

# Fictional Techniques For Nonfiction





*Gilgamesh* is our first story, 5,000 years old, and, amongst other things, explains the universal flood, a story shared by virtually every culture in world history.

From the beginning of time humankind has been using story to explain, inform, and entertain.





*Gilgamesh* is our first story, 5,000 years old, and, amongst other things, explains the universal flood, a story shared by virtually every culture in world history.

From the beginning of time humankind has been using story to explain, inform, and entertain.

We do well not to forget story in our nonfiction.

# We begin with Scene

- 1. Scenes
  - a. Major
  - b. Minor
- 2. Dialog
- 3. Quotes
- 4. Anecdotes
- 5. Simile
- 6. Analogy
- 7. Metaphor
- 8. Forced Paragraph



# We begin with Scene

## Major Scenes

are used in nonfiction *books*

beginning,  
middle,  
and end.

- 1. Scenes
  - a. Major
  - b. Minor
- 2. Dialog
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# We begin with Scene

## Major Scenes

are used in nonfiction *books*

beginning,  
middle,  
and end.

## Minor Scenes

can be used in *articles*

Never fully developed.

- 1. Scenes
  - a. Major
  - b. Minor
- 2. Dialog
- 3. Quotes
- 4. Anecdotes
- 5. Simile
- 6. Analogy
- 7. Metaphor
- 8. Forced Paragraph

# Why Use Scenes In Nonfiction?

- 1. **Scenes**
  - a. **Major**
  - b. **Minor**
- 2. **Dialog**
- 3. **Quotes**
- 4. **Anecdotes**
- 5. **Simile**
- 6. **Analogy**
- 7. **Metaphor**
- 8. **Forced Paragraph**

1. can introduce pertinent information—without explanation.



# Why Use Scenes In Nonfiction?

- 1. **Scenes**
    - a. **Major**
    - b. **Minor**
  - 2. **Dialog**
  - 3. **Quotes**
  - 4. **Anecdotes**
  - 5. **Simile**
  - 6. **Analogy**
  - 7. **Metaphor**
  - 8. **Forced Paragraph**
1. can introduce pertinent information—without explanation.
  2. can expose, highlight, or dramatize tension and/or opposition

# Major Scene: Books

- 1. Scenes
  - a. Major
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“You know a man’s crazy, George, if he prefers fishing with the Siwash when there’s gold lying about.”

George Washington Carmack, a tall, laid-back Californian who wanted nothing more in life than to be a “Siwash” (and having the next best thing by marrying a Siwash princess), paused in his work to meet Bob Henderson, a handsome man from Nova Scotia—a man who’d obsessively been looking for gold since he was fourteen years old, a man with Australia under his boots, Colorado, and the Yukon of Canada’s Far North.

# Major Scene: Books

- 1. Scenes
  - a. Major
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I preface *Skagway: It's All About The Gold* with a full-blown scene. Consequently, I am able to accomplish much without undo explanatory narrative.

1. Specifically, answer the vital Who, What, Why, Where, and When

*--without explanation.*



# Major Scene: Books

EXAMPLE: pp xi-xiii

- 1. Scenes
  - a. Major
  - b. Minor
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- 8. Forced Paragraph

Who?

What?

Why?

Where?

When?

# Major Scene: Books

- 1. Scenes
  - a. Major
  - b. Minor
- 2. Dialog
- 3. Quotes
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- 6. Analogy
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2. Suggest, expose, focus, or dramatize tension and/or opposition

EX 1: What conflict is *suggested* in my second sentence of *Skagway: It's All About The Gold?* p1.

# Major Scene: Books

- 1. Scenes
  - a. Major
  - b. Minor
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2. Suggest, expose, focus, or dramatize tension and/or opposition

EX 1: What conflict is *suggested* in my second sentence of *Skagway: It's All About The Gold?* p1.

EX 2: What conflict is *dramatized* in *Skagway: It's All About The Gold?*

pp 41 - 45



# Major Scene: Books

- 1. Scenes
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- 5. Simile
- 6. Analogy
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- 8. Forced Paragraph

- 3. Bring immediacy by allowing readers to “see” and “hear”

EX: In *Skagway: It's All About The Gold*, on pp 61-63 the reader gets to sit in on the most important decision the RR financiers faced—**do we, or don't we, finance a railroad over the pass?**

# Major Scene: Books

- 1. Scenes
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## REVIEW

1. by creating a “major scene” we can, **without undue explanation**, say a lot;

# Major Scene: Books

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## REVIEW

1. by creating a “major scene” we can, **without undue explanation**, say a lot;
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## REVIEW

1. by creating a “major scene” we can, **without undue explanation**, say a lot;
2. suggest, expose, focus, or dramatize tension and/or opposition; and
3. bring immediacy by allowing readers to “see” and “hear”

# Minor Scene: Books

- 1. Scenes
  - a. Major
  - b. Minor
- 2. Dialog
- 3. Quotes
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- 6. Analogy
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- 8. Forced Paragraph



# Minor Scene: Books

Like major scenes, minor scenes also

## ● 1. Scenes

a. Major

■ b. Minor

2. Dialog

3. Quotes

4. Anecdotes

5. Simile

6. Analogy

7. Metaphor

8. Forced

Paragraph

- 1) introduce pertinent information without excessive explaining
- 2) focus and sharpen conflict
- 3) bring immediacy

# Minor Scene: Books

Like major scenes, minor scenes also

## ● 1. Scenes

a. Major

1) introduce pertinent information without excessive explaining

■ b. Minor

2) focus and sharpen conflict

2. Dialog

3) bring immediacy

3. Quotes

4. Anecdotes

5. Simile

**But also serve as “cameo” elements to frame or launch ideas more efficiently and —because we prefer story to narrative— far more interestingly.**

6. Analogy

7. Metaphor

8. Forced

Paragraph



# Minor Scene: Books

EXAMPLE 1: pp 46-47

1. Scenes

a. Major

b. Minor

2. Dialog

3. Quotes

4. Anecdotes

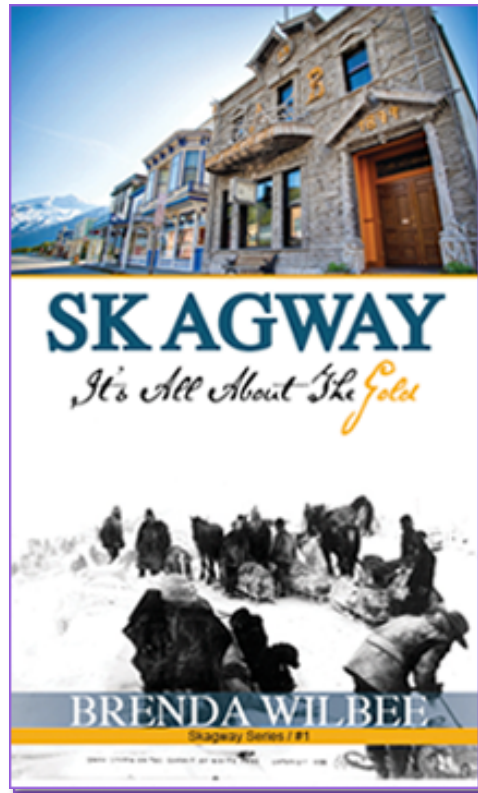
5. Simile

6. Analogy

7. Metaphor

8. Forced

Paragraph



# Minor Scene: Books

- 1. Scenes
  - a. Major
  - b. Minor
- 2. Dialog
- 3. Quotes
- 4. Anecdotes
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I create a scene to more fully contrast “easy” to “hard.”

I allow the reader to experience “adventure” before launching them into the mind-numbing “brutality” of hell.

The scene allows the reader to “be there.”

# Minor Scene: Books

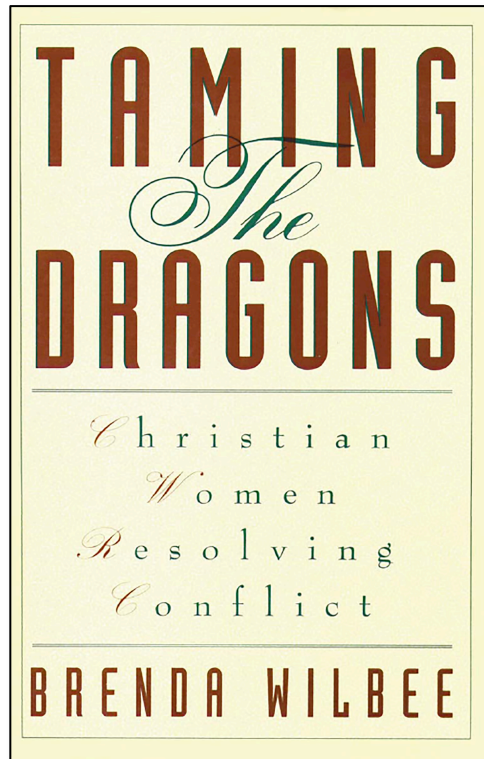
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- 7. Metaphor
- 8. Forced Paragraph

EXAMPLE 2: pp 46-47

As the valley narrowed...

# Minor Scene: Books

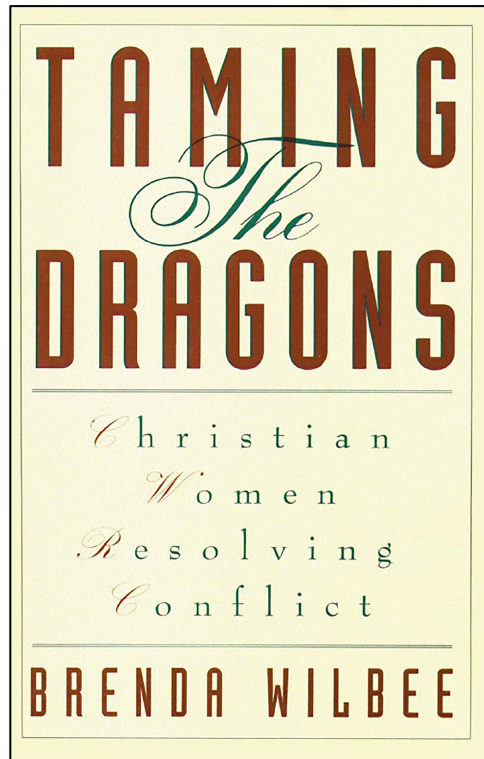
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I set up *Taming the Dragons* with a controlling metaphor of *The Wizard of Oz*. The whole book is parsed with minor scenes & stories from literature, historical women, contemporary women, Biblical women, and of myself.

# Minor Scene: Books

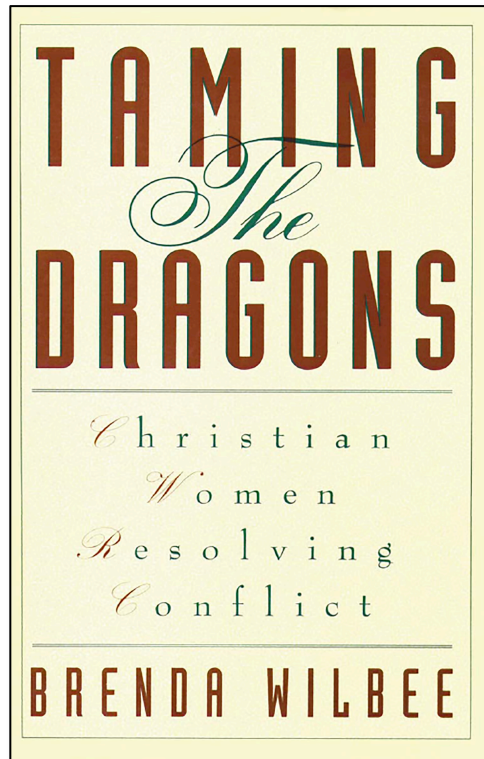
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WHY?

# Minor Scene: Books

- 1. Scenes
  - a. Major
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Because stories both inform and assure us all.

They alleviate our fear that bad things will happen if we choose something different for ourselves.

# Minor Scene: Books

- 1. Scenes
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  - b. Minor
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EXAMPLE 1, *Taming The Dragons*, p56

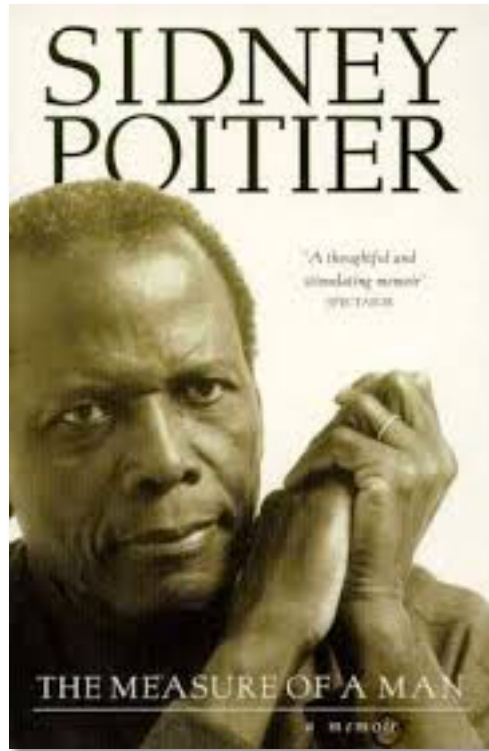
On page 56 I talk about the overwhelmed and helpless

Orphan— and her terrible fear.



# Minor Scene: Books

- 1. Scenes
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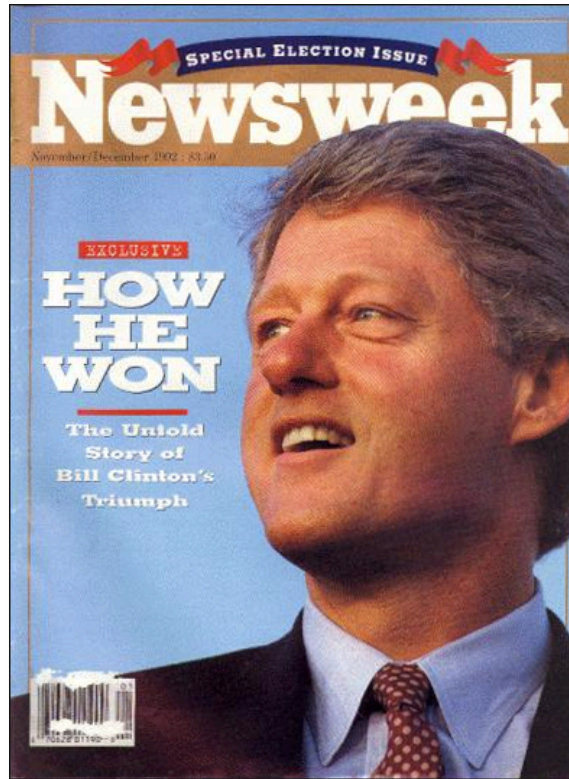


EXAMPLE 2 / *The Measure of a Man* by Sidney Poitier / p85

In the early fifties, I made the rounds of every casting office in New York City...

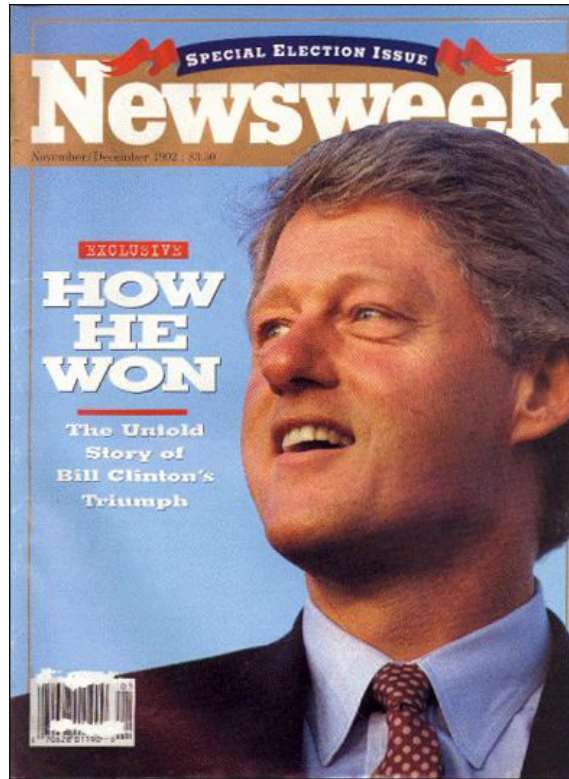
# Minor Scene: Articles

- 1. Scenes
  - a. Major
  - b. Minor
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- 5. Simile
- 6. Analogy
- 7. Metaphor
- 8. Forced Paragraph



# Minor Scene: Articles

- 1. Scenes
  - a. Major
  - b. Minor
- 2. Dialog
- 3. Quotes
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- 5. Simile
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Los Angeles, August 2000. President Clinton, having completed his rip-roarin' speech to the Democratic convention, gives way to the Broadway cast of 'The Music Man,' which marches through the aisles playing '76 trombones.' The convention planners claim the scheduling is a coincidence. Maybe. But it marks the perfect send-off for America's own Professor Harold Hill.

“So Long, Music Man” / *Newsweek* / Jan 22, 2001 / Jonathon Alter

# Minor Scene: Articles

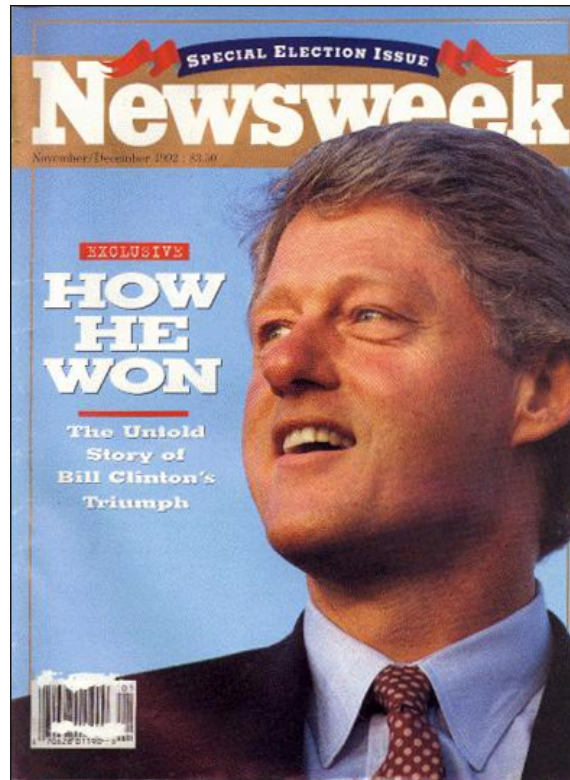
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“So Long, Music Man” / *Newsweek* / Jan 22, 2001 / Jonathon Alter

# Minor Scene: Articles

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“Minor scene” set, Alter can launch into his article, using “The Music Man” as his controlling metaphor. He sucked us in by creating a visual scene—

a visualization we keep throughout Alter’s

*abstract assessment of Clinton’s complexity.*

“So Long, Music Man” / *Newsweek* / Jan 22, 2001 / Jonathon Alter



# Minor Scene: Articles

- 1. Scenes
  - a. Major
  - b. Minor
- 2. Dialog
- 3. Quotes
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## EXAMPLE 2, *Parents of Teenagers*

When I was 15 years old my family lived in small-town Iowa. Every time the bell rang the school principal appeared appeared in the hallway to check our skirt lengths. Intent upon a sea of female legs, his head tipped precariously parallel to the floor! Often he entered our

“Harassed In Class: How To Identify Sexual Harassment—and Stop It.”  
*Parents of Teenagers* / Nov/Dec 1993 / Brenda Wilbee

# Minor Scene: Articles

- 1. Scenes
  - a. Major
  - b. Minor
- 2. Dialog
- 3. Quotes
- 4. Anecdotes
- 5. Simile
- 6. Analogy
- 7. Metaphor
- 8. Forced Paragraph



## EXAMPLE 2, *Parents of Teenagers*

Scene set, I developed the article to explain complexity of sexual harassment in high schools.

“Harassed In Class: How To Identify Sexual Harassment—and Stop It.”  
*Parents of Teenagers* / Nov/Dec 1993 / Brenda Wilbee



# Dialog

Can it be used outside of scene?

## 1. Scenes

a. Major

b. Minor

## ● 2. Dialog

3. Quotes

4. Anecdotes

5. Simile

6. Analogy

7. Metaphor

8. Forced

Paragraph

# Dialog

Yes, dialog breaks up the narrative.

## 1. Scenes

a. Major

b. Minor

## 2. Dialog

3. Quotes

4. Anecdotes

5. Simile

6. Analogy

7. Metaphor

8. Forced

Paragraph

# Dialog

Yes, dialog breaks up the narrative.

## 1. Scenes

a. Major

b. Minor

EXAMPLE I

...and so my daughter said she didn't mean to be cranky. I told her that was okay; she was entitled.

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

Paragraph

# Dialog

Yes, dialog breaks up the narrative.

## 1. Scenes

a. Major

b. Minor

EXAMPLE I a

...and so my daughter said she didn't mean to be cranky. I told her that was okay; she was entitled.

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

Paragraph

...and so my daughter said I didn't mean to be cranky.

**“Hey, that’s okay; you’re entitled.”**

# Dialog

Yes, dialog breaks up the narrative.

## 1. Scenes

a. Major

b. Minor

EXAMPLE 1 b

...and so my daughter said she didn't mean to be cranky. I told her that was okay; she was entitled.

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

Paragraph

My daughter said, “I didn't mean to be cranky.”

“Hey, that's okay,” I said, “you're entitled.”

# Dialog

Yes, dialog breaks up the narrative.

EXAMPLE II: *The Secret Annex*, by Anne Frank

## 1. Scenes

a. Major

b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

Paragraph

I was stunned. A call-up: everyone knows what that means. Visions of concentration camps and lonely cells raced through my head. How could we let Father go to such a fate?

# Dialog

Yes, dialog breaks up the narrative.

EXAMPLE II: *The Secret Annex*, by Anne Frank

## 1. Scenes

a. Major

b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

Paragraph

I was stunned. A call-up: everyone knows what that means. Visions of concentration camps and lonely cells raced through my head. How could we let Father go to such a fate? ? **“Of course he’s not going,”** declared Margot as we waited for Mother in the living room. **“Mother’s gone to Mr. van Daan to ask whether we can move to our hiding place tomorrow...”**



# Dialog

Yes, dialog breaks up the narrative.

EXAMPLE IV: *Skagway...* / p5 / Brenda Wilbee

## 1. Scenes

a. Major

b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

Paragraph

All they got was Dave Akers—a fur trapper the fleeing Healy had left in charge.

“**Been expecting you,**” said Akers,  
“**supper’s on.**”

# Questions

## 1. Scenes

a. Major

b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

Paragraph

EXAMPLE I: *The Secret Annex*, by Anne Frank

I was stunned. A call-up: everyone knows what that means. Visions of concentration camps and lonely cells raced through my head. **How could we let Father go to such a fate?**

# Quotes

*Health Quarterly* / Spring 1988 / Brenda Wilbee

SUPPORT for a pro-choice and pro-life coalition

## 1. Scenes

### a. Major

### b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

## Paragraph

EX 1: “The members of the task force are innovators....,” says **Kathryn Bennett...of the American Red Cross.** “They have set aside personal views in order to find positive ways to address the critical issue of teenage pregnancy and parenting.”

# Quotes

*Spirit!* / Jan/Feb 1986 / Brenda Wilbee

ILLUSTRATION of how diversifying funds works

## 1. Scenes

a. Major

b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

Paragraph

EX 2: “The whole idea behind setting goals and diversifying the funds,” **says Mazonni**, “is so that you’re less likely to rob Peter to pay Paul. Are you going to actually take money out of your Hawaii fund to have steak on Friday night?”

# Quotes

*Spirit!* / Jan/Feb 1986 / Brenda Wilbee

## 1. Scenes

a. Major

b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

Paragraph

EXAMPLE of “listening” to each other

EX 3: The secret of [the coalition to stop teenage pregnancy] has been a willingness to listen. “Attack...gives no basis for communication,” says Dr. Gass.

# Anecdotes

## 1. Scenes

a. Major

b. Minor

## 2. Dialog

## 3. Quotes

## ● 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

Paragraph

# Simile

*A comparison of unlike things, using the words “like” or “as.”*

## 1. Scenes

### a. Major

### b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

## Paragraph

*Secret Annex, by Anne Frank*

I'm seething with rage, yet I can't show it. I'd like to scream, stamp my foot, give Mother a good shaking, cry and I don't know what else because of the nasty words, mocking looks and accusations that she hurls at me day after day, **piercing me like arrows from a tightly strung bow**, which are nearly impossible to pull from my body.

# Simile

*A comparison of unlike things, using the words “like” or “as.”*

## 1. Scenes

### a. Major

Hannah, WWC

### b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

Every piece of furniture to my daughter is an obstacle to be conquered **like Mt. Everest to an eager outdoorsman.**

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

## Paragraph



# Simile

*A comparison of unlike things, using the words “like” or “as.”*

## 1. Scenes

### a. Major

Elaine, WWC

### b. Minor

## 2. Dialog

Her mind is like a steel trap; old, rusty, and rarely used.

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

## Paragraph

# Analogy

*A comparison of two things, often on the basis of shared characteristics.*

## 1. Scenes

a. Major

b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

Paragraph

# Analogy

*A comparison of two things, often on the basis of shared characteristics.*

## 1. Scenes

a. Major

b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

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## 7. Metaphor

## 8. Forced

Paragraph

Kiana, WCC

People, in their morning commute, are sheep.

# Analogy

*A comparison of two things, often on the basis of shared characteristics.*

## 1. Scenes

a. Major

b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

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## 7. Metaphor

## 8. Forced

Paragraph

Kiana, WCC

People, in their morning commute, are sheep.

Justin, WCC

Rap is to music what an Etch-a-sketch is to art.

# Analogy

*A comparison of two things, often on the basis of shared characteristics.*

## 1. Scenes

a. Major

b. Minor

## 2. Dialog

## 3. Quotes

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## 7. Metaphor

## 8. Forced

Paragraph

Kiana, WCC

People, in their morning commute, are sheep.

Justin, WCC

Rap is to music what an Etch-a-sketch is to art.

Sarah, WCC

This screen is a cage to my words.

# Analogy

*A comparison of two things, often on the basis of shared characteristics.*

## 1. Scenes

### a. Major

### b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

## Paragraph

Ben, WCC

My truck is the chariot that delivers me to the enlightenment of English 101.

# Analogy

*A comparison of two things, often on the basis of shared characteristics.*

## 1. Scenes

a. Major

Ben, WCC

b. Minor

My truck is the chariot that delivers me to the enlightenment of English 101.

## 2. Dialog

## 3. Quotes

Mary, WCC

## 4. Anecdotes

The “annex” was both a cage and cocoon for Anne’s writing.

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

Paragraph

# Metaphor

*Speaking of one thing to symbolize and “stand in” as something else.*

## 1. Scenes

a. Major

b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

Paragraph



# Metaphor

*Speaking of one thing to symbolize and “stand in” as something else.*

## 1. Scenes

### a. Major

### b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

## Paragraph

*Secret Annex* by Anne Frank

Peter was stunned, but then burst into peals of laughter when he saw me standing at the bottom of the stairs, **like an island in a sea of brown**, with waves of beans lapping at my ankles.

# Metaphor

*Speaking of one thing to symbolize and “stand in” as something else.*

## 1. Scenes

### a. Major

### b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

## Paragraph

*The Secret Annex* by Anne Frank

Peter was stunned, but then burst into peals of laughter when he saw me standing at the bottom of the stairs, **like an island in a sea of brown**, with waves of beans lapping at my ankles.

Here we have the use of *simile* and *metaphor* in one sentence that serves to include the reader in the narrative.

# Metaphor

*Speaking of one thing to symbolize and “stand in” as something else.*

## 1. Scenes

### a. Major

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## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

## Paragraph

*“What It’s All About” / Spokes ‘N Sport / Brenda Wilbee*

**What all the king’s horses and all the king’s men hadn’t been able to do for Humpty Dumpty, a good wife, an honest bunch of teenagers, and a supportive community did for Martinson. **They put him back together again.****

# Forced Paragraph

## 1. Scenes

a. Major

b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

Paragraph

# Forced Paragraph

*Can be used to create a cliffhanger.*

## 1. Scenes

a. Major

b. Minor

## 2. Dialog

## 3. Quotes

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## 5. Simile

## 6. Analogy

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## 8. Forced

Paragraph

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*Can be used to create a cliffhanger.*

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## 3. Quotes

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## 5. Simile

## 6. Analogy

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## 8. Forced

## Paragraph

*The Secret Annex* by Agnes Frank

The stripped beds, the breakfast things on the table, the pound of meat for the cat in the kitchen—all of these created the impression that we'd left in a hurry. But we weren't interested in impressions. We just wanted to get out of there, to get away and reach our destination in safety.

# Forced Paragraph

*Can be used to create a cliffhanger.*

## 1. Scenes

### a. Major

### b. Minor

## 2. Dialog

## 3. Quotes

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## 5. Simile

## 6. Analogy

## 7. Metaphor

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## Paragraph

*The Secret Annex* by Agnes Frank

The stripped beds, the breakfast things on the table, the pound of meat for the cat in the kitchen—all of these created the impression that we'd left in a hurry. But we weren't interested in impressions. We just wanted to get out of there, to get away and reach our destination in safety.

**More tomorrow.**

# Forced Paragraph

*Can be used to create a cliffhanger.*

## 1. Scenes

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## 2. Dialog

## 3. Quotes

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## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

## Paragraph

*Taming The Dragons / Brenda Wilbee*

After telling minor scene with Charlotte in *Charlette's Web* by EB White

There comes a time in all of our barnyard lives when we realize we're going to die. And oh, how suddenly the manure pile of our lives becomes precious and we squeal in fright....Oh, please, someone save us!



# Forced Paragraph

*Can be used to create a cliffhanger.*

## 1. Scenes

### a. Major

### b. Minor

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## 6. Analogy

## 7. Metaphor

## 8. Forced

## Paragraph

*Taming The Dragons* / Brenda Wilbee

After telling minor scene with Charlotte in *Charlette's Web* by EB White

There comes a time in all of our barnyard lives when we realize we're going to die. And oh, how suddenly the manure pile of our lives becomes precious and we squeal in fright....Oh, please, someone save us!

**But who is going to save us?**

# Forced Paragraph

*Can also be used to emphasis a point just made.*

## 1. Scenes

### a. Major

### b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

## Paragraph

*What It's All About*, Sports 'N Spokes, Mar/Apr 1991 / Brenda Wilbee

He is all the king's horses and all the king's men, putting others back together again, and again, and again—through love and courage and dreams of the human heart.

# Forced Paragraph

*Can also be used to emphasis a point just made.*

## 1. Scenes

### a. Major

### b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

## Paragraph

*What It's All About*, Sports 'N Spokes, Mar/Apr 1991 / Brenda Wilbee

He is all the king's horses and all the king's men, putting others back together again, and again, and again—through love and courage and dreams of the human heart.

**This is what it's all about.**

# Forced Paragraph

*Can also be used to emphasis a point just made.*

## 1. Scenes

### a. Major

### b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

## 5. Simile

## 6. Analogy

## 7. Metaphor

## 8. Forced

## Paragraph

*What It's All About*, Sports 'N Spokes, Mar/Apr 1991 / Brenda Wilbee

He is all the king's horses and all the king's men, putting others back together again, and again, and again—through love and courage and dreams of the human heart.

**This is what it's all about.**

**Jim Martinson.**

# Forced Paragraph

*Can also be used to emphasis a point just made.*

## 1. Scenes

### a. Major

### b. Minor

## 2. Dialog

## 3. Quotes

## 4. Anecdotes

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## 7. Metaphor

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## Paragraph

*What It's All About*, Sports 'N Spokes, Mar/Apr 1991 / Brenda Wilbee

He is all the king's horses and all the king's men, putting others back together again, and again, and again—through love and courage and dreams of the human heart.

*This is what it's all about.*

*Jim Martinson.*

*Unstoppable.*