

Twelve Lessons of Creative Writing



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НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
ЖУРНАЛІСТИКИ ТА МАСОВОЇ КОМУНІКАЦІЇ

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Навчальний посібник

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НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
«КИЄВО-МОГИЛЯНЬСЬКА АКАДЕМІЯ»

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Preface

Twelve Lessons of Creative Writing: A Comprehensive Guide for Teachers and Aspiring Authors." This book is written as a practical roadmap for both new writing coaches and those eager to refine their craft in creative writing.

In the pages that follow, you'll embark on a journey through twelve carefully crafted chapters, each exploring a vital aspect of creative writing. From the lyrical world of poetry to the intricate art of character creation, from the power of dialogue to the subtleties of narrative voice, this course covers the full spectrum of creative writing techniques.

What sets this guide apart is its dual focus. Not only does it provide aspiring writers with the tools to hone their skills, but it also equips writing coaches with effective methodologies to inspire and guide their students. Each chapter is structured to offer both theoretical knowledge and practical exercises, making it an invaluable resource in the classroom or writing workshop setting.

As you progress through the book, you'll discover how to

harness the emotive power of language, explore the interplay of senses in storytelling, and master the art of creating suspense and surprise in your narratives. The course culminates in a delightful exploration of fairy tales, bridging the gap between classical storytelling and modern creative techniques.

Whether you're a seasoned writing instructor looking to refresh your curriculum or a novice coach taking your first steps into teaching, this book offers a flexible framework that can be adapted to various teaching styles and student needs. The exercises and discussions provided in each chapter are designed to spark creativity, foster critical thinking, and encourage a love for the written word.

Remember, great writing isn't just about rules and techniques—it's about finding your unique voice and helping others find theirs. This book is your companion in that exciting journey.

So, let's turn the page and begin. Your next great story—or your next inspiring lesson—awaits.

A book about my experience in teaching *Creative Writing*. "Twelve Lessons of Creative Writing: " a book that invites you to embark on a transformative journey through the vibrant realms of literary expression. Over the course of these twelve chapters, we will delve into a wide array of writing techniques and genres, empowering you to become a versatile and skilled storyteller.

Chapter 1

Writing Poetry: Rhymes & Reasons

In this chapter, we'll talk about the world of poetry. Explore how rhythm, imagery, and wordplay combine to create verses that resonate deeply. We need poetry to practice our writing, it helps us find us a proper word when we try to express us. Harmonious and euphonic ability to write and speak is one of the purposes we have while working on creative writing.

Defining poetry can be challenging. A poem often conveys the inexpressible, offering a way to express profound emotions or truths about our world. Poetry allows us to articulate ideas that are too complex for everyday language.

While ideas can be simple, poetic language tends to be harmonious and melodious. Classical poetry often relies on rhyme, rhythm, and stylistic devices like alliteration and vivid imagery. Modern poetry, however, may depart from these conventions, sometimes embracing free verse and other forms of experimentation. As non-native speakers, we can also experiment with avoiding

rhyme and strict structures. The key is to practice English writing inspired by various phrases and expressions.

To be a poet is to express emotions and ideas through poetry. Poets use language creatively to evoke feelings, create vivid images, and convey in-depth meanings. At a very first lesson of a course, I always ask my students what they know or think about the issue of our lesson. Sometimes their answers impress me. Here I offer approximate points of their view on poetry.

Poetry encourages creative thinking and precise word choice, helping writers encourage creative thinking. Poetry sharpens observational skills, enhancing descriptive writing in other forms. It allows exploration of different cultures and perspectives, broadening understanding and empathy. Poetry can be a journey of self-discovery, helping writers learn about their beliefs and values. It teaches precision in language, improving overall writing and communication skills.

Encouraging young writers to practice poetry not only hones their writing skills but also fosters personal growth, creativity, and a deeper appreciation for language.

We listen to this song and write our lullaby, in English. While our work and all lessons, we had online, I usually randomly divided students into smaller groups, 4 - 5 students each and asked them to read their poems. This opportunity gives them a chance to communicate, share their works and just to know each other, basically students are from different groups and faculties and mostly do not know one another.

Next our work is to listen to a poem read by an author, Rae Armantrout, *OUR DAYS*. This poem was published in the *New Yorker* some years ago, at the beginning of

pandemia. However, as always, good poetry exceeds the future.

Rae Armantrout, OUR DAYS

n Chuck's dream, a strange woman
is smoking in our kitchen.

She's doing her best, she says,
exhaling into the oven.
Then three military men
burst in without knocking.

They say they've come
to establish order,

but their uniforms are strange.
Chuck suspects they're really salesmen.

Their leader stands too close
as he begins his pitch—

close enough to spread a virus.
I take a photo of a house
painted half blue, half pink.

Why am I drawn
to things that make no sense?

Or is their sense excessive?

You need to decontextualize
an object

in order to see it,

I once said.

Last sloth
in a pocket of rain forest;

exquisite scent
of hyacinth

wafted
on the wingless breeze.

Metaphors in Poetry

In a poem, a metaphor could involve a strange woman smoking in the kitchen. This could symbolize a disruptive force intruding on the speaker's familiar space. Smoking often represents negative habits or tension, suggesting an intrusion that the speaker and Chuck must confront.

Another metaphor might involve three military men entering uninvited, claiming to bring order but possibly being salesmen. This could symbolize the intrusion of authority or societal expectations that impose control. The military attire and sales pitch hint at deception or manipulation.

Additionally, a house painted half blue and half pink could symbolize the speaker's fascination with unconventional things. The contrast in colours and the house's unusual appearance suggest a questioning of norms and boundaries.

Overall, the poem explores themes of intrusion, disruption, and the tension between order and chaos. These

metaphors help convey these ideas and encourage readers to interpret the imagery's deeper meaning.

Lullabies

Poems can be inspired by anything, from a fleeting mood to a profound emotion. They might express simple desires or complex feelings like fear or love.

For instance, the song “Summertime” was inspired by the Ukrainian lullaby “Oh, sleep is a dream,” performed by the Ukrainian National Choir in New York in the 1930s.

“Summertime” Lyrics

And the livin' is easy
Fish are jumpin'
And the cotton, the cotton is high
Oh, your daddy's rich
And your ma, she's good lookin'
So hush, little baby
Don't you cry
One of these mornings
You're gonna rise up singing
You're gonna spread your wings
And take to the sky
Until that morning
Ain't nothing can harm you
With daddy and ma standing by

First Sentences

The opening sentence of a story is crucial. It sets the tone, captures the reader's attention, and establishes the initial impression of the narrative. As the first interaction readers

have with the story, a compelling or evocative opening can hook them and create a desire to continue. More over, the first issue of our first lesson, poetry, can help to create interesting opening sentences.

A well-crafted opening sentence establishes the mood and style of the story, whether it's dark and mysterious or light and humorous. It sets expectations for what's to come, hinting at key themes, characters, or settings, and providing context. Additionally, the opening line often reflects the author's voice and narrative style, giving readers a glimpse into how the story will unfold.

A powerful opening sentence can also raise questions or create suspense, compelling readers to delve further into the narrative.

The first sentence of any piece of writing is both an invitation and a promise to readers. It has the power to captivate, intrigue, and set the tone for everything that follows. A strong opening sentence engages readers, creating curiosity or urgency that compels them to continue. It can establish the voice, mood, or atmosphere of the piece, offering a glimpse of what's to come. In fiction, it might introduce a central character, present a conflict, or pose a question. In non-fiction, it could present a startling fact, provocative statement, or thought-provoking question.

The opening sentence also serves as a litmus test for the quality of the writing. It demonstrates the author's command of language and ability to craft compelling prose. A well-constructed opening line showcases the writer's style and perspective, encouraging readers to trust in the narrative voice.

In today's fast-paced world, a strong opening is more important than ever. With countless books and stories competing for attention, a powerful first sentence can deter-

mine whether a reader continues or moves on. Technically, the opening sentence often establishes key elements such as setting, time period, or perspective, and hints at the genre or type of story.

Ultimately, the first sentence is a writer's chance to make a memorable impression. It's an opportunity to hook readers, spark their imagination, and create an immediate connection. When crafted with care, a strong opening sentence can resonate long after the reader has finished the work, becoming a lasting part of their literary experience.

Discussion Examples

"A Cup of Tea" by Katherine Mansfield:

Opening Line: "Rosemary Fell was not exactly beautiful."

"Creative Writing" by Etgar Keret:

Opening Line: "The first story Maya wrote was about a world in which people split themselves in two instead of reproducing."

"Happy Endings" by Margaret Atwood:

Opening Line: "John and Mary meet."

"Healthy Start" by Etgar Keret:

Opening Line: "Every night, after she had finally left him, he'd fall asleep in a different spot: on the sofa, in an armchair in the living room, on the mat on the balcony like some homeless bum."

"The Purple Dress" by O. Henry:

Opening Line: "We are to consider the shade known as purple."

"The Rathskeller and the Rose" by O. Henry:

Opening Line: "Miss Posie Carrington had earned her success."

"Cellists" by Kazuo Ishiguro:

Opening Line: "It was our third time playing the Godfather theme since lunch, so I was looking around at the tourists seated across the piazza to see how many of them might have been there the last time we'd played it."

"1984" by George Orwell:

Opening Line: "It was a bright cold day in April, and the clocks were striking thirteen."

"Pride and Prejudice" by Jane Austen:

Opening Line: "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife."

Students usually write fascinating sentences which I gather and offer to read in addition chapter.

Chapter 2

Short Stories

Short stories offer captivating introductions into narratives. In this chapter, we'll learn how to craft concise yet impactful tales. We'll cover plot development, pacing, and how to balance brevity with depth.

The Art of Storytelling

Storytelling has been part of human culture since ancient times. Early parables and fables were short narratives meant to teach moral or spiritual lessons. These early stories share the brevity and unity seen in many modern short stories.

Encyclopædia Britannica defines a short story as a narrative that evolved long before writing existed. Early storytellers used stock phrases, rhythms, and rhymes to help remember their tales. For example, ancient stories like the Epic of Gilgamesh were written in verse. Most major ancient Middle Eastern stories were also in verse, such as “The War of the Gods” and “The Story of Adapa,” inscribed

in cuneiform on clay tablets during the 2nd millennium BCE.

Today, we use this knowledge to write short stories in English, which helps us practice the language. Reading widely is essential for improving writing skills. Here are some recommended stories for students:

- Healthy Start by Etgar Keret
- Creative Writing by Etgar Keret
- The Rathskeller and the Rose by O. Henry
- Happy Endings by Margaret Atwood
- A Cup of Tea by Katherine Mansfield
- The Adventure of the Laughing Jarvey by Stephen Fry
- The Cat in the Rain by Ernest Hemingway

These recommendations may change depending on the student group, as each class is different.

Challenges in Writing Short Stories

Writing a short story well is challenging. Every word must count, and the story's focus must be clear. Crafting an engaging first sentence is crucial; it must capture the reader's interest immediately. Experienced writers know that a strong opening is key to holding a reader's attention. Even if students have written in other languages, mastering story writing in English requires practice, especially with crafting the opening sentence.

Conflict in Short Stories

Conflict is essential to any story. Without it, there is no story. A character must face challenges to achieve their goals. The story becomes engaging when the character struggles to overcome obstacles. In classical literature specialists differ

several types of conflict. Character vs. Self is the first comes to the mind, internal conflict where a character struggles with their own thoughts or emotions. This might involve moral dilemmas or mental health issues. Embodying this plot, we can use inner dialogues of the character and describe ambiguous personality. Character against Another Character is the conflict between characters with opposing desires or goals. This can be as simple as a fight or as complex as a power struggle.

Character vs Nature is an exciting example when we demonstrate contradictions with natural forces like weather or disasters, when nature and moral values fight. For example, Faust by Goethe, another example is The Old Man and the Sea by Ernest Hemingway, Santiago battles nature when a fish is eaten by sharks.

Character vs. Supernatural appears to be conflict with supernatural forces like ghosts or gods, here characters might struggle with their destiny or fate, as seen in stories like Harry Potter.

In our digital world Character vs. Technology is the conflict where we confront with technology, such as the tale of John Henry racing a machine and suffering a heart attack afterward. Today when technology is inseparable part of our life, it is approaching the conflict with ourselves.

Very typical and many times mentioned conflict is Character vs. Society, conflict with societal norms or institutions. Characters may challenge societal expectations or fight for justice, freedom, or love.

Creative Writing Prompts for Conflict

To create conflict, consider these questions about your protagonist:

- What is their main desire?
- What is their unconscious desire?
- What is the worst thing that can happen to them?
- What is something even worse that could happen?
- What people, institutions, or forces could bring this about?

Short Story Length

A short story typically ranges from 1,000 to 20,000 words. It focuses on a single important event and is short enough to be read in one sitting. Each story is supposed to have key points, I mean we should have a character in our story, there must be a conflict, as we already discuss, we need to be able to describe the setting, the narrator plays an active role in the story and for sure we have to have a theme or a mission if you like.

- Character - Who the story is about.

Characters are the individuals who drive the story forward through their actions, decisions, and relationships. They can be protagonists, antagonists, or supporting roles, each contributing to the narrative in unique ways. Well-developed characters often undergo growth or change, making them relatable and memorable to readers. The readers need someone to watch the development, they need a person to worry about, to feel sympathy to.

- Conflict -The central problem driving the action.

Conflict is the heart of any story, presenting a challenge or problem that the characters must face. It can be external, such as a battle against nature or another character, or internal, like a personal moral dilemma. The resolution of conflict keeps the audience engaged and provides a satisfying arc to the plot.

- Setting - Where the action takes place.

The setting establishes the time and place where the story unfolds, immersing the audience in its world. It can be as vast as a galaxy in a science fiction tale or as intimate as a single room in a drama. A vivid setting enhances the mood and helps ground the characters and events in a believable context.

- Point of View - Who tells the story.

The point of view determines who tells the story and how much the audience knows. First-person narration offers an intimate glimpse into a character's thoughts, while third-person perspectives can provide a broader view of events. The choice of point of view shapes how readers connect with the characters and experience the story.

- Theme - The underlying message or meaning.

The theme is the underlying message or central idea that gives depth to a story. It often explores universal concepts such as love, justice, or the human condition, resonating with readers on a personal level. A strong theme ties the story's elements together, leaving a lasting impression long after the final page. Reading the story to the end we should see what the aim was and the reason the reader spent the time on.

Chapter 3

Creating Characters

Characters are the heart and soul of any story. Learn how to build well-rounded and relatable characters that drive your narrative. Explore their psyche, motivations, and conflicts to bring your literary creations to life.

I. Introduction

Creating compelling characters is crucial in creative writing. This chapter will cover the importance of character development and preview the main topics, we need to talk about the background of the character, we should know how they look, desires and wishes can reveal the flaws and even motivation to do something. To practice it we usually do an exercise for 5 – 6 minutes, students describe a very attractive, charming character in 5–6 minutes. Share the description with the group, either in-person or online. In pairs, each student reads their description while the other tries to make the character seem disappointing.

II. Background of the Character

In order to depict an interesting and persuasive character we brainstorm our character's background, including family, childhood, education and relationships. We should clearly imagine the culture and historical period we are going to write about. Next step is the writing a draft, and here we need embody all our imaginative characteristics "in life" by writing describing details. We should not tell precisely but show, we should reveal personality through scenes with dialogues. We had better ensure the background aligns with the story and contributes to the character's arc.

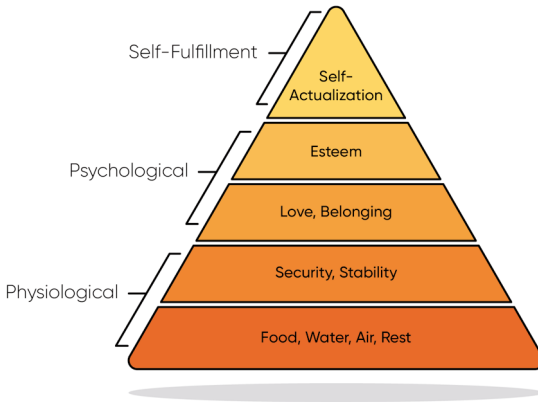
Editing is one of the most significant issue of a writing. We need to read the draft aloud to catch awkward phrasing and errors. We are supposed to make the background clear and concise, cutting unnecessary details. Of course it will be not spare to tell that we need to check for consistency and continuity.

Importance of Background

A character's background informs their actions and decisions, making them more realistic and relatable. It adds authenticity and depth to the story and can create tension and conflict. By developing a character's backstory, you enhance their believability and engagement with the reader.

Maslow's Hierarchy of Needs

Maslow's Hierarchy of Needs helps understand human motivation:



Maslow's Hierarchy of Needs is a theory that describes the different levels of human needs that motivate behaviour. The hierarchy is typically represented as a pyramid, with the most basic needs at the bottom and the highest needs at the top. The five levels of the hierarchy are:

Physiological Needs

These are the most basic needs, such as food, water, shelter, and sleep. Without these needs being met, a person cannot survive.

We discuss the list of physiological needs and provide examples of how a character's background can influence their behaviour and choices.

Safety Needs

Once physiological needs are met, people seek safety and security. This includes physical safety, but also emotional safety and stability.

Love and Belonging Needs

After safety needs are met, people seek to belong and form social connections with others. This includes both romantic relationships and friendships.

We interpret a hero's choice by analysing essential things they lacked in their childhood. We try to explain how development of a character's background, including their family history, education, career, and cultural identity were impacted by flaws the character has got.

Esteem Needs

Once belonging needs are met, people seek to build self-esteem and gain the respect of others. This includes feeling confident in oneself and achieving success. Here we comment on the sense and value of recognition our character appreciates. Feeling of accomplishment Prestige

Self-Actualization Needs

At the top of the hierarchy are self-actualization needs, which involve reaching one's full potential and achieving personal growth.

It is important for students to know about Maslow's Hierarchy of Needs because it can help them better understand their behaviour and motivations, as well as the behaviour and motivations of others. By understanding the different levels of the hierarchy, students can identify what needs are currently motivating them and what needs may need to be met to achieve their goals. Additionally, understanding the hierarchy can help students develop empathy and understanding for others, as they can recognize that everyone has different needs and motivations that drive their behaviour.

Overall, Maslow's Hierarchy of Needs is an essential concept for students to know because it provides a framework for understanding human behaviour and motivation. By understanding the basic needs that drive us, we can better understand ourselves and others, and work towards achieving our goals and fulfilling our potential.

Use this framework to understand and develop your character's motivations and needs.

Exercise: Write about a significant event from your character's childhood. Share and discuss with peers to explore how this background shapes the character.

The protagonist, not yet very mature, was fulfilling his work norms when he accidentally went beyond the unauthorized performance zone. It was a miracle, because he was supposed to die, relying on all the knowledge he had from the leader of his cyber tribe. As it turned out, he didn't die instantly; on the contrary, the unknown beauty of the world was truly revealed.

The boy returned to his base of operations to inform everyone about his discovery. Unfortunately, instead of the predictable praise and support, the hero was met with fear, anger, and threats. After this incident, he could no longer return to his previous profession, he was assigned to a permanent position at the base, as an assistant to the Main Kitchen.

III. Appearance

A character's appearance can reveal their personality and social status. To do an effective description we need to be able to describe any things and people. As more we practice as better and proper the description of a character will be. We should remember that a reader sees the hero by imagining them perceiving an author's sentences. When we write "bright eyes stared at me with interest" a reader will imagine someone young and curious, and when we write "her dull eyes seemed to barely distinguish me" a reader will be able to predict an aged and worn-out character. Clothes and accessories bring more information about a hero. People must be

self-organized to wear earrings or so. While preparing depicting our characters we talk a lot about appearance and it can reflect traits or social conditions.

IV. Flaws

As we already know flaws make characters more relatable and interesting. Earlier in this chapter we have already talk about Maslow's Hierarchy of Needs and it will not be amiss to repeat that knowing and understanding it we can reveal the vulnerabilities of our fictional characters much easier, moreover we create opportunities for growth and conflict in our stories and enhance the character's depth.

V. Desires and Wishes

Desires and wishes drive the plot, they reveal the motives and goals. Showing how desires influence the character actions and decisions we can create an exciting story. For example, a childish dream to be a ballet dancer shows that the person wants recognition and applause. The desire to be a teacher shows that she or he wants to be powerful. And a wish to eat something shows that a person is hungry.

VI. Perspective

A character's perspective shapes their world-view and behaviour. It is important to know what future the reader can fancy for our hero we should give them some prompts showing and revealing the motives. Not directly but allegorically we need to be able to explore the values, beliefs and biases of our characters, to show how their perspective affects their interactions and decisions.

VII. Conclusion

Summarizing the key points of character creation we for sure develop a well-rounded background, we should be ready to describe appearance effectively. Understanding the character's perspective gives us chance to write a successful or at least readable story.

Chapter 4

Dialogues

Master the art of crafting authentic and engaging dialogues that bring your characters to life. Explore the nuances of speech patterns, subtext, and the interplay of words to create memorable conversations that captivate readers.

Difficulties in Writing Dialogue

Young writers often face several challenges when writing dialogue.

Capturing Natural Conversations:

Writing realistic dialogue requires understanding how people speak, including their use of colloquialisms, slang, pauses, and interruptions. Striking the right balance between authenticity and readability can be difficult.

Differentiating Character Voices:

Each character should have a distinct voice. Young writers might struggle to create unique dialogue styles for each character, making them sound too similar or failing to capture their individual personalities.

Maintaining Consistency:

Consistency in dialogue is crucial. Writers may have trouble maintaining consistent vocabulary, speech patterns, and tone, which can confuse readers and make characters less believable.

Balancing Dialogue and Narrative:

Finding the right balance between dialogue and narrative is challenging. Some writers might rely too heavily on dialogue, neglecting descriptive elements and character emotions, while others might provide excessive exposition.

Avoiding Excessive Tags and Expository Dialogue:

Overusing dialogue tags (e.g., "he said," "she exclaimed") or using them incorrectly can disrupt the flow. Additionally, expository dialogue, where characters overly explain information, can feel unnatural.

Showing Conflict and Subtext:

Dialogue should convey conflict, tension, and emotions. Young writers may find it challenging to show these elements through dialogue alone, often resorting to explicit statements instead of using subtext.

Pacing and Clarity:

Dialogues should enhance the story's pacing and clarity. Writers might struggle with pacing, ensuring dialogue is concise and purposeful, and with clarity, making sure it advances the plot or develops characters effectively.

Overcoming these challenges requires practice and keen observation of real conversations and well-crafted dialogues in literature. Reading extensively, studying dialogue techniques, and seeking feedback can improve dialogue-writing skills.

Understanding Dialogue

Dialogue consists of any words spoken by characters, whether to others, to themselves, or to the audience. Each line of dialogue should reflect the character's unique voice and serve as an outward expression of their inner action. Dialogue can be categorized into three types.

Duologue:

Conversations between two characters.

Internal Dialogue:

Self-talk or internal reflections, often used to convey a character's inner conflict.

Direct Address:

Speech directed at readers or the audience, common in first-person prose, soliloquies, and voice-overs.

Five Tips for Writing Dialogue

Do Away with Pleasantries: Omit greetings and small talk to move characters into the scene faster and let them drive the story through language and action.

Keep It Short

Limit dialogue to one sentence whenever possible. Multiple sentences can make characters seem like "explainers" rather than dynamic figures. Break up information or assign it to different characters if needed.

Slow Down

Allow characters to contribute meaningfully to conversations, even if their role is minor. This helps establish their presence and adds depth to the scene.

Stick to Simple Speech Tags

Use "he said" or "she said" for clarity and to avoid

distracting readers from the dialogue. Descriptive tags can be distracting and often unnecessary.

Dress Your Dialogue in Action

Replace speech tags with actions when appropriate. This adds variety and integrates dialogue into the scene effectively.

Practicing Dialogue

To create strong dialogue, practice is essential. Start with daily exercises, such as writing short dialogues or revising scenes with different dialogue approaches. Reading dialogue-heavy scenes aloud can help identify areas that need improvement.

Dialogue Expressions and Body Language

Understanding expressions and gestures enhances dialogue. Here are some common expressions and body language cues. Talking about the reasons people use them we try to understand the nature of people's behaviour and motives of actions.

- Delight/Enthusiasm/Gladness
- Outrage/Anger/Fury/Wrath
- Fear/Fright/Horror
- Despair/Desperation
- Astonishment/Surprise/Wonder
- Curiosity/Inquisitiveness
- Confidence/Certainty/Assurance
- Uncertainty/Lack of Confidence
- Indifference/Negligence
- Satisfaction/Gratification/Optimism

Gestures:

- Arms akimbo
- Feet facing directly towards someone
- Mirroring
- Shaking legs
- Lowering head
- Arched eyebrows
- Direct eye contact
- Excessive blinking
- Squinting
- Arms crossed
- Frowning
- Slouching
- Sneers/mockery
- Rubbing eyes
- Cupping hands over mouth
- Hand on cheek/stroking chin
- Shrugging shoulders
- Smiling/laughing
- Grimaces/twisted expressions

Mastering dialogue involves balancing natural conversation with artistic expression. Practice regularly, study effective dialogue, and integrate feedback to refine your skills. Strong dialogue can make a significant difference in how your story is received by readers and editors.

Insights from Robert McKee

In *The Dialogue*, Robert McKee offers insights into how emotions and intellect affect dialogue:

1. Emotional Response

As emotions heighten, words and sentences become

shorter. Conversely, rational thought results in longer and more complex sentences.

2. Activity vs. Passivity

Active, direct speech uses shorter sentences, while passive, reflective speech tends to be longer.

3. Intelligence and Complexity

More intelligent characters often use complex sentences, while less intelligent characters favour shorter, simpler sentences.

4. Vocabulary and Reading

Well-read characters have a larger vocabulary and use longer words, whereas less-read characters use simpler language.

Chapter 5

Choosing a Narrator

The choice of a narrator significantly influences how a story is told and perceived. Selecting the right narrator affects the tone, perspective, and impact of your narrative. This chapter explores different types of narrators and their effects on storytelling.

Types of Narrators

1. First-Person Narrator

A first-person narrator is a character in the story who tells the tale using "I" or "we." This perspective creates intimacy, as readers experience events through the narrator's direct thoughts and emotions. However, it limits the reader's view to what the narrator knows and experiences.

2. Third-Person Limited Narrator

In third-person limited narration, the narrator is not a character but tells the story from the perspective of one character, using "he," "she," or "they." This approach provides a balanced view of the character's experiences and thoughts

while maintaining some objectivity. It still restricts the reader's access to other characters' internal perspectives.

3. Third-Person Omniscient Narrator

An omniscient narrator is all-knowing and provides insight into multiple characters' thoughts and experiences. This perspective offers a comprehensive view of the story but can create emotional distance between the reader and the characters.

4. Unreliable Narrator

An unreliable narrator is a character who cannot be trusted to provide an accurate account of events. This type of narrator introduces ambiguity and suspense, as readers must discern the truth through the narrator's biased or distorted perspective.

When teaching these narrator types, use examples from literature or film to illustrate their effects. Discuss the advantages and disadvantages of each perspective and how they influence readers' understanding of the story.

Impact of Narrative Perspective

First-Person Perspective

Using "I" or "me," the first-person perspective provides a personal and immersive view of the story. Readers experience the narrator's inner world directly, fostering a strong emotional connection. However, this view is limited to the narrator's knowledge and can be biased.

Third-Person Perspective

Using "he," "she," or "they," third-person narration can be either limited or omniscient. Limited third-person focuses on one character's experiences, while omniscient narration covers multiple characters. This perspective offers a broader

view of the story but may reduce the emotional connection to any single character.

Perception and Engagement

First-person narratives create immediate engagement with the protagonist's inner thoughts and feelings, making the story feel more personal. Third-person narratives offer a wider perspective and a deeper understanding of various characters, providing a more balanced view but potentially less emotional immediacy.

Ultimately, the choice between first-person and third-person narration depends on the story's goals and the desired reader experience. Each perspective has unique advantages that shape how the narrative unfolds.

At this lesson, we do two exercises; the first one when students write the continuation of the first opening line: I did not mean to hurt anyone.

And in the second part of this exercise, students write the sequel of the very beginning: She did not mean to hurt anyone.

Chapter 6

Colour & Metaphors

Language possesses the power to paint vivid pictures in the reader's mind. We learn how to utilize colour and metaphors to evoke emotions, enhance descriptions, and transport your audience to imaginative landscapes.

Describing colours in fictional stories can be important for several reasons.

Colours can create a specific atmosphere or tone in a story. For example, if you describe a room with dark, muted colours like black and gray, it can evoke a sense of gloom or mystery. On the other hand, vibrant and bright colours like yellow and orange can create a cheerful or energetic atmosphere. By using colours to set the scene, you can enhance the reader's understanding of the mood in a particular setting.

Colours can carry symbolic meanings that can foreshadow events or provide deeper insights into a character's emotions. For instance, a character wearing a red dress might symbolize passion, power, or danger. By using colour

symbolism, you can subtly convey information about a character's personality or hint at future plot developments.

Colours can be used to reflect a character's emotions or inner states. For example, describing a character's face turning pale or blushing red can indicate fear, embarrassment, or anger. By associating colours with specific emotions, you can evoke a visceral response in the reader and help them connect with the character on a deeper level.

Assigning specific colours to different characters can help distinguish them from one another and highlight their unique traits or characteristics. For instance, a protagonist who consistently wears blue might be associated with calmness, while an antagonist who frequently wears black could be associated with darkness or evil. This colour differentiation can aid in characterization and make the characters more memorable.

Describing colours in vivid detail can enrich the sensory experience for the reader. By incorporating colour descriptions into your storytelling, you can paint a more vibrant and immersive picture of the fictional world. This can enhance the reader's engagement with the story and make it more visually appealing.

Colours can have a powerful effect on people's moods and emotions, and they are often used symbolically to convey meaning in narratives.

Every year I need to current tasks I give students to practice their writing, here are some common associations between colours and emotions we discussed with previous group.

- **Red:** passion, energy, and excitement; can also represent danger or anger.

- **Blue:** calmness, stability, and trustworthiness; can also represent sadness or depression.
- **Yellow:** happiness, optimism, and creativity; can also represent caution or cowardice.
- **Green:** growth, renewal, and balance; can also represent envy or greed.
- **Purple:** luxury, creativity, and mystery; can also represent royalty or spirituality.
- **Orange:** enthusiasm, warmth, and confidence; can also represent aggression or frivolity.
- **Black:** power, sophistication, and mystery; can also represent death or evil.
- **White:** purity, innocence, and simplicity; can also represent emptiness or coldness.

When used in narratives, colours can enhance the emotional impact of a scene or symbolize underlying themes. For example, a character wearing red might signal their passionate and impulsive nature, while a blue-toned setting might evoke a sense of calmness and serenity.

Colour can also be used to create contrast and tension. For instance, placing a bright yellow object against a dark blue background can create a sense of dynamism and energy.

Overall, colours play a vital role in storytelling, and their symbolic meaning and emotional associations can be used to enhance the narrative and evoke specific moods and emotions in the audience.

Examples of Colour Symbolism in Literature

Here are four notable examples of famous books that give colour symbolic meanings.

1. The Great Gatsby by F. Scott Fitzgerald

Colour symbolism is prominent throughout F. Scott Fitzgerald's classic Jazz Age novel. The most notable symbol is the green light on Daisy's East Egg dock that Gatsby eyes from his West Egg property. Fitzgerald specifically uses green, the colour of jealousy and greed, to symbolize Gatsby's obsession with wealth and his longing for a woman married to another man.

"If it wasn't for the mist, we could see your home across the bay." He adds, "You always have a green light that burns all night at the end of your dock."

2. The Scarlet Letter by Nathaniel Hawthorne

In Nathaniel Hawthorne's novel, protagonist Hester Prynne's punishment for committing infidelity is to wear the letter "A," marking her as an adulterer. The colour of the letter's fabric is scarlet — a bright shade of red — symbolizing the lust and sin that got Hester into her predicament, but also the rage and frustration she experiences in the face of public shaming.

3. Snow White by the Brothers Grimm

In the Brothers Grimm version of the Snow White fairy tale, the evil Queen creates a special poisoned apple to trick Snow White: half the apple is white (the harmless half), while the other half is red (the poisoned half). After seeing the Queen eat the harmless white half, Snow White assumes the entire apple is safe to eat and takes a deadly bite of the poisoned red portion. In this instance, the colour red represents evil and the Queen's desire to spill blood. The white side of the apple, analogous to Snow White herself, represents all that's pure and good.

These examples demonstrate how authors in classical

literature used colour descriptions to evoke emotions, set the scene, and enhance the reader's sensory experience.

It is the strangest yellow, that wall-paper! It makes me think of all the yellow things I ever saw - not beautiful ones like buttercups, but old foul, bad yellow things. But there is something else about that paper - the smell!... The only thing I can think of that it is like is the colour of the paper! A yellow smell.

Charlotte Perkins-Gilman (The Yellow Wallpaper, Virago, 2009, first published 1892)

A bed supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out like a tabernacle in the centre; the two large windows, with their blinds always drawn down, were half shrouded in festoons and falls of similar drapery; the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn colour with a blush of pink in it...

— Charlotte Bronte (Jane Eyre, Penguin, 2006, first published 1847)

Chapter 7

Sounds & Music

Writing is not limited to visual imagery alone. We get into the auditory realm, as we explore the impact of sounds and music in storytelling. Harness the symphony of words to create a multisensory experience for our readers.

Writing about music is in some ways like writing about anything else: we need a convincing argument, interesting ideas, clear presentation, and thoughtful organization. But writing about music also entails listening, formulating observations in words, and shaping those observations into a form that communicates our opinions about music.

We don't have to be an expert in music to write a good paper about it. We certainly don't have to be able to read music.

Furthermore, we just have to be able to listen closely, analyse the music, and arrive at a view, an opinion, an interpretation of the music's meaning. They have a plausible and exciting main argument, a coherent structure, convincing evidence, and an elegant style. The best papers about music

also feature a unique combination of precise attention to musical detail and wise use of metaphor. The detail allows a reader to “locate” a moment in the music without reference to a score (an essay about literature could simply cite a page number); the metaphor approximates, in words, ideas that are expressed in another medium of communication altogether, the language of music.

Literature often explores the profound impact of music on the human experience. Here are a few examples of how music is depicted in literature:

"Bel Canto" by Ann Patchett

This novel tells the story of a group of hostages and their captors during a hostage situation. The character of Roxane Coss, a famous opera singer, captivates both captors and captives alike with her enchanting voice, demonstrating the transformative power of music.

"The Sound and the Fury" by William Faulkner

In this modernist novel, music is used as a metaphor for the passage of time and the decay of the Compson family. The character of Quentin Compson associates music with his sister Caddy, symbolizing their lost innocence and the disintegration of their family.

"Siddhartha" by Hermann Hesse

In this philosophical novel, music plays a significant role in Siddhartha's spiritual journey. He encounters a group of musicians who teach him about the unity of all things and the transcendent nature of music, leading him towards enlightenment.

"The Picture of Dorian Gray" by Oscar Wilde

Music is frequently referenced in this novel as a source of aesthetic pleasure and a reflection of Dorian Gray's deca-

dent lifestyle. It highlights the captivating and seductive power of music in the context of the story's themes of beauty, morality, and corruption.

"The heavy odour of incense seemed to cling about its pages and to trouble the brain. The soft air, laden with the fragrance of distant gardens, seemed to caress the cheek. Then, as one watched the dull red ember of the fire, it became gradually white and brilliant, until a dense black smoke rose and filled the room. Prisms of colour began to form and elaborate themselves into a world of shifting hues and lights, until at last the mist took form, and outlined in a seemly flowing garment, somewhat like that of the Libyan goddess, was a tall figure, thin, and shadow-like."

This passage depicts an atmospheric scene where the protagonist, Dorian Gray, is reading a book of French decadent poetry. The language used creates a sensory experience, as the scent of incense, the soft air, and the shifting hues and lights evoke a dreamlike ambiance. While this excerpt does not explicitly mention music, it illustrates Wilde's vivid and poetic writing style, which often engenders a musical quality in his descriptions. Throughout the novel, music is referenced as a symbol of beauty and sensuality, reinforcing the themes of aestheticism and indulgence that permeate the story.

These examples illustrate how literature frequently explores the emotional, transformative, and symbolic aspects of music, portraying its ability to inspire, enchant, and shape the lives of its characters.

Kazuo Ishiguro, the renowned British author, typically incorporates music as a prominent theme in his works. Here

are a few examples of Ishiguro's stories where music plays a significant role:

"The Remains of the Day"

This novel follows the life of Stevens, a butler serving at Darlington Hall. Throughout the story, Stevens reminisces about his past and his relationship with Miss Kenton, the housekeeper. Music, particularly the art of singing, serves as a metaphor for missed opportunities, unexpressed emotions, and the suppression of personal desires.

"Never Let Me Go"

In this dystopian novel, music holds a deep emotional connection for the characters, who are clones raised for the sole purpose of organ donation. The protagonist, Kathy, recalls how she and her friends would bond over music and create their own songs, serving as a means of expressing their humanity and finding solace in an otherwise bleak existence.

"Nocturnes: Five Stories of Music and Nightfall"

This collection of short stories explores the power of music to evoke emotions, transform relationships, and illuminate the inner lives of the characters. Each story delves into different aspects of music, including jazz, classical music, and songwriting, to examine themes of longing, regret, and the transient nature of human connections.

"When We Were Orphans"

Set in the early 20th century, this novel follows the life of Christopher Banks, a renowned detective who returns to Shanghai to solve the mystery of his parents' disappearance. Music, specifically the jazz clubs and nightlife of the era, serves as a backdrop to the story, reflecting the vibrant and cosmopolitan atmosphere of the city and highlighting the clash between different cultures.

Kazuo Ishiguro's incorporation of music in his stories

often serves as a vehicle to explore themes of memory, identity, longing, and the human condition. It adds depth, emotional resonance, and a sense of nostalgia to his narratives, enhancing the reader's engagement with the characters and their journeys.

Chapter 8

Love, and other feelings

Emotions are the lifeblood of literature. In this chapter, we will delve into the complexities of love and other powerful emotions, exploring techniques to evoke deep feelings and create an emotional resonance with your readers.

There could be several reasons why some people may be hesitant to talk about love:

Vulnerability

Love is typically associated with deep emotions and personal connections, which can make people feel vulnerable. Sharing one's feelings about love can expose personal experiences, desires, and insecurities, and not everyone feels comfortable or confident enough to discuss these intimate aspects of their lives.

Fear of judgment

Talking about love involves expressing personal beliefs, experiences, and preferences, which can open individuals up to judgment or criticism from others. Some people may hesitate to discuss love because they fear being judged for their choices, beliefs, or experiences.

Cultural and social norms

In some cultures or social circles, discussions about love may be considered private or even taboo. There might be cultural or societal expectations around maintaining privacy and not openly discussing personal matters, including love and relationships.

Experiences

Negative experiences in love, such as heartbreak or disappointment, can make individuals more guarded and less willing to openly discuss love. They may have developed a protective mechanism to avoid revisiting painful memories or being hurt again.

Complexity and subjectivity

Love is a complex and subjective experience that can be challenging to put into words. It encompasses a wide range of emotions, experiences, and perspectives, making it difficult to articulate and discuss in a clear and concise manner.

It's important to note that not everyone feels uncomfortable discussing love, and these reasons may vary from person to person. Some individuals may find it easier and more natural to talk about love, while others may prefer to keep it private. Ultimately, the willingness to discuss love depends on personal preferences, comfort levels, and individual experiences.

Declaration of love

Classical literature is filled with beautiful and memorable declarations of love.

Here are a few examples:

Romeo and Juliet by William Shakespeare

In this famous play, Romeo expresses his love for Juliet in Act 2, Scene 2 with the lines, "But, soft! What light

through yonder window breaks? It is the east, and Juliet is the sun."

Pride and Prejudice by Jane Austen: In this novel, Mr. Darcy declares his love for Elizabeth Bennet in a letter, saying, "In vain I have struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you."

Persuasion by Jane Austen

"I can listen no longer in silence. I must speak to you by such means as are within my reach. You pierce my soul. I am half agony, half hope. Tell me not that I am too late, that such precious feelings are gone forever. I offer myself to you again with a heart even more your own than when you almost broke it, eight years and a half ago. Dare not say that man forgets sooner than woman, that his love has an earlier death. I have loved none but you."

Jane Eyre by Charlotte Bronte

"All my heart is yours, sir: it belongs to you; and with you, it would remain if fate were to exile the rest of me from your presence forever."

Romeo and Juliet, Act 2, scene 2, lines 140 – 142

My bounty is as boundless as the sea,

My love as deep. The more I give to thee,

The more I have, for both are infinite."

Sonnet 29

"Thy sweet love remembered such wealth brings

That then I scorn to change my state with kings."

Patterns of love

Determining whether someone is in love can be a deeply personal and subjective experience. While love is primarily an emotional and psychological state, it can also

have physical manifestations. Here are some common physical signs that a person might experience when they are in love:

Increased Heart Rate

When you're around the person you love or even just thinking about them, your heart rate may increase. This can be due to the excitement and anticipation associated with being in love.

Butterflies in the Stomach

Many people describe feeling "butterflies" or a fluttery sensation in their stomach when they are in love or around the person they have feelings for. This sensation is often linked to the release of adrenaline and the body's physiological response to attraction.

Flushed Appearance

Being in love can sometimes cause a person's face to become flushed or blushed. This is due to increased blood flow to the skin, which can happen when someone feels excited or emotionally aroused.

Increased Energy and Motivation

Love can provide a surge of energy and motivation. You may find yourself feeling more energetic, focused, and inspired when you're in love. This can be attributed to the release of hormones like dopamine and oxytocin, which are associated with feelings of pleasure and bonding.

Dilated Pupils

When you're attracted to someone or experiencing strong emotions like love, your pupils may dilate. This physiological response is involuntary and can indicate a heightened state of arousal or interest.

Sweating and Increased Body Temperature

Love can sometimes make people feel warm or cause them to sweat more than usual. This can be attributed to the

body's natural stress response and increased metabolic activity.

It's important to remember that these physical signs are not definitive proof of being in love, as everyone's experience may vary. Additionally, it's crucial to consider the broader emotional and psychological aspects of love when assessing your feelings. Love is a complex and multi-faceted emotion, and it's best to reflect on your overall experience and the depth of your emotional connection with the person in question.

Chapter 9

Guilt & Fear

Journey into the darker side of human experience as we delve into the realms of guilt and fear. Uncover the tools to create suspense, tension, and psychological depth, keeping your readers on the edge of their seats.

Guilt; why we feel guilt, what it means and how to describe it.

People can feel guilty of various reasons, and guilt is often linked to a sense of moral responsibility or wrongdoing.

Guilt can arise when individuals believe they have acted in a way that contradicts their own moral standards or personal values. For example, if someone strongly values honesty and tells a lie, they may feel guilty for betraying their own principles.

Guilt can stem from causing harm, whether intentional or unintentional, to other individuals. If someone feels responsible for causing physical, emotional, or psychological pain to someone else, they may experience guilt as a result.

Societal and cultural expectations play a significant role in shaping our behaviour. When people deviate from these norms, they may feel guilty due to the fear of judgment, rejection, or disappointment from others. This can include actions like going against religious beliefs or cultural traditions.

Guilt can arise from a perceived failure to meet personal or external expectations. For example, if someone believes they didn't live up to their own standards in a particular task or if they let down someone they care about, they might experience guilt.

Survivor's guilt, this type of guilt often occurs when someone feels guilty for surviving a situation in which others did not. It commonly arises in the context of accidents, natural disasters, or traumatic events.

Parents often experience guilt related to their children, feeling responsible for their well-being and development. They may feel guilty of not spending enough time with their children, not meeting their needs adequately, or making parenting mistakes.

It's important to note that guilt serves as an emotional response that prompts individuals to reflect on their actions and take corrective measures. However, excessive or unwarranted guilt can be detrimental to one's mental well-being. It's essential to address guilt in a healthy way, learning from mistakes and taking appropriate actions to make amends or improve future behaviour.

What do people physically feel when they feel guilty?

When people feel guilty, they can experience a range of physical sensations.

It can be increased heart rate, guilt can trigger a physiological stress response, which may lead to an increased heart

rate. This can make individuals feel a heightened sense of awareness or uneasiness.

Guilt can affect the digestive system, causing symptoms such as nausea, a sensation of "butterflies" in the stomach, or even stomach pain. This is often referred to as a "gut feeling" associated with guilt.

Guilt can contribute to feelings of restlessness or agitation. On the other hand, some individuals may also experience fatigue or a sense of heaviness, which can be associated with emotional distress.

Guilt can impact one's appetite, leading to a loss of appetite or, in some cases, an increased desire to eat. Emotional eating or loss of interest in food are possible responses to guilt.

Guilt can disrupt sleep patterns, causing difficulty falling asleep or staying asleep. Individuals may experience racing thoughts, anxiety, or insomnia due to feelings of guilt.

Guilt can activate the body's stress response, leading to an increase in perspiration. Some people may notice sweaty palms, forehead, or underarms when they feel guilty.

It's important to recognize that these physical sensations can vary from person to person, and not everyone will experience all of these symptoms. Additionally, these physical responses can also be influenced by other factors such as individual differences, overall health, and the intensity of the guilt experienced.

Fear: how to describe the fear

Fear is an intense and often distressing emotion that arises in response to a perceived threat or danger. It triggers a physiological and psychological response, preparing the body to

either confront the threat or flee from it. We all are very experienced in this feeling, after the full-scale war students describe this feeling without any hesitations, but sometimes we can confused it with the feeling of guilt. Fear can be described as a powerful and overwhelming emotion that can consume and dominate a person's thoughts and actions. Sometimes it can paralyse and can be so intense that it immobilizes or paralyzes individuals, making it difficult for them to think clearly or take any action. Fear can be described as terrifying, creating a sense of extreme dread or terror. It can evoke a feeling of being trapped or helpless in the face of the perceived threat. We are able to recognize it due to the shortness of breath. It can induce shallow and rapid breathing, leading to a sensation of breathlessness or a feeling of being unable to catch one's breath. Heightened senses become more acute. This can include heightened awareness of their surroundings, increased sensitivity to sounds or movement, and an enhanced ability to detect potential threats.

Fear can create a deep sense of unease or discomfort. It can disrupt one's sense of safety and security, leaving them feeling unsettled or on edge.

In order to describe the feeling of fear we need to remember that it is a natural instinct a fundamental aspect of human survival. People are afraid of certain things or situations because their brains have evolved to recognize potential threats and activate the fear response as a means of protection. Fear is an innate response that has evolved over time to help humans survive. It prompts individuals to avoid or respond to potentially dangerous situations, ensuring their physical well-being and survival.

Fear can be learned through personal experiences or observations. If someone has had a negative or traumatic experience associated with a particular object, situation, or

event, they may develop fear as a learned response to avoid similar situations in the future. Some fears are believed to be rooted in our evolutionary past. For example, many people have a natural fear of heights (acrophobia) or snakes (ophidiophobia), which can be linked to the potential dangers these things presented to our ancestors.

Fear can also be influenced by cultural and social factors. Societal norms, beliefs, and shared experiences can shape what individuals perceive as threatening or fearful. Fears can be transmitted through cultural narratives, media, fear often arises when facing the unknown or uncertain situations. The lack of familiarity or control can trigger a fear response as individuals perceive potential risks or dangers.

Phobias are intense and irrational fears of specific objects, activities, or situations. Phobias can develop through a process of classical conditioning, where a negative experience becomes associated with a particular stimulus, leading to an exaggerated fear response.

It's important to note that while fear is a natural response, it can vary greatly from person to person. What one person may fear, another person may not find fearful at all. Additionally, fears can be managed and overcome through various techniques such as exposure therapy, cognitive behavioural therapy, or desensitization exercises. Being able to describe the feeling of fear or guilt can be perceived as a therapy. Students study themselves through writing and practicing to convey their worries and anxieties.

Chapter 10

Memory & Smell

Memory is a powerful tool in storytelling, and smells have a unique ability to evoke strong memories and emotions. Learn how to leverage the sense of smell to add depth and richness to your narratives. Depicting smell and taste in fiction is essential because it brings depth and realism to the story, engaging readers' senses in a way that sight and sound alone cannot achieve.

We need to be able to enhance immersion, and smell and taste descriptions help to embed it. When readers “sense” these elements, they feel like they are part of the story's world. For example, describing the smell of rain on dry earth (petrichor) or the taste of a bitter coffee instantly brings readers closer to the character's experiences. Taste and smell are strongly linked to memory and emotion. A particular scent can evoke nostalgia, fear, or comfort. For example, the scent of pine might bring a character back to childhood winters, or the taste of a favorite dish might remind them of home. This emotional layer makes characters more relatable and their experiences more meaningful. We can build atmosphere and

tone because taste add texture to the story's atmosphere, subtly influencing how readers perceive a scene. A musty, damp smell can add to a dark, mysterious setting, while the smell of fresh-baked bread can convey warmth and coziness. And what more crucial we show how our character reacts to taste and smell, and it can reveal personality traits, preferences and even cultural background. Moreover smell and taste symbolize themes foreshadow events, the taste of ash in someone's mouth might hint at upcoming destruction or failure, while a sweet smell turning sour could foreshadow betrayal or loss.

Marcel Proust and the sense of smell

And suddenly the memory revealed itself. The taste was that of the little piece of madeleine, which on Sunday morning at Combray ... my aunt Leonie used to give me, dipping it first in her own cup of tea or tisane.

These connections between smell, memory, and emotion explain why certain scents have the power to trigger vivid memories from our past. A familiar aroma can transport us back in time, resurrecting moments and experiences long forgotten. It is as if the scent unlocks a door to the chambers of our mind, revealing a flood of associated memories and emotions.

This phenomenon is often referred to as the "Proustian effect" or "Proustian memory," inspired by the famous writer Marcel Proust, who vividly described the recollection triggered by the aroma of a madeleine cake in his novel "In Search of Lost Time." The scent of the cake evoked a cascade of memories from his childhood.

The reason smell is so closely linked to memory and emotion lies in the way our brain processes information. When we smell something, the signals bypass the analytical and cognitive centres of the brain and instead directly reach

the limbic system, where emotions and memories reside. This direct connection allows smells to have a more direct and immediate impact on our emotional and mnemonic systems.

Moreover, scent memories are often long-lasting and resistant to fading. The emotional nature of these memories, combined with the unique way smell is processed in the brain, creates strong neural connections that endure over time.

Therefore, whether it's the aroma of a loved one's perfume, the scent of a specific flower, or the smell of a childhood home, our olfactory experiences have the power to awaken dormant memories and evoke a range of emotions, painting a sensory tapestry of our past.

What associations people can have with different taste?

Different tastes can evoke a variety of associations and perceptions in people. Here are some common associations that people may have with different tastes:

Sweet

Sweetness is often associated with positive emotions, joy, and comfort. It can evoke feelings of happiness, indulgence, and satisfaction. Sweet tastes can also be linked to childhood memories, desserts, and special occasions.

Sour

Sourness is commonly associated with tartness, freshness, and acidity. It can elicit a puckering sensation and may be connected to feelings of excitement or surprise. Sour tastes are regularly linked to fruits like lemons, sour candies, or tangy beverages.

Salty

Saltiness is associated with enhancing flavours and adding depth to food. It can evoke feelings of satisfaction

and craving. Saltiness can be connected to the sea, ocean air, or the taste of certain savoury snacks.

Bitter

Bitterness is typically associated with complexity, depth, and intensity. It can evoke a sense of sophistication or intrigue. Bitter tastes are often linked to coffee, dark chocolate, certain vegetables, and some alcoholic beverages.

Umami

Umami is a savoury taste associated with richness and depth of flavour. It can evoke feelings of satisfaction, satiety, and comfort. Umami tastes are often associated with foods like mushrooms, aged cheeses, soy sauce, or meat broths.

Spicy

Spiciness, often associated with heat and pungency, can evoke feelings of excitement, warmth, and even a touch of pain. Spicy tastes are linked to chilli peppers, hot sauces, and various cuisines known for their spicy flavours.

These associations can vary among individuals and cultures, as taste preferences and experiences shape personal associations. Additionally, cultural and cooking traditions play a significant role in shaping the associations people have with different tastes.

Chapter II

Twist & Detective Stories

Mysteries and plot twists have fascinated readers for generations. In this chapter and following lesson we study how to write a detective story, and we explore intricate plots of compelling twist stories. The aim of this lesson is to consume all knowledge we get for the course and use it to embody the new fascinating and sophisticated story.

How to write a detective story

Creating an intriguing detective we need to develop a unique and compelling detective character. Whether they're a professional investigator, an amateur sleuth, or someone unexpected, make them memorable and equipped with skills that fit the story's needs. Our story should revolve around a central mystery that grabs readers' attention. It could be a murder, theft, disappearance, or any puzzling event. The mystery should be complex enough to challenge both the detective and the reader.

Define what's at stake if the mystery remains unsolved.

This could be justice for a victim, the safety of others, or personal consequences for the detective. Stakes add tension and urgency to the story.

Plan out the sequence of events, clues, and red herrings that will lead both the detective and the reader towards solving the mystery. A well-structured plot keeps the story cohesive and engaging.

Populate your story with diverse characters who have motives, secrets, and connections to the mystery. Each character should contribute to the plot in meaningful ways.

Use pacing techniques to maintain suspense and keep readers invested. Gradually reveal information and escalate tension as the detective gets closer to uncovering the truth. The setting should contribute to the mood and atmosphere of the story. Whether it's a gritty urban landscape or a quaint village, make it feel integral to the mystery. Highlight the detective's thought process and deductive reasoning skills. Allow readers to follow along as the detective pieces together clues and solves the mystery.

Tie up loose ends and reveal the solution to the mystery in a way that feels logical and earned. The resolution should ideally surprise readers while making sense in hindsight. Depending on your narrative style, explore perspectives beyond just the detective's viewpoint. This can add depth to the mystery and provide insights into other characters' motivations.

Types of Detective Stories

- Classic whodunit murder mystery (Agatha Christie style)

- Hard-boiled detective noir (Raymond Chandler style)
- Police procedural (following the cops investigating a case)
- Amateur sleuth (ordinary person stumbling into a mystery)
- Historical mystery (set in a different era)
- Supernatural/paranormal mystery
- Cosy mystery (lighter tone, little violence)
- Caper/heist story (centred around a theft or con)

No matter which style, we should make sure to develop realistic characters, maintain plausible plot lines, depict the investigative process authentically, and leave plenty of crumbs for the reader to try to solve the mystery themselves before the big reveal. Being restricted by the time and deadlines our stories should not be longer than 2000 words, since we need time to discuss stories and express our opinions.

Chapter 12

Fairy Tale Story

In this chapter, we embark on a whimsical journey into the enchanting realm of fairy tales. Prepare to be transported to a world where magic abounds, where heroes embark on daring quests, and where mythical creatures roam in the shadows.

Fairy tales have captivated our imaginations for centuries, weaving tales of courage, love, and the triumph of good over evil. These timeless stories have been passed down through generations, sparking wonder and igniting the flames of creativity within countless hearts. Now, it is your turn to step into the shoes of a master storyteller and create your own magical tale.

Within the pages of this chapter, we will delve into the key elements that define fairy tales and make them such beloved classics. We will explore the archetypal characters, the enchanted settings, and the moral lessons that lie at the heart of these narratives. Together, we will unlock the secrets to crafting tales that inspire, entertain, and leave a lasting impact on readers of all ages.

Fairy tales are not mere flights of fancy; they are powerful vessels that convey timeless truths and explore the depths of the human experience. As we journey through this chapter, we will delve into the symbolism, themes, and motifs that infuse these stories with profound meaning. We will learn how to infuse our fairy tale narratives with these rich elements, ensuring they resonate with readers on both a surface and a deeper, more profound level.

In the realm of fairy tales, anything is possible. From talking animals to mythical creatures, from wicked witches to benevolent fairies, the characters that inhabit these tales are larger than life. Together, we will delve into the art of character development, creating protagonists and antagonists that capture the imagination and evoke strong emotions.

But fairy tales are not just about the characters. They are also defined by the worlds they inhabit. We will explore the art of setting creation, crafting magical landscapes that become characters in their own right. From enchanted forests to towering castles, we will learn how to breathe life into these vivid settings, immersing our readers in a tapestry of sights, sounds, and emotions.

And what would a fairy tale be without a moral lesson? These stories often convey universal truths and teach us valuable life lessons. We will explore the art of embedding moral messages within our narratives, creating stories that entertain and inspire and provoke thought. We are going to talk about tips and advice on writing a fairy tale story, eight steps of writing it will be mentioned. We will discuss main five elements of tale stories.

By the end of this chapter, you will be equipped with the tools and knowledge to create your own fairy tale story, a tale that will enchant readers and transport them to a world

where dreams come true and magic is real. So, dust off your quills, gather your imagination, and let us venture into the realm of fairy tales together, where wonders await and where the power of storytelling knows no bounds

Step into the realm of enchantment and imagination with fairy tales. Discover the timeless elements that make these stories enduring favourites and learn how to weave magic, folklore, and moral lessons into your own fantastical tales.

How to Start a Fairy Tale

In this step-by-step guide, we will show you how to write a fairy tale in 8 easy steps with examples. From Cinderella to Snow White and the Seven Dwarves, these classic fairy tales have been told and retold by storytellers for hundreds of years. But what makes them so special? In today's post, we'll give you the tools to write your own fairy tale.

The main character is frequently an orphan or someone who is facing great adversity, such as having no place to live or no food to eat. The character faces this adversity and then finds a way to overcome it. In the process, he/she typically overcomes greed, learns something new, and grows as a person. For example, Cinderella was forced to do all of her chores for her evil stepmother and stepsisters. But at last, she overcomes her adversity and lives happily ever after with her true love.

This is what makes fairy tales so popular and relatable to people all over the world. We have all gone through hardships in our lives. A fairy tale is a story that shows us that we can come out of these situations much better than we were before.

How To Write a Fairy Tale

Now it's your turn to write your own fairy tale. A moral is a significant lesson your reader learns when they finish reading a story. In this step, you will want to make a list of morals or life lessons that you can base your fairytale around.

For example, the moral of Cinderella is to show kindness to everyone, no matter how they treat you. It is her kindness that wins the Prince over and helps her to live happily ever after.

Another great example is Beauty and the Beast. The moral of this story is that you cannot judge people by their appearances. A beast may be kind at heart, but still appear to be ugly. In other words, what you see is not always what you get. Other great examples of morals can be found in reading Aesop's fables, just check out this post on the top 12 life lessons from Aesop's Fables.

Creating your hero is the step you should write down a character description for your hero. This character description should include personality traits, likes and dislikes, as well as a physical description. Here it will be useful to remember all our practical classes we have already had. Some common traits of your hero or heroine could be kind, humble, innocent, and kind-hearted. They must be someone that your reader could relate to and feel something for. Therefore, it is a good idea to make your main character a normal, everyday person who could change throughout the story. Think about Jack in Jack and the Beanstalk or Snow White.

The villain **is the second crucial image we should worry about.** A fairy tale without a villain would be pretty boring. Create an evil character to test your heroes' abilities and cause them some pain. The villain in

fairy tales is normally the source of conflict and is likely to stop your hero from achieving their goals. Some common villains include Voldemort, Cinderella's stepmother, or the evil queen.

We remember that the magical element can be one of the most significant options in our tale story, it is the magical element that guides your hero and helps them get a happy ending. Think about the fairy godmother's role in Cinderella or the Genie in Aladdin. Creating your magical element, use the "What if" technique. What if the teapot could talk? What if the cat had magical powers? This is a useful technique to help you think outside the box and create some really magical elements for your fairy tale. And remember, any everyday object can have magical powers in a fairy tale.

Different settings can create different moods in your fairy tale. For example, a nice little cottage in a forest is the perfect place to create a cozy, warm feeling. While a gloomy castle might set the scene of a dark, gothic fairy tale.

The most common way to start a fairy tale is with, "Once upon a time...". You may also start a fairy tale with the lines, "Long, long ago..." or "There once was a...". If you want to make your fairy tale sound more modern, you could begin with a question. For example, "Have you ever heard of the legend of the golden sword?" – This is especially great for when you are re-telling a famous fairy tale.

The most important part of your fairy tale is a happy ending. All fairy tales end in happy endings, so what is yours? Think about how the conflict in the fairy tale is resolved, or how the villain gets defeated. For example, in Cinderella, the glass slippers fit her foot, or in The Ugly Duckling, the duck turns into a beautiful swan. Overall, the reader is left with a sense of warmth and optimism that the

hero has overcome adversity and that good always wins in the end.

Every story needs some sort of conflict. A challenge your hero must solve. The bigger the conflict, the better. The key to good conflict in a fairy tale is to make the conflict feel impossible to solve. Until the last key moment, where your hero comes out on top.

Our final task is to write a tale story.

The main is it should be about the modern realities of Ukraine.

A few things can be learned from a childhood spent devouring Greek myths, Arabian legends and the classic tales of Grimm, Perrault, and Andersen. Life is difficult and challenging; bad things happen to good people; the course of true love never runs smooth; and we all live happily ever after.

1. Peter Pan: Girls are always going to be more mature than boys.

You might want to stay a lost boy forever, your girlfriend probably won't. Let's not forget that Wendy decided to get her act together and grow up, taking all the other boys back to London with her, and leaving Peter on his own to stay young forever in Neverland.

2. Little Red Riding Hood: Invest in good eye care.

Everyone needs to venture off the beaten track at some point in his or her life, so no one can blame Red for doing that. But confusing a wolf for your grandmother? That's just inexcusable.

3. Alice in Wonderland: Just do it.

Throw all caution to the wind and have a grand adventure! Follow the white rabbit, drink from that mysterious bottle, and go to tea parties with strangers. You've already

made so many other inadvisable decisions in your life – what’s the worst that can happen?

4. Tristan and Isolde: Sometimes love is forever.

The love triangle to end all Arthurian love triangles: Sir Tristan and Princess Isolde fall in love (by magic potion or poor judgement) and cannot bear to be apart, even when Isolde marries to King Mark, Tristan’s uncle. Eventually the adulterous couple are discovered, Tristan is killed and Isolde dies of a broken heart. This immoral legend reminds us that, in some cases, you just can’t just “get over them”.

5. The Little Mermaid: Sometimes you can’t have the one you want.

You may love him with all your heart. You may leave your family, give up your voice and change yourself to be with him. But, as the original Hans Christian Andersen story shows, you can’t make him fall in love with you. This tragic tale pulls no punches and teaches us from a young age that you don’t always get your prince, no matter how hard you try.

6. The Frog Princess: Give people a chance.

Let’s get one thing clear: the princess in question only kissed one frog, who just so happened to be a handsome prince under a spell. So you don’t actually need to kiss many frogs, you just need to kiss the right frog – but frog-kissing is still essential, so give that guy or gal a chance, and it might just pay off.

7. Cinderella: It’s not what you know, but who you know.

Never forget the importance of networking: where would Cinderella be without her fairy godmother? Most likely still sweeping cinders out of the fireplace. While many fairy tales commend success through one’s skill, talent and

hard work, this story reminds us that friends in high places can also give us a boost up.

8. 1001 Arabian Nights: Read more books.

Scheherazade, the wise and cunning protagonist, extended her life each night by ending her tales on a cliffhanger. Her storytelling, intelligence and passion for learning eventually overcomes her cold and distrusting husband, King Shahryar, and saves her life. Surely there's a moral in there somewhere

Chapter 13

Instead of Concluding

As our journey draws to a close, we will reflect on the lessons learned, the growth achieved, and the limitless possibilities that lie ahead. Embrace the transformative power of creative writing, and let your words continue to shape and inspire the world.

As we reach the end of this journey through the art of creative writing, it's important to reflect on the diverse elements we've explored and how they interconnect to form a cohesive narrative. This book has delved into the intricacies of writing, from the foundations of dialogue to the subtleties of sensory description, each chapter building on the last to provide a comprehensive guide for aspiring writers.

We began our exploration with dialogues, a crucial aspect of storytelling that breathes life into characters and propels the plot. Crafting authentic and engaging dialogue is an art in itself, requiring an understanding of character voice, context, and subtext. Through dialogues, writers can

reveal a character's personality, intentions, and relationships, making the story more relatable and dynamic.

Next, we delved into the roles of the Protagonist and Antagonist, the central figures that drive the narrative conflict. The protagonist, often the hero or main character, is the lens through which readers experience the story. Developing a compelling protagonist involves creating a character with depth, flaws, and a clear goal or motivation. On the other hand, the antagonist, whether a villain or an opposing force, provides the necessary tension and obstacles that challenge the protagonist. Understanding the interplay between these two forces is essential for crafting a gripping and well-balanced story.

In our exploration of Describing Feelings, we focused on the powerful emotions of fear and guilt. These emotions are universal and deeply resonant, providing a rich tapestry for character development and plot progression. Fear, in its many forms, can drive characters to act in unexpected ways, revealing their true nature and vulnerabilities. Guilt, similarly, can haunt characters, influencing their decisions and relationships. By delving into these emotions, writers can create more nuanced and believable characters, adding layers of complexity to their narratives.

The chapters on Depicting Colour and Smell highlighted the importance of sensory details in creating immersive and evocative settings. Descriptions of colour can set the tone and mood of a scene, conveying emotions and symbolism. Smell, often overlooked in writing, can evoke powerful memories and associations, adding a visceral dimension to the reader's experience. By honing these descriptive skills, writers can transport readers into their fictional worlds, making the story more vivid and engaging.

Throughout this book, we've emphasized the intercon-

nectedness of these elements. Dialogue is not just about what characters say, but how their words reflect their emotions and motivations. Protagonists and antagonists are shaped by their fears and desires, driving the narrative forward. Sensory descriptions enhance the atmosphere, grounding the reader in the story's reality and heightening emotional impact.

As we conclude, it's worth reiterating that the journey of writing is one of continual learning and experimentation. Each chapter in this book provides a toolkit of techniques and insights, but it's through practice and persistence that these tools become second nature. Writing is an iterative process, involving drafting, revising, and refining until the story achieves its fullest potential.

Moreover, while this book has provided a structured approach to various aspects of writing, creativity knows no bounds. Writers are encouraged to push the boundaries, experiment with different styles and genres, and find their unique voice. The principles discussed here are foundational, but the most memorable and impactful stories often come from breaking conventions and exploring new territories.

In your writing endeavours, remember the importance of empathy and authenticity. Great writing resonates with readers because it reflects genuine human experiences and emotions. Whether you're writing a fantasy epic, a contemporary drama, or a poetic reflection, staying true to the core of your characters and their journeys will create a compelling narrative.

Thank you for embarking on this creative journey through the pages of this book. We hope it has inspired you, provided valuable insights, and equipped you with the skills to bring your stories to life. The world of writing is vast and

full of possibilities, and with the tools and techniques you've gained, you are well-prepared to explore it.

As you continue to write, remember that every word, sentence, and story is a step towards discovering your unique voice and vision. Embrace the challenges and joys of writing, and let your imagination soar. The world is waiting for your stories.

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