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Foreword

Writing is a skill that anybody can learn to improve and can be used to pull-in revenue. As well writing can be a wonderful learning and self growth tool.

You don't have to have a pre-existing natural endowment or aptitude for writing in order to do it well. All you have to do is take charge of your writing by systematically applying tools, techniques and diligence and understand what it's all about to reap more revenue from your writing.

Here you will gain the insight into

Mastering Writing For Mega Money

Chapter 1:

The Ins And Out Of Writing

Synopsis

Why do entrepreneurs write? Easy, most entrepreneurs would say: Because we have to. Honest, maybe, but discouraging. It makes writing appear pretty superficial. How about a different go? Here's a probable second reply: To show what we know. Ahem, I'm not certain I like that a great deal better. Isn't there something more positive we can state about writing?

The Inner Workings Of Writing

Yes, there is a better and more in-depth way to describe why people write. The finest reason to write is the finest reason to do anything—because it helps you develop and grow your potential. Writing is a marvelous way to learn. When you write you distinguish whether you really understand something, or just believe you do; and the very procedure of writing makes you think, and think hard.

The procedure of writing—a uneasy cycle of inquiry, composition, and rewrites—pushes an author toward the true goals of critical thinking, creativity, analysis, deduction, and informed judgment. In this aspect, then, writing is chiefly about learning, not flaunting what you already know. If writing teaches you nothing, it is nothing.

Two common forms of writing are expressive and communicative. Expressive writing is personal and loose, written to further comprehension and expression on the part of the writer. Open-ended and creative, expressive writing is a beneficial way to start learning about a topic. Differently, communicative writing is analytical, formal and roughly impersonal. It presupposes that the writer already has considerable knowledge and discernment of the topic, and is writing to inform a reader. It calls for adherence to firm rules of tone, voice, choice of words, evidence, and reference.

Writing as learning begins with expressive writing. Think about what it's like when you're first learning about a topic. Everything is unfamiliar. It's like being in a unusual land and the words themselves are alien. Expressive writing gives you an opportunity to begin to

make sense of a topic, to bring the countless facts, definitions, rules, possibilities, and views to life and enforce some order on them.

With communicative writing, appearances matter very much. Communicative writing includes reports, plans, official documents of all sorts, letters of application, and so forth. What all these forms of writing have in common is the capital weight they place on appearances.

The rigorous rules governing communicative writing rather effectively distinguish those who haven't enough knowledge in a field. Technical papers or initial sales pages, for example, can often weed out screwball or poor writers simply by how they appear.

Communicative writing, as we've observed, requires you to know a good deal about a particular field's rules and patterns... so you'd better know what you're talking about.

Now that you know about the two different forms of writing, you need to know how to come up with some ideas.

Chapter 2:

Coming Up With Ideas

Synopsis

*It won't help you any to know the different writing styles if you
have no ideas to write about.*

Generating Something To Write About

Writing can be daunting, agonizing, mystifying. Thinking of the process of writing—breaking the act down into simpler steps—can help demystify it. Used reasonably, a procedure model of writing blends two seemingly conflicting elements: on the one hand it simplifies writing by addressing it as a series of simpler steps; on the other it accents how dynamic writing is, and the way that imagining and writing are interlaced.

How does one decide what to write about? The common advice is to write on what interests you. However, occasionally this can make authors think that any thought is as good as another, as long as it's what they like.

But where you begin is vital to ascertaining where you wind up, and how strong your content will be. A dopey idea or tired angle, regardless how honest and earnest, means at best a average piece. Therefore writing on what interests or appeals to you isn't really helpful advice. There's no guarantee that what interests you will end up being interesting content for others.

So here are some time-tested ways to help generate fine ideas. None of them, except maybe the last, is a quickie. They're truly lifetime mental habits you should instill, the earlier the better.

Read

A good writer needs to acquire a lifelong habit of reading. True writers read a great deal—newspapers, magazines, journals, scholarly books, history, memoirs, novels, even poetry. I'm not talking of looking for information on a certain topic, but reading generally

about nature, science, history, culture, politics, commerce. a person who's cultivated her curiosity of everything connects, and anything can set off a good idea or insight. Cultivate a lifelong habit of reading and contemplation.

Set aside judgment

Another good way to generate good ideas is to acquire the habit of setting aside judgment as you read. Most individuals make poor debaters because they've already settled their minds before they ever put pen to paper. Passionate partiality sometimes produces magnificent argument, but most of the time it belittles an argument's power by acting as a sort of mental blinder, leading the author to brush aside anything that doesn't fit the preconceived argument.

Look at the problems

Among the first things good authors learn is to look for potential problems in whatever they're subject matter is. Don't simply read texts or study data looking for answers: seek questions, for stresses, for unsolved issues. Those supply the vital openings for you to say something new, to take a fresh tack on an old matter. In the ideal instance one not only scrapes up a incisive question, but a keen answer too, but often the question is all that truly matters.

Inquire

The thinking person's mystery weapon. Ask your acquaintances, family, mentors and associates—above all, ask your potential readers. Most people don't like to ask questions as they see them as a brand of ignorance, and ignorance as something to shroud. Here's a finer way to view it: questions are a signal one is attempting to learn. What true potential reader wouldn't welcome that?

Chapter 3:

Figuring Out How To Present Your Idea

Synopsis

Now that you have an idea... how will you present it?

An Idea Must Be Well Laid Out

Once you have an idea, you need to consider how you're going to deliver it. Whether you do an outline before or after you begin writing, or whether you even do a traditional outline at all, doesn't count much, particularly with short content. What is significant is that early on you step backwards and appraise how you mean to formulate it.

That's the key purpose of an outline, to remind you of where you're moving and why you're choosing each step. All but the briefest of content require a written design or map, to help you recognize when you're swerving off track and to bring out gaps, failings, and other troubles in the content.

Here's an illustration of how a author might use a outline to survey and focalize content.

First view: Hmm, I want to discover more about the Internet, and I'm starting a business—how about writing on Internet businesses?

First-(after reading, discussion, thinking): the speedy growth of the Net as a "new economy" (it comes out lots of individuals have thought of this—there's a whole vocabulary I need to discover and use in good order, and a gang of articles and books I'm going to want to at least consider, hinging on whether I want to make this short content or a full book.)

Second - (more reading, etc.): there are major arguments among economists and industry scholars about whether the cyberspace is a "new economy" with fresh rules of commerce, rivalry, and success

that differentiate it from the "old economy," or whether it's merely the same old economic rivalry armed with fresh technology

Early draft: The "old economy"/"fresh economy" duality is an hyperbole.

Second-draft: Net companies face the same constraints as former companies—they have to turn up investment capital, work with providers, contend with one another, cut costs, acquire buyers, offer fresh products, etc. The Net hasn't altered these basics.

Near-final draft: Net giants like Amazon face the same common challenges as other companies in core functions of organization, finance, R&D, logistics, promotion, and sales. The "fresh economy" is truly the familiar "old economy" adorned in the latest technologies and buzzwords.

Few people benefit from outlines as much as they could, for a few reasons. First, many people aren't used to submitting the work to craft an outline; they instead get right to writing. If that works for you, alright—and it's true that as word processing software gets more advanced, it gets easier (in theory, at any rate).

A more significant reason why many people fail to profit from outlines is that they're used to thinking about outlines as exalted shopping lists instead of dynamic maps of content. After all, a beneficial map isn't merely a list of A and B, but a picture of the orderly or spatial relationship between them—a design for how to move from A to B.

In terms of content, what this means is that good outlines should clarify the content flow and the links between logical steps. Yet most people's outlines wind up with lots of nouns and few verbs, as they've been authored as strings of subjects instead of as an overview of the content.

Chapter 4:

Putting Together A Draft

Synopsis

Oddly enough the draft stage is where you can relax a little.

Putting The Content Together Loosely

At this point you recognize what you want to say: Now just get it down in writing. Don't concern yourself about style, elegance, mechanics or anything else having to do with the content's last look.

Just get it put down. There'll be lots of time afterwards for rewriting and refining this rough draft. The target now is to give yourself raw material that you are able to shape and focus.

There's no mystery in composition, as Thoreau says—unless you believe thorough preparation is a trick, so that once you start writing you've already put quite a lot of work into formulating and laying out good content.

A note on writing with a PC: Be overzealous about saving, backing up, and filing away your work. Save every 5 or 10 minutes.

If you're working at a public terminal, hold a copy of your content on another medium, for example online—you are able to get 300 megs of free online storage at www.freediskspace.com, amidst other gratis storage sites.

Absolutely never store all your work in just one area, even your own PC. If you don't keep up an up-to-date filed away copy, I assure you that your hard drive or Zip disk will blow up just as you go to publish that precious content.

Chapter 5:

Rewrites

Synopsis

The first time you write it should not be the last.

Revisions Will Just Make It Better

All authoring advice really comes down to 3 words: rewrite, rewrite rewrite. Rewriting is what separates good from average writing, and what turns good writing into great writing. Even the merest, the clearest, the most natural seeming prose hides beneath its surface hours of grueling and scrupulous rewrites.

Rewrites aren't simply rearranging words—it's about rethinking your total argument, and making a point that you're really saying what you want to say.

It's a picky process of analyzing your work paragraph by paragraph, sentence by sentence, even word by word. It begins with reading what you've composed. If you're lucky enough to have someone else offer to read your draft, take them up on the offer—and make certain your reader recognizes that you want serious, honest reaction to your content and how it blossoms forth.

There's no exclusive best way to rewrite. Some individuals like to get a complete draft in place prior to starting a rewrite, and a few like to work with littler units of the content.

Lots of authors like to wrestle the entire content into shape and only then turn to fine-tune editing and brushing up of case-by-case words and sentences.

If that accommodates your style, great. In my instance, I find it hard to filter out big-picture editing from elaborate remolding of individual sentences. The only way I can truly tangle with the guts of my content

is to inspect it sentence by sentence, so I find myself doing "big" and "small" editing at the same time.

The balance of this book, particularly the forthcoming sections on style and structure, can help you discover how to revise. The bottom line is simple: If you would like to write, learn to rewrite.

A great author once said that writing makes "an exact man". This is truthful if we realize that author meant not only the first bloom of aspiration, but also the hard, essential labor of rewriting.

Chapter 6:

Mastering Style

Synopsis

For many people the outset of learning how to write well is to unlearn a good deal of what they've been taught.

What You Need To Know About Style

Most new authors start out with a grab-bag of formulas that they try their best to stick by. They've never truly thought of these rules, or questioned if they make sense. But people trust that abiding by these rules will help produce "good writing," and that "bad writing" is specified as breaking the rules.

If you believe the "rules" are your finest guide to good writing, you've got some serious discarding to do as the beginning step in your growth as a author.

A few of the false or excessively simplistic rules about writing I've heard most often: don't break up infinitives, don't begin a sentence with but or and, don't use direct questions, don't abbreviate, don't say I or you, don't finish sentences with prepositions, avoid pronouns as being too loose.

Now there's a grain of truth and even more in a lot of language and usage rules. But in the black-and-white way that writing conventions are taught to most people, they're laughable, let alone contradicted by many illustrations from ace writers.

It's true, for example, that one should be heedful about using split infinitives, merely because most readers have been trained to recognize them as a error. But that's not the same thing as stating one should never break an infinitive, or that split infinitives break some real law of language. Occasionally a split infinitive is just the most elegant and rhythmic way to say something. What if Captain Kirk, browbeaten by his English professor, had stated, "Boldly to go where

no man has gone before." That sounds prissy instead of soaring, doesn't it?

So the split infinitive rule, like the stricture against closing a sentence with a preposition is bogus. It was contrived in the 19th century by classically preoccupied scholars who wanted English to be like Latin and Greek. If you're not certain whether to trust me or not, here's what the Merriam-Webster Dictionary of English Usage says: "Split them when you need to. . . . The protest to the split infinitive has never had an intellectual basis.

Now I surely don't object to a deserved measure of formality in one's writing. But the query is, do the rules most people know help produce good writing? The response is "no." They don't. They do a great deal more harm than good. The "rules" forced on many new authors teach an amplified reverence for formality as the note of good writing.

This formality becomes a style unto itself, often named as the official style. The official style is branded by big words, wordy structures, long piles of prepositional phrases, and supposedly formal formulas like the passive voice.

Most people are trained to write in this style, and as long as they obey the certain rules, they think they're acquiring a mature, effective writing voice. From the viewpoint of a non professional, perhaps that adds up: the clearest way for non professional writers to stand out is to author differently from how they used to. Once upon a time they learned to read and write in brusk, declarative sentences, with plain words and childlike verbs: See Spot run. Run, Spot, run. Now, it appears, the rewards go to those who can use the most adult words

and floweriest constructions: a domestic quadruped was discovered moving with a high degree of velocity.

The problem is that windy writing like that is more likely to be distinguished for what it is, and viewed accordingly.

Ascertaining how to be simple and smart is therefore a key writing survival skill.

Chapter 7:

Being Clear And Saying What You Mean

Synopsis

Your writing must be completely clear and get your point across.

Letting Your Readers Know What You Mean

If there's one writing quality that more important than any other, it's clarity. Being clear in your ideas and your words—saying what you really intend to say, and doing it in such a way that your reader understands you—is your most eminent duty as a writer, more significant than beauty or elegance or even originality. Without clarity you're not truly communicating, just carrying out the motions.

And yet a lot of people use a writing style that makes clarity hard or impossible to achieve: rather than short active verbs (to convey action), subjects that match-up with their actors (to bring the main action into the key subject-verb structure of their sentences), concision (to keep the reader centered on what truly matters), and a maintained flow of sentences from a single viewpoint (to keep the story unfolding in a way the reader can follow well).

Many people choose the contrary approach on each of these points: passive voice, being verbs, nominalizations, long-windedness, and herky-jerky bounds in viewpoint and time. This long-winded, inert style makes it difficult for the writer to convey what she means—or even to recognize what she means.

Hence, you must rewrite...

The primary idea of the revision is to build grammatical units around orderly units by positioning actions into verbs and actors into subjects.

To become a good writer you should have some primary ability to analyze grammar. Clauses and verbs are the core structures and words on which everything else hangs.

Learning to write well means discovering how to write plainly and clearly. Now that doesn't mean that plainness is the only beneficial style, or that you should become a slave to bare, undecorated writing. Formality and elaborateness have their place, and in competent hands complexity can take us on a dizzying, breathtaking journey.

But most people, most of the time, should endeavor to be reasonably simple, to acquire a baseline style of short words, active verbs, and comparatively simple sentences carrying clear actions or identities. It's quicker, it makes arguments easier to follow, it step-ups the chances a busy reader will bother to pay attention, and it lets you center more attention on your moments of rhetorical flourish, which I don't advise deserting altogether.

Chapter 8:

Discovering Your “Voice”

Synopsis

One question you may have at this point: Does plainness really work well in getting someone's attention?

Discovering The Best “Voice”

Over time I've discovered that these doubts, not foolishness or lack of skill, are the real stumbling blocks to clear writing. It's not that people can't learn clarity and plainness—it's that they're not certain they prefer to. You are able to almost watch the struggle going on as they write.

You're attempting to teach your reader something, and you want to be understood. Many people start off on the wrong foot by believing that the point of their writing is to demonstrate, "I have learned everything there is about this." Some readers do want such demonstrations.

As a reader I can tell you that what I truly want from an author isn't some sort of testimony that they've learned everything about x, but an interesting argument or view that shows they've thought about x.

People are people—interest them, amuse them, surprise them, and you'll be surprised yourself at how positive a response you get.

Plainness tends to work better than complexness, both for authors and readers. It turns out you are able to write plainly and at the same time show expertise—indeed, among the best ways to deal with hard ideas is to deliver them clearly.

You may choose to avoid things like the first person, jokes, or playfulness, but you'll communicate with your reader better if you are able to match actions and verbs and present your argument in an aboveboard fashion.

New writers, particularly, often trust the best way to get someone's attention is to make their point as powerfully as possible. This is especially common when writing something that invites some level of personal reaction.

But remember that the whole point is to convince individuals who don't agree with you, and the best way to do that is to make them willing to hear you. Particularly at the beginning of your content, you should endeavor to discover common ground with opposing views. Even if you plan to wind up with a strong argument, the start is a time for temperance, for a reasonable, plainly written, open-minded tone that promises truthful consideration of a question.

Chapter 9:

Supporting Your Statement

Synopsis

You must provide evidence to support your statement.

Evidence

You must support your statement with evidence. In this section we'll look at how to do research with the internet.

The Internet—that elating, globe-girdling kaleidoscope of 1000s of linked networks, 1000000s of users, 10000000000000s of pages, and no one in charge—is a contemporary magician's apprentice. With just a couple of keystrokes and mouse clicks, anybody anywhere anytime can summon up bazillions of documents on any subject—electronic versions of master texts, net journals, published and unpublished articles, up-to-date research, crazy diatribes, high-school essays, newsgroup posting, commercial sites, crank pseudo-research—plus naturally a million tangents just one click away. The Net is an unending riot of fact, fable, and noise on any subject you can dream of.

Searching the Net by just bounding in—without a plan, without experience, without expert help—is a crap game. But it happens day in and day out. People enter terms in their favorite search engine, return oodles of results, arbitrarily follow a few leads, and only too often wind up with a fistful of documents or sites that just happened to be amidst the first 20 or so named in the search results. These items frequently get woven into content regardless of their caliber, believability, status, relevancy, or coherence.

The result is that too much research on the Net resembles the proverbial monkey beating away at the keyboard. Give the monkey adequate time and he'll grind out Hamlet; give a person Internet

access for 15 minutes and she'll grind out content that includes everything but the kitchen sink.

That may look like research, but it's not.

One way of making sense of the Net for research is to identify two kinds of online searches: open searches and closed searches. Open searches look through the immense amounts of publicly-accessible content on the web, using free search engines and subject directories. They're chiefly useful for informal and basic research, for brainstorming, and for filling in lacking details (when you would like to know the population of Brazil, or the speed of light in water, or the year John Donne composed "The Flea").

Closed searches, by contrast, look not through the entire web but through special, edited accumulations. Closed searches are chiefly useful for formal research, for example when you need to search for recent publications in a particular field.

Both open and closed searches are of value for anybody engaged in research, but they accomplish different things and call for different search techniques. Closed searches won't tap into the richness of the net, and open searches won't dependably produce valuable material on topics. Many people, however, smudge the two kinds of searches together, with the predictable outcome of freaky tangents, a hodgepodge of references, and a lack of expert authority

A last word on open and closed searches: it's of value to think of research as a process of spiraling in toward a narrow, accurate target. Early on, use open searches to learn about a matter. Search engines will give a feel of how the subject plays in the popular mind. Subject

directories will point the way to beneficial sites that could serve as gateways for further research. Once you're ready to begin toying with particular issues and arguments, it's time to move most of your efforts to closed searches. But as you get more adept and better at diving into the vast depths of the Net, don't forget the invaluable help real people with expertise can provide.

Chapter 10:

Some Final General Tips

Synopsis

A few more general tips to make you a better writer overall.

More Things You Can Do

Write as often as you can.

Writing is just like anything else. The more you do it, the more improved you become. Remember, you are “the boss” of what, where and how much you write. Take charge and make every effort to write as much as you can.

Find free writing lessons.

Even though professional training isn't a prerequisite to become a good writer, it definitely doesn't hurt. If you can't pay for a costly class or a writer's workshop, don't worry. There are lots of good writing courses that can be taken without charge on the net.

Learn some new words.

You are bound to be more communicative when you write if you have more words at your command. When you come across a word you don't recognize, look it up and attempt to use it in your writing. Seek out vocabulary building training and do whatever else you can imagine to add to the number of words you have at your disposal. Just remember not to get too zealous with it so people can still understand your point.

Write for others.

Getting criticism from other people (your mother doesn't count) is among the best ways to sharpen your writing skills. You can hire somebody to read your work or get free critiques online. Joining a writer's group can also supply the support and help you need to turn out to be a better writer.

Stop thinking about using only spell check—proofread.

Proofreading is just as vital as editing and rewriting. Careless mistakes can cost you a sale, humiliate you and ruin a good piece of writing. Always proofread what you write. Do it little by little and do it twice.

Wrapping Up

With all of this information in the quest of becoming a better writer to obtain more money, the most important parts of your writing is the beginning and end.

Particularly the beginning. If you don't hook your reader in the beginning, they won't read the rest of your writing. So when you've written your first draft, spend some extra time crafting a good beginning.

Get them paying attention and wanting to know more. And when you're done with that, have crafted a well put together middle; write a good ending ... that will leave them wanting more of your writing which will in turn lead to more money.