



SYLLABUS

Class – B.A. (HONS.) MASS COMMUNICATION

II Year

Subject – WRITING FOR MASS MEDIA Paper 2

UNIT-I	Writing Style
UNIT-II	Translation
UNIT-III	Art in Writing Art Symbols
UNIT-IV	Aesthetics Sense in Writing
UNIT-V	Data use & handling Preparing Glossary & Index Bibliography



FOCUS

More than just the main idea - Focus is the Feature of Effective Writing that answers the question “So What?” An effective piece of writing establishes a single focus and sustains that focus throughout the piece. Just as a photographer needs to focus on a particular subject to produce a clear picture, a writer needs to focus on a single topic or main idea in order to produce an effective piece of writing. But finding a focus means more than just knowing what to photograph or write about. Good photographers also think about what they want their photograph to *communicate*. This affects their decisions about how to frame their subject in the shot, and whether to zoom in for a closeup or zoom out for a wide angle shot. Similarly, writers must think about what their topic should communicate. For a newspaper reporter, for example, finding a focus for a story means finding an “angle,” a perspective from which to tell the story.

Focus, therefore, involves more than just knowing *what* your story is about, but understanding *why* you are writing it in the first place. Without a clear focus, writers’ stories, reports, and essays degenerate into lists of loosely related events or facts with no central idea to hold them together, leaving the reader to ask “So what?” By establishing a clear focus before they start to write, writers can craft their writing into a coherent, unified whole. Finding a focus helps writers find the significance in their stories, the message that they want to convey to their audience, their reason for writing.

Establishing a clear focus also helps readers understand the point of the piece of writing. Readers don’t want to read a mishmash of unrelated ideas; they read to learn something new, to be surprised, to gain a new insight on an old idea, to view something from a new perspective or angle.

Focus is also the critical feature that drives all the other features. Focus determines what choices the writer makes about everything from organizational structure to elaborative details to word choice, sentence length, and punctuation. At the same time, effective writers take advantage of the appropriate supporting features to strengthen the focus of their writing.

Finding focus: before writing and during revision - A critical factor in establishing a focus is *setting a goal*. Studies by writing researchers show that goal-setting is an important element of planning for mature adult writers (Bereiter and Scardamalia, 1987; Hayes and Flower, 1980). Bereiter and Scardamalia found that immature writers engaged in little goal-directed planning before they wrote. Instead, most of their planning occurred on the fly while they were writing, using a “what next?” strategy to write the next sentence. Rather than viewing their text as a whole, immature writers focused on localized, surface-level revisions that did little to improve the quality of the text. Bereiter and Scardamalia characterized this immature writing process as a linear “knowledge-telling” process. For mature writers, however, planning and revising were goal-directed, recursive activities that occurred at a global level throughout the writing process. As a result, for mature writers, writing becomes a “knowledge-transforming” process that not only improves the quality of their writing, but also moves them toward greater understanding of their topic.

The time for writers to think about focus, therefore, is *before they begin to write*, during the prewriting phase of the writing process. Critical to establishing a focus is *knowing your audience*. Who will read the piece of writing, and why? What will readers know or expect when they sit down to read?

Author Katie Wood Ray suggests that writers not only need to know what they are going to write about; they also need to be able to envision a range of possible roles, audiences, and forms for their writing. This ability to envision multiple possibilities requires exposure to a wide range of genres by a wide range of authors. Writers can also use expressive writing, such as journal writing, personal experience narratives, and other forms of exploratory writing, to explore and experiment with different perspectives that will help them find their focus. Strategies such as RAFTS (Role, Audience, Form, Task, Strong verb) can help writers find their focus before they begin writing.

Guiding questions for focus - Although it is important for writers to think about focus before they begin writing, focus can also be strengthened through thoughtful revision. Writers and teachers can use these guiding questions during revision conferences to strengthen the focus of their writing.

1. What is the most important point in your piece?
2. Does the piece stay focused on the most important topic or the main event?



3. Are there any ideas or events in your story that do not strengthen the main focus?

CONCLUSION

Introductions and conclusions can be the most difficult parts of papers to write. While the body is often easier to write, it needs a frame around it. An introduction and conclusion frame your thoughts and bridge your ideas for the reader.

Just as your introduction acts as a bridge that transports your readers from their own lives into the “place” of your analysis, your conclusion can provide a bridge to help your readers make the transition back to their daily lives. Such a conclusion will help them see why all your analysis and information should matter to them after they put the paper down.

Your conclusion is your chance to have the last word on the subject. The conclusion allows you to have the final say on the issues you have raised in your paper, to summarize your thoughts, to demonstrate the importance of your ideas, and to propel your reader to a new view of the subject. It is also your opportunity to make a good final impression and to end on a positive note.

Your conclusion can go beyond the confines of the assignment. The conclusion pushes beyond the boundaries of the prompt and allows you to consider broader issues, make new connections, and elaborate on the significance of your findings.

Your conclusion should make your readers glad they read your paper. Your conclusion gives your reader something to take away that will help them see things differently or appreciate your topic in personally relevant ways. It can suggest broader implications that will not only interest your reader, but also enrich your reader’s life in some way. It is your gift to the reader.

STRATEGIES FOR WRITING AN EFFECTIVE CONCLUSION

- Return to the theme or themes in the introduction. This strategy brings the reader full circle. For example, if you begin by describing a scenario, you can end with the same scenario as proof that your essay is helpful in creating a new understanding. You may also refer to the introductory paragraph by using key words or parallel concepts and images that you also used in the introduction.
- Synthesize, don’t summarize: Include a brief summary of the paper’s main points, but don’t simply repeat things that were in your paper. Instead, show your reader how the points you made and the support and examples you used fit together. Pull it all together.
- Include a provocative insight or quotation from the research or reading you did for your paper.
- Propose a course of action, a solution to an issue, or questions for further study. This can redirect your reader’s thought process and help her to apply your info and ideas to her own life or to see the broader implications.
- Point to broader implications. For example, if your paper examines the Greensboro sit-ins or another event in the Civil Rights Movement, you could point out its impact on the Civil Rights Movement as a whole

WHAT TO AVOID ?

- Beginning with an unnecessary, overused phrase such as “in conclusion,” “in summary,” or “in closing.” Although these phrases can work in speeches, they come across as wooden and trite in writing.
- Stating the thesis for the very first time in the conclusion.
- Introducing a new idea or subtopic in your conclusion.
- Ending with a rephrased thesis statement without any substantive changes.
- Making sentimental, emotional appeals that are out of character with the rest of an analytical paper.
- Including evidence (quotations, statistics, etc.) that should be in the body of the paper

The conclusion (ending or closing) of your writing is what wraps it all up for the reader. Stop writing when you have said it all, but the conclusion should tie up all loose ends. Do not leave the reader hanging. Leave him/her with something to think about. Do not insult the reader by telling him/her what you have written about. Also, do not use the lead as the conclusion; you can restate what you wrote in the lead, but



do not just repeat it. NEVER end with "...and it was all a dream." That has been overdone. Below are some ideas on how to write a good conclusion. Remember that not every type of lead will work for every writer or for every piece of writing. You'll have to experiment. Be sure to have a least three sentences in your conclusion, whatever type it may be.

TYPES OF CONCLUSION

Summative – summarize- You summarize your points if it is an argumentative, or you summarize your information if it is an informative essay. If it is persuasive essay, you do the same as an argumentative.

Evaluative – evaluate- You evaluate the points in the essay - you draw conclusions from the essay. Most essays don't want you to do this form because you are not supposed to enter any new information into the essay by the conclusion. However, it can make for a very informative conclusion. Conclusions like this you generally see in information and non-fiction texts.

Reiteration – reiterate - This is the most common form of conclusion; one simply re-states the argument and adds a "cling-on" at the end to make your reader better understand your points. This conclusion is absolutely unnecessary if you made your point well in an essay, as the person reading should not need clarification of your points.

STYLE

A WRITER'S STYLE IS WHAT SETS HIS OR HER WRITING APART and makes it unique. Style is the way writing is dressed up (or down) to fit the specific context, purpose, or audience. Word choice, sentence fluency, and the writer's voice — all contribute to the style of a piece of writing. How a writer chooses words and structures sentences to achieve a certain effect is also an element of style. When Thomas Paine wrote "These are the times that try men's souls," he arranged his words to convey a sense of urgency and desperation. Had he written "These are bad times," it's likely he wouldn't have made such an impact!

Style is usually considered to be the province of literary writers. Novelists such as Ernest Hemingway and William Faulkner and poets such as Emily Dickinson and Walt Whitman are well known for their distinctive literary styles. But journalists, scientists, historians, and mathematicians also have distinctive styles, and they need to know how to vary their styles to fit different audiences. For example, the first-person narrative style of a popular magazine like *National Geographic* is quite different from the objective, third-person expository style of a research journal like *Scientific American*, even though both are written for informational purposes.

TRANSLATION

Translation is a creative processing of language that can be applied to a wide variety of fields. Translation has elements of both fine art and exact science. By choosing the right words in the target language, a good translation expresses the nuances behind the choice of words in the source language without alteration. The translator must go beyond the appearance and find the precise meaning and true intent of the document to be translated. Ultimately, the message loses if the translation process is not of a high standard.

The Essentials of Translation:

Translation is essentially a decision-making process that requires a combination of language ability, subject-specific knowledge, perception, and research skills. Every two languages have certain linguistic gaps between them, which can make translation a very difficult process. These gaps include "false friends", terms which are the same in two languages yet have different connotations or meanings. Translators have to be aware of such pitfalls, in order to be able to produce a satisfactory target text.

Quality of Translation:

The quality of a translation depends primarily on:

- The quality of the source document. A translator who is given a poorly written document to translate



may provide an equally poor translation.

- The translator's knowledge of the specific subject.
- The source language and target language proficiency of the translator
- The perception and interpretation skills of the translator
- The quality checks of the translation

The translator plays a vital role in the process. He assumes a large part of the responsibility for the final result of the translation. A formal qualification is not necessarily a guarantee of a good translator. A genuine interest for the language is essential and cannot be taught. There are many other norms which decide the quality of the translation. **A translation can be considered high quality if it satisfies the following criteria:**

- The essence and context of the original text remains in the translated version.
- The content of the source text has been delivered completely and correctly in the target language.
- The contents have been adapted to suit the linguistic, cultural and statutory conditions. A reader should not notice that the manual is a translated one.
- The translation is comprehensive, without orthographic and grammatical errors.
- There is no ambiguity with respect to terminology.
- It is consistent with previous and parallel translation projects.
- The translation is delivered on time.
- The translated document serves the purpose just as well as the source language document.

These are the essentials that play a vital in judging the success of a translation project.



Art in Writing | Art Symbols | Situations | Aesthetics Sense

The Art of Writing

Writing as an art is ideally an open-ended medium of expression intended either as a more lasting form of communication, a lingering personal interaction, or as a succinct means to convey ideas and feelings to others, now and in the future. As an art form, it requires **motivation** (a reason to actually go to the trouble), a facility with words (**wordsmithing**, i.e. the brush strokes of writing), a dash of creativity, and just enough **attribution** (and/or plagiarism) to add spice and to suggest to the reader that the author actually reads the works of other authors!

Extremely valuable to the new writer is the inclusion of a particular **attitude** whenever the writer shows the end result to others. If the truth be known, a hint of arrogance is often a critical personality characteristic of a writer, as well as a devil-may-care attitude and/or any of several additional selected forms of both functional and dysfunctional personalities

The best writing often occurs only when the not writing is more trouble than the writing. Whether it's a matter of alleviating an internal pressure to blow off steam or simply some striving need to communicate one's thoughts in a visual form, the motivational aspect of writing becomes a minor obstacle while the emotional content becomes the flavor of the piece and the icing on the cake. In fact, an author's emotional state is often transparent in the writing regardless of the actual words and how they are strung together. The state-of-mood of the author often comes through loud and clear.

But writing is more than just blowing off steam; it is also a means of designing one's future, of Creating Reality in a very personal manner. It is an affirmation, in the sense used by Evan Hodkins where he has defined an "affirmation" as "an appointment with one's future self." In the same fashion, writers often see great simplifications and insightful visions of what might be in a more perfect world -- something which they actually create in the form of a written description. As Kurt Vonnegut has noted:

"Artists are people who say, 'I can't fix my country or my state or my city, or even my marriage. But by golly, I can make this square of canvas, this eight-and-a-half-by-eleven piece of paper, or this lump of clay, or these twelve bars of music, exactly what they ought to be.'"

Motivation in writing is thus often a means of alleviating the frustration of seeing what others apparently don't see, solutions that are so simple if only others would open their eyes and see the blindingly obvious! [How's that for a strange juxtaposition of words?]. The writing is often to convince them of just this fact, and thus one writes it all down in a cunning and convincing fashion, presenting ideas which solve the world's problems and require only that someone gives up their Neanderthal thinking in order to understand.

Structurally, writing consists of the basic skills of arranging words and thoughts in a semi-permanent form for the benefit of others. "...a daunting blend of perfectionism and a terror of failing in his quest, as he liked to phrase it, 'a hundred thousand words in a cunning order.'" [Douglas Adams] Writing can always be therapy, vanity, and/or egotistical in the extreme.

As an art form, writing is *constrained* -- the so-called "curse of the **Kali Yuga**" -- by a set of **symbols** upon whose consistency there has been reached a consensus. For practical reasons, these symbols must be recognizable and easily formed. Various languages may use the same set of symbols or rely instead on a distinctively different set. Ideally -- from the viewpoint of modern typing, word processing, and the like -- it is better to have a limited number of such alphabetical symbols. This is true in most alphabets such as Greek or Hebrew, but ancient Egyptian and Chinese use a much larger set of symbols -- therefore making them difficult to computerize.



Too many accent marks can also doom a language to non-business usage, if only because the typist must continually retrace the typing in order to insert additional marks on the page. In fact most languages which have traditionally used accent marks in profusion have begun to evolve to a simpler version. Writing is no longer -- at least in the mainstream -- a form of artistic handwriting.

Each language has its own very intriguing characteristics -- including the power of its alphabet. The Hebrew language, for example, uses only consonants. Inasmuch as vowels are the stuff of emotions: aaaaaa..., eeeee..., ooooo..., iiiiii..., uuuuu... [sounds vaguely erotic], one might wonder if there is a lack of emotion in the Hebrew language. This actually makes a modicum of sense in that law is often thought of as one of the greater gifts of the Jewish heritage. Furthermore, it is law which seldom if ever endorses emotion as a principle or valid argument -- notwithstanding the fact that emotion is often manipulated covertly and inappropriately in courtrooms.

Wordsmithing may be thought of as the exercise in grouping the alphabetic symbols of a language or culture in such a manner as to convey specific meaning. Such specification thus *limits* the impact of the *symbols*, which in and of themselves may contain greater nuances and levels of meaning than however many words. A picture (symbol), for example, is often worth a thousand words.

Symbolism is in fact the more fundamental means of communication, while writing has the desirable -- and also the undesirable ability -- to limit and/or constrict symbols so as to obtain precise meanings, meanings which can be easily *predicted*. Such predictability is essentially due to the fear of the unknown, as in the comfort factor of adhering to the "letter of the law" -- or the letter of the words. Attempts to reduce the fear factor are done by eliminating ambiguity and vagueness. Such limitations are often desirable -- but must be recognized as unnecessarily limiting in many cases.

Wordsmithing requires a facility with vocabulary, an understanding of the consensus meaning of words, the use of context, a hint of precision in sentence formulation, and the ability to use a variety of literary aspects, including, for example, the use of synonyms and **metaphors** and other devices or writing styles. And, Finally Three critical ingredients of good writing are: content, organization, and style.

ART SYMBOLS / SYMBOLISM

The thing about symbolism is that everything can be a symbol. Think of a symbol as anything that has a **What is Symbolism?** - A symbol is an object, or even an animal, that represents an abstract value or entity. Traditionally, the dove is a symbol of peace, the eagle a symbol of power (hence, national power), and the lamb a symbol of innocence. Landmarks can come to symbolise a city -- for example, the Sydney Harbour Bridge is the symbol of Sydney, Australia.

Symbols can be extremely potent, taking on a life of their own. What is a flag? It's a piece of rag on a stick. Nevertheless, we stand and salute it, and treat it reverently (don't dare burn it!), because it represents the nation and people; in times of war it, soldiers are prepared to die to keep that flag fluttering on the battle field.

Symbolism in Literature - The symbols that make their way into novels don't have to be traditional, well-recognised ones. Like allusions, they can be obvious or very subtle. Symbolism may be obvious or more subtle or hidden so that the reader must really think and study the work to grasp the author's true meaning.

When an item is mentioned rather regularly throughout a novel, especially a personal item belonging to one of the principal characters, the reader must ask what it might symbolise.



Incorporating Symbolic Meaning in Creative Writing- Why Authors Use Symbolism -Many authors embed subtle images into their work to make it deeper, richer, more meaningful and colorful. Writers may also use symbolism to allude to a mood or feeling without coming out and stating that particular emotion. For example, a writer might use the symbol of a lily to represent purity or a ray of sunshine to represent hope.

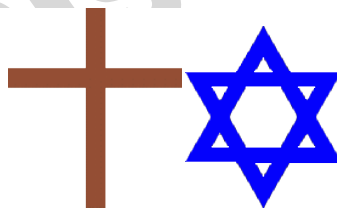
Examples of Common Literary Symbols

- lily purity
- sunshine hope
- cross salvation
- heart love
- grim reaper death
- phoenix rebirth

The Value of Symbolism for Writers - When crafting a novel, the novelist takes the initial bright idea and draws up a one-sentence plot statement. From that, the writer can draw out an underlying theme (such as jealousy or crime doesn't pay) which will then underpin the plot and subplots and create a sense of unity for the story. By assigning symbols for certain human qualities, and incorporating allusions to classical works that reflect the theme, the writer can enhance the theme and further weave elements of the story together.

TYPES OF SYMBOLISM IN WRITING

Religious Symbolism - Religious symbolism is the use of text, images, procedures, or actual physical objects to represent an idea or belief. The most common example is the use of objects to symbolize the faith itself, as in the use of a cross to represent Christianity, or the Star of David to represent Judaism.



There are many more symbols used in religion. For example, in Christianity the sacraments (holy communion, baptism, ordination and marriage) are symbols of spiritual change in the participants. In communion, the bread and wine are symbolic of the body and shed blood of Jesus, which are themselves also symbolic of the salvation of the recipient. Other Christian symbols include the dove (symbolic of the Holy Spirit), and the sacrificial lamb (symbolic of Christ's sacrifice).

Mathematical Symbolism

Symbols used in mathematics can represent numbers, operations, sets, or many other things. This is perhaps the simplest kind of symbolism. Some common mathematical symbols include + for the operation of addition, π or pi for the transcendental number 3.14159... , and a host of others. You can see a list of the most widely used ones [here](#).

Political Symbolism



Political symbolism is often used to represent a political standpoint. It can take the form of banners, acronyms, pictures, flags, mottos, and many other things.

For example, the Canadian flag contains a maple leaf, which has long been a symbol of things Canadian. The two bars represent both the Pacific and Atlantic oceans which bound the country on either side, and the two founding cultures, English and French.



The mid-20th century German Nazi Party made extensive use of graphic symbols. These included the swastika, the eagle, the iron cross, and the dual lightning bolts (the symbol of the SS) pictured at the left.

It should be obvious from these two examples that symbols can also evoke strong emotions, be they feelings of patriotism, as in the case of a flag, or anger, hatred and fear in the case of Nazi symbolism.

Colour Symbolism - Simple colours can also be symbolic, depending on your location, or the context in which they are used. Red, white and blue are symbolic of all things American. Green has come to represent anything which is environmentally friendly. Colours can represent different things depending on where you live. For example, in Asian countries, red symbolizes happiness, marriage, and prosperity; in some countries the colour of mourning is white.

Architectural Symbolism The design of some buildings is meant to be symbolic. The building in the picture at the right is the Canadian War Museum. The front of the building represents the bow of ship, symbolizing our navies and the role they played in wartime. The windows on the this roof are also symbolism, albeit in a more subtle form; they spell out, in Morse Code, the English and French phrases "Lest we forget" and "N'oublionsjamais".

Advertising Symbolism

Just as in any media, symbolism is used extensively in advertising. A good example, with which you are certainly familiar, is the use of actors dressed in white lab coats who are discussing the merits of a product in a laboratory setting. These symbols of the medical profession are meant to imply that the product has been approved by and has the support of doctors or medical scientists.

EXAMPLES :

- A chain can symbolize the coming together of two things.
- A ladder can represent the relationship between heaven and earth or ascension.
- A mirror can denote the sun but when it is broken, it can represent an unhappy union or a separation.
- Roses stand for romance.
- Violets represent shyness.
- Lilies stand for beauty and temptation.
- Chrysanthemums represent perfection.
- Black is used to represent death or evil.
- White stands for life and purity.
- Red can symbolize blood, passion, danger, or immoral character.
- Purple is a royal color.



- Yellow stands for violence or decay.
- Blue represents peacefulness and calm
- Garden: nature ordered to serve human needs (paradis is a Persian word for garden)
- Wilderness: nature hostile to human needs
- River: life, often seen as ending in death as the river ends in the sea
- Sea: chaos, death, source of life
- Flower: youth, sexuality; red flowers symbolize death of young men
- Pastoral animals: ordered human society
- Predatory animals: evil; threats to human order
- Fire: light, life or hell and lust
- Sky: heaven, fate or necessity
- Bridge: link between worlds, between life and death

WRITING SITUATIONS

Understanding Writing Situations - (Courtesy : Colorado State Writing Guides)

Many of us think of writing as a solitary activity -- something done when we're alone in a quiet place. Yet most of our writing, like other forms of communication -- telephone conversations, classroom discussions, meetings, and presentations -- is an intensely social activity. In this guide, you can learn more about the situations in which writers and readers find themselves and the physical, social, cultural, and historical contexts that shape them.

Reading and Writing as Social Acts - Writing is hard work, and it's usually done in a quiet place, away from others. It might seem odd to hear it called a "social act." However, most experienced writers and writing teachers call it just that.

If you think about it carefully, you'll realize that, with a few exceptions (diaries, travel journals, and grocery lists among them), most writing activities are intensely social. Even relatively simple writing activities, such as taking a telephone message, sending email, or writing a personal letter, involve conveying a message to another person as clearly as possible. The writer of a two-word telephone message, for instance, ought to consider whether the person reading the message will understand that "call Gail" means call Gail Garcia and not Gail Evans or Gail Chen.

More complex writing activities, such as writing a business proposal or a progress report, require writers to think much more carefully about how their readers will react to what they've written. A memo to a manager outlining reasons why a promotion and a raise are good ideas is clearly shaped by a writer's concerns about his or her readers. Even decisions made by writers of poems, short stories, novels, and plays are affected by what readers know and how they are likely to react.

In much the same way, readers are engaged in a social act. Knowing that you wrote a particular phone message, they will contemplate what you most likely meant by the words "call Gail." A manager, reading a memo requesting a promotion and a raise, will take into account his or her perceptions of the writer and what the writer most likely meant by a phrase such as "or else." Similarly, readers of documents ranging from marketing plans to lyric poems to personal letters will read between the lines of those documents based on their knowledge (or the lack thereof) of the writer. Their interpretation of a document, as a result, will be based at least to some degree on something other than the words themselves.

Reading and Writing as Conversation

In some ways, writers' and readers' interactions with each other are like conversations at a party. You've



probably wandered around a party, listening in briefly on conversations until you find one you want to join. What you hear in a conversation is filtered through your interests and experiences. And what you say is shaped by a particular purpose (to entertain or inform someone, to ask a question, or perhaps to interest someone in getting together with you at a later time). If you're like most people, you try to avoid repeating things that have already been said and you try to stay on the subject. To do this, you listen to a conversation before adding to it.

This is one of the ways in which writing is most like a conversation. Just as you do at a party, you want to listen (or read) long enough to you know what's been said, what people are discussing at the moment, and what they might welcome as a relevant contribution. In other words, you want to be accountable to what's been going on before you add to the conversation.

In addition, members of a conversation typically try to create responses that offer something of value to their readers -- something new or interesting, something that helps move the conversation forward. Your decisions about what you might add to a conversation will be based not only on what you've listened to -- or, in the case of writing, what you've read -- but also on your understanding of the needs, interests, values, and beliefs of other members of the conversation.

For these reasons, the relationships between readers and writers can become quite complex. Just as writers compose documents for a wide range of purposes, readers read for a variety of reasons. The degree to which writers can accomplish their purposes depends in large part on the extent to which their document can influence readers to behave or think in certain ways. The degree to which readers find a document useful depends on the extent to which it is consistent with their interests and needs. The document, as a result, becomes the key point of contact between readers and writers - who might live in different times, be separated by thousands of miles, and/or bring radically different experiences to their writing and reading of the document.

Accountability in Writing

Accountability is a key concept in writing, and particularly so in academic writing and research writing. It would be embarrassing to repeat what someone had just said before you joined a conversation. It would be even more embarrassing to be accused of stealing someone's ideas because you hadn't bothered to read what they'd written about an issue. Knowing what's been written about an issue - being an accountable member of a conversation - is the first step toward becoming an effective writer.

Contributing Something of Value

Contributing something of value to a conversation is centrally important in most writing projects. Simply changing the dates on last year's product marketing plan isn't likely to get you a promotion, nor is it likely that summarizing the current state of debate on an environmental policy issue will elicit more than yawns from people who have been closely following the issue. Just as you'll be ignored or even shut down if you make an irrelevant comment at a party, your writing will be ignored if it fails to offer something of value to your readers.

Considering Your Readers

Considering your readers involves attempting to understand what they bring to the conversation -- their knowledge of the issue, their needs and interests, and their values and beliefs. If you are writing a feature article about an Olympic slalom racer for *Ski* magazine, for example, you'll annoy your readers if you spend a lot of time defining the terms *cap skis* and *sidecut* instead of talking about training techniques and race strategies. On the other hand, if you're writing for *Parade* magazine, a national publication included in many Sunday newspapers, many of your readers (who will be much less familiar with skiing and ski technology than the readers of *Ski* magazine) are likely to be annoyed if you fail to define those terms.



Similarly, providing a detailed history of the Internet will win you little favor from readers of a technical manual for Web server software, but will be of great value to readers of a book covering the development of the World Wide Web.

In a written conversation, you'll have much more time to consider how your readers will react to what you write. As you draft your contribution, consider not only how well it will match your readers' knowledge, but also their needs, interests, values, and beliefs. Consider as well their reasons -- or purposes -- for reading what you'll write.

A Social Model of Writing -

Models are useful tools for discussing complex concepts. The model discussed in this guide considers the relationships among writers, readers, and texts. Although it can't fully predict the complexities of a specific writing situation, they can help writers understand the general principles that shape those situations.

This model is based on three observations. First, a text may serve as the only point of contact between a reader and writer, particularly when writers are separated by time and distance. Second, texts cannot pass "meaning" transparently and perfectly from writer to reader. Writers seldom write exactly what they mean and readers seldom interpret a writer's words exactly as the writer intended. Third, the factors that affect the attempts of writers and readers to share an understanding of a text include not only their respective purposes, influences, and understanding of each other, but also the physical, social, cultural, and historical contexts in which reading and writing take place.

Writing as a Social Act: Graphic Model



ASTHETICS

It is a branch of philosophy dealing with the nature of art, beauty, and taste, with the creation and appreciation of beauty. It is more scientifically defined as the study of sensory or sensori-emotional values, sometimes called judgments of sentiment and taste. More broadly, scholars in the field define aesthetics as "critical reflection on art, culture and nature." More specific aesthetic theory, often with practical implications, relating to a particular branch of the arts is divided into areas of aesthetics such as art theory, literary theory, film theory and music theory. An example from art theory is aesthetic theory as a set of principles underlying the work of a particular artist or artistic movement: such as the Cubist aesthetic. *Aesthetic language* is beautiful, artistic & carefully crafted with a poetic rhythm & flow.



Genre – novels, short stories, memoirs, personal essays, diary entries, travel writing and poetry all make use of narrative, descriptive and aesthetic language. Speech writers and journalists writing articles often use these techniques in their writing.

Target audience – anyone who reads for pleasure and out of curiosity to know more about life, the world and human beings (rather than simply to find out information or to argue a point of view). Your audience wants to be entertained, thrilled, shocked, angered, made to laugh out loud or to cry silently into their coffee, provoked into thinking about life as a ridiculous joke, or as a wonderful dance, or as a tragic tale “*full of sound and fury, signifying nothing*”.

Language register – depends on the writer and the style of writing. If it’s a novel, play, short story or diary entry you can use slang and curse words, especially in dialogue, but keep it to a minimum. If it’s a personal essay, poem, piece of travel writing, speech or newspaper article it’s best to avoid cursing and slang (unless quoting someone).



Data use & handling

Preparing Glossary & Index

Bibliography

GLOSSARY

Glossaries provide a one-stop place for students to go to in order to figure out what new words mean. They can be even more meaningful than dictionaries because they allow students to include the words they're learning and thinking about so they can more easily access that information in the future. Growing a glossary that aligns with textbooks or other reading material can make the information more meaningful and interesting to students, according to the Scholastic website. When reading is interesting and thought-provoking, students learn more and retain more of what they've learned to use in the future.

What to Include in the Glossary

Any word that she comes upon that she doesn't know the meaning of can be included in one or more of the glossaries. For example, your child might make a glossary that defines literacy terms such as alliteration, flashback and irony. She might also keep a science glossary that defines terms such as reflection, simple machine and geology. To boost reading comprehension of fiction books, your child can include vocabulary words that she's never heard or read before so can refer back if she ever comes upon that word in another book.

INDEX

An index, while never the glamorous part of any writing project, is essential to the readability and usability of longer nonfiction and technical works. Building one need not be a chore, but it should not be an afterthought, either.

Steps in preparing Index –

1. Understand the purpose of an index. An index is an alphabetical listing of key words and concepts in the text. It contains "pointers" to those words and concepts, which are usually page, section, or paragraph numbers. An index generally appears at the end of a document or book. This is distinct from a table of contents a bibliography, or other supporting materials.

2. Begin with a completed text. If the text is not yet complete, you can still begin the process of building an index as long as the text has most of its final structure.

- It's best to have some familiarity with the subject you're indexing, so that you know what is important. If you didn't write the work you're indexing, do some skimming or pre-reading before diving in.

- A word processor with an indexing tool can keep track of the page numbers for you and update the index automatically if the text changes.

- If you're collecting page numbers by hand, finish editing and modifying the text first. An edit could push a particular section or subject onto another page



3. Review the entire text, marking key words and main ideas. In a word processing program that has indexing features, you may begin tagging them directly as you read (or even while you write if you're keen). Otherwise, create sticky notes, index cards, or other markings on each page.

- Key points and main ideas are often clear from the text. Pay attention to section headings, introductions, conclusions, and the natural structure and emphasis of the writing. Aim for about two to three index inclusions per key point and main idea, as a minimum.
- If you're using a hard copy, choose something you can mark up with.
- While copyediting is not the purpose of building an index, indexing should include a thorough reading of the text. You may wish to use the opportunity to catch and correct any lingering errors.

4. Assign headings to each key concept. Assigning good headings will make things easier for the reader to find, and will make the entire index self-consistent. While you should always check with the house style documentation with respect to creating an index, the following generalities are fairly standard:

- Use singular nouns to begin headings. For example:
 - derailleur
 - headset
- Include modifiers or verbs, where necessary, after a comma. For example:
 - saddle, leather
 - saddle, adjusting height
- Capitalize proper nouns. Otherwise, begin entries with lowercase letters. For example:
 - California
 - Schwinn
- Create cross references for acronyms and initial-isms. For example:
 - MTB, see mountain bike

5. Consider the likely reader and the purpose of the index.

- What headings are readers most likely to choose intuitively to search?
- Do any technical terms need non-technical counterparts? Are there terms not listed in the text that might be natural places to look? For example, a bicycle maintenance book might discuss derailleurs, but a reader who is new to bicycle maintenance might look under "gearshift" or "shifter."

6. Organize the main headings in alphabetical order. A word processor may be able to perform this step automatically.

7. Nest sub-headings under a main heading. Do not nest too many levels; stick to one or two. Nested headings collect related information under a main heading so that a reader can find it easily. Organize subheadings alphabetically beneath the heading.

- brakes
 - adjustment
 - replacement
 - safety

8. List all the page numbers on which each subject appears.

9. Review the index for completeness and accuracy. If possible, have someone try out the index who is unfamiliar with the work.
