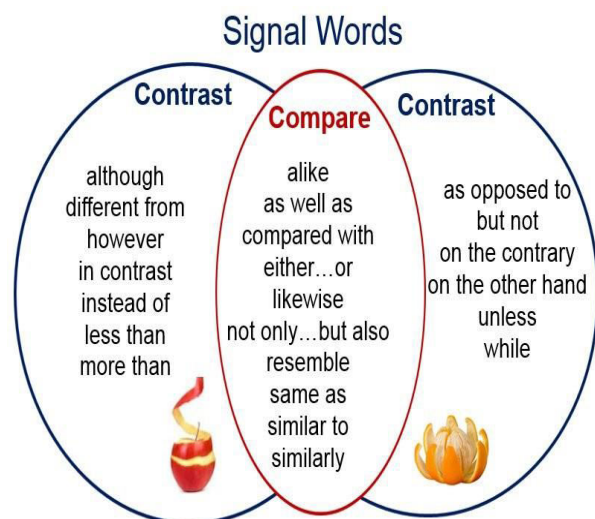
*When should you use Block vs. Point-by-Point Method?*

As a general rule, use **block method** for paragraphs, such as a discussion board post. Since paragraphs are shorter, the reader won't lose track of each point as it is discussed in relation to each topic.

Use **point-by-point method** for longer essays to more closely compare and contrast the two topics. A reader won't be as likely to lose track of the main ideas if they are arranged point-by-point in an essay.

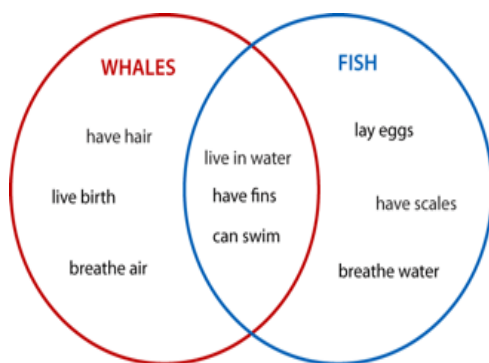
**Contrasting Relations:** *But, yet, still, although, in contrast, as a contrast, in spite of, however, whereas, on the other hand, while, though, although, even though* are used to express contrasting ideas.

- An insufficient air supply will prevent complete combustion, **but** excess of air will reduce the temperature of combustion.
- The strike has been withdrawn, **yet** the work has not begun.



- **In spite of** its raining , I am going for a walk.
- Education has made him gentle, it could **still** make him gentler.
- **Though** the engine performs well, it is too expensive to be purchased .
- **While** a labourer earns Rs150/- a day , a skilled craftsmen earns Rs750/- a day.
- The production of food grain increases only in arithmetic proportion **whereas** the population in the country increases in geometric proportion .
- He is hyper active. **As a contrast**, his brother is lazy.

### Compare and contrast whales and fishes



### Exercises

1. Bearings which are lubricated develop no friction Bearings that are not lubricated develop friction (on the other hand)
2. The looks thin. He is powerful (but)
3. He has read a lot. He cannot express himself well. (yet)
4. In cassette based language lab system, the exercises are done by aural medium. In the CALL system audio- visual medium is used (whereas)

### Compare and Contrast Essay Topics

- Private Schools & Public Schools: Differences and Similarities
- Cars versus Trains: A More Comfortable Transport to Ride Long Distances
- What Are the Benefits of Remote Education over Traditional Learning?

## 6. CAUSE AND EFFECT EXPRESSIONS

Before you go on to work on the grammar and writing exercises in this unit, read through this brief review of linking words and phrases for **cause and effect**. There are three main types of linking words: **conjunctions**, **transitions**, and **prepositions**.

### 1. Conjunctions

The most important conjunctions are **because**, **as**, **since**, and **so**. "Because", "as", and "since" introduce a **cause**; "so" introduces an **effect**. These are used to join two complete sentences (or independent clauses) together. They are often used like this:

**First sentence conjunction second sentence.**

For example:

I stayed at home **because** it was raining.

Or:

It was raining, **so** I stayed at home. (use a comma before "so")

You can also reverse the order of the sentences with **because**, **as**, and **since**.

For example:

**Because** it was raining, I stayed at home. (use a comma between the first and second sentences)

Note that this is **not** possible with "so".

### 2. Transitions

The most important transitions are **therefore**, **consequently**, and **as a result**. All of these introduce an **effect**. These are used to join two complete sentences (or independent clauses) together. They are often used like this:

**First sentence; transition, second sentence.**

**First sentence. transition, second sentence.**

For example:

It was raining; **therefore**, I stayed home.

Or:

It was raining. **Consequently**, I stayed at home.

### 3. Prepositions

The most important prepositions are **due to** and **because of**. Both of these introduce a **cause** in the form of a **noun phrase**. They are often used like this:

**Sentence due to noun phrase.**

**Because of noun phrase, sentence.**

For example:

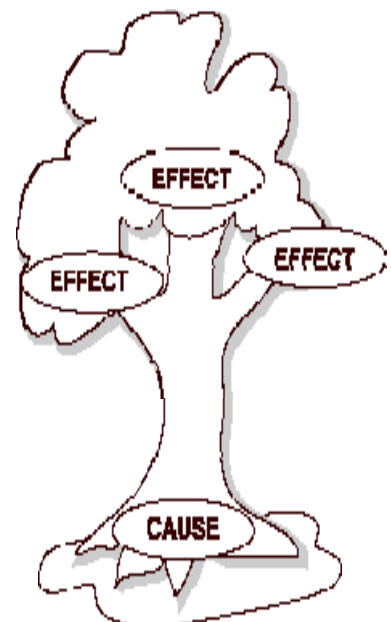
I stayed at home **due to** the rain.

Or:

**Because of** the rain, I stayed at home.

### Transitional Expressions

| To Show Cause and Effect | To Contradict | To Contrast       |
|--------------------------|---------------|-------------------|
| Accordingly              | Actually      | As opposed to     |
| As a result              | But           | At the same time  |
| Consequently             | However       | In contrast       |
| For this reason          | In fact       | Conversely        |
| Hence                    | Instead       | On the contrary   |
| So                       | Rather        | On the other hand |
| Therefore                | Still         | Similarly         |



## CAUSE — EFFECT

Consequently (adverb) and as a result (prepositional phrase) are connectives that transition the reader from the idea expressed in one clause to the idea expressed in the next clause. These connectives are followed by a clause expressing the effect of situation stated in the clause before it. A comma separates the adverb from the clause.

| CAUSE<br>CLAUSE   | EFFECT<br>CONNECTIVE ADV or PREP + CLAUSE                |
|---|--|
| She had no other options.                                 | Consequently, she married at thirteen. (Adv + Cls)       |
| She was not protected.                                    | As a result, she had a baby at thirteen. (PP + Cls)      |
| She had no access to health education or medical clinics. | Therefore, she was more likely to get HIV. (Adv + Cls)   |
| There was poor sanitation in the village.                 | As a consequence, she had health problems. (PP + Cls)    |
| The water was impure in her village.                      | For this reason, she suffered from parasites. (PP + Cls) |
| She had no shoes, warm clothes or blankets.               | For all these reason, she was often cold. (PP + Cls)     |
| She had no resources to grow food. (land, seeds, tools)   | Thus, she was hungry. (Adv + Cls)                        |
| She had not been given a chance,                          | so <sup>2</sup> she was fighting for survival. (Adv)     |

**Because** (since, as, though) and **because of** (due to, on account of) are **connective prepositions** that relate additional, nonessential information to the main clause. Because is complemented by a clause and because of is complemented by a noun phrase (NP) that states a reason (cause) for the effect stated in the main clause.

| EFFECT<br>CLAUSE               | CAUSE / REASON<br>CONNECTIVE PREP + CLAUSE                                  |
|--------------------------------|---|
| She married at thirteen        | <b>because</b> she had no other options. (PP + Cls)                         |
| She had a baby at thirteen     | <b>as</b> she was not protected.  |
| She was more likely to get HIV | <b>since</b> she had no access to health education or clinics.              |
| She had health problems        | <b>because of</b> <sup>1</sup> poor sanitation in the village. (NP)         |
| She suffered from parasites    | <b>on account of</b> <sup>1</sup> the impure water in her village. (NP)     |
| She was often cold             | <b>due to</b> <sup>1</sup> not having shoes, warm clothes or blankets. (NP) |
| She was hungry                 | <b>for the reason that</b> she had no resources to grow food.               |

|  |  |   |  |
|--|--|---|--|
| <b>ADDING</b><br>and<br>also<br>as well as<br>moreover<br>too<br>furthermore<br>additionally | <b>SEQUENCING</b><br>first, second,<br>third...<br>finally<br>next<br>meanwhile<br>after<br>then<br>subsequently | <b>ILLUSTRATING</b><br>for example<br>such as<br>for instance<br>in the case of<br>as revealed<br>by...<br>illustrated by | <b>CAUSE and EFFECT</b><br>because<br>so<br>therefore<br>thus<br>consequently<br>hence               |
| <b>COMPARING</b><br>similarly<br>likewise<br>as with<br>like<br>equally<br>in the same way.. | <b>QUALIFYING</b><br>but<br>however<br>although<br>unless<br>except<br>apart from<br>as long as<br>if            | <b>CONTRASTING</b><br>whereas<br>instead of<br>alternatively<br>otherwise<br>unlike<br>on the other hand..<br>conversely  | <b>EMPHASISING</b><br>above all<br>in particular<br>especially<br>significantly<br>indeed<br>notably |

### KEYWORDS

| Type of relationship   | Sentence connectors   | Position within clause/sentence                                |
|--|---|--|
| Adding something   | Moreover; In addition; Additionally; Further; Further to this; Also; Besides; What is more.                       | Initial position   |
| Making a contrast between two separate things, people, ideas, etc. | However; On the other hand; In contrast; Yet.   | Initial position   |
| Making an unexpected contrast (concession)                         | Although; Even though; Despite the fact that; In spite of the fact that; Regardless of the fact that.             | Initial position Starts a second/ subordinate clause           |
| Saying why something is the case                                   | Because; Since; As; Insofar as.   | Initial position Starts a second/ subordinate clause           |
| Saying what the result of something is                             | Therefore; Consequently; In consequence; As a result; Accordingly; Hence; Thus; For this reason; Because of this. | Initial position   |
| Expressing a condition   | If; In the event of; As long as...; So long as...; Provided that...; Assuming that...; Given that....             | Initial position Starts a second/ subordinate clause<br>clause |
| Making what you say stronger                                       | On the contrary; As a matter of fact; In fact; Indeed.  | Initial position   |

### Examples of Cause and Effect

Cause and effect is a relationship between events or things, where one is the result of the other or others. This is a combination of action and reaction.

1. We received seven inches of rain in four hours. - The underpass was flooded.
2. I never brush my teeth. - I have 5 cavities.
3. Smoking cigarettes - Lung cancer
4. Many buffalo were killed. - Buffalo almost became extinct.
5. The streets were snow-packed and icy. - Cars needed more time to stop.
6. He broke his arm. - The doctor put it in a cast.
7. The boss was busy. - Her secretary took a message.
8. A basketball player was traveling. - The referee called a penalty.
9. I flipped the light switch on. - The light came on.
10. An oil spill - Many deaths to wildlife
11. Sedentary lifestyle - Childhood obesity

### Cause and Effect Examples in Sentences

1. When water is heated, the molecules move quickly, therefore the water boils.
2. A tornado blew the roof off the house, and as a result, the family had to find another place to live.
3. Because the alarm was not set, we were late for work.
4. The moon has gravitational pull, consequently the oceans have tides.
5. Since school was canceled, we went to the mall.
6. John made a rude comment, so Elise hit him.
7. When the ocean is extremely polluted, coral reefs die.
8. The meal we ordered was cheaper than expected, so we ordered dessert.
9. Since helium rises, a helium balloon floats.
10. There has been an increase in greenhouse gases, therefore global warming is happening.
11. Betty completed each task perfectly, therefore she was promoted.
12. Some believe dinosaurs died out because a large meteor hit the earth.
13. I had to get the mop since I spilled my juice.
14. Tsunamis happen when tectonic plates shift.
15. Fred was driving 75 in a 35 mile zone, therefore he got a speeding ticket.
16. Because of changes in classifications, Pluto is no longer a planet.
17. Maria didn't follow the recipe correctly, so the cake did not come out as expected.
18. The weather forecast called for rain, so he took his umbrella.
19. Because of a price increase, sales are down.
20. Water is formed when two hydrogen atoms and one oxygen atom combine.



## 7. DEFINITIONS OF TERMS

A **definition** is a statement of the meaning of a term (a word, phrase, or other set of symbols). **Definitions** can be classified into two large categories, intentional **definitions** (which try to give the essence of a term) and extensional **definitions** (which proceed by listing the objects that a term describes). A word or phrase used to **describe** a thing or to express a concept, especially in a particular kind of language or branch of study. There are three different **types of definitions**: formal, informal, and extended.

**Define  
Your  
Terms!**

### Why Definitions Are Needed

Many people claim the English language is one of the hardest languages to learn. Why? One reason is that we have so many words that are spelled the same but have different meanings. For example, when you write the word 'date', are you talking about the fruit or the activity? Are 'leaves' things that fall from trees or when a person exits? Is a 'crane' a bird, a machine, or a movement? When we start to see how many different definitions can be gleaned from one word, it's easy to understand why the English language can be confusing. Language can be a source of confusion in the workplace as well. When technical terms are not understood or interpreted correctly, readers may not know what the document is saying or what is expected of them. That's why we need to include definitions as part of our technical writing. **Definitions** in technical writing refer to explaining the meaning of a word as it relates to the subject being discussed. Definitions can solve problems and clear up confusion within a document. Providing a definition for your readers will enable the writer and the audience to have a unified understanding of a term.

### When to Use Definitions

Does this mean we need to define every word we use? Of course not! But you should consider including a definition under the following circumstances:

- When understanding a word is necessary to understanding the document's purpose, but the word may be unfamiliar to the audience - For example, let's say that you are writing a report about a new medicine that promises to stop flatulence in males. Some people may not understand what the word 'flatulence' means, so you must explain the term before you can promote the new medicine.
- When a commonly used word may have a different meaning to different people - For example, if you are writing a business report about the need for fiscal conservatism, you would need to define what you mean by the term 'conservatism' since some may see that as not spending any money and others may interpret it to mean that they must spend a little less than they did before.
- When understanding more about a word will help the writer strengthen a point or argument - This may include explaining the origin or history of the word, or explaining the word as it relates to a subject. For example, if you are developing a new set of binoculars for a company, you may want to explain that 'bi' in Latin means 'two' and 'ocul' in Latin means 'eye' to illustrate why binoculars have two viewing spaces.

**Rules:**

There are three parts in definitions.

1. Name of the object/substance
2. The family to which it belongs to
3. The characteristic/ the use of the object

**Eg: Electroscope:**

An electroscope is an instrument used for detecting the presence of an electric charge.



A **computer** is a machine or device that performs processes, calculations and operations based on instructions provided by a software or hardware program.

A Market is a regular gathering of people for the purchase and sale of provisions, livestock, and other commodities.



**Write definitions for the following in one sentence each.**

1. Ammeter
2. Amplifier
3. Barometer
4. Radar
5. Rheostat
6. Transformer

- Ammeter is an instrument for measuring an electric current in amperes.
- Amplifier is an electronic device that is used to increase the strength of electric signals.
- Barometer is an instrument used for measuring atmospheric pressure, used especially in weather forecasting.
- Radar is a method/equipment used for the detection and determination of the velocity of a moving object.
- Rheostat is an electrical device that resists the flow of electrical current.
- Transformer is an electrical device by which alternating current of one voltage is changed to another voltage.

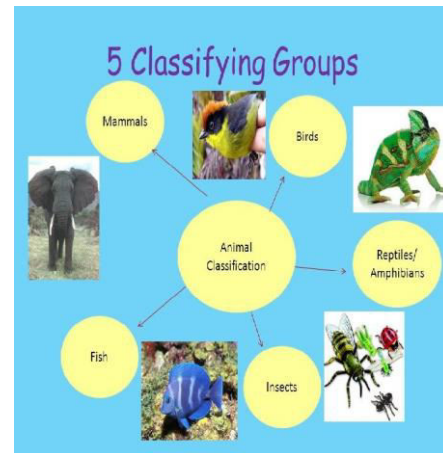
## 8. CLASSIFICATION

Data **classification** is the process of sorting and categorizing data into various types, forms or any other distinct class. Data **classification** enables the separation and **classification** of data according to data set requirements for various business or personal objectives. It is mainly a data management process. Basically, the **definition** of classifying is categorizing something or someone into a certain group or system based on certain characteristics. An example of classifying is assigning plants or **animals** into a kingdom and species.

### The 8 classifications of living things

The classification of living things includes 7 levels: kingdom, phylum, classes, order, families, **genus**, and **species**. The most basic classification of living things is kingdoms.

**The 5 classifications of animals.** The five most well known classes of vertebrates (animals with backbones) are **mammals**, **birds**, **fish**, **reptiles**, **amphibians**.



### CLASSIFICATION:

In rhetoric and composition, *classification* is a method of paragraph or essay development in which a writer arranges people, objects, or ideas with shared characteristics into classes or groups.

A classification essay often includes examples and other supporting details that are organized according to types, kinds, segments, categories, or parts of a whole.

### Computer classifications

Below is a good example of computer systems which may be classified based on their respective sizes.

- Microcomputer
- Minicomputer
- Mainframe computer
- Supercomputer

## Examples of Classification Paragraph

### The English-Speaking World

"The English-speaking world may be divided into (1) those who neither know nor care what a split infinitive is; (2) those who do not know, but care very much; (3) those who know and condemn; (4) those who know and approve; (5) those who know and distinguish."

(H.W. Fowler and Ernest Gowers, *A Dictionary of Modern English Usage*, 2nd ed. Oxford Univ. Press, 1965)

| Classification of humans  |
|---|
| <b>Kingdom: Animalia</b><br>Multicellular organisms; cells with a nucleus, with cell membranes but lacking cell walls   |
| <b>Phylum: Chordata</b><br>Animals with a spinal cord   |
| <b>Class: Mammalia</b><br>Warm-blooded chordates that bear live young; females have mammary glands that secrete milk to nourish young   |
| <b>Order: Primates</b><br>Mammals with collar bone; eyes face forward; grasping hands with fingers; two types of teeth (incisors and molars)  |
| <b>Family: Hominidae</b><br>Primates with upright posture, large brain, stereoscopic vision, flat face, different use of hands and feet   |
| <b>Genus: <i>Homo</i></b><br>Hominids with S-curved spine, recognisable as human  |
| <b>Species: <i>Homo sapiens</i></b><br>Humans with high forehead, well-developed chin, thin skull bones   |
| Swedish naturalist Linnaeus developed a system for classifying plants and animals, based on a hierarchy of categories ranging from kingdom down to species. This table shows the classification of modern humans, <i>Homo sapiens</i> . |

Source Reference:

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**SCHOOL OF SCIENCE AND HUMANITIES**

**DEPARTMENT OF ENGLISH**

**UNIT – IV – Creative Writing – SHS1604**

## 1. Imaginary Writing - Advertisements

Ideally, a good example of creative advertising should be self explanatory without too much text. More often than not, people don't like taking the time to look at or read advertisements, so creative advertising is important to attract attention and benefit the advertiser. An image and concise strap line should suffice.

### Earth is as fragile

To commemorate Earth Day, the WWF introduced a series of advertisements to promote the fragility of our Earth. This creative advertisement example is an ideal juxtaposition of the world on an ice cream cone. The Earth acts as a scoop of ice cream with melted parts running down the side of a cone. Making the suggestion that the Earth is as fragile and 'throw away' as a melting ice cream is hard hitting and works across all age groups.



### Heinz Ketchup

"No one grows Ketchup like Heinz" What a fantastically simple creative advertisement that serves to promote their tomato ketchup as being totally full of tomatoes and nothing else. By building the familiar shape of a Heinz ketchup from slices of tomato, they are making the suggestion that the product is pure tomato, ripe, organic. And therefore perfect. A clever, pure brand-conscious example of creative advertising.

### McDonalds-Night-time Service

The bigger the brand, the simpler the creative advertising. In this example, McDonalds simply promote the fact they are open at night by the use of two cleverly positioned lamps, which shine down on the billboard to create the famous 'golden arches' brand symbol. The fact that the use of the lights brazenly negated the need for the McDonalds logo shows confidence in the extreme. Moreover, the three words 'Open At Night' only really makes sense when it is night time and the lamps are switched on, therefore hitting the message head on. This is a very good, clever example of creative advertising.



## Symbolism & Metaphor

### Nivea Face Cream- Night-time Products

This is another example of a product being marketed for night-time use. And, by using no words other than the brand which appears on the lid of their product. This is a great example of creative advertising using effective photography positioning the product lid to show a crescent shape of the product underneath. Shot on a brand consistent dark blue background, the white skin cream shines out like the pure crescent moon. Showing the benefit of the product or service in a metaphoric or symbolic way can really create great, clear communication that can be understood in any language in any market throughout the world. A lot of great examples show the product forming or building into a symbol representing a truth or quality of the product, or it could be shot from a particular angle, multiplied or even decomposed and split into parts. It is mostly of course a visual exercise.



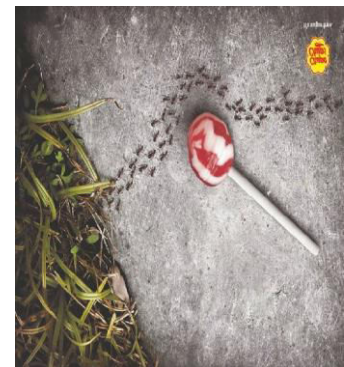
#### Polident

"You'll forget you're wearing dentures"

Polident created a series of ads focusing on a juxtaposition of a hard food and a soft food. In this example of creative advertising makes the immediate message that, with Polident denture grip, biting into a crisp apple will feel like you are biting into a soft kiwi fruit, hence the tagline, 'you will forget you are wearing dentures'

### Chupa Chups -It's Sugar Free

Chupa Chups has a great reputation for tongue in cheek advertising and this one is no different. To promote the sugar free aspect of the product, and with an image of the lolly on the ground, they have made the suggestion that it is so good for you that ants won't touch it.



#### Topical

A great way to get some traction with your audience is to write your creative around a current topic, event or seasonal item coming up or of the moment. It could be a popular news item, a cultural event or reference, Valentine's Day, Halloween or even a sporting event. It's a great way to make your creative relevant and current, and also opens the door to doing some potentially risky work for a brand that you wouldn't normally get away with other time of the year.





### The Demonstration

Visualize how the product or service can help your audience, directly show or tell the target audience 'hey our product does this!' It may seem obvious, but it really depends on how original and interesting the demonstration of the benefit is.

### Celebrity Appeal

Snickers used Mr T as an ambassador for their Get Some Nuts campaign, using a celebrity can bring a lot of weight to the creative especially if they are playing the same character that they have played in a movie or television series, they can quickly and easily communicate an attitude, mood or message that is inline with the tone or personality of the brand that you are advertising.

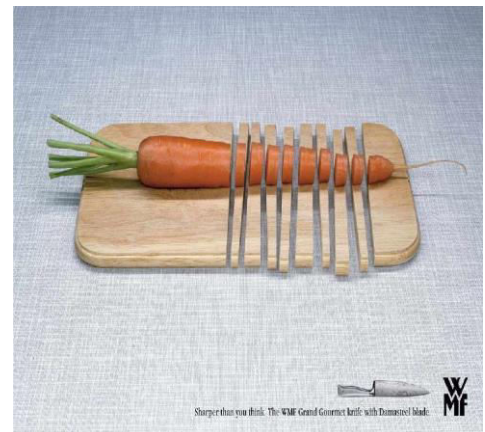


### Problem / Solution

Presenting the problem up front is always a good way to crack creative especially with products. The problems can be obvious everyday problems or even obscure problems that only your target audience may encounter. The key is to express these problems in the most engaging, humorous or direct way. The solution can be simply represented by a pack shot of the product or just the logo. A lot of the time people will see and know that problem and can immediately relate to it, thus making the connection with your brand.

### Exaggeration

Exaggerating the benefit or a quality of the product or service can be a rich territory for some fantastic creative. It's really about stretching the truth to the point of the ridiculous but still maintaining a quality or message that people can relate to. It's becoming increasingly difficult to crack great exaggeration style ads because it is a method creative's have been using for years but it still can be done well and in an original way, whether it's time, volume or emotional exaggeration it can still be a sweet spot for some great work.



## 2. Techniques of Writing Advertisements

A successful advertisement creates a desire in viewers, listeners or readers. It also provides information on how to fulfill that desire and makes the potential customer feel good about doing so. With so many products and service providers in the marketplace, using a proven technique in your advertising increases the likelihood that your ad dollars will return value. Basic techniques used in propaganda transfer successfully to advertising and remain the most frequently employed.



### The Use of Repetition

Repetition is a simple yet effective technique used to build identity awareness and customer memory. Even advertisements using other successful approaches mention the product or company name more than once, particularly in television because its combination of sight and sound, allows the advertiser to disguise the repetition by changing its delivery (from visual to audio). An ad first shown during a Super Bowl broadcast for a product called HeadOn remains the classic example of this advertising technique. Though the advertisement never explained what the product does, viewers remembered its name.

### Claims Relating to a Product

Advertising that describes a product, promotes specific features or makes claims about what a product or service can do for the potential customers provides successful results by informing, educating and developing expectations in the buyer. Claims can state facts such as "locally grown" or "new, low price". Claims can also use a bit of hype, such as calling one brand of orange juice "high in vitamin C" or labeling a toy "loved by kids everywhere". Claims like these can grab a shopper's attention and hopefully help close a sale, but be careful to avoid exaggerations that could be considered blatantly untrue, as these could lead to legal problems.

### Association and Connection with the Customer

Associating a product or company with a famous person, catchy jingle, desirable state of being or powerful emotion creates a strong psychological connection in the customer. Sporting equipment companies use successful athletes in their ads, automakers display their cars in front of mansions, brewers show their beer consumed by groups of friends having fun and cosmetic companies sign celebrities to represent their products. These ads encourage an emotional response in customers, which then is linked to the product being advertised, making it attractive through transference.

### **Convincing Customers to Join the Bandwagon**

The bandwagon technique sells a product or service by convincing the customer that others are using it and they should join the crowd. Other bandwagon advertisements suggest that the customer will be left out if they do not buy what's being sold. These ads often employ "glittering generalities," words linked to highly valued ideas or concepts that evoke instant approval, which may or may not relate to the subject of the advertisement. "America loves..." connects patriotism with a product, creating an automatic positive response.

### **Promotions and Rewards**

Coupons, sweepstakes, games with prizes and gifts with purchases create excitement, and participation encourages customers to build a relationship with the sponsoring product or service. The attraction of getting something "free" or earning "rewards" makes promotions successful. Limited-time offers and entry deadlines add urgency to this advertising technique's call to action.

### **ADVERTISING TYPES**

Advertising is an integral part of an integrated marketing communications plan that also includes public relations and direct sales. Businesses have many choices of where and how to advertise, and each has its benefits and drawbacks. You can do it yourself or you can contact different media companies yourself and compare prices and data or hire a professional marketing company that doesn't represent any of the media but has reliable knowledge of them all. These companies can help you choose the best type of advertising and specific providers of it to give you the most for your advertising budget. It includes the use of print media, radio and television, internet ads, email lists, social media, direct mail and billboards.

### **Print Has Staying Power**

When marketers talk about print ads, they're referring mostly to newspapers and magazines. Dinosaur media types? Hardly. It's easy to target your market with print. Choose the magazines your target audience reads. Whether you sell gardening products, bowling balls or fashionable women's clothing, there are magazines specifically for people who are interested in each of these. The best way to find out what's going on in your hometown is still to read the local paper, and you can place your ad in the section your audience reads most often. Research shows that print readers have longer attention spans and spend time reading the articles, which gives them more time to see your ad. Also, print has staying power. While digital ads can be clicked away in an instant, magazines stay on a coffee table or desk for a month or more.

### **Broadcast Taps Another Sense**

The beauty of radio and television advertising is that it reaches people another way — through their ears. While print and most other media rely on sight, broadcast ads interrupt what people are doing to talk to them. Members of your targeted audience can listen to your ad while they're doing other activities, whether they're reading, driving or preparing a meal. The more your ad airs, the more the listeners remember about it. With both radio and television, you can choose to run your ads when your target audience is likely to be tuned in, whether that's morning drive time, afternoon or late at night.

### **Internet Targets Your Audience**

In the early years of internet advertising, banner ads (so named because they're shaped like long banners) spanned the width of the screen at the top or bottom, but they were static, like ads in a newspaper. Today, banner ads can flash and change content or even float across the screen. Pop-up ads are new windows that appear in front of a site's text. Video ads can pop up and play automatically or be clicked on by the user. All of these can be targeted to specific websites and — sometimes — to specific people. For example, if someone searches for a product you sell or for your competitor by name, your ad pops up. With Search Engine Marketing, you bid with other similar businesses to have your ad or your company appear higher up in the search list.

### **Email Builds Customers**

If you have a current customer email list, you may already be sending them ads about specials, promotions and new products. Be sure to promote your email list by asking people to sign up on your website and in your store if you have one. You can also expand your email base by buying lists of customers that are targeted in some way. They could be targeted by ZIP code, by the type of business they are, or by many other criteria. Handle the emailing internally or hire a company to do it for you. If you hire a company, make sure it sends emails at regular intervals and offers other services such as writing the emails for you.

### **Social Media Advertising Is Current**

If you're not on social media, you're missing a huge demographic that doesn't read newspapers or magazines but spends a lot of time online. Many business owners create a Facebook page and believe they have a social media presence. To attract more than current customers to it, you need to promote it, which means post frequently and pay to have your posts promoted.

Ads of many kinds — from simple banners to videos — can be placed on social media sites including Facebook, LinkedIn, Tumblr, Stumble Upon, Twitter and others. Ads can often be targeted to users based on age, interests and areas of the country. You can also sponsor individual blogs, whose readers would be likely to buy your products or services, with your ad appearing on the blog page.

### **Direct Mail Isn't Dead**

Sure, some people call it junk mail, but there are many ways to make your mailings look special such as using different fonts, colors and freebies that make the letter puffy and therefore intriguing. According to the U.S. Postal Service, 98 percent of people sort through their mail daily, and except for the flyers on newsprint that they may throw away immediately, they touch and look at each piece of mail. It's in their hands. You can't ask for more than that from any form of advertising. Direct mail can be affordable. Even simple postcards can be effective. You can write a long or short letter, a teaser postcard or series of postcards, or send a flyer. Invite recipients to call or go to your website. Include a contest or giveaway to the first 100 who reply.

### **Outdoor Goes Where People Are**

Billboards have been around as long as we've had cars and roads. While the originals are being removed in many places, others are upgrading to cleaner looks, smaller sizes and digital signs. Transit ads are similar; they reach people who travel by bus and rail and can be placed on or inside the vehicles or inside stations. Many of these are changing signs with several ads on them, and the mere act of changing ads gets attention.

### **3. Business Advertisements**

Advertising is one of the key elements to running a successful business. Finding the best advertising methods for your business requires some experimentation and may vary according to your products, services or niche. However, a few basic strategies can be applied to any market and are commonly used in multiple fields.

#### **Effective Headlines**

Your headline is your initial contact with consumer audiences. It is crucial that you capture attention with an intriguing title. In fact, your headline is about 70 percent liable for the effectiveness of your advertisement, according to the Professional Advertising website. The headline must create an emotional response that encourages potential customers to continue to the ad content. For example, if you're selling wrinkle cream, "Get Rid of Wrinkles" is a good headline with a call to action and an ultimate benefit. However, "Get Rid of Wrinkles without Botox" is better because it eliminates a general concern. "Get Rid of Wrinkles while You Sleep - without Botox!" is best because it sounds easy and consumers love simplicity. Effective headlines can be applied to most forms of advertising including TV, radio and print.

#### **Cross Promotions**

Teaming up with other companies is an ideal way to expand your audience. Find businesses promoting products or services that complement your company's offerings and initiate cross-promotion deals. A well-planned cross-promotion campaign saves both parties considerable advertising dollars, according to Best Business Practices. When two or more parties come together to sponsor a campaign promoting a group of related products, funds are pooled and expenses are shared.

For instance, imagine you're selling baby furniture and marketing a new line of cribs. An ideal way to reach a larger audience and save on advertising expenses is to team up with a baby supplies company to cross promote. Instead of promoting just the crib, advertise a package that includes baby bottles, bathtub, pacifiers, mobiles, monitors and toys and share the expense with the supplier.

#### **Humor**

Humor and outrageous content are fantastic ways to gain a consumer audience and brand your name, even to those who aren't particularly shopping for your product. Hilarious TV and radio commercials capture public interest and leave a sometimes permanent impression of a corporate brand in the minds of consumers.

For example, even decades after its 1984 debut, millions of people still associate Wendy's hamburgers with the "Where's the beef?" advertising campaign. Humorous or unusual imagery is also an effective way to gain consumer attention. Nestlé's once painted public benches to resemble half-unwrapped Kit-Kat bars. Aqua fresh ran a campaign for a toothbrush so flexible that the imagery portrayed a man with toothbrush passing through his mouth and out of his ear.

#### **Internet Marketing**

With the evolution of modern technology, Internet marketing is an absolute must for companies who need a cost-effective way to reach broader advertising markets. The Best Business Practices website reports that at least 70 percent of consumers research products and services online before shopping. A well-constructed website rich with relevant content puts business before a

significantly larger consumer audience. Incorporating SEO -- search engine optimization -- techniques into your site design further broadens your reach. Internet advertising strategies, such as social networking, email and article marketing, substantially improve branding and online presence.

### **Premiums**

In advertising, the term "premiums" describes everyday household items displaying company names, logos and information that are given away for free. A small investment in company T-shirts, hats, pens, coffee mugs, mouse pads, cigarette lighters or matchbooks are an effective way to get your name "out there." Such items achieve longevity in the hands of consumers and leave an almost subconscious impression. If you drink from a coffee mug daily that displays "Bob's Plumbing," chances are that when you need a plumber you'll call "Bob."

The trick is to find a form of advertising that fits your business, your budget and your target clientele. You'll have plenty of options to choose from, as traditional media such as print and new media such as social networks both have their advantages.

### **Purchased Online Ads**

Posting ads on websites that receive heavy traffic is one way to get the word out about your business. Social networking sites such as Facebook have advertising programs that allow advertisers to target very specific demographics. These ads show up only next to profiles that meet the specifications of your product's target market. For the internet in general you'll have plenty of options for ad placement. The best known service is Google's AdWords, but hundreds of other companies can help you position your ads on suitable sites.

### **Social Media Marketing**

Social media platforms are an attractive marketing tool for new businesses, because promoting yourself there has little or no monetary cost. The catch is that you'll need to invest significant time in building a presence, and making your content engaging enough to be worth following. Frequent premiums for your followers, in the form of discounts, giveaways or "flash sales," can help a lot. If you have a tangible product, you can also generate solid word of mouth by providing evaluation units to influential bloggers with lots of followers.

### **Traditional Newspaper Ads**

A traditional form of advertising, daily and weekly newspaper ads allow you to target specific geographic neighborhoods. Attaching an incentive, such as a coupon, to the ad can help you judge its effectiveness. Purchasing an ad in a section relevant to your business -- for example, a home improvement business ad in the home and garden section -- can also help you to reach target clients.

### **Targeted Radio Advertising**

A catchy jingle and quick tag line can enhance a radio ad's effectiveness. Matching the station you choose with your target demographic is key. If you want to reach adults aged 35 to 64, an adult contemporary station is a good bet.

An alternative or urban station is good to reach youth aged 18 to 24. At the time of publication, Nielsen reports that radio reaches around 59 percent of the population daily with a 45 percent trust rating.

### **Local or National Television Advertising**

Television ads on local stations might require time and effort to produce, but can be especially effective if you sell a product or service with a high price point. A national TV ad can cost as little as \$63,000, though this price can vary widely based on market and programming. You can certainly justify the difference in price if a TV ad can reach customers who would not respond to radio.

### **Public Speaking Events**

If the product you sell relates to your own expertise, public speaking can be a great advertisement. Offer your services to organizations that could benefit from one of your workshops or lectures. Bring business cards and promotional materials to the event to encourage your audience to spread the word about your services.

### **Door Hangers and Flyers**

Canvassing the neighborhood, placing flyers in mailboxes or hanging ads on doorknobs, is a good way to target a specific area and to make sure your potential customers have seen your information. Even if most homeowners will discard the information, gaining a handful of clients may be enough for a positive return on the marketing campaign investment.

### **Event Sponsorship and Appearances**

Advertising your product or service through event sponsorship can take many forms. You might receive an acknowledgement in the event program, have an on-site location where you can give out sample product, or your company logo might appear on the event posters. One option for events that require a hand-stamp for entry is to provide the venue with a stamp that bears your company logo; the attendees will then have your logo close by for a day or two afterwards.



## Colour

Color is powerful because it can influence our buying mood. Choosing the right color in your design and advertising projects plays a very important role in the success of your visual campaigns. Selecting the right color requires a psychological understanding of how each shade and hue affects your visual design. What is known--as far as studies are concerned--is that color affects the decision-making processes of buyers. Advertisements, posters and billboards use color to captivate the audience's attention. Different colors evoke different feelings in the viewer. In a previous post on the psychology of color, we discussed the various emotional responses to color. In the advertisement above, for example, red and yellow are used for a specific reason. While red emanates excitement (and can even increase your heart rate), yellow communicates happiness and optimism.



## Repetition

Repetition is used in advertising as a way to keep a brand or product in the forefront of consumers' minds. Repetition can build brand familiarity, but it can also lead to consumer fatigue. Consumers can become so tired of an ad that they tune it out or actively avoid the product. To be effective, repetition must be used in the right measure, since too much repetition may be counter-productive to an advertising strategy. By reusing specific images, such as a logo, advertisers can create a sense of familiarity with the product and brand. Repetition is a powerful technique in visual advertising because it is a good way of making consumers aware of the brand's existence. But it should be used judiciously as it can eventually lead consumers to hide unwanted ads from their news feed or unsubscribe from your email list. To be effective, repetition must be carefully planned and delivered in measured doses. Find the best time to strike that emotional bond.



## Direct Gaze

Another powerful method is the Direct Gaze Induction Technique. This is the most tricky to employ since the main character in your visual media needs to have complete confidence in the brand message for it to be effective. Take lessons from advertisers who employ prominent figures to promote their brands or products. In any of these cases, even the slightest bit of doubt, hesitation or fear can be detected by the audience. The result is that they will regard the ad as somewhat unreliable.







## Association

Another powerful principle is the age-old advertising concept of association. Whenever we see an image of people having a good time, we automatically associate their desirable state with the product they're using. Or, take for example the ad below. We almost unconsciously associate David Beckham's glamour and celebrity status with the Breitling brand.

## Body language

These are nonverbal signals and cues used in advertising. Both advertisers and marketers use this technique in every aspect of product and brand promotion. Notice, for example, how the models below are displaying their "power poses," brimming with confidence. The harmonious and skillful use of gestures, stances, facial expressions and movements leads viewers to buy your product and promote your brand.



## Composition

This particular technique refers to the arrangement or placement of visual elements in a particular work of art. Simply put, it has to do with the overall organization and the order of elements in a visual design project. The Rule of Thirds is a basic compositional technique that is implemented by dividing an image vertically and horizontally using an imaginary grid, as seen below.

### The Rule of Thirds

The Rule of Thirds is a basic compositional technique that is implemented by dividing an image vertically and horizontally using an imaginary grid, as seen below.



## Vectors

Vectors are often seen in media advertising campaigns in the form of commercials, billboards and web ads. Some ads may be created on the basis of vectors, while others employ them at a minimum. Vector image inclusion in media advertising depends on the subject matter, product, image, direction and overall look and feel of the promotional marketing campaign.

#### 4. Taboo Words in Writing

**Word taboo** is the restricted use of **words** due to social constraints. The **taboo** against naming the dead in parts of the world is an example. **Taboo words** are commonly avoided with euphemisms, such as the English euphemism pass away, meaning "die". It is a common source of neologisms and lexical replacement.

Sometimes these **taboos** are based upon religious beliefs. The ban on behavior might be explicitly taught, or the **taboo** might be learned based upon other values in the culture. **Some examples of taboos** include: In many Jewish and Muslim communities, people are forbidden from eating pork.

The term taboo language refers to words and phrases that are generally considered inappropriate in certain contexts. Social anthropologist Edmund Leach identified three major categories of taboo words and phrases in English:

1. "Dirty" words that are concerned with sex and excretion, such as "bugger," "shit."
2. Words that have to do with the Christian religion, such as "Christ" and "Jesus."
3. Words which are used in "animal abuse" (calling a person by the name of an animal), such as "bitch," "cow."

The use of taboo language is apparently as old as language itself. "You taught me language," Caliban says in the first act of Shakespeare's *The Tempest*, "and my profit on't / Is, I know how to curse."

##### Tips on Using Four-Letter Words in Writing

- "[S]omeone in my position has had to devise some rough rules governing the use of [four-letter words]. My own set of rules I now put in writing for the first time. In what follows, they and them stand for what were once obscenities. Use them sparingly and, as classicists used to say, for special effect only.
- Even in low farce, never use any of them in its original or basic meaning unless perhaps to indicate that a character is some kind of pompous buffoon or other undesirable. Even straightforward excretory ones are tricky.
- They may be used in dialogue, though remember rule 1. An attempt at humor will often justify their appearance. . . .
- If in doubt, strike it out, taking 'it' here as one of them."



##### Linguists on Taboo Language in Cultural Contexts

"Discussion of verbal insults invariably raises the question of obscenity, profanity, 'cuss words,' and other forms of **taboo language**. Taboo words are those that are to be avoided entirely, or at least avoided in 'mixed company' or 'polite company.'

Typical examples involve common swear words such as Damn! or Shit! The latter is heard more and more in 'polite company,' and both men and women use both words openly. Many, however, feel that the latter word is absolutely inappropriate in 'polite' or formal contexts. In place of these words, certain euphemisms--that is polite substitutes for taboo words--can be used . . .

"What counts as taboo language is something defined by culture, and not by anything inherent in the language."

"Linguists have taken a neutral and descriptive stance on **taboo words**. The role of linguistic studies has been to document which words are avoided in what situations.

"Words themselves are not 'taboo,' 'dirty,' or 'profane.' Many of the words currently considered inappropriate in public settings were the neutral, normal term for an object or action in earlier forms of English. The word 'shit' was not always deemed inappropriate or impolite. In a similar way, many languages of the world still treat bodily functions in a less euphemistic manner."

### **Taboo expressions involving religion**

**Damn**\*! She's borrowed my camera without telling me.

Oh **bloody hell**\*\*! Just leave me alone, will you.

**Christ**\*\*\*! Why didn't you tell us how much the new brakes were going to cost!!

Taboo expressions involving parts of the body

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**Shit**\*\*\*\*! I've forgotten to phone Geoff.

We sometimes use wh-exclamatives with taboo words:

**Why the hell**\* is he driving so fast!

You will find the meanings of most taboo expressions in a good learner's dictionary.

Taboo intensifiers

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Taboo expressions are very common as intensifying adverbs or adjectives:

Where's the **bloody**\*\* key?

### **Taboos**

Phrases like 'we'll see', 'I don't know' and 'I'll get back to you', as well as so-called 'weasel' words like 'if' and 'try', should be struck from our office vocabulary, if not our lives. 'Take a scalpel and cut them out of your thinking, speaking and writing,' declares the author, psychotherapist and business consultant Linda DurrÃ©. 'Words like these only weaken you and make you sound noncommittal, undependable and untrustworthy.' Clichés, slang, and contractions have no place in formal English. When one is writing an academic, business, or professional paper, email, or other correspondence, the rules of formal English must be followed. When emailing or texting friends, informal English, along with clichés, slang, and contractions is perfectly acceptable.

### **Clichés**

Clichés are words and phrases that tend to be overused and do not make for good writing. They should be avoided in professional and academic writing.

- Some examples of clichés are:
- Raining like cats and dogs.
- Like a pig in mud.
- Over the hill.
- In the dog house.
- Back against the wall.
- Under the gun.
- My two cents.
- Stubborn as a mule.
- Bite your tongue.
- Dyed in the wool.
- Wrong side of the bed.
- The calm before the storm.
- Hair of the dog,
- On thin ice.
- Eye for an eye.
- Tongue-in-cheek.
- The third time is the charm.

## **Slang**

Slang is the use of words that are not considered standard English. It should never be used in academic or professional writing. Often, these words are developed from fads or simple laziness. Sometimes slang is used by a given group and those outside the group do not understand it. Slang can also be insulting to some people or groups. Some slang is associated with certain time periods. In the 1960s, young people used terms like groovy, cool, dude, far-out, and trippin'! The advent of the internet and other technology has added internet and texting slang to the English repertoire. Unfortunately, this kind of slang is causing many to become lazy in their writing.

### **Some examples of internet and texting slang are**

d/l- download

OMG!- Oh my God!

LOL- Laugh out loud

dat- that

m2- me too

m9- mine

messg- message

s'pose- suppose

sed- said

**Informal and Formal English**

Informal English includes conversational language. Contractions such as can't, won't, and I'm. Contractions are not used in formal English. Formal English is carefully worded as in academic or professional writing. Word choice is important in formal English. For example, in formal English one would use the word whom instead of the word who in certain situations:

Formal English: With whom did you study?

Informal English: Who did you study with?

Formal English: Did you go to the store?

Informal English: Go to the store?

Formal English: Did you finish the assignment that the professor posted?

Informal English: Did you finish the assignment the professor posted?

## 5. Techniques of Writing an Autobiography

An autobiography is a form of narration written by a writer about his or her own life. An autobiographical writing serves different purposes, and its main goal depends on the type of writing. There **are four major types of autobiographical writing**.

### 1. Autobiography

The autobiography is the longest and the fullest story about yourself. You can write it for your personal use in order to structure and perpetuate your memories. If you are sure that your life will be an interesting theme to read about, you may create an autobiography for the wider public. An autobiography covers the period from the day of your birth until today. If you think that your life journey will be a good example for others, include the information on how you have achieved your goals and success and how you got your autobiography published.

### 2. Memoir

If you are not sure that your whole life path is worth attention, then a memoir is your best choice. It is focused on one particular event, relationship, place, or period of your life that has influenced your personality a lot. Don't be afraid to express your personal feelings and ideas in your memoir, as it shouldn't be simply a brief list of facts, but the reflection of your inner world.

### 3. Autobiographical essay for college

The aim of such an essay is obvious: you need it to convince admissions officers to accept you into college. As a rule, there is a word limit specified in the instruction for applicants. Don't confuse an autobiographical essay with your CV or resume! They have totally different structure and formatting. In addition, the essay is aimed at portraying you as a personality, not as a professional.

### 4. Personal essay

This is an extremely emotional and intimate type of writing. You share a personal experience with your readers in a detailed manner. Your audience should have an opportunity to see the event or person that you've written about through your eyes and understand your feelings. Any personal essay has two main aspects: the description of a particular situation and how it has influenced your worldview and life. Generally, the personal essay is the shortest form of autobiographical writing, along with the essay for college.

## Elements of Autobiography

**Autobiography** is the type of writing in which authors tell about events in their own lives

**Characters** are well developed in detail and are true-to-life. They are revealed by what people in a story do, think, and say; what other say about them; and how others interact with them. **Characterization** is the author's development of characters. It is the way in which a writer reveals a character's personality. The writer may do this by telling us what the character says, thinks, or feels; by telling us what other characters think or feel about the character; or by telling us directly what the character is like.

**Setting** is described vividly.

**Details** are interesting. Writers of autobiographies use objective and subjective details and anecdotes to tell their life stories.

**Objective details** can be proved.

**Subjective details** are based on personal feelings and opinions and cannot be proved.

**Anecdotes** are short, often humorous, stories that enliven writing and illustrate a point.

**Chronological order** is the order in which real-life events occur and the order in which most writers of autobiographies tell their stories. Often events are arranged from childhood to adulthood.

**Point of View** is the perspective from which an autobiography is written. Since autobiographies are written by their subjects, they are told from the first-person point of view and use the pronouns I, me, and mine. Readers experience events through the writer's eye-- knowing only what they think and feel about any given experience.

- An autobiography is told from the writer's perspective, or point of view. The first-person point of view reflects only the writer's thoughts, feelings, opinions, and biases.
- The third-person point of view can be used to reflect the opinions, feelings, thoughts, and biases of multiple characters.
- Third-person limited point of view is limited to the experience and consciousness of single character.
- Third-person omniscient point of view is told by an all-knowing narrator who understands and can reveal the thoughts and feeling of all characters.

**Author's Purpose** is the author's reason for writing. Authors of autobiographies often want to make sense of events in their lives and to communicate an important personal statement about life. They may also want to give credit to people who influence them. Controversial individuals often write autobiographies to explain or justify their actions.

**Humor** – Autobiographies often use short, humorous anecdotes (stories) to enliven the story and illustrate a point. Some humor is verbal (jokes or play on words), some physical (slapstick humor), and some require readers to use their imagination. There are some standard criterions for creating humor:

- One criterion is to use material that is outrageous.
- Another is to focus on the unexpected. Some authors take advantage of the fact that their readers enjoy situations in which the authors make fun of things that the readers themselves find annoying, such as homework.

**Irony** is an \_expression of the opposite of what is expected or the opposite of what is meant. Example: "Shut up and listen to me," he roared. ... (pg. 84, last paragraph in the 1st column). This particular kind of irony is humorous because it casts light on a person's foibles (minor flaws; weaknesses) in a gently teasing way. There are three types of Irony:

- Verbal Irony: is when someone says the opposite of what they mean.
- Situation Irony: is when what happens is very different from what is expected.
- Dramatic Irony: is when the reader knows something that one or more characters don't know.

**Descriptive details** create a picture with words that appeal to one or more of the five senses – sight, sound, touch, taste, or smell.

- Sight: the writer gives a clear picture of what he looks like and how he moved.
- Touch: the simile comparing Alec to the sunrise suggests tremendous emotional warmth.
- Sound: there is a sound of respect in his voice.

**Prefix** is a word part added at the beginning of a word. It changes the meaning of the word to which it is added. Example: unwound and impatient. “Un” and “im” are both prefixes meaning “not.” Unwound means “to reverse the process of winding up” and impatient means “not patient.” Other prefixes that mean “not” are in-, non-, and mis-.

**Drawing Conclusion** – Strategic readers draw conclusions when they take small pieces of information about the characters or events and use them to make a broad statement.

### **How to Structure an Autobiography**

The structure of your autobiographical writing depends on the type you’ve chosen to create. In our guide on how to write an autobiography, we’ll focus on the basic principles of structuring the autobiographical essay.

#### **Introduction**

You may wonder how to start an autobiography introduction. The answer is simple: the same way you start other essays’ introductions. The main purpose of the introductory paragraph is to grab the reader’s attention and present the idea and theme of your writing. Don’t make the first paragraph too long: between one and three sentences are enough to compose a regular introduction. Try to provide readers with a general portrait of yourself, so they will know more about the main “hero.” Mention your age, significant personal qualities, and principles of worldview. You can also add some details about your appearance in order to make your story more vivid.

#### **Main body**

The main body includes the biggest amount of information. It is 80-90% of the whole text. There are no strict requirements, but you should not forget to use a logical sequence and correct wording. You can use the classic five-paragraph structure for your autobiographical essay if your ideas fit it. Anyway, you have to divide your writing into separated paragraphs to increase the readability of your essay. You should also create a logical connection between paragraphs. In this manner, readers will easily follow your thoughts.

#### **Conclusion**

Now, it’s time to think on how to conclude an autobiography. Your conclusion has to be strong and impressive. Mention what lessons you’ve learned and what changes in your life you’ve witnessed thanks to the described episode of your life. Even if this event has had negative consequences, you shouldn’t hide anything. Bad experiences are also useful for personal development. As Theodore Roosevelt once said: “The only man who never makes a mistake is the man who never does anything.”.



## **How to Write a Good Autobiography: Helpful Tips**

- **Catch attention from the very beginning.**

Your readers won't be interested in reading the whole text of your autobiography if you don't provide a good impression in the introduction. Convince your audience that your story is unique, original, and is worth their time. If you are going to write about an episode from your childhood, use a feeling of nostalgia to create a tight connection between readers and your own memories. Remember that all people are the same to some extent. We live through similar experiences every day, so you should use these similarities to make your writing attractive for the general public.

- **Don't expand your resume.**

This tip is extremely useful when it comes to writing an autobiographical essay for college. Admission officers know everything about your grades and academic achievements. In your essay, they'll look for information of another kind. You have to present your personality and to prove that you deserve to become a part of the college community.

- **Add sensory details.**

If you want your readers to feel the atmosphere of your writing, vivid details should be an indispensable part of your essay. Let your audience see, smell, touch, and feel the world of your story. Create a full picture of your personal universe and let your readers be your guests!

- **Make your characters feel alive.**

If you are not the only character in your story, introduce your characters to your audience. Describe them at least in a few words and add some dialogues to give them personal voices. If your characters represent real people, ask for permission or use fake names.

- **Create a connection with a general idea.**

The episode of your life described in an autobiographical essay should exemplify a certain general idea. All of us like good stories, but readers should see a deeper meaning behind your narration.

- **Choose one verb tense.**

This is a crucial aspect for any kind of storytelling. Decide what verb tense you will use before you start writing, and stay consistent throughout the text. You can use both past tense or present tense to write about past events. However, don't change the manner of writing in the middle of your essay!

- **Use first-person narration.**

This is your autobiographical essay, and you write about your own life. Use the words "I," "my," and "me" without hesitation. An autobiography differs from academic writing, where you will avoid personification. When you write a personal essay, readers should hear your personal voice, as it is your primordial purpose!

## **How to Choose Autobiography Topics**

We hope that you now have a general idea on how to write an autobiography, because now it's time to choose a topic. But shouldn't you and your life be the topic of an autobiography? Well, in general, yes. There are, however, also a lot of tiny nuances.

- **Make it focused.** The purpose of any autobiography, excluding the one written for your personal diary, is to promote you and advertise your awesome personality. Find out what is appreciated the most in the institution you are applying to and focus on these traits in your character.
- **Choose one or two aspects of your personality.** We believe that you are an amazing person and even a book wouldn't be enough to tell your story, but in an autobiography, it's better to tell a short and meaningful story than try to describe everything that has ever happened in your life.
- **Drawbacks.** Think of an autobiography a great outfit: you need everything to match. For example, if you were saying that you are persistent and purposeful, pick a matching drawback and show how you overcame it due to your good character traits.
- **Find out what is in trend.** Yes, this may sound a little bit weird, but try to keep up with massive worldwide trends. Is it popular now to be creative and daring?

## 6. Writing an Autobiography

Every person has an interesting story to share about their life. Writing an autobiography is a great idea to share your story with the world.

- Do you have something interesting and important featuring in your life that can be shared with people?
- Do you think your story might inspire somebody, somewhere around the world?
- Do you want your life's story to be passed on to future generations?

If the answer to all the above questions is “yes”, then it's time to begin writing an autobiography.

Here is a quick course that can help you start crafting your life story. Leaving your life story for the reference of future generations is a great idea to inspire them towards success.

### What is an Autobiography?

An autobiography is a self-authored story of a person's life. It is an account of one's life written or recorded in some way by that person. Since A.D 400, people have been writing autobiographies. In the early days, memoirs were often confused with autobiographies, but today that dichotomy is much clearer: a memoir typically records one area of the author's life – such as his or her career – and usually only describes events that the author has directly witnessed.

The best way to write an autobiography is to treat your life as an interesting story. Starting from birth, enhance the story's appeal as you take the reader or listener through the different stages of your life.

Both biography and autobiography tell the story of an individual person's life. The difference is that an autobiography is written by the subject of the story while a biography is written by a third person. A biography is generally preferred over an autobiography to be published as a book or produced as a movie.

Autobiographies are often confused with memoirs. An autobiography is the inspiring story of a person's entire life and the societal setting thereof, while memoirs have a narrower focus on the narration of a particular span of time within the subject's lifetime. It mostly deals with individual's memories, feelings and emotions. Memoirs are generally much shorter in length because they tend to concentrate on a particular theme rather than the entire life of the person.

### Overcoming Problems with Writing Autobiographies:

Not everyone can recollect with accurate sharpness the many details of their past. They tend to rely on other person's views to recollect their past. In fact, most people will have false memories of the past that come from other people's recollections as opposed to their own. People always tend to have the opinion that they are perfect and, hence, will imagine that everything false is on the other person's side of the story. This often leads to false narration of an event or incident in history. Autobiographies are also generally biased; unknowingly or deliberately, people tend to concentrate only on their strengths and forget their weaknesses. They emphasize on the good qualities to create a favorable impression on the reader.

However, you can overcome these problems. Here are a few tips:

- **Proof read.**

Always proof read specifications like dates and times, and the people involved in any event. This will help prevent falsely recalled events. Inaccuracy is the worst affliction of autobiographies because it depicts the author as being inattentive to detail and therefore unfit to recount historical facts.

- **Consult the people involved.**

The people involved in each important event can be consulted, and doubts about these events clarified. This will help avoid the use of statements that are biased towards the author and unfavorable towards others related to or involved in the event.

- **Analyze your content from a third person's point of view.**

This will help avoid any situation being narrated only from your own perspective. Generalize the situation, if that helps. Analyzing content this way takes work, so be prepared to practice.

- **Autobiographical Styles**

The autobiography should be written in your own voice, but the tone used to write it should be analyzed. The autobiography can be either professional or friendly, depending on your target audience. Below are three of the key autobiographical styles used by famous people:

- **Narrative**

In this type of writing, events will be narrated as a “perfect” story without giving much importance to emotions or moods. It is the most accurate and objective form of writing an autobiography.

- **Descriptive**

This type of writing can be engaged when you want your readers to build up a picture of something in their minds. It can be because of its beauty, its ugliness or simply because it is different.

- **Emotional**

This type of writing is used when you have a strong emotion for something and you want a similar response from your readers. Here, the writing is characterized by strong verbs and short sentences. For example: “That day, something inside me died. I wept.

### **What to Include in Your Autobiography**

Every autobiography is different, but here are the common parts many autobiographies include:

- **Your Childhood**

Recollect information about events that made you emotional – events that taught you something interesting and important. Add events that are funny and an important part of your childhood. Use humor to engage the reader and make them feel that they know you intimately. Childhood life is one of the most interesting parts of any life story. People will be keen to compare your childhood personality with the one you now have, so add some spice to what you wanted to convey. It will set the tone for the reader to understand subsequent changes as your life is unveiled.

- **Your Culture**

Country and culture play an important role in anybody's life; they help define you and build your personality. It shows how you were brought up, the pluses and minuses of your place of birth and the situation you grew up in. People will always be interested in the cultural practices of countries that are unfamiliar to them. Culture includes the customs of your family, the holidays you preferred, celebrations and rituals you practiced, the food you ate and the clothes you wore. Include special glimpses into things like the most precious gift you got or popular foods served during special celebrations. These details will be lapped up by a hungry audience that wants to know more about a culture that is different from their own.

- **Your Family Background**

As is present in the biography of a person, your place and time of birth, your parents' views, an overview of your personality, your likes and dislikes, and important events that shaped your life should always be included in your autobiography. This will give a mental picture of your life to the readers as a sort of backdrop to the main part of the story. People usually tend to think that writing all this will be monotonous for them and boring for their potential readers, but you will soon find your life to be unique from anyone else's as you undertake this task. Add in information like interesting snippets from the lives of your ancestors, their achievements and the popularity of your place of birth. This will inspire readers to gather even more information from other sources.

- **The Theme**

The theme of your life is to be defined before the story is written. Your goal – and your ultimate achievement of that goal – can be the theme. You should also remember to include something that takes the focus from the past and present, and puts it on the future. A particular event that had a huge impact on your life can be your theme. Find and mark that one day and or one event that twisted your life out of shape and made you think about your future. In general, the end or beginning of somebody's life has a tremendous impact on many people's lives. It is around this theme that the story should be woven like rich tapestry of many colors and flavors.

- **The Conclusion**

Conclude the autobiography with an experience gained, a lesson learned and a resolution you decided to take after that. Explain to the reader how that resolution set the tone for whatever you achieved in your life from that point forward. This classic format uses the "hero" theme that is endearing to most people. Everyone loves an underdog who was given lemons and ended up making lemonade!

The conclusion should give the readers a feeling of pleasure that they have read a good autobiography, but that's not all: it should give them a sense of hope for their own futures – a sense that they too can aspire to greater things just like you have.

### **Steps on How to Write an Autobiography:**

To begin with, start by answering 4 main questions.

1. Who are you – what is your personality?
2. What does life mean to you?
3. What are the critical or important events that have impacted your life?
4. What is your outlook about your future and that of your readers?

The answers to these questions will afford you a fair idea of what is to be included in your autobiography. To have an even more in-depth idea, start by following the steps below:

#### **Step 1: Mapping out your life**

- **Create a timeline.**

Research your life and create a timeline for your life. This ensures that all the important dates and events are included. Create a list of places, people, and events and experiences that are to be included in your biography.

Include a brief verbal image of you, your family background and your parents. This will help readers build an opinion on how you developed into the person you are today.

- **Identify the best people.**

Make a list of those people who influenced your life. Think beyond your immediate family. Your friends, boss, ex-girlfriend or boyfriend could have taught you important lessons in life. List all those important people whom you think should take up a role in your autobiography.

- **Pull out the best stories in your life.**

Try to divine all the beautiful stories in your life. People always like to read about others' lives and relate it to their own. A few of the stories that make people look more interesting are:

1. Childhood stories – Your naughtiness, the scolding you received, people running behind you, your school days, punishment for being naughty, etc. attract people and endear them to the reader.
2. Love stories – Stories of falling in love or even never finding your true love are likely to invite people to read your autobiography.
3. Crisis stories – Any story that talks about a crisis overcome or a challenge won over is sure to win the hearts of readers. As mentioned, people love an underdog story where a normal person displays tremendous will power and courage and overcomes the odds.

- **Write in your own voice.**

If the story is formal and too professional, it will make readers lose interest quickly because it will sound dry and pedantic. So, writing in your own voice is a great way to hold people's interest. Write to reveal your personality; write in simple words as if you are narrating to your friend rather than to strangers.

## **Step 2: Crafting the narrative**

- **Build a structure.**

As soon as you have decided on the content of the book, construct a plot showing how it should look as a progression..

Structure your paragraphs to have a central fact; create suspense throughout your story; have a perfect climax for the story; and end with a resolution and a forward look into the future.

- **Decide on the start of the story.**

The beginning of the story should create a great sense of excitement in the reader. Decide where and how to start your narrative. The autobiography can start with the present situation and can progress as a series of flashbacks – or it can open with your childhood days and grow into a full-fledged story, just as you have.

- **Stay focused.**

Other than narrating your life's events, always focus on values and lessons that you have learnt from those events. This is the area where people can be inspired by you to improve their own lives.

- **Segregate it into different sections.**

Divide your life into chapters to form the structure of your book. Readers will be attracted by the way they can “close a chapter” and “start a new chapter” when they read. Always try to close a chapter with suspense and open the next with the answer. In this way, people will be interested in reading more and more of your story.

### **Step 3: Editing and polishing the book**

- **Double-check your facts.**

Check all dates, descriptions of events and names. Although it's about your life, don't include modified or fabricated conversations with people – or altered versions of events that actually happened. Ask permission from other people to include their names in your autobiography, because some might not want that.

- **Edit the draft.**

Correct your spelling and grammar. Check the flow of events and reorganize wherever necessary. Make your sentences more interesting and impactful.

- **Share the writing with people.**

Allow people to go through your autobiography. What was important or funny for you might be dull or unwanted for others. Feedback from several people may help you to refine your ideas and style. Consider hiring a copy editor to help as well. At the end of your writing, a copy editor will add professional polish to your life story.

- **Choose a title.**

A short, simple, yet attractive title is always preferable. Do not choose words that are difficult to understand or remember. If the title is as memorable as the story, people will find it easy to remember it when they recommend the book to their friends and acquaintances.

### **Step 4: Publishing your story**

- **Self-publish your book.**

Consider publishing your book on your own. Having your writing designed and printed is of great use when you want to circulate it within your close circle of family and friends.

- **Literary agent.**

Research for a literary agent and submit your query letter. Send information on yourself, your book and its focus, and also your analysis on how it will circulate. Provide some sample chapters to the agents who are interested and sign a contract with the best agent.

- **Publish your book online.**

Online publishing has an advantage of extensive reach. There are no restrictions on territory so your book can be purchased and read in any part of the world. Research online publishers, submit your query letter, edit the copy, wait for approval and have your work published online – it is one of the best feelings you could possibly have to see yourself .

### **Final Tips**

- Understand your audience: Always understand their need and their knowledge. Do not assume things about the lack of knowledge of your intended audience.
- Use simple words and phrases: Think from reader's point of view. Do not imagine that everybody will know what you know. Readers will be fed up if the story narration demands scrambling for a dictionary each time they come across a big word or surfing the net for new topics that you haven't described at least in brief. Use only simple

words and phrases that everyone can understand, and when introducing a new concept or subject, explain it so they know what you're talking about.

- Include every small detail: Do not let your readers search for details. Don't jump from one part of life to other without any continuity. Readers will be confused when there is no flow. Try including all the small details that your reader needs to understand the situation they're reading about.
- Be honest: Always stay honest while writing an autobiography. Add spice to facts but never change any facts. Ask family and friends who have been featured in your biography to proofread the story before publication.
- Do not edit your autobiography yourself: When editing your autobiography, you can actually leave the article with many errors. Editing an autobiography is a tough process even for a professional editor. Read it aloud and check for awkward phrasing – and then have a professional come in and do the rest.
- Keep your autobiography interesting: Descriptive narration will always entertain and captivate people. Creating a mental picture using words can grab the interest and attention of the people reading your book. Cut out any unnecessary information and avoid using overly long sentences.
- Make a good impression: Give a positive impression of the unique characteristics you have – and set yourself apart from others.
- Have a perfect photo: This is the first impression you are giving to others. Think twice before you select a photo – this is how people will see you and start reading. Don't try a style or pose not in sync with your personality.
- Don't include lives of other people in your biography. Always stay focused on your own life. Introduce the story of others' lives only if it is relevant to the story of your life.
- Write what pleases you: write about things that interest you. If you are not interested in what you write, nobody will be interested in reading it.
- Never use autobiographies to throw dirt on others.
- Use writing tools: If you feel that you don't have a natural flair for writing, consider some autobiographic templates to help you. Always maintain a certain level of sophistication in your writing. This will help the readers recognize your skill at communicating your thoughts.
- Avoid using five words in a place where three will do. Short sentences are always preferred.

## **Conclusion**

An autobiography has a higher impact on an audience than any other publication. People are always keen to know about the life history of others. While writing an autobiography, care must be taken not to hurt other people or disillusion them.

An autobiography is a fabulous asset for future generations. People will always remember such an asset – and appreciate you for creating it. Writing an autobiography is an art. Learn that art and use it to your advantage!



## 7. Techniques of Writing a Short Story

**A short story** is an ideal medium for beginners, as well as those hoping to get back in the writing saddle. It allows you to dip a toe into the vast ocean of literary creation without drowning, while also challenging you to be effectively concise.

- A short story is a piece of fiction typically no longer than 8,000 words.
- Most short stories are only 2,000 to 5,000, but
- Micro-fiction might be less than 500, and
- A longer “short” story might be as many as 20,000 (novellas start around 30,000 words).

Short stories are a highly respected form in the literary world. Many writers, like **Sylvia Plath**, began their careers by writing short stories. People love short stories because they’re quick to read, but can make a lasting impression, and even change how you see the world. In the words of writer **Stephen Vincent Benét**, a short story is “something that can be read in an hour and remembered for a lifetime.”

### Emergency Tips

1. Get Started
2. Write a Catchy First Paragraph
3. Develop Your Characters
4. Choose a Point of View
5. Write Meaningful Dialogue
6. Use Setting and Context
7. Set up the Plot
8. Create Conflict and Tension
9. Build to a Crisis or a Climax
10. Deliver a Resolution

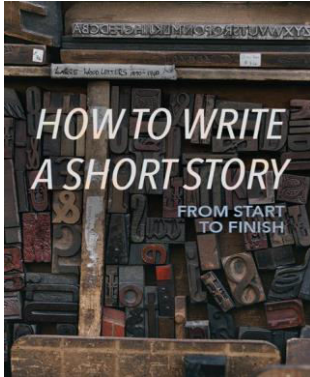
### Techniques

It’s important to understand how to approach a short story. You might be tempted to apply standard novel-writing strategies to your story: intricately plotting each event, creating detailed character profiles, and of course, painstakingly structuring your beginning, middle, and end. But the trick to writing a good short story is right there in the name: short. All you really need is a handful of **main characters** and one or **two big events** at most. A great short story isn’t about complex, masterful plotting — it’s about feeling. On the subject of short stories, **F. Scott Fitzgerald** once said, “Find **the key emotion**; this may be all you need.” The key emotion in your story is the feeling or impression you want to give your readers that will stick with them, possibly for the rest of their lives. Writing the **opening lines** of a short story isn’t easy. You’ll want to strike the **right tone**, introduce the **characters**, and capture the **reader’s attention** all at once — and you need to do it quickly, because you don’t have much

space! As you start to build your story, remember our cardinal rule of care. You have a finite amount of words, which means each sentence is proportionately more important than in a longer piece. **Read back every sentence** to make sure it either directly advances the action or gives significant back-story — otherwise you're just wasting precious space. Nothing is more disappointing to a reader than an beautifully written story with a weak **ending**. Read through your story from start to finish at least three times. Think about the **flow of the words**, the strength of your key emotion, and the **consistency of your plot** and characters. Make a note of any inconsistencies you find, even if you don't think they matter — in a short story, something extremely minor can throw the whole narrative out of whack. **Editing** for inconsistencies is always a hassle, especially in short stories, where even small plot holes are glaringly obvious. **Revise** -however necessary to eliminate these. If you end up having to **rewrite** substantial portions of your story, **remember** to keep it consistent with your tone and key emotion. Send your story to someone else to edit, even if you feel self-conscious — it could save you from making major mistakes. There's nothing like a fresh pair of eyes to point out something you missed. More than one pair of eyes is even better!

## 8. Writing A Short Story

Every story has a beginning, middle, and end. But the secret to successfully getting a short story published is to add something special to your storytelling mix....something that captures the attention of editors and readers alike. While there are no hard and fast rules for creating a great short story, here are a few industry secrets that will help your writing stand out:



1. Know your character
2. Outline
3. Start with something out of the ordinary
4. Get your draft done as soon as possible
5. Edit your short story
6. Title your short story
7. Get feedback about it

**Identify The Heart Of Your Story.** Explore your motivations, determine what you want your story to do, then stick to your core message. Considering that the most marketable short stories tend to be 3,500 words or less, you'll need to make every sentence count. If you over-stuff your plot by including too many distractions, your story will feel overloaded and underdeveloped.

**See Things Differently.** Experiment with your short story's POV. A unique, unexpected voice can provide the most compelling, focused experience of the central story. Just be careful that you don't inadvertently give the story to a nonessential character. Narrating the story line through a character who is not central to the action is a common mistake many new authors make, often with confusing or convoluted results.

**Opposites Attract.** Elements that work against your character's central desire will keep the reader intrigued and prevent your story from getting stuck. You can also try approaching your core idea from an unusual direction. Dialogue, setting, and characterization are all areas that will benefit from an unexpected twist.

**Craft A Strong Title.** This can be one of the most difficult—but one of the most important—parts of writing your story. How do you find inspiration for a great title? Have friends read your story and note which words or phrases strike them or stand out. These excerpts from your text just might hold the perfect title. Try to stay away from one- or two-word titles, which can seem to editors as taking the easy way out.

**Shorter Is Sweeter.** Resist the urge to go on and on. With a shorter short story, you will have more markets available to you and thus a better chance of getting published. Here at Writer's Relief, our submission strategists and clients have noticed that editors consistently prefer short stories that are under 3,500 words over longer ones.

Use these simple tips to polish your prose and assess any potential short story shortcomings. With these insider guidelines, you can increase the odds of your short story being selected for the pages of a literary journal. That's the best ending any author could devise—or even better, a great beginning to your future success!

### **Tips:**

Tips for writing a great short story are based on the primary elements of fiction, no matter the length, character, plot, or theme. But when writing a story of no more than 10,000 words, keep in mind that employing these elements will often require an adjusted approach. The challenge for the short story writer lies in developing the major elements of fiction—**character, plot, theme, point of view**, etc.—in less than 25 typeset pages, as the industry cutoff for the form is considered 7,500 to 10,000 words. To meet this challenge, short-story writers generally follow, consciously or unconsciously, standardized "guidelines" for success.

### **Use Few Characters and Stick to One Point of View**

You simply will not have room for more than one or two round characters. Find economical ways to characterize your protagonist, and describe minor characters briefly. These smaller characters are called "ancillary" characters, and only exist to accelerate the plot. For a short story, lengthy descriptions are not needed. Having only one or two protagonists naturally limits your opportunities to switch perspectives. Even if you're tempted to try it, you will have trouble fully realizing, in a balanced way, more than one point of view.

### **Limit the Story to a Single Time Frame**

Though some short-story writers do jump around in time, your story has the biggest chance of success if you limit the time frame tightly. There are few reasons a short story needs a flashback or flash-forward. Covering years of a character's life in the short-story form is unrealistic, but the form is well suited for highlighting important instances that help shape the character's perspective. By limiting the time period, you allow more focus on the events that are included in the narrative, and time passes naturally to the reader.

### **Edit Ruthlessly**

As with poetry, the short story requires discipline and editing. Every line should either build character or advance the action. If it doesn't do one of these two things, it has to go. William Faulkner was right to advise writers to "kill their darlings." This advice is especially important for short-story writers, as economy is key. For a good example of word selection, read "A Clean, Well-Lighted Place" by a master of the form, Ernest Hemingway. Not one word exists that doesn't serve the story; if any text is taken out, the story would collapse entirely.

### **Follow Conventional Story Structure**

The standard rules of narrative that applied in our high school literature classes apply to writers as well. Though you may not have room to hit every element of traditional plot structure, know that a story is roughly composed of exposition, conflict, rising action, climax, and denouement. However much you experiment with form, something has to happen in the story or, at the very least, the reader has to *feel* as though something has happened. Short stories often cover events that on the surface seem like banal everyday occurrences but conceal deeper emotional meaning. Literary devices like conflict and resolution achieve this effect. Storytelling may seem magical, but the building blocks are actually concrete, and it is simply your flavor that makes your story individual. As with any type of writing, the beginning and the end are the most important parts.

Make sure your first and last lines are the strongest in the story—first to grab, and then to anchor.

### **Know When to Break the Rules**

As with all rules, some are meant to be broken. Alexander Steele points out in his introduction to the Gotham Writers' Workshop's "Fiction Gallery" that the short story lends itself to experimentation precisely because it is short: structural experiments that couldn't be sustained for 300 pages can work beautifully for 15. Also, the lines between genres—such as those between short stories and the poems - has become blurred, and the combination of genres leads to new, readable styles within the world of fiction.

Keep in mind, however, that telling your story is still the most important thing. If breaking a rule allows you to tell your story more effectively, by all means, break it. Otherwise, think twice, or at least be honest with yourself if the innovation fails. Don't break a rule just to break it. Everything in a short story should have a purpose, including its structure.

Following these rules should help you complete your stories successfully. If you find that your story overflows these boundaries no matter what you do, consider expanding it into a novel. The short form is not suited for every story, and you might find that once you start writing, you have more to say than you originally thought—and need the pages to say it. Much more common, however, is a longer work that can be distilled into a single idea.

## 9. Writing about Improbable Conditions

Use the Second Conditional. This conditional form can be the most challenging because we use it to talk about hypothetical (unreal) situations or events. But it's important because we use it to:

- Give advice
- Talk about unlikely/impossible situations
- Imagine different future outcomes
- Express regret or wish for a different reality

Focus on the Third Conditional, you'll learn how we use this grammar form to:

- Give criticism
- Express regrets
- Wish for changes to the past

Most English classes and grammar books teach you the basic rules of conditionals, such as: If + past perfect + would have + past participle (third form)

### Verbs in conditional sentences

A conditional sentence contains a dependent clause that expresses a condition; that condition must be fulfilled in order for the result expressed in the main clause to take place. A conditional clause usually begins with the conjunction *if*.

Since the tenses in conditional sentences differ widely depending on the situation, writers are often confused about what tense to choose. The choice of tense in English depends on two factors: (a) the degree of reality, probability or possibility attached to the condition; and (b) the time of the action.

Follow the basic guidelines below to help you choose the correct tense in a conditional sentence.

### A. Real situations

Real situations are situations that are actual or possible. They include situations that are known to happen as a general rule; situations that are known to have happened in the past; situations that could possibly happen in the future; or situations that could possibly have happened in the past.

- **General truth:** *if* + present + present  
If the temperature reaches 100 °C, water boils.  
If you throw a ball up, gravity causes it to fall back down.  
If it is sunny, the children play outside.
- **Future possibility:** *if* + present + future  
If I get a raise, I will take you out to dinner.  
If it rains tomorrow, the children will play inside.
- **Actual past situation with present result:** *if* + past + present  
If I was too blunt, I apologize.

- **Actual past situation with past result:** *if + past + past*  
If Al made a snack, he always cleaned the kitchen.
- **Possible past situation with past result:** *if + past + would\**  
If Sarah was in the garden, she wouldn't have heard the phone.  
[We don't know whether she was in the garden, but it's possible.]
- **Possible past situation with future result:** *if + present perfect + future*  
If any trees have blown down, we'll need to clear the road.  
[We don't know if any trees have blown down, but it's possible.]

## B. Unreal situations

**Unlikely, imaginary or impossible situation (present or future):** *if + simple past + would\**

If Ed decided to ski next winter, he would buy new boots.

[but he probably won't decide to ski]

If you got up earlier, you'd be on time.

[but you probably won't get up earlier]

If Pia had the money, she would take a cruise.

[but she doesn't have it; she can only dream]

If wishes were horses, beggars would ride.

[but that's impossible]

**Note:** In this type of clause, for the verb *be*, Canadians prefer the subjunctive *were* with all subjects:

If I were (*not was*) invited, I would go.

If Gayle were (*not was*) here, Lena would be so pleased.

- **Past situation that did not happen:** *if + had + would\* have*  
If Sue had played, we would have won. [but she didn't]  
If Karl had insisted, I would have gone with him. [but he didn't]

**Note:** Do **not** use *would have* in the *if* clause.

If you **had** (*not would have*) asked me, I would have helped.

## How to Use the Third Conditional in English

The third conditional focuses on a past event/situation that cannot be changed or an unreal past event/situation. Another way to think about it is an event or situation that did not happen.

That may seem strange. Why would we talk about something that didn't happen?

Take a look at these example sentences. Can you identify why we might say these?

- If you hadn't eaten so much, you wouldn't have been sick. (But you DID eat too much, so you were sick.)
- She would have gotten the job if she had prepared for the interview. (But she didn't prepare well for the interview, so she didn't get the job.)

- I wouldn't have used this paint color if I had known how dark it would look! (But I didn't know and now I'm disappointed.)

### **Expressing Regrets or Wishing We Could Change the Past**

I have never met someone who is perfectly happy with every single decision and action that has happened in their life. Have you?

Sometimes we regret the past... past decisions, past actions, past situations, etc. And sometimes we wish something in the past had been different. But it isn't different. It can't be different. It's impossible (that's the key word!).

But we still wish for it.

To express regret or our wish to change the past, here are some examples:

- If I hadn't lost my wallet, I would have had much more fun on my vacation. (In reality, I regret that I lost my wallet because I had a terrible vacation.)
- If I had gone to a better university, I would have had better career opportunities. (I wish I could have, but I didn't have the option)
- If I had studied abroad when I was younger, my English would have been better.
- If I could start all over again, I would have become a physician.

### **Criticizing Someone for Something that Already Happened**

Sometimes another person makes a decision or does something that we don't agree with, we don't like, or that makes us unhappy. It is too late to change it but we can use the Third Conditional to criticize and show that we are unhappy about it.

- If you hadn't missed the catch, we would have won the game! (But you did miss the catch so we lost the game and I'm upset!)
- We wouldn't have been late to the meeting if you had remembered to put gas in the car this morning! (But you did forget to put gas in the car, so we were late.)

### **Just for Fun**

It's true, just like the Second Conditional, we sometimes use the Third Conditionals for fun or to get to know someone.

Sometimes it's even useful!

Whether in a job interview or meeting someone at a party or bar or simply networking, sometimes we use third conditional questions to start conversations and learn more about who you are.

Examples questions:

- If you could have studied at any university in the world, where would it have been?
- If you hadn't become a [name your profession], what would you have been?
- What would have been different about your life if you had grown up in another country?
- The reality is, you cannot change anything about the past and we are imagining something that is unreal but it is kind of fun, isn't it?



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**SCHOOL OF SCIENCE AND HUMANITIES**

**DEPARTMENT OF ENGLISH**

**UNIT – V – Creative Writing – SHS1604**

## 1. Writing for Media - Techniques

The major purpose of writing for the mass media is to present information. Good writing for the mass media puts the writer in the background and emphasizes instead the content of the writing. The audience does not care what you think or how you feel about what you are writing.

All journalistic writing should share four characteristics: accuracy, clarity, precision and efficiency. Precision – the ability to use the language correctly, following commonly accepted rules of grammar, punctuation and spelling and using words for precisely what they mean. A basic understanding of the print media is essential in the study of mass communication. The contribution of print media in providing information and transfer of knowledge is remarkable. Even after the advent of electronic media, the print media has not lost its charm or relevance. Print media has the advantage of making a longer impact on the minds of the reader, with more in-depth reporting and analysis.

Print journalism often has a storytelling component, in which an account is related in a linear fashion. The purpose is to convey information and give readers a deeper understanding of the subject matter.

Articles written for print publications must present a compact but thorough account of events. Unlike radio or television reporting, which typically contains shorter and simpler sentences, print media can include a wider variety of sentence structure and word choices. However, the piece must still grab the reader's attention and keep him hooked. In news writing, the focus is on getting to the point quickly and conveying the most applicable facts, while feature writing can be longer and more creative in approach. Because it's written for mass audience, print journalism uses a style of writing that will appeal to the greatest number of people. For example, print journalists use adjectives and adverbs sparingly, focusing instead on simple sentences with powerful nouns and verbs. Also, they use as few words as possible to get their points across. Because space is often limited, they must focus only on the most relevant information. Print journalism often has a storytelling component, in which an account is related in a linear fashion. The purpose is to convey information and give readers a deeper understanding of the subject matter.



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### **Inverted Pyramid**

Print journalism in the United States typically follows the inverted pyramid model, in which the most pertinent information is placed at the top of the article. The less important a detail is, the farther down it is placed. The most engaging or crucial

information must be immediately obvious to readers, who might browse headlines and leads to determine which articles they want to read. This style is most common in straight news stories. In long-form journalism and lengthy feature articles, on the other hand, writers might focus more on creating a piece that's engaging and holds the reader's attention from beginning to end.

### **The Five Ws and H**

Journalists start by covering the basics, commonly referred to as the five Ws and H. This is short for who, what, where, when, why and how. For example, a story about a bank robbery would include a description of what happened, where the bank was located, when the robbery took place, who the suspect is, how much money he stole, and the means the robber used. In some stories you won't know the why, but if you do you should include it. For example, perhaps a school district is cutting back on student activities to save money. In this case it's important to explain that the district made the decision in order to cut costs.

### **Simple Language**

Because it's written for a mass audience, print journalism uses a pared down style of writing that will appeal to the greatest number of people. For example, print journalists use adjectives and adverbs sparingly, focusing instead on simple sentences with powerful nouns and verbs. Also, they use as few words as possible to get their points across. Because space is often limited, they must focus only on the most relevant information. You might think a description of the person's outfit or office are interesting, but unless you're writing a personality profile this information will likely detract from the core message of the article.

### **Narrative Structure**

Print journalism often has a storytelling component, in which an account is related in a linear fashion. The purpose is to convey information and give readers a deeper understanding of the subject matter. Content for the Internet, on the other hand, might instead focus on actionable content, such as telling readers the top five ways to clean tarnished silver. Similarly, a piece for TV or radio might not recount events from beginning to end, instead focusing on action the viewer or listener must take, such as avoiding a certain stretch of highway that's backed up due to a traffic accident.

### **Media Environment**

Professional writers need to learn what it is to write in the media environment. This "environment" is not just a place -- although it is often that, such as a television or newspaper newsroom or the writer's pool of an advertising agency. But it is also a state of mind, an acculturation that the writer must undergo.

In this section we'll discuss what it means to become acculturated as a media writer.

### **Purpose of media writing.**

The purpose of media writing is not self expression, although sometimes that is involved in your writing. The chief purpose of media writing is to inform the reader. It is to present information and ideas.

- Information, the chief purpose of the writer.
- Accuracy, the chief goal of writer.
- The writer as a "third person" or impersonal presence in the writing.
- Writing for an audience, always.

- Conventions and practices of media writing.
- Steps in the writing process.
- Unity and transitions.

### **Conventions and practices**

Part of becoming a media writer is to learn the conventions practiced by most writers for the mass media.

### **Objectivity and fairness**

Presenting information is doing so without injecting your own beliefs or feelings into the writing. Media writers try to present information in a manner that does not reveal how they feel about it or what they think. Their job is to let readers or viewers make up their minds about what the information may mean. They go into what might be called a third person mode -- writing impersonally, deemphasizing the writer and emphasizing the information.

### **Editing**

Writing is an individual act, but in the media environment, it does not remain with the individual. Most media organizations have some kind of editing process. Other people will get involved with your writing. They will edit and question it. They may rewrite it. This is part of the process, and writers need to get used to it

### **Time, space and deadlines**

Almost all media writing is done under fairly strict deadline pressure. Newspaper reporters must meet daily deadlines. Broadcast reporter must meet hourly deadlines. Advertising copy writers and public relations practitioners must always meet deadlines.

### **Writing for the audience**

It may seem obvious, but the media writer must keep in mind that the writing is done for an audience -- usually a mass audience. The writing will be read or heard by many people. That imposes a great restraint on the writer, who must always ask, "What does the audience want? What does it expect? What must I do to satisfy the audience?" Again, the point is that media writing is not done for self-fulfillment. It is done for a purpose of serving a large audience in some way.

### **Characteristics of a media writer**

- Successful media writing reveals the following characteristics about the writer:
- Maturity -- an understanding of the responsibilities of the writer who asks that the audience invest its time and its money in what he or she is doing
- Knowledge of the language
- Knowledge of all forms of media writing and understanding of the proper use of these forms
- Willingness to risk having his or her efforts subjected to the judgment of a large audience
- Writing coherently
- Clear, coherent writing takes practice and effort.

## Being a Media Writer

First, we emphasize **information**. The major purpose of writing for the mass media is to present information. Second, one of the purposes of this course is to teach you how to write in a **professional environment**. That is, we want you to understand what the demands of professionalism are and what you will need to meet those demands. Third, writing in a media environment usually means writing for a mass **audience**. Chances are, a lot of people are going to read or hear or see what you write (not just your English professor). Understanding that audience is a big part of learning to write for the mass media. Finally, there is the concept of **modesty**. By that we mean that good writing for the mass media puts the writer in the background and emphasizes instead the content of the writing. An audience doesn't care what you think or how you feel about what you are writing. The audience wants information, and it wants that information presented accurately, completely, efficiently and precisely.

### Four characteristics of media writing

And those are the four characteristics of media writing

- Accuracy
- Completeness
- Efficiency
- Precision

**Accuracy** is the chief requirement of a writer for the mass media. This is not just a journalist's requirement. All writers are expected to present information accurately and to take some pains in doing so. Many of the procedures for writing for the mass media are set up to ensure accuracy.

**Completeness** means that you should present your information in a context so that it can be easily understood by a mass audience. It should be clear and coherent. Your writing should answer all of the questions that could be expected by the audience. (Not all of the questions that could be asked, but all those that it takes to understand the information.)

**Efficiency** is one of the most prized writing characteristics. Efficiency means using the fewest words to present you information accurately and clearly. Efficiency is difficult to achieve because

- most of us write inefficiently, especially on first draft
- most of use do not do a good job in editing our writing
- the world is filled with inefficient writing, and we often fall victim to it.

**Precision** means that as a writer, you take special care with the language. You know good grammar and practice it. You use words for precisely what they mean. You develop a love for the language. As a developing professional, you should strive to make your writing

- **satisfactory**, to your audience and to you as a writer
- **engaging**, so that the audience will stop, attend
- **powerful**, so you can make a difference in the lives of your readers and listeners

## 1. Writing Political news

**Political journalism** is a broad branch of journalism that includes coverage of all aspects of politics and political science, although the term usually refers specifically to coverage of civil governments and political power. It aims to provide voters with the information to formulate their own opinion and participate in community, local or national matters that will affect them. The information provided includes facts, its perspective is subjective and leans towards one viewpoint. Political journalism is provided through different mediums, in print, broadcast, or online reporting. Digital media use has increased and it provides instant coverage of campaign, politics, event news and an accessible platform for the candidate.



**Election journalism** or **electoral journalism** is a subgenre of political journalism which focuses upon and analyzes developments related to an approximate election and political campaigns.<sup>[4]</sup> This type of journalism provides information to the electorate that can educate and help form opinion that empowers a specific vote. This subgenre, like data journalism, makes use of numerical data, such as statistics, polls and historic data in regards to a candidate's chance of success for office, or a party's change in size in a legislature. It provides knowledge that may make the presented news hold more relevance

Politics should be reported in the same way as other news, giving the same thought to the selection, gathering and presentation of facts and opinions.

### Story structure

Political stories can be written in the inverted pyramid style. However, because political issues can usually be seen from a number of different viewpoints, political stories are often more complicated to write than a simple report of an event. You need to include factual details of any measure or decision, but also report the different opinions on the issue. The simplest way of doing this is to start by giving one angle in the intro and first part of the story, then switch to other views later. However, this approach can be unfair, especially in newspapers where the reader might lose interest before coming to the other comments. The best way to structure a news story to overcome this problem is to include a reference to the other opinions early in your story. You do not have to give them in full at the beginning of your story; you just need to mention them, then you can explain them in more detail further down.

### The human face

The example above shows the value of putting a human face on what could have been a very boring story about stock-taking. Most political stories are about people, but many politicians and bureaucrats hide the human face behind the way they talk about issues and events. This is because they are specialists in politics and government, not in communications. They see things from a different angle, and sometimes concentrate so much on solving a specific problem that they forget how it will appear to

ordinary people. So it is your job to express stories in human terms - what is happening to your readers or listeners where they live, work and play.

For example, if the politicians talk about "urban renewal", get further details and write the story in terms which the people in the areas affected can understand. Compare the stories on the following page. See how the correct version concentrates on how the policy will affect the readers' or listeners' lives, while the wrong version lacks this human face.

#### **RIGHT:**

Five hundred homes in the National Capital District will be pulled down to make way for a new entertainment centre and shopping arcades.

The demolitions are part of the NCD Commission's urban renewal policy which will affect three areas of the NCD.

More than 300 homes will be pulled down in Boroko to build an entertainment centre. A further 100 homes in Hohola and Gordon will be demolished to build shopping arcades.

#### **WRONG:**

The National Capital District Commission has announced an urban renewal policy.

The policy will mean that about 500 houses across the city will be demolished to make way for an entertainment centre and shopping arcades

### **Elections**

One of the most important functions of the media in democratic societies is to act as a forum for the discussion of issues, especially during elections. The media also provide platforms for political hopefuls to be judged by the electorate. It is important, therefore, that in the run-up to an election, you are fair to all sides and do not favor one candidate or party over another. One practical way is to keep a running table of the amount of space or time you give to each party or political group, then adjust their coverage accordingly.

#### **Election results**

Journalists producing special radio or television programs should invite expert guests on to the show at certain times to break up what could otherwise be a very long and boring program. Although radio and television have the advantage of being able to present election results faster than newspapers, broadcasters are not able to give such detailed coverage. They can tell their listeners who has won, but radio in particular is not able to present the figures in the form of tables which people can examine for detailed information.

Newspapers, on the other hand, can present all the mass of detail for the readers to absorb slowly, studying the results which particularly interest them and ignoring the others. Newspapers will usually wish to publish a special results supplement, with all the election results in it. This, too, will need careful planning, especially accurate calculations of how much space the results will need. The rest of the space will need to be given to stories summarizing the most interesting and significant results, giving information about people elected for the first time and similar stories. It should also include a table showing the new state of the political parties as a result of the election.



## 2. Writing on Sports

Sports journalism is a form of writing that reports on sporting topics and competitions. Sports journalism is the essential element of many news media organizations.

Sports journalism is a form of writing that reports on sporting topics and competitions. Sports journalism is the essential element of many news media organizations. While the sports department (along with entertainment news) within some newspapers has been mockingly called the *toy department*, because sports journalists do not concern themselves with the 'serious' topics covered by the news desk, sports coverage has grown in importance as sport has grown in wealth, power, and influence.

For many aspiring journalists and writers, as well as seasoned veterans, sporting events provide a fruitful ground for practicing their craft. Sports are exciting, familiar, popular, unpredictable, and always happening somewhere. Be they for newspapers or websites or blogs, there are several typical forms of sports articles, from straight-up event recaps to feature profiles. Regardless of article type or sport covered, there are several methods, “do's” and “don't's”, and examples that can help someone who is new to sports writing.



### Five Types

- A **“straight lede”** (or “lead”) is a basic recap of a sporting event, providing the essentials on who played, who did what, and who won. They can be (but need not be) so formulaic that a computer can write them,<sup>[2]</sup> and are most common today for youth-level, high school, and small college events that are not shown or covered on TV/radio/internet.

**Here's an example of this kind of lede:**

*Quarterback Pete Faust threw three touchdown passes to lead the Jefferson High School Eagles to a 21-7 victory over crosstown rival McKinley High.*

- A **“feature lede/lead”** is more common for larger college and professional events where most of the readership already knows the score, but wants a more in-depth view of what happened and who made the difference in the result.

**Here's an example of a game story feature lede:**

*It had rained all that day in the city of brotherly love, so when the Philadelphia Eagles took the field the ground was already a soggy mess—much like the game that would follow.*

- A **“profile”** focuses on a colorful character or key figure such as a coach, star quarterback, or journeyman backup catcher with a love for practical jokes.

**Here's an example of a profile lede:**

*Norman Dale surveys the court as his players practice layups. A pained look crosses the face of the coach of the McKinley High School basketball team as one player after another misses the basket.*

- A “**season preview or wrap-up**” either prepares the reader for the season to come or takes them on a tour of the highs and lows of the just-completed season. For instance, a baseball writer might file a preview during spring training and a best/worst summary after the end of the regular season (or playoffs).

**Here's an example of a lede for this kind of story:**

*Coach Jenna Johnson has high hopes for the Pennwood High School women's basketball team this year. After all, the Lions were city champions last year, led by the play of Juanita Ramirez, who returns to the team this year as a senior. "We expect great things from her," Coach Johnson says.*

- A “**column**” is an opinion piece where the sportswriter gets to express his/her opinions on (mostly) sports (mostly) freely. Aspiring sportswriters are likely to have fewer opportunities to write opinion columns than old pros who have proven their mettle over the years.

**Here's an example of how a sports column might begin:**

*Lamont Wilson certainly isn't the tallest player on the McKinley High School basketball team. At 5-foot-9, he's hard to spot in the sea of mid 6-footers on the court. But Wilson is the model of an unselfish team player, the kind of athlete who makes those around him shine. "I just do whatever I can to help the team," the ever-modest Wilson says.*

## **Techniques:**

**Go to the game, and make the most of being there.** Watch closely. Take notes. Keep track of important plays, scores, and statistics. Take note of interesting details, such as how the players celebrated at the end or the feel of the crowd that night.

- Local sporting events are a good place to start for an aspiring sportswriter. You'll find passionate fans/parents, eager participants, and a good environment for covering a sporting event from several angles.

**Talk to people there.** Even if you are writing an event recap and not a personal interest story, a few good sound bites or a central figure to build the article around can only help.

- Contact coaches to see if they have a player who would make a good story. Watch the subject play the game, and set up a brief interview. Figure out what makes his or her story distinctive.
- Talk to players and coaches to get quotes about the game. Even asking boilerplate questions like “What contributed to you winning the game?” will give you some material with which to work.
- Ask permission to record your interviews. Also, try talking to people close to the person, such as parents and friends to create a well rounded view of the person.

**Sort out the essential details.** Obviously you need to provide the final score and who did the scoring, but think about the most interesting statistics to come out of the event. How many passing yards did the quarterback have? Did the team's star swimmer set a personal best in the backstroke? Was a long losing or winning streak broken?

**Consult good examples of sports writing.** Leaf through your local newspaper, favorite sports magazine, or go-to sports website and think about what makes certain articles stand out. How does the writer draw you in and make you feel like you were at the big game or in the locker room?

**Think about the reader.** What would you want to know about this sporting event? Is the reader likely to already know the final score and who was the star of the game, or are you breaking the news? Write an article you would want to read as a fan of that sport.

**Start with a great hook.** Known in journalistic circles as a lead (or lede), the opening lines of an article, sports-focused or otherwise, are critical to the success of the piece.<sup>[6]</sup> Leads should be short, direct, provide the most essential information, and compel the reader to keep going deeper into the article. Leads focus on the 5 “W’s” and “H” (who, what, when, where, why, and how). In a sports context, the score is always a great place to start.

### 3. Writing on Health issues

The thrust of health care is prevention. Individuals are encouraged to become better informed about health issues and to assume more responsibility for their own health. Health has become a popular topic in the press, on radio and television, and on the Internet. Like other health care professionals, nurses are placing increased emphasis on health promotion and consumer education. Expanding the nurse educator role means oral and written communication skills are assuming greater importance, and nursing students need the opportunity to continuously develop these skills as part of their educational experience. Writing for the student newspaper gives students the opportunity to broaden and improve their writing skills and to share their expertise while promoting health.

Health care providers, including doctors, nurses, physician assistants and therapists, among other health care providers, are often interested in health writing. Given the abundance of websites and articles on the Internet, many professionals interested in educating the public about wellness are looking towards authoring magazine articles and online articles to help educate the public about health issues. That is certainly an achievable goal that can be rewarding and enjoyable. Here are questions to the most frequently asked questions about jobs for health writers.



#### Award-winning health articles are listed below

- **Medical research** – these writers describe research in accurate way and include the right amount of detail
- **Interviews** – consider who the writers have chosen to interview (both health experts as well as case studies) and study the way they quote their sources
- **The beginning** – many award-winning feature articles begin with a compelling, emotional story which engages readers immediately
- **Flow and sentence structure** – as great writers, these authors know how to string sentences together to create meaningful, interesting and impactful dialogue
- **Topic** – award-winning health articles often cover unusual or unique stories that don't get a lot of mainstream media coverage

Every year, hundreds of competitions and awards around the world celebrate excellence in health and medical writing. The publications, associations and companies awarding health, medical and scientific articles include universities, medical journals, research institutions, industry associations and health professional associations. Familiarizing yourself with the judging criteria is important as it helps you to understand the specific reasons why the article won. Some judges may be looking at the quality and breadth of research, while others might consider the writer's storytelling ability, natural writing style and original topic.



## Five Common Health Feature Writing Mistakes

These are some of the most common mistakes that health features tend to have. If you can work on trying to avoid these, you'll be on your way to producing a fantastic feature article. These are all things that I was probably guilty of when I was starting out, too – nobody gets it right straight away, but with time, practice and effort, these become second nature.

### 1. Not enough evidence

The main example of not having enough evidence includes making claims that need to be supported by research without any reference to any sort of evidence at all. At the very least, you should be indicating that research supports your argument, however it's best if you can somehow indicate where the research has come from, by including a publication year, a journal title and/or reference to the study design. Including scientific research not only produces a more convincing feature, it also helps you to become a better writer because it makes you take the time to understand what you're writing about in detail. The more you look into the evidence behind a claim, the better you'll understand the issue as a whole. Research and evidence can also be gathered from interviews with credible medical specialists, quotes from peak bodies, statistics. Without evidence, a feature is really just an opinion piece.

### 2. Poor quality evidence

Further to the first point, simply citing research doesn't automatically give you points for credibility and quality. Some examples of poor quality research include studies with a very small sample size (though this can depend on the health topic), lab or animal studies and those that haven't yet been peer reviewed or published in a reputable medical journal. If you're interviewing health experts for perspective on medical issues, ensure that they are qualified and have a relevant background to comment. This will always depend on the seriousness of the topic. Try and find high-quality evidence to support your arguments – and if there is none, perhaps you need to rethink what you're trying to argue.

### 3. Weak article structure

A feature that is just a bunch of facts thrown together with no beginning, middle or end isn't a feature at all. It is going to be difficult to read and isn't engaging. The structure of a health feature article needs work and attention. Every feature needs an engaging title, a lede to hook in readers, a clear introduction and a strong conclusion. Headlines are important in every context. Your headline should aim to speak to your target audience in a language they resonate with. A headline like 'Vitamin C and immunity' is far less engaging than 'How new evidence is changing what we thought we knew about vitamin C'. Similarly, 'Fish oil and the brain' might be specific, but it isn't as interesting as a headline like, 'Can fish oil really improve your memory?'

### 4. Repetition of facts

Articles that repeat the same facts and points, just worded slightly differently, do crop up a lot. Be aware of repetition. Every sentence should be introducing a new idea or fact – it shouldn't be summarizing what's already been said. Also, take care with the words you use and check that you're not accidentally repeating words often – I know I can be guilty of this.

## 5. Too scientific for the general public

It once took me four hours to edit a 500 word feature about immunity for a consumer audience. The article delved into the science of adaptive and innate immunity. In the end I rewrote the article entirely, yet it was still a difficult subject matter to tackle.

Choose your health feature subject wisely. If there are a lot of biological terms that can't be written in lay person's speak, perhaps it's not going to be a suitable topic for your audience – meaning it can't be written in a way that ticks all the boxes and engages. Write for your audience first and foremost.

### How to avoid these mistakes

Simply being aware of these issues when you write will help you to avoid them. Some writers like to have checklists to remind them of what to look for before they submit their finished piece. I also recommend trying to leave sometime between your final edit and your final review – 24 hours is ideal, but even a few hours can help. This just gives you a break from your work and enables you to look at your writing with fresh eyes – which can make all the difference.

### Journaling can help you.....

One of the ways to deal with any overwhelming emotion is to find a healthy way to express yourself. This makes a journal a helpful tool in managing your mental health. Journaling can help you:

- Manage anxiety
- Reduce stress
- Cope with depression

Journaling helps control your symptoms and improve your mood by:

- Helping you prioritize problems, fears, and concerns
- Tracking any symptoms day-to-day so that you can recognize triggers and learn ways to better control them
- Providing an opportunity for positive self-talk and identifying negative thoughts and behaviors



When you have a problem and you're stressed, keeping a journal can help you identify what's causing that stress or anxiety.

Once you've identified your stressors, you can work on a plan to resolve the problems and reduce your stress.

Keep in mind that journaling is just one aspect of a healthy lifestyle for better managing stress, anxiety, and mental health conditions. To get the most benefits, be sure you also:

- Relax and meditate each day.
- Eat a healthy, balanced diet.
- Exercise regularly—get in some activity every day.
- Treat yourself to plenty of sleep each night.
- Stay away from alcohol and drugs.
- Use your journal to make sure you follow these guidelines daily.

### ***How to journal***

Try these tips to help you get started with journaling:

- **Try to write every day.** Set aside a few minutes every day to write. This will help you to write in your journal regularly.
- **Make it easy.** Keep a pen and paper handy at all times. Then when you want to write down your thoughts, you can. You can also keep a journal in a computer file.
- **Write whatever feels right.** Your journal doesn't need to follow any certain structure. It's your own private place to discuss whatever you want. Let the words flow freely. Don't worry about spelling mistakes or what other people might think.
- **Use your journal as you see fit.** You don't have to share your journal with anyone. If you do want to share some of your thoughts with trusted friends and loved ones, you could show them parts of your journal.

Keeping a journal helps you create order when your world feels like it's in chaos. You get to know yourself by revealing your most private fears, thoughts, and feelings. Look at your writing time as personal relaxation time. It's a time when you can de-stress and wind down. Write in a place that's relaxing and soothing, maybe with a cup of tea. Look forward to your journaling time. And know that you're doing something good for your mind and body.

## 4. Writing Business enquiry

**Business letters** are a formal means of communication between multiple parties who are involved in a professional relationship. This type of letter is usually exchanged between corporations, companies, organizations, or professionals and their clients or business partners. While the rapid development of technology has paved the way for faster, easier, and more convenient ways to communicate, business letters still remain as the most preferred method of official correspondence in the corporate and professional setting.

Letter of inquiry is a type of business message that asks the recipient for information or assistance." According to Gartside, "An inquiry letter asks information like catalogue, quotation, sample and cost of a product from a seller in a concise and clear way."

In general, inquiry includes three steps: question, investigate and communicate results. There are three types of inquiry. Inquiry skills are used to ask questions, and then research, interpret, share, and reflect on answers. The process helps students apply and use higher order thinking skills like analysis and synthesis. Inquiry skills help foster curiosity, develop critical thinking, and encourage independent thinking.

When you want to ask a business for more information concerning a product or service or for other information, you write an inquiry letter. When written by consumers, these types of letters are often in response to an advertisement seen in a newspaper, magazine, or commercial on television. They can be written and mailed or emailed. In a business-to-business setting, a company's employees can write inquiries to ask the same types of questions about products and services.

### Hard-Copy Letters

For professional-looking hard-copy letters, place your or your company's address at the top of the letter (or use your company's letterhead stationery) followed by the address of the company you are writing to. The date can either be placed double-spaced down (hit return/enter twice) or to the right. If you use a style that has the date on the right, indent your paragraphs and do not put a line of space between them. If you keep everything flush to the left, don't indent paragraphs, and put a space between them. Leave a line of space before your closing, and four to six lines of space for you to have room to hand-sign the letter.

### Emailed Inquiries

If you use email, it's easier on the reader's eyes to have paragraphs with a line of space between them, so flush everything left. The email will automatically have the date of when it was sent, so you do not need to add the date, and you'll need only one line of blank space between your closing and your typed name. Place your company contact information (such as your telephone extension so someone can get back to you easily) at the bottom after your name. It's easy to be too casual with email. If you want to appear professional to the business you're writing to, stick with the rules and tone of formal letter writing for the best results, and proofread your letter before sending it out. It's so easy to dash out an email, hit Send right away, and then discover a mistake upon rereading. Correct errors before sending to make a better first impression.



### Important Language for a Business Inquiry Letter

- **The start:** "Dear Sir or Madam" or "To Whom It May Concern" (very formal, used when you do not know the person to whom you are writing). If you know your contact already, that's better than being anonymous.
- **Giving reference:** "With reference to your advertisement (ad) in..." or "Regarding your advertisement (ad) in..." Give the company context to why you're writing, right away.
- **Requesting a catalog, brochure, etc.:** After the reference, add a comma and continue "could you please send me information on..."
- **Requesting further information:** If you have more that you're seeking, add, "I would also like to know..." or "Could you tell me whether..."
- **Summary call to action:** "I look forward to hearing from you..." or "Could you please give me a call between the hours of..."
- **Closing:** Use "Sincerely" or "Yours faithfully" to close.
- **Signature:** Add your title on the line following your name.

### Sample:1 ( Letter Format)

To,

\_\_\_\_\_ (employee's name)  
\_\_\_\_\_ (employee's address)  
\_\_\_\_\_

From:

\_\_\_\_\_ (Your name)  
\_\_\_\_\_ (Your address)  
\_\_\_\_\_

Date \_\_\_\_\_ (date of writing letter)

Dear Mr. /Ms \_\_\_\_\_,

We want to enquire from you whether you can send us your company catalogue which has details of all the products you manufacture. We can check and let you know if there is any product which will suit our requirement. We have a huge requirement and hope you will be able to meet our demands. We are in search of latest, sturdy and durable products.

We shall place an order if we find the same with you. We also have a need for replacement of.....(mention product) in our office. If you can offer discount on the products you replace, we would like to go ahead with you.

Your company has reputation in the industry and we are sure you can deliver products of high standards. We can discuss the pricing in our next meeting.

You can send us a representative with the necessary information so that we can discuss and finalize the deal.

We look forward to hear from you at the earliest

Yours Sincerely,

\_\_\_\_\_ (Your name)

### **Sample :2 ( Letter & E-mail format)**

Star Enterprises,  
98, Abids,  
Hyderabad

Dear Mr. Kamal,

This is with reference to our telephonic conversation last week. We had discussed on various equipment which your company manufactures.

Now we are writing to you to know if your company can send a catalogue with details of latest equipment. We want to see which ones will suit the requirement of our organization. We have a huge requirement in our company and we also want to know whether you will be able to meet our necessities within the stipulated time. In case we find a suitable design and features of the equipment, we look forward to place an order with you. We have some machines which are outdated and need replacement immediately. We would also like to know whether you can offer discount on the replacements of this equipment.

We shall discuss all the matters after you send your catalogue.

We look forward to hear from you

Yours Sincerely,

---

Rohit Sharma

### **How to write a formal email**

Follow these five simple steps to make sure your English emails are perfectly professional.

- Begin with a greeting
- Thank the recipient
- State your purpose
- Add your closing remarks
- End with a closing

### **Begin with a greeting**

Always open your email with a greeting, such as "Dear Lillian". If your relationship with the reader is formal, use their family name (eg. "Dear Mrs. Price"). If the relationship is more casual, you can simply say, "Hi Kelly". If you don't know the name of the person you are writing to, use: "To whom it may concern" or "Dear Sir/Madam".

### Thank the recipient

If you are replying to a client's inquiry, you should begin with a line of thanks. For example, if someone has a question about your company, you can say, "Thank you for contacting ABC Company". If someone has replied to one of your emails, be sure to say, "Thank you for your prompt reply" or "Thanks for getting back to me". Thanking the reader puts him or her at ease, and it will make you appear more polite.

### State your purpose

If you are starting the email communication, it may be impossible to include a line of thanks. Instead, begin by stating your purpose. For example, "I am writing to enquire about ..." or "I am writing in reference to ...". Make your purpose clear early on in the email, and then move into the main text of your email. Remember, people want to read emails quickly, so keep your sentences short and clear. You'll also need to pay careful attention to grammar, spelling and punctuation so that you present a professional image of yourself and your company.

### Add your closing remarks

Before you end your email, it's polite to thank your reader one more time and add some polite closing remarks. You might start with "Thank you for your patience and cooperation" or "Thank you for your consideration" and then follow up with, "If you have any questions or concerns, don't hesitate to let me know" and "I look forward to hearing from you".

### End with a closing

The last step is to include an appropriate closing with your name. "Best regards", "Sincerely", and "Thank you" are all professional. Avoid closings such as "Best wishes" or "Cheers" unless you are good friends with the reader. Finally, before you hit the send button, review and spell check your email one more time to make sure it's truly perfect!

### Sample:3 ( E-mail format)

Dear Kenneth,

With reference to our telephonic conversation, we are writing to enquire whether your company can send us the catalogue for the latest types of slab casting machines. We would like to see which type will suite our organization. If we found any specific machines design and features then we are looking forward to purchase the same from you. We have some outdated slab casting machines at our factory side which are still in working position. Can you give us some discount in replacement of this machines. On the receipt of the information we would place order for your machines. Please send your representative at our factory side to check out the place where these machines would be placed & to check out the out dated machines. Please send us the detailed catalogue of the machines with the price list. We hope to hear from you soon.

Yours Sincerely,

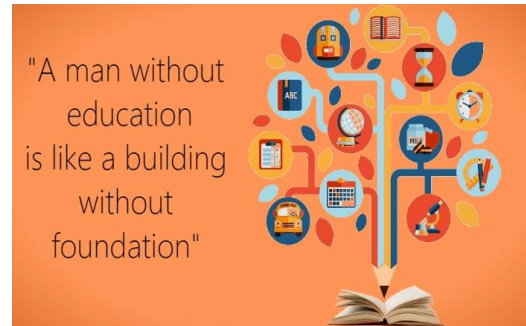
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Max A. Webster.  
(Marketing Manager)

## 5. Writing on Educational matters

Countless words are written daily about the importance of education. Indubitably, education is the only valuable asset humans can achieve. Human evolution over eons is a result of education both formal and informal.

Further, education is the sole basis on which future of the human race depends. Our quest for knowledge is unending and will continue till planet Earth exist



Everyone speaks about education and its importance. Hence, let us understand what defines education. Briefly, education means acquiring knowledge. In broader terms, education means acquiring various skills in diverse fields that are vital to our life and very existence. These skills can be acquired by classroom training and during course of our life. Classroom education is generally deemed as formal education. Whatever we learn and imbibe during our lifespan is informal education.

### Sample Essay on Importance of Education ( 250 words)

*Education is very important for every country. Education begins at home and continues throughout our life. There are many reasons why people need education. It helps them to learn new things, find good jobs and lead a respectable life in the society. The more educated a person the higher is the chances of her or his success in life. Education is also important for other reasons. Education helps us to lead a good and healthy life. Education helps us to know uses of various types of food and how to consume them. It also educates us about how to protect ourselves from diseases and stay away from bad habits. Education is also important for us to defend ourselves and our country. Our first teachers are our parents. They teach us how to speak our native tongue and identify things around us. Teachers and professors play a very important role in our life by teaching us various important and specialized subjects. Education helps us to know rules and regulations and makes us responsible citizens of our country.*

*Everyone knows that education is very important for our life. With education we can do lots of things. Education is the basic requirement nowadays for everything that we wish to do. If we need to work, our employers will ask about our education. When getting married, the bride or groom's family will also ask our educational qualifications. To succeed in life and make money too, we need education. There are several reasons why people need education. The main reason being, we need to be alert and aware of things that affect our daily life. It is the need of all human beings to know about what is happening so that they can plan for future and take any steps to counter immediate problems and situations. Nowadays there is a vast choice of education. People can study to become engineers, doctors, accountants, computer experts, government servants and many other professions.*

## Ancient forms of education

As we began evolving, so did education. Here we look at some of the ancient forms of education. Notably, some of these continue today, though in a more developed manner.

**Personal training:** Usually from parents to child. Since times immemorial, moms and dads have been a child's first educators. They impart vital life skills such as walking, eating, speech and learning.

**Stone carvings:** This form of education began around Stone Age. Prehistoric humans began using stones to make weapons and other useful implements. Dwellings were in caves. Further, prehistoric humans carved their experiences on cave walls. Their purpose being to educate others about an experience such as encounter with ferocious animals.

**Cave paintings:** Humans began painting on cave walls instead of carving. These paintings also educated successors to learn about experiences.

**Hieroglyphics:** Ancient humans were responsible for developing a rather sophisticated form of education using hieroglyphics. Only qualified people could decipher these.

**Religious texts:** The Vedas and Upanishads of Hindus are goldmine of ancient science. They were handed down over generations to educate successors. Texts of every religion contain education about way of life to be followed by believers of the faith. Examples are Srimad Bhagwad Geeta, Torah, Talmud and other Jewish scriptures, Holy Bible and the Noble Quran.

**Gurukul:** In ancient India, students would board at a school. This educational facility, known as Gurukul, educated students, mostly male, in various life skills. Examples of teachings include art of war, essentials of trade, methodology of teaching, medicine and others. The system was similar but more advanced than Western monasteries and hermitages.

**Selective education:** Fearing vital skills would fall into wrong hands and get misused, ancient humans chose a successor. The successor would undergo extensive training in a particular discipline.

## Education as we know it

Meanwhile, modern day education is something we are aware of.

## Sample Education Topics:

### 1. After-School Programs

Offered at schools and community sites throughout the country, after-school programs have been used for years as a means to provide a safe place for children when many parents are at work and unable to provide supervision. Backed by research that shows the hours from 3 p.m. to 6 p.m. are a peak time for students to engage in dangerous, illicit, and delinquent behavior, these programs have been proven to not only reduce misbehavior, but to improve students' motivation and attendance in school.



## 2.Arts Education

Paints, pantomimes and piccolos – the arts are on display in our movies, on TV sets, and along city streets. But in recent years schools have had an uneasy relationship with arts education, sidelining stand-alone classes here while adding elements of the arts there. Yet after years of debate over perceived declines in access to arts education in U.S. schools, efforts are underway to expand funding and opportunities for students to draw, drum or dance.



## 3.College & Career Readiness



Are students ready for life after high school? What does “college and career readiness” really mean, exactly, and why should the pursuit of this goal matter to reporters who cover education? The next time you find yourself writing a story on the topic, don’t forget to check out our college and career readiness topics page with news articles, reports, blogs, podcasts, videos and more to get you up to speed.

## 4.College Access & Admissions

College access and college admissions are closely related, essentially the two sides of the gateway that determines who can enroll in (and ultimately complete) a college education. On a very basic level, college access refers to the preparatory work that must be done in order for a student to knock on a college’s door with the genuine possibility of being let in and being able to earn a degree. College admissions—at least from the standpoint of admissions officers who work at postsecondary institutions—is about how best to evaluate whether to let that student in.



## 6. Writing on Local Problems



Writing Problem-Solution Essays leads your students step by step through creating an essay that identifies and explains a problem and then offers a convincing plan for solving the problem. Instructions, activities, examples, interactives, and downloads help students gain new writing and problem-solving skills. You can also present this unit right from your interactive whiteboard.

Students warm up their thinking by identifying a local problem and brainstorming as many possible solutions as they can to fix the problem. Then students read a sample problem-solution paragraph and essay and write in response to them. Afterward, they are ready to write their own problem-solution essays:

- **Prewriting** activities help students consider local problems and analyze them carefully. Students also learn to brainstorm and evaluate possible solutions.
- **Writing** activities help students write a beginning that grabs the reader's interest and introduces the problem and solution. Students develop middle paragraphs that first explore the problem in depth and then present and argue for a specific solution to the problem. They create an ending paragraph that calls readers to help with the solution.
- **Revising** activities help students find strong support and remove exaggerations that weaken the argument. Students also learn to get a peer review and use a checklist to revise.
- **Editing** activities help students use present and future tense verbs effectively and to correctly punctuate series. An editing checklist helps students check for common errors.
- **Publishing** activities help students create a clean final copy of their problem-solution essays and reflect on their experience.

### Topics

1. Relationships
2. Social Issues
3. Sports
4. College Life
5. Education
6. Family Life
7. Driving and Transportation

### Method:

- Describe a problem vividly.
- Propose a solution.
- Argue that the solution is practical, feasible, cost-effective, and workable.
- Explain why it is better than other solutions.

**Sample: Animal nuisance**

If an animal is causing a nuisance, the action you can take will depend on the type of problem and whether you know who is responsible for the animal or not.

If you know who owns the animal, it may be useful to contact them first to try to resolve the problem.

If you don't know who the owner is or haven't had any success in resolving the problems with them, you have a few choices about what to do.

You can:

- **Contact the local authority environmental health department** - particularly for dog fouling and out of control dogs
- **Apply to the justice of the peace court** for an order that will instruct the owner of the animal to stop it from causing the nuisance. If the animal has caused significant damage you can claim compensation from the owner at the same time as applying for the order. You can apply to the court yourself without having to use a solicitor. If you want to do this, you can contact the clerk at the jp court for further advice and guidance about how to proceed
- **Contact the police** if there has been animal cruelty, a dangerous dog is not being properly controlled, a dog is fouling public places or someone has a dangerous animal without a licence. They do have responsibility to help with lost or stray dogs.

**Addressing Problems and Concerns**

Achieving true inclusion may at times be difficult. From time to time, problems may arise that will require you to take action. Problems may occur when decisions are made about your child with which you do not agree. For example, the school or school district may decide that your child cannot be educated in the regular classroom or that they should spend part of their day in a separate from their classmates. You may also disagree with the goals established in your child's PLP. Your child may not be getting the proper support they need to be included in the regular classroom and school activities.

The way that you respond to problems will likely be determined by the kind of problem that arises. For example, the decision to keep your child out of a regular class can be appealed under the Education Act. Most often, however, problems can be dealt with within the school or the school district level. Problems may be resolved simply by talking with the teacher in person or on the telephone. Sometimes, you may need to meet with the teacher and others who are involved in the education of your child.

**Suggestions for Dealing with Problems**

When problems arise concerning your child's education, you may need to take action quickly and sometimes forcefully. If necessary, ask for the help of others as you deal with the school system. You may want to involve people who can give you advice and, if necessary, attend meetings with you, take notes, or speak on your behalf. It is important to remember that you do not need to be liked or popular, but you do need to be respected.



Students must practice to write recommendations for a given situation while writing solutions to the problems

We have to follow some key words. They are

- Should be
- Must be
- Need to be
- Ought to be
- Have to be
- It is necessary
- Must
- Should
- It is recommended
- It is suggested

#### **Solutions to save water if there is a water problem**

- Desalination of seawater must be adopted by the Government to save large amount of water
- Construction of better storage facility like tanks, barrels need to be done.
- It is necessary to prevent the seepage (leakage) in pipes.
- We must reduce the amount of water running of the fields.
- People need to be encouraged to use water economically in their homes, so that water can be saved from being wasted.
- Apart from this, Dams, lakes and reservoirs should be constructed.
- People ought to reuse the wastewater by pouring it to the plants and trees.
- Rain water Harvesting must be done by each and every citizen of the country.
- Enough number of wells can be dug in the places where water is sufficient.

## **8. Writing on Government schemes**

### **Rural Uplift Programme In India**

In free India, rural uplift programmes were initiated in the year 1952 under community development programme. These were aimed at changing the face of the countryside, and building a new outlook among the village folk. Under the Five Year Plans, a high priority is being given to these programmes. Much is yet left to be done as most of the people live in villages. However, a new awakening is growing among the people living in villages.

The goals of the community development programme are quite ambitious. With the advent of scientific methods of agriculture, increased production of wheat, rice, barley, cotton and other crops has been achieved and efforts go unabated in this direction. Cottage industries are the backbone of village wage-earners. Substantial increase in the production of cottage goods based on agro, marine and natural products or bio-products has generated employment in the rural sector. Co-operative credit societies have sprung up to cope with the increasing demand of capital by small farmers and workers engaged in cottage industries. Beside, this, efforts are continuing to execute works of common benefit for the village community ; such as, village roads, tanks, gas plants, technical know-how centres and adult education units in the rural sector. Increase in agricultural production , rural industrialization and a change in the outlook of the rural people are thus the outstanding features of the village uplift programmes.

During the Five Year Plans, the community development programme has shown excellent results. Village link roads, rural water supply and sanitation, electrification and mass education are the areas where much work has already been done. Radio and Television are today as common in rural areas as in towns and cities. Schools, colleges, and technical institutes are now being opened in the rural and semi-rural areas. There is a spate of tractors, harvestors and tubewells in villages. Improved seeds and fertilizers are made available to farmers near their homes. Minor irrigation schemes are coming up and the village industries are booming. Primary health centres and veterinary health care units are roaring with improved life and livestock. A new awakening has now dawned upon village people heading for a bold advance in the new set-up. Village boys and girls are now teeming with latest information on various topics touching science, politics and life itself.

An important aspect of the community development is the Panchayati Raj which has been introduced in all the provinces. The panchayat system has been thought necessary to decentralize and democratize the administration of community development. The system envisages a far reaching change in the structure of local administration and rural development. Its chief purpose is to involve all the people living in rural areas to work for their own development and betterment. This mini government will now look after rural water supply, irrigation facilities, housing programme, consolidation of holdings, roads, schools and health centres. In this new set-up, women are more than ever before occupying exalted positions in these Panchayats.

Banks have also been pressed into service to help entrepreneurs from villages to start new projects and generate job opportunities in the countryside. Banks are advancing huge sums of money at low interest rates to the rural folk to set up industries, by seeds and machinery for increasing production and launching various development projects. It is because of this massive programme launched under different names by different financial institutions that the face of the Indian villages is quickly changing. The government of the day appears to be alive to its duties towards the vast rural population in the country. India, it has been rightly said, lives not in its towns but in its villages. Village uplift programme is, therefore, being taken up at the

top priority. That is why that plans are always afoot to see that the farmer gets a proper price for his produce and all the inputs required by him are made available to him at a subsidized price.

The village uplift programme is poised for a bold advance. Much, however, remains to be done. Prosperity has, no doubt, percolated to villages. But the landless agricultural labourers are still a neglected lot. Red tapism and unscrupulous and dishonest officers are blocking the roads to the prosperity of villages. Dirty politics has also crept into the fabric of the village life. Vices like drinking, gambling and litigation are still playing havoc with the lives of the people in villages. It is time that village people recognized their new role in the new set-up and managed their affairs. Rural employment, health, education, sanitation, co-operative farming, storage of wheat and rice and increase in agriculture and industrial production are the areas which still demand their attention. Let us hope that villages in India regain their old glory, health and prosperity.

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