

WEB WRITING...

"The biggest determinant for content usability is how users read online - and because people read differently(online red.), you have to write differently." Quote: Jacob Nielsen



"This blog post has been commented on 12 times,
tweeted 22 times, and actually read 3 times!"

(the joke might also indicate that good usability is not alone about reading...
Nowadays content is presented in so many different ways - but text is of course still present.)

SO, lets talk a bit about how one could improve readability and thereby usability by applying proper text to your interactive, digital communication...)

WEB WRITING...

How do we read?

(Said to be...)

Reading from a screen is in general an unpleasant experience...

WHY?



Link to article about how we read (and learn) from a screen:

<http://insights.uksg.org/articles/10.1629/uksg.236/>

WEB WRITING...

How do we read?

The screen is in general a bad “canvas”

Due to screen resolution...

Awkwardness of the scrolling page...

Other? – your experiences...



WEB WRITING...

How do we read?

What about TABLETS?

Turning “back” to a more linearly structure...

Pages are meant to be read in a chronologic order.

Like a sequential (website) structure

BUT – we still expect it to be interactive(non-linear)...

OR WHAT?



WEB WRITING...

How do we read?

How do we **read** and what do we **see**....

Readers start their scanning with many fixations in the upper left of the page. Their gaze then follows a Gutenberg z pattern down the page, and only later do typical readers lightly scan the right area of the page

Web pages dominated by text information are scanned in an “F” pattern of intense eye fixations across the top header area, and down the left edge of the text.

a. Poynter eye-tracking study



b. “F” pattern and the “golden triangle”



How do we read?

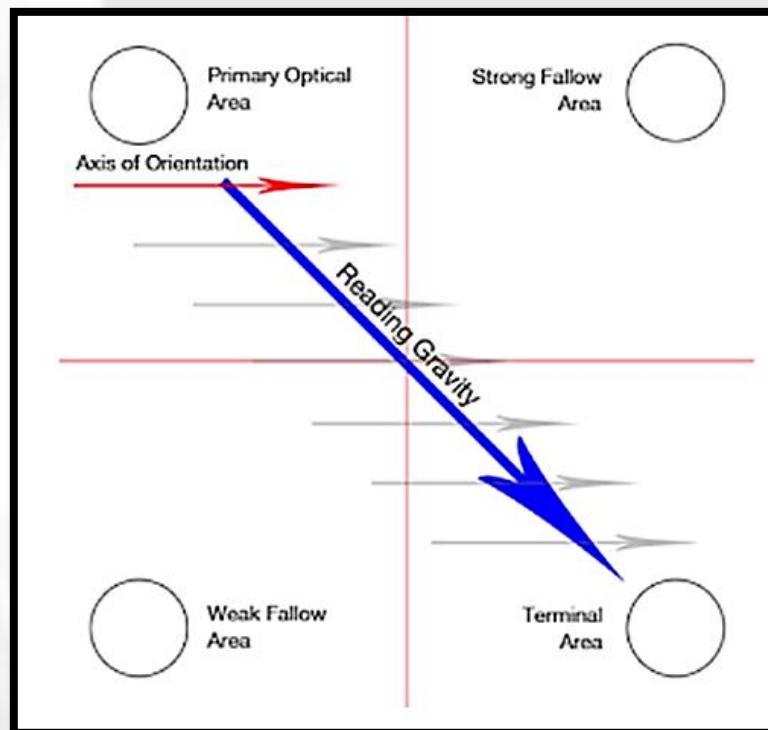
A general pattern the eyes move through when looking at **evenly distributed, homogenous information**.

The pattern applies to text-heavy content. Think pages in a novel or a newspaper. **The pattern isn't meant to describe every possible design.** (check out the suggest link on the next slide)

The Gutenberg Diagram....

The Gutenberg diagram suggests that the strong and weak fallow areas fall outside this reading gravity path and receive minimal attention unless emphasized visually in some way.

Important elements should be placed along the reading gravity path. For example placing logo or headline in the top/left, an image or some important content in the middle, and a call-to-action or contact information in the bottom right.

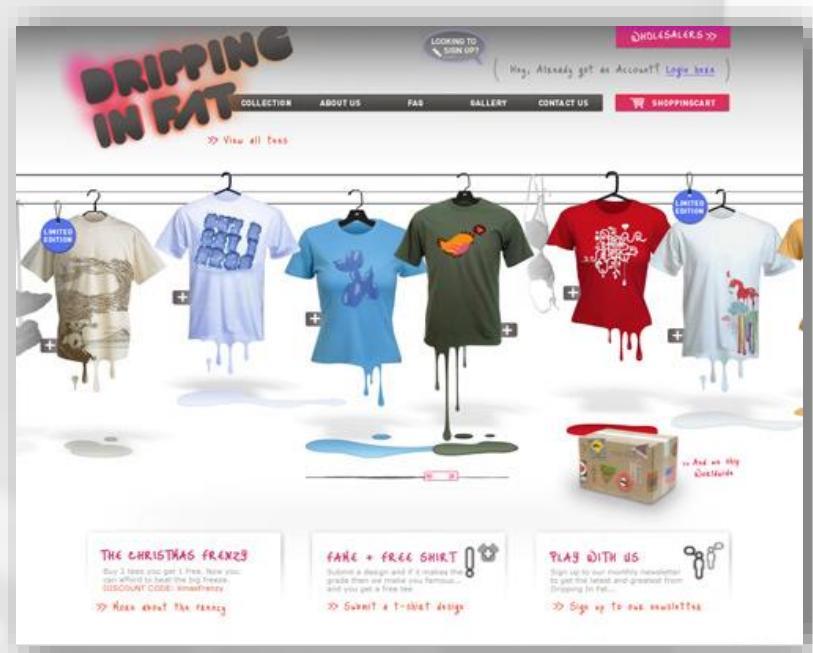


WEB WRITING...

How do we read?

ATTENTION!

Gutenberg describes large blocks of text with little typographic hierarchy. As soon as you create a visual hierarchy the diagram no longer applies.

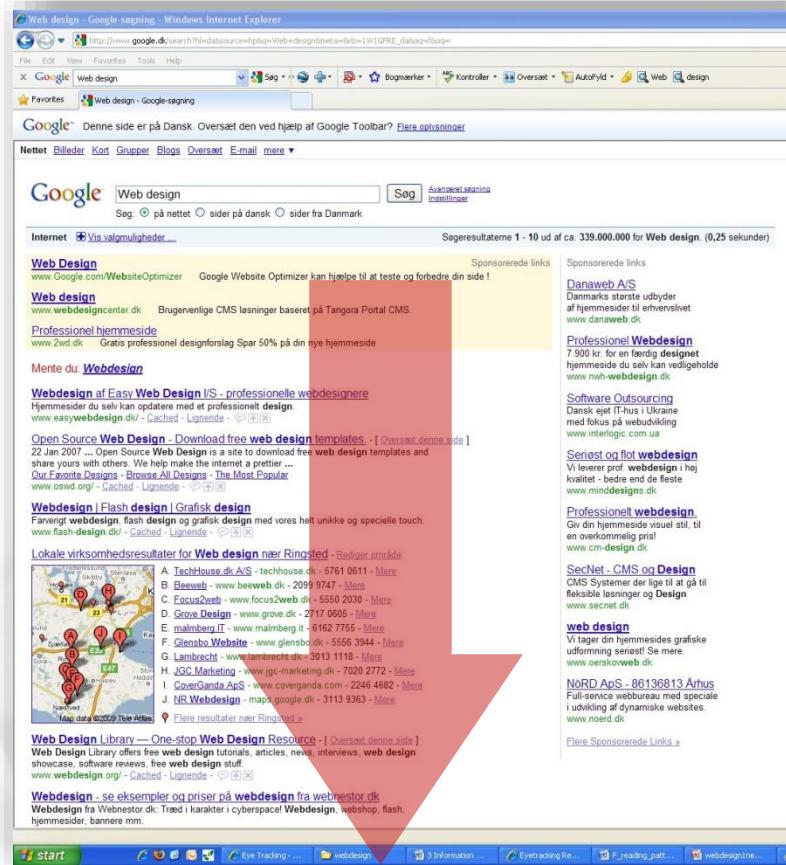


Check out: <http://www.vanseodesign.com/web-design/3-design-layouts/>

WEB WRITING...

How do we read?

When readers scan web pages they are clearly using a combination of the Gutenberg Diagram - page scanning, combined with what they have learned from the emerging standards and practices of web designers.



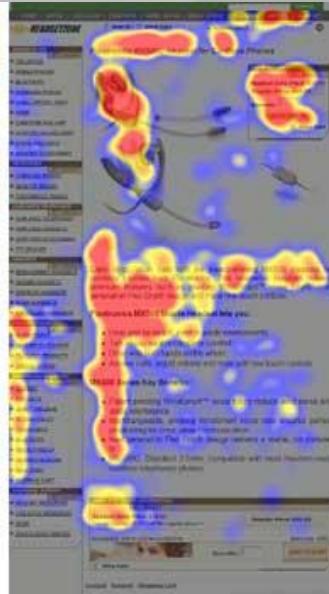
WEB WRITING...

How do we read?

F patterns – Jacob Nielsens findings...



Corporate website("about us")



E-commerce site(product)



Search engine results

The F pattern is found on **various different web pages**

WEB WRITING...

How do we read?

Eye Track Analysis?



WEB WRITING...

How do we read?



F patterns; Jacob Nielsens findings...

Jacob Nielsen claims that the F pattern should be regarded as a "rough general shape". Never the less he concludes that:

"Users won't read your text thoroughly in a word-by-word manner".

Exhaustive reading is rare, especially when prospective customers are conducting their initial research to compile a shortlist of vendors. Yes, some people will read more, but most won't.

The first two paragraphs must state the most important information.

There's some hope that users will actually read this material, though they'll probably read more of the first paragraph than the second.

Start subheads, paragraphs, and bullet points with information-carrying words

...that users will notice when scanning down the left side of your content in the final stem of their F-behavior. They'll read the third word on a line much less often than the first two words."

WEB WRITING...

How do we read?

We do not read everything that has been written on the screen.

This should be clear due to the findings regarding the F –pattern – and later on the research about how many words we actually read.

But what do we do then?

WEB WRITING...

How do we read?

We scan!

According to Jacob Nielsen, 79%
of the users always scan any
new page they come across.

Only 16 % read it word by
word...*



WEB WRITING...

How do we read?

*low literacy users seem to approach text online in a different way; They more or less read everything in a very low pace:

"Lower-literacy users focus exclusively on each word and slowly move their eyes across each line of text. In other words, they **"plow"** the **text**, line by line. This gives them a **narrow field of view** and they therefore miss objects outside the main flow of the text they're reading." (J. Nielsen, 2005)

Jacob Nielsen claims that app. **30%** of the users have low literacy...



WEB WRITING...

How do we read?

We scan content of a page –get the info we where looking for – then we move on – a bit like a SWAT team...

This leaves us with some **challenges** that emerges from the nature of the media:



WEB WRITING...

How do we read?

Reading from the web can be disorienting because **web pages – unlike pages of a book – can – and will – be accessed directly in random order...**

Single pages are sometimes found to be isolated fragments because they miss links back/forward.

They fail to explain page position in regards to the overall site...



WEB WRITING...

How do we read?

Navigation – internally as well

as externally

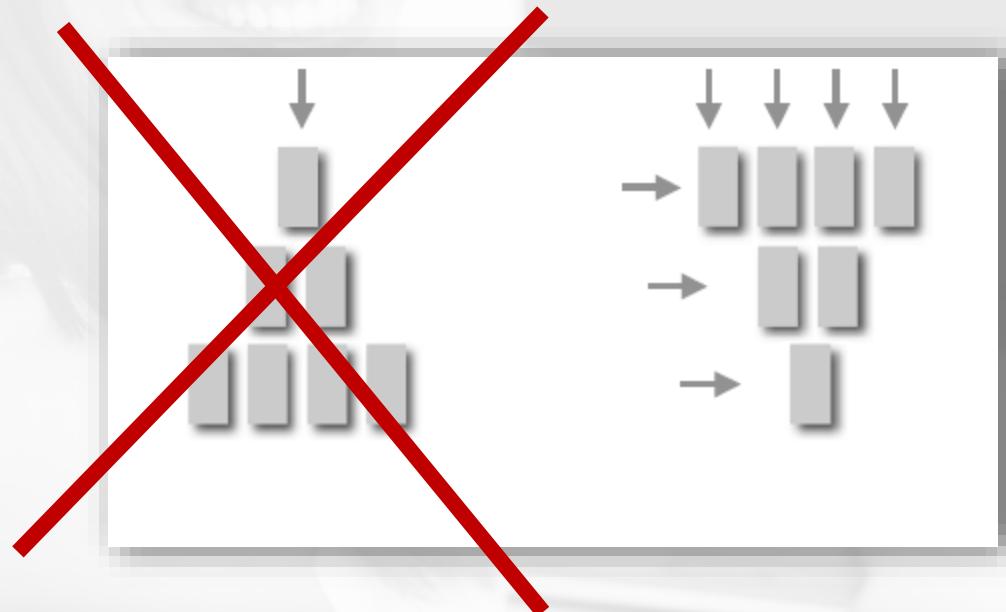
Is important!



How do we read?

Users don't read!

they scan the text... and they don't always start where you want them to!



WEB WRITING...

How do we read?

Hypertext by nature containing links are also a problem. Links reinforce the content (sustains it) but it also gives the reader an opportunity to leave the page – for good, missing out essential parts of the text.

Or they will leave him in a jungle of all sorts of related stories prevailing him or her from getting “the big picture”...

Writing for the Web

Research on how users read on the Web and how authors should write their Web pages.

- Short summary of the original findings: How users [read on the Web](#) [read this one first]
- [How little do users read?](#) — users spend 4.4 seconds for every extra 100 words on a page
- [F-shaped pattern for reading](#) web content, as seen in eyetracking studies
- [Eyetracking of people reading email newsletters](#)
- [Low-literacy users](#) exhibit different behaviors
- [PR and press releases](#) on corporate websites (103 design guidelines based on usability studies of how journalists visit company sites)
- [Writing style for print vs. Web](#)
- [Blah-blah text](#): Keep, cut, or kill?
- [Email newsletters](#) (165 design guidelines: scannability even more important than for websites)
- [Writing transactional email](#) and confirmation messages
- [Teenagers on the Web](#): poor reading skills and low patience levels mean that text has to be ultra-concise for teens and that more information must be communicated in images
- [Tagline blues](#): what's the site about?
- [Passive voice is redeemed](#) for Web headings
- [World's Best Headlines](#): BBC News
- [Use old keywords](#) when writing to be found by search users
- [Show numbers as numerals](#) when writing for online readers
- [Microcontent](#): writing headlines, page titles, and email subject lines
- [Nanocontent: the first two words](#) of links and titles
- [Company name first in microcontent?](#) Sometimes!
- [Long vs. short articles as content strategy](#)
- [Kindle Content Design](#) (writing for Amazon.com's e-book reader)
- how to [write inverted pyramids](#) in cyberspace
- [Information pollution](#)
- [American English vs. British English](#)
- [Twitter Postings](#): Iterative Design
- [Intranet usability](#), including guidelines for intranet content, news on intranets, HR manuals, and how to present information about projects, teams, and individuals on intranets
- [Full paper](#) documenting the original research from 1997 (long): [Concise, SCANNABLE, and Objective: How to Write for the Web](#) (unfortunately this paper was written for print and not online)
- Case study: [Applying Writing Guidelines to Web Pages](#) improved usability by 159% when rewriting sample pages from a popular website
- How to write "[About Us](#)" pages for a company's or organization's website

Other Writing Sites

WEB WRITING...

How do we read?

A collection of links are not able to sustain an argument or deliver a collection of facts as effective a linear prose...

"When there is no sustained narrative, users are sent aimlessly wandering in their quest for information." (webstyleguide.com)



How to build the text: hypertext, links and hyperlinks...

Hypertext has several problems:

- There is a risk of **digression** – the reader goes somewhere else and will never finish reading your text.
- The reader gets confused by links within the text that are not fully explained (what happens if I press here?)
- The reader can't find her way back to the primary text.
- Having links - providing an opportunity to provide basically the same information also has a tendency to confuse rather than sustain the message



WEB WRITING...

How to build the text: hypertext, links and hyperlinks...

Links might also **decrease the legibility due to the emphatic effect**; too many blue, underlined words confuse the reader and destroy the reading experience. The reader will be reluctant to seek information somewhere else – why bother with a bad reading experience if one could choose another hit?

Link to article about links!

bold and colored text

The effects of these various typefaces are more or less the same on a screen as they are on paper (I'm not sure how much argument I should expect on that point) but now the hyperlink is added to them. By default, and most commonly, the link is rendered in blue underlined letters--but it can be styled to look like whatever a web author wants. Rarely, though, is anchor text the same color as basic text.

The barest effect of the link's appearance seems comparable to bold text--it stands out. Probably more so: if there's a **bit of bold text** somewhere on the page, and a link nearby, the eye will be drawn to the link. I think it's reasonable to say that some part of this is simply because a word in a **different color** is more striking than a **bold** one. And that, in fact, is a little puzzle of its own.

Coloring text is another way to emphasize it, of course, and it also comes down to us from the long history of print. But a critical difference makes it more widely used on the web than in print: it doesn't cost extra. Unlike a print publication, a web page can feature 256

WEB WRITING...

How do we read?

Since we scan Jacob Nielsen has set up some “heuristics” that – according to him (and many others) should be followed when creating web text:

- **highlighted keywords** (hypertext links serve as one form of highlighting; typeface variations and color are others)
- **meaningful sub-headings** (not "clever" ones)
- **bulleted lists**
- **one idea per paragraph** (users will skip over any additional ideas if they are not caught by the first few words in the paragraph)
- **the inverted pyramid style**, starting with the conclusion
- **half the word count** (or less) than conventional writing



WEB WRITING...

How do we read?

J. Nielsen et al. found that **credibility is important for Web users**, since it is unclear who is behind information on the Web and whether a page can be trusted.

It is all about rhetoric's and
especially Ethos...

Credibility can be increased by:

- **high-quality graphics**,
- **good writing**, and
- **use of outbound hypertext links**. Links to other sites show that the authors have done their homework and are not afraid to let readers visit other sites.



quote: Jacob Nielsen; how users read...

WEB WRITING...

How do we read?

Users detested "marketese"; the promotional writing style with boastful subjective claims ("hottest ever") that currently is prevalent on the Web. Web users are busy: they want to get the straight facts. Also, credibility suffers when users clearly see that the site exaggerates.



quote: Jacob Nielsen; how users read...

WEB WRITING...

How do we read?

Applying the rules:

performance measures
(usability):

- **Time**(how long time it took to find answers to some questions with answers given within the text)
- **Errors**(wrong answers given to the previous question...)
- **Memory**(how much of the text a test person would be able to remember)

Site Version	Sample Paragraph	Usability Improvement (relative to control condition)
Promotional writing (control condition) using the "marketease" found on many commercial websites	Nebraska is filled with internationally recognized attractions that draw large crowds of people every year, without fail. In 1996, some of the most popular places were Fort Robinson State Park (355,000 visitors), Scotts Bluff National Monument (132,166), Arbor Lodge State Historical Park & Museum (100,000), Carhenge (86,598), Stuhr Museum of the Prairie Pioneer (60,002), and Buffalo Bill Ranch State Historical Park (28,446).	0% (by definition)
Concise text with about half the word count as the control condition	In 1996, six of the best-attended attractions in Nebraska were Fort Robinson State Park, Scotts Bluff National Monument, Arbor Lodge State Historical Park & Museum, Carhenge , Stuhr Museum of the Prairie Pioneer, and Buffalo Bill Ranch State Historical Park.	58%
Scannable layout using the same text as the control condition in a layout that facilitated scanning	Nebraska is filled with internationally recognized attractions that draw large crowds of people every year, without fail. In 1996, some of the most popular places were: <ul style="list-style-type: none">• Fort Robinson State Park (355,000 visitors)• Scotts Bluff National Monument (132,166)• Arbor Lodge State Historical Park & Museum (100,000)• Carhenge (86,598)• Stuhr Museum of the Prairie Pioneer (60,002)• Buffalo Bill Ranch State Historical Park (28,446).	47%
Objective language using neutral rather than subjective, boastful, or exaggerated language (otherwise the same as the control condition)	Nebraska has several attractions. In 1996, some of the most-visited places were Fort Robinson State Park (355,000 visitors), Scotts Bluff National Monument (132,166), Arbor Lodge State Historical Park & Museum (100,000), Carhenge (86,598), Stuhr Museum of the Prairie Pioneer (60,002), and Buffalo Bill Ranch State Historical Park (28,446).	27%
Combined version using all three improvements in writing style together: concise, scannable, and objective	In 1996, six of the most-visited places in Nebraska were: <ul style="list-style-type: none">• Fort Robinson State Park• Scotts Bluff National Monument• Arbor Lodge State Historical Park & Museum• Carhenge• Stuhr Museum of the Prairie Pioneer• Buffalo Bill Ranch State Historical Park	124%

Read more on: <http://www.nngroup.com/articles/measuring-the-usability-of-reading-on-the-web/>

WEB WRITING...

How do we read?

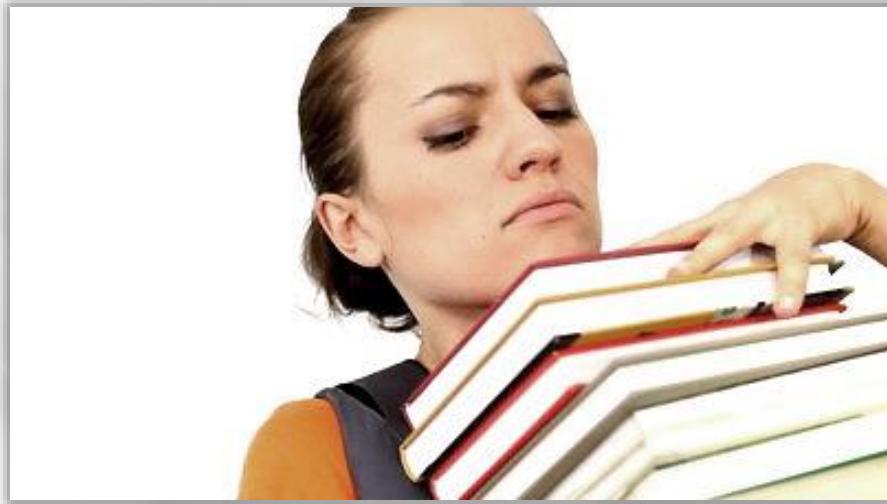
Promotional writing (control condition) using the "marketese" found on many commercial websites	Nebraska is filled with internationally recognized attractions that draw large crowds of people every year, without fail. In 1996, some of the most popular places were Fort Robinson State Park (355,000 visitors), Scotts Bluff National Monument (132,166), Arbor Lodge State Historical Park & Museum (100,000), Carhenge (86,598), Stuhr Museum of the Prairie Pioneer (60,002), and Buffalo Bill Ranch State Historical Park (28,446).	0% (by definition)
Concise text with about half the word count as the control condition	In 1996, six of the best-attended attractions in Nebraska were Fort Robinson State Park, Scotts Bluff National Monument, Arbor Lodge State Historical Park & Museum, Carhenge , Stuhr Museum of the Prairie Pioneer, and Buffalo Bill Ranch State Historical Park.	58%
Scannable layout using the same text as the control condition in a layout that facilitated scanning	Nebraska is filled with internationally recognized attractions that draw large crowds of people every year, without fail. In 1996, some of the most popular places were: <ul style="list-style-type: none"> ● Fort Robinson State Park (355,000 visitors) ● Scotts Bluff National Monument (132,166) ● Arbor Lodge State Historical Park & Museum (100,000) ● Carhenge (86,598) ● Stuhr Museum of the Prairie Pioneer (60,002) ● Buffalo Bill Ranch State Historical Park (28,446). 	47%
Objective language using neutral rather than subjective, boastful, or exaggerated language (otherwise the same as the control condition)	Nebraska has several attractions. In 1996, some of the most-visited places were Fort Robinson State Park (355,000 visitors), Scotts Bluff National Monument (132,166), Arbor Lodge State Historical Park & Museum (100,000), Carhenge (86,598), Stuhr Museum of the Prairie Pioneer (60,002), and Buffalo Bill Ranch State Historical Park (28,446).	27%
Combined version using all three improvements in writing style together: concise, scannable, and objective	In 1996, six of the most-visited places in Nebraska were: <ul style="list-style-type: none"> ● Fort Robinson State Park ● Scotts Bluff National Monument ● Arbor Lodge State Historical Park & Museum ● Carhenge ● Stuhr Museum of the Prairie Pioneer ● Buffalo Bill Ranch State Historical Park 	124%

WEB WRITING...

How do we read?

A further note about “marketese” ...

promotional language imposes a cognitive burden on users who have to spend resources on filtering out the hyperbole to get at the facts.



When people read a paragraph that starts "Nebraska is filled with internationally recognized attractions," their first reaction is ***no, it's not***, and this thought slows them down and distracts them from using the site.

(quote: Jacob Nielsen; how users read...)

WEB WRITING...

How do we read?

But don't disrupt your text: Say what you have to say!

If it is not suitable for "scanning" or possible to change into a "scan able" text – make it easy to print!

Nielsen focuses on how to hold people's attention to convey information. Nevertheless he seems to forget the basic pleasure of reading. Pleasure reading is also known as "ludic reading."

The psychologist Victor Nell has studied pleasure reading and picked up 2 fundamental notions:

- when we like a text, we read more slowly.
- when we're really engaged in a text, it's like being in an effortless trance.

Quote from: Writing for the web, Aurélie Bernard



WEB WRITING...

How much do we read?

Connection between how long time a user visit a page and how many words he or she can actually reach reading...

Word count: Jacob Nielsens findings...

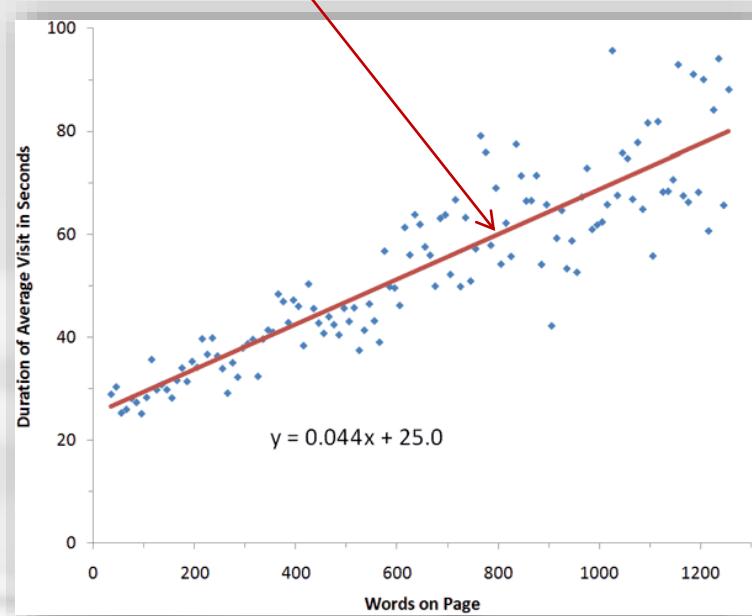
He analyzed pages containing 30 - 1250 words
More than that, are not considered "real" pages.
More likely they are academic articles etc...

Reading speed (WPM) is set to 250 words pr. min.

That means – according to the graph – that a lot of the words are not going to be read!

Adding 100 words will make your user stay 4.4 sec. longer... But they will only read app. 18 of them!

You read only app. 250 words out of app. 800 words available within a minute.



The more words - the longer stay - but the reader does not read all the words...

WEB WRITING...

How much do we read?

Connection between how long time a user visit a page and how many words he or she can actually reach reading...

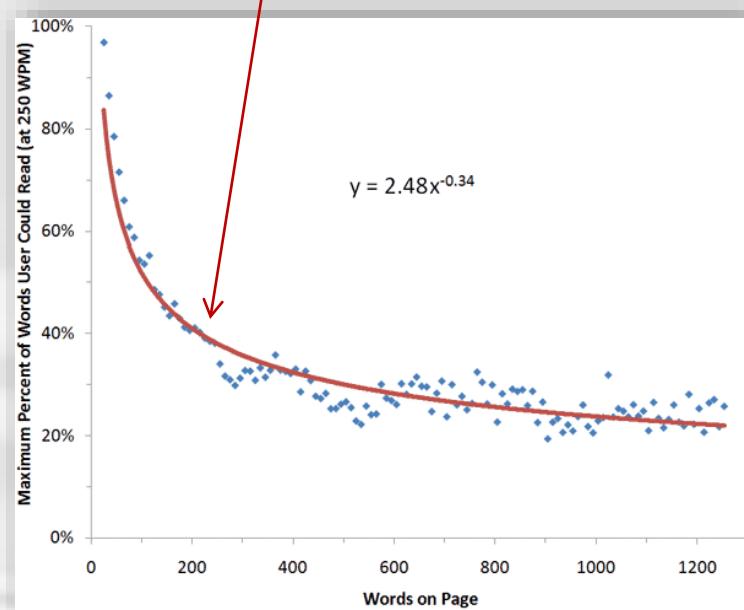
Word count: Jacob Nielsens findings...

Data obtained from analyzing 45.237 page views

He searched for a formula being able to describe how much an average user actually read...

On the average Web page, users have time to read *at most* 28% of the words during an average visit; 20% is more likely.

Only app. 40% of the words will be read on Pages with more than 200 words...



WEB WRITING...

What do we read?

Pictures on the web...

One might think we “read” pictures a lot when searching info on the net, because of the medias “visual nature”. But According to Aurélie Bernard(2008) **text on the web attracts attention before pictures.**

Most casual users will be coming to a site looking for information, not images.

So, words are essential on web pages!



An interesting more resent article about this:

<https://www.sitepoint.com/images-text-important/>

WEB WRITING...

What do we read?

Nice, artistic pictures looks good, but they don't serve as a eye catcher – or perhaps only as eye catcher....?

Sometimes they have a tendency to do the opposite – they might end up distracting the reading and thereby preventing the user from getting vital information...

Remember the Gutenberg diagram..



WEB WRITING...

What do we read?

If you want pictures you should use: (according to A. Bernard)

- Photos with “**real people**”, not models. They perform better...
- Photos that are “**clear**” and **easy to read** (the butterfly picture later...)
- Photos of **clean, clear faces**. They attract more eye fixation.
- **Bigger photos** get more attention
- Photos where you can see **details and (thereby) information clearly**.
- Images that are **relevant to the text(R.** Barthes later...)

The screenshot shows the homepage of the Eli Lilly website. At the top, there's a navigation bar with links for login/contact us, worldwide, sitemap, search this site, and a search field. The main header features the word "Lilly" in its signature red script font. Below the header is a large banner image of a man's face. To the right of the banner, the tagline "Innovation is personal" is displayed, followed by a subtext about how an idea becomes an innovation when it makes a meaningful difference in a person's life. The banner also includes a quote from A. Bernard: "Because personal experiences with illness are as important as the science of a disease." On the left side of the page, there's a sidebar with the heading "Measuring Ourselves Against the Toughest Challenges in Health Care". It contains a paragraph about the challenges in the global health care environment and how Lilly is transforming to meet them. Below this, there are links to "Facts at a Glance", "Public Affairs", "Diversity", "Partnerships", "Ethics and Compliance", and "More About Us". In the center, there's a section titled "Responsibility" with links to "Lilly Foundation", "Improving Patient Outcomes", "Investing in Communities", "Patient Assistance Programs", and "More About Responsibility". On the right side, there are sections for "Our Products" (with a dropdown menu for selecting products), "For Investors" (listing stock information, product pipeline, annual reports, and webcasts/presentations), and "Latest News" (with links to news articles from December 7, 2009, and November 30, 2009). At the bottom of the page, there's a copyright notice and links to careers, terms of use, privacy, suppliers, sitemap, and contact us.

WEB WRITING...

What do we read?

Danske Bank - Microsoft Internet Explorer

File Edit View Favorites Tools Help

Back Stop Home Search Favorites Media Print Address http://www.danskebank.dk

Klik her

Dømmer du...

Afdaek din investeringsprofil

Få afdaekket din investeringsprofil, inden du handler værdipapirer. Det kan du gøre i Danske Netbank eller sammen med din rådgiver.

Læs mere >

Overskydende skat

Told & Skat overfører i denne periode overskydende skat. Er din overskydende skat overført til en forkert konto, kan du flytte den i din netbank eller kontakte din afdeling.

Læs mere >

Arsregnskab 2003

Danske Bank-koncernens resultat efter skat udjorde 9.286 mio. kr. i 2003.

Læs mere >

Du kan også høre præsentationen af resultatet på pressemødet den 5. februar 2004.

Hør mere >

Mere end bare et job

Er du interesseret i et job i Danske Bank-koncernen? Så kan du på vores nye jobsite læse om koncerne som arbejdsplads, medarbejderinterviews og udviklingsmuligheder, vi kan tilbyde.

Læs mere >

Danske Perspektiv

Danske Perspektiv er en ny publikation, som tegner et billede af virksomheden bag tafletabellen. Denne henvender sig primært til Danske Bank-koncernens aktionærer, men alle interesserede kan bestille et eksemplar.

Læs mere >

Gå i Danske Netbank på Mac

Med et ActivCard kan Mac-brugere nu også anvende Danske Netbank.

Afdaek din investeringsprofil

Få afdaekket din investeringsprofil, inden du handler værdipapirer. Det kan du gøre i Danske Netbank eller sammen med din rådgiver.

Læs mere >

Danske mobil-bank

Nu kan du klare flere af dine bank-forretninger via din mobiltelefon hele døgnet rundt. Se, hvad du får mulighed for med den nye 3G teknologi.

Læs mere >

Køb med Danske Netbetaling

Køb de gode tilbuds fra e-butikker med Danske Netbetaling.

Philips DUO 2 stk.
Pris 899,-
Rabat 100,-

Danske Netbank

Se hvad du kan i Danske Netbank
Prøv en demo med nogle af de mange funktioner i Danske Netbank.

Læs mere >

Styr på økonomien med budget

Få overblik over dine udgifter og indtægter med det nye budgetmodul.

Læs mere >

Få din egen e-Boks

Modtag og opbevar dine kontoudtog og dokumenter i din e-Boks. Nu kan du også modtage post om fælleskonti.

Læs mere >

Investeringsbutikken

Investeringsbutikken giver dig overblik og midlertidet information, når du vil handle aktier.

Læs bøgerne "Godé råd om handel med værdipapirer".

Læs mere >

Regn på afdragsfrie realkreditlån

Nu er det muligt at tage realkreditlån med afdragsfrie perioder på op til 10 år. Du kan beregne, hvad det vil betyde for

Valutakurser

Valuta	Kontakt køb
Amerikanske dollar	639,30
Engelske pund	1146,33
Euro	756,92
Norske kroner	90,62
Schweizernfranc	490,92
Svenske kroner	82,23

Opdateret den 14.04 kl. 14.48
Se flere kurser.

Markedskommentarer

Bankens daglige kommentarer til de finansielle markeder kan du læse i Markedsnyt

I løbet af dagen får du også bankens kommentarer til:

- Obligationer [morgen / eftermiddag](#)
- Nordiske aktier [morgen / middag / eftermiddag](#)
- Amerikanske aktier i øvrigt [morgen / eftermiddag](#)

USA lukkekurs kl 22.00

Internet

Start

lysgrafen.dk

lysography_eng

Microsoft Outlook Web...

Designvervstedet 14...

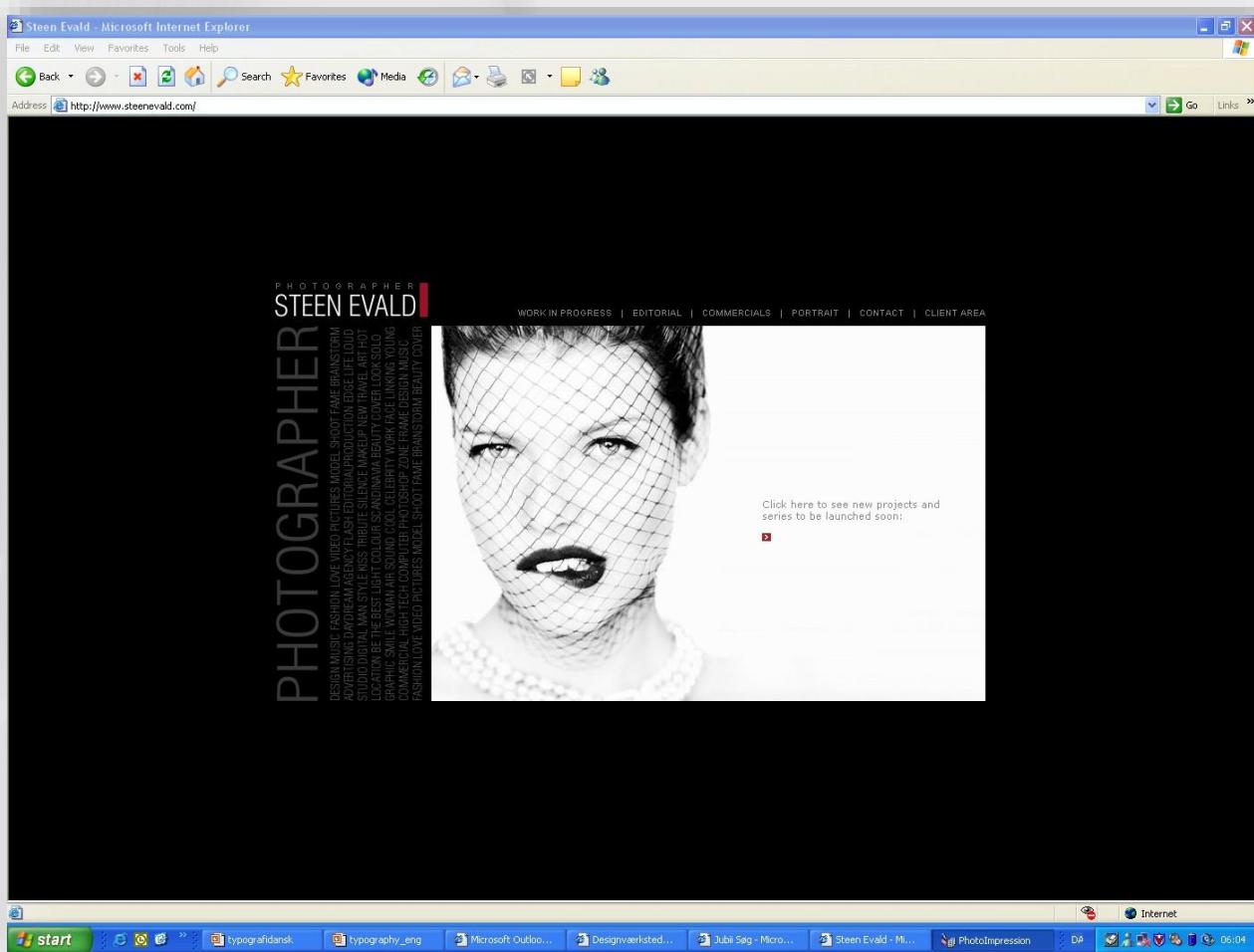
Danske Bank - Micro...

PhotoImpression

05:59

WEB WRITING...

What do we read?



What do we read?



The picture specifies – We look at that butterfly, but the picture is “poly semantic” in nature - it has a natural “build in” digression. Do you look at the butterfly or the flower?

Butterfly

The text generalizes - it doesn't tell which butterfly. We can make it more precise by telling what type of butterfly. It might be specific anyway - What butterfly do you see “inside”?

WEB WRITING...

What do we read?



What do we read?

What story is contained in the text and in the picture – will the text combine and arrange the “floating messages” in the picture or will it tell a different yet related story

“Anchorage and relay” - Roland Barthes(1981)



*Jens C. Stanek, Cand Comm.
Teacher at MIK
Visualization and concept
development*

WEB WRITING...

What do we read?

What story is contained in the text and in the picture – will the text combine and arrange the “floating messages” in the picture or will it tell a different yet related story

“Anchorage and relay” - Roland Barthes(1981)



Why does this man smile?

WEB WRITING...

What do we read?



WEB WRITING...

What do we read?

Written language

The University of Alaska is under the dynamic leadership of President Mark R. Hamilton, a persuasive advocate for the university and the benefits of higher education for Alaskans.

When he assumed the presidency in 1998, one of his first acts was to announce the UA Scholars Program, which offers four-year scholarship awards to the top ten percent of Alaska's high school graduating classes. In the first year, the program resulted in 275 of just over 800 high school graduates enrolling at a UA campus. Of the 897 scholarship awards for the class of 2001, 465 say they will enroll at the university some time before the fall of 2002. Clearly, the program is helping more young Alaskans decide to remain in the state for their higher education.

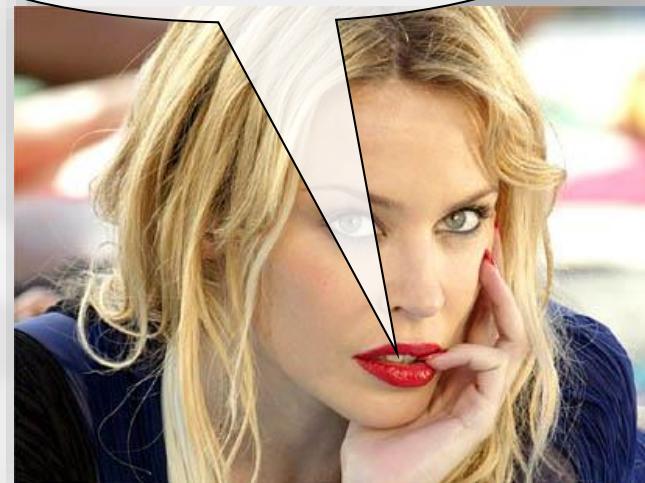
Hamilton also touts the University of Alaska as the engine of Alaska's economy. "The university is not the best way, it's the only way to economic diversification," he tells Alaska legislators. "The University is the place where Alaska's future begins."



?



Spoken language!



WEB WRITING...

Who is reading?

The **Communication** situation

In order to “capture” the user you need to speak to them quite literally – and directly...

- Use **active verbs** and first person language
Active form: the girl picks the book...
Passive form: the book is being picked(by the girl)
- Web readers like to engage **a certain amount of individuality** from information source.
- **Creating a unique voice** might help keeping the users – but **don't overdue it!**

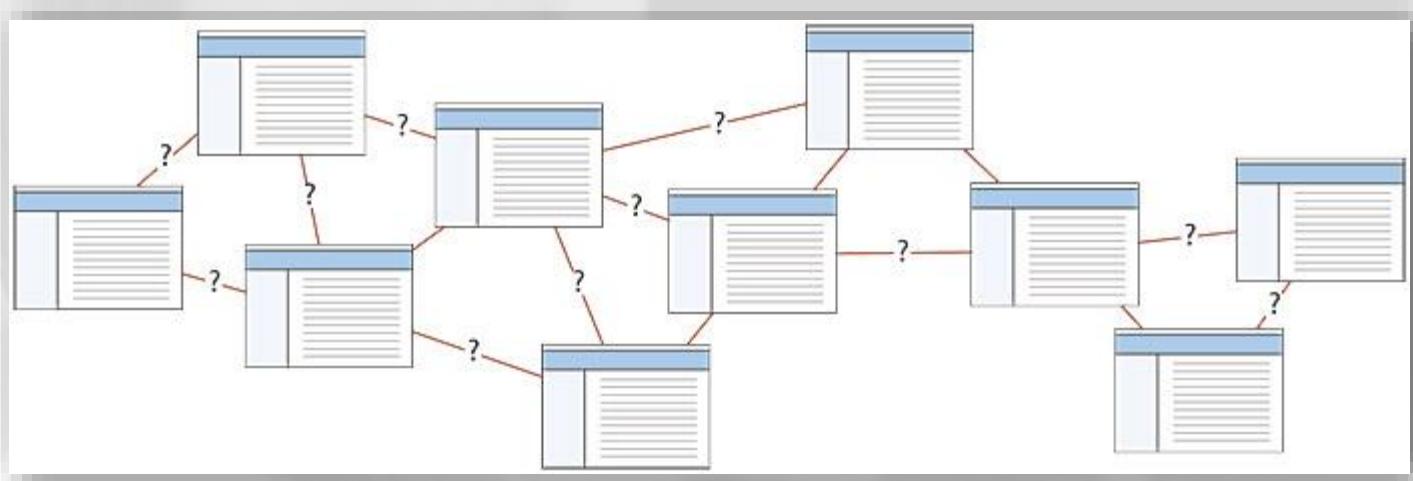
Remember that we perceive the HCI as a social event - a simulated “Human to Human” encounter...



WEB WRITING...

How to build the text...

Create a “text friendly” site structure!



ADSWISE:

You will most likely need to “chunk” your information – one chunk each page

WEB WRITING...

How to build the text...

**There are five basic steps
in organizing your information:**

1. **Inventory your content:** What do you have already? What do you need?
2. **Establish a hierarchical outline of your content** and create a controlled vocabulary so the major content, site structure, and navigation elements are always identified consistently;
3. **Chunking:** Divide your content into logical units with a consistent modular structure;
4. **Draw diagrams that show the site structure** and rough outlines of pages with a list of core navigation links; and
5. **Analyze your system** by testing the organization interactively with real users; revise as needed.



From: the Yale web style guide...

WEB WRITING...

How to build the text...

“Scientific” articles

INTRODUCTION
(Details)



PREMISES
(background)

CONCLUSION
(News)

News articles

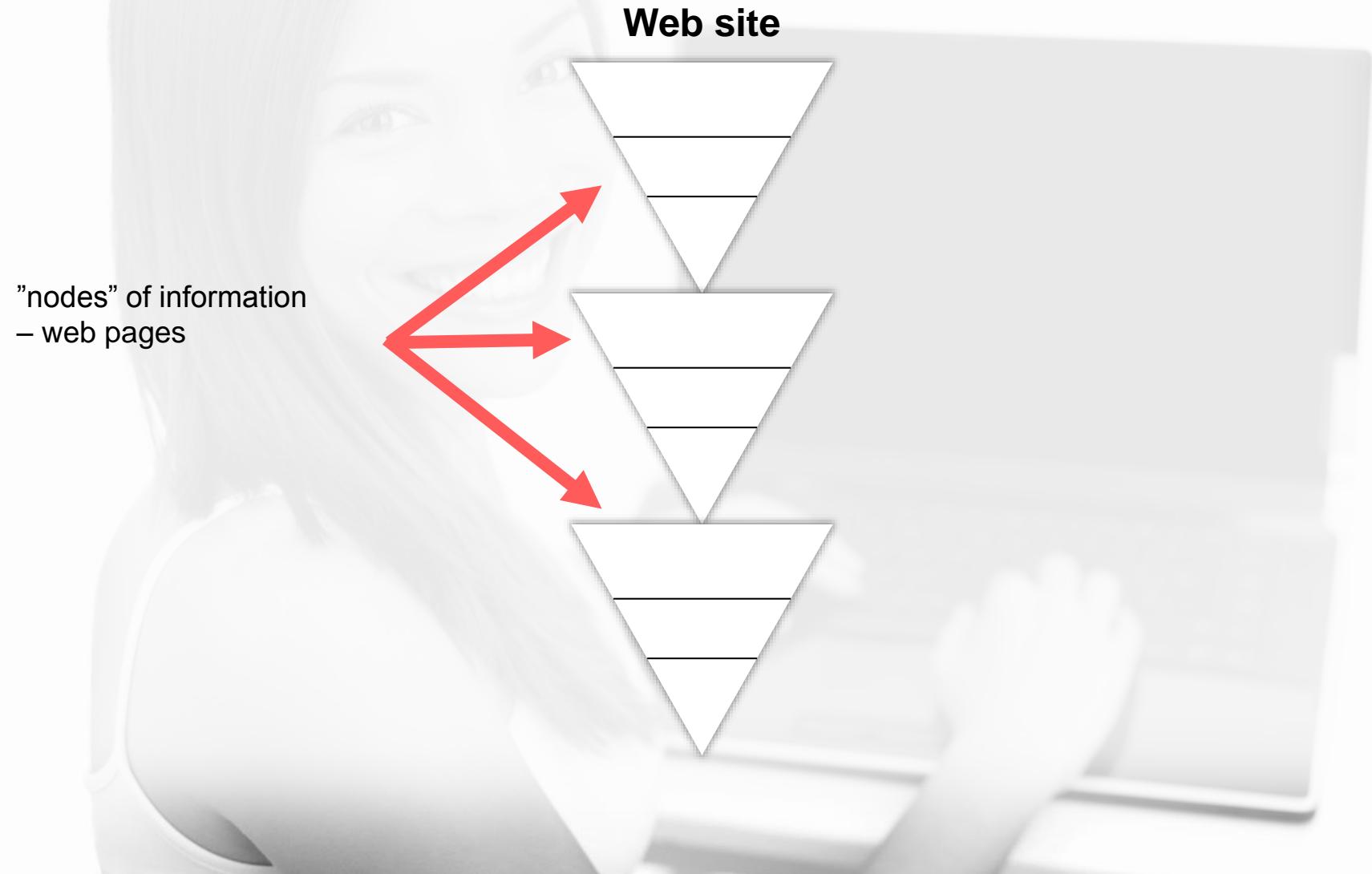
NEWS
(conclusion)

BACKGROUND
(premises)

DETAILS
(Introduction)

WEB WRITING...

How to build the text...



WEB WRITING...

How to build the text...

Rhetoric's...

Ethos – “trust bond”

Pathos – “emotional bond”

Logos – “logic bond”

- **Misspelling**
- **Misplaced comma**
- **Grammatical failures**
- **Use of words “out of context”**

WEB WRITING...

How to build the text...

A woman, without her man, is nothing.

A woman: without her, man is nothing.

P s y c h o t h e r a p i s t

P s y c h o t h e r a p i s t

(something you need to be aware off when making your
system control your text!!!)

WEB WRITING...

How to build the text: hypertext, links and hyperlinks...

A little more on hyperlinks:

Hyperlinks

They attract readers' attention. Therefore, as well as being meaningful, it's **better if they are included at the end of the sentences** (where we expect the conclusion to be).

For example:

The section on Writing to be found will help you to understand the importance of the key phrases, titles and descriptions.

would be better as:

To gain a better understanding of the importance of key phrases, titles, and descriptions, read the section on Writing to be found.

How to build the text: hypertext, links and hyperlinks...

A little more on hyperlinks:

Hyperlinks

In addition, by being meaningful, links will tell the readers what they're going to get if they click. This is also important so readers can choose not to click. We often see:

Next

Back

Top

More

Home

About

Contact

But it should be better as e.g.:

Next: Headline of the next page

Back: Headline of the latter page

Top: Headline of present page

More: Headline of available, additional information

WEB WRITING...

How to build the text...

READ THIS!

– Uploaded on Fronter along with a lot of other good stuff...

Chapter 9 from the Yale web style guide (www.webstyleguide.com)

9 Editorial Style

How do I know what I think until I see what I say?

—[E. M. Forster](#)

People read differently on the web, and a new writing genre designed to accommodate the reading habits of online users has emerged. Given the low resolution of the computer screen and the awkwardness of the scrolling page, many users find reading on-screen uncomfortable, and so they scan on-screen text and print pages for reading.

Web reading is also not a stationary activity. Users roam from page to page, collecting salient bits of information from a variety of sources. They scan the contents of a page, get the information, and move on. Web reading may also be disorienting because web pages, unlike book or magazine pages, can be accessed directly without preamble.

Too often web pages end up as isolated fragments of information, divorced from the larger context of their parent sites through the lack of essential links and the failure to inform the user of their contents.

Web authors use hypertext links to create or supplement concepts: a list of related links can reinforce their content or even serve as the focus of their site. The problem posed by links has little to do with the web but is rooted in the concept of hypertext: Can the quick juxtaposition of two separate but conceptually related pieces of information encourage a better understanding of the message?

A collection of links cannot create or sustain an argument or deliver a collection of facts as

Who is reading...

Creating Pathos (an emotional bond...)

In order to be able to create this “unique voice”, first of all you need to **know everything about your user**

- what kind of information does she need?
- at what level?
- what situation is she in?
- is she a student?
- what educational level?
- age?
- attitude towards the subject on display?
- etc...



WEB WRITING...

WEB READERS - According to Crawford Kilian

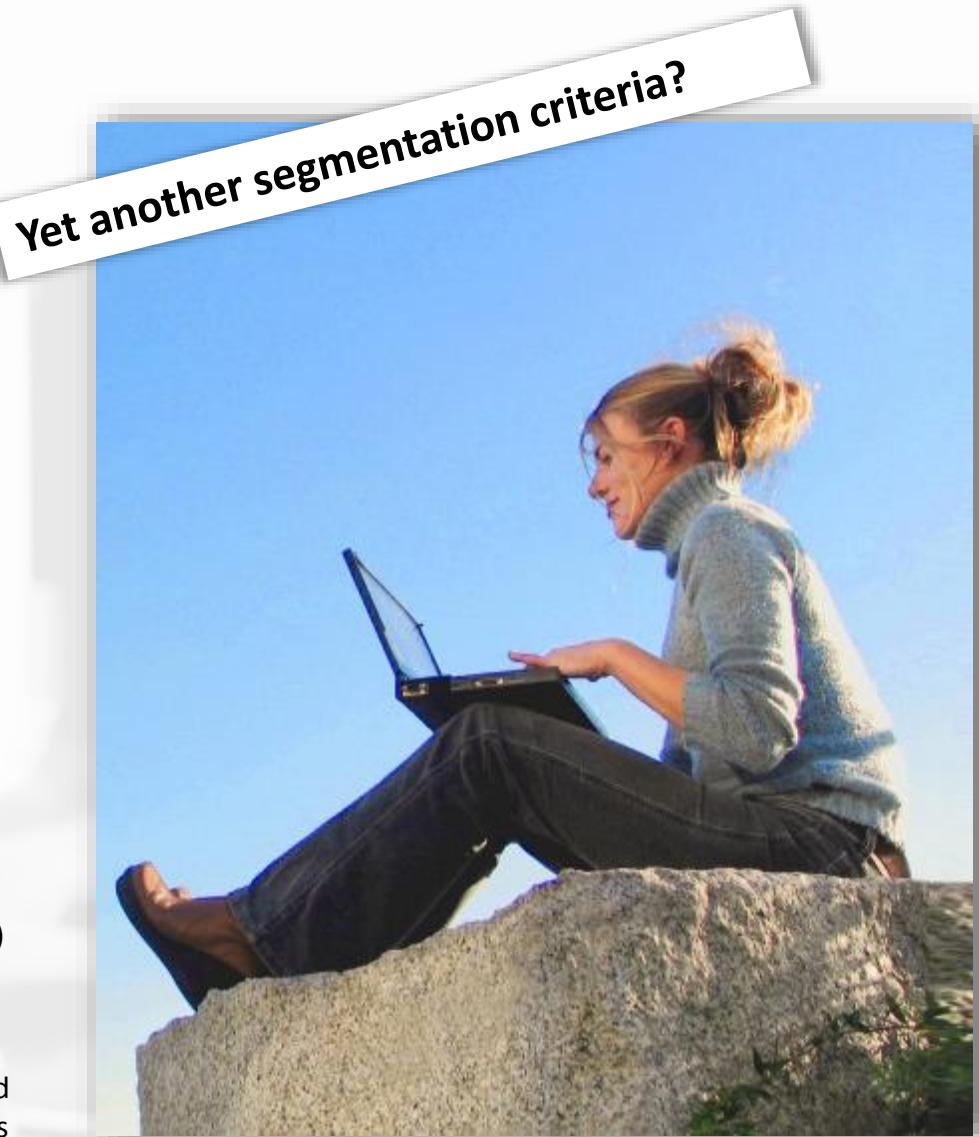
Viewers and listeners are looking for graphics and sound; text does not really interest them..

Users are looking for information. They include customers as well as researchers. They like “chunks” of information—stand-alone blocks of information, filling the screen with 100 words or less, requiring little or no scrolling. Users need concise, well-organized, and well-mapped sites so they can go straight to what they want.

Readers want information too, but they are willing to scroll through complete documents. They may well prefer text adapted for screen display, such as that with lines running only halfway across the screen, and with blank lines between paragraphs. Better yet, they like to print out such documents and read them on paper. So they need documents that are well formatted when printed out.

Talkers are visitors who want to comment on what they find on your site, and perhaps create a link to it on their own sites—especially if they’re running Web logs (blogs) dealing with the same subjects you also deal with.

Colleagues may obtain your information through an intranet accessible only to employees. Such visitors need clear, usable, well-formatted information just as much as outsiders do.



WEB WRITING...

How to build the text...

Some guidelines...

Write for **the occasion**

- context
- sender
- purpose
- subject
- medium
- genre – metaphor

Write as short and **informative** as possible

- Try only to answer one question or give one conclusion in each paragraph
- Use empty lines to split paragraphs
- No sentences beyond 25 words
- No sentences beyond 65 characters
- No slang

Try to write using an informal **personal language**

- You should be able to read the text out loud
- Try to write as you would say it
- The user should be able to understand the text immediately

Write with **clarity**

- Most important messages first
- One message each paragraph
- Use sub headlines
- Use type styles – but not too much – try to preserve the emphatic effect

FIVE GUIDELINES

1. Write concisely.

If the print version of a brochure is 500 words long, try to condense the Web version to 250 words. Keep most sentences under 20 words long.

2. Break up paragraphs.

A solid block of text is very hard to read on screen, so keep paragraphs to three or four sentences each, with space between them.

3. Use lots of headings and subheads.

These help your visitors find what they're looking for.

4. Use “blurbs” to describe what visitors will find when they click on a link.

For example:

Lodging in Whistler. From 5 star hotels to inexpensive hostels.

5. Make action easy.

Click here to subscribe.

Email us!

Post your reply.

Write as short and **informative** as possible:

Cutting is essential for text adapted from print. Even if you're archiving huge documents, you should also include summaries of them. **Because visitors are reading at 75 percent of normal speed, and are impatient for those jolts of gratified inquiry, consider the “50 percent rule”:** cut any given text by half, especially if you're adapting from print, which relies heavily on transitional phrases that don't belong in hypertext.

Even if you're creating original text, **writing long and cutting short will keep your text tightly focused.** If the writing still makes sense when cut in half, then leave it short. If you need more text, **add it word by word until you have just enough.**

Cutting works on all levels. You can cut a whole paragraph, or cut sentences and phrases. You should also try to use the shortest possible words. That means **writing “use” instead of “utilize,”** which is identical in meaning but has two more syllables. It means writing “decided” instead of “made a decision.

Write as short and **informative** as possible:

If it is possible to cut a word out, always cut it out.

This profound rule for keeping your content short comes from the English novelist George Orwell—who also happened to be one of the masters of twentieth-century English. It is almost magical in its ability to streamline prose and expose rhetorical weakness.

Let's apply the rule to a newspaper article:

Washington, Jan. 6 – One thing is already clear about how President-elect George W. Bush intends to govern the nation: state and local officials will have far more leeway to shape and operate the full range of federal social, regulatory, and public works programs.

Applying Orwell's rule gives this:

Washington, Jan. 6 – One thing is clear about how George W. Bush intends to govern: state and local officials will have more leeway to shape and operate federal social, regulatory, and public works programs.

That takes the excerpt from 40 to 31 words—a 23 percent decrease without affecting its content.

Write as short and **informative** as possible:

“Read over your compositions, and wherever you meet with a passage which you think is particularly fine, strike it out.” This sounds like suicidal advice but it makes a lot of sense. Often we fall in love with pet phrases or words. Subconsciously, we tend to write sentences that allow us to use them. This is not a good idea because it takes the writer away from the reason they sat down to write in the first place: to communicate something useful. Which brings us to a golden rule ...

Write for the reader, not for your ego

It's easy to just write and write, with no particular reader in mind. The problem with this sort of writing is that nobody reads it. **Always keep the reader in mind when writing. Think of them as busy, impatient people who are on the Web to find out something.**

Write as short and **informative** as possible:

Less is more

Web readers simply don't like long sections of copy (deep scrolling), particularly within the upper and introductory levels of content. Therefore, **content should be broken up into smaller, logically organized sections.**

Plus, since reading from a screen is somewhat painful compared with print, the *less is more* rule should be followed, with copy length being as condensed as possible (nearly half the length used when writing for print).

Webwriters should also keep sentences about 15-25 words in length, or 1200 characters (spacing included) per pages (while 1500 in journalism), that is 300-500 words per screens. But shorter isn't always better.

Writing succinctly doesn't mean sacrificing clarity for brevity. If finally a page exceeds 2 screens and needs scrolling, a table of content within the page (with intern hyperlinks) should be created.

Fairytales Exercise

UPLOADED ON FRONTIER...

Little Red Riding Hood

Charles Perrault, from: *Histoires ou contes du temps passé, avec des moralités: Contes de ma mère l'Oye* (Paris, 1697).

Once upon a time there lived in a certain village a little country girl, the prettiest creature who was ever seen. Her mother was excessively fond of her; and her grandmother doted on her still more. This good woman had a little red riding hood made for her. It suited the girl so extremely well that everybody called her Little Red Riding Hood.

One day her mother, having made some cakes, said to her, "Go, my dear, and see how your grandmother is doing, for I hear she has been very ill. Take her a cake, and this little pot of butter."

Little Red Riding Hood set out immediately to go to her grandmother, who lived in another village.

As she was going through the wood, she met with a wolf, who had a very great mind to eat her up, but he dared not, because of some woodcutters working nearby in the forest. He asked her where she was going. The poor child, who did not know that it was dangerous to stay and talk to a wolf, said to him, "I am going to see my grandmother and carry her a cake and a little pot of butter from my mother."

"Does she live far off?" said the wolf



Try to apply the rules about how to generate good web text:

- **The first two paragraphs must state the most important information.** There's some hope that users will actually read this material, though they'll probably read more of the first paragraph than the second.
- **Start subheads, paragraphs, and bullet points with information-carrying words** ...that users will notice when scanning down the left side of your content in the final stem of their F-behavior. They'll read the third word on a line much less often than the first two words.
- **highlighted keywords** (hypertext links serve as one form of highlighting; typeface variations and color are others)
- **meaningful sub-headings** (not "clever" ones)
- **bulleted lists**

WEB WRITING...

- **one idea per paragraph** (users will skip over any additional ideas if they are not caught by the first few words in the paragraph)
- **the inverted pyramid style**, starting with the conclusion
- **half the word count** (or less) than conventional writing
- **Avoid "marketese" language**; the promotional writing style with boastful subjective claims ("hottest ever") that currently is prevalent on the Web.

So, you should rewrite

the Little Red Riding Hood following the guidelines just given to you
– leaving only half the words, in an inverted pyramid style, etc...

In other words: **Cut the c..., cut to the bone**

.... And see if you still like the fairy tale

HAVE FUN!