

WAG MEETING—December 14, 2025

2:30 to 4:00 pm

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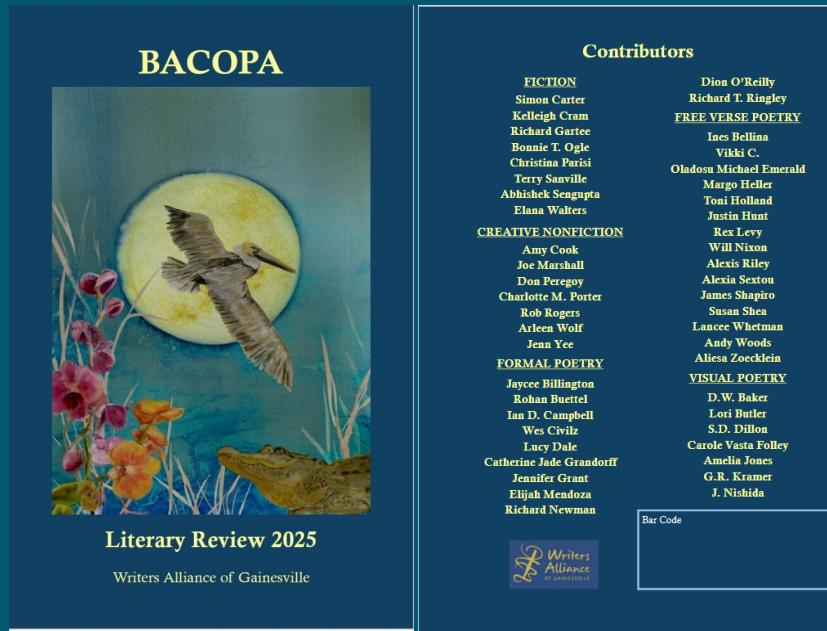
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2025 *Bacopa Literary Review* Debut



WAG's program on Sunday, December 14, will feature readings from the 2025 *Bacopa Literary Review*.

Many of the prize-winning pieces (see below) will be read. WAG members with works published in this journal will also be invited to read.

The *Bacopa* editorial board expects to have physical copies of the journal available (WAG members get a free copy!), and we will celebrate with refreshments.

2025 Prize Winners FICTION

Award: "Downpour" by Terry Sanville

Honorable Mention: "Knot" by Abhishek Sengupta

Best of WAG: "God and His Dog" by Bonnie T. Ogle

Continued on Next Page...



**THANK YOU TO OUR BACOPA EDITOR
J. N. FISHHAWKE, for all your hard work!**

CREATIVE NONFICTION

Award: "Footsteps" by Joe Marshall

Honorable Mention: "Never Home in No Man's Land" by Jenn Yee

Best of WAG: "Mam Exam" by Charlotte M. Porter

FORMAL POETRY

Award: "Real Spanish" by C. J. Grandorff

Hon. Mention: "Ty-Phoo" by Dion O'Reilly

FREE VERSE POETRY

Award: "Blanca" by Ines Bellina

Honorable Mention: "Isabelline and Beige" by Toni Holland

Best of WAG: "At The Gallery & Everywhere, She Talks with Her Hands" by Aliesa Zoecklein

VISUAL POETRY

Award: "The Ruckle" by S.D. Dillon

Honorable Mention: "My Mother's Music" by J. Nishida

Best of WAG: "My Mother's Music" by J. Nishida.



We hope you enjoy your holiday season. Stay warm and we hope to see you at the Bacopa Dec. 14 reading. See below for all the upcoming meetings for 2026.

We look forward to seeing your new work in the upcoming year. Thank you for being a WAG member.

Meetings for 2026

Most programs are held at the Millhopper Branch of the Alachua County Library, 3145 NW 43rd Street, Gainesville, FL 32606, on the second Sunday of each month from 2:30 to 4:00 p.m. Exceptions are noted below in blue.

January 11, 2026 – Kathy Dobronyi, *Trauma as a Character in Writing*

February 8, 2026 – Scott Ellis, *Audiobooks*

March 8, 2026 – Karol Brown, *Meet Harriett Tubman*

April 12, 2026 – Aliesa Zoecklein, *Poetry*

May 3, 2026 – First Sunday – Ben Coward, *How to Write Environmental Scenes*

June 14, 2026 – Gerald “Coach” Brence, Topic to be determined

July 12, 2026 – Jaiime Engle, *The Writer in the Machine: Collaborating with AI*

August 2, 2026 – First Sunday

September 13, 2026—Still open

October 11, 2026 – Rebecca Collison, *Deep and Authentic Character Development and Experience*

November 8, 2026 – *Bacopa Debut*

December 13, 2026 – Holiday Social, Readings

These programs are all free and open to the public.



Millhopper Library, 3145 NW 43rd St., Gainesville FL 32606.

Marketing Coalition



We would like to say thank you to our Marketing Coalition Volunteer Coordinator Jolene MacFadden for her wonderful work on the Marketing Coalition. Jolene has set up multiple programs to help our local writers market their books. We really appreciate her hard work and her expertise! See below for the next upcoming program.

Amazon Ads for Your Books

December 15, 10:00 am - 11:00 am

Ads on Amazon link directly to the sales page for a book.

For December, the Marketing Coalition will explain the different types of ads offered by Amazon, how to set them up, and how to measure cost and effectiveness. All WAG members are welcome.

The Marketing Coalition meets on the third Monday of each month. The Zoom link is always the same:

[https://us02web.zoom.us/j/81913659127?
pwd=a1hTQWlIWVphTUxBOWdVWE9oV2ljQT09](https://us02web.zoom.us/j/81913659127?pwd=a1hTQWlIWVphTUxBOWdVWE9oV2ljQT09)
Meeting ID: 819 1365 9127
Passcode: 119030

We hope to see you there!



Marketing Coalition

WAG BRAGS



Congratulations to multiple WAG Members who won awards from the Florida Writers Association for their work. The Royal Palms Literary Awards are a prestigious program and we're very happy for our local winners.

Congratulations to Lana McCara who writes:

"I won silver for HOW TO WRITE A NOVEL THAT SELLS."

From the Royal Palm Webpage:

Educational or Informational

Silver – How to Write a Novel That Sells by Lana McCara.
Finding your idea, creating believable characters and strong structure, to publishing options: this easy-to-understand training manual also includes fourteen printable forms and worksheets to write better while also writing faster.

Lana's book is available on Amazon (<https://www.amazon.com/How-Write-Novel-That-Sells-ebook/dp/B0DR6F57LM/>



From Concept to Publication

**HOW TO
WRITE A
NOVEL
THAT
SELLS**



LANA McCARA

WAG BRAGS

Congratulations to WAG member Bonnie T. Ogle for winning multiple prizes in the 2025 Royal Palm Literary Awards from the Florida Writers Association.

From the Royal Palm Webpage:

Royal Palm Literary Award Winners

Grand Awards

Published Book of the Year

2nd Runner-Up: *Wars of Our Lives* by Bonnie T. Ogle



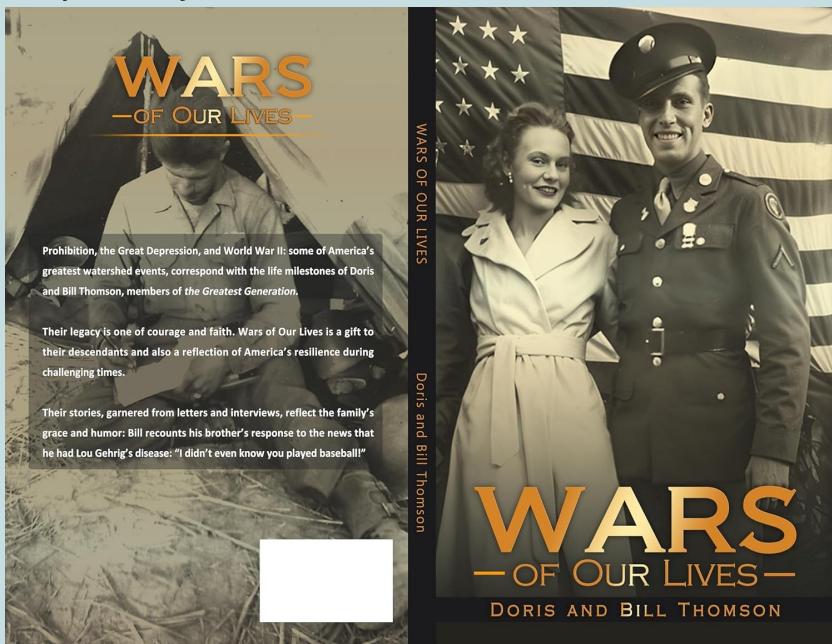
Published Book-Length Nonfiction

Autobiography or Memoir

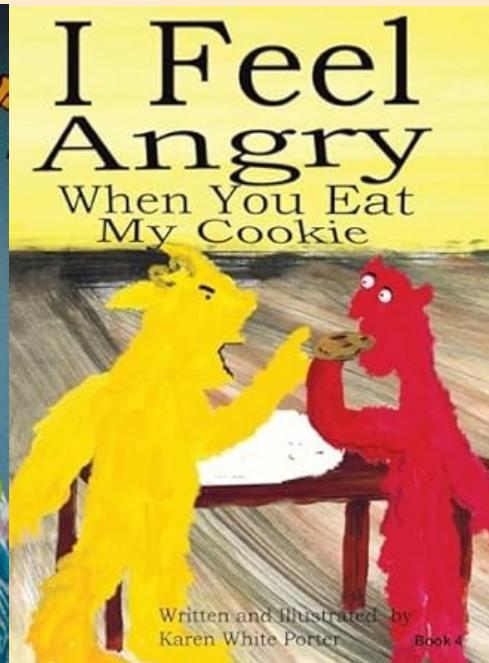
Silver Award – *Wars of Our Lives* by Bonnie T. Ogle.

Prohibition, the Great Depression, and World War II: Some of America's greatest watershed events, correspond with the life milestones of Doris and Bill Thomson, members of the Greatest Generation.

Bonnie's book is available on Amazon: https://www.amazon.com/Wars-Our-Lives-Doris-Thomson-ebook/dp/B0DZJ4C84H/ref=sr_1_3?crid



WAG BRAGS



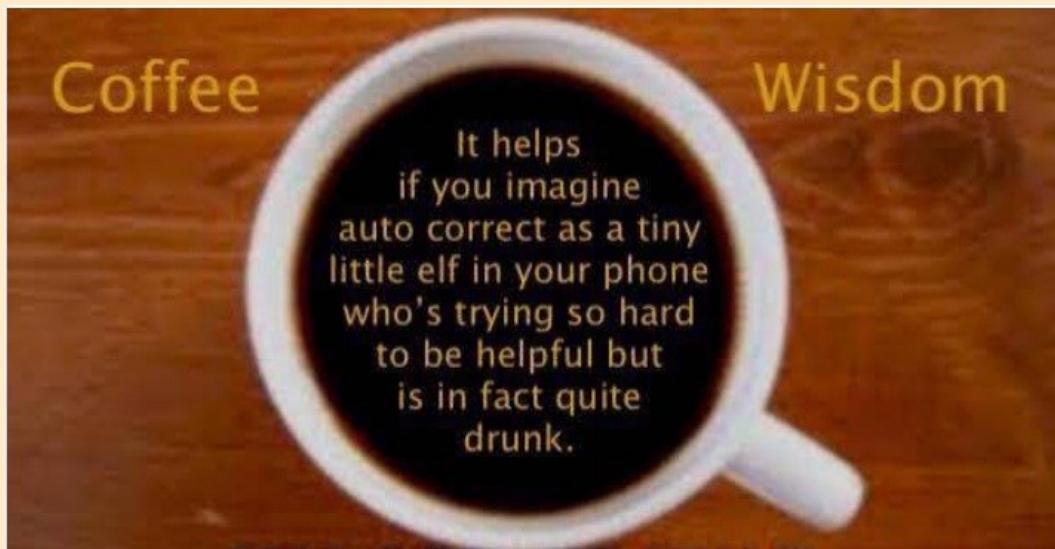
And finally, congratulations to Karen White Porter for winning a Royal Palm award.

From the Royal Palm Website:

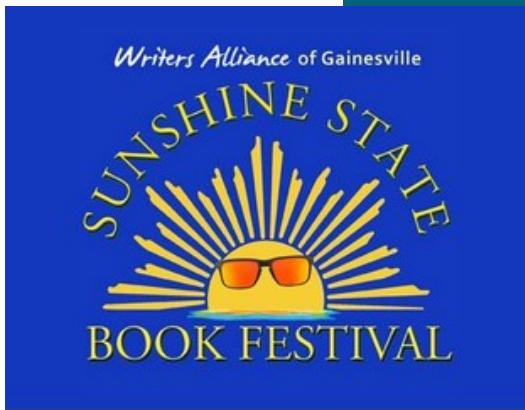
Published Early Reader or Chapter Book:

Silver Award – *I Feel Angry When You Eat My Cookie* by Karen White Porter. Friends share a plate of cookies. Ben feels angry because he did not get one. He grabs Cal's cookie and stomps on it. See his friends cope with this conflict. Karen's book is available on Amazon: <https://www.amazon.com/Feel-Angry-When-You-Cookie/dp/1946785555/>

W*R*I*T*E*



WAG BRAGS



Bringing Readers and Writers Together

THANK YOU TO THE HARD-WORKING SUNSHINE STATE BOOK FESTIVAL VOLUNTEERS, WHO SENT THIS E-MAIL:

With only 7 weeks left, our team continues to post authors daily to seven major social media platforms: Facebook, Instagram, YouTube, TikTok, X (aka Twitter), Blue Sky, and Lemon8. This will continue until all registered authors have been promoted.

A table at the bottom of this message lists authors and dates their promotion will go live on our social media channels in December and January. If you're on any of these platforms, you can help fellow authors out by finding and liking the post.

As always, we encourage you to promote your participation in the 2026 festival on your website and your own social media accounts. We have provided artwork you can use for social media and websites—[click this link](#)—(<https://drive.google.com/drive/folders/1TMxDCh4roc9Z60b-1UQlbZvcwEHWsIkX>) to download them.

DON'T FORGET—Sign up for the full day Workshops here:

<https://sunshinestatebookfestival.com/writers-workshop/>

Writers' Workshop Intensive

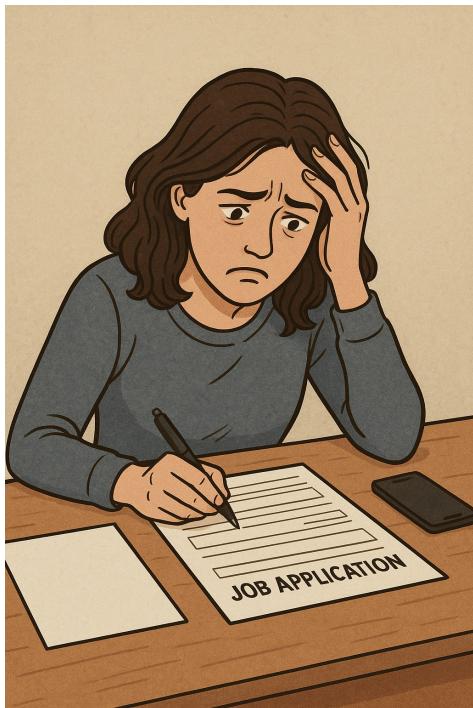
January 23, 2026, 8:30 a.m. to 4:30 p.m. in Best Western Gateway Grand Ballroom

4200 NW 97th Blvd. Gainesville, Florida



How a 100 Rejections Challenge Prepared Me for Life's Biggest Rejection

November 18, 2025 by Libby James



As soon as I left my marriage, I called everyone I knew. That's not an exaggeration. By the end of the first month, probably more like the first week, everyone was aware that my husband was having an affair and that I, having been freelancing for the last six years, was desperately in need of a reliable full-time job.

When people asked what I was looking for (in a job, not a new partner), I said "anything." I was open to full-time work that would allow me to afford a tiny studio in the Twin Cities, and that was my only big stipulation. I was leaving behind me, along with my husband, the creative world I had built my life around.

I was at a loss for what to look for in a new career. I didn't feel I had the luxury or time to shop around. The first week, I focused on government jobs and jobs with pensions. When I received no interviews for those, I moved on to university jobs with good health care and free bus passes. Next were jobs in connection to communities I had been a part of in the past—the military, LGBTQIA+ services, and

nonprofits that supported unhoused populations (the latter I could have found myself a part of if not for the kindness of my friends and family). I then expanded outside the metropolitan area, then outside Minnesota, then anywhere.

I had been out of the traditional workforce for many years and simply could not have imagined how hard it would be to even land an interview these days. I applied for 134 jobs before I received my first offer three months later, which, although not ideal, I knew I had to take no matter what at that point.

The rejection from 100 jobs might have been annoying. It surely was humbling, as I'd never had such a hard time getting a job before—the last time I found myself unemployed and seeking was in 2008, and even then, I found it way easier. Was the six-year gap in my resume really the problem, or was it the job market? Regardless of the reason, I never let the rejection touch me deeply. I wasn't stalled in my quest, and I know exactly why.

How a 100 Rejections Challenge Prepared Me for Life's Biggest Rejection (cont.)

by Libby James

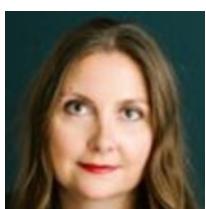
Several years ago, I read an essay in Literary Hub by Kim Liao called Why You Should Aim for 100 Rejections a Year, about how striving for rejections can lead to more publications and opportunities. I started to implement this technique in my own creative life. I submitted to literary journals, artist grants, and contests all year round with different projects, obsessively. Rejections started coming in quickly, but with them also came acceptances—more than I had seen in the many years I had been in the writing world. I began to build up my stamina for rejection.

Within the first year, I stopped being phased by a rejection in my inbox. There would be a beat or two of sadness for the ones I wanted badly, but little energy was spent on those passing on my work. This is a hard business with a lot of writers and limited page space, limited grants. This challenge helped me take this business less personally.

Years later, during my time of grief over the loss of my marriage, the job rejection was just annoying instead of devastating to my psyche. When I would get interviewed and then rejected, it was annoying. When I received a form rejection, it was annoying. When I received no response, it was annoying. But nothing stalled me for one minute. I wallowed very little over the job rejections; I did wallow over the life I had before and the fact I was married to a liar, for sure, but because I had already built up a strong tolerance to rejection, the job rejection did not phase me.

I was able to return to the computer day after day because rejection was something I was used to by now. I could sit through an interview for jobs I wasn't qualified for and handle the awkward pauses with a smile on my face because I had been in hundreds of workshops and listened to writers discuss in front of my face what was wrong with my short stories and poems. I could easily revise a cover letter over and over because I had rewritten so many drafts of an entire novel I lost count. I have had creative works that my heart was in rejected again and again, so a job application rejection has nothing on what an artist needs to be able to withstand that act of creative endurance.

The job I took seeking stability didn't last long. I returned to the creative world because I love creating something that wasn't there before, and helping others do the same, and that feeling that comes from a yes after a hundred nos. I will forever be grateful to that essay, its author, and to the challenge. It built me up in ways I never realized could be applied outside the creative world. It taught me rejection needn't be regarded as "You are a failure," but instead met with "Thank you, what's next?"



Libby James

Libby James is an author, editor, educator, and rebel. She publishes Letters from Libby James, a newsletter for adults who want to strengthen their writing, navigate the publishing world, and turn their art into activism. Her work has appeared in Hanging Loose, Hobart, Matter, and The Blue Mountain Review. She also teaches young writers through Ms. Libby's Lab, a space for early imaginations to explore language and story. Learn more about her writing, teaching, and editorial work at:

www.Libby-James.com



Character – 4 Ways to Create Credibility



Whoever your protagonist may be, they must be someone your reader can connect with. If they're the hero, your reader needs to like them and empathize with them throughout the story. If your protagonist doesn't grip the reader from the outset, you've lost the plot.

BY GINNY SWART

Let's say you have a cracking plot with a strong central character, Greg. Greg is a doctor. You describe him as good-looking, possessing a subtle sense of humor, devoted to his mother and kind to animals.

Your reader can't fail to love him too, right? Wrong. You might think you've crafted the perfect leading man, but perfection is dull. Readers don't fall for cardboard cut-outs. They want characters who feel real – flawed, unpredictable and utterly human.

I. Everyone Has Flaws – So Should Your Heroes

Greg needs a few rough edges to make him believable. Flaws create conflict, and conflict makes your story compelling. Nobody is entirely good or entirely bad.

So while your reader should generally like Greg, he'll feel more authentic if he has some quirks – perhaps he's impatient, hopelessly disorganized or harbors a secret addiction to Belgian chocolate. A few endearing imperfections make a hero relatable.

Likewise, if Greg happens to be the villain, resist painting him as a one-dimensional monster. Even the most ruthless corporate raider or serial killer needs some redeeming qualities – perhaps he bakes his own bread, rescues stray cats or has an encyclopedic knowledge of obscure jazz records. These touches of humanity make antagonists infinitely more chilling.

Maybe Greg's handsome face bears a faint scar. How did he get it? Was it the result of an ill-advised bar fight in his youth? Does he struggle with a temper that still threatens to undo him? Let his past whisper through the pages and shape his present. A well-timed outburst of anger, for instance, can serve as a dramatic high point in your story.

2. What Does He Look Like?

Characterization isn't just about personality – it's about physical presence too. Readers need a few well-chosen visual cues, but they also want room to imagine. A detailed forensic sketch isn't necessary.

Instead, offer a handful of evocative details:

“Michael ran his hand through his thinning grey hair, adjusted his horn-rimmed glasses and gave her a severe, owl-like look.”

Or:

“Jenny shifted her skirt in the mirror, pleased with her new reflection. Copper highlights and spiky heels pushed her scarlet mini to another level of wicked.”

Dialogue can also hint at appearance:

“Great new shoes, Jean. You’re so lucky you can wear those high heels.”

“Well, if I didn’t, they wouldn’t let me into the pub,” she grinned. “It’s bad enough being mistaken for a fourteen-year-old boy every time I wear jeans.”

These small flourishes bring characters to life far more effectively than a dry inventory of physical traits.

3. How Does He Speak?

Your protagonist's voice should be as distinctive as their fingerprints. A refined aristocrat won't sound like a streetwise hustler. A retired farmer won't sprinkle his speech with boardroom jargon.

Dialogue also reveals interests and preoccupations. Is Greg obsessed with the stock market? The price of vintage cars? The sorry state of modern education? These details build a fuller picture of who he is.

And if you're writing teenagers, for heaven's sake, get their dialogue right. 'Cool' and 'wicked' are still passable; 'fab' and 'bad' (meaning good) are relics best left in the archives of linguistic history.



4. Write Your Backstories

You've probably heard writers claim that sometimes "the story just writes itself." That magic happens when a writer knows their characters inside out before the first sentence hits the page.

This means sketching out their backstory – their childhood, their traumas, their victories, their regrets. Even if much of this information never appears in the final draft, it informs the way they think, react and evolve. Are they impulsive or methodical? Do they trust easily or hold grudges? Understanding their history makes their decisions feel organic, not forced.

Well-crafted characters are the beating heart of any great story. Nail them, and the plot will often take care of itself. And who knows? You might just find yourself among the lucky few whose characters whisper their own stories into existence.

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About the Author

Ginny Swart began writing short stories in 2001, and to date she has sold over 700 stories to women's magazines worldwide. Her more serious work has appeared in literary publications in South Africa, Canada and New Zealand as well as online. In 2003, she won the prestigious UK *The Real Writers Prize* from over 4,000 entrants. Ginny tutored the [Short Story Writing Course](#) at the Writers' College for almost 20 years until her retirement in 2024.



Upcoming Writers Conferences



January 17 – 24, 2026

Located on the beautiful waterfront campus of [Eckerd College](#) in St. Petersburg, Florida, this writers' conference features professional writers at the top of their form spending quality time with motivated and talented participants seeking an intimate, unhurried climate for learning...in paradise.

CRIME FICTION with [Laura Lippman](#)

SHORT STORY with [Andre Dubus III](#)

NOVEL with [Ann Hood](#)

NOVEL with [Stewart O'Nan](#)

SUPERNATURAL/SUSPENSE/HORROR with [Michael Koryta](#)

POETRY with/co-led by [Didi Jackson](#) and [Major Jackson](#)

MEMOIR with [Luis Alberto Urrea](#)

NONFICTION with [Madeleine Blais](#)

For more information and to sign up, go here: <https://www.writersinparadise.com/>

Upcoming Writers Conferences



Middlebury Bread Loaf
Writers' Conferences

**2026 Dates and
Applications**

Dates:

Bread Loaf Writers' Conference - August 12 to 22, 2026

Applications:

December 1, 2025 to March 15, 2026

We're excited to announce a special extended application deadline this year to help celebrate the Centennial! Applications will be accepted December 1 through March 15.

<https://www.middlebury.edu/writers-conferences/writers-conference>

With a distinguished literary and intellectual tradition dating back to its founding in 1926, the Bread Loaf Writers' Conference will bring emerging writers together to work with a diverse and talented faculty. Our Centennial celebration started last summer will continue through the year and culminate in special events planned for summer 2026. We hope you'll be able to join us.

For ten days in August, Participants and Fellows will experience the opportunity of working under the guidance of notable writers, including MacArthur Fellows, U.S. Poets Laureate, and recipients of the Pulitzer Prize and National Book Award.

Our rural and scenic setting amid the Green Mountains on Middlebury's Bread Loaf campus provides an ideal environment for discussing manuscripts, sharing insights, getting to know agents and editors, and becoming acquainted with the next generation of significant writers.



Contests

BURNSIDE REVIEW

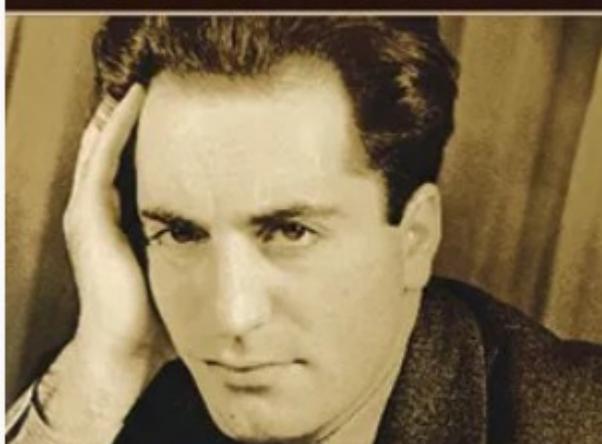
Burnside Review Press Book Contest

Deadline: December 31, 2025

Manuscripts of 50-100 pages of poetry will be accepted until December 31, 2025 for the Burnside Review Press Book Contest. Rick Barot will judge. The winning book will be published by Burnside Review Press in 2027. The author will receive a \$1,000 prize, plus ten copies of the book. A \$25 entry fee must be paid at the time of submission. Contest entrants will receive one Burnside Review Press title. The editors may select an additional manuscript from the submission pool for publication. Visit www.burnsidereview.org for complete guidelines.

W*R*I*T*E

CALL FOR SUBMISSIONS



WILLIAM SAROYAN PRIZE FOR WRITING

Submissions are now being accepted for the **12th Saroyan Prize**. The awards, co-sponsored by Stanford University Libraries and the William Saroyan Foundation, are intended to encourage new or emerging writers and honor the Saroyan legacy of originality, vitality, and stylistic innovation. Two prizes of \$5,000 each are given for works of fiction and nonfiction. Writers who have published three books or more are ineligible. Submit five copies of your work published between January 1, 2024, and December 31, 2025, and \$50 entry fee by January 30, 2026. Visit our website for complete eligibility and submission details:

saroyanprize.sites.stanford.edu.

2026 William Saroyan International Prize for Writing

Deadline: January 30, 2026

Contests

swamp pink

prizes in
fiction
nonfiction
poetry



January 1 - January 31

stories and essays up to 25 pages

1-3 poems

\$2,000 and publication awarded per genre

The swamp pink Prizes in Fiction, Poetry, & Nonfiction

Opens: January 1, Closes: January 31

The swamp pink Prizes award \$2,000 and publication to a story, essay, and poem. From January 1 to 31, submit a story or essay of up to 25 pages or a set of 1-3 poems via Submittable.

Judges for each genre can be viewed on our website. The entry fee is \$20; all entries will be considered for publication. swamp-pink.charleston.edu/prizes/

*W*R*I*T*E*

Call for Entries: Indie Gold Awards for Mystery and Suspense Authors

Deadline: January 16, 2026

Calling indie authors of mystery, thriller, and suspense: The Indie Gold Awards is now open for entries. Win a \$500 prize, exposure across media platforms, and promotion opportunities. Multiple categories for novels and short fiction. Open to all independently published writers. Early bird entry through 12/19/25 is just \$10. Finalists will receive digital seals and social media accolades. Showcase your best work to readers, reviewers, and industry influencers. Don't miss this opportunity to gain marketable recognition for your writing. Learn more and submit at indiegoldawards.com.

CRIME FICTION INDIE GOLD AWARDS

Your **Mystery.**
Your **Voice.**
Your **Award.**

Calls for Submission



Starspun

This magazine publishes fantasy stories for children, middle graders, young adults. “Stories must be fantasy (adventure, sword and sorcery, literary, high, etc.) and set in a different world. We do not accept urban fantasy. Dark fantasy is welcome but a hard sell.” They also welcome submissions from writers under the age of 18. Send works of up to 5,000 words (prefer up to 3,500 words).

Details [here](#):

<https://www.starspunlit.org/submit/author-guidelines>

Starspun Lit will NOT consider any work created, developed, or assisted with the use of generative AI tools such as ChatGPT or DALL-E beyond basic grammar checking or prompt generation. Attempting to submit AI-assisted works may result in being banned from submitting works in the future.

*W*R*I*T*E*

THE LIT NERDS

Lit Nerds

“We believe that good fiction doesn’t have to have an unhappy ending. We believe conflict can be resolved, characters can make good choices, and fiction that’s fun to read is just as important as fiction that reveals the dirty undersides of humanity.”

Send us your happy endings, your good triumphing over evil, your stories where the dog doesn’t die. Romantize everyday life until we have no idea how we never saw the magic ourselves. Make us laugh, give us hope, restore a little bit of our faith in humanity.

We don’t care what genre it is, whether it’s contemporary, set a thousand years ago, or takes place in another world entirely, as long as it’s well-written and enjoyable to read.” Send stories of 700-3,000 words. They also accept nonfiction and poetry. Details [here](#):

<https://thelitnerds.com/fiction/>

Calls for Submission

Crimson Quill Quarterly

A Quarterly Publication of Fantasy Short Stories

Crimson Quill Quarterly

They want “original tales of nail-biting peril faced down by a fearless protagonist or protagonists reliant upon their mental might as much as their physical prowess to achieve their goals and overcome their enemies in action packed adventures” – sword & sorcery, dark fantasy, and grimdark subgenres of fantasy fiction.

Send stories of up to 10,000 words. They also accept works up to 30,000 words, to be serialized over several issues. Pay is \$35; serialized stories get \$25 per issue they appear in. Watch for their next submission period. Details [here](#):

<https://crimsonquillquarterly.com/#what-we-want>

*W*R*I*T*E*



BLUE UNICORN

Blue Unicorn

This is a print poetry magazine; you can read more about them [here](#). “BU is known for welcoming formal verse, and this welcome continues. We’re impressed by poems that read as though the poet had simply thought in the form, without forced rhymes, weak words inserted to satisfy the meter, and the like. Every formal writer knows how much effort goes into seeming effortlessness.

But we look for no lesser effort in non-formal verse. We’re alert for the original metaphorical image that may take a moment to prove itself just right; the unexpected word that says more than the familiar one; the sharply observed detail that brings a thing alive. We do not tolerate clichés. We do tolerate a bit of mystery. ... Given a choice, we’ll take the puzzling piece over the flat one.” They pay.

Details [here](#):

<https://blueunicorn.org/submit-your-work-to-blue-unicorn/>

Neologism Poetry Journal

Just make something up. We'll be the only ones who know.

Neologism Poetry Journal

“A wide variety of poetics works here, and you’ll have the most success submitting poems that can do these three things well:

1. Feel good leaving the mouth;
2. Use original or interesting language skillfully; and

Use visual spacing, narrative pacing, consistent meter, or any combination of these to make the reading capture the reader.

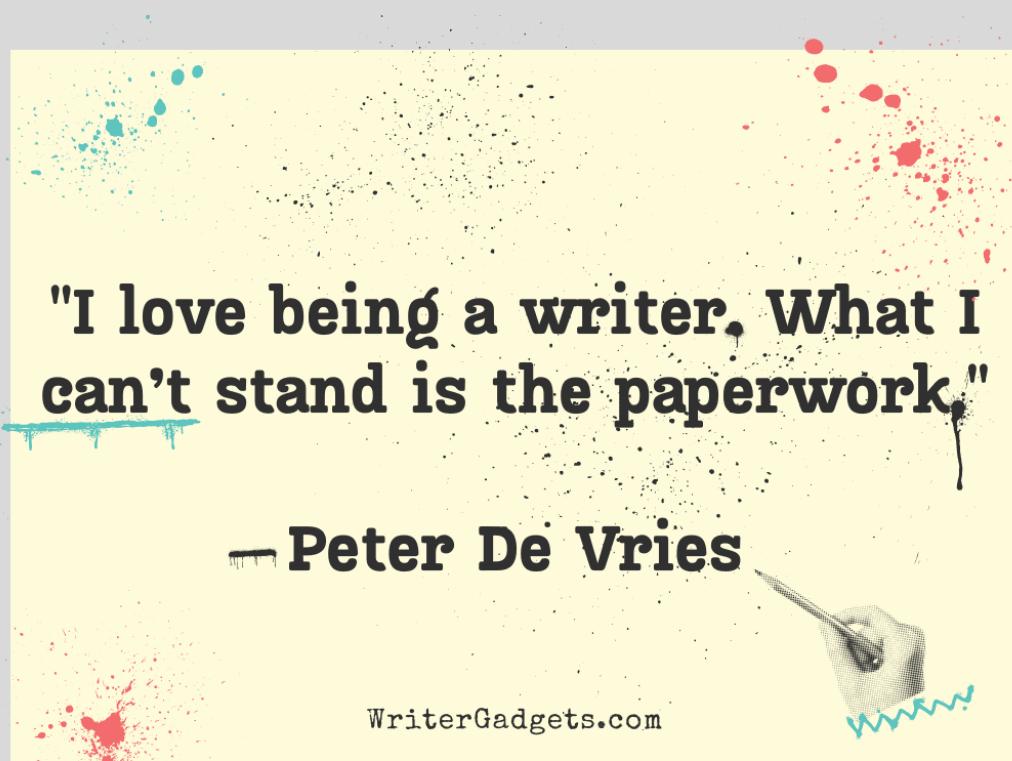
In addition to the typical free verse, rhymed and blank verse is welcome, as well as lyric forms. In 2025, I’m also looking for more erasure poetry.

Thematically, writing with tinges of the dreamlike or unreal is a good bet, but anything goes.

Voices of people of color, neurodivergent people, and LGBTQ+ people are welcomed here.” Send up to 5 poems, no more than 10 pages of writing total.

Details [here](#):

<https://www.neologismpoetry.com/submissions/>



"I love being a writer. What I can't stand is the paperwork."

— Peter De Vries

WriterGadgets.com



Writers
Alliance
OF GAINESVILLE

The **Writers Alliance of Gainesville** (WAG) promotes, encourages, and supports aspiring and experienced writers. Most of our [programs](#) are free and open to the public. To learn more about WAG benefits writers, click on [How WAG Can Benefit You](#), and watch the [video](#). **Questions?** Send an email to Wendy Thornton at: ForInformation@writersalliance.org.

Writer's Alliance of Gainesville

A not-for-profit Florida corporation

P.O. Box 358396

Gainesville/Florida/32635-8396

Florida Department of Agriculture and Consumer
Services: License #: CH66096.

20 "Hidden Rules" for Natural Word Order In Advanced English

1. Opinion before fact → "A beautiful old house," not "An old beautiful house."
2. Size before shape → "A big round table," not "A round big table."
3. Shape before color → "A long brown coat," not "A brown long coat."
4. Color before origin → "A red Italian bag," not "An Italian red bag."
5. Origin before material → "A French silk dress," not "A silk French dress."
6. Material before purpose → "A metal cooking pot," not "A cooking metal pot."
7. Manner adverbs go before main verbs → "She quietly left," not "She left quietly" (when adding tone).
8. Frequency adverbs go before most verbs → "They often visit us," not "They visit often."
9. Degree adverbs go before adjectives → "Highly effective," not "Effective highly."
10. Mid-position adverbs follow the first auxiliary → "She has always loved music."
11. Time expressions usually go last → "We'll meet at 3 PM."
12. Place before time → "She arrived at the airport yesterday."
13. Longer phrases go last for rhythm → "He explained the rule clearly and patiently."
14. Short before long in coordinated adjectives → "A warm, comfortable, beautifully decorated room."
15. Negative adverbs can trigger inversion → "Rarely do we see this happen."
16. Purpose phrases come after the main idea → "He paused to think," not "To think he paused."
17. Condition first for emphasis → "If needed, we can adjust."
18. Contrast clauses stand at the beginning for force → "Although tired, she continued."
19. Topic first, new information second → Fluent English follows information hierarchy.
20. Keep related words close together → Avoid splitting subject, verb, and object unnecessarily.

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WAG on Social Media

