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## The beginning of something short story

The beginning of a story sets the tone for anything that will happen next. An opening is like an analysing suggesting a tasty moron of what's going to come when you start writing a story, you may not know where it's going. its okay . Play with possibilities! Try one or more of these strategies. Strategy 1: Start with action or dialogue. I croyed in the starting position, hands prepared on the track and choked backwards like a spring. On your mark! Set up! The starting gun boomed. I threw myself forward, trying to spring ahead of the pack. Strategy 2: Ask a question. Why does trouble always follow me? Do I have a kicking sign on my back or something? Strategy 3: Describe settings. I sat in three branches above an old oak behind my cradle house. I could see the roof, I could see miles of overhead, planes lined up in the sky and headed for O'Hare Airport to land one by one. Strategy 4: Begins with background information. tommy is my little brother , and hes in first grade . One day he wore a cape to school. i told him everyone was laughing at him . The next day five other boys came wearing capes. Strategy 5: Have the main character to introduce himself. im tabitha . I just turned 13 and came here to tell you a secret, practicing your turn, every starting strategy. Think of a time recently when you're doing something important. Try each strategy to start a narrative about that time. Then start your story with a transaction partner. Finding out which start makes your partner more interested in reading your story. Start with action or dialogue. Ask questions or a set of questions. Describe the setting so readers can imagine providing background information that will interest readers. Introduce yourself to readers in an amazing way. Synoph: The beginning of something by Sue Ellen Bridgers is about a young woman named Rosen who finds a warm-hearted person in someone unexpected. The young lady or narrator finds out how much her cousin Melissa needs her when her mother is lost. The contrast of the story is when Melissa gets depressed because it is her mother's death. His mother's death changed the family's feelings and took them to visit and attend the funeral. Rosen is jealous of Melissa's beauty. Rosen later became heartbroken as he listened to his cousin crying during the night. The need for comfort shown from Melissa shows Rosen that no one is perfect and everyone in her life goes through a hard time. The two cousins get closer when the funeral comes around. Before Rosen watched his grief-grieving cousin, he refused to go to the funeral, but he understood that helping Melissa fight through it would be the best. During Rosen's journey he gets closer with his old Travis. All of this changed the way he acted towards his family and their feelings. Develepment character: Roseanne is the protagal character, did grow a warmer heart than the loss of her family than a family member. She realized that even the most beautiful rose left behind gave her cousin the chance to be strengthened when she came to visit. While Rosen comforts and supports him, things seem clearer for him and their closer relationship. Themes: - Even the most beautiful rose has lags that people may not see. - Power; you should have support in your family even if you have the best relationship. - Weakness; Melissa had to preserve her mother after her death and make life very difficult for her. Rosen made it easier for him. Questions: 1. What is the story crisis like? 2. What impact has the resolution had on begging something and what effect has it had on the characters? 3. Explain how the relationship between the two cousins (Melissa and Rosen) changed? 4. Point of view in the story (first, third limited or third omniscient)? 5. Name a topic that fits this story. 6. Who did you say the narrator, or was he the speaker of the story? The word family (noun) starts beginner (verb) starts from the longman dictionary contemporary Englishbeginningbe-gin-ning /br ɡɪnrɪ/ ●● The name S1 W2 [usually singular countable] 1 BEGINNINGthe starts or the first part of an event, story, etcbeginning time period since he has been here since the beginning of the year. There is a short poem at the beginning of each chapter. From the beginning of my career as a journalist, I write about gender issues. I thought he loved me . That meeting was the chance to start a long and happy relationship. It's just the beginning of a new, different life for you. I said it would cause trouble right from the start, and I opposed it from the very beginning. The whole journey from start to finish was a disaster. I feel like I've been offered a new start. Tell me where you first saw him 2 → 3 → the beginning of the end • You say at the beginning: in the beginning, he didn't like him. • You say at the beginning of a period of time: I started my new job at the beginning of the year. XNAGO: AT THE BEGINNING OF THE YEARCOLLOCATIONSADJECTIVESA THE NEW BEGINNING OF THE COUNTRY REQUIRES A NEW STATE AND THE BEGINNING OF A NEW.VERBSMARK INITIATES SOMETHING (ALSO SIGNAL/HERALD THE BEGINNING OF SOMETHING) (=INDICATES THAT SOMETHING IS STARTING TO HAPPEN This event marked the beginning of a ten-year worldwide depression.see the beginning of something (be the time when something important starts to happen)The 1970s saw the beginning of a technological revolution.phrasesright at/from the (=Used for emphasis) This is what I suggested right beginning.at/from the same beginning (=used for emphasis) he had been to me from the beginning.Start at the beginning (=Start a story or activity in the first part) just started at the beginning and Tell us exactly what happened.From start to finish the whole project was full of problems from start to finish.Something is just the beginning (=Used to emphasize that many other things will happen)Signing the contract is just the beginning of a long process. THESAURUSBEGINNING THE FIRST PART IS SOMETHING LIKE A STORY, EVENT, OR TIME PERIOD OF VERY VIOLENT FILM INITIATING. Let's get back to the beginning. It wasn't a good start to date. Runners line up to start the race.The official beginning of something - used especially in the formal context of the beginning of the academic year is the beginning of the point contractor from which something began to exist he wrote a book about the origins of the world. Tradition has its origin in the Middle Ages.The beginning of something when something bad begins, such as illness, or cold weather the onset of the active winterAn lifestyle can delay the onset of many diseases common with aging.Literary dawn the beginning of an important period of time in the history of people have worshipped the gods since the dawn of civilization.Birth is the beginning of something important that will change the lives of many people the birth of democracy in Africa. Southern birth of the environmental movement are examples of Corpusbeginning• School children are taught that stories should have a beginning, middle and end.• This was how we launched it from scratch.• It was decided from the outset that the group should be the whole independent of Aldous.• It was the beginning of the very violent film.• Joanne has been a role in the sport of the disabled from the very beginning. , at the Paraplegic Games at Stoke Mandeville in 1948.beginning of• The solstice marks the beginning of winter. Great writers show us there are many ways to start a story. You can begin a novel with your narrator/introducing character, such as Holden Caofield Salinger or David Copperfield Dickens. Or you can begin in the thick of the action, as Ray Bradbury in his classic novel, Fahrenheit 451. Read 5 types of story beginnings and tips for making yourself effective: 1: Introducing memorable narrator-hero readers This is a popular way to start a story about a character coming of age or grappling with internal conflicts. These novels typically use the first-person narrative. The reader knows a character from the first line with the narrator. For example, Holden Caulfield stuck in the vote (1951) has a strong and clear voice, an unaffected teenage character: 'If you really want to hear about it, The first thing you'll probably want to know is where I was born, and how my childhood was, and how my parents were occupied and all before them to me, and all that David Copperfield kind of, but I don't feel like going into it, if you want to know the truth. This opening is effective because we gained a strong sense of character in his fearful use of cursed words, slang and testimonials ('nonsense', 'awful'). Direct addressing by the narrator creates a sense of closeity and familiarity. The work is similar to singer Charlotte Broente, I married her on Jane Eyre. Another strong example of this opening type of story is the introduction of the hero/narrator, Vladimir Nabokov's Lullita! (1955). Nagokov begins his novel with his dilapidated anti-hero, Humbert Humbert, jokingly focusing on the name Lolita, the young object of his obsession: 'Lolita, the light of my life, the fire of my levine. my sin , my soul . Lo-lee-ta: The tip of the tongue is taking a trip from three steps down the palate to tap, in three, on the teeth. Lo. Lee. Up. Nabokov's opening is strong because there is a psychology of personality and personality from the first line. When you start a story with your main character introducing yourself, remember to: give them a distinctive voice: the grandiose language of Humbert Humbert fits the character, as are salinger's teenage cynical words. Showing what's important for your character/narrator from the start: Holden values authenticity ('If you want to know the truth'). We have a visceral sense of Humbert's creepy obsession with Lolita through her ecstasy in even telling her name. 2: Starting a novel with crucial memories is often an open novel with a narrator recalling memories that are the core to the plot. This is especially common in novels where a single and unforgettable event adds its shadow over the rest of the book (such as murder in a murder mystery). Framing an event in your story weighs in on it through a character's memory. When you begin your novel with your protagon character remembering a previous scene, it is important to choose the right scene. Choose a scene that represents a dilemma or choice, or a powerful emotional experience that is bound by consequences for your character. For example, Mark Haddon's curious dog incident opens at night (2003) with 15-year-old narrator Christopher, who finds his neighbor's murdered dog: 'It was 7 minutes after midnight. The dog had lied on the lawn in the middle of the front lawn of Ms Shears' house. His eyes were closed. He seemed to be running alongside him, how dogs run when they thought they were chasing a cat in a dream. But the dog wasn't running. Sleep. the dog was dead . There is a garden-clinging fork of dogs. Haddon's opening is effective because it has until this revelation that the dog was violently killed. This is effective because it raises the questions we want answered. When you begin with your narrator recalling a key memory, remember: choose a scene that immediately starts giving the reader keys to understand the rest of the book. Haddon's narrator attempts to hug the bleeding dog, for example, so that we begin to understand that Christopher is unusual showing the memory reader: Haddon not only says 'Christopher found his neighbor's dog, killed with a garden fore.' We discover the dog through Christopher's eyes and this increases the impact of the scene 3: starting a book with a vague little act of mystery or confusion at the beginning of your novel can help ring readers in it. At the same time, make sure your opening isn't so mysterious that the reader bails in frustration. Even if the purpose or reasons for your vague opening are not initially known, the action itself should keep readers interested until there is more clarity. Consider the opening of Ray Bradbury's Fahrenheit 451: 'Burning was a pleasure. 'It was a special pleasure to see things being eaten, to see everything black and changed. With nozel brass in his fists, with this huge python spitting his intravenous white oil over the world, blood in his head and his hands were some amazing conductors playing all the blazing and scorching symphonies to bring down the charcoal ruins of history. The first sentence is ambiguous - who, or what, is burning? The next fills slowly in context: we learn that a character uses white oil to burn something, to destroy 'history', but we still don't know exactly what it is. We only learn until the end of the paragraph that Montag's character is burning the book. This way of starting an effective story is because Bradbury prolongs a mixture of suspense and confusion, yet the character's action itself is clear. If you start a book with a vague and annoying act: it responds to the reader at least one (or some) of '5 w's. We may not immediately know who is doing the burning (or what they are burning), but Bradbury gives us a strong why: pleasure. The relish with which Montag burns the book is clear until the end of the first paragraph, to the reader a little more clarity, as Bradbury does 4: leading his story with a targeted foreword 'prolog' literally means 'before the word'. This separate introductory section or forelog has several uses in a novel: giving a broad historical context that paves the way for the original story to show a scene or event ahead of the original narrative, the consequences of which ripple through the following story, Donna Tart uses the second type of prolog to effect in her mystery novel The Secret History (1992). His foreword tells us that a character is murdered, that the narrator is somehow complicit and will narrate the events that led to the murder in the future narrative. The teaser makes it clear that the motive, rather than identity, is the main mystery behind the massacre. Tart's pronty wastes no time in revealing key information that shapes our expectations for the original story: 'The snow was melting in the mountains and Bonnie had been dead for a few weeks before we came to understand the gravity of our situation. He was dead 10 days before they found him, you know. By immediately framing the story around Bonnie's murder and afterwards, Tart's prophecy will bring our attention to earth will cover the story of the future. Not the truth of Bonnie's death, but the turn of what's going on with this crime, a sign of a path to reading and meaning from the story. You want to say a monologue in your book? Ask: Do the events of the first part of your book need to be said before the original action. If yes, why? In Tart's case, giving key events in the prolog is clever, structural. Since the identity of the murder victim (and at least one person responsible) is revealed early, the main narrative of the story is free to focus on the motives and consequences of the character, and not only will solving crime make your story flow better if you were told through character flashbacks or a foreword to previous events? Try to write a scene as a prolog, then write the same flashback scene. That fits the scene better? 5: Strong ways to start a story: Opening up with the most unexpected often most memorable opening of our story surprises us and give us pause for a moment. Bradbury's start to the

Fahrenheit top 451. 'It was a pleasure to burn. unexpected . This is partly due to its internal contradiction. We know that getting burns from a hot plate is painful, and the idea of pleasure is therefore surprising. The ambiguity of 'it' means that we don't initially know whether the narrator is describing the strange pleasure in burning himself or burning something else. Examples of famous books reveal that this has always been one of the most popular ways to start a story. For example, Dodie Smith opens My Castle Recordings (1949): 'I'm writing this sitting in the kitchen sink. It is unusual for The Cassandra narrator to choose from sitting down and makes us attractive to read the next sentence. Whichever way you choose to start your novel, getting the reader to read the second sentence of the first masterpiece, is crucial. Start your novel now: brainstorming story themes, settings and characters and useful feedback from the now novel community. Community.

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