WRITE OR LEFT:

an OER textbook for creative writing classes

condensed chapters; expanded genres

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introduction:

Hi. Most creative writing textbooks cover the "big guys" of literature: poetry, nonfiction, and fiction. This textbook is different in two ways, then, because not only does it attempt to cover MORE genres, but it is also a free textbook. More for free? What the what? Yes, it's true.

using this text as an open educational resource:

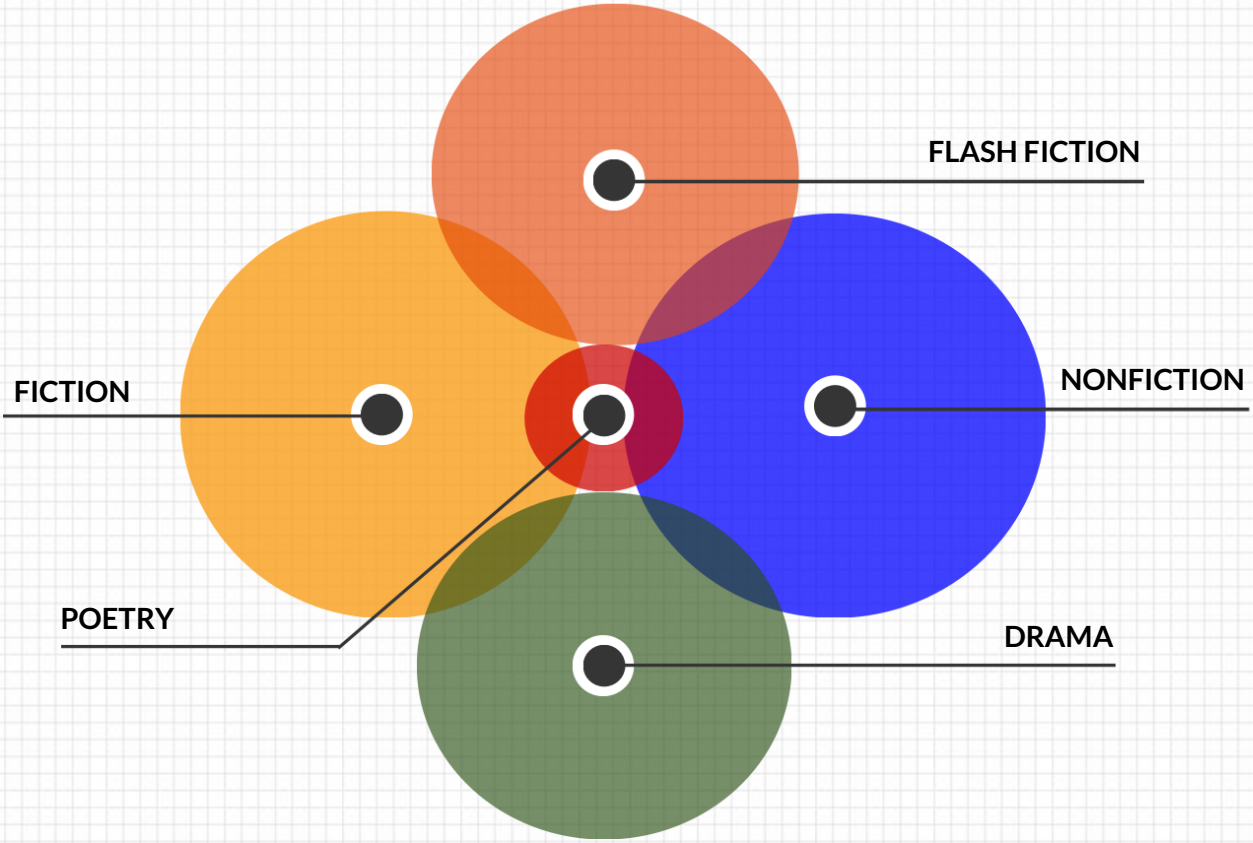
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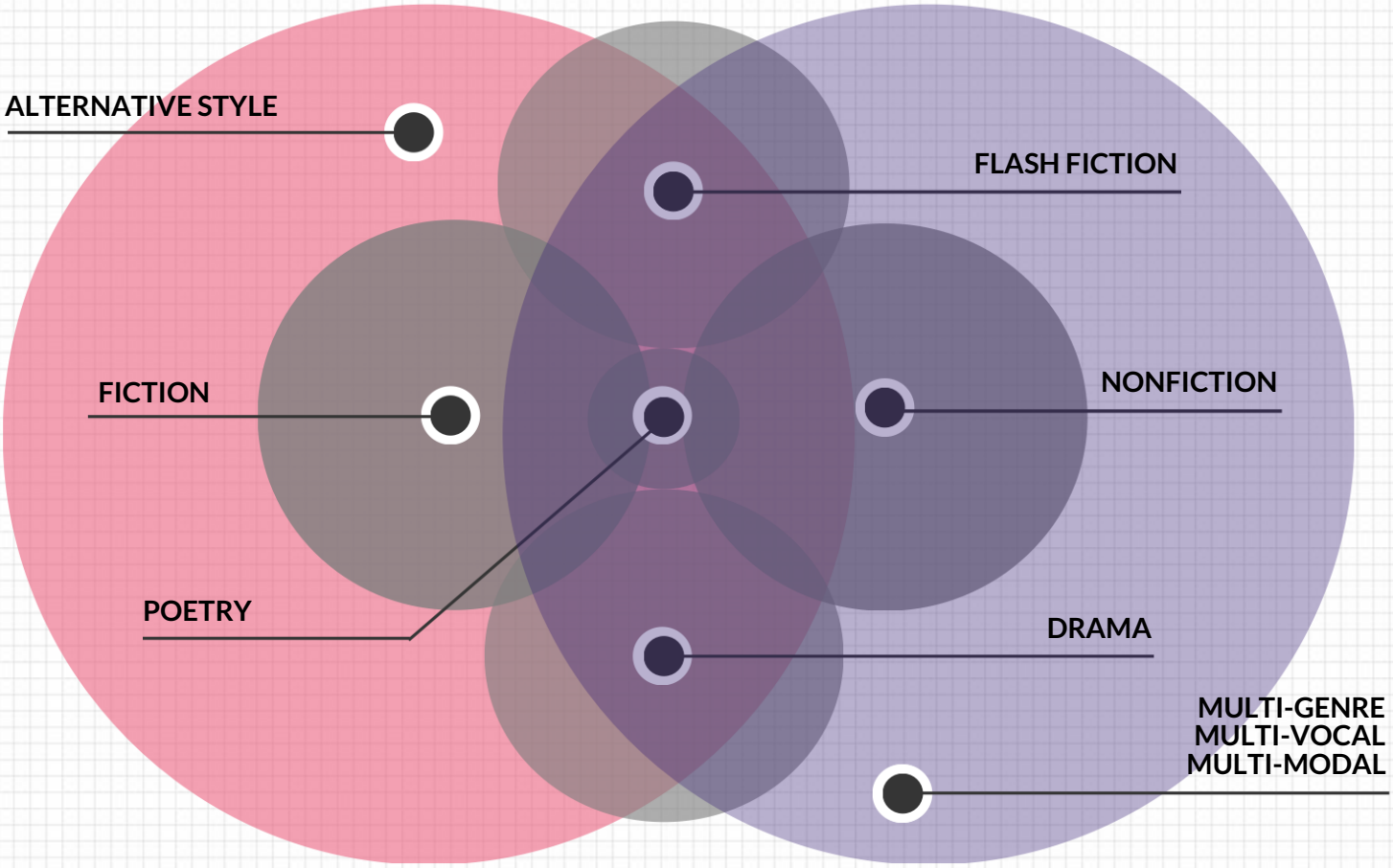
*See Appendix.

order of chapters/table of contents:

+ Poetry
+ Flash Fiction
+ Fiction
+ Drama
+ Nonfiction
+ Alternative Style / Experimental Writing
+ Multi-Genre, Multi-Modal, and Multi-Vocal
+ Other: Children's Literature, Sci-Fi, etc.
+ Publishing
+ Glossary
+ Appendix

genres covered in this book:





creative writing:

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. Due to the looseness of the definition, it is possible for writing such as feature stories to be considered creative writing, even though they fall under journalism, because the content of features is specifically focused on narrative and character development. Both fictional and non-fictional works fall into this category, including such forms as novels, biographies, short stories, and poems. In the academic setting, creative writing is typically separated into fiction and poetry classes, with a focus on writing in an original style, as opposed to imitating pre-existing genres such as crime or horror. Writing for the screen and stage—screenwriting and playwrighting—are often taught separately, but fit under the creative writing category as well.

Creative writing can technically be considered any writing of original composition. In this sense, creative writing is a more contemporary and process-oriented name for what has been traditionally called literature, including the variety of its genres.

"Creative Writing." Wikipedia. 13 Nov 2016. 21 Nov 2016, 19:39 <https://en.wikipedia.org/wiki/Creative_writing>.

"Creative writing is any writing that goes outside the bounds of normal professional, journalistic, academic, or technical forms of literature..."

the creative process:

Some people can simply sit down to write and have something to write about. For others, finding something to write about can be the hardest part of creative writing. Assuming that you are not in the first group, there are several things you can do to create ideas. Not all of these will work for all people, but most are at least useful tools in the process. Also, you never know when you might have an idea. Write down any ideas you have at any time and expand on them later.

For stories and poetry, the simplest method is to immerse yourself in the subject matter. If you want to write a short story, read a lot of short stories. If you want to write a poem, read poems. If you want to write something about love, read a lot of things about love, no matter the genre or medium. This method can take a long time for people. While it often produces "inspired" works, it can take a long time to do it.

You can do a simple procedure in which you pick a word, phrase, object, name or something at random and start writing about it. This is also a good exercise, and it can produce excellent poetry. However, some people have just as much trouble picking a word or writing once a word is picked as they have coming up with an idea.

"Creative Writing/Introduction." Wikibooks, The Free Textbook Project. 10 May 2009, 04:14 UTC. 9 Nov 2016, 19:39 <https://en.wikibooks.org/w/index.php?title=Creative_Writing/Introduction&oldid=1495539>.

the basics:

As a creative writer, you have complete control over your work. If you feel that a violation of grammatical conventions improves the work, do it. Creative writing also requires dedication. You must be willing to put time into a work, to edit it, and allow it to be edited. Beyond these ideas, few absolutes can be drawn. Different people write in different ways. You need to find a method that works for you. Finally, the broader your knowledge of the language and the more that you have read, the better your writing will be.

"Creative Writing/Introduction." Wikibooks, The Free Textbook Project. 10 May 2009, 04:14 UTC. 9 Nov 2016, 19:39 <https://en.wikibooks.org/w/index.php?title=Creative_Writing/Introduction&oldid=1495539>.

getting started

--- Find a comfortable space to write: consider the view, know yourself well enough to decide what you need in that physical space (music? coffee? blanket?).
--- Have the right tools: computer, notebook, favorite pens, etc.
--- Consider having a portable version of your favorite writing tool (small notebook or use an app on your phone?).
--- Start writing and try to make a daily habit out of it, even if you only get a paragraph or page down each day.

Keys to creativity: curiosity, passion, determination, awareness, energy, openness, sensitivity, listening, and observing...

getting ideas

Ideas are everywhere! Ideas can be found:

--- Notebook or Image journal
--- Media: Magazines, newspapers, radio, TV, movies, etc.
--- Conversations with people
--- Artistic sources like photographs, family albums, home movies, illustrations, sculptures, and paintings.
--- Daily life: Standing in line at the grocery store, going to an ATM, working at your campus job, etc.
--- Music: Song lyrics, music videos, etc.
--- Dreams
--- Beautiful or Horrible Settings
--- Favorite Objects
--- Favorite Books

How to generate ideas:

--- Play the game: "What if..."
--- Play the game: "I wonder..."
--- Eavesdrop.
--- Use your favorite story as a model.
--- Revise favorite stories - nonfiction or fiction - into a different genre.

Choosing the best idea: Pick what is interesting to you, consider your audience and scope (is it too big or too small?), understand the emotional factor of that choice, and then run with it.

writer's block:

---Write down anything that comes to mind. Try to draw ideas from what has been written.
---Take a break from writing.
---Read other peoples' writing to get ideas.
---Ask others if they have any ideas.
---Don't be afraid of writing awkwardly. Write it down, and edit it later.
---Set deadlines and keep them.
---Work on multiple projects at a time
---If you are jammed where you are, stop and write somewhere else, where it is comfortable.

"Creative Writing/Fiction technique." Wikibooks, The Free Textbook Project. 28 Jun 2016, 13:38 UTC. 9 Nov 2016, 20:36 <https://en.wikibooks.org/w/index.php?title=Creative_Writing/Fiction_technique&oldid=3093632>.

Take a break; write down anything; ask others for ideas.
Keep your deadlines do-able.
Read a lot from a variety of places.
Have fun!

peer review and writing groups:

Due to the over-whelming challenge of being pessimistic of one's own work, having peers constructively criticize will help you improve misunderstandings within your work. Sometimes it takes another pair of eyes to see what you missed in your own writing. Please don't get upset by the feedback some people give creative criticism and others give negative criticism, but you will eventually learn by your own mistakes to improve your writing and that requires peer review and feedback from others. In a professional setting this role will normally be taken by an editor, although friends and family are also often helpful.

If you are comfortable having your partner/spouse read your work, you could have s/he peer review your work. Other writers have family members knowledgeable in certain subject areas read over scenes for accuracy. Have a nerdy friend who corrects your grammar? Pay them in pizza perhaps to read over your stuff!

Professional Services are another outlet for help. You could hire someone who is an editor from a freelance web site to peer review your writing and make suggestions. If you are in college you can use the college resources to peer review your work if it is college related.

Writing groups are normally composed of a 3+ people (?) who share similar writing styles and genres. These groups are formed to help writers overcome the daily obstacles such as removing the solitary nature of writing, thwarting writers block, giving honest critiques of the authors work and helping define and structure the members works. These kinds of groups made be created in your classes, on social networks, or via word of mouth.

"Creative Writing/Peer Review." Wikibooks, The Free Textbook Project. 16 Aug 2016, 22:07 UTC. 9 Nov 2016, 20:12 <https://en.wikibooks.org/w/index.php?title=Creative_Writing/Peer_Review&oldid=3107005>.

creative writing basics:
points of view + common characters + common plots

points-of-view

First-person view
The first-person narrative makes it necessary that the narrator is also a character within his or her own story, so that the narrator reveals the plot by referring to this viewpoint character as "I" (or, when plural, "we"). Oftentimes, the first-person narrative is used as a way to directly convey the deeply internal, otherwise unspoken thoughts of the narrator.

Third-person view
Third-person narration provides the greatest flexibility to the author and thus is the most commonly used narrative mode in literature. In the third-person narrative mode, each and every character is referred to by the narrator as "he", "she", "it", or "they", but never as "I" or "we" (first-person), or "you" (second-person). In third-person narrative, it is necessary that the narrator is merely an unspecified entity or uninvolved person that conveys the story, but not a character of any kind within the story being told.

Omniscient Points of View = First-person Omniscient View
A rare form of first person, where the narrator is a character in the story, but also knows the thoughts and feelings of all the other characters. It can seem like third person omniscient at times.

Multiple-Person View
Sometimes, an author will use multiple narrators, usually all of them storytelling in the first person. In stories in which it is important to get different characters' views on a single matter, such as in mystery novels, multiple narrators may be developed. The use of multiple narrators also helps describe separate events that occur at the same time in different locations.

Alternating Person View
While the general rule is for novels to adopt a single approach to point of view throughout, there are exceptions. Many stories, especially in literature, alternate between the first and third person. In this case, an author will move back and forth between a more omniscient third-person narrator to a more personal first-person narrator. Often, a narrator using the first person will try to be more objective by also employing the third person for important action scenes, especially those in which he/she is not directly involved or in scenes where he/she is not present to have viewed the events in first person.

Second-Person View
Probably the rarest mode in literature (though quite common in song lyrics) is the second-person narrative mode, in which the narrator refers to one of the characters as "you", therefore making the audience member feel as if he or she is a character within the story. [Ex: Create-Your-Own-Story books... remember those?]

Wikipedia contributors. "Narration." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 30 Nov. 2016. Web. 30 Nov. 2016.

common characters & archetypes

TYPES BY ROLE
Characters can be classified by their role in the story. Some common roles are:

STOCK CHARACTER - standard, predictable background characters: The "best friend" of the main character.
PROTAGONIST - the hero or central character: James Bond, Harry Potter
ANTAGONIST - the villain: The Bad Witch in Wizard of Oz.
ANTIHERO - a protagonist without heroic qualities: Jack Sparrow in The Pirates of the Caribbean, Michael Scott on The Office.

OTHER CHARACTER TYPES: The Everyman, The Mentor, etc.

Wikipedia contributors. "Character (arts)." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 20 Nov. 2016. Web. 20 Nov. 2016.

common plots

OVERCOMING THE MONSTER
The protagonist sets out to defeat an antagonistic force (often evil) which threatens the protagonist and/or protagonist's homeland. Examples: The James Bond franchise, The Hunger Games, Harry Potter and Shrek.

RAGS TO RICHES
The poor protagonist acquires things such as power, wealth, and a mate, before losing it all and gaining it back upon growing as a person. Examples: Cinderella.

THE QUEST
The protagonist and some companions set out to acquire an important object or to get to a location, facing many obstacles and temptations along the way. Examples: The Lord of the Rings, The Land Before Time, Indiana Jones, Harold & Kumar Go To White Castle

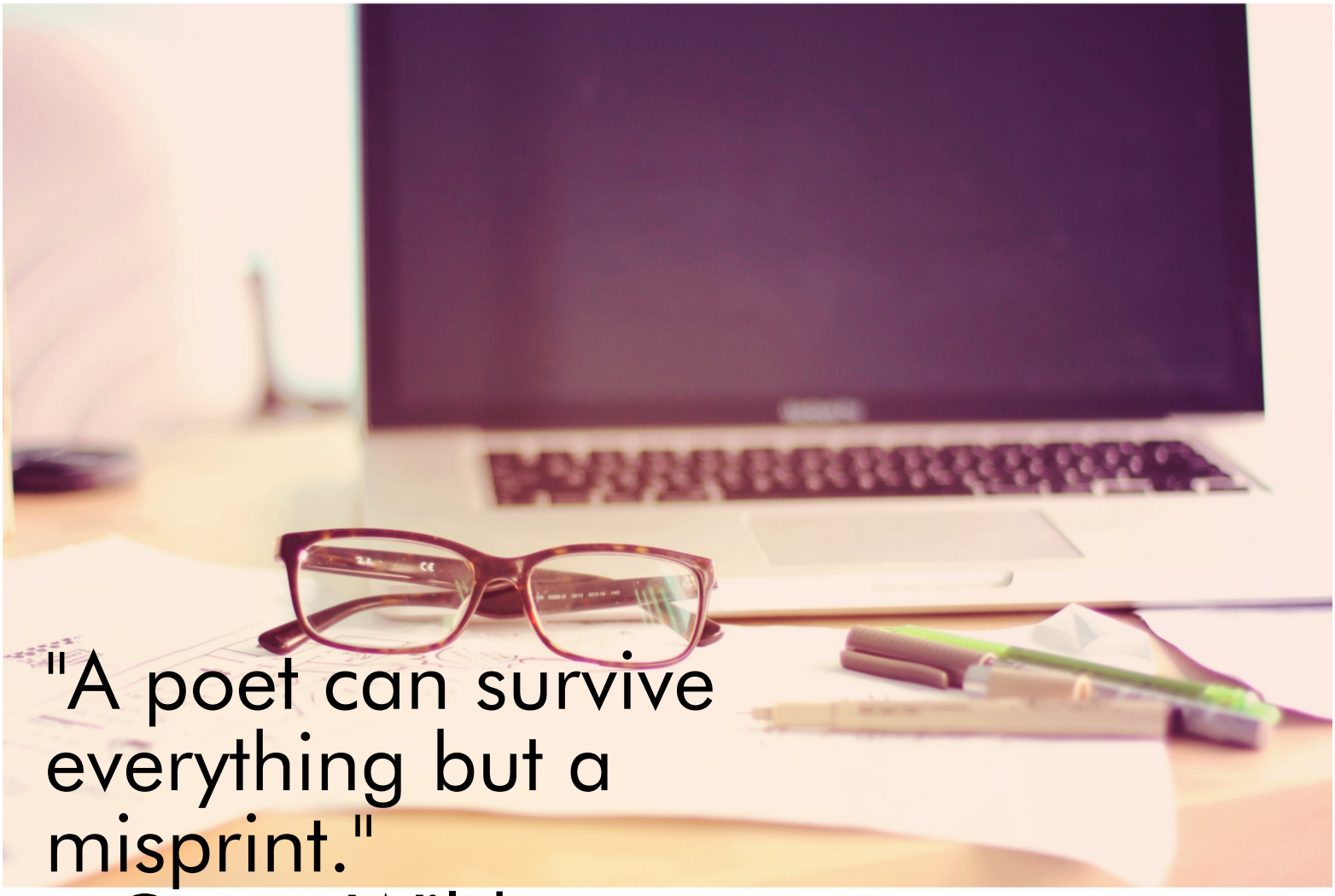
VOYAGE AND RETURN
The protagonist goes to a strange land and, after overcoming the threats it poses to him or her, returns with experience. Examples: Alice in Wonderland, The Wizard of Oz.

COMEDY
Light and humorous character with a happy or cheerful ending; a dramatic work in which the central motif is the triumph over adverse circumstance, resulting in a successful or happy conclusion. Most romances fall into this category. Examples: A Midsummer Night's Dream, Much Ado About Nothing, Twelfth Night, Bridget Jones Diary, Four Weddings and a Funeral.

TRAGEDY
The protagonist is a hero with one major character flaw or great mistake which is ultimately their undoing. Their unfortunate end evokes pity at their folly and the fall of a fundamentally 'good' character.
Examples: Macbeth, Bonnie and Clyde, Romeo and Juliet, Breaking Bad, Hamlet.

REBIRTH
During the course of the story, an important event forces the main character to change their ways, often making them a better person. Examples: Beauty and the Beast, A Christmas Carol, Despicable Me, How the Grinch Stole Christmas.

Wikipedia contributors. "The Seven Basic Plots." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 20 Nov. 2016. Web. 20 Nov. 2016.



"A poet can survive everything but a misprint."
– Oscar Wilde

Poetry Chapter

Definition of Poetry:

Poetry is easy to recognize but hard to define.

Let's start with Webster's definition: "The art of rhythmical composition, written or spoken, for exciting pleasure by beautiful, imaginative, or elevated thoughts." As lovely as that sounds, it may already say too much about this unique and unpredictable art form. Rhythm is important; it's perhaps the only element in poetry we can truly count on. Rhymes are optional, but some sort of rhythm to the reading of quality poetry will always almost exist.

We can experience poetry through our eyes or our ears. It is usually meant to excite pleasure, but it can also reflect sorrow or regret. That brings us to "beautiful, imaginative, or elevated thoughts."

Poetry often contains these things, but sometimes it can just be silly and simple. So, while Webster's Dictionary defines poetry in specific words, it still may not include the full picture of what poetry is.

What To Do With Poetry?

Poetry should not be a chore. Find poems you love and share them with classmates and friends. Write love poems to your partner. Discover your own meanings in poetry and discuss those meanings without making them conform to an understood critical meaning. Poetry can be sweet or silly, short or long, fun, thoughtful, or personal. It can have more than one voice. Let poetry help you find connections in your life. Tie poetry in to other areas. You could use a poem as an intro to a Science report!

Subject yourself to several different forms and then choose a style to create your own stuff within. Have fun! If you do not enjoy poetry, try some different kinds. Keep looking until you find something you like and then expand upon that.

"Choosing High Quality Children's Literature/Poetry." Wikibooks, The Free Textbook Project. 26 Feb 2013, 18:45 UTC. 18 Nov 2016, 16:47 <https://en.wikibooks.org/w/index.php?title=Choosing_High_Quality_Children's_Literature/Poetry&oldid=2492503>.

Famous Poets You May, Or May Not, Know:

Rumi ||| e.e.cummings ||| Emily Dickinson ||| William S. Burroughs||| Shel Silverstein |Sylvia Plath ||| Sandra Cisneros ||| Charles Bukowski ||| Billy Collins ||| Edgar Allan Poe Walt Whitman ||| Robert Frost ||| Octavio Paz ||| Pablo Neruda ||| Langston Hughes Ralph Waldo Emerson ||| Henry David Thoreau ||| Gwendolyn Brooks ||| Maya Angelou

Types of Poetry:

There are many types of poems and more types are just waiting to be invented.

Form: Sonnet

A sonnet is made up of fourteen lines of rhymed iambic pentameter. Iambic pentameter is a line made up of five beats. English sonnets have a rhyme scheme of ababcdcdefefgg. It is usually one stanza long. Here is an example of an English sonnet, "Sonnet 18," by William Shakespeare:

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometimes too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair form fair sometimes declines,
By chance or nature's changing course untrimmed;
But they eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

Form: Couplet

COUPLET: A pair of lines of verse. It usually consists of two lines that rhyme and have the same meter. Two words that rhyme can be called a couplet.

Example: I did but saw her passing by. But I shall love her till I die.

Form: Quatrain

A QUATRAIN is a four-lined, rhyming poem or stanza. Quatrains have several possible rhyme schemes. The first is designed as two couplets joined together with the a a b b pattern. Other rhyme patterns are a b a b, a b b a, and a b c b.

Example: "Weather"
Evening red and morning gray (a)
Set the traveler on his way (a)
But evening gray and morning red (b)
Bring the rain upon his head (b)

Form: Haiku

HAIKU: Usually about nature, this style from Japan consists of three unrhymed lines. The first and last line contain five syllables and the middle line has seven syllables. These are easy in theory to fill in the syllables, but it can be hard for the students to actually make them meaningful.

Free Verse: Lyric and Narrative

FREE VERSE: There is no fixed pattern and it can, but does not have to, use rhyming words. Lyric poems focus on feelings and visualizations rather than on a story. Narrative poems tell a story.

"Choosing High Quality Children's Literature/Poetry." Wikibooks, The Free Textbook Project. 26 Feb 2013, 18:45 UTC. 18 Nov 2016, 16:47 <https://en.wikibooks.org/w/index.php?title=Choosing_High_Quality_Children's_Literature/Poetry&oldid=2492503>.

"Creative Writing in the EFL Classroom/Poems." Wikibooks, The Free Textbook Project. 30 Oct 2009, 20:50 UTC. 18 Nov 2016, 17:30 <https://en.wikibooks.org/w/index.php?title=Creative_Writing_in_the_EFL_Classroom/Poems&oldid=1650139>.

Types of Poetry: Form.

"O Captain! My Captain!" by Walt Whitman

O Captain! my Captain! our fearful trip is done,
The ship has weather'd every rack, the prize we sought is won,
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring;
But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
Rise up--for you the flag is flung--for you the bugle trills,
For you bouquets and ribbon'd wreaths--for you the shores a-crowding,
For you they call, the swaying mass, their eager faces turning;
Here Captain! dear father!
This arm beneath your head!
It is some dream that on the deck,
You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,
My father does not feel my arm, he has no pulse nor will,
The ship is anchor'd safe and sound, its voyage closed and done,
From fearful trip the victor ship comes in with object won;
Exult O shores, and ring O bells!
But I with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.

"The Road Not Taken" by Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

Both poems = Public Domain.

Poetry Should Be Read Aloud

Types of Poetry: Free Verse.

Memory
Memory,
You must be my enemy.
Often, you let me down.
You bring me pains.
Memory,
You are heartless.
Sometimes, you make me cry.
You are cruel.
Memory,
You are my friend.
Sometimes, you bring me joy and laughter.
You bring me strength.
Memory,
You are following me,
Or I am following you?
You follow me like my shadow.
Memory,
Who are you?

By Janpha Thadphoothon (12 January 2009)

"Creative Writing/Free-Verse Poetry." Wikibooks, The Free Textbook Project. 28 Jul 2010, 02:51 UTC. 16 Nov 2016, 18:56 <https://en.wikibooks.org/w/index.php?title=Creative_Writing/Free-Verse_Poetry&oldid=1903133>.

sunglasses' parts, a graveyard on my dash
seeking importance in my view, getting some sun
soon to cover crow's feet

a pulse behind my tattoo
constellation of a family tree, shooting stars
bring us closer?

some facial scar to heal
as it listens to Enigma, through a wiring job
through my electric genius

movement of arms in my daydream
to another song, in another time
a non-moment I cherish

by Sybil Priebe (20 September 2008)

For types of language to consider using (called figurative language),
see the Glossary of this book for the definitions of:
alliteration, allusion, metaphor, onomatopoeia, personification, and simile.

A Brief History of Poetry

Poetry, and discussion of it, has a long history.

3000 BC: EPIC OF GILGAMESH.

The oldest surviving poem is the Epic of Gilgamesh, from the 3rd millennium BC in Sumer (in Mesopotamia, now Iraq), which was written in cuneiform script on clay tablets and, later, papyrus. Other ancient epic poetry includes the Greek epics, Iliad and Odyssey, the Roman national epic, Virgil's Aeneid, and the Indian epics, Ramayana and Mahabharata. The efforts of ancient thinkers to determine what makes poetry distinctive as a form, and what distinguishes good poetry from bad, resulted in "poetics" — the study of the aesthetics of poetry. Some ancient societies, such as the Chinese through the Shi Jing, one of the Five Classics of Confucianism, developed canons of poetic works that had ritual as well as aesthetic importance. More recently, thinkers have struggled to find a definition that could encompass formal differences as great as those between Chaucer's Canterbury Tales and Matsuo Bashō's Oku no Hosomichi, as well as differences in context spanning Tanakh religious poetry, love poetry, and rap.

1700 BC.

Poetry as an art form may predate literacy. Many ancient works, from the Vedas (1700–1200 BC) to the Odyssey (800–675 BC), appear to have been composed in poetic form to aid memorization and oral transmission, in prehistoric and ancient societies. Poetry appears among the earliest records of most literate cultures, with poetic fragments found on early monoliths, runestones and stelae.

300 BC.

Early attempts to define poetry, such as Aristotle's Poetics, focused on the uses of speech in rhetoric, drama, song and comedy. Later attempts concentrated on features such as repetition and rhyme, and emphasised the aesthetics which distinguish poetry from prose.

From the mid-20th century, poetry has sometimes been more loosely defined as a fundamental creative act using language.

Poetry often uses particular forms and conventions to expand the literal meaning of the words, or to evoke emotional or sensual responses. Devices such as assonance, alliteration, onomatopoeia and rhythm are sometimes used to achieve musical or incantatory effects. Poetry's use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leaves a poem open to multiple interpretations. Similarly, metaphor and simile create a resonance between otherwise disparate images — a layering of meanings, forming connections previously not perceived. Kindred forms of resonance may exist, between individual verses, in their patterns of rhyme or rhythm.

Some forms of poetry are specific to particular cultures and genres, responding to the characteristics of the language in which the poet writes. While readers accustomed to identifying poetry with Dante, Goethe, Mickiewicz and Rumi may think of it as being written in rhyming lines and regular meter, there are traditions, such as those of Du Fu and Beowulf, that use other approaches to achieve rhythm and euphony. In today's globalised world, poets often borrow styles, techniques and forms from diverse cultures and languages.

"History of Literature/Poetry." Wikibooks, The Free Textbook Project. 15 Aug 2015, 07:02 UTC. 18 Nov 2016, 17:19 <https://en.wikibooks.org/w/index.php?title=History_of_Literature/Poetry&oldid=2984406>.

A Deeper Look at the History of Poetry

Context can be critical to poetics and to the development of poetic genres and forms. Poetry that records historic events in epics, such as Gilgamesh or Ferdowsi's Shahnameh, will necessarily be lengthy and narrative, poetry used for liturgical purposes (hymns, psalms, suras and hadiths) is likely to have an inspirational tone, and elegy and tragedy are meant to evoke deep emotional responses. Other contexts include Gregorian chants, formal or diplomatic speech, political rhetoric and invective, light-hearted nursery and nonsense rhymes, and even medical texts.

Classical thinkers employed classification as a way to define and assess the quality of poetry. Notably, the existing fragments of Aristotle's Poetics describe three genres of poetry — the epic, the comic, and the tragic — and develop rules to distinguish the highest-quality poetry in each genre, based on the underlying purposes of the genre. Later aestheticians identified three major genres: epic poetry, lyric poetry and dramatic poetry, treating comedy and tragedy as subgenres of dramatic poetry.

Aristotle's work was influential throughout the Middle East during the Islamic Golden Age, as well as in Europe during the Renaissance. Later poets and aestheticians often distinguished poetry from, and defined it in opposition to, prose, which was generally understood as writing with a proclivity to logical explication and a linear narrative structure.

During this period, there was also substantially more interaction among the various poetic traditions, in part due to the spread of European colonialism and the attendant rise in global trade. In addition to a boom in translation, during the Romantic period numerous ancient works were rediscovered.

A DEEP LOOK AT THE SPECIFIC USAGE OF POETIC ELEMENTS:

In many languages, including modern European languages and Arabic, poets use rhyme in set patterns as a structural element for specific poet forms, such as ballads, sonnets and rhyming couplets. However, the use of structural rhyme is not universal even within the European tradition. Much modern poetry avoids traditional rhyme schemes. Classical Greek and Latin poetry did not use rhyme. Rhyme entered European poetry in the High Middle Ages, in part under the influence of the Arabic language in Al Andalus (modern Spain). Arabic language poets used rhyme extensively from the first development of literary Arabic in the sixth century, as in their long, rhyming qasidas.

Some poetry did not rely on rhyme but on other sound devices. Alliteration and assonance played a key role in structuring early Germanic, Norse and Old English forms of poetry. The alliterative patterns of early Germanic poetry interweave meter and alliteration as a key part of their structure, so that the metrical pattern determines when the listener expects instances of alliteration to occur. This can be compared to an ornamental use of alliteration in most Modern European poetry, where alliterative patterns are not formal or carried through full stanzas. Alliteration is particularly useful in languages with less rich rhyming structures. Assonance, where the use of similar vowel sounds within a word rather than similar sounds at the beginning or end of a word, was widely used in skaldic poetry, but goes back to the Homeric epic. Because verbs carry much of the pitch in the English language, assonance can loosely evoke the tonal elements of Chinese poetry and so is useful in translating Chinese poetry. Consonance occurs where a consonant sound is repeated throughout a sentence without putting the sound only at the front of a word. Consonance provokes a more subtle effect than alliteration and so is less useful as a structural element.

"History of Literature/Poetry." Wikibooks, The Free Textbook Project. 15 Aug 2015, 07:02 UTC. 18 Nov 2016, 17:19 <https://en.wikibooks.org/w/index.php?title=History_of_Literature/Poetry&oldid=2984406>.



"Prose is architecture,
not interior decoration."
– Ernest Hemingway



Flash Fiction Chapter

Definition: Fiction that is extremely brief.

The Basics Of Flash Fiction:

- 250-500 Words
- Lets the Reader to Fill in Gaps
- Has to Show More Than Tell
- Uses Specific Examples to Explain Abstract Ideas

Tips For Writing Flash Fiction:

--- Brevity is key.
--- All the pieces of typical fiction (character development, plot development, description of scenes, etc.) writing must be made concise. If in a typical fiction piece, a writer would describe the characters in detail, they have to skim that down for Flash Fiction.
--- Descriptions need to be specific - A purple shirt might change to a Vikings t-shirt to allow the reader to fill in the backstories. Instead of saying that the character went for a walk by a pond, the pond might have a name (Mini-Mystery Lake) that alludes to something for the reader to wonder about.
--- Stylistic features like flashbacks and changing points-of-view will be difficult, so keep to the basics of the story and leave details to the readers' imagination.

*Mini-Sagas Are Even Shorter!

A mini saga is a very, very, very, very short story. It is limited to only 50 words, no more no less. Example:

"A Surprise Birthday" by Yongyuth Khamkhong
“I have a special gift for your birthday tonight,” my sexy secretary spoke softly to my ear. After work, I waited in a hotel room she booked for ‘us’. When knocked, I opened the door, seeing my wife, colleagues and her with a gigantic cake. But I stood there, naked.

"Creative Writing/Mini Sagas." Wikibooks, The Free Textbook Project. 26 Oct 2009, 19:53 UTC. 18 Nov 2016, 16:10 <https://en.wikibooks.org/w/index.php?title=Creative_Writing/Mini_Sagas&oldid=1648560>.

Flash Fiction Example:

"Trucker Vision" by Alisa Priebe

My glass eye is bottle green.The real one is blue. I got a green glass one to throw people off and it works. The eye makes babies cry and ladies gawk. The men say I should wear a patch. But I don't care. I like their reactions. It hardly looks real at all. The white scratched surface looks like a cue ball and the colors are dull and sad. It's a part of me, my crooked extension that hangs at attention and often bobbles about in the gaping hole of my face while I drive my truck.

One night, I was ripping along a back road when I pulled up to a small town pub. I shouldn't be driving as it is; since I got this glassy eye it seems I have little depth perception. I shouldn't be stopping at a bar either, since I'm an alcoholic. Telling oversensitive alcoholics your problems, not being able to cry in your beer, and explaining the drunken night that took your eye never really appealed to me.

What appealed to me at that moment was an icy smooth beer. My real eye was especially heavy from the drive, but I forced myself awake long enough to get real good and drunk...just the way I like it.

I met two prostitutes, a cattle rancher, and a divorced woman they called Ricky. I couldn't tell where I was anymore, but it felt like Vegas. Pinball lights, smoke, and smelly feet filled the air. I got a taste of whiskey every time I took a deep breath. It was like heaven and I didn't care if I died tonight.

After enough beer to intoxicate a small army, hitting on Ricky, grinding on the pinball machine, and taking my eye out and rubbing it clean with my shirt for spectacle, I tripped into a hotel room with one working outlet and one working prostitute.

I shut my eye after the room took a couple of spins. The bed spun too, like a tilt-a-whirl, and the woman flung her hair like a black tornado above my flushed face. She was gorgeous, or at least that's what the beer told me. Thin, too - as I held on to her narrow hips. I felt young and old at the same time. A drunken fever rushed through me and I shook to sleep as she got to her feet and left me to pass out.

I opened my eye. I wasn't dead and it was another morning. There was one sun streak seeping through the dirty shades of the window. It was singeing my good eye. I laid there for a moment, salty water welling in my eye.

I never was quick on my feet after dirty sex and a night full of beer and bottom-bouncers.

I got up and pissed. I heard a "ploosh" – like a marble being dropped into a fish tank. I flushed the toilet. Then I looked in the mirror.

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More Flash Fiction Examples:

"The Piano"
He played the piano like a perverted uncle with tickling hands or a horny cheerleader with bony spirit fingers. Once past the disgusting image, I sifted through the dark room filled with music notes so noisy and so large – nearly visible – that it seemed people were lying on them as if great couches of circles and swoops. I took a seat at a B flat and a large sip of my cocktail.

After he had played "The Entertainer" for what had seemed eight times back to back, he, too, took his seat and folded his napkin in fourths. I had already folded mine into a paper airplane. It seems I am always doing that. He plucked my airplane from the table and lit the ends with a match and after a moment he lit his cigarette with the mounting flames. He put the airplane's wings out with my drink. I would never forgive him for that.

He ordered a screwdriver. I ordered a whiskey. When he got up for his finale, I spit in his drink, rose, and floated away on a G.

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They lived in an apartment. The apartment was dark. The apartment was quiet. She made stew everyday. She made the bed every morning. She read a book before sleeping. He turned on the TV. He turned on the lights. He turned off his mind. They watched the news. They watched the rain fall. They heard the neighbors fight. She ate dip and crackers. She ate cereal with milk. She hated her mom. He liked to bike. He liked the subway. He liked his mom. They lived in an apartment. The apartment was cheap. The apartment was old. They lived, and they died.

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Mini-Story #1:

I became a pissed off little girl at about the age of five.

Did his white fur stand on top of the blades of grass, looking for me? Is that a real sight in my past? Did I change out of my Easter dress before that woman came over? Either way, I barely recall, through a blurry vision of memory, that she came to the side door and told my mom "the news."

Her dog had escaped.
My rabbit was his Easter brunch.
She was sorry.
Mom was upset.
I was pissed.

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More Flash Fiction Examples:

"The most amazing thing was the cheese" by Sybil Priebe

In a flustered manner, my sickenly-in-love sister states this as her eyes dart amongst all her luggage. She's searching for something, but not my gift. She's returned from France. For the second time. She's also refreshed since she already bawled to me from Toronto about him. Leaving him. Not happy crying about getting to see me. Oh no.

She's one of "those types" of people who love to
travel and boast.
Who has to live somewhere else very soon or she'll
just die.
Here is not good enough for her.
But, yet, it's good enough for me.

It's as if her, and others I've known, think that by going away, living far away, from those they love they think they'll grow as people. It's the most f-d up theory I've ever heard.

"I'm never moving back to Wahpeton."
My mom also thought I'd be the one to live the farthest away. Once a stubborn 18-year-old rebel, now I live blocks away from her guilt trips and my father's automotive advice, as my sister, now separated from the Frenchman, wants to be in Maine. Maine is obviously where she'll be her most perfect SHE. Where stress will disappear. Where her lactose-intolerant sister will visit.

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"A lasting brunette smile" by Sybil Priebe

She was not supposed to be smiling.
But, the shoes were calling her name; her credit card needed to warm up.
Immediately, she put them on at the register. The lady, with three chin hairs, shook her head before giving the long-haired brunette in faded jeans that look.
You can't afford those.
The brunette told her, "Thank you. Thank you so much for your help today," searching for the good in the employee's crabby brown eyes.
With her ugly toes crammed in tight, she strolled back out into the mall. Busy people hurried past her, like she had done many times before. Before today, anyhow.
Busy lives, busy busy busy.
Out of the corner of her sad, gray eyes, she sees a handsome man.
Better late than never.
She introduces herself and tells him he's gorgeous. After five minutes, she feels his ego pushing into her bubble. With a giggle, and a sheepish "I have to pee," she leaves his presence.
She was not supposed to be thinking of others' feelings now.
But she was.

"The Lasting Brunette Smile" by Sybil Priebe is licensed under the GNU Free Documentation license.

More Flash Fiction Examples:

Mini-Story #2:

It was my freshman year. Loud-mouthed students in my class had to deal with much more public Freshman Initiation than I had.

Brace-mouthed, permed-poodle-hair, acne, and a growing chest. My thoughts of suicide were just as awkward and uncomfortable as I was.

Then, some senior girl started following me –stalking me practically – in the hallway. From one end of the squared layout to the next. Every other day, or maybe it was more consistent. She'd walk behind closely, like a car riding another's tail lights. Amongst her ugly friends, she'd lean in, and she'd whisper, "Hey, bitch."

"The Most Amazing Thing was the Cheese" by Sybil Priebe is licensed under the GNU Free Documentation license.

Mini-Story #3:

She'd write me these notes about him. And the sex they'd have.
Oh sure, I was utterly curious.
We'd fill her notebook with back and forth gossip. My notebook just contained science notes; I'd take pictures with my memory for the test later.
Then the test would be handed out.
She'd grin sheepishly, thinking, perhaps, that by staring at me long enough the memorized notes in my head would filter into hers.
The test would come back.
I'd flip mine, the one with an obvious A, over immediately before checking out the letter grade. She'd pout at her D and then quickly frown at my non-pout. In an instant, every time, she'd angrily demand to see my test's front page. After some complaints about my intelligence, she'd go back to describing her latest sexual excursion or drug use. I'd switch my mind's channel back and forth, zoning her out and then the science lecture and then her.
She barely passed the class just as she barely passed for being a good friend.

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The Last Flash Fiction Example:

Mini-Story #4:

It all happened when we were driving in the car.
It was the long boat-like car my parents bought from my grandparents for me once the Bronco was nearing death. As we neared Dent, MN, I was the driver – driving towards a place to eat as the conversation turned on me.
I knew it would as early as the night before.
My boyfriend of over three years was talking. Watching his words, analyzing my profile for tears or anger.
He carefully articulated his departure.
Hoping for a return to me if the "leave of absence" from the relationship didn't work to his benefit. He figured he was probably "shooting himself in the foot" for doing what he had to do, yet I had been a "great girlfriend."
I just drove.
Did I even look at him as I drove his ass to a free dinner with my parents? I didn't eat a thing in Vergas. The burgers radiated greasy appeal, and he chowed down leading my parents to think I had returned to my anorexic stage. But, no, my body was hollow.
It had nowhere to store the food. And, besides, according to him, the "hail damage" on the backs of my thighs would've latched onto the calories. That wasn't a good idea; he had suggested I go on a diet many times.
I guess that diet, in all reality, should've included starving myself of his presence.
My parents eyed me with curiosity. My young siblings couldn't grasp the thoughts in my head. To them, they'd just hauled their older sister's belongings to a wonderful lake town; she'd landed her first teaching job.
The world moved around me in that bar/restaurant. Perhaps others were trying to drink their sorrows away, as the cause of mine sat across from me wishing to be with a previous girlfriend.
Or maybe mine sat in me.
Sorrow filling my belly.
I think I saw it as we left. A banner on the wall stated, "A woman needs a man like a fish needs a bicycle."
I blinked, etching the banner's thesis on my brain for later use.
The rest of the drive back home was filled with rage. I considered, many times, dropping him off along the side of highway 94. Especially near Downer. How perfect. Instead, he fell asleep,
and I considered not crying over it at all.
Sadness followed me home. To his apartment up the street where I walked over his crotch rocket gear, the same gear that was probably in use the night before when he gave her a ride. Sadness followed me, holding my hand and holding my head up, into SunMart to drown my face into my sister's shoulder. Sadness intoxicated the apartment for a week after.
A fog.
The hollow body still couldn't take in substance. I barely ate or talked or thought or lived.
Finally, a week into his departure, I moved officially. That very day, the fog lifted, and I ate a burger.
The diet had begun.

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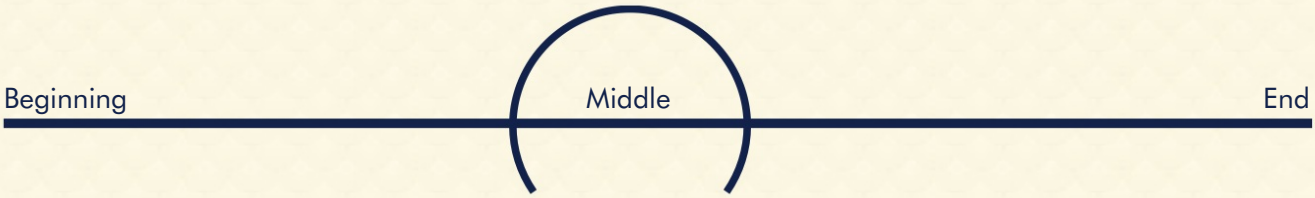
"I went for years not finishing anything. Because, of course, when you finish something you can be judged."
– Erica Jong



FICTION CHAPTER

THE THREE ACTS: THE GREEK PLAY

The typical layout to any story is a beginning, middle, and end. The middle is a traditional hotspot where the climax of the story occurs.



CHARACTER DEVELOPMENT



Characters are what they do on the page, so you'll need to justify the behavior of characters (show their fears, hopes, loves, hates, motivations and how these lead to action).

What readers need to know about a character is typically less than writers think!

Multidimensionality: What do they hate? What is their favorite color? Are they obsessive about something, and if so what? What are their favorite expressions and exclamations? What are they afraid of?

There is no need for gushing physical descriptions!

PLOT DEVELOPMENT



Writers need to create conflict and turmoil, and the opening scene is where one can get into the conflict quickly.

Good writers show who their characters are instead of telling the reader. Example: Instead of telling the reader a character is kind, they narrate a scene where the character is being kind to another character, etc. Good writers use narrative skills and exposition (examples).

You may choose to have a weaving back story that pops up in the story. The basic plots (there are fewer than 25 original plots) are useful to research, and in each scene, the writer might need to ask: Which comes first? The character or the plot? The writer, at times, might have to decide if there will be secondary plots...

"Creative Writing/Fiction technique." Wikibooks, The Free Textbook Project. 28 Jun 2016, 13:38 UTC. 9 Nov 2016, 20:36 <https://en.wikibooks.org/w/index.php?title=Creative_Writing/Fiction_technique&oldid=3093632>.

CLIMAX AND PLOT CONCLUSION

The reader expects a climax to the story and closure so, as a writer, you can satisfy the reader or play on their expectations. Ultimately, you decide a good and logical spot to quit as well as a good peak/twist for the story.



SETTING AND SCENE

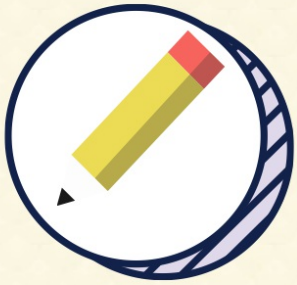
Each scene or chapter should answer: Where, When, Who. These scenes are the drivers of the plot. It will be up to you as the writer how to arrange and order scenes; it's important to keep the story moving and keeping the reader interested. It's useful to alternate between fast action and slow action. When you start to edit, you'll decide then what scenes are needed and which are useless.



DIALOGUE

Writers can easily show who their characters through dialogue. Dialogue also allows for the revealing of back story(and making it sound natural).

The use of interior monologue can also be useful when a writer wants to show who a character is and move the plot along.



POINT OF VIEW

Is it First Person? Third? Be clear on how you set this up and keep it consistent, unless as a clear and distinct device (e.g. Game of Thrones).

First person point of view involves the use of either of the two pronouns “I” and “we”. Second person point of view employs the pronoun “you”. Third person point of view uses pronouns like “he”, “she”, “it”, “they” or a name.

"Creative Writing/Fiction technique." Wikibooks, The Free Textbook Project. 28 Jun 2016, 13:38 UTC. 9 Nov 2016, 20:36 <https://en.wikibooks.org/w/index.php?title=Creative_Writing/Fiction_technique&oldid=3093632>.

LENGTHS OF FICTION:

---Most define a short story as a story that is under 7,500 words in length.
---Novellas can be defined as longer than a short story, yet shorter than a novel; novellas are typically 17,500 to 39,999 words long.
---Novels contain 40,0000+ words. There is more about novel writing in the next few pages.

NOVEL WRITING

SELECTING A THEME

David Langford once wrote that there is no worse advice for a writer of fiction than "write about what you know", because it leads to sterile attempts to recreate one's own experience. Do not be afraid to write about something rare and exceptional and different from your own life either. (Keeping in mind, however, that the emotions still have to feel real, the novel still has to ring true.) Especially now, when information on almost any topic is freely available via the Internet, there is no excuse for fiction writers not to reach out to subjects which they have very little experience with.

But no matter what it is that you want to write about, the thing to do is to GET STARTED. The idea is not to wait for the whole story to crystallize, and not to keep procrastinating; pick up your pen (or get down to your keyboard) and start – that is the only way to get it done.

When thinking about a theme for your story, be sure not to confuse it with the conflict, as they are two very different things. Conflict is what drives the events of the story, whereas theme is the overall idea or emotion that ties it all together and makes it human. For example, imagine you are writing a crime story, and the conflict occurs when the hero comes home to find a note saying that his daughter has been kidnapped by an escaped convict. Possible themes for such a story could be good verses evil, the strength of the human spirit, or the unbreakable bond between parent and child.

If you do not have an idea for a theme before you start a novel do not worry - you will discover it as you go along, because these things develop naturally.

RESEARCH

It is very important for a novel to be well researched, no matter what the subject or topic is. It makes the story more interesting and authentic. Remember Arthur Hailey or Dan Brown? The research that goes into each of their books is what makes them all the more interesting.

Research can help you add detail and texture to your story that might otherwise be lacking. For stories that you invent spells (fantasy), research into existing methods of magic can help you come up with ceremonies that you might well be able to adapt, adding a colorful touch to your fiction.

It also help in adding small little touches to your novel that make it more interesting to read. For instance, if you know that there is one particular bird who can only sing one note, you could use this as interesting foreshadowing. An example: "As Charley reached for the door, he heard a solitary chirp. 'A C-sharp,' he murmured..."

"Creative Writing/Novels." Wikibooks, The Free Textbook Project. 4 Mar 2011, 19:49 UTC. 16 Nov 2016, 21:26 <https://en.wikibooks.org/w/index.php?title=Creative_Writing/Novels&oldid=2064408>.

NOVEL WRITING, Con't.

CREATING AN OUTLINE

Everyone writes differently: some swear by outlines and others swear at them. It is up to you to figure out which kind of writer you are. However, if this is your first novel, you are far more likely to finish it if you have something written down beforehand, something that will show you where to go when you get stuck (which you will). At the very least, know how the story is going to end before you begin. It may change along the way, but at least you will have a direction to head in and a goal to aim for.

A very good thing to do once you have a basic idea in mind is to carry a small (or big - if it is convenient) notebook around, and keep noting down any ideas that strike you. Ideas have this annoying habit of striking you at the most annoying of moments, just when you are not prepared for them.

CREATING YOUR CHARACTERS

How do you decide the personalities of characters in your novel? A suggested method is to base them on real people you know (without offending them). Another idea along those lines is to take characteristics of some friends (or enemies) and take them to the extreme. Breathe life into your characters and make them think on their own. Once your characters are living breathing creatures, the plot should fall around them.

Take characteristics of yourself, or the opposite characteristics of yourself, and spread them through many characters. Experiment: give your female characters characteristics of male friends, and vice versa.

Another way to build up your characters is to keep your eyes and ears open. Look around you, especially in public places such as airports and malls and college campuses. Observe the people around you: how they behave - the way they scold their children, the way the wife is obviously annoyed at her husband. You will learn a lot of nuances which you can include.

The way people dress is often reflective of their attitude. A lot of good authors use this technique of describing a person's clothes and thereby reflecting their characters' personality. Try this: notice people in a public place, and try to describe their clothes by linking this with the way you picture their personality.

Naming your characters is another very important aspect to take seriously.

DEVELOPING YOUR STYLE

Study your favorite authors carefully and pick up ideas about their style of writing that you like, perhaps, and modify the same to suit yours. Read lots! How can you create a piece of artwork without appreciating art other artist's work within the genre?!

Style shows up as writers who like describing every single thing; for example, the type of wood the table is made of, the smells at the county fair, or the deep blue-green scales of the invading dragon VS. style showing up as writers who keep details sparse and include only things necessary to get the plot moving along.

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NOVEL WRITING, Con't.

Other Stylistic Items to Consider Incorporating:
+ Flashbacks
+ Narration by different characters in each chapter
+ Odd Timeline = See the movie, Pulp Fiction
+ Inner monologue mixed with outer dialogue = See the sample at the end of this chapter

EDITING

Lets face it: nobody can write a perfect first draft. Sooner or later you are going to have to edit it for little things like grammatical errors to big plot holes. The first draft will be very basic, but once it is written you can add more detail and fix most errors; do not worry about fixing grammar or punctuation errors until a later draft, as the story is much more important at this stage; furthermore, editing too much errors in your first draft will be messy and confusing. For later drafts, perhaps third, fourth, it would be a good idea to have someone else look at it. Reading it yourself over and over again is helpful but even then you just do not catch something a fresh reader would.

Something that might be scary to deal with is plot holes. A reader might point out a little mistake your character said that could contradict something you wrote earlier on. Hopefully it will not be such a huge mistake that you will have to write half your book, but believe me, it can happen. Do not feel bad about making mistakes because everyone makes them. You are not a bad writer because you made a huge mistake and had to rewrite a whole chapter.

A hard lesson you may have to learn is simply letting go of things. It depends on what you are writing, but if there is something in your novel that is completely unnecessary (i.e., no character development in a particular scene, a particular scene is not very entertaining, or introduces a minor character that will confuse things later) you may need to erase it and forget about it. It is hard, but before you erase big parts of your novel, however, SAVE EVERYTHING! Especially on a computer. This is another reason feedback is important. You might think it is the worst trash ever written but if a hundred other people think it is brilliant, you need to consider that.

PUTTING IT ALL TOGETHER

The main thing about getting it actually done is perseverance. You need to put in some amount of writing time EVERYDAY, no matter how busy your schedule is. And even if you do not actually get down to writing everyday, you can at least give some thought to developing your story and/or your characters in your mind. You can do that while traveling, or even during work breaks, etc.

"Creative Writing/Novels." Wikibooks, The Free Textbook Project. 4 Mar 2011, 19:49 UTC. 16 Nov 2016, 21:26 <https://en.wikibooks.org/w/index.php?title=Creative_Writing/Novels&oldid=2064408>.

A BRIEF HISTORY OF STORYTELLING

Storytelling predates writing, with the earliest forms of storytelling usually oral combined with gestures and expressions. In addition to being part of religious rituals, some archaeologists believe rock art may have served as a form of storytelling for many ancient cultures. The Australian aboriginal people painted symbols from stories on cave walls as a means of helping the storyteller remember the story. The story was then told using a combination of oral narrative, music, rock art and dance, which bring understanding and meaning of human existence through remembrance and enactment of stories. People have used the carved trunks of living trees and ephemeral media (such as sand and leaves) to record stories in pictures or with writing. Complex forms of tattooing may also represent stories, with information about genealogy, affiliation and social status.

With the advent of writing and the use of stable, portable media, stories were recorded, transcribed and shared over wide regions of the world. Stories have been carved, scratched, painted, printed or inked onto wood or bamboo, ivory and other bones, pottery, clay tablets, stone, palm-leaf books, skins (parchment), bark cloth, paper, silk, canvas and other textiles, recorded on film and stored electronically in digital form. Oral stories continue to be created, improvisationally by impromptu storytellers, as well as committed to memory and passed from generation to generation, despite the increasing popularity of written and televised media in much of the world.

Modern storytelling has a broad purview. In addition to its traditional forms (fairytales, folktales, mythology, legends, fables etc.), it has extended itself to representing history, personal narrative, political commentary and evolving cultural norms. Contemporary storytelling is also widely used to address educational objectives. New forms of media are creating new ways for people to record, express and consume stories. Tools for asynchronous group communication can provide an environment for individuals to reframe or recast individual stories into group stories. Games and other digital platforms, such as those used in interactive fiction or interactive storytelling, may be used to position the user as a character within a bigger world. Documentaries, including interactive web documentaries, employ storytelling narrative techniques to communicate information about their topic. Self-revelatory stories, created for their cathartic and therapeutic effect, are growing in their use and application, as in Psychodrama, Drama Therapy and Playback Theatre.

Wikipedia contributors. "Storytelling." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 16 Nov. 2016. Web. 16 Nov. 2016.

SAMPLE TO FOLLOW:

"On the Methods of Preserving and Dissecting Icthyo Sapiens"
An essay by Dr. Stephen Mackle, as provided by Carrie Cuinn

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On the Methods of Preserving and Dissecting Icthyo Sapiens

An essay by Dr. Stephen Mackle, as provided by Carrie Cuinn



Lab Notes, April 23, 1931.

The subject has four limbs, but while its skin appears crocodilian, the limbs are not fixed under the body. Instead they appear to be jointed much as a man's are, with longer back legs and a wide range of motion in the shorter front legs.

Water is everywhere. It is, always, since the earliest memories of my life. I feel it as a warm pressure on every part of my skin. It is an ever-moving source of air for my lungs and food for my belly. When the currents are strong it becomes thick enough to sit on, to grab a hold of and ride. The water is never still because it is never empty. I can taste the time of day.

Though it has a mouth and front facing eyes, it does not appear to breathe air, and instead has several gills hidden under heavy scales on its neck which are easy to miss. Kudos to Johnson for noticing them, or the thing might have drowned before we got its head and neck into a bucket of water.

I was born there, where the river flows into the deep lake. I have traveled upriver to mate, have seen water muddied by great hippos and in places a river lowered by heat and summer sun. I have crawled along the nearly empty river bed, me, who was born in a place so deep no light can penetrate it! I have seen all manner of fish and monsters and men. Everything has a place in the world, everything fits into each other and makes sense, except the men.

They shipped it to us in a crate filled with salt water and ice. Like a lobster, it became sluggish in water, almost paralyzed. Could it have other crustaceous qualities? Regardless, keeping the lab near-freezing was a stroke of genius on Kitteredge's part, since it means we can open the creature up without having to euthanize it first. The boys are anxious to see its innards while the creature's blood and bile systems are still active.

I bring her eggs back with me when I return to my lake. She is perfect in her beauty, with strong limbs and bright eyes and her children will be safe with me. She chose me from other suitors who swam out to meet her in the sea. I was the fastest, the most agile, the best. She saw the colors on my head fins and was delighted. She allowed me, and not the others, to catch her as she swam away from us. She wriggled in my grasp but was not disappointed when I held her tight and refused to let her go.

How strange! The veins along the creature's underbelly look to be a dark green, but the discoloration is caused by the pigment of the skin. Exposed to the air, the veins are blue, and the blood within them is bright red.

I clutched three lovely eggs to my chest as I made my way back to the lake. Their membranes

were cloudy, but when we neared the place where the water becomes shallow and the sunlight is almost too bright to bear, I could see the shapes of my children. They still have their tails, and tiny buds where their limbs will sprout. I smell them carefully, tasting their scent on my tongue and across my gills. A female! I have done this! I have mated and produced a female. My joy is boundless.

Its air sacks expand and deflate quickly, and its heart beats very fast for an animal of its size. Johnson has calculated it at 210 beats per minute. Based on its height and weight, we would expect its heartbeat to be closer to the human range, and our original estimate put it at about 130 beats per minute! In a human these physiological symptoms would imply extreme agitation, though of course it is not human. Kitteredge noted that the creature barely stirs, even when surgical procedures are being performed upon it, and suggested that the high heart rate is to keep circulation going in the extremely cold temperature.

I am hunted by hungry beasts until I can return to my lake. They smell my children, soft and defenseless, but I will not be brought low by teeth or tusks. I lose a part of my left foot kicking out the teeth of something grabbing for us in the dark, but I do not die. In the deep water where I make my home, no predators invade. I wrap my children in long tendrils of plant, rooted and strong, and wait.

The men come, floating above us, churning the water with their machines, jumping with great splashes into my home. My children cry out, near to hatching, frightened by the noise and the smells of men. I swim upward, furious, dangerous, sharp toothed and agile. I will protect my children, my sons and my rare and precious daughter.

The lights! Struggle! Capture!

I cry out but—my children will not hear me.

Note: We became aware that the creature was expelling air from its mouth. The jaw worked slowly, opening and closing. There was some debate as to the cause, but Johnson figured it out. That girl really is too smart to be a lab assistant but I wouldn't repeat that if anyone asked.

She could hear a sharp sound when she put her head close to the creature, and grabbing a stethoscope she pressed it to the side of the metal bucket. It conducted sound well enough to make out a high pitched squeal.

Kitteredge argued that it's a sonar ping, like whales are said to make, but of course the thing was found in a freshwater lake in deepest Africa, so it's unlikely to be related to a whale. Unfortunately, during this conversation the creature expired. Plans are already in the works to mount an expedition to the area where it was captured, in case this is not merely a genetic fluke but an example of a heretofore unknown species.

Imagine the reaction from the scientific community if we capture additional live specimens!



Dr. Stephen Mackle holds a Doctor of Science degree in Aquatic Biology from Cleveland College, and a Doctor of Agronomy degree from the Yerevan Veterinary Zootechnical Institute. He briefly taught at Huron Street Hospital College before leaving to pursue other research opportunities. He considers the study of Icthyo Sapiens and other aquatic cryptids to be his life's work.



Miss Carrie Cuinn is editor for hire, and technological fantasist of some repute. Educated at the University of Pennsylvania, and other fine institutions in New York State. Author of several short works, many of which have been described as “wholly unsuitable for a lady to have penned but otherwise (intriguingly) quite good”.

In another time, you might find her online at @CarrieCuinn and at http://carriecuinn.com.

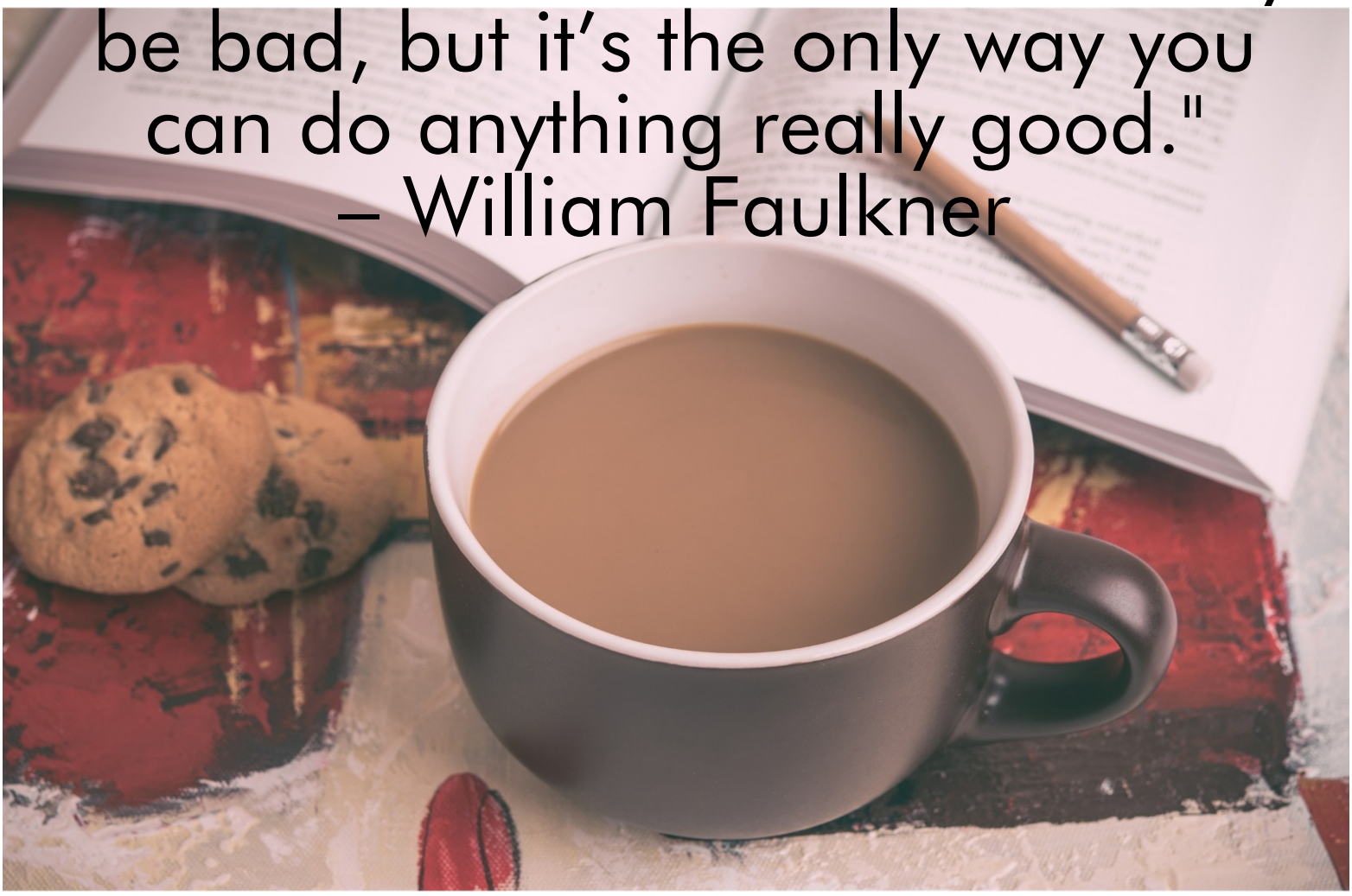


This story originally appeared in *Mad Scientist Journal*, November 4, 2013.

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"Get it down. Take chances. It may be bad, but it's the only way you can do anything really good."
– William Faulkner





DRAMA CHAPTER

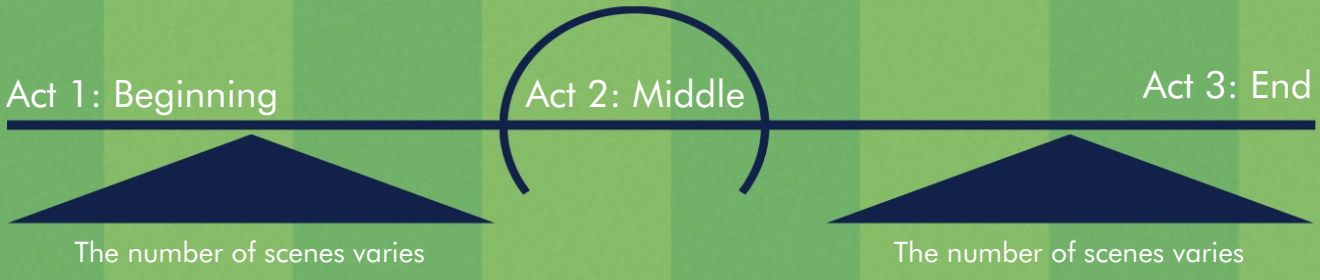
Drama = Noun
---a play for theater, radio, or television:
"a gritty urban drama about growing up in Harlem"
synonyms: play · show · piece · theatrical work · dramatization
---an exciting, emotional, or unexpected series of events or set of circumstances:

A tidbit of history about drama:
Drama is the specific mode of fiction represented in performance. The term comes from a Greek word meaning "action," which is derived from "to do." The two masks associated with drama represent the traditional generic division between comedy and tragedy. They are symbols of the ancient Greek Muses, Thalia, and Melpomene. Thalia was the Muse of comedy (the laughing face), while Melpomene was the Muse of tragedy (the weeping face). Considered as a genre of poetry in general, the dramatic mode has been contrasted with the epic and the lyrical modes ever since Aristotle's Poetics (c. 335 BCE)—the earliest work of dramatic theory.

Wikipedia contributors. "Drama." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 24 Dec. 2016. Web. 24 Dec. 2016.

We will view drama and the composition of plays the way others use a traditional approach to theatre which is rooted in character and narrative structure, with emphasis on a play's arc through its beginning, turning point, and ending. There is overlap, then, between composing fiction and creating a play:

THE THREE ACTS: THE GREEK PLAY



In a three-act play, each act usually has a different tone to it. The most commonly used, but not always, is the first act having a lot of introductory elements, the second act can usually be the darkest with the antagonists having a greater encompass, while the third act is the resolution and the protagonists prevailing. There is an age-old saying that "the second act is the best" because it was in between a starting and ending act and thus being able to delve deeper into more of the meat of the story since it does not need to have as prominent introductory or resolutive portions. Of course this is not always so, since a third act or even a first act can have the common second act characteristics, but that type of structure is the most used.

Act 1: Introduction to conflict and characters.

Act 2: The obstacle or complication arises!

Act 3: The resolution.

Wikipedia contributors. "Act (drama)." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 21 Sep. 2016. Web. 21 Sep. 2016.



QUESTIONS TO ASK BEFORE WRITING A PLAY:

Ask yourself the following questions BEFORE you begin to write a play:

1. When starting to write a scene, ask: Why is this day different from all others?

2. What is the EVENT that will bring your characters together?

3. NOTE: Write bios of your characters that include what they WANT - this might help.

4. How will the characters change during the play? NOTE: Plays are about how a course of EVENTS changes the characters involved. Characters do grow and change their thoughts, attitudes, relationships and perceptions through what they experience in the play.

5. What will the major CONFLICT be and how will it lead to the climax where the problems get resolved? NOTE: Resolved doesn't mean happily ever after. A resolution means something has changed and that the play will end with that change. For better or worse, the problem of the play has been worked to a conclusion.

6. Brainstorm a basic plot. Think about how the problem might be solved (again, the resolution may change as you write the play.) Sum up the plot briefly.

7. Answer the five Ws: Why am I writing it? Who's in my play? Why are they doing what they're doing? What's happening in the play? Where and when is it taking place?

8. Try outlining what happens in your scenes. This will quickly tell you whether anything at all is happening.

9. Start writing the scene that excites you the most even if it's not the official first scene from your outline. Make sure to write down whatever great ideas come along in your head as you're writing this or any other scene.

10. If you get stuck, keep asking WHY. Why does she go to the ferris wheel after midnight? Why does he stay in this terrible relationship? Why does he gamble with his tuition money?

11. Also, when you're stuck, put yourself in the physical reality of your characters— there are millions of clues here—from the rats that live under the floorboards to the empty dresser drawers to the 45-year-old bathrobe he just can't bear to throw away.

Laura Harrington. 21M.604 Playwriting I. Spring 2005. Massachusetts Institute of Technology: MIT OpenCourseWare, https://ocw.mit.edu. License: Creative Commons BY-NC-SA.



NOTES ABOUT PLOT AND URGENCY:

Decisions define character. Watch for your character's progression of decisions and how these decisions connect up to other characters in the play. Follow each character along each decision to see if each one comes out of the one before. Action = decisions = action. That is what makes a plot come alive.

URGENCY is the prime factor in a scene. If a scene isn't working, look at it and determine if anything URGENT is going on. Urgency is a form of tension that drives the play forward, such as a need, a dream, a yearning, that's INTENSE. Every art form has to have its own form of tension.

Once you create what your characters WANT INTENSELY in a scene, that's the barometer you set the scene by. Not just what they want, but what they NEED. Once a character makes a commitment to what they want and what they'll do to get it—you (the writer) need to get down to it. Your characters may not always make the right choice of tacks/approaches/actions to get what they want. Allow them their flexibility and fallibility.

Laura Harrington. 21M.604 Playwriting I. Spring 2005. Massachusetts Institute of Technology: MIT OpenCourseWare, https://ocw.mit.edu. License: Creative Commons BY-NC-SA.



THINKING ABOUT SETTING:

Thinking about where your play takes place. Why is setting important?
+Static vs. active
+Contracting vs. expansive
+Interesting/new/novel vs. tried and true
+Neutral vs. charged with meaning and possibility

Settings can be useful, they can actually add to the drama, help create tension.
Settings can give your characters something to DO, something to deal with, something to struggle with or against. The setting can impact your characters; it can create a problem, an obstacle. The setting can make you characters feel/remember things; i.e. as setting can be
evocative—both for your characters and for the audience. Some classic examples: a Ferris wheel = childhood; island = isolation; a highway = limitless possibilities, etc.
A setting can be full of addition meaning; it can be associated with an important person or life event: Think of your high school bleachers a the football field—multiple possibilities—for multiple characters—a scene of triumph/failure/humiliation/ a sexual encounter/ a breakup/ etc.

A setting can be a challenge—something to overcome, and obstacle—fear of heights, fear of water, fear of memory, fear of love, claustrophobia. Think of where and how you can use setting to subvert our expectations.

A few examples: an intimate moment in a very public place; going to the "tunnel of love" to break up; battlefield and romance; violence in a church or sanctuary.

Laura Harrington. 21M.604 Playwriting I. Spring 2005. Massachusetts Institute of Technology: MIT OpenCourseWare, https://ocw.mit.edu. License: Creative Commons BY-NC-SA.



TYPICAL SCREENPLAY FORMAT:

HOSPITAL EMERGENCY ROOM - MIDNIGHT

A crowded hospital emergency waiting room. Clean but plain walls.

Sick and injured people sit in fabric-covered chairs. A TV mounted on the far wall has CNN News on, but no one is watching.

A man groans softly as he moves in his chair. A woman holds a sleeping infant in her arms.

SALLY sits in the middle of the last row of chairs. Her head is bent over, and she stares at the floor.

She raises her head slowly, brushes her long, silky hair away from her face.

We see sadness in her eyes as they look at a clock hanging above the TV. She reaches in her purse and retrieves a tissue.

She brings the tissue to her eyes and sighs heavily.

The door to the emergency treatment room opens, and a young DOCTOR walks through the door toward SALLY, who jumps out of the chair and hurries toward him.

DOCTOR
(apologetically)
We did everything possible.

SALLY
(gasps)
What are you saying?

DOCTOR
I'm sorry…

SALLY
(screaming)
No!

Everyone's eyes in the waiting room move instantly to SALLY and the DOCTOR. SALLY falls to the ground and cries and cries, uncontrollably.

SALLY (CONT'D)
(shouting)
You killed him!

Our scene ends here with Sally's last words, but it could continue with more dialogue and action.

SAMPLE: "Two Drunk Girls"

RURAL PUB - LATE AFTERNOON

SYBIL and ALISA are sitting atop bar stools with drinks in front of them. They are sharing a basket of popcorn.

S: "What did he say to you?"

Alisa shakes her head: “Sybil,” She pauses again: “Sybil.”

S: “Yes?”
A: “Sybil, I’m drunk.”
S: “I know. What did he say?”
A: “He’s an ass. He’s an ass HOLE.”
S: “Yes. Yes, I know this. What did he say?”
A: “Sybil, don’t get mad at me.”
S: “Jeezus. I’m not mad, Alisa.”
A: “You sound mad.”
S: “I’m not mad. What the hell…”
A: “Your face. Your face looks mad.”

Sybil rolls her eyes. Alisa tries to focus. Alisa shakes her head.

A: “No. No. You’re mad at me. And I’m drunk.”
S: “For crying out… I’m drunk, too, you’re…”
A: “More drunk. Drunker. How do you say it?”
S: “No one cares. No one does grammar when they’re dr…”
A: “Intoxicated. In-TOX-icated. TOX.” Alisa's eyes get big: “TOX!”
S: “What?”
A: “Tox should be someone’s name!”
S: “Oh my god!”
A: “Doesn’t it sound like a cool name?”
S: “Sure.”
A: “Sybil. Sybil.” Sybil looks at her, “Are you mad at me?”
S: “If you say that one more time, I’m gonna…”
A: “Hit me in the neck? Kick my ass?”
S: “You’re a crackhead.”
A: “He said I was pretty. Sybil, he said I was pretty.”
S: “And what’s so bad about that?”
A: “He’s an asshole.”
S: “You think everyone’s an asshole.”
A: “Well, I can’t help the truth.”
S: “So, you don’t like him at all.”
A: “No. He’s an asshole.”
S: “You said that.”
A: “Well, he is. I can’t help it.”
S: “Yeah, I know.”
A: “Sybil?”
S: “Yeah?”
A: “I’m drunk.”
S: “I know.”

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"A wounded deer leaps the highest."
– Emily Dickinson



NonFiction Chapter

NONFICTION DEFINITION:

Nonfiction or non-fiction is content (often, in the form of a story) whose creator, in good faith, assumes responsibility for the truth or accuracy of the events, people, and/or information presented.

Nonfiction's specific factual assertions and descriptions may or may not be accurate, and can give either a true or a false account of the subject in question. However, authors of such accounts genuinely believe or claim them to be truthful at the time of their composition or, at least, pose them to a convinced audience as historically or empirically factual. Reporting the beliefs of others in a nonfiction format is not necessarily an endorsement of the ultimate veracity of those beliefs, it is simply saying it is true that people believe them (for such topics as mythology).

TYPES

Common literary examples of nonfiction include expository, argumentative, functional, and opinion pieces; essays on art or literature; biographies; memoirs; journalism; and historical, scientific, technical, or economic writings (including electronic ones).

Journals, photographs, textbooks, travel books, blueprints, and diagrams are also often considered non-fictional. Including information that the author knows to be untrue within any of these works is usually regarded as dishonest. Other works can legitimately be either fiction or nonfiction, such as journals of self-expression, letters, magazine articles, and other expressions of imagination. Though they are mostly either one or the other, it is possible for there to be a blend of both. Some fiction may include nonfictional elements. Some nonfiction may include elements of unverified supposition, deduction, or imagination for the purpose of smoothing out a narrative, but the inclusion of open falsehoods would discredit it as a work of nonfiction. The publishing and bookselling business sometimes uses the phrase "literary nonfiction" to distinguish works with a more literary or intellectual bent, as opposed to the greater collection of nonfiction subjects.

Wikipedia contributors. "Non-fiction." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 14 Nov. 2016. Web. 14 Nov. 2016.

What is a "life" when it's written down?
How does memory inform the present?
Why are autobiographies and memoirs so popular?

DISTINCTIONS

The numerous literary and creative devices used within fiction are generally thought inappropriate for use in nonfiction. They are still present particularly in older works but they are often muted so as not to overshadow the information within the work. Simplicity, clarity and directness are some of the most important considerations when producing nonfiction. Audience is important in any artistic or descriptive endeavor, but it is perhaps most important in nonfiction. In fiction, the writer believes that readers will make an effort to follow and interpret an indirectly or abstractly presented progression of theme, whereas the production of nonfiction has more to do with the direct provision of information. Understanding of the potential readers' use for the work and their existing knowledge of a subject are both fundamental for effective nonfiction. Despite the truth of nonfiction, it is often necessary to persuade the reader to agree with the ideas and so a balanced, coherent and informed argument is vital. However, the boundaries between fiction and nonfiction are continually blurred and argued upon, especially in the field of biography; as Virginia Woolf said: "if we think of truth as something of granite-like solidity and of personality as something of rainbow-like intangibility and reflect that the aim of biography is to weld these two into one seamless whole, we shall admit that the problem is a stiff one and that we need not wonder if biographers, for the most part failed to solve it."

Semi-fiction is fiction implementing a great deal of nonfiction,e.g. a fictional description based on a true story.

Wikipedia contributors. "Non-fiction." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 14 Nov. 2016. Web. 14 Nov. 2016.

COMMON APPROACHES

Here are some typical writing prompts that will allow you to begin writing a narrative or memoir. Remember to stay focused and to tell a story when writing in this genre.

"Write about someone significant in your life."

"Write about the worst/best, most significant/exciting/boring day of your life."

"If you had a chance to talk with a historical/famous/legendary/etc. person, what would you talk about? Explain why."

1.ACTION 2.REACTION 3.DIALOGUE

These three must be needed when writing a memoir or narrative piece.

"Basic Writing/Narrative and memoir." Wikibooks, The Free Textbook Project. 3 Feb 2013, 23:13 UTC. 2 Dec 2016, 17:09 <https://en.wikibooks.org/w/index.php?title=Basic_Writing/Narrative_and_memoir&oldid=2484249>.

SAMPLE

I was standing in the middle of Dollar Tree, leaning on my cart, when I said, "What?" to my mom telling me about my little black cat, Baby, being found dead a few days earlier. "Baby's dead, honey." I couldn't say anything. What could I say? I had been the one to take her to the farm thinking that she would adjust and be happier as a farm cat. Besides, I had too many cats, six actually, and Baby and Ginger had been the most logical choices to relocate. Both of them were unhappy living in such a small environment with four other cats. Baby suffered from anxiety problems and Ginger just wanted more territory. She was always so bitchy, hissing like she owned everything and everyone. Adorable, yes, but incredibly bitchy. Baby just wanted to be alone, or with me. The only way I could get her to come out of hiding is if I'd sing to her - any song with her name in it. Her favorite one was the one from the movie Dirty Dancing "Ba-byyy, ohh-ohhh ba-byyy, my sweet ba-byyy, you're the one. . ." When I'd sing it to her, she'd roll 'on the floor and rub against me as if to say, "I reeeaaallly love you!" I'll never be able to listen to that song without missing her now.

"Honey, are you alright?" my mom asked quietly. No, I'm not alright. I knew something was wrong. I had a feeling several days ago - one of those feelings that tell you something is wrong, but I chose to ignore it. "How did she die?" I ask, trying to keep my emotions under control. It's no use though, tears start streaking my face and Dollar Tree customers are beginning to stare. "They found her dead in the cabin," mom said, her voice choking, "I'm so sorry, hon." "She was still in the cabin?!" I practically shout into the phone. "I thought Laura picked her up to take her to her house." Mom grew quiet. After a few moments she said, "They never could catch her. Dad said that they looked for her every day. They moved the furniture and everything but they couldn't find her. Now they think that maybe she might have climbed behind the fridge to hide."

I was livid, but I knew it would just kill mom and dad if I blamed them for this. Despite this fact, I had to ask one last question, "Mom, why didn't you guys call me and tell me that you were having problems with her? I could've come home to take care of her. I told you that I smelled natural gas or something on the day that we dropped her off at the cabin. Why didn't someone call me?!" At this point I was hysterical and customers were steering their shopping carts way around me. When my mom finally answered her comforting voice was gone. Replacing it was one of defense and insensitivity. "We did the best we could! Dad's been so depressed lately and this almost pushed him over the edge. He knows how much you love your cats and he's blaming himself. It's not his fault and it's not yours either! Do you hear me?"

All I could do was cry. I didn't want to hurt them, but I just couldn't understand why they chose not to call me. And I do blame myself. I knew that something was wrong, and knowing that she was alone in that cabin for two weeks, going through god knows what, thinking god knows what, well it just killed me inside. I was filled with guilt. I had rescued her as a baby, beaten and left for dead and now, seven years later I just pawn her off on someone else and she dies alone? I don't even want to know how much pain she may have been in. How in the world will I deal with the guilt of knowing that all of this could've been avoided? How?

*This example is a narrative memoir, however there is an element within this memoir that sets it apart; it includes dialogue which is somewhat tricky when writing. The most important thing to remember is that dialogue should sound natural - like the voice of the person speaking. Practice saying it out loud as if reading a script for an audition. Also, when using dialogue make sure the reader can understand who is saying what.

"Basic Writing/Narrative and memoir." Wikibooks, The Free Textbook Project. 3 Feb 2013, 23:13 UTC. 2 Dec 2016, 17:09 <https://en.wikibooks.org/w/index.php?title=Basic_Writing/Narrative_and_memoir&oldid=2484249>.

"LETTING GO" by Sybil Priebe

"You should write a story about this." One of my professors says to me at the English Department workshop. She had asked the deadly question, "Where have you been since you graduated?" and I had responded with the following:

The classroom phone rings in the middle of my only freshman class, 5th period. A few students dare me to answer in a particular way, and since I figure it's the main office with a question, I smile. Carol, the secretary, I think will get a kick out of it.

"Jack's Pizza Palace, will this be delivery or carry-out?" My freshmen giggle.

"Sybil, this is Mr. Bichston," my heart rate increases substantially. It's the superintendent.

"Yes?"

"I need to see you in my office this afternoon. To discuss next year's schedule," And with those words, my female intuition kicks in. I am about to get "let go."

When I graduated from college in 1999, I applied everywhere for a middle school or high school English teaching job. For weeks, I waited and waited. Finally, a call came from a small school in Minnesota. In a rich district.

I interviewed. I toured the facility. I was offered the job on the spot. I accepted without hesitation.

But, by the time I moved to the small town located an hour and half from Fargo in August, I was single again, yet ready to dive into teaching. I threw myself into preparations.

Decorating my huge classroom, learning the program that would put together the school's yearbook, reading up on all the materials I would teach, as well as meeting new faces everyday that I would eventually remember. I was naïve, that much is obvious, but I had high hopes for myself. I listened to everyone's advice; I kept my mouth shut when gossip would arise. For that first year, I just tried to be the teacher I thought I was in my head.

The people who couldn't look me in the eyes were the ones who would end up determining my future. At the end of my first year, reflection for next year began and at about the same time that I thought of all my changes I was called into the superintendent's office for a "meeting." He (who had never stepped into my room for longer than a sneeze) proceeded to tell me, all the things I had done incorrectly while the principal sat there and said nothing. The principal, a stout fellow who had tried to retire a few times, had given me high marks in every evaluation.

He even had a list. Why didn't I learn of these things sooner?

The list included, but was not limited to, my relationship with the students (I was "too friendly"), my attire (my "panty line" was of major concern?), and teaching style (allowing the students to think and feel instead of memorizing facts and how they should think and feel about the literature we were reading). I feel NO need to defend myself because I know that nothing I did was wrong - it was, simply put, different and that scared him. At most, I was a naïve teacher, but, really, when was I going to learn exactly what was expected of me? They had no teacher orientation.

I probably scared a lot of people in that community. I am a young, female teacher that defends her beliefs and ways of doing things. Plus, I didn't want to date (long reasons why) in the community and so that was excessively taboo to them.

Luckily, I was allowed to come back and try to improve myself (which meant to be a little less me and more of someone else I wasn't). I was grateful to come back because of the students. That is the reason many teach. It's obviously not the pay, and it isn't the parents, and it isn't the administration. It IS the kids.

I spent most of the summer as far AWAY from the community as possible. This was the lake town I had fallen in love with at first glance, and I was spending the warm summer back in Fargo with my sister. I began to doubt myself and my teaching and I also thought many people were talking about me. My parents worried about me and my friends told me to leave the teaching position.

The next school year began easier than the first and like many schools in the area, we had another new batch of teachers coming in. Of all of them, I hooked up with three of the ladies, and we all started hanging out. Stress was alleviated with getting together to vent, and, yes, have a cocktail. I make no excuses for these activities because without them I would have probably killed myself or ended up in a mental facility. And these activities were not because of how the kids affected me, but because of the everyday chaos: parents who think their ideas are better and administration that appeared so shallow even the youngest students could see through their fake exteriors.

It was rough, but with every evaluation from this new principal, I got better and received high marks again. Out of all the bad things mentioned the May before, the outstanding thing I had managed to do was produce an excellent yearbook. So once again, we did.

Flashback to the dialogue at the beginning of this essay - in March of my second year there, I was informed of a meeting. That Wednesday afternoon, I headed to the same office from the May before. While walking through the Media Center, I took a huge deep breath and told myself that it was happening for a reason. An unknown reason to me at that time, but a reason, nonetheless.

He was blunt. My contract was not going to be renewed; the reason was that I didn't add up to "district standards," and that I should finish up the year "strong."

I sat there as they blabbed on about how "firing people" was not a fun part of their job, and I thought of beating them up. One has to understand, I am not a violent person and here I was with so much adrenaline inside of me that I could have exploded with fire. They made me doubt myself - that was what hurt the most.

In a daze, I returned to my room and e-mailed my family and close friends. I was still in shock as I told my girlfriends throughout the evening and they took me out because all of them knew that deep down, I needed companions that night. I am still grateful for that and always, always will be.

The students wouldn't find out for a week because it had to be approved by the school board the following Tuesday, and I even sat in on the meeting to try to look into the eyes of the parents who had told me I was doing a great job throughout both years. They never looked up and it was all taken care of in seconds. Again, I was utterly crushed.

Trying to teach class the next day and months to follow were difficult. I wrote out what I needed to say to them so I wouldn't choke up. Besides not being violent, I am also not one that ever wants/wanted to show my feelings to the students. They were either completely shocked, saddened, or mad. Many voices were raised in anger towards anything that had to do with it all. Some tried to convince me to stay as if it was my choice. I received hugs the entire day and frequently until the end of the year too. Heart-wrenching is not the word for it.

I am still recovering.

I used many things to numb the pain from that day on. Denial, partying on the weekends, and various trips to see friends to simply get away and drown myself in my music while driving in my car. My decision as to what to do next, however, was made only hours after being "let go." I was going to Graduate School. I didn't want to deal with any school politics anymore. No one deserves to have to question themselves constantly, to doubt themselves, or to get such little respect.

On graduation night that May, the girl who spoke first on behalf of her class, Natalie, brought me to tears as soon as ones started to stream down her rosy cheeks. I finally cried, and it hurt. Yet, as she spoke of going onward on their paths through college and life, I realized that that pertained to me too.

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"RESUSCITATING ELMO" by Travis Marman

On Mondays, when I'm in town, I pick up Roo from the daycare lady's house. Red teaches night class until 7:30 at night. So, it is my job to pick her up and take her home and get supper started. When we got home she was indicating to me that she was hungry and started saying "crunchy, crunchy" while pointing at the cupboard. This means that she wants a cracker. I thought that this was an easy request so I obliged and gave her a cracker. She took it from my hand and with a smile and toddled off into the living room.

I started taking food out of the refrigerator.

In a couple of minutes I noticed that it was uncharacteristically quiet in the other room. Yes, that kind of quiet. I didn't think she was in any harm. No, she was into or up to something and knew that it wouldn't be good and, invariably, that cracker I had given her held in the balance. So, I walked out into the living room to find poor Elmo splayed upon the floor with his eyes dilated and vacant, mouth agape with a cracker crushed to powder in his mouth. I had a little monkey leaning against the arm of the couch laughing at me while I attended to poor Elmo.

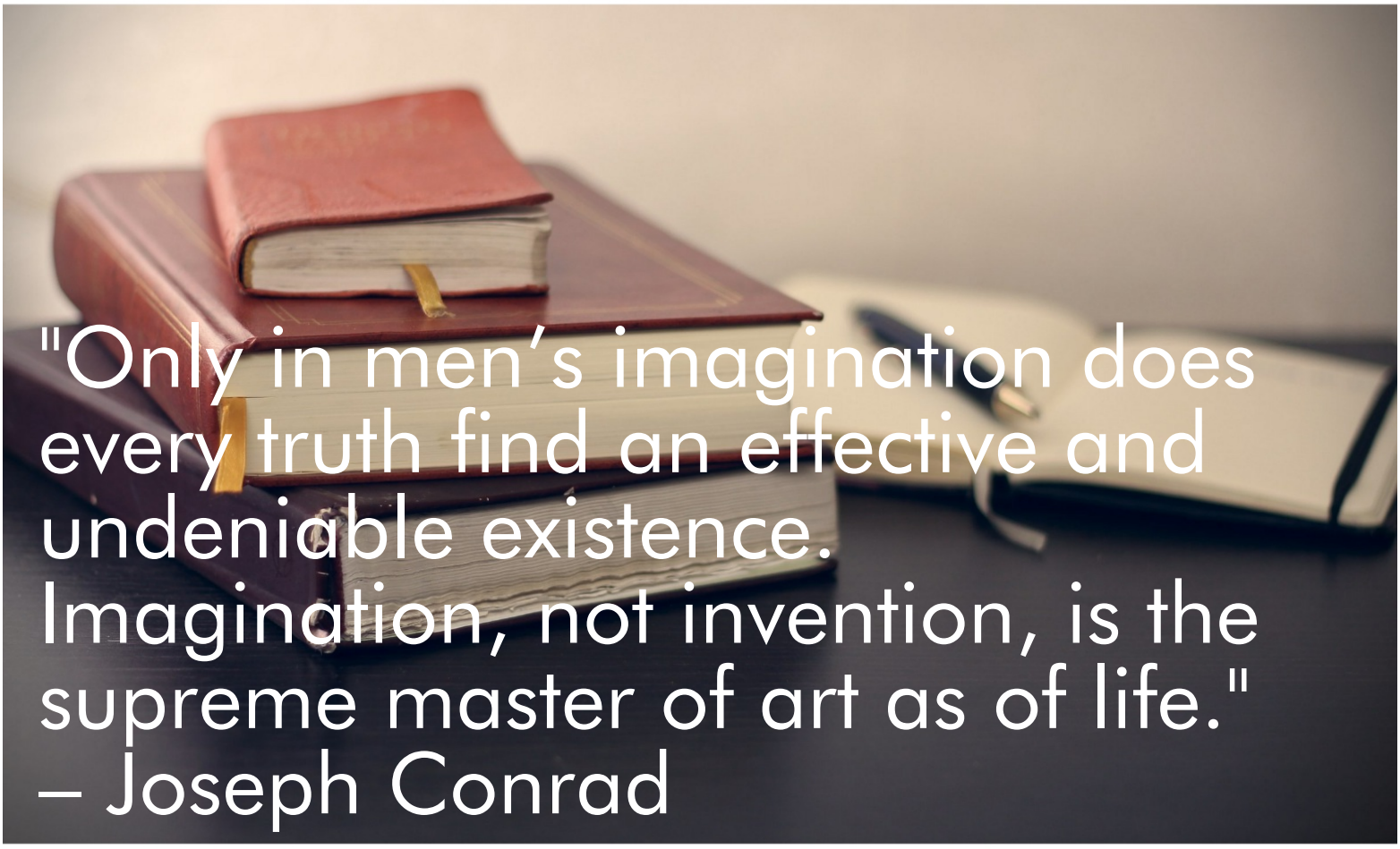
The comedy in all this is not lost on me. Roo and I share the same sense of humor, we get a kick out of the same stuff. The Elmo doll makes a monosyllabic sound when you press his tummy and in sequence the "la-la-las" combine to make the song 'Twinkle Twinkle Little Star." I can imagine Elmo singing his little heart out while Roo's sticky little hand is pulverizing a half-stale cracker down his gullet. If I had witnessed this happening and her mother was the one to arrive upon this scene, I would have been in stitches. Unfortunately, this mess was mine.

I thought that it was very nice that Roo decided to share her cracker. She is and will likely remain an only child. I think it is very important that she learns how to share, but did she ever make a mess (pronounced "mesh" by Roo). I had to have her answer for her crimes. I then asked while cracking up, "Who made this mess." She replied, "Elmo-o!" She was part correct, I guess. I never realized Elmo was such a messy eater. At this point I was laughing.

I got the vacuum cleaner and began sucking the crumbs out of Elmo's mouth while Roo looked on with knitting eyebrows, puzzled. As I was vacuuming out Elmo's mouth I was mumbling, "Well, ya know buddy. Um? This is a very awkward for me too. And, wella this is a first, but I'm glad we were able to share this experience with each other, guy to guy." I was cleaning out a Muppet's mouth with a household appliance---I was at a loss for words. However, with the few soothing words I was able to muster Elmo began to recover. His color returned to its ruddy red. Finally restored, I put the newly cleaned Elmo up on the shelf for the rest of the night.

He didn't feel like staying for supper. I understand.

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"Only in men's imagination does every truth find an effective and undeniable existence. Imagination, not invention, is the supreme master of art as of life."
– Joseph Conrad

Alternative Style Chapter

DEFINITION:

Alternative Style is the category used for those pieces of writing and literature that don't fit perfectly into any of the other categories of creative writing. Perhaps, it's a piece of writing that has three poems with different points-of-view mixed with made-up definitions and cartoon images of the imaginary people behind each poem. Sure, some people might say: "Oh, that's multi-genre since it's using many genres: poems, definitions, and images," but others would say: "Wait, there's a change in point-of-view? These people are made-up? Multi-genre pieces usually stick with one voice, etc.

Perhaps, it's a poem done complete in emoticons.

Or it's a piece of writing that plays with punctuation in a way that suggests it is its own alien language.

experiemental writing
experimental literature

DEFINITION OF A SIMILAR TERM:

Alternative Literature (often stylized as Alt Lit or Alt-Lit) is a term used to describe a particular literature community that publishes and/or draws its motifs from the internet, internet culture, and "a population of people that are connected with one another through their interest in the online publishing world." It includes various forms of prose, poetry, and new media.

Alt Lit writers share Gmail chat logs, image macros, screenshots, and tweets, which are then self-published as poetry books and/or novels.

Wikipedia contributors. "Alternative literature." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 11 Oct. 2016. Web. 11 Oct. 2016.

TIPS ON CREATING ALTERNATIVE STYLE STUFF:

1. Start with a brief genre, like a poem or definition

2. Then ask yourself:
+What have I not seen done to a poem or definition?
+What else can be merged into this genre to make it really, really different?
+Can you play with point-of-view, spelling, punctuation, capitalization, voice, format, etc.?

3. After answering those questions, ask yourself more questions. Push beyond "normal." Play around. Get crazy with your creativity.

BRIEF SAMPLE:

The first one I met was Dree, the one Herb knew. She was a member of a nearby band and had the longest hair with the most amazing combination of colors. We got along fabulous since she was in the same situation with her parents as I was.

When I went upstairs to see my room, I met my next door roommate. At first, I just saw her rear end because she was bent over her bed looking for something. When knocked on her bright red door, she peered up at me and climbed to a sitting position on her bed. Her hair was dyed white and she had a nose ring which I found instantly fascinating.

u·nique + ADJECTIVE + being the only one of its kind; unlike anything else;
synonyms: distinctive · distinct · individual · special · idiosyncratic · single · sole · lone · unrepeated · unrepeatable · solitary · exclusive · rare · uncommon · unusual

"Okay. I will let her know. Thanks Dree. You are the greatest gal."
"Thanks babe, now can you drive me home, I am kind of drunk."
"Kind of..?" She smiles at him and lurches forward in a kind of hug.
Later on while Dree is dreaming of music, Mark talks with Herb about relationships, women, and Tatum.

The people who lived in this house were not special and very special all at once. I watched them, stalked them. Daily. It fed my soul to see others connecting with one another so genuinely.

stalk + VERB + pursue or approach stealthily;
synonyms: creep up on · trail · follow · shadow · track down · go after · be after · course · hunt

SIDENOTE: CONWORLD

CREATING YOUR OWN WORLD

Conworld is a shortened form of constructed world. Thus, "conworlding" is world constructing, the art of creating entire fantasy worlds out of your fertile imagination. The ideal conworld is one with depth, consistency, and beauty, which is why Tolkien's Middle-earth is often held as the best existing example of a conworld. But conworlds are usually as beautiful as they are difficult to make.

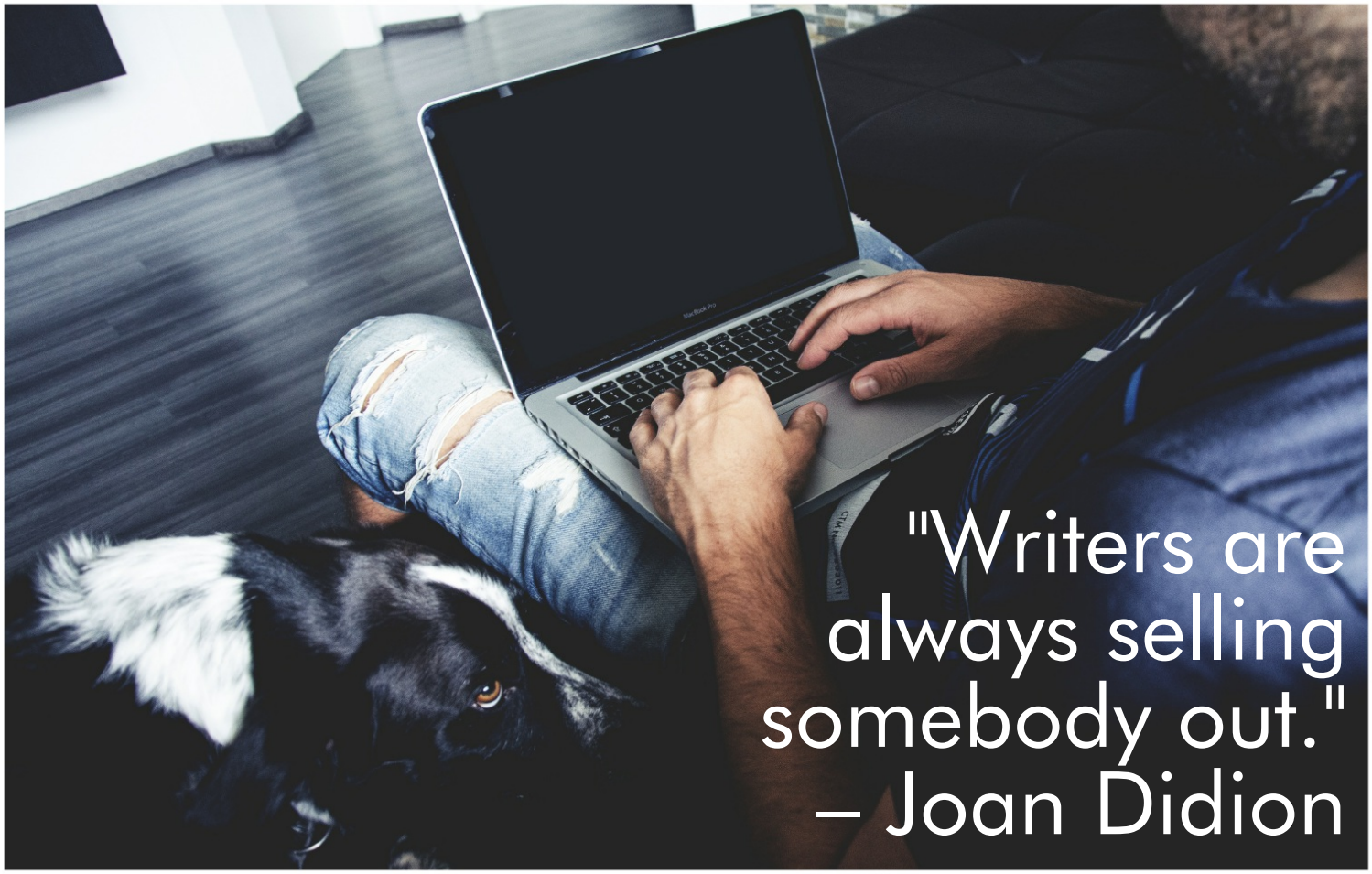
Conworlding is a many-faceted process, and can be divided into a large number of sub-fields, each of them with its own enthusiasts. For example, conlangers are people who like to make their own languages (known as conlangs, short for constructed languages). Conmappers like to draw maps of fantasy worlds. Consports enthusiasts dream up games that might be enjoyed in a fantasy world. In general, the prefix "con-" in front of any real-world field turns it into its conworlding counterpart: conmusic, conart, conpoetry, conhistory, consocieties, conreligions, conphilosophies... the list goes on. Name any area of study, and chances are that a conworlder has dabbled in it already!

Many people have had conworlding ideas before: a sketched map, a drawing of an outlandish race, or a simple secret language. At this point budding conworlders ask: "Now what?" So I have a map — How do I decide where the mountains go? How do I make the language sound cooler and less boring? How do I make up impressive mythologies? Can I create music that doesn't sound like any sort of music on earth?

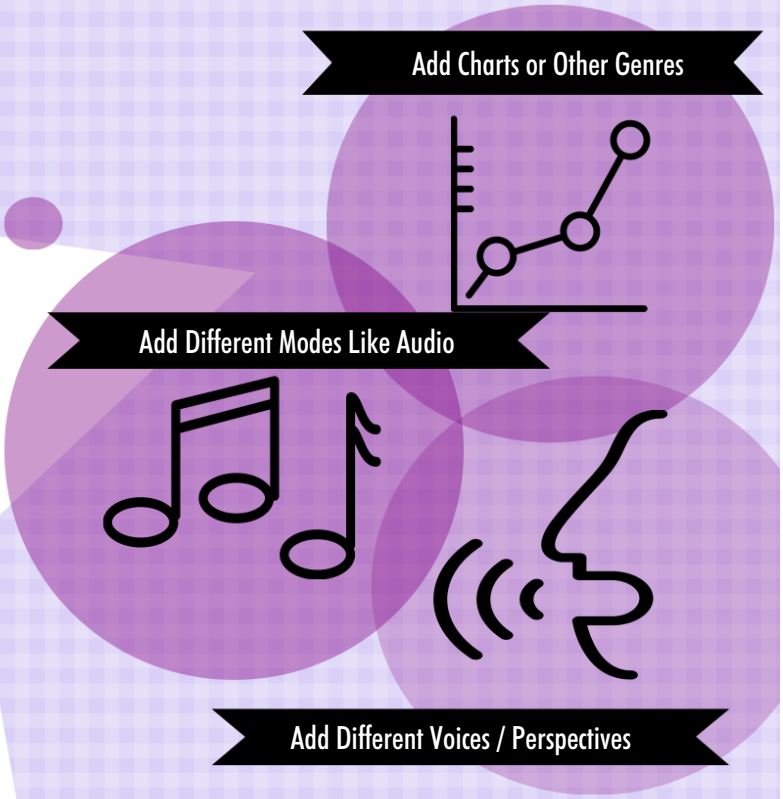
It might seem that for really thorough answers to those questions — if you don't care how much time or effort it takes to get them — you would want to research the actual branches of science that deal with those things: geology, linguistics, anthropology, music theory, etc. Doing it that way could take an enormous amount of time and effort, though. These are all huge subjects, and the things about them that are of most interest for conworlding may not be the things that are of most interest to specialists in those fields. Details that would be of great value to you may be buried in a sea of details. High-level insights of the sort you need for conworlding may be entirely absent from the literature of the subject, because the sorts of alternative situations that matter to a conworlder may not be what experts in the subject spend their time on.

What you need is a guidebook, not to the whole subject, but to the things about the subject that especially matter for conworlding. That's where this series of books comes in. We'll tell you what you need to know for conworlding, skipping over the superficial tourist traps, and including the really interesting sights that aren't on the standard tour. So pick an area that interests you, and start creating!

"Conworld." Wikibooks, The Free Textbook Project. 16 Jul 2013, 22:45 UTC. 18 Nov 2016, 16:15 <https://en.wikibooks.org/w/index.php?title=Conworld&oldid=2543795>.


"Writers are always selling somebody out."
– Joan Didion

THE Multi-Genre Multi-Modal Multi-Vocal CHAPTER



DEFINITIONS:
Multi-Genre: Multiple genres working together toward one common theme or topic.
Multi-Modal: Multiple modes (audio, visual, and text) working together toward one common theme or topic.
Multi-Vocal: Multiple voices speaking to one theme or topic in a piece of writing or a in a presentation.

A Multi-Genre Sample

would look like this:
The topic might be to research global warming. A multi-genre project covering this topic would contain an introduction, then perhaps a chart of temperatures at the North Pole over a span of decades. This might be followed by a scientific study of ocean levels over time. That study might be followed by a story from someone who has lived near the North Pole and what they've witnessed with the polar ice caps.

A Multi-Modal Sample

would look like this:
If we use the same topic of global warming, this kind of project would include an introduction via Powerpoint with music in the background that contains lyrics about the earth and taking care of it, etc. Then, instead of multiple genres on the slides of the Powerpoint, this project would contain visuals of global warming, including photos from the North Pole along with various charts.

A Multi-Vocal Sample

would look like this:
Let's stick with global warming as a topic one last time. This kind of project would showcase different voices about the topic, so perhaps a student completing this project would interview a few different science teachers about their viewpoints on the topic. This project could also include the student writer's voice, and other students who have some knowledge on the topic.

Personalized Sample Ideas

Multi-Genre

A personalized multi-genre project would contain genres showing off my personality. I might use my favorite Beck song along with a story that explains my obsession with creativity and surrealism. I could create a cartoon of myself, too, and write or find a poem that reflects who I am.

Multi-Modal

A personalized multi-modal project would contain photographs of my life with audio of my favorite song or maybe me reciting a poem I've written. The poem - the text mode - could be placed alongside the photographs or by themselves on blank slides of a presentation.

Multi-Vocal

A personalized multi-vocal project would contain voices showing off my personality. This means I could interview people about myself or create separate imaginary voices of my personality: "the nerd" could tell a story, "the oldest sister" could tell a story, and "the athlete" could tell another story.

Tips for Creating Any Multi-Project

CITE SOURCES!

Anything that doesn't come from your own brain needs to be cited somewhere in the project.

Keep your voice authentic.

If you want to play with how you write, stick to Alternative Style. These projects deserve your best and concise writing.

Connect the pieces well.

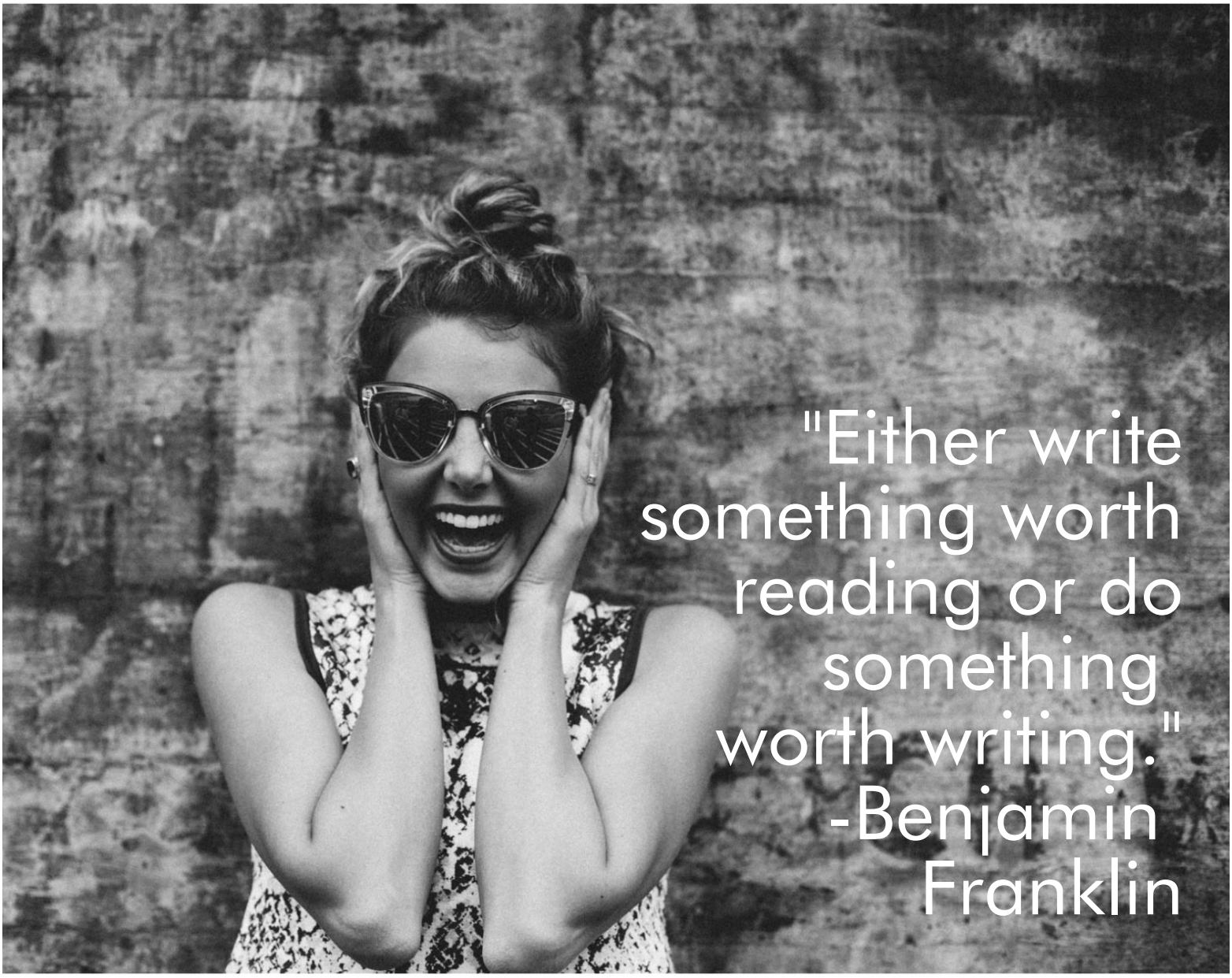
Make sure the reader can see why you've used a chart or a certain song or a specific voice in any project.

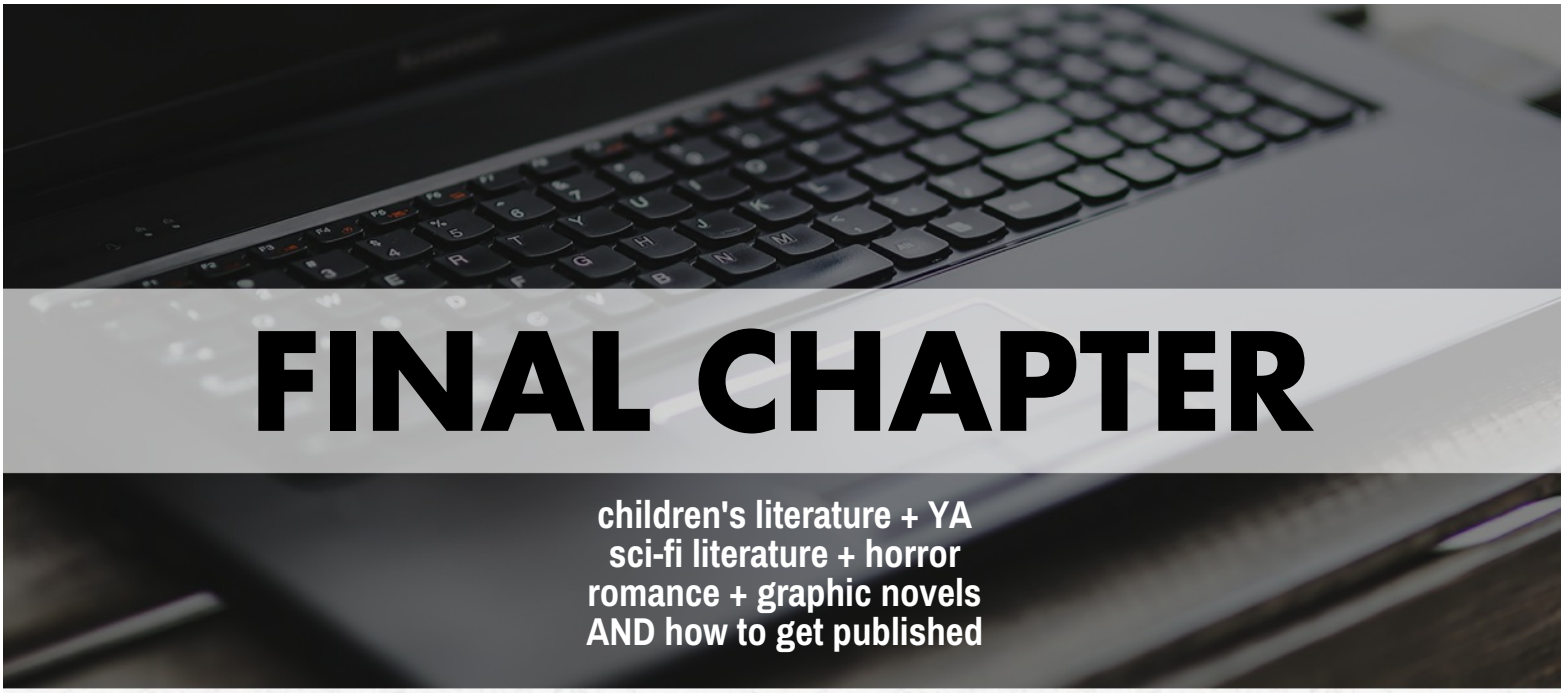
Find relevant & factual data.

If the project is based around research (an argument, etc.), you will want make sure your data - charts, articles - are legit.

A Condensed List of Various Writing Genres

Journal Entries + Personal Letter + Greeting Card + Schedule+ To Do List + Inner Monologue
Classified or Personal Ads + Personal Essay or Philosophical Questions + Top Ten List/Glossary or Dictionary
Poetry + Song Lyrics + Autobiographical Essay + Business Letter + Biographical Summary
Transcript of an Interview + Speech or Debate + Historical Times Context Essay + Textbook Article
Science Article or Report/Business Article or Report + Lesson Plan+ Encyclopedia Article
Short Scene from a Play with Notes for Stage Directions + Dialogue of a Conversation among Two or More
Short Story + Adventure Magazine Story + Ghost Story + Myth, Tall Tale, or Fairy Tale + Talk Show Panel
Recipe and Description of Traditional Holiday Events + Classroom Discussion
Character Analysis or Case Study + Comedy Routine or Parody + Picture book +Chart or Diagram + Brochure
Newsletter + Timeline + Map + Magazine + TV Ad + Infomercial + Travel Brochure + How To Guide + Receipts
Menu + Invitation + Reports + Etc.


"Either write something worth reading or do something worth writing."
-Benjamin Franklin



FINAL CHAPTER

children's literature + YA
sci-fi literature + horror
romance + graphic novels
AND how to get published

how to write children's literature:

Classification:
Children's literature can be divided into a number of categories, but it is most easily categorized according to genre or the intended age of the reader.

By Genre:
A literary genre is a category of literary compositions. Genres may be determined by technique, tone, content, or length. According to Anderson, there are six categories of children's literature (with some significant subgenres):
+ Picture books, including concept books that teach the alphabet or counting for example, pattern books, and wordless books.
+ Traditional literature, including folktales, which convey the legends, customs, superstitions, and beliefs of people in previous civilizations. This genre can be further broken into subgenres: myths, fables, legends, and fairy tales
+ Fiction, including fantasy, realistic fiction, and historical fiction
+ Non-fiction
+ Biography and autobiography
+ Poetry and verse.

By Age Category:
The criteria for these divisions are vague, and books near a borderline may be classified either way. Books for younger children tend to be written in simple language, use large print, and have many illustrations. Books for older children use increasingly complex language, normal print, and fewer (if any) illustrations. The categories with an age range are listed below:
+ Picture books, appropriate for pre-readers or children ages 0–5.
+ Early reader books, appropriate for children ages 5–7. These books are often designed to help a child build his or her reading skills.
+ Chapter books, appropriate for children ages 7–12.
+ Short chapter books, appropriate for children ages 7–9.
+ Longer chapter books, appropriate for children ages 9–12.
+ Young-adult fiction, appropriate for children ages 12–18.

Wikipedia contributors. "Children's literature." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 18 Sep. 2016. Web. 18 Sep. 2016.

Brainstorming

In order to write a good book for little children, you must do the following:
---Use funny words.
---Write with a variety of different genres.
---Use bright colors while drawing a picture to catch the child's eye.
---Keep the reader interested in the book; make sure that the plot of the story make the children feel emotional e.g. Happy, sad, angry
---Make sure that the theme of the story is clear and understandable so the children can relate to what is happening in the story and be interested in what happens next.
---Use some children's interests; write about something you learned or experienced when you were in that children's age group you want to write about.
---Make the characters' characteristics interesting and clear.
---Ask children's opinions and suggestions on what you are writing.
---Use Different Size Fonts For Certain Age Groups
---A lot of pictures to keep the reader interested; use easy pictures so children can understand the plot and make sure that the pictures depict this very well.
---Use peoples experiences
---Depending on your race you may have different ideas than others. Try to add that into your writing.
---Religion may also change your writing.
---Include the different aspects of the people (genre, environment, background and such)
---Include a large font for the little children to easily read the book even if he or she is far away from the book.
---A easy text for children to understand since they're very little.
---Chapter books are not usually good for little children.
---Use a simple thought so that the child will understand and remember what has happened so far.
---Make sure there is a beginning, a middle and an end
---Use dictionaries: Verse, especially rhyming verse, can be wonderful in the right hands. Usually it isn't. If you can't tell the story any other way, then verse is appropriate. If you want to versify, use free verse. If you want to versify in rhyme, use a rhyming dictionary.
---Provide the child with at least one "ah-ha!" moment
---Write a catchy title

"Writing a Good Book for Children." Wikibooks, The Free Textbook Project. 5 May 2014, 18:37 UTC. 5 Dec 2016, 18:38 <https://en.wikibooks.org/w/index.php?title=Writing_a_Good_Book_for_Children&oldid=2646527>.

"Few people earn a living from writing children's books. It's a tough industry in terms of making a living, and while it is possible, don't quit your day job just yet. It's a lovely hobby or pastime and if you do manage to break into wider readership and earn a decent amount, then you can think about it as a possible future career."

---Think twice about anthropomorphism. Editors are sent a lot of stories that feature talking turnips, trout and monkeys, so using this technique can be a hard sell unless it's done right.
---Children's books are often collaborative efforts. If you're hiring an illustrator, be prepared to share the credit.

---Know what age group you want to write your book for,it might be little children or older kids.
Always make the book age-appropriate. For example, don't put swear words in a kid's book, or put baby words in an adult novel.
---Things you cut from your story can be saved separately and used in another story.

Wikihow contributors. "How to Write a Children's Book." Wikihow. 18 Sep. 2016. Web. 05 Dec. 2016. http://www.wikihow.com/Write-a-Children's-Book

how to write YA literature:

Young Adult Literature is a pretty new genre, and there are many ways to define it. The ALA (American Library Association) says YA Literature includes books written for people 12 to 18 years old.

Start with the Setting

YOUR TOWN:
To show the kind of region this your characters are living in, give the town a name that reflects its character. Place names in Massachusetts and Connecticut sound straight out of England; you can use a name like Suffolktown, Studham or Foxboro. A city in the South could have a Native American name like Matchagokie, while your British Columbia town could be named Quappasett or something else that reflects the First Nations history of that province. Something French-sounding like Guyet could set your story in Quebec. Towns in Southern California often have Spanish names like Los Higos; consider using one of these if you are writing a story about your SoCal teens. If you want to give the reader the idea that your town is right in the middle of nowhere in Middle America, try a name like Janesville or Oakville.

The flora of an area can place it in the reader's mind. Describing ailanthi planted along the around gives your story a New York setting, while an ocotillo planted on campus places your story in the Southwest. Palm trees and prickly pear cacti can give your story a Sun Belt setting, and are often used this way -- they feel contemporary, trendy and artistic. A high school campus where students sit under the eucalyptus tree can build the feeling of a story set in Australia.

These plants can be mentioned when a character sits under one, or perhaps when you say that Stephanie walks by the ginkgo trees you give an idea of what is planted there. In a road trip you can describe the plants (and animals) on the side of the road.

YOUR SCHOOL:
You will most likely make some mention of the characters' school in the story, and if you bring the school in the story often enough, you will probably have to come up with a name. Many high schools just take their name from the town they are in: Fairsprings High School, Elmtown High School. In New York city there are schools named simply by P.S. and a number: P.S. 132. Your Southern California high school will often have a Spanish name with a pretty meaning: Robles Lindos. And many high schools named themselves after public figures: Eisenhower High or William Randolph Hearst High School.

The names of schools can carry a symbolic meaning. A high school could be named Sweet Groves while the students there have struggle-filled lives that are anything but sweet. The school in The Escape is named Lincoln High, which reflects the faculty's hypocritical proclamations about freedom.

A school's mascot can give you some idea of what the faculty of the high school aspire to. A mascot like the Trojans would show that they hope to give teens a classical education, and if the mascot is the Spartans it would hint that the school is pretty strict, and the sports teams have a "go merciless" on the enemy ethos. A feline mascot (the lions, the cougars, the jaguars) could be more playful, but would still be a sign that the principal hopes his students will "claw" rival schools. Mascots can be ironic: after all, in real life, the mascot for conformist Columbine High School was the Rebels. Choice of mascot can also set the tone for your story: if your students are known as the Turkeys, your story becomes light-hearted and even silly.

"Writing Adolescent Fiction/Setting." Wikibooks, The Free Textbook Project. 26 Nov 2009, 05:48 UTC. 5 Dec 2016, 18:24 <https://en.wikibooks.org/w/index.php?title=Writing_Adolescent_Fiction/Setting&oldid=1665675>.

Creating Your Characters

INTRO:
The character's external aspects include factors such as age, race, gender, physical strength, health, disability, clothing, and jewelry.

A character's appearance is probably the most basic technique of characterization and individualization: what a person looks like reveals a great deal about who that person is, his attitude, perhaps even his mental state, his economic and social status, and so on. We form our initial attitude about a person based on his appearance, and we either like or dislike him; we either take him seriously or we dismiss him.
Although some stories rely on external character aspects in their plot—for instance in the film Speed, the antagonist is caught because one of his fingers is missing—not all stories do so. This does not mean, however, that the author does not need to know what his character looks like. The author should know his character's external aspects even if none of these will make it into the story, even if the plot will not rely on them. When the author does include external aspects of character in the story, he must make sure that every aspect mentioned serves a purpose. No aspect should be brought up unless it will be paid off; the external aspects must have story consequences. External aspects of character matter: they are the significant details that reveal character nature and past, they affect the formation of character, they can create a need, have thematic significance, serve as motifs, limit and create opportunities for action, and be consistent or contrast with the character's story function.

EXTERNAL ASPECTS:
The most obvious external factors of a character that influence his formation as a person are sex, race, and physical appearance. This is because sex, race, and physical appearance influence the formative experiences a person will go through, experiences that determine who he becomes and affects his way of seeing the world as well as himself. The life of a woman is very different, obviously, from that of a man, even if they come from the same family. Their parents treat them differently, and they go through vastly different sexual experiences.

Race is another external factor that affects the development of a person's nature because race determines what kind of experiences a person will have, how he will be treated, and it comes with expectations, like gender, of what is acceptable and what is not. An African-American or Asian or Arab child experiences different things than does a white child, even if they live in the same neighborhood. This is so because, in a predominantly white environment, such outsiders are treated differently. Of course, a Hispanic teen attending a predominantly Hispanic high school in Southern California has different experiences than a Hispanic teen who attends Beverly Hills High School.

Besides race and gender, physical factors have a great deal of influence on the formation of a character. A fat kid lives in a different world than an attractive, slim child, even if they live in the same neighborhood and are the same sex and race. An attractive person lives a different kind of existence than an unattractive one; being desired by others enables certain personality traits and retards others. Conversely, an unattractive person struggles constantly with self-esteem issues, living the life of someone who is not desired.

Of course, sex, race, and physical appearance are not the only external factors that can affect a character's formation. Take for instance a teenager who can't afford the right clothes, and has to wear clothing from a thrift store instead. This will have an impact on him, one way or the other. It will affect how he feels about himself, and it will motivate him to do something to fit it, perhaps he will take a job at the expense of academics. It may force him to compensate by focusing on being a perfect student. Whatever happens as a result, his clothing will affect him in a way that will have consequences. And what about a teen whose wealthy father forces him to wear used clothes as a way to build his son's character? How does he feel about these character-building exercises? You can be sure that consequences will flow from this experience.

"Writing Adolescent Fiction/Creating your characters." Wikibooks, The Free Textbook Project. 31 Dec 2014, 04:28 UTC. 5 Dec 2016, 18:24 <https://en.wikibooks.org/w/index.php?title=Writing_Adolescent_Fiction/Creating_your_characters&oldid=2750830>.

Themes To Consider for YA Literature

--- Teen Pregnancy
--- Suicide and Depression
--- Drugs
--- Dealing with Loss
--- Teen Angst
--- Eating Disorders
--- Body Image
--- Academic Pressure
--- Bullying
--- Sexual Orientation
--- Poverty and Socioeconomic Status
--- Growing Up Different

how to write sci-fi literature:

Getting Inspiration

Start with some research on scientific developments. Science fiction frequently builds on scientific developments that have already captured our public imagination. If you're struggling to develop a really good story, a good place to start is to turn to current scientific developments. By building on the latest science, you can avoid a lot of the same old cliches and write something that people are really excited to read.

Read good examples of science fiction. Getting inspiration from the classics of sci-fi can help you in writing your own work too. Don't shy away from it because you feel like might lead you to be unoriginal: reading from others can teach you a lot about what does and doesn't work in a novel. You can also learn about the way that sci-fi novels usually look or sound, letting you decide to stick with those aesthetics or break free of them entirely.

Look at current events. Science fiction is at its best when it teaches us about the world that we live in now. Sometimes when events are too close, people get too emotionally attached and they struggle to see things rationally. When you package current events in aliens and other planets, the ideas become easier to process and understand. Draw inspiration from current events that are important or interesting to you and tell the story in a way that removes some of the biases that people may have.

Building Your World

Root your world in relatable material. Science fiction can often look wildly different than the world we know. For many people, they have a hard time following and understanding a world so different from their own. If you want to make a story that resonates with a lot of people, write something that's rooted in the world we know.

Pay attention to real-world science. Science fiction, of course, includes lots of fiction. Nothing wrong with that. However, if the science in your science fiction is too far off of what people know about how things work, they won't buy it. It might even come across as poor writing, since sometimes fantastical science in science fiction is used to overcome problems with the plot. Don't give your readers an excuse to find problems with your writing: don't neglect science entirely.

Set some basic rules for your language. If you are using an alien or other fake language in your story, it can help if you set some basic rules for how the language sounds and works. This doesn't mean you have to full Tolkien Elvish on your book, just that it helps the reader's suspension of disbelief if there is some consistency to the language included in the text.

Build the culture. If your story takes place on an alien world or even on an Earth very different than this one, you might want to put some thought into developing the culture of that people or world. When your story looks very similar to modern day, it's easy to just let the reader assume that the culture is much the same. However, if you have aliens making Seinfeld joke, the reader will have a much more difficult time immersing themselves in your world.

Create your environments. One of the main draws of science fiction is the feeling that the reader gets, like they're escaping from the world that they know into one which is more interesting. This means that you'll want to work to create an engaging world with enough depth to draw in a reader.

Wikihow contributors. "How to Write Science Fiction." Wikihow. 18 Sep. 2016. Web. 18 Sep. 2016. http://www.wikihow.com/Write-Science-Fiction

Developing Your Story

+Choose your conflict. Conflict is one of the most important drivers of a story and there are all types of conflict that you can choose, depending on the kind of story you want to tell. The type of conflict tells the reader a lot about what you see as the important message of the text and what sort of themes they're meant to take away.

+Hone the sound of your narrative. Writing a book is about more than just typing up sentences that are technically correct and tell a story.

+Choose a narrative point of view. Narrative point of view is who is telling your story. Your options include first person, second person, and third person narrators. This will make the most noticeable difference in how your story reads. It will also play a huge role in what you do and don't share with your readers. For example, a first person narrator will not know what another character is thinking. You can use this to hide information from your audience, so that it can be revealed when needed.

+Choose a narrative time. This is whether your story is being told in the past, present, or future. You can even mix within a book, using one for some chapters and another for others (doing this a lot, however, is not recommended). Each poses its own challenges or helps in other ways.

+Choose a narrative voice. Narrative voice is how the story is told. Is it told as the narrator thinks it? Is it told through email (since letters are probably out for a science fiction)? Is the narrator reliable or unreliable?

+Stick to a style. A writing style is all about the words that you choose to tell your story. Now, most people will do it naturally, but you'll want to look out for sections in your story where the styles don't match. This happens most commonly when you write it over a great deal of time, as you experience different emotions and influences. However you're telling your story, it should be the same all the way across or experience only subtle changes that make sense within the context of the story itself.

+Choose a structure. The structure of a story is how it is told more broadly. The most common way to think of this is like the acts in a play, since many novelists still use this format for writing their own stories. You'll have the first section (where the story is introduced), the second section (where the story is developed), and the third section where the story is concluded. Now, there are more options than that particular structure of course, but that is the most common one.

+Maintain good pacing. Pacing is how quickly the important events of the story happen. Pacing is crucial to any work of fiction and is especially key for works of science fiction (which are traditionally longer than most novels, at an average of around 100,000 words). If the pacing is off, the reader can have a hard time staying engaged as it makes the book too slow or too intense for real attachment to the characters to form.

Wikihow contributors. "How to Write Science Fiction." Wikihow. 18 Sep. 2016. Web. 18 Sep. 2016. http://www.wikihow.com/Write-Science-Fiction

how to write horror:

Understanding the Horror Genre

Be aware of the subjective nature of the horror story. Like comedy, horror can be a difficult genre to write because what makes one person freak out or scream can leave another person bored or emotionless. But like crafting a good joke, crafting a good horror story has been done many times by the masters of the genre. Though your story may not appeal to all readers, or elicit cries of terror, there will likely be at least one reader who will respond in horror to your story.

Read several different types of horror stories. Familiarize yourself with the genre by reading effective examples of horror, from classic ghost stories to contemporary horror writing. As famed horror writer Stephen King once said, to be a real writer, you have to “read and write a lot.” Think about ghost stories or urban legends told around a campfire when you were a kid or as well as any award winning horror tales you read in school or on your own.

Analyze the horror story examples. Choose one or two examples you enjoy reading or find interesting in terms of how they use a certain setting, plot, character or twist in the story to create horror or terror.

Generating Story Ideas

Think about what scares you or revolts you the most. Tap into your fears of losing family members, of being alone, of violence, of clowns, of demons, or even of killer squirrels. Your fear will then come across on the page and your experience or exploration of this fear will also grip the reader.

Take an ordinary situation and create something horrifying. Another approach is to look at a normal, everyday situation like taking a walk in the park, cutting up a piece of fruit, or visiting a friend and adding a terrifying or bizarre element. Such as coming across a severed ear during your walk, cutting up a piece of fruit that turns into a finger or a tentacle, or visiting an old friend who has no idea who you are or claims you are someone you are not.

Use setting to limit or trap your characters in the story. One way to create a situation that will induce terror in a reader is to restrict your character’s movements so they are forced to confront their fear and then try to find a way out.

Let your characters restrict their own movements. Maybe your character is a werewolf who doesn’t want to hurt anyone on the next full moon so they lock themselves in a cellar or room. Or maybe your character is so fearful of a severed finger in the bathroom, he does everything to avoid the bathroom until the finger haunts him so much he forces himself to go into the bathroom and confront it.

Developing Characters

Make your reader care about or identify with your main character. Do this by introducing clear details and descriptions of the character’s routine, relationships, and point of view.
Determine the age and occupation of your character.

Determine the marital status or relationship status of your character.

Determine how they view the world (cynical, skeptical, anxious, happy-go-lucky, satisfied, settled).
Add in specific or unique details. Make your character feel distinct with a certain character trait or tick (a hairstyle, a scar) or a mark of their appearance (an item of clothing, a piece of jewellery, a pipe or cane). A character’s speech or dialect can also distinguish a character on the page, and make them stand out more to the reader.

Once your readers identify with a character, the character becomes a bit like their child. They will empathize with the character's conflict and root for them to overcome their conflict, while also realizing that this rarely happens.

This tension between what the reader wants for the character and what could happen or go wrong for the character will fuel the story and propel your readers through the story.

Be prepared for bad things to happen to your character. Most horror is about fear and tragedy and whether or not your character is capable of overcoming their fears. A story where good things happen to good people may be heartwarming but it will likely not scare or terrify your reader. In fact, the tragedy of bad things happening to good people is not only more relatable, it will also be full of tension and suspense.

Allow your characters to make mistakes or bad decisions. Once you have established the threat or danger to the character, you will then need to have your character respond with the wrong move, while convincing themselves they are in fact making the right move or decision against this threat.

Make the stakes for the character clear and extreme. The "stakes" of a character in a story is what your character has to lose if they make a certain decision or choice in the story. If your reader doesn't know what is at stake for the character in the conflict, they cannot fear loss. And a good horror story is all about creating extreme emotions like fear or anxiety in the reader through creating extreme emotions in the characters.

Creating a Horrific Climax and Twist Ending

Manipulate the reader but do not confuse them. Readers can either be confused or scared, but not both. Deceiving or manipulating your readers through foreshadowing, shifting character traits, or a revelation of a plot point can all work to build suspense and create anxiety or fear in the reader.

Hint at the horrific climax of the story by providing small clues or details, such as the label on a bottle that will later come in handy for the main character, a sound or voice in a room that will later become an indication of an unnatural presence, or even a loaded gun in a pillow that may later go off or be used by the main character.

Build tension by alternating from tense or bizarre moments to quiet moments where your character can take a breath in a scene, calm down, and feel safe again. Then, amp up the tension by re engaging the character in the conflict and then making the conflict feel even more serious or threatening.

Add a twist ending. A good twist in a horror story can make or break the story, so its important to create a twist ending that ties up many of the loose ends in the character's conflict but still leaves one major question up in the air to tease the reader's imagination.

While you want to create a satisfying ending for the reader, you also do not want to make it so closed and settled that the reader walks away without a lingering feeling of uncertainty.

You could have the character experience a moment of realization about the conflict or about how to solve the conflict. The revelation should be the result of a build up of details in the scene or story and should not be jarring or feel random to the reader.

Avoid cliches. Like any genre, horror has its own set of tropes and cliches that writers should avoid if they want to create a unique, engaging horror story. From familiar images like a deranged clown in the attic to a babysitter alone in a house at night, to familiar phrases like "Run!" or "Don't look behind you!", cliches are tricky to avoid in this genre.

Wikihow contributors. "How to Write a Horror Story." Wikihow. 18 Sep. 2016. Web. 05 Dec. 2016.
http://www.wikihow.com/Write-a-Horror-Story

how to create a graphic novel:

Steps in the Process

Learn a drawing style. Manga and US Comic styles are popular, or you can draw humorous cartoons and give it a quirky edge. There are many resources available to learn how to draw. Your local library or bookstore is a great place to find "How to draw" books, but the only way to really improve your drawing skills is to practice. To accelerate the process, have a skilled artist such as a teacher or friend give you lessons, or look over your work and give you pointers. Often just watching a talented artist work is enough to open your mind to the techniques and possibilities. Most of all, don't be afraid to experiment with style. Finding your unique style is often more valuable than simply drawing like everybody else.

Come up with a cast of characters. When doing this, think both about their appearance, and their personality and history. If you have a plot in mind already, that will drive the creation of your characters. Develop the character's appearance by drawing them in as many ways as you can: you will improve your drawing ability and your understanding of the character. Use the character's appearance to develop their personality, and use the personality to develop the appearance.

Write out your ideas for the story. They will start out as rough ideas, but eventually you will want a fully developed plot. You can develop this plot in many ways: you can draw out rough pages, you can write it as a narrative story, you can write a page full of ideas, a page full of sketches, or you can write it as a script. Keep in mind, though, that graphic novels take up more space than normal novels, so the plot shouldn't be quite as long. Use the characters and settings to figure out the plot.

Do a rough sketch of your ideas on scrap paper. The usual way this is done is with thumbnails. Figure out the final page size, and draw small boxes in proportion to the final page. E.g. If your finished page will be 8.5" x 11" (U.S. Letter) then draw boxes that are 1.5" x 2". You will use these boxes to plan out the entire book, and while many artists feel they can skip this step, generally your design will be better if you do not skip the thumbnail phase. Thumbnails can also be an invaluable tool to organize the production of the book. Thumbnails can be changed much easier than finished pages. Consider the thumbnails your "map" to the finished product. If you have other artists helping you, or if you are dealing with printing shops yourself then handing them a photocopy of your finished thumbnails will ensure that everyone knows what you expect the book to be.

Create the finished pages, also known as the original art. There are many ways to work, and they will depend on many factors. If you are publishing it yourself, then you must consider how it will be printed, how it will be trimmed, how it will be bound, how it will be transported, how it will be distributed, just to name a few. If you are working with a publisher, they will tell you all the specifications. If you are creating a one-off book, then you have a lot more freedom, and can incorporate any medium you want. The basic questions are: Will there be color, or just black and white? Will the edges of the book be trimmed down (allowing bleed) or left untrimmed (no bleed). Bleed is when page contents extend past the edge of the page, and are trimmed down to the final size after binding. It allows for a more professional look, since most printers can't reliably print all the way to the paper's edge. Binding (how the pages are held together) is also an important consideration since it will affect how close your artwork can go to the center of the book. There are many types of binding available, all with benefits and drawbacks. The general rule is keep your important content about 1/2" from the edges and "gutter" (bound side) of the page. Most graphic novels will have three or four steps per page: penciling, lettering, inking, coloring.

Choose your paper. If you plan on painting, or erasing a lot, you may want to consider using Bristol board or some other thick medium. Start by penciling the entire page. Draw lightly and erase with a good eraser. Be as sketchy or precise as you want. You should pencil in the text for each panel as well. Once you're happy with the penciling, begin the inking phase. Use a good black pen or marker. Have different tips for different line widths. An alternative method is brush and ink, which is more challenging, but enables a different style. Good use of inking can make your drawings seem dimensional and bold.

Ink the lettering. If you don't feel confident lettering yourself, you may want to get someone who is, or consider using a computer for the type. Erase any stray pencil lines. Inking can be touched up with white paint (even white-out or liquid paper). Be aware that if you plan on coloring directly onto the original artwork, white touch ups might affect the color adversely. You may want to color a photocopy of the inked art.

Color your artwork. Any medium can be used for color reproduction. Watercolor paint, acrylic paint, art markers, color pencil, etc. Increasingly artists are turning to the computer for coloring their work. Get a good reference for painting, color theory, and any computer software/hardware you plan on using. And PRACTICE!

Print, bind, and distribute.

Wikihow contributors. "How to Create a Graphic Novel." Wikihow. 18 Sep. 2016. Web. 05 Dec. 2016. http://www.wikihow.com/Create-a-Graphic-Novel

how to write a romance novel:

Introduction

Think up characters, especially two main characters, the main two people in the novel. Think of past events in their life, and maybe that could affect them. What are their weaknesses and strengths? Have they had past loves? Get to know your character.

Characters are a huge part of a romance novel. For the leads to seem "realistic" (if that's what you're going for), you must give them flaws. Nobody is perfect, so why make your characters perfect? (However, making them seem perfect to one another is perfectly fine, as long as they have their flaws underneath it all.)

Don't have your main characters obsessed with only one thing or one person. The reader should be able to get to know them beyond their romantic interests.

Pick their ages. Depending on the group of people you're writing this romance for, pick the ages of your characters. You'll want your romance novel to be relatable, so writing an adult romance novel centered on fifteen-year-olds won't be a huge hit. Vice versa, if you're writing a teen romance, try not to make them forty-something, or even thirty-something, as these are the ages of the parents of the kids who will be reading your romance. Tweens and teens devour more romance novels, so it would be best if your characters ranged from about 18 to 24. Direct the ages of your characters to the age group of people you want to read your romance.

Decide on the setting. If it's in the future, it probably won't look like the world today. If you're writing paranormal romance, try making up your own world. Base it on what sub genre your romance is on. You don't have to get super specific if you don't want to, but your readers will have an easier time visualizing the story if they can picture the setting. In addition, the setting can help build your characters—if it's always sunny, maybe one longs to live in a place where it rains one day etc.

The Plot

Think of events that really make your story a romance. Include events that have to do with romance, like dates and heart breaks. Think of interesting ideas, not the same ones that other stories have used. Maybe one of the character's ex is jealous of the relationship, and is trying to get back together with them, or the parents might not approve and select a different partner for the character. Don't forget to use other characters in your book too, like exes, parents, (if it's about teenagers), and friends.

Don't always make these events a "picnic in the park with butterflies everywhere" or like a "marriage, divorce, date, marriage, divorce, date, cheat, break-up." You want your romance novel to stand out from the rest.

Give the couple their share of trouble along the way. The whole "boy-meets-girl-and-they-fall-in-love-and-live-happily-ever-after" thing is kind of a mainstream idea. Make it interesting, for example, " boy-meets-girl-and-they-hate-each-other-until-boy-sees-girl-getting-drunk-and crazy-at-a-party-and-takes-her-on-a-pity-date-and-she-finds-out-about-the-pity-part" Yes, it's a long scenario, but it's much more complex. Depending on what kind of romance you're writing, create different problems for your characters, such as she's a ghost, he's 10 years older than her and her family doesn't approve, she's disabled, he's from the future.

Write believable dialogue. "Um...I'm Charlotte. Do I know you?" sounds believable. Feel free to give them cheesy dialogue like, "You have the most amazing eyes." However, don't fill up the entire novel with cheesy compliments. A good romance novel usually has a balance of realistic and mushy lines. Also, remember that romances need to be passionate. Give them emotions!

Wikihow contributors. "How to Write Romance Novels." Wikihow. 18 Sep. 2016. Web. 05 Dec. 2016.
http://www.wikihow.com/Write-Romance-Novels

how to get published:

Step 1: Decide if you want an agent, whether you want to self-publish, or if you are going to start a blog and post your writing under a Creative Commons License in order to get some name recognition for free.

Step 2: Do research on what has already been written in the genre you wish to publish in. Use Amazon and Google to see if your topic has been covered. Check those sites for possible titles you might use.

=Editor's Personal Stories: How did I write a children's book (called _Foo Foo Fancypants_)? Well, I read other children's books, noticed types of words used and length of sentences and considered age group (what would they find interesting and fun?), found images to accompany story line (creative commons Flickr or could have drawn my own). I did the same with the story about my breast reduction surgery (_The Big-Boobed Bridesmaid_). When I was recuperating, I went to Amazon to download a book on the topic and there weren't any. So, I decided to journal about my experience and self-publish.

There's more about agents and publishing companies on the next page.

When it comes to finding an agent versus self-publishing or going the Creative Commons route, here are few things to consider. If it's important to you to get your writing out to a massive group of people, then finding an agent will have the biggest impact. They will probably market for you, etc. It's a harder path to take, but it's more fruitful in the long run if you can find an agent and/or publishing company who will "sell you" and your book for you.

If you want to have a lot of control over everything, the self-publishing route and/or using a Creative Commons license is your best bet. Using the Independent Publishing Service through Amazon - via createspace.com - allows a writer more royalty money and total control over the end product. Granted, your book may not get to the masses like if you were to use an agent/publishing company, but that's the "price" one pays for doing their own thing.

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Agents and Publishing Companies

There are hordes of aspiring writers out there, besides the well established ones.

Many people believe a literary agent will help with the publishing process. It can be tricky to find the one that is right for you, but agents know about the business, have contacts in the business, would know what publishers would be most receptive of your work, and generally they can get a better contract than you would be able to negotiate yourself. Many new authors do not know how much money they should get up front, how royalties work, or many other aspects of the business. Agents take care of this for you. Writer Beware: look for agents that will disclose their satisfied clients list. If they are not willing to disclose names, they could very well be a fly-by-night agency. When in doubt, check your favorite author's books for the agency they use, or check with the A.A.R. (Association of Author's Representatives.)

It should also be noted that many of the larger publishing companies have what is called an "open call" for unpublished authors. Many of these even accept submissions from authors without agents. Be aware, however, that most of these companies have very strict guidelines of how a manuscript should look when submitted. Check with your favorite publisher's website to see if they have an open call.

"Creative Writing/Novels." Wikibooks, The Free Textbook Project. 4 Mar 2011, 19:49 UTC. 16 Nov 2016, 21:26 <https://en.wikibooks.org/w/index.php?title=Creative_Writing/Novels&oldid=2064408>.

First, identify the publisher that is right for your work. Make a list of books that are similar to yours and note their publishers. If four out of five books you chose are from the same publishing house, your best bet is to start there.

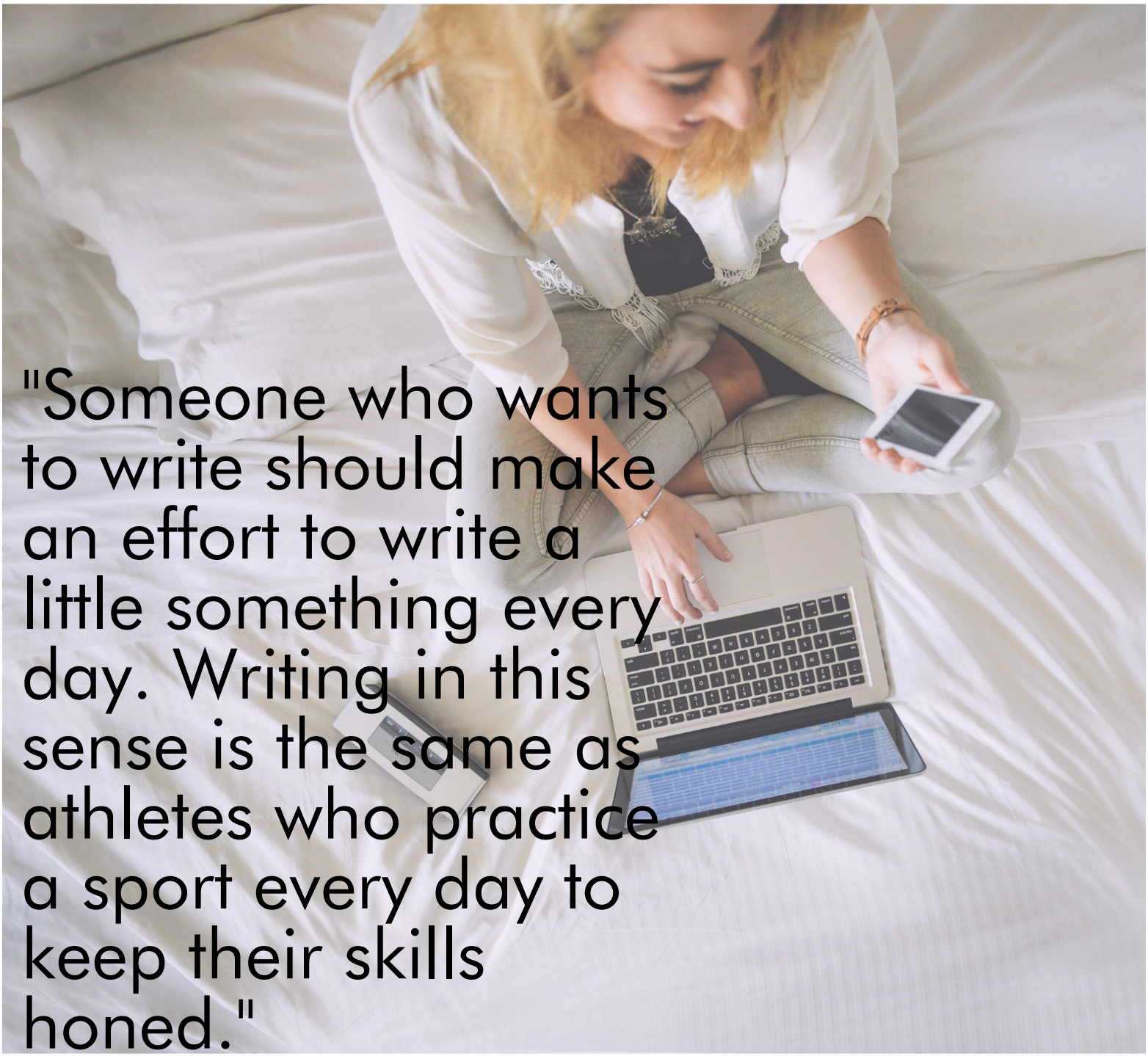
Second, consult the publisher's website for submission guidelines. Follow those instructions as carefully as possible; that will show editors you are professional and serious about your craft. Get hold of a guide for information on how to write a cover letter, query, and format your manuscript. (Note: Many publishers do not accept unsolicited manuscripts, especially novels. They may instead ask for a query. Often publishers do not accept unsolicited queries either. If that is the case, you need an agent to submit to that house. Unfortunately, finding an agent can be as tough as finding a publisher.)

Third, wait. This step can be one of the most frustrating to the author and the urge to submit to multiple publishing houses may arise, but be careful. When you consult the publisher's website pay attention to their policy on simultaneous and exclusive submissions. Not doing so can be harmful to your long future with a publishing house. Fortunately publishers are becoming more accepting of simultaneous submissions as they realize it can take six months or longer for them to respond to an author. Publishing houses that do accept simultaneous submissions are a blessing to authors and should not be abused. Do not submit to anywhere that your work is not appropriate. Doing so is a waste of your money and it encourages publishers to not accept simultaneous or unsolicited submissions.

Fourth, you will most likely get rejected. It’s part of being a writer and should be viewed as an accomplishment and opportunity to refine your work. (Note: Most rejected submissions receive a form letter. If an editor takes the time to comment specifically on your submission, that is a major accomplishment.)

Fifth, don’t give up.

"Creative Writing/Publication." Wikibooks, The Free Textbook Project. 20 Aug 2009, 22:22 UTC. 9 Nov 2016, 20:19 <https://en.wikibooks.org/w/index.php?title=Creative_Writing/Publication&oldid=1613374>.


"Someone who wants to write should make an effort to write a little something every day. Writing in this sense is the same as athletes who practice a sport every day to keep their skills honed."
-Anita Desai

GLOSSARY

alliteration	Repetition of consonants, particularly at the beginning of words. Ex: It was the sweet song of silence.
allusion	A reference or mention of something from history or the arts, nature, society, etc. Ex: Saying that someone's love affair was like Romeo and Juliet's.
anecdote	A brief story that gets the reader's interest and sheds light on a main idea.
ballad	A story told in song form.
blank verse	Unrhymed poetry, usually written in iambic pentameter.
connotation	A word's emotional overtones. Ex: The denotation (dictionary defintion) of "cool" is about temperature, but the connotation is "awesome."
denotation	A word's exact meaning; it's dictionary definition.
fantasy	The kind of writing that describes events and characters that could not take place in real life.
foreshadowing	A stylistic device that provides clues at what happens later on in the story.
genre	A major literary category.
hyperbole	Exaggeration used for literary effect such as emphasis or humor or drama.
irony	Occurs when something happens that is different from what was expected.
james wateland	The cool guy & friend who created the title for this book.
metaphor	A direct comparison between two things. Ex: This classroom is as stale as a hospital.
onomatopoeia	Words that imitate sounds like Bang! Or Meow!
personification	Giving humanistic characteristics to non-humans. Ex: The dog nodded in agreement.
piktochart	The awesome web site that helped me put all this together; the images on the divider pages come from piktochart's graphics collection.
plot	The arrangement of events in a work of literature. Plots have a beginning, middle and end. The writer arranges the events of the plot to keep the reader's interest and convey the theme.
prose	Written work that is not poetry, drama, or song. Ex: Articles, autobiographies, novels, essays.

sensory language	Words that appeal to the five senses: Sight, hearing, taste, touch, smell.
simile	A comparison using "like" or "as." Ex: That classroom is like a hospital.
stanza	A group of lines in a poem, like a paragraph in prose.
style	An author's unique way of writing. Style is made up of word choice, sentence length, figures of speech, and tone.
symbol	A person, place, or object that represents an abstract idea.
theme	A literary work's main idea - a general statement about life, perhaps. The theme might be obvious or it might be hidden.
writing	A way of communicating a message to a reader for a purpose.

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APPENDIX

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