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Kanji writing practice book

April 19, 2018 3:44 pm ET Order Reprints Print Article Getty Images/iStockphoto Are you a consultant considering writing a book? In order. In a previous life, before becoming editor of the Barron's Counseling Center, I wrote, wrote or edited several books for a cross-section of consultants. Many expressed interest in hiring me, only to be melted down when I informed them of the time and monetary commitment required. If you're thinking of becoming an author, here's my free advice (and maybe it's worth the price): 1. You know why you're writing a book. You will be committed considerable time and money, so you have a clear goal. This goal should almost always be: Raise my profile and demonstrate my expertise to attract and retain clients. If your book is motivated by idealism or ego, it won't have a return, and it's likely to get lost in the tsunami of books that are published every year anyway. 2. Clearly on the content. I've heard consultants say counselors have to have something original to say to write a book. I disagree. A clear, useful book on the basics of planning and investment, in the hands of the right reader, can help build your business and provide a real service. 3. Do not expect a bestseller. Consultant-authors rarely get a book deal from a major publisher, and when they do, they rarely come forward. Most self-clarification, and while you can sell through Amazon and other online platforms, you're unlikely to recoup your costs. Royalties aren't why counselors write books. It may look good to have your book for sale on Amazon, but you'll probably want to distribute most of them, for free, at customer events like seminars, market updates, and so on. 4. Accept that you are (probably) not a writer. For most non-products, writing a book personally makes as much sense as making your own silverware. yes, you can do it, but it's going to take a long time, you're going to get a lot wrong, and your time will be better spent doing what you're good at. So hire a specialist to help you create an outline, write a book, edit it or all three. A good writer will write you a manuscript that is clear and convincing. And he or she can also steer you towards designers and publishers, saving you time and trouble. 5. Invest dang money. A competent ghostwriter will need at least \$20,000 to make the book project worth their time. Many writers will do it for less, with results to match. I know of more than one consultant who was stranded in the middle of a project because the writer realized they were undercharging. And remember that the cost of publishing and printing will be at least equal to the cost of hiring your writer. Finally, put the cost in perspective. Let's say you finish printing and distributing 1,000 copies of your book. If this book helps you get a client or She'll pay for it on her alone. You just have to make an investment at the front end. Thoughts? Get back to me advisor.editors@barrons.com. Are you a consultant who's thinking about writing a book? In order. An error occurred, try again later. Thank you This article was sent to source: Thinkstock So you want to write? Either fortunately or unfortunately, there is no one correct way to write. One author's golden rule could be at the top of the list of other authors on things that should not be done in writing. If you look in one direction, you may only see authors following accepted norms for language and grammar, while you might look the other way and find authors who completely violate the rules of language. And neither side is wrong. There is no easy starting point, and it will take a lot of time and effort to understand the way you are most comfortable and most in favor of your abilities as a writer. So the first thing you're going to want is determination. Read Source: Thinkstock With This Determination You Can Do Studies and Do Exercises. Just reading good books can do wonders for you, as it will expose you to a wide range of skillful writing. On the other hand, you can also carefully read not so large books and try to determine their shortcomings. Don't just read books you're familiar with or that are in the genre you want. Early in the game, you're looking to expand your toolbox, so check authors from different time periods, genres, motion writing, and formats (novel, novel, short story, super short, etc.). Anthologies can be a great way to quickly encounter many different writing styles of different authors and time periods. There are also a lot of great writing guides that will go far deeper than we can go here. Jerome Stern's Making Shapely Fiction is a good start and quick to get through. Source: Thinkstock Do Exercise Exercises are a great way to stretch. They invite you to try new things with your writing, but they don't require you to commit as much as if you spent a month planning a story you wanted to write or decided on a whim to get experimental in the middle of writing a novel. You can just take a notebook and write random beginnings of stories, only to practice opening the story in an interesting way that can attract readers (a very important skill). You could also try to write a few beginnings of the story as terrible as they can, just to think what's doing something wrong and can turn off readers. Go outside with a notebook, go out into the world and try to describe things, people or settings. You can first describe them as factual as you can. Then try to write a very subjective interpretation of what is there, and go further, describing something without using adjectives. Options for this type Exercise is endless and each stretches you a little towards becoming a more flexible writer. (See end links for more exercises.) A few more nice exercises are character sketches and quick writing. Fast writing is good just to get your creative juices flowing. In general, writing on a query is short, because you are not trying to write the next big novel based on some random stimulus. The impetus itself could be a scenario to begin with, like Write about a man who's just been kicked in the face, or could be just one word, like a bungalow. What you do and where you go with these queries is entirely up to you. Just try to have fun with it. Create sketches about who your characters are. They make you think about the details you should include to paint your character, to round them up. They help you discover subtleties in the behavior of your characters that show readers deeper aspects without you having to write things like: When John was a child, his brother pushed him into the fire, and his resulting trauma made him horribly terrified around an open flame. It's good practice for just writing about characters, and it can also be helpful when you're trying to get used to a character you've created, but you don't know thoroughly yet. Which brings us to the next (terribly important) thing. Source: Thinkstock Know your characters John is a cool guy, down on his luck, his girlfriend just left him, and he's in debt. No. that's probably not enough yet. When you write a story, it's important that you know who your characters are. Not just by name, not by his career or appearance. People have their whole lives behind them, they have behavioral ticks, past traumas, clear and hidden intentions, fears, irrational things to be ashamed of, gestures they don't realize they're making, feelings about the first snow of the year, opinions about whether Han or Greedo fired first in Star Wars IV: A new hope and definitely certain ways to talk to different people in their lives. So are your characters. The more important the character, the more you need to know about them. You don't have to write down every detail about them in the story, but you might consider how these details might affect their actions in the story. You should also not forget about the smaller characters. If they regularly appear in your story, you should think hard about who they are – it absolutely means your antagonists as well. The store salesman from whom your main character buys juice in one sentence may not require as much thought, but hey, she could have a bad day and shorten your main character 25 cents in a change that he then can't put in a parking meter, which would result in his car being towed and dragged to a spiral of events that become his whole story. It's up to you. People in Put together a handy list of details you should know about your characters, check it out here and keep it handy whenever you come with new characters. Give your characters motivation This is really a similar point to the last one, but it's a bit more forward thinking and will probably have more to do with the action. Everyone has a reason for what they're doing, even if that reason is because they have no idea what else to do with themselves. Your protagonist should have something that moves him. Your antagonist, assuming you have one, should have something that will also drive him (and not only that they are evil). The ultimate motivation of your characters may not be directly related to the goals they have in the action, but they are important and give readers more reason to root for your character. If your protagonist is just trying to pick up his sick and sick mother from the hospital, but this is somehow reflected in his motivation to save his dissolution marriage, then the simple act of coming to the hospital to give his mother a lift is that much more weight, and we as readers can feel that motivation coming from the protagonist. A character who does not have some motivation can be difficult to follow for readers, and can also do a disjointed action, which in turn makes the story even more difficult to follow. You don't have to mention what their motivation is (it's ok to make readers figure things out for themselves), but you should know what it is and make sure your character keeps it at least in the back of their mind. Once your characters are set with motivations, we can move on to the next element. Source: Thinkstock Frustrate your characters We often want to read stories about characters who overcome adversity and end happily ever after. But most people will probably end up scratching their heads and potentially even getting angry reading the story of John who wakes up happy, spends his day happy, doesn't encounter the difficulty of making him unhappy, and goes to bed thinking about how much happier he is than anyone who was just wasting his time reading his story. One of the most important parts of the story is the conflict that the character must overcome. It doesn't have to be any conflict, it doesn't have to be a matter of life and death, and they don't have to succeed. But giving them problems is what makes a conspiracy. It ensures that something really happens in the story. If our protagonist John has a gun pointed at his face, this problem ensures that he either does something not to get shot, otherwise our story could end quickly (unless this is a ghost story). If you need help with ideas for conflict, NaNoWriMo has a small guide here. Plan your story a little Kurt Vonnegut has some great and witty tips on how to make an arc story that is definitely worth checking out when you started NaNoWriMo also has a simple guide to pitches. You don't have to follow the smooth arcs of stories - things can happen suddenly with dramatic impact and things can oscillate, but the story should probably avoid stagnation, with nothing about the characters or the world around them moving in any visible direction. You're going to want to come up with a general idea of how your story is going to go. See some details about where and when this happens, what happens in what moments, who is involved, what are the outcomes. Knowing all this will help you understand where the action is (not as an action movie, but only interesting bits of the story that will engage your readers and move the story). With the plan, you can decide where the scenes should start and end and where your whole story should begin and end (it will also help you decide who will tell the story and when to tell it. It could be the main character who says it as it happens, it could be an antagonist who recalls him late in life, or it could just be your typical omniscient narrator passing on the facts of the story in the past). There's no rule that says you have to start anywhere. Some writers have a habit of starting their work eventually, circling back to the beginning and working towards the end again (See Catch-22 for a seriously loopy timeline and generally splendidly shielding). You can start your piece just before some big catalytic event, like the day before your protagonist's family was kidnapped, or right at the end of some catalytic event, as your protagonist's boss is saying: And don't come back, after he fires the protagonist. The key is to decide whether the scene adds value and has significance. If that didn't happen, you should probably think about leaving it out and just working around it. Just leaving out a scene doesn't mean it doesn't happen in a story, and you can use that to your advantage. Take this example: you planned to have a chapter in which our good old protagonist John goes to work and gets fired, but you realize that the actual scene of his dismissal doesn't really have anything significant except a catalyst that he lost his job. So instead of writing a dry chapter that doesn't have much weight, you could finish one chapter with John going to work, and then start the next chapter with John coming out of work in shock, carrying a box full of everything from his desk. One thing you don't have to do is plan every detail of your story. This could make the act of writing largely unsatisfied. It can be a writing adventure, and like you, you may see opportunities to try something other than what you planned, and it could turn out loads better that way. It can even ruin any plans you've made for the rest of the story, and if you've planned too much, it's more likely that be resistant to these new ideas. As you write, you'll probably get even more familiar with your characters than you were when you came up with them, and you might realize that our protagonist John would never have been fired without a little resistance or rebellion. Maybe that next chapter should actually start with him getting out of his workplace as the fire alarm flashes and the sprinkler system creates chaos. Who knows? The story is yours, the characters are yours and you don't have to let your original plans dictate what you write. Which brings us to the next step. Source: Thinkstock Write This step is simple. to write. Write your own story. Write other stories. Keep writing exercises. Stuck on one story? He's working on someone else. Fictional ideas have run out of time? Try writing a poem. Confused about how to finish one chapter? Try writing a later chapter to get an idea of what needs to happen to bridge the two. Just don't let yourself stop writing. Don't claim writer's block and stagnate. to write. And then get ready for the next step. Don't be too attached to your baby Of course, what you just wrote might seem (and probably will) seem precious to you. But you have to save yourself to turn your critical eye back to when you're done (and hopefully every once in a while you'll stop and critically check what you've written so far). If your story is a masterpiece in your first draft, bravo! If you're like the rest of us, you'll probably need some revisions and you'll have to decide what's left, what's going, what needs to be improved and where you've completely screwed up a mile each way (that's what's happening). Auditing can be a painful process, because it can hurt to change the job you hold so dear. If he takes his story to the workshop, it's not always fun to take criticism from others. But keep in mind that this is all to improve your story, making it better than it currently is, not ruining it. Read through your work with a keen eye. Choose a language that feels weak, paragraphs that might be tightened, parts that are dry, or lack detail. Try to figure out if bits of your story can be said better and more concisely. Overhauling the whole thing. Wait a while, maybe a month or two. And then do it again. If you actually get into editing, you'll have to avoid the temptation to over-edit and never stop editing. However, like a bird, in the end there is a time to send your story out of the nest. If it doesn't fly, then you can rethink more revisions, or the story is as good as you feel (a group of criticisms can help with that). If you're looking for writing groups, contests, queries, or more tips, consider checking out some of the websites below: See Entertainment Cheat Sheet on Facebook! More from Entertainment Cheat Sheet: How how to get published how to watch TV online

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