**Research Notes**Maks alyssa use contraception runes instead of dildo. Deinking from condom scene. Condom filling contest. Name your character adopt a living armour. Make mods out of photoshops

I thought that an automaton MG would be perfect in the capital where you could buy seperate automaton upgrades like in an electronics store or something so will probably wait until the capital is out. Living armour would be a great mod where the living armour was an actual equipment that adds arousal and more recoil in fights and could talk after every move you make... but would probably be hard to implement for a noob like me. basilisk could have uhh blindness play and sniffing stuff to differentiate her from gorgons and medusas. Willow the wisp no idea, maybe pretend to be her bf in order to stop making her jealous of her friend who already is married, and maybe public sex? Personally I really like willow the wisp but am having a hard time imagining what her content would be like. Will'o'wisp-wise, you could easily imagine her approaching you and asking you to "play pretend." This could give way to cute dating and foreplay scenes as "training," leading to lewder scenes. My advice to start out if you're short on ideas is to just cater her to your preferences. You can add flair later. You can also look at the source material for inspiration, for example Will-o-the-wisp are pranksters that lead travelers into getting lost. So she could be the type who wants to parade you around the woods as her fake bf just to make the elves jealous, then her promised lewd reward is an edging scene.

Basilisk-cavern

Willowisp-Cavern? City two lonely souls feeling islated ish movie night?

living armour

crystal golem mg  
  
statue golem elemental mg?

automaton-city, find her underground in a cavern and then buy upgrades in the city?  
Android girl you find buried in the caverns that you have to arouse to awake from slumber kinda like the robot from dragonball z gohan arc. Talks like l 30. Meets a voltin who praises her like a carshow and model. Egg beater dildo hand she follows you into fights. gascone blush overheating android girls dont understand normalacy? in before it was all lewd purely fighting capabilities only?  
Make emotions a feature that got bugged having to scramble them error error sudden horny  
 "She starts licking your dick putting it in her mouth as she coats it with her saliva while locking eyes with you making sure to lather it up while licking the base all the way up to the head, giving it small licks and nibbles, swirling her tongue around and giving it a suck. on the balls placing her finger at the top like a dog licking a bone.",

                                     "Speaks",

                                     "Hmm...nn,hnn… hommm… mulp, gulp…",

Basilisk (gets a portrait of me done) (writes a note confessing my love) (gives them to a certain basilisk) "here, could you look at these? Where you wouldn't be able to see anyone of course" (gets love). Man hater is scared whenever you approach my mama told me to stay away from boys. Exchange love letters. Low self confidence? Unsure of her looks?

Basilisk is blind toph she calls you handsome but then she is blind

Willow the wisp (originally thought for forest changed to city)

You walk around the forest leisurely at your own pace when suddenly you hear some weird sounds. Thinking that it may be a sexual predator of some sort you take a low stance ready for combat… Looking farther up ahead you make out a bush shaking(?) Slowly you make your approach in order to investigate. As you draw closer you can make out the figure of a woman with white hair and (why the hell are you walking TO it?) blue skin. Choice to leave or investigate (if progress then she will notice you when you try to leave if not simply leave) Deciding to investigate you approach the figure… (description) you see her watching an elf with her lover having romantic sex….(describe it) As you witness the 2 have sex you can hear the woman beside you muttering to herselfOut on a date when u notice that you made it out to a couple’s area then see others kissing then you are being nudged and coaxed on by the willow wisp to kiss her you start off giving her a light smooch but she decides to shove her toungue in catching you off guard

Chimera   
- In the intro, the tone between questions(why the mannequin etc.) and the main interaction(how dare you accuse me of being a kidnapper hint-hint nudge-nudge) is too different. I feel like some of those questions/explanations can be saved for later, put into the question hub of the main interaction. They do clarify what's going on on the spot, but it's not the best place for it  
- I think I mentioned this last time, but the play's plot explanation should be disclaimed as such. Something like 'you start reading the script and the plot describes an adventurer who was kidnapped by the BK...' and so on.   
- I think I'd keep the entirety of the 'bwahaha foolish adventurer' thing till after you finish reading.   
- The music tracks are too different; instead of the intense battle music I'd try to find something equally intense but also lewder sounding, so it transitions more smoothly into the h-scene music.

* ~~Intro example like gren with a rthym and pupose~~
* Focus on the MG’s individual body parts or physical features~~. I have no idea how she looks. Before jumping into the action, you need to set the scene and your actors, otherwise it becomes impossible to immerse yourself in the writing. I don't know how she looks - I can't imagine her talking to me. Even if you're planning to add art you have to describe her a bit~~
  + ~~U mean focusing on her physical attributes in the sex scenes? Even val has a short description when you encounter her in text for the night gaunt~~
  + such as talking quirks, common body language etc.

the, she folds her arms shifts and blah blahs when she changes personality, the way she says stuff or the way she words or conveys ideas like dude~ totally. Hmph, true.differentiating her personality more

* ~~Choosing a dialogue option and seeing the next line repeat the dialogue option in almost exact same way is not nice. Paraphrase better or find a way to skip ahead without repeating the information from the dialogue option itself.~~
  + I think I still need to work on this some what
* ~~I'm not sure how you plan to implement the exposition bit. Just dropping it as is is pretty weird, but it can be very cute if you write an actual scene with her explaining the setting to you.~~
  + ~~I was going for a beris sorta thing when she does roleplay~~
  + ~~Didn’t I sneakily explain this already in her explaining of your accusation? Or maybe the expositon poart of the act specifically like suddenly blah b;ah bl;aah?~~
* ~~Tone down Onomatopoea, intermix with actual words~~ 
  + ~~Maybe they also mean the dialogue parts or her reactions?~~
  + ~~Maybe they don’t want them too continous next to each other in one sentence?~~
* This is definitely helpful for feeling out her character, but keep in mind that species+profession, while better than just writing 'catgirl gf unga', is still not enough characterization. She's kind of a tsundere i guess so it shouldn't be hard to get a personality going anyhow. it might be difficult to get each one to shine and play off each other when your attention is split between essentially four different characters.
  + Like for example in my character card I want her to be tragic or bullied but there seem to be no signs of that in the mod.
  + Maybe the best way to know if I did it right is if I can guess whay they would think or do in certain situations?
  + I do want her to interact with others to hammer home the she was bullied part of her
* ~~Rushing on to a confession scene was definitely too premature I feel, those are hard, hard things to write, and to make it good you really need to understand your character first (STRONGEST POINT FROM THE CRITIQUE)~~
  + ~~So in response how am I supposed to make the girl comfortable with having sex without the confession?~~
  + How do I explain her suddenly showing different sides of her?a more intimate side?

**MAIN POINT: Don’t think about it having to be perfect, just make sure its releasable or complete then rewrite in future updates**

**Things to do:** 1: MAKE THE CHANGES FROM FEEDBACK 2. reword/write and improve dialogue and its presentation/fix the phoned in parts  3.fix the personality of the dragon(talking parts in the end) 4. make sure the logic of the event is correct (aka missing reactions, reactions that make sense etc., scenes occur logically) And sounds like correct english and proper grammar 5. Re read everything and fix the flow(everything seems too direct and less personal, like a game master dictating what people do)

6.**Check everything and if the post name is there** 6.Text styling 7. Music! 8.**ADD MOTHERFUCKING ORGASM CALLS DURING SEX!!! 9. Double check the amount of progress you get per action**

Hoard? Lessons abt being a dragon taken from jora. Look at super eyepatch wolf’s rewrite for shemue 3 and simpsons airport joke for what I should be doing

Follow thresh’s event structure (like how a character reacts to you wanting sex in the menu).

Max character per box is 420 according to lewdimus

(Follow the break down of thresh’s sex scenes her eagerness, getting in position, removing clothes, her readiness, your arousal , reactions, actions)

(She sounds like a really big tsundere at first)

(focus on her appearance and features!!! I didn't even mention her body parts or her eyes!)

 (put the part where you grind into her with your knee before the look at her chest heaving up and down)

(weak venom makes you a little tingly and energetic but then too much causes paralysis? Or what?) havent figured out how her powers work and how is the snake able to bite you when the barrier is up)

Re read this with the assumption that you know what lines display click per click

**Things to polish**: Building suspense. Descriptive writing, Detailing. All lewds ,showing differences in the personalities, research notes,

word styling (italics, bolds, hearts,~,-,…,♪(alt13),All caps is shouting vs bolded words where it is emphasized in a deep voice,pitch goes u~p~and d~o~w~n~,bold words are more harsh or loud than italics being cold and low,italics may also signify whispering). Maybe tone down the word styling. They sorta lose their meaning having been overused

Why am I using \*pant\* when  I can do Ha.. ha…

Yellow highlight: Rewrite/Leave out/sounds weird  
Fonts are now available! Font Size is now available characters per second tags (CPS) mayb only for dialogue?

 (MAYBE USE A COLOR for each personality? nicknames per personality?)

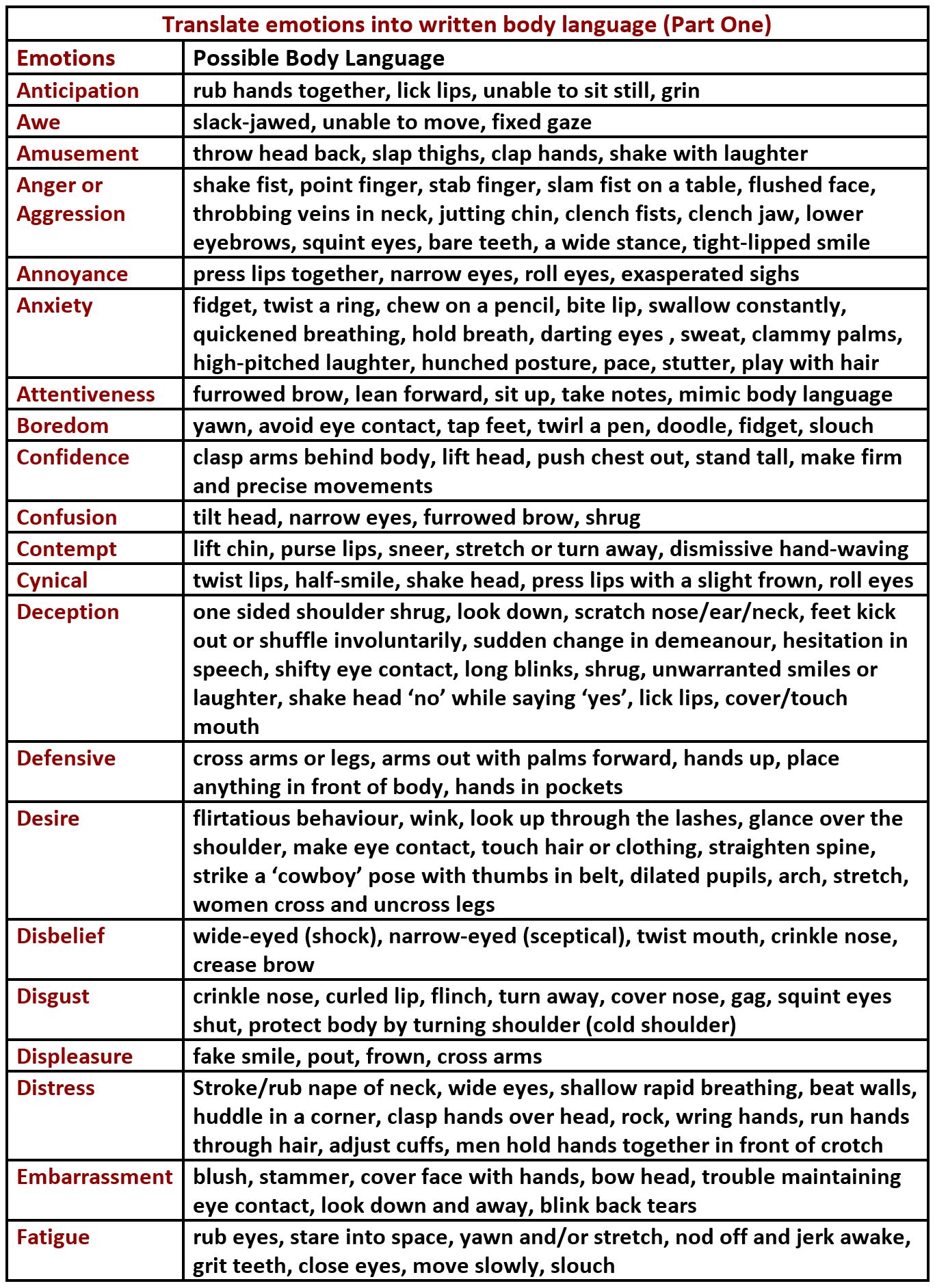
Lion: Mate [#ffa500](https://www.color-hex.com/color/ffa500) #f2eca1 uses sounds a lot, curses, short blunt

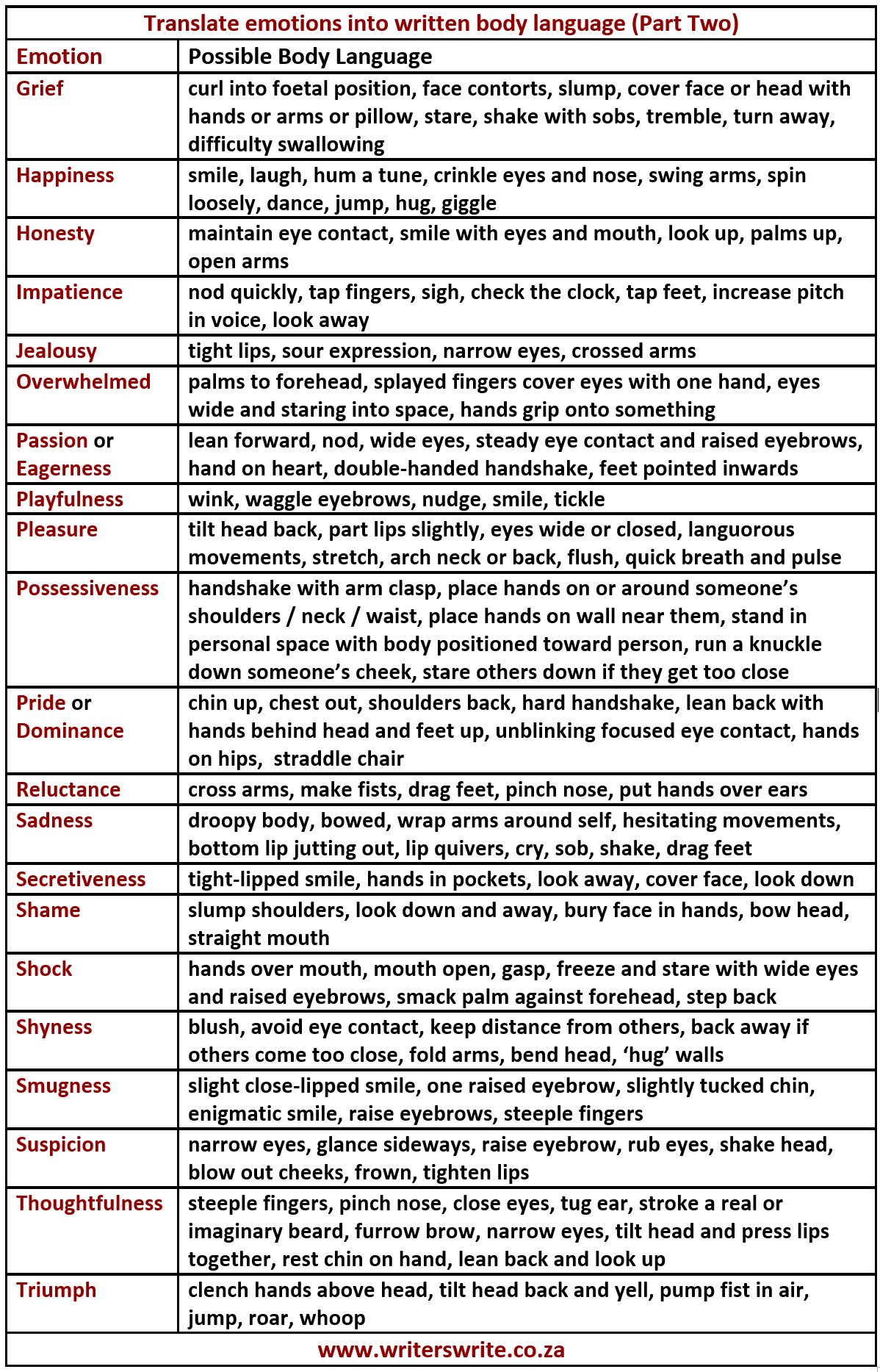
Dragon: Soulmate #1b9865 #f46264 sarcastic exaggerated kinda insulting

Goat: Babe [#c0c0c0](https://www.color-hex.com/color/c0c0c0) #69b3f7 oh? My~ well~

Snake: Darling #9458ca #c280ff stutters unsure um

What name do I give this character? Possible names based on the greek city of Lycia from which the chimera myth came from: Alisha? Alisa? Alyssa?Alyssa probably





You pick an arbitrary number, more than one but not so many that you confuse your audience. Then you create characters for each number. You can either give them different names or not—not everyone with this disorder does. Each of them needs unique traits. Sometimes it’s different body language, or different word choice, or a different lilt they speak with. Each of these characters must be unique in some way, or you won’t bring them each to life.

They don’t need backstories, per se, but they do need different triggers and different habits. So say one personality is very time oriented, maybe running late triggers that one. They’ll be irritable, because they hate being late. They’ll shift about nervously on the metro, constantly checking the time and muttering things under their breath—cursing the personality that got them late in the first place, for example.

* Make eye contact slowly but surely. Don’t stare at people you’re not talking to or avert your gaze from people who are speaking to you.
* Avoid fidgeting with your hands. Keep them at your sides if you’re standing or fold them on your lap if you’re sitting.
* Maintain good posture by keeping your back and neck straight and looking ahead of you instead of down at the floor. It’s not sophisticated to slouch or hunch over.

*work on expressing/showing the player the differences between each personality and work on how to convey switching? (it seems that thresh doesn’t really describe the tone of her voice and say stuff like “she says coldly”.Maybe note the change of her voice early on then drop it? Or at least on occasion?.When you choose a choice the receiver automatically answers your question.Thresh does talk about actions performed like “she gives you a flat and level stare”or"a sudden chill goes down your spine as a monotone voice echoes through the hall””her emotionless voice had a slight tint of curiousity to it and she continues to gaze at you coldly*

*Have a good idea of the scene you're going to write. Going off the cuff isn't proscribed by any means, but at least, know what concept (or concepts) you're going to develop. Even an idea as simple as: "He's going to facefuck her but then she's going to turn the tables and succ him into unconsciousness." can take shape in many ways. When I'm writing, I make sure to jot down any ideas I have about what I could describe. It can be small details that I'll want to sprinkle in like "she grabs his butt and tickles his tip with flicks of her tongue," or vague things that I'll develop like "mouth vibrating from playful humming."*

Also, vocabulary-wise, try to get an idea of the tone you're going for. Is the mood torrid? Intimate? Cute? Coercive? And likewise, are the characters innocent? Dangerous? Venomous? Slutty? Ravenous? Stone-faced?   
himika's body could be described as "towering", "muscular", "colossal", "herculean", "musclebound", etc. All things that'll highlight her appearance and impression.

Does the word choice and figurative language involve the five senses and convey emotion and meaning?

* Are there enough details to give the reader a complete picture?

### [appealing](https://www.macmillandictionary.com/us/dictionary/american/appealing" \l "appealing__4" \o "appealing)

 ADJECTIVE

an [appealing](https://www.macmillandictionary.com/us/dictionary/american/appealing) [look](https://www.macmillandictionary.com/us/dictionary/american/look_1), [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1), etc. [shows](https://www.macmillandictionary.com/us/dictionary/american/show_1) that you [want](https://www.macmillandictionary.com/us/dictionary/american/want_1) [help](https://www.macmillandictionary.com/us/dictionary/american/help_1), [approval](https://www.macmillandictionary.com/us/dictionary/american/approval), or [agreement](https://www.macmillandictionary.com/us/dictionary/american/agreement)

### [a voice like a foghorn](https://www.macmillandictionary.com/us/dictionary/american/a-voice-like-a-foghorn" \l "a-voice-like-a-foghorn__1" \o "a voice like a foghorn)

 PHRASE

a very [loud](https://www.macmillandictionary.com/us/dictionary/american/loud_1) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1)

### [breathy](https://www.macmillandictionary.com/us/dictionary/american/breathy" \l "breathy__1" \o "breathy)

 ADJECTIVE

with [loud](https://www.macmillandictionary.com/us/dictionary/american/loud_1) [breathing](https://www.macmillandictionary.com/us/dictionary/american/breathing) [noises](https://www.macmillandictionary.com/us/dictionary/american/noise)

### [brittle](https://www.macmillandictionary.com/us/dictionary/american/brittle" \l "brittle__6" \o "brittle)

 ADJECTIVE

if you [speak](https://www.macmillandictionary.com/us/dictionary/american/speak_1) in a [brittle](https://www.macmillandictionary.com/us/dictionary/american/brittle) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1), you [sound](https://www.macmillandictionary.com/us/dictionary/american/sound_1) as if you are about to cry

### [croaky](https://www.macmillandictionary.com/us/dictionary/american/croaky" \l "croaky__1" \o "croaky)

 ADJECTIVE

if someone’s [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) [sounds](https://www.macmillandictionary.com/us/dictionary/american/sound_1) [croaky](https://www.macmillandictionary.com/us/dictionary/american/croaky), they [speak](https://www.macmillandictionary.com/us/dictionary/american/speak_1) in a low rough [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) that [sounds](https://www.macmillandictionary.com/us/dictionary/american/sound_1) [like](https://www.macmillandictionary.com/us/dictionary/american/like_1) they have a [sore](https://www.macmillandictionary.com/us/dictionary/american/sore_1) [throat](https://www.macmillandictionary.com/us/dictionary/american/throat)

### [dead](https://www.macmillandictionary.com/us/dictionary/american/dead_1" \l "dead_1__31" \o "dead)

 ADJECTIVE

if someone’s [eyes](https://www.macmillandictionary.com/us/dictionary/american/eye_1) are [dead](https://www.macmillandictionary.com/us/dictionary/american/dead_1), or if their [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) is [dead](https://www.macmillandictionary.com/us/dictionary/american/dead_1), they [feel](https://www.macmillandictionary.com/us/dictionary/american/feel_1) or show no [emotion](https://www.macmillandictionary.com/us/dictionary/american/emotion)

### [disembodied](https://www.macmillandictionary.com/us/dictionary/american/disembodied" \l "disembodied__1" \o "disembodied)

 ADJECTIVE

a [disembodied](https://www.macmillandictionary.com/us/dictionary/american/disembodied) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) comes from someone who you cannot see

### [flat](https://www.macmillandictionary.com/us/dictionary/american/flat_1" \l "flat_1__25" \o "flat)

 ADJECTIVE

[spoken](https://www.macmillandictionary.com/us/dictionary/american/spoken_1) in a [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) that [does](https://www.macmillandictionary.com/us/dictionary/american/does) not go up and down. This [word](https://www.macmillandictionary.com/us/dictionary/american/word_1) is often [used](https://www.macmillandictionary.com/us/dictionary/american/used) for [describing](https://www.macmillandictionary.com/us/dictionary/american/describe) the [speech](https://www.macmillandictionary.com/us/dictionary/american/speech) of [people](https://www.macmillandictionary.com/us/dictionary/american/people_1) from a [particular](https://www.macmillandictionary.com/us/dictionary/american/particular_1) [region](https://www.macmillandictionary.com/us/dictionary/american/region).

### [fruity](https://www.macmillandictionary.com/us/dictionary/american/fruity" \l "fruity__5" \o "fruity)

 ADJECTIVE

a [fruity](https://www.macmillandictionary.com/us/dictionary/american/fruity) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) or [laugh](https://www.macmillandictionary.com/us/dictionary/american/laugh_1) is [deep](https://www.macmillandictionary.com/us/dictionary/american/deep_1) and [strong](https://www.macmillandictionary.com/us/dictionary/american/strong) in a [pleasant](https://www.macmillandictionary.com/us/dictionary/american/pleasant) way

### [grating](https://www.macmillandictionary.com/us/dictionary/american/grating_2" \l "grating_2__1" \o "grating)

 ADJECTIVE

a [grating](https://www.macmillandictionary.com/us/dictionary/american/grating_1) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1), [laugh](https://www.macmillandictionary.com/us/dictionary/american/laugh_1), or [sound](https://www.macmillandictionary.com/us/dictionary/american/sound_1) is [unpleasant](https://www.macmillandictionary.com/us/dictionary/american/unpleasant) and [annoying](https://www.macmillandictionary.com/us/dictionary/american/annoying)

### [gravelly](https://www.macmillandictionary.com/us/dictionary/american/gravelly" \l "gravelly__1" \o "gravelly)

 ADJECTIVE

a [gravelly](https://www.macmillandictionary.com/us/dictionary/american/gravelly) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) [sounds](https://www.macmillandictionary.com/us/dictionary/american/sound_1) low and rough

### [gruff](https://www.macmillandictionary.com/us/dictionary/american/gruff" \l "gruff__3" \o "gruff)

 ADJECTIVE

a [gruff](https://www.macmillandictionary.com/us/dictionary/american/gruff) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) has a rough low [sound](https://www.macmillandictionary.com/us/dictionary/american/sound_1)

### [guttural](https://www.macmillandictionary.com/us/dictionary/american/guttural" \l "guttural__1" \o "guttural)

 ADJECTIVE

a [guttural](https://www.macmillandictionary.com/us/dictionary/american/guttural) [sound](https://www.macmillandictionary.com/us/dictionary/american/sound_1) is [deep](https://www.macmillandictionary.com/us/dictionary/american/deep_1) and made at the back of your [throat](https://www.macmillandictionary.com/us/dictionary/american/throat)

### [high-pitched](https://www.macmillandictionary.com/us/dictionary/american/high-pitched" \l "high-pitched__1" \o "high-pitched)

 ADJECTIVE

a [high-pitched](https://www.macmillandictionary.com/us/dictionary/american/high-pitched) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) or [sound](https://www.macmillandictionary.com/us/dictionary/american/sound_1) is very [high](https://www.macmillandictionary.com/us/dictionary/american/high_1)

### [hoarse](https://www.macmillandictionary.com/us/dictionary/american/hoarse" \l "hoarse__1" \o "hoarse)

 ADJECTIVE

someone who is [hoarse](https://www.macmillandictionary.com/us/dictionary/american/hoarse) or has a [hoarse](https://www.macmillandictionary.com/us/dictionary/american/hoarse) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) [speaks](https://www.macmillandictionary.com/us/dictionary/american/speak_1) in a low rough [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1), [usually](https://www.macmillandictionary.com/us/dictionary/american/usually) because their [throat](https://www.macmillandictionary.com/us/dictionary/american/throat) is [sore](https://www.macmillandictionary.com/us/dictionary/american/sore_1)

### [honeyed](https://www.macmillandictionary.com/us/dictionary/american/honeyed" \l "honeyed__1" \o "honeyed)

 ADJECTIVE

[honeyed](https://www.macmillandictionary.com/us/dictionary/american/honeyed) [words](https://www.macmillandictionary.com/us/dictionary/american/word_1) or a [honeyed](https://www.macmillandictionary.com/us/dictionary/american/honeyed) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) [sound](https://www.macmillandictionary.com/us/dictionary/american/sound_1) very [nice](https://www.macmillandictionary.com/us/dictionary/american/nice) but you cannot [trust](https://www.macmillandictionary.com/us/dictionary/american/trust_1) the [person](https://www.macmillandictionary.com/us/dictionary/american/person) who is [speaking](https://www.macmillandictionary.com/us/dictionary/american/speak_1)

### [husky](https://www.macmillandictionary.com/us/dictionary/american/husky_2" \l "husky_2__1" \o "husky)

 ADJECTIVE

a husky voice is deep and sounds hoarse (=as if you have a sore throat), often in an attractive way

### [in an undertone](https://www.macmillandictionary.com/us/dictionary/american/in-an-undertone" \l "in-an-undertone__1" \o "in an undertone)

 PHRASE

[using](https://www.macmillandictionary.com/us/dictionary/american/use_1) a [quiet](https://www.macmillandictionary.com/us/dictionary/american/quiet_1) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) so that someone cannot [hear](https://www.macmillandictionary.com/us/dictionary/american/hear) you

### [low](https://www.macmillandictionary.com/us/dictionary/american/low_1" \l "low_1__36" \o "low)

 ADJECTIVE

a low [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) or [sound](https://www.macmillandictionary.com/us/dictionary/american/sound_1) is [quiet](https://www.macmillandictionary.com/us/dictionary/american/quiet_1) and [difficult](https://www.macmillandictionary.com/us/dictionary/american/difficult) to [hear](https://www.macmillandictionary.com/us/dictionary/american/hear)

### [low](https://www.macmillandictionary.com/us/dictionary/american/low_1" \l "low_1__37" \o "low)

 ADJECTIVE

used for describing a deep voice or a sound that has a long wavelength

### [low](https://www.macmillandictionary.com/us/dictionary/american/low_2" \l "low_2__5" \o "low)

 ADVERB

in a [deep](https://www.macmillandictionary.com/us/dictionary/american/deep_1) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1), or with a [deep](https://www.macmillandictionary.com/us/dictionary/american/deep_1) [sound](https://www.macmillandictionary.com/us/dictionary/american/sound_1)

### [matter-of-fact](https://www.macmillandictionary.com/us/dictionary/american/matter-of-fact" \l "matter-of-fact__2" \o "matter-of-fact)

 ADJECTIVE

[used](https://www.macmillandictionary.com/us/dictionary/american/used) about someone’s [behavior](https://www.macmillandictionary.com/us/dictionary/american/behavior) or [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1)

### [modulated](https://www.macmillandictionary.com/us/dictionary/american/modulated" \l "modulated__1" \o "modulated)

 ADJECTIVE

a [modulated](https://www.macmillandictionary.com/us/dictionary/american/modulated) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) is [controlled](https://www.macmillandictionary.com/us/dictionary/american/controlled_1) and [pleasant](https://www.macmillandictionary.com/us/dictionary/american/pleasant) to [listen](https://www.macmillandictionary.com/us/dictionary/american/listen_1) to

### [monotonous](https://www.macmillandictionary.com/us/dictionary/american/monotonous" \l "monotonous__1" \o "monotonous)

 ADJECTIVE

a [monotonous](https://www.macmillandictionary.com/us/dictionary/american/monotonous) [sound](https://www.macmillandictionary.com/us/dictionary/american/sound_1) or [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) is [boring](https://www.macmillandictionary.com/us/dictionary/american/boring_1) and [unpleasant](https://www.macmillandictionary.com/us/dictionary/american/unpleasant) because it [does](https://www.macmillandictionary.com/us/dictionary/american/does) not [change](https://www.macmillandictionary.com/us/dictionary/american/change_1) in [loudness](https://www.macmillandictionary.com/us/dictionary/american/loud_1#loud_1__13) or become [higher](https://www.macmillandictionary.com/us/dictionary/american/higher_1) or [lower](https://www.macmillandictionary.com/us/dictionary/american/lower_1)

### [nasal](https://www.macmillandictionary.com/us/dictionary/american/nasal_1" \l "nasal_1__3" \o "nasal)

 ADJECTIVE

someone with a [nasal](https://www.macmillandictionary.com/us/dictionary/american/nasal_1) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) [sounds](https://www.macmillandictionary.com/us/dictionary/american/sound_1) as if they are [speaking](https://www.macmillandictionary.com/us/dictionary/american/speak_1) through their [nose](https://www.macmillandictionary.com/us/dictionary/american/nose_1)

### [orotund](https://www.macmillandictionary.com/us/dictionary/american/orotund" \l "orotund__1" \o "orotund)

 ADJECTIVE

VERY FORMAL an [orotund](https://www.macmillandictionary.com/us/dictionary/american/orotund) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) is [loud](https://www.macmillandictionary.com/us/dictionary/american/loud_1) and [clear](https://www.macmillandictionary.com/us/dictionary/american/clear_1)

### [penetrating](https://www.macmillandictionary.com/us/dictionary/american/penetrating" \l "penetrating__3" \o "penetrating)

 ADJECTIVE

a [penetrating](https://www.macmillandictionary.com/us/dictionary/american/penetrating) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) or [sound](https://www.macmillandictionary.com/us/dictionary/american/sound_1) is so [high](https://www.macmillandictionary.com/us/dictionary/american/high_1) or [loud](https://www.macmillandictionary.com/us/dictionary/american/loud_1) that it [makes](https://www.macmillandictionary.com/us/dictionary/american/make_1) you [slightly](https://www.macmillandictionary.com/us/dictionary/american/slightly) [uncomfortable](https://www.macmillandictionary.com/us/dictionary/american/uncomfortable)

### [quietly](https://www.macmillandictionary.com/us/dictionary/american/quietly" \l "quietly__3" \o "quietly)

 ADVERB

in a [quiet](https://www.macmillandictionary.com/us/dictionary/american/quiet_1) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1)

### [raucous](https://www.macmillandictionary.com/us/dictionary/american/raucous" \l "raucous__3" \o "raucous)

 ADJECTIVE

a [raucous](https://www.macmillandictionary.com/us/dictionary/american/raucous) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) or [noise](https://www.macmillandictionary.com/us/dictionary/american/noise) is [loud](https://www.macmillandictionary.com/us/dictionary/american/loud_1) and [sounds](https://www.macmillandictionary.com/us/dictionary/american/sound_1) rough

### [ringing](https://www.macmillandictionary.com/us/dictionary/american/ringing" \l "ringing__1" \o "ringing)

 ADJECTIVE

a [ringing](https://www.macmillandictionary.com/us/dictionary/american/ringing) [sound](https://www.macmillandictionary.com/us/dictionary/american/sound_1) or [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) is very [loud](https://www.macmillandictionary.com/us/dictionary/american/loud_1) and [clear](https://www.macmillandictionary.com/us/dictionary/american/clear_1)

### [rough](https://www.macmillandictionary.com/us/dictionary/american/rough_1" \l "rough_1__25" \o "rough)

 ADJECTIVE

a rough [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) is not [soft](https://www.macmillandictionary.com/us/dictionary/american/soft) and is [unpleasant](https://www.macmillandictionary.com/us/dictionary/american/unpleasant) to [listen](https://www.macmillandictionary.com/us/dictionary/american/listen_1) to

### [shrill](https://www.macmillandictionary.com/us/dictionary/american/shrill_1" \l "shrill_1__1" \o "shrill)

 ADJECTIVE

a [shrill](https://www.macmillandictionary.com/us/dictionary/american/shrill_1) [noise](https://www.macmillandictionary.com/us/dictionary/american/noise) or [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) is very [loud](https://www.macmillandictionary.com/us/dictionary/american/loud_1), [high](https://www.macmillandictionary.com/us/dictionary/american/high_1), and [unpleasant](https://www.macmillandictionary.com/us/dictionary/american/unpleasant)

### [silvery](https://www.macmillandictionary.com/us/dictionary/american/silvery" \l "silvery__3" \o "silvery)

 ADJECTIVE

MAINLY LITERARY a [silvery](https://www.macmillandictionary.com/us/dictionary/american/silvery) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) or [sound](https://www.macmillandictionary.com/us/dictionary/american/sound_1) is [clear](https://www.macmillandictionary.com/us/dictionary/american/clear_1), [light](https://www.macmillandictionary.com/us/dictionary/american/light_1), and [pleasant](https://www.macmillandictionary.com/us/dictionary/american/pleasant)

### [singsong](https://www.macmillandictionary.com/us/dictionary/american/singsong_1" \l "singsong_1__1" \o "singsong)

 ADJECTIVE

if you [speak](https://www.macmillandictionary.com/us/dictionary/american/speak_1) in a [singsong](https://www.macmillandictionary.com/us/dictionary/american/singsong_1) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1), your [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) [rises](https://www.macmillandictionary.com/us/dictionary/american/rise_1) and [falls](https://www.macmillandictionary.com/us/dictionary/american/fall_1) in a [musical](https://www.macmillandictionary.com/us/dictionary/american/musical_1) way

### [small](https://www.macmillandictionary.com/us/dictionary/american/small_2" \l "small_2__18" \o "small)

 ADJECTIVE

a [small](https://www.macmillandictionary.com/us/dictionary/american/small_1) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) or [sound](https://www.macmillandictionary.com/us/dictionary/american/sound_1) is [quiet](https://www.macmillandictionary.com/us/dictionary/american/quiet_1)

### [smoky](https://www.macmillandictionary.com/us/dictionary/american/smoky" \l "smoky__6" \o "smoky)

 ADJECTIVE

a [smoky](https://www.macmillandictionary.com/us/dictionary/american/smoky) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) or [smoky](https://www.macmillandictionary.com/us/dictionary/american/smoky) [eyes](https://www.macmillandictionary.com/us/dictionary/american/eye_1) are [sexually](https://www.macmillandictionary.com/us/dictionary/american/sexually) [attractive](https://www.macmillandictionary.com/us/dictionary/american/attractive) in a [slightly](https://www.macmillandictionary.com/us/dictionary/american/slightly) [mysterious](https://www.macmillandictionary.com/us/dictionary/american/mysterious) way

### [soft-spoken](https://www.macmillandictionary.com/us/dictionary/american/soft-spoken" \l "soft-spoken__1" \o "soft-spoken)

 ADJECTIVE

[speaking](https://www.macmillandictionary.com/us/dictionary/american/speak_1) or [said](https://www.macmillandictionary.com/us/dictionary/american/said_1) in a [quiet](https://www.macmillandictionary.com/us/dictionary/american/quiet_1) [gentle](https://www.macmillandictionary.com/us/dictionary/american/gentle) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1)

### [someone’s dulcet tones](https://www.macmillandictionary.com/us/dictionary/american/someone-s-dulcet-tones" \l "someone-s-dulcet-tones__1" \o "someone’s dulcet tones)

 PHRASE

MAINLY LITERARY the [sound](https://www.macmillandictionary.com/us/dictionary/american/sound_1) of someone’s [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) as they [speak](https://www.macmillandictionary.com/us/dictionary/american/speak_1)

### [sotto voce](https://www.macmillandictionary.com/us/dictionary/american/sotto-voce" \l "sotto-voce__1" \o "sotto voce)

 ADJECTIVE

FORMAL in a very [quiet](https://www.macmillandictionary.com/us/dictionary/american/quiet_1) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1)

### [stentorian](https://www.macmillandictionary.com/us/dictionary/american/stentorian" \l "stentorian__1" \o "stentorian)

 ADJECTIVE

MAINLY LITERARY a [stentorian](https://www.macmillandictionary.com/us/dictionary/american/stentorian) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) [sounds](https://www.macmillandictionary.com/us/dictionary/american/sound_1) very [loud](https://www.macmillandictionary.com/us/dictionary/american/loud_1) and [severe](https://www.macmillandictionary.com/us/dictionary/american/severe)

### [strangled](https://www.macmillandictionary.com/us/dictionary/american/strangled" \l "strangled__1" \o "strangled)

 ADJECTIVE

a [strangled](https://www.macmillandictionary.com/us/dictionary/american/strangled) [sound](https://www.macmillandictionary.com/us/dictionary/american/sound_1) is one that someone [stops](https://www.macmillandictionary.com/us/dictionary/american/stop_1) before they [finish](https://www.macmillandictionary.com/us/dictionary/american/finish_1) [making](https://www.macmillandictionary.com/us/dictionary/american/making) it

### [strangulated](https://www.macmillandictionary.com/us/dictionary/american/strangulated" \l "strangulated__2" \o "strangulated)

 ADJECTIVE

[strangled](https://www.macmillandictionary.com/us/dictionary/american/strangled)

### [strident](https://www.macmillandictionary.com/us/dictionary/american/strident" \l "strident__4" \o "strident)

 ADJECTIVE

a [strident](https://www.macmillandictionary.com/us/dictionary/american/strident) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) or [sound](https://www.macmillandictionary.com/us/dictionary/american/sound_1) is [loud](https://www.macmillandictionary.com/us/dictionary/american/loud_1) and [unpleasant](https://www.macmillandictionary.com/us/dictionary/american/unpleasant)

### [taut](https://www.macmillandictionary.com/us/dictionary/american/taut" \l "taut__5" \o "taut)

 ADJECTIVE

[used](https://www.macmillandictionary.com/us/dictionary/american/used) about something such as a [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) or [expression](https://www.macmillandictionary.com/us/dictionary/american/expression) that [shows](https://www.macmillandictionary.com/us/dictionary/american/show_1) someone is [nervous](https://www.macmillandictionary.com/us/dictionary/american/nervous) or [angry](https://www.macmillandictionary.com/us/dictionary/american/angry)

### [thick](https://www.macmillandictionary.com/us/dictionary/american/thick_1" \l "thick_1__24" \o "thick)

 ADJECTIVE

if your [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) is thick with an [emotion](https://www.macmillandictionary.com/us/dictionary/american/emotion), it [sounds](https://www.macmillandictionary.com/us/dictionary/american/sound_1) less [clear](https://www.macmillandictionary.com/us/dictionary/american/clear_1) than [usual](https://www.macmillandictionary.com/us/dictionary/american/usual) because of the [emotion](https://www.macmillandictionary.com/us/dictionary/american/emotion)

### [thickly](https://www.macmillandictionary.com/us/dictionary/american/thickly" \l "thickly__10" \o "thickly)

 ADVERB

with a low [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) that comes mostly from your [throat](https://www.macmillandictionary.com/us/dictionary/american/throat)

### [thin](https://www.macmillandictionary.com/us/dictionary/american/thin_1" \l "thin_1__19" \o "thin)

 ADJECTIVE

a thin [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) or [sound](https://www.macmillandictionary.com/us/dictionary/american/sound_1) is [high](https://www.macmillandictionary.com/us/dictionary/american/high_1) and [unpleasant](https://www.macmillandictionary.com/us/dictionary/american/unpleasant) to [listen](https://www.macmillandictionary.com/us/dictionary/american/listen_1) to

### [throaty](https://www.macmillandictionary.com/us/dictionary/american/throaty" \l "throaty__1" \o "throaty)

 ADJECTIVE

a [throaty](https://www.macmillandictionary.com/us/dictionary/american/throaty) [sound](https://www.macmillandictionary.com/us/dictionary/american/sound_1) is low and seems to come from [deep](https://www.macmillandictionary.com/us/dictionary/american/deep_1) in your [throat](https://www.macmillandictionary.com/us/dictionary/american/throat)

### [tight](https://www.macmillandictionary.com/us/dictionary/american/tight_1" \l "tight_1__33" \o "tight)

 ADJECTIVE

a [tight](https://www.macmillandictionary.com/us/dictionary/american/tight_1) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) or [expression](https://www.macmillandictionary.com/us/dictionary/american/expression) [shows](https://www.macmillandictionary.com/us/dictionary/american/show_1) that you are [nervous](https://www.macmillandictionary.com/us/dictionary/american/nervous) or [annoyed](https://www.macmillandictionary.com/us/dictionary/american/annoyed)

### [toneless](https://www.macmillandictionary.com/us/dictionary/american/toneless" \l "toneless__1" \o "toneless)

 ADJECTIVE

a [toneless](https://www.macmillandictionary.com/us/dictionary/american/toneless) [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) [does](https://www.macmillandictionary.com/us/dictionary/american/does) not [express](https://www.macmillandictionary.com/us/dictionary/american/express_1) any [emotion](https://www.macmillandictionary.com/us/dictionary/american/emotion)

### [tremulous](https://www.macmillandictionary.com/us/dictionary/american/tremulous" \l "tremulous__1" \o "tremulous)

 ADJECTIVE

LITERARY if something such as your [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) or [smile](https://www.macmillandictionary.com/us/dictionary/american/smile_1) is [tremulous](https://www.macmillandictionary.com/us/dictionary/american/tremulous), it is not [steady](https://www.macmillandictionary.com/us/dictionary/american/steady_1), for [example](https://www.macmillandictionary.com/us/dictionary/american/example) because you are [afraid](https://www.macmillandictionary.com/us/dictionary/american/afraid) or [excited](https://www.macmillandictionary.com/us/dictionary/american/excited)

### [wheezy](https://www.macmillandictionary.com/us/dictionary/american/wheezy" \l "wheezy__1" \o "wheezy)

 ADJECTIVE

a [wheezy](https://www.macmillandictionary.com/us/dictionary/american/wheezy) [noise](https://www.macmillandictionary.com/us/dictionary/american/noise) [sounds](https://www.macmillandictionary.com/us/dictionary/american/sound_1) as if it is made by someone who has [difficulty](https://www.macmillandictionary.com/us/dictionary/american/difficulty) [breathing](https://www.macmillandictionary.com/us/dictionary/american/breathing)

### [wobbly](https://www.macmillandictionary.com/us/dictionary/american/wobbly" \l "wobbly__8" \o "wobbly)

 ADJECTIVE

if your [voice](https://www.macmillandictionary.com/us/dictionary/american/voice_1) is [wobbly](https://www.macmillandictionary.com/us/dictionary/american/wobbly), it [goes](https://www.macmillandictionary.com/us/dictionary/american/go_1) up and down, [usually](https://www.macmillandictionary.com/us/dictionary/american/usually) because you are [frightened](https://www.macmillandictionary.com/us/dictionary/american/frightened), not [confident](https://www.macmillandictionary.com/us/dictionary/american/confident), or are [going](https://www.macmillandictionary.com/us/dictionary/american/going_1) to cry

1. Authoritative
2. Caring
3. Cheerful
4. Coarse
5. Conservative
6. Conversational
7. Casual
8. Dry
9. Edgy
10. Enthusiastic
11. Formal
12. Frank
13. Friendly
14. Fun
15. Funny
16. Humorous
17. Informative
18. Irreverent
19. Matter-of-fact
20. Nostalgic
21. Passionate
22. Playful
23. Professional
24. Provocative
25. Quirky
26. Respectful
27. Romantic
28. Sarcastic
29. Serious
30. Smart
31. Snarky
32. Sympathetic
33. Trendy
34. Trustworthy
35. Unapologetic
36. Upbeat
37. Witty

Build suspense?

The Khan’s palace was lit with lamps that spat and crackled on the outer walls and gates. Inside, the sound of rain was a low roar that rose and fell in intensity, pouring as solid sheets over the cloisters. Servants gazed out into the yards and gardens, lost in the mute fascination that rain can hold. They stood in groups, reeking of wet wool and silk, their duties abandoned for a time while the storm passed.

**Conqueror by Conn Iggulden**

In the above extract Iggulden gives a rich and beautiful depiction of the scene, and it contains a rhythm that gracefully changes, keeping the reader interested and wanting to read on. But, if I meddle with the text to make the sentences similar in length and punctuation, it reads completely differently:

The Khan’s palace was lit with lamps that spat and crackled on the outer walls and gates. The sound of rain was a low roar that rose and fell in intensity from inside. It poured as solid sheets over the cloisters and the servants gazed out into the yards and gardens. They were stood in groups and lost in the mute fascination that rain can hold. Their duties were abandoned for a time while the storm passed and they reeked of wet wool and silk.

The information is still exactly the same but is now delivered in a more basic, mundane rhythm. Iggulden’s vivid scene description is enough to hold a reader’s interest for the first few sentences, but as you get further through the paragraph the monotony of sentence length and structure becomes tedious. The ‘flow’—the interesting writing rhythm—has been taken away, leaving it far less appealing to read.

Zoey swallows, placing her hands against the glass that’s as cold as the concrete floor. Her breath fogs the area in front of her face, and she draws a circle there. Inside the circle she makes seven dots with the tip of her finger, one for each of the remaining women, then swipes the last dot away. Tomorrow, only six.

**The Last Girl by Joe Hart**

Here Joe Hart uses the varying rhythm of the paragraph to gradually build the sentence length, using words and punctuation breaks and putting emphasis on the importance of the last, abruptly short and sudden, rhythm breaking sentence. Here it is broken down:

**First sentence:** 2 words—comma—13 words.  
**Second sentence:** 10 words—comma—6 words.  
**Third sentence:** 13 words—comma—7 words—comma—6 words.  
**Fourth sentence:** 1 word—comma—2 words.

**1. Alternate Sentence Length**  
Vary the word count for your sentences — not mathematically, not analytically, but naturally, organically. Introduce a comical character with a statement that resembles a clumsy person stumbling down a stairway — then bring the headlong descent to a sudden stop with a concise comment. Describe a tortuous bureaucratic procedure with a run-on-and-on sentence, and then figuratively snap your fingers at it with a brusque reaction.

For inspiration, listen to a musical composition, noting the variety of measures. Do the same with recordings of speeches or comedy routines, and with scenes from films or television programs (fact and fiction alike) — and, of course, with fiction and nonfiction writing.

**2. Relocate Words and Phrases**  
English is a flexible language. Exploit that fact. Though parts of speech have set interrelationships, the relative positions of words representing the categories are negotiable. Shift words and phrases around until the parts of a sentence seem to fall into their preordained places. How? Read your writing aloud, of course.

Note, too, that writers are inclined to introduce the most important element of a sentence at the beginning; the key component should be provided early on, right? Wrong. Where does the punchline go in a joke? Correction: When you tell a joke, where’s the punchline? (Doesn’t that revision read more smoothly?)

**3. Embrace Sentence Fragments**  
The law against incomplete sentences was repealed a long time ago. A very long time ago. As a matter of fact, there never was such a regulation, except in the hidebound handbooks of grim grammarians. No kidding. People speak in sentence fragments and incomplete sentences all the time, and although writing, except for the most informal prose, should reflect a more carefully constructed communication, in all but the most formal writing, judiciously employ truncated statements. Over and out.

**4. Match Rhythm to Mood**  
Let the length and rhythm of a sentence match the mood you wish to impart. A description of a beautiful landscape or an account of a rapturous experience should cascade like a rippling waterfall or undulate with the peaks of valleys of sensual imagery. Longer sentences punctuated with alliteration and assonance and laced with metaphors evoking physical sensations will help readers immerse themselves in the places and events you describe.

Conversely, the sentence structure describing a sequence of events in a thriller or a passage detailing an exciting incident is probably most effective in brief bursts of short, simple words.

**5. Apply Tension and Release**  
Many musical compositions are paced on the principle of building up to peaks of stress or emotion and a counterpointing relief from that ascent. Writing benefits from the same approach to carrying the reader along on waves of tension and release.



Type 2: Stale words

* At one time these words were strong and powerful. But over time, they’ve lost their meaning—like stale bread.
* Examples:  
  *Ultimate, stunning, amazing, wonderful*

#### Type 3: Doughy words

These words have some taste, but aren’t flavorsome. In moderation, they’re okay, but use them too often and you get a pizza with a doughy crust and no toppings. The cook’s advice is to use with care.

Examples:  
Them, it, there, he, and other pronounsIs, are, was and other forms of to be

#### Type 4: Words with low nutritional value

A coke quenches your thirst and appears to give energy, but its nutritional value is low. A fruit smoothie sounds healthy, but may have a ton of added sweeteners.

Words with low nutritional value are similar. They seem to have a meaning, but their meaning is weak. For instance: What is a good blog post? Do you mean it’s entertaining, engaging, or useful?

Or how do you define a successful business woman? Does she have a six-figure income? Oodles of leisure time? Or does she inspire you and make the world a better place?

Words like good and successful are problematic because they can be interpreted in many different ways—they’re not specific enough.

More examples:  
Nice, bad, effective

## How to Add Flavor to Your Words

To spice up your content, remove chewy words and add stronger flavors:

* Use stronger or more precise words
* Add a dash of emotion
* Appeal to all senses
* Garnish with personality

#### Example 1

There was a crazy Dutch girl who wrote our sales copy.

Weak word: there (doughy)  
Cook’s advice: chop off and rewrite

**Tastier option:**  
A crazy Dutch girl wrote our sales copy.

#### Example 2

The Ultimate Guide to Developing a Writing Habit

Weak word: Ultimate (stale)  
Cook’s advice: Be a little creative—garnish with personality

**Tastier options:**  
A Lazy Girl’s Guide to Developing a Writing HabitA Dilly-Dallier’s Guide to Sticking to a Writing Habit

#### Example 3

In my opinion, this blog post is pretty good.

Weak phrases: in my opinion (chewy) and pretty good (low nutritional value)  
Cook’s advice: chop off the chewy phrase and add flavor

**More flavorsome options:**  
This blog post is entertaining and useful for anyone who writes.  
This blog post blew my mind. I’ve never read such a fun tutorial before.  
This blog post was so scrumptious, I gobbled it up, and craved more.

#### Example 4

She was writing her blog post on Sunday.

Weak words: was, she, her (doughy)  
Cook’s advice: chop off and rewrite

**Tastier option:**  
Henrietta illustrated her writing recipe on Saturday. She wrote her blog post on Sunday.

Note:  
In the second sentence, the word she is fine, because you know it refers back to Henrietta. When you use a word like it, she, or them, always ensure you’ve told the reader already what or whom you’re writing about.

Flabby writing is unpalatable. [Trim excess adverbs](https://www.grammarly.com/blog/clean-up-your-writing/) and use strong verbs or adjectives instead. (The comedian wasn’t very funny, she was hilarious.) Learn what a preposition is and [how to streamline prepositional phrases](https://www.grammarly.com/blog/prepositions/). (The car didn’t come over the top of the hill, it crested the hill.) Slash [extraneous words and phrases](https://www.grammarly.com/blog/words-you-no-longer-need/)

### 4 Use powerful words and imagery . . .

If you use a lot of “to be” verbs (be, am, is, are, was, were, been, being) or other linking verbs (appear, feel, look, seem, remain, sound), search for opportunities to spice up your writing with livelier [verb choices](https://www.grammarly.com/blog/verbs/).

**Weak Verb**

Alex felt anxious when it was time to give his speech.

Rather than telling the reader that Alex felt anxious, paint a word picture. Help the reader see Alex and recognize the feelings Alex is experiencing. The example below uses strong verbs and the time-honored advice given to writers: show, don’t tell.

**Strong Verb**

Alex’s hand trembled as he adjusted the microphone. His heart hammered in his chest.

**1. Activate your verbs**

The easiest way to add some spice to an otherwise boring article or blog post is to use active verbs. Scan back over your piece for “be” verbs. Any be verb is an opportunity to introduce more voice and excitement. They are also a chance to use the idea of “show, don’t tell.” Instead of saying “Problem A is difficult,” try “Problem A has stumped analysts for months.” Tap into the emotion behind the sentence, whether it’s dramatic (anger,) or even common (boredom, annoyance). People are more likely to understand ideas they relate to, even on a basic level, and adding that element can keep them engaged.

Just be sure not to oversell; active verbs don’t need to be overblown. If you use words or phrases too dramatic for the situation, you lose your readers’ trust. If you call a 100-99 win a slaughter, your readers will be quick to dismiss the image, and you may do more harm than good to your brand. Instead, write “Team A squeaked past Team B.”

**2. Stop hemming and hawing**

Does your post tell your reader “they can try” something? Lose it. Whenever your instructions are preceded by optional phrases such as “you may like” or “some may want to,” your ideas lose momentum. You’re not a wizard, and readers aren’t magically bound to complete your instructions unless you give them the option not to. Losing those extra few words tightens up your writing and makes instructions and ideas more digestible. It also makes you sound more authoritative.

Adverbs are another easy way to pull unnecessary words out. With good active verbs (see point 1), you can yank out momentum-killing adverbs. Did they “run quickly” or did they “bolt”? Do a quick search to find out how many times “ly” appears in your post, then determine how many of them are needed. Don’t cut every single one out, but only keep the ones you feel add something special.

**3. Sentence length**

Think of a paragraph as a playlist. In a good playlist, you have some fast, some medium and some slow songs. Too much of one can throw the whole balance off. Similarly, you want a paragraph full of different lengths of sentences. If all your sentences are long and involved, with extra clauses and interjections, you can exhaust your reader with too much information. Shorter sentences break that up. They can also help you punctuate emotion, giving you the feeling of an exclamation point without looking like a teenage girl. Is one area in your piece confusing? Try using shorter, more direct sentences. The shorter the sentence, the simpler the idea it holds must be.

**4. Word variety**

Though many times you don’t have a choice in the topic of your articles or blogs, you still need to pay attention to the words you’re working with. Is the word “enterprise” used 45 times? Did you use “fan” three times in the same sentence? Find ways to talk around and break down your ideas you. That can be as simple as subbing in the word “it,” or you can use complex sentence structure changes. You can even hit the thesaurus – but be careful. It’s easy to start subbing out the first word you see, but that can make the problem worse. Having the word “jeans” in twice is much better than subbing in the word “dungarees.”

**5. Alternate story formats**

Variety, as each of the above points illustrate, is a good thing. Look for chances to break up your blog post with different formats. If you have trend numbers, put them in a chart. Have lots of dates to get in? Make a timeline. Lists are a popular way to transmit information. Though it might seem like cheating, presenting information in its most easily digestible form is a good thing; don’t try to force something into text if that’s not the best way to present it. That can also help clear out a lot of data points, leaving the paragraph for explanation and nuance.

Almost no post is truly lost. On rough days, when inspired prose simply won’t flow, a little editing work can go a long way to giving that piece a little extra oomph.

* Writing reams of descriptive passages that slows the pace of the novel to a standstill
* Using ten words when only one or two would do
* Using [too many adjectives](http://sites.google.com/site/novelwritingsite/adjectives-in-novel-writing), adverbs [and emotion words](http://sites.google.com/site/novelwritingsite/describing-emotions-in-novels) within the prose
* Telling rather than showing the reader what is going on in the story
* Too much [passive writing](http://sites.google.com/site/novelwritingsite/passive-writing), making the reader feel detached from the thoughts and actions of the characters
* Too much dialogue, action or descriptive prose within the novel making it a slog to read due to an imbalance of elements within the story

For instance:

Telling is: *She was tired.*

Showing is: *She yawned.*

Telling is: *She is hungry.*

Showing is: *Her stomach rumbles*

‘We had another shoplifter today,’ [Frank] said, apropos of not very much at all. ‘First he flipped because we had no CDs. Then he asked to look at a record and made a run for it.’

‘What was it this time?’

‘Genesis. Invisible Touch.’

‘What did you do, Frank?’

(…) Frank had done the sort of thing he always did. He’d grabbed his old suede jacket and loped after the young man until he caught him at the bus stop. (What kind of thief waited for the number 11?)

He’d said, between deep breaths, that he would call the police unless the lad came back and tried something new in the listening booth. He could keep the Genesis record if he wanted the thing so much, though it broke Frank’s heart that he was nicking the wrong one – their early stuff was tons better.

He could have the album for nothing, and even the sleeve; ‘so long as you try “Fingal’s Cave”. If you like Genesis, trust me. You’ll love Mendelssohn.’

First thing out of the barrel of Reacher’s Barrett was a blast of hot gas. The powder in the cartridge exploded in a fraction of a millionth of a second and expanded to a superheated bubble.

That bubble of gas hurled the bullet down the barrel and forced ahead of it and around it to explode out into the atmosphere. Most of it was smashed sideways by the muzzle brake in a perfectly balanced radial pattern, like a donut, so that the recoil moved the barrel straight back against Reacher’s shoulder without deflecting it either sideways or up or down.

Meanwhile, behind it, the bullet was starting to spin inside the barrel as the rifling grooves grabbed at it.

Then the gas ahead of the bullet was heating the oxygen in the air to the point where the air caught fire. There was a brief flash of flame and the bullet burst out through the exact center of it, spearing through the burned air at nineteen hundred miles an hour.

A thousandth of a second later, it was a yard away, followed by a cone of gunpowder particles and a puff of soot. Another thousandth of a second later, it was six feet away, and its sound was bravely chasing after it, three times slower.

The bullet took five-hundredths of a second to cross the Bastion, by which time the sound of its shot had just passed Reacher’s ears and cleared the ridge of the roof.

When you show rather than tell, your reader becomes an active participant in your story.

So, race through the less important parts of your story.

Create conflict,introduce your characters with as much detail and as concise and evocative as you can

Aladdin’s intro having him steal from people at risk of his life for a loaf of bread and ultimately reluctantly gives the bread to the less fortunate

Introduce with action introduce with action that is from motivations shows his endearing with pity or sympathy in a short amount of time