

Christian Rangel
Point Park University: ENGL254.DB
Instructor: James Sidel
1120-1250
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Showing/Telling: Apply what you've learned to your own story

Proceed with this assignment only after we've talked about showing and telling, and completed our in-class exercise (The Horse Was Wild, etc.), and/or the Description/Hemingway exercise.

If you recall, these techniques are various, but begin with find details that are RELEVANT, SPECIFIC, and CONCRETE. It's in the choice of words that all things happen, and these choices determine everything the reader will integrate into their active, feeling and sensing imagination, or not. We have the five senses to work with, seeing (of course), hearing, smelling, tasting, and feeling, and language that enables the imaginative transmission of these sensory experiences. Further, we have the tools of poetry, "poetic techniques" at our disposal to enable the intangible, the complex, the unquantifiable realms of phenomena to be translated into transmissible materials. In other words, poetry allows us to describe all things indescribable in any other way.

You should already have completed the inclass, group exercise and been prepared with my lecture about "showing vs telling" before you proceed with this next exercise.

From any of the short stories that you'd like to continue to revise and work on select a paragraph or page (150-300 words) that is already in scene, or an instance of summary that would be better rendered in scene, or even an event that has yet to be rendered at all, and revise it to show rather than simply tell using the techniques we've talked about. It's best if you look at each sentence as an instance of "telling" and follow it with a sentences that shows. Consider how you proceeded with the exercise we did in class.

-Submit both the revision and the original passage or paragraph together for comparison. There is no word limit to your revision; however, in most cases it will be longer than the original.

The Horse was wild. It's hooves struck the gravel below in a rhythmic tune that seemed to pick up speed by the second. The saddle slid back and forth under me as does a loose bolt on a shaky cartage. The cold breeze swept over the lake, reminding me to grasp the leather reins as I hold on for dear life. He answers my begs and pleads as the massive beast comes to a halt, kicking up dust and my newfound appreciation for this powerful dude. That horse was wild.

Part II

Relevance Revision

Here is the original passage from my short story Strings of Perception:

“ ”

Eben gained consciousness under the permanent fixture of lavender hue above him. Sitting adjacent to his apartment door, he stretched, pressing the back of his hand firmly to the center of his face, taking in a vast volume of crisp morning air, and letting out a sigh.

In an attempt to further the experience of a newfound world different from our own, here is my expansion focusing more on the still calmness of an in-between world absent of any real activity:

Eben gained consciousness under the permanent fixture of lavender hue above him. Sitting adjacent to his apartment door, he stretched, pressing the back of his hand firmly to the center of his face, taking in a vast volume of crisp morning air and letting

out a sigh. Silence blanketed the world like a heavy fog. The trees and the leaves hung limp, unmoving in the still air. The temperature invited the sweet smell of a budding spring newly emerging from a cold winter. Eben felt the concrete below him, hard and unyielding as always, yet through this medium, the rumble of the city could not be felt.

Absent was the vibrant hum of activity. In its place stood a calm lifelessness. His eyes felt heavy, as though he had slept an entire day away.