

The Secrets to Immersive Storytelling

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What makes a “page-turner”?

Why does one book grab you while another doesn't? It could be the story itself, but it's most likely the way the book was written.

Readers love books that:

- ▶ Mostly “show” instead of “tell.”
- ▶ Have variable, often fast, pacing.
- ▶ Are loaded with compelling hooks.
- ▶ Feature strong, clearly defined conflicts and motivations.
- ▶ Have unique, well-developed characters.
- ▶ Make a deep emotional impact.

Show & Tell: Before & After – BEFORE

This scene takes place when the Mafia don hero, Enrico, realizes that the woman he loves is leaving him for good.

- ▶ From *Revenge*, by Dana Delamar (first draft):

“Please stop. Just stop.” She closed her eyes and pulled her hand from his. “It's over, Rico. Accept it. This is the end for us.”

Enrico **felt a pain greater than any he'd ever known**. He abruptly stood and turned away from her. He couldn't bear to let her see his face.

Taking a breath, **he tried to steady his voice**. “You will always have money, protection, whatever you need. And if you ever change your mind, I will be waiting for you.” **He tried, but he couldn't say what he wanted most for her to hear: *I love you, Kate.***

Show & Tell: Before & After – AFTER

- ▶ Final version from *Revenge*:

“Please stop. Just stop.” She closed her eyes and pulled her hand from his. “It’s over, Rico. Accept it. This is the end for us.”

Pain seared through his chest and into his gut, as if he’d taken a bullet. Heart attack? He pressed a fist to his chest. No. Just shock. He abruptly stood and turned away from her. *Do something. The door. Go to the door.* When he touched the handle, he paused. This might be the last time he ever saw her.

It can’t end like this. But he couldn’t bear to let her see his face. He took a deep breath, forcing his voice to be steady, though it was still thick. He spoke to the slab of dark wood in front of him. “You will always have money, protection, whatever you need. And if you ever change your mind, I will be waiting for you.” His mouth dried up, the words he most wanted to say sticking in his throat. *I love you, Kate.*

Rather than *telling* readers that Enrico “felt a pain greater than he’d ever known,” this version *shows* that pain through Enrico’s thoughts and internal reactions, and also adds details unique to his Mafia don character. His father has a heart problem, and Enrico has been shot before. Building those details into this scene equates the idea of losing Kate with death. That idea is further reinforced by the image of the dark slab of wood—he’s looking at a void, a patch of nothingness.

Additionally, even though the after version is longer, it has a faster pace, driven by the use of fragmented thoughts and embedded hooks—is Enrico having a heart attack? How is he going to save face? What’s he going to do next? The reader *experiences* the emotion and the internal conflict the way Enrico does, lending this passage weight and urgency. He’s devastated. And now readers have to know what’s going to happen to him. They may even be angry at Kate for hurting him so deeply. And that makes them flip the page to read the next scene. It can’t end like this!

What’s the difference?

- ▶ Before example **tells** what’s happening, the After examples **shows** it
- ▶ What do "show" and "tell" really mean?
- ▶ **Telling**
 - ▶ **Author interprets the story** for the reader and **reports** on what is happening to the character
 - ▶ **Reader is a passive recipient** instead of an active participant
- ▶ **Showing**
 - ▶ **Reader participates in the story** and interprets and **experiences** it along with the POV character

Deep point of view (POV)

What is it, and why is it so effective?

- ▶ Forces you to show instead of tell
- ▶ Puts reader in the POV character's body (in the driver's seat)
- ▶ Reader **experiences (lives)** the story **as the character**, not watching the character from a distance

Example: *Shadow Man* by Cody McFadyen (text copyright Cody McFadyen)

I HAVE ONE of the dreams. There are only three; two are beautiful, one is violent, but all of them leave me shivering and alone.

The one I have tonight is about my husband. It goes something like this:
I could say he kissed my neck, and leave it like that, simplicity. But that would be a lie, in the most basic way that the word was created to mean.

It would be more truthful to say that I yearned for him to kiss my neck, with every molecule of my being, with every last, burning inch of me, and that when he did, his lips were the lips of an angel, sent from heaven to answer my fevered prayers.

I was seventeen then, and so was he. It was a time when there was no blandness or darkness. There was only passion, sharp edges, and a light that burned so hard it hurt the soul. He leaned forward in the darkness of the movie theater and (*Oh God*) he hesitated for just a moment and (*Oh God*) I quivered on a precipice but pretended to be calm, and *Oh God Oh God Oh God* he kissed my neck, and it was heaven, and I knew right then and there that I would be with him forever.

He was my one. Most people, I know, never find their one. They read about it, dream about it, or scoff at the idea. But I found mine, I found him when I was seventeen, and I never let him go, not even the day he lay dying in my arms, not even when death ripped him from me as I screamed, not even now.

God's name these days means suffering: *Oh God Oh God Oh God*—I miss him so.

I will never forget my experience of reading this book. When the killer was revealed, I literally experienced a chill running through my whole body, my eyes were wide, and I said “NO!” out loud. I was as shocked as the lead character because I felt that I WAS her. I was on a trip to DC when I was reading this book, and I’d hired a driver to take me around. I was waiting for him in the lobby and he told me he said my name at least three times (while standing right in front of me) before I heard him, that’s how engrossed I was in the story.

The thing I love about this example is that it demonstrates within it the difference between showing and telling and shallow POV and deep POV.

How do you feel about this character after you read this? Do you identify with her? Note how McFadyen has used a nearly universal experience (the anticipation of a passionate touch on a first date) to make the reader identify with his lead character. Note also the masterful use of *Oh* God vs. *Oh God*.

Why does this piece work so powerfully? Mirror neurons in our minds fire off when we ourselves act or see an action performed by another. The neuron “mirrors” the behavior of the other as if we ourselves are acting. This is why you may tear up when seeing or hearing a sad story or seeing another person cry. Scientists believe these neurons help us develop our capacity for empathy. (Thank you to Catherine Spang for reminding me about these neurons.)

Example: *Darkly Dreaming Dexter* by Jeff Lindsay (text copyright Jeff Lindsay)

Moon. Glorious moon. Full, fat, reddish moon, the night as light as day, the moonlight flooding down across the land and bringing joy, joy, joy. Bringing too the full-throated call of the tropical night, the soft and wild voice of the wind roaring through the hairs on your arm, the hollow wail of starlight, the teeth-grinding bellow of the moonlight off the water.

All calling to the Need. Oh, the symphonic shriek of the thousand hiding voices, the cry of the Need inside, the entity, the silent watcher, the cold quiet thing, the one that laughs, the Moondancer. The me that was not-me, the thing that mocked and laughed and came calling with its hunger. With the Need. And the Need was very strong now, very careful cold coiled creeping crackly cocked and ready, very strong, very much ready now — and still it waited and watched, and it made me wait and watch.

What conclusions do you draw about the POV character? What do you learn about his personality?

What does “point of view” mean?

- ▶ The camera lens through which the reader “sees” the action
- ▶ Types of POV
 - ▶ Omniscient
 - ▶ First person
 - ▶ Second person
 - ▶ Third-person limited
- ▶ Your choice of POV type strongly affects the overall structure and nature of your story. You may have to try several to arrive at the right one for the story you’re telling.

Omniscient POV

- ▶ *Pride and Prejudice* – Jane Austen (text copyright Jane Austen)

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

However little known the feelings or views of such a man may be upon his first entering a neighborhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of some one or other of their daughters.

- ▶ *L.A. Confidential* – James Ellroy (text copyright James Ellroy)

An abandoned auto court in the San Berdoo foothills; Buzz Meeks checked in with ninety-four thousand dollars, eighteen pounds of high-grade heroin, a 10-gauge pump, a .38 special, a .45 automatic and a switchblade he'd bought off a pachuco at the border—right before he spotted the car parked across the line: Mickey Cohen goons in an LAPD unmarked, Tijuana cops standing by to bootjack a piece of his goodies, dump his body in the San Ysidro river.

Austen's example shows a clear authorial/narrator's voice – Austen is telling you the story; Ellroy's example reads almost like third-person limited. He's telling the story primarily through the character. What conclusions can you draw about Buzz Meeks?

Omniscient POV is often used today in thrillers, and the author's "voice" isn't as pronounced.

First and second person ("I" vs. "you")

- ▶ *Bright Lights, Big City* – Jay McInerney (text copyright Jay McInerney)

You are not the kind of guy who would be at a place like this at this time of the morning. But here you are, and you cannot say that the terrain is entirely unfamiliar, although the details are fuzzy. You are at a nightclub talking to a girl with a shaved head. The club is either Heartbreak or the Lizard Lounge. All might come clear if you could just slip into the bathroom and do a little more Bolivian Marching Powder. Then again, it might not.

McInerney easily could have written this in first person instead of second, but he was going for a certain effect, as if making the reader a co-conspirator/participant.

Third-person limited

- ▶ *Revenge*, by Dana Delamar

As his assassins set the trap, Carlo Andretti leaned forward, his nose nearly touching the window. *Vengeance is mine. Just like the Lord above.* His pulse quickened, his mouth went dry, his body itched to be in on the action. To aim a gun. To pull a trigger.

The Lucchesi family's driver and their bodyguard waited outside the restaurant in a large black Mercedes, smoke from their cigarettes floating out the open windows. *Idiots. Anyone could get the drop on them. These were the men Lucchesi trusted with his family?*

The reader experiences different parts of the story based on which character is on deck at any moment. Can be used to tell a wide variety of stories. What conclusions can you draw about Carlo Andretti based on what you see here?

Tips and tricks for writing deep POV

- ▶ Write in first person, then flip it to third person
- ▶ Avoid “distancing” words and phrases – see “Telling Filters” handout (at end)
 - ▶ Observing & reporting vs. experiencing & living in the moment
 - ▶ **BEFORE:** **Unsure** what to say or do, Darla **watched** Rick standing by the fireplace, looking at the flames. What was he thinking?
 - ▶ **AFTER:** Should she stay, should she go? Darla bit her lip to keep from speaking, to keep from intruding on Rick's privacy. He stood by the fireplace, staring into the flames. What was he thinking?
 - ▶ **BEFORE:** Jack **could hear** the children playing in the park. Their **happiness** filled him with **sorrow**. His Amanda had laughed like that once.
 - ▶ **AFTER:** The shrieks and laughter of children playing in the park filtered through the open window. Jack smiled at first, then his lips started to tremble and his eyes welled with tears. *Amanda, why did you leave us so soon?*

Tips and tricks for writing deep POV and deepening emotion

- ▶ **TIP:** Whenever you see that you've mentioned an emotion, that's telling, not showing.
 - ▶ Print out 10-20 pages of your WIP. Highlight every time you've mentioned an emotion.
 - ▶ See if you can show the emotion through body language, involuntary/visceral reaction, thought, action, and/or dialogue
 - ▶ Sometimes you might have to “tell” the emotion to make it clear (sarcasm, teasing, and joking in particular)
- ▶ If a scene feels flat, that's a sign the POV isn't deep enough. Most likely you're telling, not showing. Close your eyes. Be the character. What are you thinking? Hearing? Seeing? Touching? Tasting? Smelling? What is happening inside your body (heart, pulse, breathing)? How are you reacting (physically, mentally)?

Reactions and deep POV

- ▶ MRU order -- mimicking real-life reaction process

Dwight Swain coined the phrase “motivation-reaction units” (or MRUs) to describe how people react to a stimulus. **In general**, the order is this:

- ▶ 1) physical, visceral (gut or involuntary) reaction
 - ▶ 2) thought
 - ▶ 3) dialogue
 - ▶ 4) physical action with a purpose
- ▶ READ THIS: Dwight Swain, *Techniques of the Selling Writer*

Be sure to present the stimulus (cause) before the reaction (effect). Many authors try to do the reverse to hook the reader, but what happens is the reader is momentarily confused. They have to read ahead to figure out what the character is responding to, and then the reader has to backtrack to see the response again. This kicks the reader out of the story.

MRU order

- ▶ **BEFORE:** Jack rounded the corner. *Dear God!* Who could have done this? He froze. His heart started pounding, his hands shaking. Jack rushed forward. He had to be sure, but he already knew.

Mark was lying in a pool of blood, and he wasn't moving.

- ▶ **Stop. Did you have to circle back to the beginning and reread?**
- ▶ **AFTER:** Jack rounded the corner and froze. Mark was lying in a pool of blood, his skin waxen, his body utterly still. Jack gulped in air, his heart thrashing, his hands shaking. *Dear God!* Who could have done this? He rushed forward. He had to be sure, but the trembling in his gut told him it was pointless. Mark was dead.

Pacing and deep POV

- ▶ Direct and indirect thoughts – (see Before & After examples)
- ▶ Fragments – unfolding thoughts as they occur (mimicking how people think); ups the pace and impact
- ▶ From *Retribution*, Dana Delamar:

Nick checked the other blond, and the one with the suitcase. Neither one was breathing, but Nick's own breath came in quick shallow gasps. He was dangerously close to hyperventilating. He'd just killed three men. Three. Without a fucking thought, with hardly a pause.

Developing characters through deep POV

- ▶ Narrative “voice” = character’s voice (vocabulary, education, background, career)
 - ▶ Use your character’s words to tell the story
 - ▶ Filtering the setting through the character’s POV
 - ▶ Soldier vs. schoolteacher – what will they notice? What words will they use?
- ▶ Example from *L.A. Confidential*, by James Ellroy (text copyright James Ellroy)

Meeks ditched his car in a pine grove, hauled his suitcase out, and scoped the set-up:

The motel was horseshoe-shaped, a dozen rooms, foothills against the back of them—no rear approach possible.

The courtyard was loose gravel covered with twigs, paper debris, empty wine bottles—footsteps would crunch, tires would crack wood and glass.

There was only one access—the road he drove in on—reconnoiterers would have to trek thick timber to take a potshot.

Or they could be waiting in one of the rooms.

Why word choice matters

- ▶ If we go back and look at the Dexter example from the beginning, we’ll see a lot of strong **verbs**, specific *adjectives*, and well-chosen nouns. (text copyright Jeff Lindsay)

Moon. *Glorious* moon. *Full, fat, reddish* moon, the night as light as day, the moonlight **flooding** down across the land and bringing joy, joy, joy. Bringing too the *full-throated* call of the *tropical* night, the *soft and wild* voice of the wind **roaring** through the hairs on your arm, the *hollow* wail of starlight, the *teeth-grinding* bellow of the moonlight off the water.

All calling to the Need. Oh, the *symphonic* shriek of the thousand *hiding* voices, the cry of the Need inside, the entity, the *silent* watcher, the *cold quiet* thing, the one that laughs, the Moondancer. The me that was not-me, the thing that **mocked** and **laughed** and **came calling** with its hunger. With the Need. And the Need was very strong now, *very careful cold coiled creeping crackly cocked and ready*, very strong, very much ready now — and still it **waited** and **watched**, and it made me wait and watch.

Why has Lindsay chosen these specific words? What mood and emotions do they convey? What genre do you think this book is, based on these two paragraphs?

Note that Lindsay repeats some words and uses intensifiers such as “very” that we’re often told we shouldn’t use. His choices are deliberate, and they work. Pay attention to the cadence.

Strong verbs convey emotion

- ▶ Strong verbs convey emotion, mood, and character
 - ▶ “You’re a big, strong guy,” she **said**.
 - ▶ “You’re a big, strong guy,” she **purred**.
 - ▶ Jackson **walked** through the office, **issuing** orders.
 - ▶ Jackson **stomped** through the office, **barking** orders.

Strong verbs develop character

- ▶ What picture do you form of Stella based solely on the verb choice?
 - ▶ Stella **strode** through the bar, attracting every eye.
 - ▶ Confident, purposeful
 - ▶ Stella **paraded** through the bar, attracting every eye.
 - ▶ Attention loving, waving at people, calling to people she knows
 - ▶ Stella **slinked** through the bar, attracting every eye.
 - ▶ Seductive, touching shoulders and arms, brushing against people to get through tight spots

Strong verbs & details build emotion

- ▶ Strong verbs and specific, well-chosen details help enhance emotion, mood, and characterization
 - ▶ Damon **looked** her up and down, then **gave** her a smile.
 - ▶ Damon’s eyes **roamed** her up and down before his lips **curved** into a smile.
 - ▶ Damon’s eyes **traveled** the whole of her, the **slow curving** of his **full lips** making a **promise**.
 - ▶ Damon’s **dark** eyes **journeyed** over her body, their **slow, deliberate circuit** making her **tingle**, his **cocky, knowing grin** making her **shiver**.
- ▶ **TIP:** Don’t overdo it. Not everything deserves this kind of detail. Save it for important moments. Beware of bogging down the pace or getting overwrought.

Note here that the choice of verbs and other words all convey what the POV character thinks of Damon. Her reactions are clear from what words she uses to describe him. In the last example, we

start getting some involuntary, visceral reactions from the POV character. These elicit the strongest connection with the reader.

Hooking the reader, part 1

- ▶ GMCs, and why **motivation** is the key
 - ▶ Everyone (including the villain) thinks they're the hero
 - ▶ Without motivation, goals are meaningless; nothing makes sense or has any impact
 - ▶ If you've ever read a book and found yourself saying "This doesn't make sense" or "I don't understand why the character is doing this," it's because the motivation is missing
 - ▶ If you've found yourself saying "I don't care," it's either because the motivation is missing or the conflict is weak or missing
- ▶ READ THIS: Debra Dixon, *GMC: Goal, Motivation & Conflict*

Motivation (the "why") matters

Remember the earlier example from *Revenge* of Carlo Andretti waiting for his assassins to kill the Lucchesi family? You know from the first paragraph that he wants revenge for something. Here's where you learn what and why:

Rinaldo Lucchesi, the *capo* of the Lucchesi family, had interfered in Carlo's business for the last time. He thought he could come up north, into Carlo's territory, and impose his principles and his will.

Rinaldo and his ridiculous, short-sighted philosophy would be the ruin of the 'Ndrangheta. Carlo was not going to let Lucchesi expose their bellies to the sharp teeth of Cosa Nostra or the Russians. Lucchesi might be suicidal, but Carlo most assuredly was not. He had a family to look out for, a child he adored. He couldn't let Lucchesi destroy her future, and he couldn't let him destroy the future of all the 'Ndrangheta.

Note that Carlo (the villain, whose men are about to slay the Lucchesi family) believes that he is the hero – he's acting for the common good, as well as his own interests and those of his children.

Hooking the reader, part 2

- ▶ Emotion – remember to include the sequel to the scene
 - ▶ Sequels (where emotional processing and decision-making occur) are **decision points/turning points**—the **connective tissue of the story**
 - ▶ **These decision points provide hooks** drawing the reader forward to see the outcome – **they give the reader conflicts to anticipate**
 - ▶ These are **key areas** for deep POV and getting emotion on the page.

- ▶ A sequel can be as little as a few words or a sentence or two, or it can unfold over an entire scene or more.
- ▶ As an editor, I frequently run across missing sequels. **Stories are all about emotion** (and it's **absolutely vital in romance**). **Don't short your readers!**
- ▶ READ THIS: Dwight Swain, *Techniques of the Selling Writer*

Sequels, short and sweet

- ▶ From *Retribution*, Dana Delamar:

He was probably going to regret this, wasn't he? He might very well end up in the same position as Delacourt—or worse. But how else was he to get answers? To get justice?

No risk, no reward. No doubt the famous last words of many a fool.
- ▶ Though sequels often occur at the beginning or end of scenes, they can occur in the middle as well. Another from *Retribution*:

Nick held his breath, willing the guard to keep walking, keep moving. *Nothing of interest here, old chap.* His anxiety was a sudden reminder that she'd taken a risk coming to talk to him. Maybe he was reading her wrong. That last thing she'd said... maybe she was no stranger to hurt. And maybe she had a perspective he was sorely lacking.

Longer sequels

- ▶ **The impact on readers is proportionate to the impact on the characters**
- ▶ Example: *Malavita*, by Dana Delamar (Enrico has killed for the first time)

His heart pumped wildly and he shivered inside. Enrico wanted to run, but he forced himself to keep moving at a steady, controlled pace. He walked two blocks, then he doubled over and was sick beside a tree. When he felt completely wrung out, he spat, then wiped his mouth on his sleeve. Even though the night was cool, beads of sweat dotted his forehead. A wave of heat ran through him, followed by a wave of cold, as if he had a fever. Taking a deep breath, he resumed walking, wiped down the gun, and tossed it into a sewer drain right before he reached the nondescript car he'd borrowed.

His hands trembled; his mouth tasted like ashes. He dropped the keys beside the Fiat, his heart slamming in his chest at the enormity of what he'd done. He'd taken a life. He'd committed murder, the most grievous of sins.

Picking up the keys, he got in the car and drove toward home. Dom had told him the first time would be hard; what he hadn't told him was that it would be excruciating. He was a killer now—a man who'd stepped out of the ordinary path, a man who'd chosen to live by violence. Enrico had never once in his life wanted to be that kind of man. He'd wanted a quiet life; he'd wanted to be an academic, or a banker, or an entrepreneur. He'd never wanted to be a killer. A Mafioso.

Lots of involuntary, visceral reactions here. He gradually calms down and starts thinking rationally. This is huge turning point for the character—he realizes he’s set himself on an irrevocable path.

Achieving “flow” is key to reader immersion

- ▶ We’ve all had the experience of being so engrossed in a book that we almost literally cannot put it down. That’s the state of “flow.”
- ▶ Flow occurs when the reader forgets that he/she is reading. Instead, the reader is **living** the story.
- ▶ In addition to using deep POV to help readers deep dive into the story world, you must do the following:
 - ▶ Make sure the GMCs and plot are clear, well-motivated, and logical.
 - ▶ Set your work down for 4-6 weeks. No, really! Then read it again.
 - ▶ Make sure your prose is polished. Read it aloud. Listen to the flow, the cadence. Pay attention to the power of the words you’ve used.
 - ▶ Make sure you have fresh eyes on your work. Typos, mistakes of logic, plot holes, and continuity errors destroy flow. I recommend saving up for a professional editor.

For further reading

- ▶ Deep POV – Showing versus Telling
 - ▶ Margie Lawson (www.margielawson.com) – see lecture packets (Deep Editing and Empowering Character’s Emotions)
 - ▶ *Self-Editing for Fiction Writers*. Rennie Browne and Dave King
 - ▶ *Show or Tell? A Powerful Lesson on a Crucial Writing Skill*, James Thayer
- ▶ Body Language/Visceral Reactions
 - ▶ *The Emotion Thesaurus*, Angela Ackerman and Becca Puglisi
 - ▶ Empowering Characters’ Emotions and Writing Body Language and Dialogue Cues lecture packets by Margie Lawson
- ▶ GMCs
 - ▶ *GMC: Goal, Motivation & Conflict*, Debra Dixon
- ▶ Scenes & Sequels, MRUs
 - ▶ *Techniques of the Selling Writer*, Dwight Swain

If you have questions or would like to talk with Dana about editing or self-publishing, email ByYourSideSP@gmail.com or visit <http://www.ByYourSideSelfPub.com>.

“Telling” filters	
Thought	Wished/hoped
Think/thinking	Wondered
Realize/realized	Heard (could hear)/listened
Occur/Occurred	Seen/Saw (could see)
Wonder/wondered	Watched
Believe/Believed	Anticipated
Notice/Noticed/Noted	
Knew/Know	
Feel/feeling/felt	
Looked (he looked like he didn’t believe me)	
It is/it was	
It has been/had been	
There is/was/were	
There has been/had been	
It seemed	
Observed	
Decide/decided	
Obvious/clear	
Consider	
<p>Dialogue tags: Try to eliminate; put movement or other information in a separate sentence; avoid tags other than “said” or “asked” unless they convey the volume/tone of voice, such as “whispered,” “muttered,” “murmured,” “yelled,” but use those sparingly, and only when dialogue alone won’t convey the idea. Look for adverbs (“ly” words) in dialogue tags (such as “said angrily”) and get rid of them. Try modifying the dialogue or describing the body language instead.</p>	<p>Caused/Made:</p> <p>Telling: The garbage can fell over, causing him to spin on his heel, his heart pounding. Showing: The garbage can crashed to ground. Jack spun on his heel, his heart pounding.</p> <p>Telling: The smell made him sick. Showing: The rotten-egg stench roiled his stomach. He pressed a fist to his lips and prayed he wouldn’t hurl.</p>
<p>Passive voice that is telling rather than showing: “Brady was tormented by memories of the accident.”</p> <p>(Passive voice is completely appropriate in some situations, but watch for times when it’s being used to tell rather than show.)</p> <p>“Don’t say the Old Lady screamed. Bring her on and let her scream.” – Mark Twain</p>	<p>Felt/feel/feeling:</p> <p>Telling: She felt abandoned. Showing: Jack had vanished, not a trace of him left in the house. Like he’d never lived there. <i>You told me you’d love me forever, Jack. Did you mean it, even for a minute?</i></p>
<p>Words that name emotions (“anxiety” “fear” etc.): try not to name emotions but show them instead through body language, action, dialogue, visceral responses.</p>	<p>Knew/know:</p> <p>Telling: He knew she was going to scream. Showing: She was going to scream. OR: Her red face and clenched fists told him one thing: she was going to scream.</p>