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Elements of good writing style

The elements of writing: TOMAS Be a teacher, I am used to acronyms: Have you completed your PDP? This year we are working on PLN. Are you joining the SST meeting? The new standards are about four C..... I am also used to the different version of each writing expert: Think Sheets, Power Writing, Brainstorming, Spider Webs, Slug Notes..... I know I thought about writing and what its important elements might be, and I came up with TOMAS, which I presented in one of the corporate writing workshops That I conducted. A good piece of writing should include these five things: TOMAS (Pronounced Toe-Maas, with an emphasis on the second syllable) thought T. You can't write unless you put some thoughts behind your writing. Do you have to have something to say, or why write? Outlines, brainstorming, lists, notes, cobweb drawings... all these things can help you reduce your thoughts. Organization. A piece of disorganized writing is a mess and hard to read and understand. The information is poorly used if it is presented in a disorganised way. Writing needs a beginning, a medium and an end. Writing more than 5 or 10 sentences must be divided into paragraphs. Paragraphs should follow a subject, which is generally introduced in the first sentence of the paragraph. The information in one paragraph must not pass from one subject to another. There should be an introduction and conclusion to your writing, whether it's a sentence (in a shorter piece or a paragraph), or introductory paragraphs and concluded in a longer piece. Outlines and early drafts are good for your organization. Mechanics M. Ah, here's my favorite! By mechanics we mean grammar, punctuation, initial, and spelling that make our writing consistent and easy to read and understand. These components are a data for good writing. In addition to playing and looking better, writing with good mechanics is simply easier to read. Public A. This is a surprisingly important component for writing and is often overlooked. When my students write an essay, I'm the audience. I don't want to read jargon, language shortcuts (go to, 2 for the word too, fresh), and write more suitable for a text message to a friend. Yes, this language is fine for a text message to a friend, but it won't in a university application essay or cover letter. It's important to keep your audience in mind. You don't want to use the company or job-specific jargon if you're writing to people who aren't familiar with the company or profession. The general public will not include complex legal or medical terms, for example. Also keep in mind the education of your audience when choosing words. If you're writing to an all-female audience, don't use it as a gender-neutral pronoun! And don't talk to your audience! Generally we don't like to be written to a if we were children. S style. Organization, mechanics, and writing to the appropriate audience can be taught. Collecting your thoughts before writing can also be taught at some point (we can't so easily be taught how to think). But style, which is not easy to teach and may also not be possible to teach. Each of us has our own writing style. Some people seem to have a knack for writing. Others find writing more difficult, and their writing is more than routine work. Is it possible to develop the style? Probably. Of course the style in creative writing (fiction and creative nonfiction like some memoirs) is a bit different from that in writing letters or white papers. However letters, blog posts, white papers and articles certainly have style too. Reading a lot in their own kind of writing probably helps fiction writers (which is not my specialty right now, so I can only guess) develop their style, as well as just writing, writing, writing... So the next time you sit down and write something, think about TOMAS: Thought, Organization, Mechanics, Public and Style. Happy Scripture! At one time or another, we have all experienced instant recognition of a distinctive writing style. We open a memo, supposedly from our boss, but, two sentences, we know it was written by Paul in the communications department, simply by his style. We hear a song for the first time on a music site, and we immediately recognize that it was written by Randy Newman, only by his lyrics and subjects. Let's take a look at an e-book page in the next cube, and clearly our colleague downloaded a free copy of a Shakespearean comedy. There's no way to confuse the Bard's style with Stephen King's. Although we know this when we see it (and lose it when we don't), a writing style is often difficult to describe or dissect. We may not be satisfied with our style, but we may be unaware of how to change it. One way to get started is to examine six elements that affect your writing style. Each of these adds (or subtracts from) making your style yours. If this sounds like branding language, it is. Your writing style is certainly a crucial aspect of your personal brand. Say Abraham Lincoln and he'll probably think about his Gettysburg speech or his second inaugural address about his leadership in the Civil War. Winston Churchill has been defined by his vocal writing style as much as any of his actions. Try adjusting or expanding on the following six elements, recognizing that an approach is not necessarily better another and that you can often combine approaches: Tone: Do you write randomly or use inflated formal language? Are your points made with sarcasm or humor? Does your writing seem breathless or relaxed? Vocabulary: Are you stuck in corporate-ese, filling your sentences with the latest passwords? Or have they have worked to expand your vocabulary so you choose words with more precise meanings and fewer repetitions? Do you like a pun or do you prefer the lingo of the industry? Perspective: Do your content reflect an understanding of the background or history of issues and events? Or do you write from a strong understanding of current trends? Are you inclined to write from a forward-looking point of view, with a focus on results and predictions, rather than recent origins or fashions? Sentence structure: Are you adding variety to your sentences with opening clauses, transition words, and a question inserted here and there? Are you avoiding repetition and making sure you're not just aligning statement after declaration? Are you ensuring that the most important parts of your key phrases are placed at the beginning or end of the sentence, rather than being buried in the middle? Pictures: Do you bring metaphors, alliteration or other literary devices to your writing? Are you using extended details to create mental images? Or, like Ernest Hemingway, do you prefer simple language that paints a painting and exposes character? Storytelling: Are you making your points with stories and examples, or do you prefer to make reasoned and binding topics? Do you focus on the impact of actions or the implementation of actions? You are one of a kind, and you have the power to express this individuality by making your brand more elegant. Steve Friedman is the director of marketing communications at Airfoil Public Relations, a high-tech PR agency with offices in Detroit and Silicon Valley. Regardless of the type of assignment, good writing has several common elements, shown below in order of importance. Common elements of good writing (adapted from Greenlaw (2005) Chapter 5) Focus - The document should have a clear point, expressed as a thesis phrase, at the beginning of the document. Organization - The purpose of the document is to demonstrate its point of view. To this end, the document should be organised as a series of important sub-points which logically lead to the thesis as a conclusion. Solid Development - Each of the sub-points should be explained in sufficient detail to convince the reader of their validity. Clarity, Conciseness, Precision - Say what you mean, as clearly and concisely as possible. Vagueness or ambiguity suggests to the reader that you are not sure what you are writing. Grammatical correctness/avoid spelling and typographical errors - Grammar is a convention to improve communication. Grammatical errors or typos convey that you either don't know how to write properly or you don't care. Which of these conclusions would you prefer the reader to remain? Next page Page - What is style, after all, but the effective use of words to engage the human mind? Steven Pinker I've always been enchanted by the writings that hook my What's the mystery? What are the secret elements that those skilled writers weave into the fabric of their prose? A superb writer must initially be a superb reader, suggests Steven Pinker, a Harvard psycholinguist. Writers acquire their technique by identifying, savoring and decoding examples of good prose. So, join me and Steven Pinker on a short journey to unearth some elements of fascinating prose from a wonderful extract written by Richard Dawkins.Opening Lines of Richard Dawkins's Unweaving the Rainbow.We going to die, and that makes us the lucky ones. Most people will never die because they will never be born. The potential people who might have been here in my place, but who will never actually see the light of day outweigh Arabia's grains of sand. Certainly those unborn ghosts include poets larger than Keats, scientists older than Newton. We know this because the set of possible people allowed by our DNA so massively exceeds the set of real people. In the teeth of these fly probabilities is you and I, in our ordinariness, who are here.I. Good writing starts strong and Provocas CuriosityDiamo, and that makes us the lucky ones. Contras this phrase with a banality (Recently, scholars have been increasingly interested with ...). Start strong, and also, hook your attention: Are we lucky why are we going to die? Who wouldn't want to find out how this mystery will unfold? The harshness of the paradox is reinforced by diction and the meter: short and simple words.II. Parallel Wording is a powerful TropeThe most people will never die, because they will never be born. The resolution to the paradox - that a negative thing, to die, implies a good thing, to have lived - reveals itself with a parallel construction: it will never die ... will never be born. In his classic book - Elements of Style - Strunk, too, hinted at the delicacies of using parallel constructions:parallel construction, requires that similar expressions of content and function should be outwardly similar. The similarity of the shape allows the reader to more easily recognize the similarity of the content and function. William StrunkIII. Good writing is understood with the eye of the mindS potential people who might have been here in my place, but who will never see daylight outweigh Arabia's grains of sand. Certainly those unborn ghosts include poets larger than Keats, scientists older than Newton.Dawkins constantly makes you conjure up images in the eyes of your mind: People who never see the light of day. With a touch of poetics - Arabia's grains of sand - he tries to invoke greatness rather than opt for a colorless as massive or huge ghosts. A vivid image to convey the abstract notion of a mathematically possible combination of genes, and a cunning cunning of a supernatural concept to advance a naturalistic argument.IV. Good Writing Can Flip The Way The World is PerceivedIn six sentences Dawkins overturns the way we think about death, and declared the case of a rationalist for an appreciation of life in words so moving that many humanists have asked for it to be read at their funeral.V. Good writers Enliven them Prose With Judicious Insertion of Surprise WordsAccording to writing quality studies , the following two are distinctive features between lively prose and mush.A varied vocabularyUsing unusual wordsAll the time. trying to appear intelligent or cultivated through turgid prose stuffed with Latinsyllabic (termination by end, eventuate in per cause) and flabby adjectives (it is contributory instead of contributing to, it is decisive instead of determining) often backfires and would appear pompous and one would appear occasionally ridiculous. The key is a phenomenon called: phonoesthetics, the sensation of sound. The best words not only find an idea better than any alternative, but echo in their sound and articulation. Just listen to your voice and feel the muscles as you articulate the writing to judge if you have opted for the correct words. Consider the following example:Voluptuous has a voluptuous give-and-take between the lips and tongue, and titillating also gives the tongue a workout while titillating the ear with random overlap with a bad word. These associations make a sea of voluptuous models and thytillating cover lines more vibrant than a sea of sexy models and provocative cover lines. On the other hand, a sea of pulchritudinous models would serve as a lesson on how not to choose words: the ugly pulchritude sounds like the opposite of what it means, and it's one of those words that no one uses unless they want to score. In summary, the study of good writings reveals similar models of practices: an insistence on new words and concrete images on family verbosity and abstract synthesis. Beware of readers' point of view and the target of their gazethe judicious placement of an in common word or language on a context of simple nouns and verbsithe use of syntax parallel to the occasional expected surprisethe presentation of an eloquent detail that obliteration of an explicit pronouncement of the use of destinations and sound that resonate with meaning and mood Writers do not write as if they admire something important to say , rather, they write as if they have something important to show them. Happy writing. Help each other write better. Join us. Us.

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