

# Researching – Where to Look

1. Resources
  - a. Internet
    1. Google
  - b. Library/Archives and History Departments (make a note of references)
    1. Books, research rooms
    2. Diaries/letters (Sherman's diary)
    3. Newspapers/magazines (name for Tempest)
    4. Pamphlets
    5. Advertisements/catalogs
    6. Cookbooks
    7. Annual reports
    8. Graduation programs
    9. Thesis/bibliography
    10. Music books
    11. Pattern books
    12. Architects drawings
  - c. Movies (North and South)
  - d. Other novels written during the time period
  - e. Museums
  - f. Visits to actual sites
    1. Tours, breathe the air (cupola at asylum)
    2. Reenactments (Battle of Winnsboro; Cherokee Indian Village; Catawbas)
    3. Cemeteries (great resources for names)
  - g. Photographs
  - h. Movie productions (North and South)
  - i. People—walking archives (Rudy Mancke, ETV, Naturescene)
11. Developing Characters, Creating living breathing human beings
  - a. Description
  - b. Birth date/birth circumstances
  - c. Family tree/friends/some friends could be real life people
  - d. Photographs or portraits, covers of other novels of the time
  - e. Habits; quirks; favorite hobbies; favorite color; likes and dislikes
  - f. Profession
  - g. Clothing/accessories/hairstyle
111. Setting
  - a. Time line, historical dates
  - b. Maps
  - c. Weather (what foods or crops are in season – starvation party, strawberries in May)
  - d. Politics/religion
  - e. Cultural/society/etiquette (fan talk, glove etiquette)/ crime-prisons, jails, courts
  - f. Money/process/wages
  - g. Entertainment/games, music, songs, dance
  - h. Education/schools

## i. Medicine/science

I write historical fiction, and researching for my novels brings me the same excitement Alan Quartermain must have felt hunting for King Solomon's Mines. I've been known to spend an entire day in a library scribbling notes from someone's diary, spending a wallet of quarters making copies of maps and old newspapers, and trekking from one book or document to the next with a perseverance Lewis and Clark would have applauded. I enjoy the chase when one clue leads me to the next, to the next...

When I venture into a library or archives and history department, wander among the shelves, and delve into boxes of documents, I'm transported into the past and into unknown territory. My efforts are often rewarded when tidbits of information surface and shine like specks of gold in the bottom of a miner's tin. For example, one of the characters in my Civil War era novel, *A Perfect Tempest*, is based on Oqui Adair, a Chinese gardener, who was briefly mentioned in a SC State Hospital Board of Regents report found in the SC Archives and History Department. The name of the novel itself comes from a quote in an issue of the *Daily Southern Guardian* newspaper, which I found in the South Caroliniana library.

Discovering new resources is always great fun, too. Once I put an ad in the *Civil War Times* asking for information about Union officers who were imprisoned in Camp Asylum, a prisoner-of-war camp situated on the SC State Hospital grounds in Columbia, SC, from October 1864 until February 1865, when Sherman's troops burned the city. Two gentlemen, one from Maine and one from California, answered my ad, and we wrote to each other over a period of several months. They both sent me materials about relatives imprisoned at Camp Asylum—a photograph, a letter, and an excerpt from a diary.

Sometimes people serve as living, breathing archives. I'm working on a novel that takes place in South Carolina during the Revolutionary War. My main characters, a couple who are traveling in the swamps with Francis Marion, decide to get married. I wanted the men to build a honeymoon hut and I needed to know the kind of flowers they would decorate with. So, I called Rudy Mancke, a naturalist and a walking encyclopedia of flora and fauna, and asked him what would have been blooming in the South Carolina swamps in May 1781. He was so receptive to my questions and so excited about what I was trying to do, I could hardly write fast enough to keep up with him. What a wealth of knowledge he is! We had the most delightful conversation.

## **MRUs – Motivation-Reaction Units**

(Notes from writing teacher Dwight Swain presentation)

Writing Motivation-Reaction Units correctly is the magic key to compelling fiction.

Write your MRUs by alternating between what your POV character sees (the Motivation) and what he does (the Reaction). This is supremely important.

The Motivation is objective but it is something that your character can see (or hear or smell or taste or feel). You will write this in such a way that your reader also sees it (or hears it or smells it or tastes it or feels it).

You will then start a new paragraph in which your POV character does one or more things in Reaction to the Motivation. There is an exact sequence you must follow in writing your Reaction. The sequence is based on what is physiologically possible. Note that the Motivation is external and objective. The Reaction is internal and subjective. If you do this, you create in your reader the powerful illusion that he is experiencing something real. Now let's break this down into more detail . . .

The Motivation is external and objective, and you present it that way, in objective, external terms. You do this in a single paragraph. It does not need to be complicated.

Here is a simple example:

**The tiger dropped out of the tree and sprang toward Jack.**

Note the key points here. This is objective. We present the Motivation as it would be shown by a video camera. Nothing here indicates that we are in Jack's point of view. That comes next, but in the Motivation we keep it simple and sharp and clean.

The Reaction is internal and subjective, and you present it that way, exactly as your POV character would experience it -- from the inside. This is your chance to make your reader be your POV character. To repeat myself, this must happen in its own paragraph (or sequence of paragraphs). If you leave it in the same paragraph as the Motivation, then you risk whip-sawing the reader. Which no reader enjoys.

The Reaction is more complex than the Motivation. The reason is that it is internal, and internal processes happen on different time-scales. When you see a tiger, in the first milliseconds, you only have time for one thing -- fear. Within a few tenths of a second, you have time to react on instinct, but that is all it will be -- instinct, reflex. But shortly after that first reflexive reaction, you will also have time to react rationally, to act, to think, to speak. You must present the full complex of your character's reactions in this order, from fastest time-scale to slowest. If you put them out of order, then things just don't feel right. You destroy the illusion of reality. And your reader won't keep reading because your writing is "not realistic." Even if you got all your facts right.

Here is a simple example:

**A bolt of raw adrenaline shot through Jack's veins. He jerked his rifle to his shoulder, sighted on the tiger's heart, and squeezed the trigger. "Die, you bastard!"**

Now let's analyze this. Note the three parts of the Reaction:

1. Feeling: "A bolt of raw adrenaline shot through Jack's veins." You show this first, because it happens almost instantly.
2. Reflex: "He jerked his rifle to his shoulder . . ." You show this second, as a result of the fear. An instinctive result that requires no conscious thought.
3. Rational Action and Speech: ". . . sighted on the tiger's heart, and squeezed the trigger. 'Die, you bastard!'" You put this last, when Jack has had time to think and act in a rational way. He pulls the trigger, a rational response to the danger. He speaks, a rational expression of his intense emotional reaction.

It is legitimate to leave out one or two of these three parts. (You can't leave out all three or you have no Reaction.) But there is one critical rule to follow in leaving parts out: Whatever parts you keep in must be in the correct order. If there is a Feeling, it must come first. If there is a Reflex, it must never come before a Feeling. If there is some Rational Action, it must always come last. This is simple and obvious and if you follow this rule, your Reactions will be perfectly structured time after time.

And after the Reaction comes . . . another Motivation. This is the key. You can't afford to write one perfect MRU and then be happy. You've got to write another and another and another. The Reaction you just wrote will lead to some new Motivation that is again external and objective and which you will write in its own paragraph. Just to continue the example we've created so far:

**The bullet grazed the tiger's left shoulder. Blood squirted out of the jagged wound. The tiger roared and staggered, then leaped in the air straight at Jack's throat.**

Note that the Motivation can be complex or it can be simple. The only requirement is that it be external and objective, something that not only Jack can see and hear and feel but which any other observer could also see and hear and feel, if they were there.

The important thing is to keep the alternating pattern. You write a Motivation and then a Reaction and then another Motivation and then another Reaction. When you run out of Motivations or Reactions, your Scene or Sequel is over. Don't run out too soon. Don't drag on too long.

Write each Scene and Sequel as a sequence of MRUs. Any part of your Scene or Sequel which is not an MRU must go. Cut it ruthlessly. Show no mercy. You can not afford charity for a single sentence that is not pulling its weight. And the only parts of your scene that pull their weight are the MRUs

## Writing Inspirational Fiction in a Postmodern World

(notes from a presentation by Davis Bunn at the Blueridge Mountain Christian Writers Conference)

Tenets of Postmodernism

1. pluralism—truth is a matter of cultural experience; greater acceptance of man's diversity
2. holism- fulfillment is through awareness of nature
3. vital nature of community, whatever is comfortable for the moment; truth is relative to his or her group
4. to some, we inhabit a film-like world; do not see the world as becoming a better place to live

Pessimism about the future has led to no happy endings; problems cannot be solved and if they are, if you portray hope, your writing is considered sappy.

Opposition to heroes; gradual restructuring of history; disinterest in historical greats, both people and events

Delicate balancing act between how to make a valid Christian point without going against the postmodern story.

About heroes-

What is the hero risking?

What is the hero risking everything for?

Does the hero succeed? In the Christian novel, the hero doesn't win, he triumphs.

Necessary components in a successful novel

Unique, inspired concept

Larger than life set of characters

High stakes story

Deeply felt theme

Vivid setting

Questions to ask yourself

Have I worked out a one paragraph concept?

Are my principle characters larger than life? Do they excite interest?

What are the stakes of my story? Are they clearly laid out?

What is the setting and is it special?

Does my story sweep the reader up and transport them to a different world and hold them captive?

Are events big, unusual, dramatic and moving in relation to the climax?

Have I taken advantage of the potential to teach the way I see the world?

Description of characters is the least important.

Description of place is important.

The least amount of back story, the better. Is the back story serving me, or the reader?

Characters will never talk only to each other, but contain some self-centeredness, colored by who they are internally.

Create shades of gray in the best of your people—no one is perfect and no one is perfectly evil.

Never take the reader directly where the reader wants to go—never in a straight line

Never restructure words to make dialect. Never use apostrophe (like cockney, do not use 'ere for here), but find idioms or phrases the person's dialect would require. Cadence of speech.

Eliminate curse words—tension and momentum will carry the meaning. (example: Good Will Hunting was done in two versions--one with constant use of “F” word, which is how the character and his friends actually speak, and another version was made with voice-over changes eliminating the “F” word. The second version was just as powerful, because the story was that good)

Good action is not enough; strong conflict does not create a good novel. Conflict must be maintained; ongoing tension and conflict always resolve into larger conflict. Events are big and increasing. Importance behind the action becomes larger. Heightens to universal problems and transforms one person’s issue to a societal problem, raising character to universal level, so that the risk of fall is greater.

Escalate the stakes. How can you make things worse? Who is the only ally your protagonist cannot afford to lose? Kill him. What is the greatest physical asset? Cripple it or make the reader fear that they are going to be crippled. What is the main character’s one aspect of faith most sacred? Strip that aspect. How much time does your protagonist have? Shorten it.

Irony—great character builder

Writing format

1. Unless you are an intuitive writer, create an outline.
2. Write draft one and do not reread or edit until I have the story down, then write draft two including more dialogue, details and facets of the story line which need to be included, and then write draft three, polish, cutting to the bone, eliminating unnecessary words and discarding anything that should not be there.
3. I cannot be defensive. As a disciplined writer I should know when to edit out “my babies”—passages that I may consider some of my “best” work, but which do not belong in the novel.
4. Eliminate melodrama
5. Concentrate on point of view—is it consistent?
6. Can I combine characters?
7. Some dialogue on each page.

What is my MDQ (major dramatic question)? It must be answered by a yes or no. Is it answered by some action in the climax of the book?

RUE- resist the urge to explain.

I should study my work to determine my strengths and weaknesses, and concentrate on improving my weaknesses. Don’t worry over editing strengths.

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[http://resourcesforwriters.suite101.com/article.cfm/the\\_writers\\_onesheet](http://resourcesforwriters.suite101.com/article.cfm/the_writers_onesheet)

Read more: [http://resourcesforwriters.suite101.com/article.cfm/the\\_writers\\_onesheet#ixzz0QQuQ2dRs](http://resourcesforwriters.suite101.com/article.cfm/the_writers_onesheet#ixzz0QQuQ2dRs)

## Capitalizing “God” in Inspirational Writing

Christians are accustomed to using God because they always reference it in a personal manner - they say that "God has spoken to me," not that "my god has spoken to me."

Chicago Manual of Style says that “understanding is best served by capitalizing only what are clearly proper nouns and adjectives in the context under discussion.” So basically, when the word “god” is used, look at its context. Is god used as a proper noun? In other words, can you replace “god” with a proper name? Consider the following sentences:

“It is a simple matter of believing in God.”

“What does God say about that?”

“It appears that the gods are angry.”

“Which god do you believe in?”

In the first two examples, God is used a proper noun and you can easily insert a proper name in place of “God” and the sentence still makes sense. Also, it is apparent that the sentences are referring to one Supreme Being, and that always requires capitalization. In the third and fourth examples, “god” is used as a regular noun and cannot be replaced with a proper name; you can see that the god in reference is rather generic and not specified.

All names referring to God as a supreme being are capitalized.

the Almighty

the Lord

the Supreme Being

the Holy Spirit

Jehovah

Yahweh

Jesus

the Messiah

You would only capitalize a prophet's name or an apostle's name, but not the word "prophet" or "apostle."

the prophet Isaiah

the apostle Paul

the apostles

In Christian writing, there are very few times when there is cause to use the lowercase "god." I think it's safe to say that if you are a Christian writer, you are typically only speaking of one God—the Lord God Almighty—and any reference to him is always capitalized. Of course, there is always room for discussion of other topics and other gods in Christian writing, and that is where we exercise the distinction between the gods. Consistency is key so make sure you follow through with consistent capitalization throughout the text. Please note that even the names of deities of other religions are capitalized such as, Allah.

FirstEditing.com

It's a simple act of devotion and worship to a Holy God. Or is it? Sometimes it's hard to know what to capitalize, especially in these days of disrespect for the Almighty. Nowadays, even some (apostate) Bible translations are failing the capitalization test. How can an everyday Christian know what to capitalize and what to leave lowercase? THO can help sort out this confusing but critical matter. So whether you're a seasoned veteran of the faith, or a beginner in need of a crash course in capitals, the THO Guide to Christian Capitalization can help you!

Capitalize all personal pronouns ("He" and "His," for example). This is the most basic rule of Christian capitalization. Almost every Christian knows enough to capitalize these pronouns, but some shameful people neglect it, and we are sorry to report that they may be taking their cue from their own BIBLE!

Capitalize other, less common pronouns. These include relative pronouns such as "Who" and "Which" as well as any other pronoun that might refer to God, Jesus, or the Holy Spirit. Remember, if a word refers to God, it must be capitalized!

Capitalize titles that refer to Him, like Holy Father, Most Holy One, Bread of Life, and The Almighty. That way, people know you're talking about God, not some pagan deity.

Words that describe God's attributes should be capitalized. This includes His Name, His Face, His Hands, and other such descriptors, as well as His Holiness, Goodness, Justice, etc.

Just to be sure, capitalize words on either side of the Word God; This shows how His holiness spreads to all that surrounds Him.

Make sure not to capitalize proper names of the evil one. Just as Christians must show reverence for God's name, we must show disapproval and lack of respect for the devil. Don't do him the service of capitalizing the word "satan." This rule goes for hell, too.

When writing about Jesus Christ, you may sometimes want to capitalize all letters of HIS Name for added emphasis.

As a general rule, when in doubt, Capitalize! Writing about God is serious business, and it would be better to capitalize a word that does not refer to God than to miss out on blessings by not capitalizing.

The Holy Observer

Finally, just one other note that arises out of your post: simply to say that in Orthodoxy, we don't hesitate for a moment to write 'God' or 'Lord' (rather than 'G-d', 'L-rd', etc.). I'm not certain what tradition you yourself come from, but simply as a point of information, Orthodox theology confesses the titles and names of God to be sanctified and sanctifying in their utterance, not forbidden. This is different from some other traditions (notably, forms of Judaism), for which the saying of the Divine Name is forbidden (which is why it is replaced with Adonai in Hebrew, and in some English customs written as 'G-d' -- though this is an oddity in itself, since Orthodox Judaism has nothing against saying 'God', which is a title, but objects solely to saying aloud the divine name: Yhwh). In Orthodoxy, these names - and in particular, the name of the Son, Jesus Christ, who is Son of God and God himself - are understood to be sanctifying in their very nature, to be written and said with great devotion and love.

Monachos.net

More specifically, worship has no place in our grammatical rules. It especially has no place in the grammatical rules taught in public schools. Jewish schools can teach their students to write G-d and Christian schools can teach students to write His Word, but neither should be stipulated as a common rule of grammar, and students in public schools should not be "corrected" if they don't express these religious opinions through their writing.

Nor should such rules be in any grammar book not identified as a Christian grammar book. Lamentably, five out of five grammar texts I checked listed as a rule that names of deities and other religious names and terms be capitalized. However, in three at least, capitalizing the pronoun was presented as optional.

It's one thing to impose religious belief in public education, which is not only contrary to the view that a just society is one that separates church and state but also contrary to the view that public education is committed to the pursuit of knowledge, not superstition. It's another, and far more insidious, thing to entrench religious belief in our common language.

bNet.com

## **Writing a News Release About Your Novel**

Content is king

To be chosen for publication or broadcast, your content must — above all else — be newsworthy. Newsworthy means that content is both pertinent to the editor's target audience and resonates with the topics that the editor is currently working on. Timing is critical here; a topic addressed in last month's issue just gets discarded.

Focus your content

Of course, no two editors want exactly the same thing. Use the following questions to assess the newsworthiness of your content:



Are you addressing a real and well-publicized challenge that is facing your target market?  
Is it a current challenge? Is it relevant today?  
Is your approach new? Is your content fresh?  
Is your approach unique? Is it different from that of your competitors?  
Can you substantiate your approach with customer or industry endorsements?  
The more often you can answer yes to these questions, the more likely you are to be published.

#### Formatting rules

Editors simply do not read a press release unless it is properly formatted, period. Press releases must be written like news articles — with a distinctive and relatively rigid format.

Make sure that your press releases adhere to the industry-accepted and industry-expected guidelines described below.

#### General formatting guidelines

Your press release should be:

One or two pages in length; shorter is better.

400 to 500 total words in length.

Printed on one side only.

Double-spaced.

Clear and concise with short and vivid sentences and paragraphs of no more than four sentences.

Written in an editorial tone without advertising hype.

If the press release goes over one page, insert "—more—" at the bottom of all but the last page.

#### Specific writing guidelines

Include the following in your press release, beginning at the top and working down:

Your company name, preferably including your logo.

Contact information for a specific person who can answer additional questions.

Date and time when editors can release the information to the public ("For immediate release" is also appropriate).

## **One Sheets (publicity about you and your novel)**

Contact information. Be sure to include your name, address, phone number, email address and website. If you have a blog that features your own writing, you'll want to include it too, so the editors and agents can see samples of your writing.

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At the conference, when you speak with an editor or agent, casually hand them your one-sheet as you make your pitch. The one-sheet is a great ice-breaker, but don't read directly from it. Use it as a tool, to get your project noticed.

# Vary Your Verbs

## For "walked" or "ran"

lumbered  
plodded  
scurried  
sidled  
slink/slunk  
proceeded  
wended  
scuttled  
went on his way  
shuffled  
scuffed  
scuffled  
stumbled  
shambled  
waddled  
wobbled  
scooted  
slouched  
scrambled  
scampered  
minced  
trotted  
strolled  
sauntered  
ambled  
marched  
stepped  
paced  
roamed  
roved  
meandered  
shadowed  
pursued  
trekked  
continued on  
drifted past/along  
strayed  
glided along  
strode  
stalked  
stomped  
strutted  
swished  
swaggered  
stamped  
tramped  
trudged

trod/treaded/trod  
limped  
hobbled  
lurched  
staggered  
tripped  
crawled  
crossed  
traversed  
inched across  
hurtled  
galloped  
charged  
darted  
advanced  
approached  
bushwhacked  
chased  
climbed  
crept along, crept away  
sneaked/snuck  
tiptoed  
stepped lightly  
pussyfooted  
dashed  
danced  
pranced  
descended  
ascended  
dodged  
edged  
eluded  
emerged  
entered  
evacuated  
escaped  
evaded  
fled  
flitted  
flew  
hailed off  
groped his way  
launched across  
scaled  
lunged  
moved  
paraded  
passed

prowled  
propelled  
pursued  
raced  
sailed  
rushed  
sidestepped  
skidded  
skipped  
stole  
stomped  
steered  
swerved  
veered  
listed  
trampled  
ushered  
waded  
wandered  
hiked  
withdrew  
ambulated  
perambulated  
absconded  
trailed after  
bolted  
tore  
tore along  
made rapid strides  
covered ground  
sprinted  
careered  
scudded  
hastened  
raced  
hurried  
jogged  
cantered  
loped  
tripped  
took flight  
decamped  
drifted

**For "reacted"**  
reeled back  
rocked back

scowled  
nodded her consent  
nodded his agreement  
smiled  
grinned  
grimaced  
fell silent  
shrugged and said  
admitted with a nod  
shook his head  
beamed  
smirked  
simpered  
listed  
tilted  
swayed  
keeled over  
flinched  
shivered  
sniffed  
blinked  
retracted  
sighed  
exhaled  
inhaled  
flicked  
flung  
reclined  
shifted  
relaxed  
swallowed  
pouted  
looked + adj.  
yielded  
hesitated  
made no attempt to  
frowned  
made no answer  
fell silent  
paused  
stared  
gasped  
started  
startled  
slackened  
reclined

drew back  
stepped back  
stiffened  
resisted  
retreated  
raised an eyebrow  
cocked her head to one side  
put her head to one side  
tilted her head  
chuckled  
yawned  
laughed  
snickered  
giggled  
stifled a yawn  
stifled a laugh  
took a deep breath  
glanced off  
glared  
shrugged  
devoid of emotion  
grinned  
sneered

**For "said"**

uttered  
mumbled  
drawled  
parroted  
echoed  
said half-aloud  
snarled  
blurted  
moaned  
muttered  
murmured  
cooed  
whispered  
crooned  
hollered  
shrilled  
sassed  
prompted  
questioned  
demanded  
queried  
replied  
suggested  
responded  
sang out  
scoffed  
screamed  
yelled  
yelped

shouted  
inquired  
chirped  
squealed  
squeaked  
asked herself  
asked  
assured  
commanded  
cried out  
exclaimed  
advised  
announced  
growled  
stuttered  
stammered  
instructed  
told  
jeered  
scolded  
lamented  
mocked  
objected  
questioned  
roared  
speculated  
snapped  
spat  
stated  
whined  
jabbered  
prated  
prattled  
gibbered  
cackled  
gabbled  
sputtered  
blathered  
rambled on  
rattled on  
maundered  
digressed  
sermonized  
preached  
came out with  
declaimed  
pontificated  
harangued  
ranted  
rhapsodized  
gushed  
spouted  
let slip  
enlightened him

pointed out  
chatted  
revealed  
boasted  
crowed  
vaunted  
bragged  
disparaged  
belittled  
notified  
addressed  
blabbed  
nattered  
bantered  
yakked  
whispered  
wondered aloud  
rejoined  
retorted  
replied  
recited  
repeated  
remarked  
came out with  
conveyed  
declared  
summoned  
imparted  
mentioned  
added  
put before  
revealed  
let out  
divulged  
disclosed  
made known  
vented  
aired  
breathed  
betrayed  
recited  
predicted  
advanced  
averred  
avowed  
avouched  
assumed  
imagined  
professed  
claimed  
purported  
insinuated  
cited  
named

offered  
proposed  
pleaded  
imputed  
implied  
asserted  
expressed  
pledged  
ascribed  
affirmed  
professed  
admitted

**For "jumped"**

vaulted  
leapt/leaped  
pounced  
startled  
flinched  
sprang  
lunged  
launched  
jerked  
jolted  
erupted  
exploded  
shot from

**For "took"**

drew  
withdrew  
pulled out a  
picked  
selected  
chose  
plucked  
removed  
snatched out  
scooped up  
rooted out  
snatched  
trapped  
took up  
raised  
picked up  
hoisted  
set upright  
elevated  
seized  
prized open  
wrenched  
wrested  
produced  
extracted

extricated  
accepted  
fetched  
grabbed  
snatched  
took hold of  
jimmied  
gathered  
grasped  
gripped  
fingered  
nabbed  
packed  
ransacked  
appropriated  
swiped  
snared  
dragged  
acquired  
obtained  
gained  
procured  
garnered  
gleaned  
pilfered  
lowered  
took down  
tore down  
swapped

**For "pulled"**

pulled out  
removed  
took out  
extracted  
produced  
tugged  
extricated  
lugged  
drew  
dragged  
yanked

**For "pushed"**

propelled  
ballasted  
set in motion  
drove  
trundled  
shoved  
thrust  
pressed forward  
made one's way  
squeezed through

roused  
prompted  
forged ahead

**For "put"**

stashed  
placed  
posed  
posited  
plunked down  
mounted  
positioned  
stationed  
set before  
dropped  
crammed  
stuffed  
stuck  
lodged  
plopped  
plunked  
parked  
stationed  
planted  
perched  
inserted  
lay  
set

set upright  
stood on end  
upended  
deposited  
consigned  
relegated  
strapped  
tossed  
threw  
flung  
lobbed  
hurled  
heaved  
cast  
slapped onto  
draped  
dunked  
eased  
shifted  
interposed  
installed

**For "looked, saw"**

glared  
glanced off  
regarded

made out  
descried  
remarked  
had in sight  
glowered  
squinted  
shot him a look  
fixed her with a stare  
sighted  
ogled  
cast a glance  
his eyes begged her to  
amplify  
gazed  
gaped  
spotted  
surveyed  
turned an eye on  
looked upon  
distinguished  
fixed her gaze on  
noted  
recognized  
identified  
took a look  
took a glance  
stared  
leered  
scowled  
scanned  
peered  
squinted  
gaped  
noticed  
observed  
considered  
watched  
viewed  
took in  
studied  
examined  
inspected  
scrutinized  
perused  
sized up  
took stock of  
skimmed  
glanced through  
flipped through  
perceived  
discerned  
beheld  
watched for  
looked on

eyed  
detected  
contemplated  
kept in sight  
held in view  
stood guard  
kept watch  
monitored

**For "thought, remembered"**

wondered  
asked herself  
pondered  
noticed  
reflected  
struck her as  
entertained the notion  
held in one's mind  
It occurred to her  
It came to her  
realized  
knew  
she considered.  
she considered this.  
he was tempted to  
brought to mind  
he was taken with the idea  
that  
she reasoned  
understood  
considered  
went over  
reviewed  
pictured  
featured  
imagined  
pretended  
hoped  
feared  
envisioned  
deliberated  
envisaged  
called up  
conjured up  
conceived of  
fancied  
allowed the conceit  
judged  
suspected  
intended  
expected  
planned  
concentrated

mused  
ruminated  
recalled  
muller over  
brooded over  
projected  
anticipated  
concluded  
esteemed  
took heed  
kept in mind  
guessed  
supposed  
formed an image of  
conjured  
hatched  
fabricated  
fashioned  
formulated  
concocted  
reasoned that  
turned it over in her mind  
flirted with the idea  
recollected  
bore in mind  
deduced  
inferred  
thought back to  
put her in mind of  
called to mind  
reminded her of  
acknowledged  
weighed  
reconsidered  
thought better of

**For "felt, seemed, showed, looked like"**

sensed  
had the impression  
understood  
detected  
seemed  
appeared  
betrayed  
indicated  
betokened  
foretokened  
revealed  
bespoke  
suggested  
signified  
connoted  
hinted at

alluded to  
implied  
intimated  
presaged  
portended  
forewarned  
disclosed  
displayed  
lay open  
made manifest  
exposed  
bared  
struck her as  
looked as if  
looked like  
had the look of  
had every appearance of  
had the earmarks of  
resembled  
sounded like  
exhibited  
evidenced  
showed  
manifested  
emblematic of

**For "touched"**

clutched  
pawed  
gripped  
grasped  
took hold of  
adjusted  
felt  
manipulated  
maneuvered  
twiddled  
palpated  
palmed  
handled  
thumbed  
rummaged through  
caressed  
fondled  
stroked  
grazed  
rubbed  
tugged  
squeezed  
scratched  
pinched  
patted  
tapped  
tamped

rapped  
brushed  
bedaubed  
dappled  
dabbed  
swept across  
scraped  
glanced  
alighted  
pressed  
wrung  
kneaded  
shoved  
gouged  
grazed  
prodded  
ticked  
trapped  
jabbed  
poked  
pressed  
probed  
goaded  
twisted  
wedged  
pried  
prized open  
pry/pried  
pulled  
pushed  
primped  
preened  
rattled  
pumped  
mangled  
massaged  
felt  
flattened  
smoothed  
scooped up  
flicked  
flipped  
flogged  
fondled  
groped  
handled  
held  
knifed  
mauled  
tapped  
drummed  
wiggled  
worked  
stubbed

scoured  
scrubbed

**For "had, held"**

bore  
exhibited  
showed  
displayed  
betrayed  
wielded  
carried  
was furnished with  
contained  
wore  
sporting  
spanned  
suspended  
grasped  
gripped  
clutched  
contained  
toted  
possessed  
retained  
embraced  
evinced

**For "hit"**

beat  
socked  
bumped  
clapped  
thumped  
lashed  
pummeled  
punched  
rammed  
crashed  
thwacked  
slapped  
smacked  
pumped  
impacted  
attacked  
hacked  
swiped  
swung  
trounced  
tackled

**For "was, were"**

stood  
sat

took up  
perched  
lay  
hung  
took place  
contained  
spanned  
loomed  
occupied  
remained  
stayed  
persisted  
befell (happened)  
bechanced  
occurred  
happened

**For "sat"**

slumped  
eased into  
lowered himself  
sank into  
sat himself  
was seated  
plopped down  
crouched  
squatted  
hunkered down  
roosted  
perched  
settled  
straddled  
sat astride  
sat bestride  
reposed  
leaned  
reclined  
lollid  
lounged  
sprawled  
lodged

**For "stood"**

got to his feet  
jumped up  
rose  
rose to his feet  
got up  
remained upright  
held herself erect  
stationed herself

**For "smelled"**

got scent of

sensed  
sniffed  
detected  
snuffled  
snorted  
inhaled  
scented  
snuffed  
breathed in  
savored  
perceived  
discerned  
reeked  
stunk  
assaulted the nostrils

**For "tasted, drank"**

savored  
relished  
nibbled at  
tried  
sipped  
gulped  
took a deep swallow  
chewed  
ingested  
ruminated  
sampled  
sank his teeth into  
bit into  
crunched  
melted  
licked  
slurped  
chugged  
smacked  
suckled  
sucked  
swigged  
swilled  
chomped  
ground  
munched  
gnawed  
quaffed  
imbibed  
tipped  
nipped  
sipped  
drained  
washed down  
swilled down  
guzzled down  
lapped up

soused  
quenched

**For "heard"**

overheard  
caught  
detected  
picked up  
perceived  
apprehended  
eavesdropped  
listened  
listened in  
gathered  
heard tell of  
strained her ears  
harked  
harkened  
attended to  
took heed of  
took in  
gave audience to  
gave an ear to  
lent an ear to  
heard him out  
within earshot  
out of earshot

**For "lie down, lay"**

reclined  
eased onto  
flopped onto  
lay prone  
lollid  
luxuriated  
lay prostrate  
lay recumbent  
lay back  
rested  
reposed  
lazed  
sprawled  
lounged  
slouched  
slumped

**For "entered"**

stepped inside  
went in  
came in  
sailed in  
burst in  
set foot in/on

broke in  
forced her way in  
intruded  
penetrated  
passed into

**For "left, exited"**

ran off  
walked off  
went out  
departed  
retreated  
decamped  
deserted  
repaired  
retired  
withdrew  
quit  
took off  
fled  
sallied forth  
bowed her way out

**For "turned"**

wheeled around  
twisted to one side  
whirled about  
rotated  
spun on her heels  
pivoted  
revolved  
swiveled  
reeled  
trundled  
circled  
eddiid  
swirled  
sheered  
veered  
shifted  
divagated  
angled off  
shunted

