

# Introduction

CREATIVE WRITING THAT PUTS YOU  
IN THEIR  
**SANDALS**



# **Part 1: Research**

- **Read the passage**

# **Part 1: Research (cont.)**

- **Search the Bible to answer key questions**
  - What happens?
  - Who was involved?
  - When did this happen?
  - How did this happen?
  - Why did this happen?



# **Part 1: Research (cont.)**

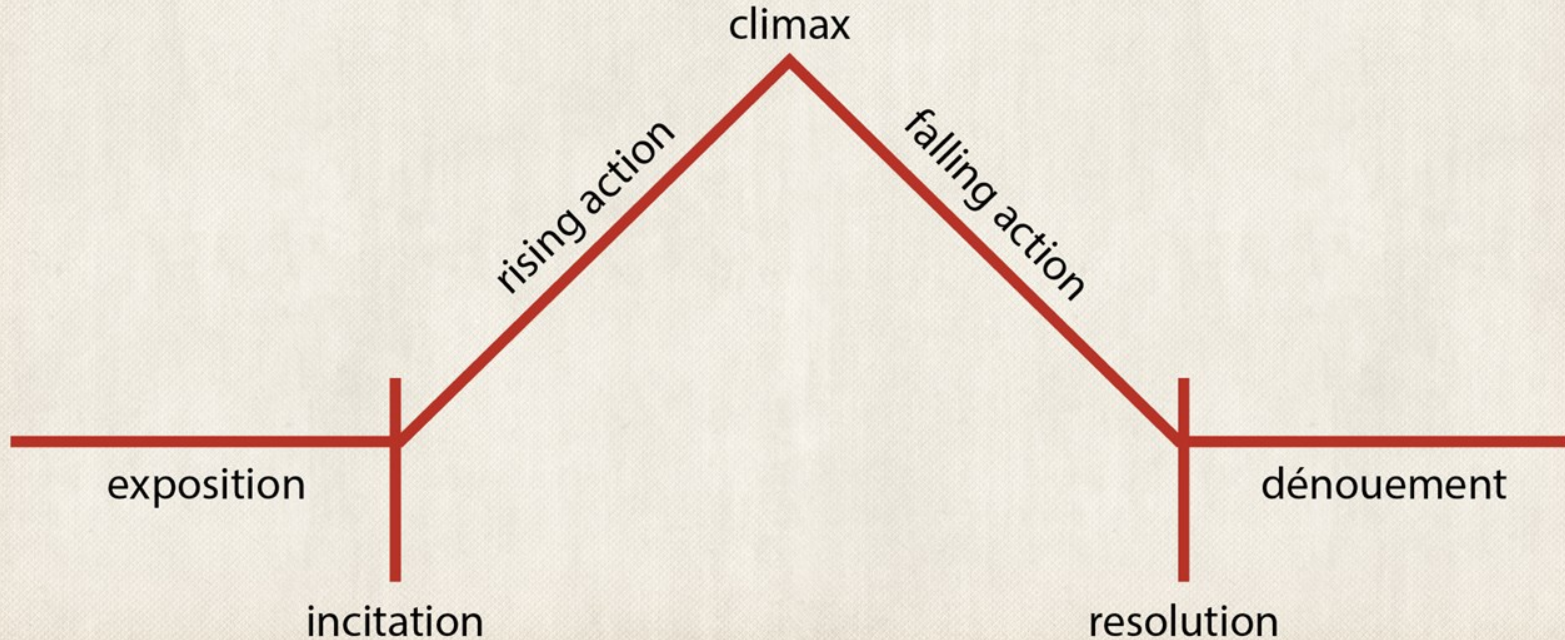
- **Reread passage, looking for missing details**
- **Meditate on God's Word**
- **Ask God to show you a glimpse of His character**

# **Part 2: Rough – Outline**

- **Rough out the structure of your story**



# Freytag's Pyramid



# **Part 2: Rough – Outline (cont.)**

- **Conflict**
- **Antagonist vs. Protagonist**
- **External Conflict and Internal Conflict**



# **Part 2: Rough – Outline (cont.)**

- **Exposition**
  - Introduction
  - Background
- **Incitation**
  - Incites the action or conflict



# **Part 2: Rough – Outline (cont.)**

- **Rising Action**
  - Series of events after incitation
  - Responses of characters
- **Climax**
  - Turning point
  - Height of conflict



# **Part 2: Rough – Outline (cont.)**

- **Falling Action**
  - Series of events after climax
  - Possible change in characters' reactions
- **Resolution and Denouement**
  - Event that resolves majority of conflict
  - Wraps up loose ends



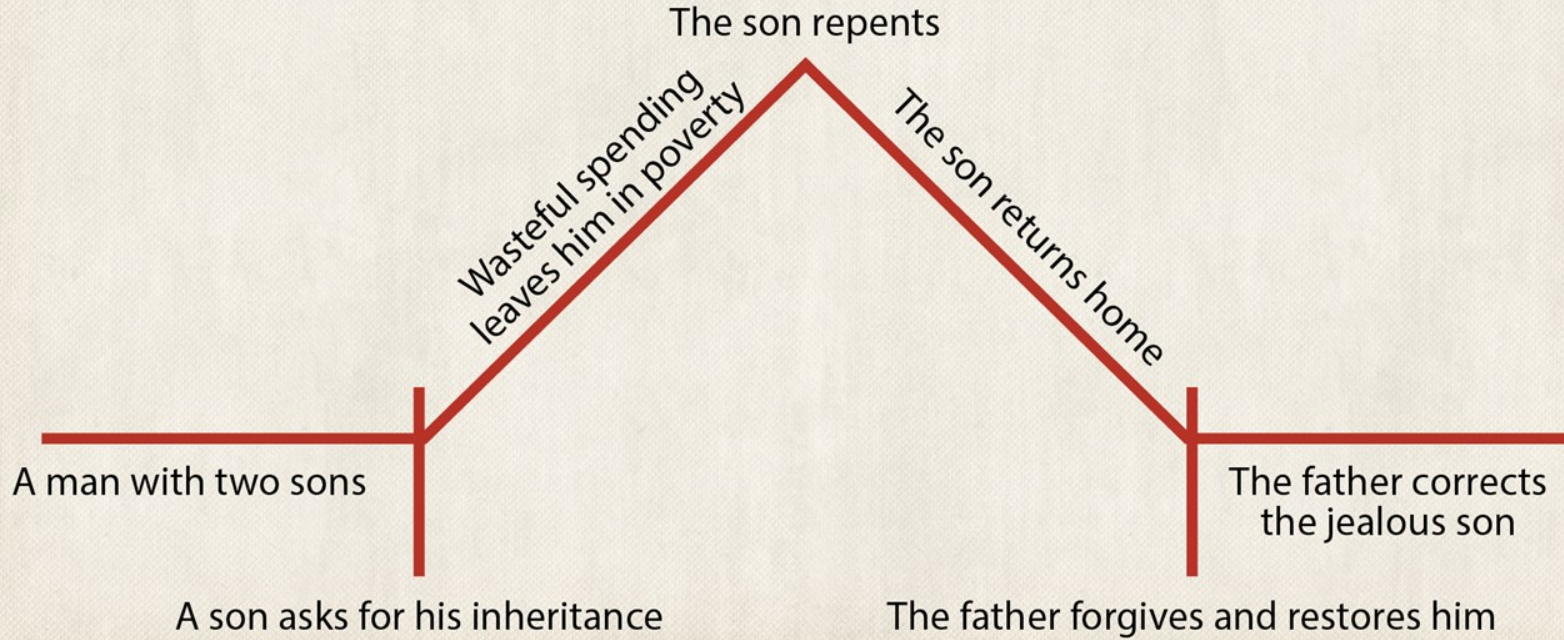
# **Parable of the Prodigal Son**

- **Luke 15:11–32**



# Freytag's Pyramid

## The Prodigal Son





# **Part 2: Rough – Descriptions**

- **Settings**
- **Characters**
- **Events**
- **Thoughts and Reactions**



# Part 3: Write

- **Tools**
  - Notes and pre-draft materials
  - Your brain
  - Notebook or word-processing program
  - Wisdom and grace
- **Just get it *down***



# **Part 4: Apply**

- **Reread Scripture**
- **Open your heart through Bible study**
- **Ask God to use His message to shape you into the image of His Son, Jesus**



# **Part 4: Apply (cont.)**

- **Two primary questions**
  - What can I see of God's character here?
  - How can this help me grow closer to Him?



# **Part 5: Revise**

# **Revise for Economy**

- **Cut sections that distract from the point of the story**
- **Smooth out passages that don't fit the pacing**



# **Revise for Variety**

- **Sentence structure**
  - Avoid repetition
  - Mix things up
  - Use active verbs
  - Include concrete detail
- **Read the story aloud twice**

# **Revise for Clarity**

- **Did you make your point?**
- **Did you maintain a consistent tone and voice?**



# **Revise for Clarity (cont.)**

- **Are there any inconsistencies?**
- **Any gaps in the narrative?**
- **Any unexplained events?**

# **Revise for Clarity (cont.)**

- **Is your work free of grammar, punctuation, and spelling errors?**



# **Part 5: Revise (cont.)**

- **Accept suggestions and criticism with gratitude**
- **Writing can always be improved**



# **Seven Habits of a Good Writer**



# **A Good Writer Reads**

- **The better writing you put in,  
the better you'll put out**
- **Consume the best writing you  
can find**
- **Learn what entertains, informs,  
and inspires**

# **A Good Writer Writes**

- **Make a regular time and place to write**
- **Train your brain to write on command**
- **Learn to finish your projects**



# **A Good Writer Prepares**

- **Study detail, texture, and depth**
- **Constantly look at the world around you**

# **A Good Writer Prepares (cont.)**

- **Take notes on useful images and concepts**
- **Think, research, and outline before you begin the first draft**



# **A Good Writer Studies the Reader**

- **Write with your audience in mind**
- **Learn about your audience**

# **A Good Writer Studies the Reader (cont.)**

- **Write to reflect their knowledge, needs, and sensibilities**
- **Don't talk down to them, but don't talk over their heads**



# **A Good Writer Says Something**

- **Communicate a message to your readers**
- **Find something to say, and say it**
- **A central message will add direction, organization, and clarity**

# **A Good Writer Edits**

- **Never accept your first draft as final**
- **Be clearer and more concise**



# **A Good Writer Edits (cont.)**

- **Surprise your reader with variety and new insights**
- **Remove anything that does not support your purpose**

# **A Good Writer Stretches**

- **Writers create a window into their thoughts, values, and weaknesses**
- **A good writer shares truth and love in spite of discomfort and reprisal**



# **A Good Writer Stretches (cont.)**

- **Find new ways and opportunities to write**
- **Discover what makes you uncomfortable, and write anyway**





LESSON 1

# Troubles of a Hog Farmer

CREATIVE WRITING THAT PUTS YOU  
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# **Part 1: Research**

- **Mark 5:1–20**



# **Unreliable Narrator**

- **A fictional storyteller who believes something that isn't true**

# **Didactic Tone**

- **A tone the writer uses to present factual or moral teaching explicitly**



# **Didactic Tone (cont.)**

- **A story that includes too many lessons and platitudes—without plot or characters or conflict—can seem too preachy and boring**
- **Stories should feature narrative first, lesson second**



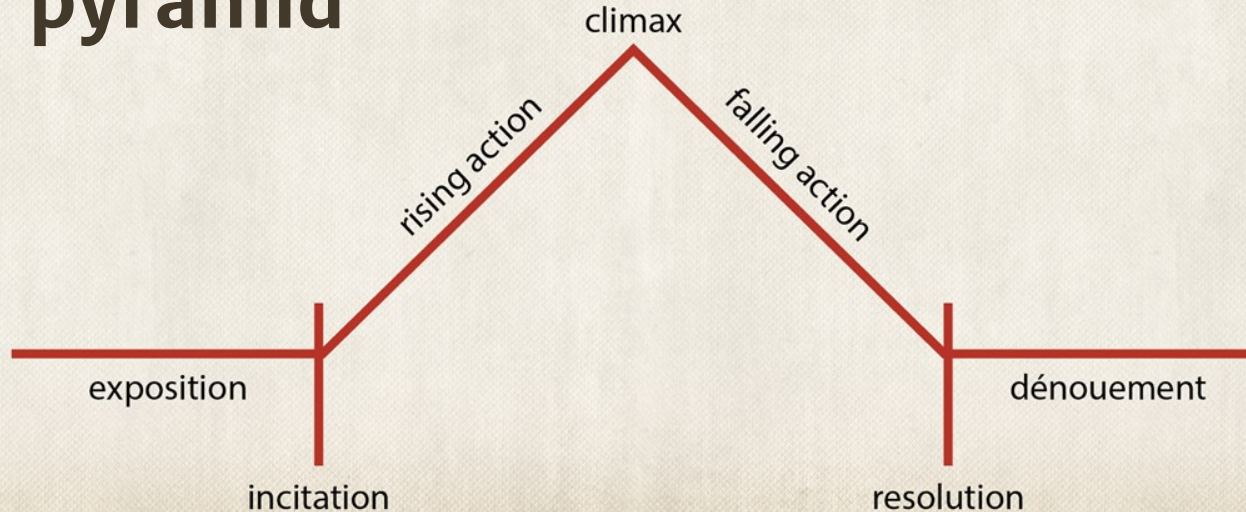
**“No one can write  
decently who is  
distrustful of the  
reader’s intelligence,  
or whose attitude is  
patronizing.”**

**—E.B. White**



# Part 2: Rough

- Create an outline using Freytag's pyramid



## **Part 2: Rough (cont.)**

- **More material today will make tomorrow's first draft easier**



**“The best way to  
become acquainted  
with a subject is to  
write about it.”**

**—Benjamin Disraeli**



# For Tomorrow

- The hardest part of the writing process is the *actual writing part*



# **For Tomorrow (cont.)**

- **Reserve at least an hour of quiet time to write**
- **Gather your tools**
- **Remove all distractions**

# **Part 3: Write**



# **Part 4: Apply**

- **Christ displayed His love, mercy, and grace by casting out the demon from the man of Gadara**
- **Mark 5:1–20**

# **Part 4: Apply (cont.)**

- **God asks us to guard ourselves against . . .**
  - Assault from spiritual forces on the outside
  - Our own weaknesses
- **Ephesians 6:10–20**



# **Part 4: Apply (cont.)**

- **God exercises complete authority over Satan**
- **Revelation 20:8–10**

# **Part 4: Apply (cont.)**

- **More amazing than the miracle of Mark 5:1–20 is the change God can make in our hearts today**
- **Luke 10:17–20**



# **Part 5: Revise**

# Tools of Grammar

- ***Be-Verbs***
  - Link a noun to a certain state, position, or quality
  - Connect a subject to a predicate



# ***Be-Verb* Forms**

be	is
am	are
was	were
been	being

# Linking Verbs

Richard **is** a police officer.



# Auxiliary Verbs

- *Auxiliary verbs* (helping verbs) add meaning to other verbs
- They help establish voice, tense, and mood

# Auxiliary Verbs (cont.)

He **was** running down the street.



# ***Be-Verbs***

- Can simply mean to “exist”

# ***Be-Verbs (cont.)***

And Jesus said, “I **am**.”



# Active Verbs

- *Active verbs* show a noun performing an action

# Active Verbs (cont.)

Richard **squinted** at his notes,  
wondering how anyone ever read  
his handwriting.



# Active Verbs (cont.)

Fingers clenched tight around her bat, Therese **smacks** the ball up over the far fence.

# Passive Verbs

- *Passive verbs* show a noun being acted upon
- They involve a *be*-verb followed by a past-participle form of another verb



# Passive Verbs (cont.)

Richard's notes **were read** aloud by  
his teacher.

# Passive Verbs (cont.)

The ball **is returned** by an amused passerby.



# Revising with Stronger Verbs

- Clear English prose depends on strong, active verbs
- Change some *be*-verbs and passive verbs into clear, strong, active ones





LESSON 2

# Passover at the Temple

CREATIVE WRITING THAT PUTS YOU  
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# Passover at the Temple

- **Part 1: Research**
  - Matthew 21:10–13
  - Mark 11:15–18
  - Luke 19:45–48
  - John 2:13–25



# **Developing a Character**

- **The author's act of changing and molding characters through the use of plot and other devices**

# **Dynamic Character**

- **A person that changes in some way over the course of the story**



# **Static Character**

- **A person that does not change in any apparent way over the course of the story**



**“All great literature is  
one of two stories:  
man goes on a  
journey, or a stranger  
comes to town.”**

**—Leo Tolstoy**



# **Part 2: Rough**

- **Not much storyline from primary sources**
- **Come up with additional events and detail to fill your narrative**

## **Part 2: Rough (cont.)**

- **Make use of a dynamic character**



**“What is written  
without effort is in  
general read  
without pleasure.”**

**—Samuel Johnson**



# **For Tomorrow**

- **Reserve at least an hour of quiet time to write**
- **Gather your tools**
- **Remove all distractions**



# **Part 3: Write**



**“I don’t wait for moods.  
You accomplish nothing  
if you do that. Your mind  
must know it has got to  
get down to work.”**

**—Pearl S. Buck**



# **Part 4: Apply**

- **Christ was meek and gentle**
- **He offered peace**
  - Matthew 11:28; 12:15–21
  - 2 Corinthians 10:1

# **Part 4: Apply (cont.)**

- **Yet He forcefully cleansed the Temple**
- **Why?**
  - Because of His zeal for His Father's house (John 2:17)
  - To teach truth in the temple (Luke 19:47)



# **Part 4: Apply (cont.)**

- **Whenever Christ showed anger**
  - It resulted in action
  - It reflected His perfect character
- **Mark 3:1–5; 11:15–18**

# **Part 4: Apply (cont.)**

- **We no longer offer sacrifices in the Temple**
- **But we must still guard our place of worship from sin**
  - John 4:21–24
  - 1 Corinthians 6:19–20



# **Part 4: Apply (cont.)**

- **We must be slow to anger**
  - James 1:19–20
- **We cannot use anger as an excuse to sin**
  - Ephesians 4:25–27

# **Part 5: Revise**



# Participle

- A verb that has been changed to modify a noun, much like an adjective or adverb

# Past Participle

- Uses the past tense form of the verb, often ending in *-ed*



# Past Participle (cont.)

Blasted with a water balloon,

Tristen fell off the tree branch  
and onto the trampoline.

# Present Participle

- Uses the –*ing* form of the verb



# Present Participle (cont.)

He looked around for the would-be assassin, **trembling with fury.**

# Participles

- **Demonstrate a causal relationship between two ideas.**



# Without Participle

Cheryl was elated by the B+ on her history final, so she shredded her notes. That night, she wondered where her chemistry study sheet might be.

# With Participle

Elated by her B+ in history, Cheryl shredded her notes, only to wonder that night where her chemistry study sheet might be.



# **Participles (cont.)**

- **Describe a sequence of events**

# **Without Participle**

Dan pedaled his bike up the hill.

Then he swerved when a car met  
him at the top.



# With Participle

Dan pedaled his bike up the hill,  
swerving to miss the car that met  
him at the top.

# Participles (cont.)

- **Stack participial phrases together to add detail and motion**



# Stacking Participles

Erica refinished the dresser carefully,  
stripping off the old paint, sanding the  
edges, applying three coats of enamel,  
and replacing the drawer knobs.

# Stacking Participles (cont.)

Jordan, confused, bewildered, and shaken by the talk with his teacher, resolved to study harder for the next test.



# **Participial Phrases**

- **May be placed at the beginning of a sentence**
- **May be placed at the end of a sentence**
- **May be placed right after the noun it modifies**

# Beginning of Sentence

Clutching her flashlight, Melanie  
tip-toed up the stairs.



# End of Sentence

Melanie tip-toed up the stairs,  
clutching her flashlight.

# **After the Noun It Modifies**

Melanie, clutching her flashlight,  
tip-toed up the stairs.



# **Dangling Participles**

- **Do not place the participial right before a noun it isn't supposed to modify**

# Dangling Participle

Walking up the stairs, the silence  
became more oppressive than  
ever.



# Correct

Walking up the stairs, I found the  
silence more oppressive than  
ever.

# Revising with Participles

- **Participial phrases can . . .**
  - Help you revise for economy
  - Add detail







LESSON 3

# The Inn and the Stable

CREATIVE WRITING THAT PUTS YOU  
IN THEIR  
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# **Part 1: Research**

- **Luke 2:1–20**

# **First Person Perspective**

- **A narrative viewpoint in which the story is told by one of the characters**



# **Second Person Perspective**

- **A narrative viewpoint in which the story is told to one of the characters; used rarely**

# **Third Person Perspective**

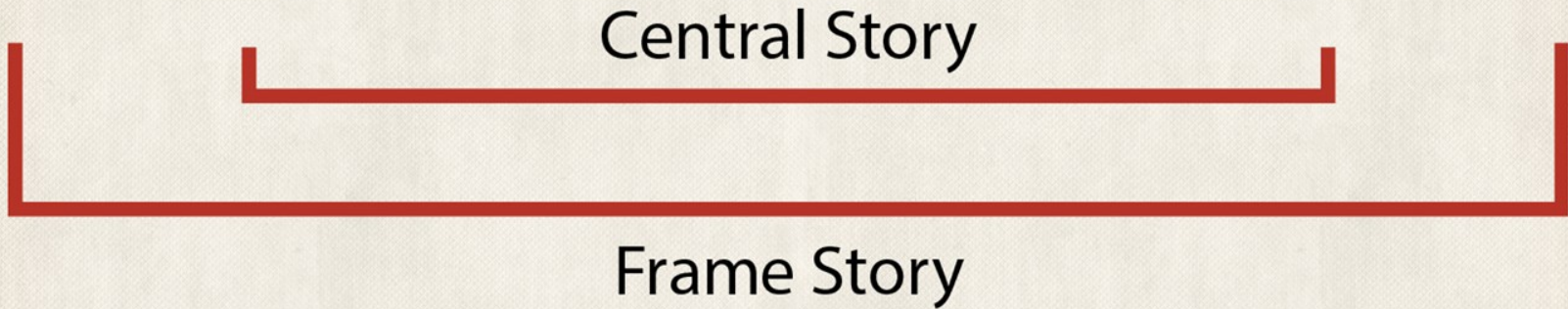
- **A narrative viewpoint in which the story is told by an invisible person that talks about the characters and events from a certain distance**



# **Frame Story**

- **A story that encloses another story**
- **Often includes a character which tells the enclosed story**

# Frame Story (cont.)





# **Part 2: Rough**

- **Decide if you will use a frame story—and what perspectives you'll include.**



**“Don’t tell me the  
moon is shining; show  
me the glint of light  
on broken glass.”**

**—Anton Chekov**



# **Part 3: Write**



**“The art of writing is  
the art of applying the  
seat of the pants to  
the seat of the chair.”**

**—Mary Heaton Vorse**



# **Part 4: Apply**

- **Christ's birth, like every part of His life, reflected the nature and purpose of His ministry.**
  - Luke 2:1–20

# **Part 4: Apply (cont.)**

- **Jesus reached out to the abused, the hated, and the forsaken.**
  - Matthew 4:18–19; 8:1–3; 9:9
  - Mark 2:13–17; 5:24–34
  - Luke 2:8–12
  - John 4:27–41; 8:1–11



# **Christ Offers**

- **The fulfillment of the law**
  - Matthew 5:17
- **His life as a ransom**
  - Matthew 20:28

# **Christ Offers (cont.)**

- **Healing**
  - Mark 2:17
- **Eternal life**
  - John 3:16–17



# **Christ Offers (cont.)**

- **Abundant life**
  - John 10:10
- **Light**
  - John 12:46

# **Christ Offers (cont.)**

- **Truth**
  - John 18:37
- **Redemption to a new family**
  - Galatians 4:4–5



# **Part 5: Revise**

# **Appositive**

- **A noun or noun phrase used to modify another noun**



# Appositives

Rosilie, a sharp-eyed girl from  
Alaska, led the debate team.

# Appositives (cont.)

When asked by her teacher to select the month's topic, she chose eugenics—the social science that seeks to “improve” mankind's genetics by population control.



# Appositives (cont.)

Her debate partner **Kyoji** wasn't  
sure if they could beat the  
opposing team.

# Appositive

- An appositive can be created from any *be*-verb sentence



# **Be-Verb Sentence**

Zachary Taylor was the 12<sup>th</sup>  
president of the United States.

# Sentence with Appositive

Many of his rivals knew that Taylor—a  
fiercely loyal, outspoken, and  
nationalistic statesman—would  
defend the integrity of the Union.



# **Appositives (cont.)**

- **Appositives can be stacked in a series within a sentence**

# Stacking Appositives

Lucia played all sorts of games—  
word games, board games, video  
games, even games she made up  
on the spot.



# Stacking Appositives (cont.)

Noam needed a friend, someone  
with brains, someone who could  
help him study for physics.

# Revising with Appositives

- Edit out unnecessary *be*-verb sentences by transforming them into appositives







LESSON 4

# First Sight of Rain

CREATIVE WRITING THAT PUTS YOU  
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# **Part 1: Research**

- **The Decline of Antediluvian Civilization**
  - Genesis 6:1–12
- **A Righteous Person**
  - Genesis 6:8–9

# **Part 1: Research (cont.)**

- **The Plan**
  - Genesis 6:13–22
- **Boarding the Ark**
  - Genesis 7:10–24



# **Part 1: Research (cont.)**

- **The Deluge**
  - Genesis 7:10–24

# **In Media Res**

- **A Latin phrase meaning “in the middle of things”—in which a story is begun during some action**



# **Foreshadowing**

- **Story elements or descriptions that hint at later events**



**“Every author in  
some way portrays  
himself in his  
works, even if it be  
against his will.”**

**—Johann Wolfgang von Goethe**



# **Part 2: Rough**

- **Understanding the importance of beginnings and endings**

# **Beginning the Story**

- **Make an observation**
- **Introduce a character**
- **Describe a setting**



# Beginning the Story (cont.)

- **Reveal the ending**
- **Start in the action**
  - *In medias res*—begin your story in the middle of the action

# **Ending the Story**

- **Make an observation**
- **Resolve a character**
- **Describe a setting**



# **Ending the Story (cont.)**

- **Reveal a beginning**
- **Finish in the action**

# **Part 3: Write**



**“Not everything has a  
name. Some things  
lead us into a realm  
beyond words.”**

**—Aleksandr Solzhenitsyn**



# **Part 4: Apply**

- **Sin is an offense against God's character, and He must judge it**
- **As we view God's holiness, He convicts us of our sin**
  - **Isaiah 6:1–7**



# **Part 4: Apply (cont.)**

- **God's holiness includes at least two qualities**
  - His perfection (1 John 1:5)
  - His exaltation (Isa. 57:15)

# **Part 4: Apply (cont.)**

- **We cannot hope to match God's standard of holiness**
  - Isaiah 64:6
- **But He still commands us to be holy like Him**
  - 1 Peter 1:16



# **Part 4: Apply (cont.)**

- **Through the hope of Christ's grace, we can . . .**
  - Put off our corrupt ways
  - Reflect His holiness to others
- **1 Peter 1:13–16**

# **Part 4: Apply (cont.)**

- **We can still grieve God**
- **But if we have accepted Christ,  
we can ask for the strength to  
live like Him**
  - Ephesians 4:30



# **Part 5: Revise**

# **Prepositions**

- **Words that create relationships between words and phrases in a sentence**



# Common Prepositions

of	for
in	with
to	from
on	by

# **Prepositions (cont.)**

- **Every prepositional phrase includes an object.**



# Relationship: Time

Javier grabbed his books **before**

**class.**

Object

# Relationship: Cause

Object

Because of Addyson's stop at the  
water fountain for a drink, she  
missed the start of the lecture.



# Relationship: Position

Kelsey slipped her bag under her  
desk.

Object
--------

# Relationship: Manner

Object

With a speed that startled her art teacher, Ana sketched a fantastic portrait of her classmate.



# Relationship: Association

Object

Like his dad, Nigel could pump out eighty pushups in a little over two minutes.

# Relationship: State

Object

Despite her initial confusion, Jamie plowed through the rest of her test, nabbing a solid A in the end.



# **Revising with Prepositional Phrases**

- **Edit prepositions to reduce unnecessary clauses and confusing phrases**



**“No tears in the writer,  
no tears in the reader.  
No surprise in the  
writer, no surprise in  
the reader.”**

**—Robert Frost**



# **Part 4: Apply**

- **God offers us grace and strength in our suffering**
  - 2 Corinthians 12:9–10

# **Part 4: Apply (cont.)**

- **We can rejoice and grow in God despite our suffering**
  - Romans 5:1–5



# **Part 4: Apply (cont.)**

- **We may not know**
  - The purpose for pain and suffering in our lives
- **But we do know**
  - God's glory will eclipse our present trials (Rom. 8:18)
  - His plan for us is good (Rom. 8:28)

# **Part 5: Revise**



# **Relative Clause**

- **A clause that begins with a relative pronoun and modifies a noun**

# **Relative Clause (cont.)**

- **It includes a predicate separate from the main clause in the sentence**







LESSON 5

# Letters from the Dark

CREATIVE WRITING THAT PUTS YOU  
IN THEIR  
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# **Part 1: Research**

- **Genesis 37**

# **Epistolary Narrative**

- **A story told through a series of fictional messages or documents**




# **Exposition**

- **The beginning of the story, where the author introduces the setting and key characters**

# **Part 3: Write**



# Relative Clauses



Brenda, who once wrote short articles for the local paper, is now three weeks from publishing her first novel.

# Relative Clauses

Edgar sat at the desk **that featured the cherry wood moldings.**





# **Relative Clauses**

- **Used to help edit short, staccato sentences for economy**

# **Simple Sentences**


Some teens repainted Mrs. Ward's house.

Mrs. Ward thanked the teens.



# Sentence with Relative Clause

Mrs. Ward thanked the teens **that** repainted her house.



# Relative Clauses


- **Generally begin with a relative pronoun like . . .**
  - who
  - whom
  - whose
  - which
  - that



# Which or That

- Use either *which* or *that* to follow things—anything that is not a person

# Which or That (cont.)

Lena picked up the pen  that once  
belonged to her grandfather.



# Which or That (cont.)

Seiki spoke in a language **which**  
sounded like Japanese.




# Who or That


- Use either *who* or *that* to follow subjective nouns that are people



# Who or That (cont.)

 People **who** want more yogurt  
should go to the back of the line.

# Who or That (cont.)



People that want more yogurt  
should go to the back of the line.



# Whom or That

- Use *whom* or *that* to follow objective nouns that are people
- In these cases, you can also use no relative pronoun at all

# Whom or That (cont.)



The person **whom** Dr. Johannessen  
**selected** would progress to the  
next round.




# Whom or That (cont.)



The person **that** Dr. Johannessen  
**selected** would progress to the  
next round.

# Whom or That (cont.)


The person  **Dr. Johannessen**  
**selected** would progress to the  
next round.



# **Relative Clauses**

- **Some relative clauses begin with a preposition**

# With a Preposition




The suitcase, in which Adam had placed his entire T-shirt collection, slid off the loading bay and into the parking lot.



# **Relative Clauses (cont.)**

- **Some relative clauses begin with a description of quantity**

# With a Description of Quantity



The voters, many of whom felt  
deceived by Representative  
Jacobs, chose Morris, instead.



# **Relative Clauses (cont.)**


- **The meaning of some relative clauses can be changed by altering their punctuation**

# **Restrictive Relative Clause**

- **Limits the description to only some of the people or things**



# Restrictive Relative Clause (cont.)


Teachers  who ignore their  
responsibilities can sometimes be  
let go by their administrators.

# **Non-Restrictive Relative Clause**

- **Does not limit its description—it applies to all the people or things it modifies**



# Non-Restrictive Relative Clause (cont.)



Teachers, **who ignore their responsibilities**, can sometimes be let go by their administrators.





LESSON 6

# On the Way Home

CREATIVE WRITING THAT PUTS YOU  
IN THEIR  
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# **Part 1: Research**

- **Matthew 14:14–21**
- **Mark 6:34–44**
- **Luke 9:11–17**
- **John 6:1–13**



**“Research is  
formalized curiosity.  
It is poking and  
prying with a  
purpose.”**

**—Zora Neale Hurston**



# **Part 2: Rough**

- **Get the outline down first, and then decide how the boy will share it with the reader.**



# **Hyperbole**

- **Exaggeration used to emphasize and implied truth**

# **Part 3: Write**



**“Creation, even when it is  
a mere outpouring from  
the heart, wishes to find  
a public. By definition,  
creation is sociable.”**

**—Lu Xun**



# **Part 4: Apply**

- **In this lesson's passages, we read of Christ's great compassion for others, an example we can follow only by God's grace**



# **Part 4: Apply (cont.)**

- **Christ felt compassion for others**
- **He showed love even when facing sorrow**
  - **Matthew 14:12–14**

# **Part 4: Apply (cont.)**

- **If we love Christ, we should follow His example and share truth with His people**
- **We must feed His sheep**
  - John 21:15–19



# **Part 4: Apply (cont.)**

- **God doesn't need a super-Christian to serve Him**
- **He will use anyone He chooses, including a person like Peter**
  - Acts 10:9–20
  - Galatians 2:11–14

# **Part 5: Revise**



# Absolutes

- A phrase in a sentence that is constructed like a *be*-verb sentence, but does not actually have a *be*-verb

# Sentence with *Be-Verb*

Clara sat on the edge of the dock.

Her feet **were** swinging just over  
the surface of the water.



# **Sentence with Absolute**

Clara sat on the edge of the dock,  
her feet swinging just over the  
surface of the water.

# Sentence with *Be-Verb*

Sevin slowly raised his bow. Sevin's eyes **were** a focused, startling, blue.



# Absolutes

Sevin, his eyes a focused, startling  
blue, slowly raised his bow.

# **Absolutes (cont.)**

- **Absolutes can also indicate relationships**



# Indicating a Relationship

Her class portfolio finally  
completed, Serena could now  
relax.

# **Absolutes (cont.)**

- **To add great detail to your stories, revise to include strings of absolutes in a single sentence**



# Detail with Absolutes

Cayden arrived home tired, his feet sore, his knees bruised, his shirt torn under the collar, but his pride intact.

# **Revising with Absolutes**

- **Use absolutes to edit for economy and variety**







LESSON 7

# The Voyage to Tarshish

CREATIVE WRITING THAT PUTS YOU  
IN THEIR  
**SANDALS**



# **Part 1: Research**

- **Jonah 1**

# **Symbol**

- **A person, place, or thing used by the author to represent a larger idea or theme**



# **Motif**

- **Any element that recurs to reinforce a particular theme in a story**

# **Foil Character**

- **A person that contrasts with another character, usually the main character, giving the author an opportunity to reveal more information about one or the other**



# **Part 3: Write**



**“A writer is someone  
for whom writing is  
more difficult than it  
is for other people.”**

**—Thomas Mann**



# Part 4: Apply

- **God offers mercy even to those who repeatedly reject Him**
  - As He did with Lot (Gen. 19:15–17)
  - Even these people fit in His plan to reveal His glory

# **Part 4: Apply (cont.)**

- **To those who accept God's mercy, He provides redemption**
  - Luke 15:11–32



# **Part 4: Apply (cont.)**

- **We serve a God whose care for His people knows no boundaries**
  - Psalm 139:7–12

# **Part 5: Revise**



**“If you make a  
mistake and do not  
correct it, this is  
called a mistake.”**

**—Confucius**



# **Focus**

- **The reader's point of awareness**
  - From sentence to sentence
  - From paragraph to paragraph



# Without Focus

Silas walked into class with a red ball cap perched on his head. The new substitute teacher wrote her name on the chalkboard. He sat down at his desk, and he looked up. Was everyone sick? Aaron wasn't here, Austin was missing, and so was Ryan.

# With Focus

Silas, a red cap perched on his head, walked into class, just as the new substitute teacher wrote her name on the chalkboard. Ignoring her, Silas went to his desk and sat down. Then he looked up—huh, Aaron wasn't here, nor was Austin or Ryan. Was everyone sick?



# Focus

Silas, a red cap perched on his head, walked into class, just as the new substitute teacher wrote her name on the chalkboard. Ignoring her, Silas went to his desk and sat down. Then he looked up—huh, Aaron wasn't here, nor was Austin or Ryan. Was everyone sick?

# **Coherence**

- **In writing, the order, consistency, and smooth transition between thoughts and arguments**



# **Controlling Focus**

- **You can use a passive construction to maintain focus**

# Passive Construction

Virginia liked Jason. He was known  
as a decent guy.



# Controlling Focus (cont.)

- You can use a *be*-verb to set up an emphatic statement.

# Emphatic Statement

The one thing Cora wants, more than anything else, even ice cream, **is a purple road bike**. One would be hers soon enough—assuming she could get her budget together.



# **Periodic Structure**

- **A sentence structure in which the majority of the sentence's meaning is withheld from the reader until the very end**

# **Relative Clauses**

- **How do you choose which clause to be subordinate?**



# **Two Simple Sentences**

Damian was born in Alaska.

Damian always loved the outdoors.

# Focus on Damian's Early Years

Damian, **who always loved the outdoors**, was born in Alaska. His parents moved there to work in a fishery, and he spent his early years wandering the docks of a small fishing town, learning the taste and feel of the cold sea.



# Focus on His Love for the Outdoors

Damian, **who was born in Alaska**, always loved the outdoors. Every summer he went fishing and hunting, conquering hills and rivers and forests. Even in the long, dark winters, he found excuses to venture out into the cold.

# **Absolutes**

- **Place absolutes in a series to guide focus**
- **Emphasis usually on the last absolute in a series**



# **Series of Absolutes**

Bridget sat down in Hillary's office,  
back straight, legs crossed, hands  
folded, eyes focused and ready.

# **Synecdoche**

- **A literary device in which the author uses a small part of a larger object or body to represent the whole**



# **Stream of Consciousness**

- **A style of writing that seems to present thoughts and feelings unfiltered from a character's mind**

# Stream of Consciousness (cont.)

I glanced at the clock on the wall. Andres wasn't here—he wasn't here, but would he be coming? I stood, knees shaking, back sweaty, my fingers to my face so I could bite my nails—gotta stop that—and waited. Waited forever.







LESSON 8

# Title Unknown

CREATIVE WRITING THAT PUTS YOU  
IN THEIR  
**SANDALS**



# **Apply**

- **Read your source passage again. What does it tell you about God's character and work?**

# **Apply (cont.)**

- **Does the passage remind you of any others?**
- **What other verses demonstrate the same truths about God?**



# **Apply (cont.)**

- **How does this impact you?**
- **How can you better reflect your Father to others?**

