

Chapter 1 : Bestselling Author Success Stories | Kirkus Reviews

Before I start writing (or sometimes right after the interview), I go back through the interviews and my research notes and highlight key quotes and information I want to include in the article. 5.

Gherkin is a Business Readable, Domain Specific Language created especially for behavior descriptions. It gives you the ability to remove logic details from behavior tests. Gherkin serves two purposes: Behat also has a bonus feature: Line endings terminate statements called steps and either spaces or tabs may be used for indentation. We suggest you use spaces for portability. Finally, most lines in Gherkin start with a special keyword: Some terse yet descriptive text of what is desired In order to realize a named business value As an explicit system actor I want to gain some beneficial outcome which furthers the goal Scenario: Some determinable business situation Given some precondition And some other precondition When some action by the actor And some other action And yet another action Then some testable outcome is achieved And something else we can check happens too Scenario: The parser divides the input into features, scenarios and steps. Some terse yet descriptive text of what is desired starts the feature and gives it a title. Behat does not parse the next 3 lines of text. These lines simply provide context to the people reading your feature, and describe the business value derived from the inclusion of the feature in your software. Some determinable business situation starts the scenario, and contains a description of the scenario. The next 7 lines are the scenario steps, each of which is matched to a regular expression defined elsewhere. A different situation starts the next scenario, and so on. You can read more about steps matching and execution in Defining Reusable Actions - Step Definitions. Lines starting with the keyword Feature: A feature usually contains a list of scenarios. You can write whatever you want up until the first scenario, which starts with Scenario: You can use tags to group features and scenarios together, independent of your file and directory structure. Every scenario consists of a list of steps , which must start with one of the keywords Given, When, Then, But or And or localized one. Here is an example: Serve coffee In order to earn money Customers should be able to buy coffee at all times Scenario: Buy last coffee Given there are 1 coffees left in the machine And I have deposited 1 dollar When I press the coffee button Then I should be served a coffee In addition to basic scenarios , feature may contain scenario outlines and backgrounds. Every scenario starts with the Scenario: Each feature can have one or more scenarios, and every scenario consists of one or more steps. The following scenarios each have 3 steps: Eat 5 out of 20 Given there are 20 cucumbers When I eat 5 cucumbers Then I should have 15 cucumbers Scenario Outlines allow us to more concisely express these examples through the use of a template with placeholders: A Scenario Outline is run once for each row in the Examples section beneath it not counting the first row of column headers. It is replaced with a real value from the Examples: The value substituted for the placeholder changes with each subsequent run of the Scenario Outline, until the end of the Examples table is reached. Tip You can also use placeholders in Multiline Arguments. Note Your step definitions will never have to match the placeholder text itself, but rather the values replacing the placeholder. So when running the first row of our example: A Background is like an untitled scenario, containing a number of steps. The difference is when it is run: Multiple site support Background: However, we strongly recommend that you do! These words have been carefully selected for their purpose, and you should know what the purpose is to get into the BDD mindset. Avoid talking about user interaction in givens. If you have worked with use cases, givens are your preconditions. Note Two good examples of using Givens are: To create records model instances or set up the database: Given there are no users on site Given the database is clean Authenticate a user An exception to the no-interaction recommendation. And for all the symfony users out there, we recommend using a Given step with a tables arguments to set up records instead of fixtures. This way you can read the scenario all in one place and make sense out of it without having to jump between files: Given there are users: Note Two good examples of Whens use are: Interact with a web page the Mink library gives you many web-friendly When steps out of the box: The observations should inspect the output of the system a report, user interface, message, command output and not something deeply buried inside it that has no business value and is instead part of the implementation. When I call "echo hello" Then the output should

be "hello" Note While it might be tempting to implement Then steps to just look in the database "€" resist the temptation. You should only verify output that is observable by the user or external system. Database data itself is only visible internally to your application, but is then finally exposed by the output of your system in a web browser, on the command-line or an email message. However, there are times when you want to pass a richer data structure from a step to a step definition. This is what multiline step arguments are for. They are written on lines immediately following a step, and are passed to the step definition method as the last argument. Multiline step arguments come in two flavours: Given the following people exist: Tip A matching definition for this step looks like this: This is done using the so-called PyString syntax. The text should be offset by delimiters consisting of three double-quote marks "" on lines by themselves: Given a blog post named "Random" with: Lorem ipsum dolor sit amet, consectetur adipiscing elit. The text will automatically be passed as the last argument into the step definition method. Note Indentation of the opening "" is not important, although common practice is two spaces in from the enclosing step. The indentation inside the triple quotes, however, is significant. Indentation beyond the column of the opening "" will therefore be preserved. Verify billing important Scenario: Missing product description Scenario: Several products A Scenario or Feature can have as many tags as you like, just separate them with spaces: To check if Behat and Gherkin support your language for example, French , run: This way your features will hold all the information about its content type, which is very important for methodologies like BDD, and will also give Behat the ability to have multilanguage features in one suite.

Chapter 2 : 13 Tips for a Good Interview (and Thus, a Great Story) | Meet Content

Writing, Research & Publishing Guides Enter your mobile number or email address below and we'll send you a link to download the free Kindle App. Then you can start reading Kindle books on your smartphone, tablet, or computer - no Kindle device required.

You could be innocently sitting at your desk, sneaking in a play on Facebook Scrabble, when you get a new email. And she was raised by wolves. What a great profile for the website! It comes in the research and the interview. Here are some interview tips to make writing of a good story easier: Why are you writing this, and who is it for? In writing-speak, a goal is an angle. Have a good sense of what you want this story to ultimately accomplish. Where will it be published? Will it be a long feature or a brief? Will it run in both print and web? Who is the target audience? What impression do you want your audience to come away with having read it? What do you want them to do? Location, location, location Pick an interview location you know will be available and relatively quiet. That said, be prepared to go with the flow. Photo and video The best location for an interview may not be the best location for a photo or video shoot, and vice versa. Plus, some people get nervous around cameras. If you can avoid it, try to have your interview and any camera action take place separately. Everyone wants publicity, and they will spend the time to get it. Did you get all of that? In addition to taking copious notes, you should audio record every interview you do, but always ask permission first, both for phone and in-person interview. Use your questions as a guide Be open to where the conversation takes you. Be open to where the conversation takes you. Press for additional details. That can help with the rest of the interview. The answer likely goes back to high school or college, sometimes earlier, and often makes for a good anecdote that may end up as your lead. Ask questions designed to solicit open-ended, reflective or explanatory answers. Get the details Years, dates, hometowns, last namesâ€”I get as much of this as I can during the interview. Follow-up At the end of every interview, I always ask for the best way to get in touch if I have any follow-up questions, because chances are, I will. Something that made sense during the interview may make little sense three days later. And since it got brought up voluntarily, they must be passionate about it. Talk to others In your interview, ask your subject whom she works closely with, respects or admires, or holds as a favorite professor. Then, go chat with themâ€”they may not only give you additional details or fact-checks, but also supply some great supporting quotes. How do you make sure you nail the interview? What questions do you ask? What other prep work goes into writing a good story?

Chapter 3 : Features vs Benefits: What's the difference? (With Examples)

How to Write a Feature Article. Featured articles are windows into the human experience, giving more detail and description than a hard news story, which typically relies on the style of writing. Features focus on an event or individual.

Most newspaper articles break down into two categories: News articles Feature articles You will also find opinion pieces, like editorials and book and movie reviews. But this lesson deals strictly with news and feature articles. News articles cover the basics of current events. They answer the questions: They cover one subject from multiple angles and are written in a more creative, entertaining format. Although a news story can be creative and entertaining, too. Check out the examples below. It is important to remember that both news and features demand the same level of research and reporting. Read examples of news and feature articles from the Scholastic Kids Press Corps. Read them all, then write your own articles modeled after them. The Basic Story Outline The best way to structure a newspaper article is to first write an outline. Review your research and notes. Then jot down ideas for the following six sections. Remember, this is just a foundation upon which to build your story. Lead sentence Grab and hook your reader right away. Introduction Which facts and figures will ground your story? You have to tell your readers where and when this story is happening. Opening quotation What will give the reader a sense of the people involved and what they are thinking? Main body What is at the heart of your story? Closing quotation Find something that sums the article up in a few words. The end quote is a good way to sum things up. If you are quoting more than one person with different points of view in your story, you cannot end with a quote from just one of them. Giving one of your interviewees the last word can tilt the story in their favor. In this age of the Internet, you can also end your story with a link to more information or even your own behind-the-scenes blog post.

Chapter 4 : The Feature Story’Fifteen Minutes (and Words) of Fame! - ReadWriteThink

How to Write an Interview Essay. In this Article: Interviewing for an Essay Writing the Essay Community Q&A An interview essay is designed to give the reader a general impression of the interview subject and to present his or her thoughts on a select group of topics.

Newspaper and magazine features interviews are similar. The only important difference is that the typical newspaper feature interview may be somewhat less thorough because the newspaper writer frequently faces an imminent deadline. Strict or technical definition: Asking questions to obtain opinions, ideas, or special information on a topic of interest from a prominent person or a recognised authority. Kinds of interviews Following are the types of interviews: This interview is to obtain facts from those responsible for something, or have witnessed an event or participated in a news situation; playing up the important facts. This is to obtain comments and opinions, and the writer play-up comments Personality-based: This is done for a celebrity or well-known person to obtain facts of personality, his interests, life and activities. However, talking to the less known is a different case scenario. Kinds of interviews availability of the interviewee It depends upon the availability of the interviewee, which makes the following kinds of interviews: In-person interviews Interviews for newspapers or magazines can be conducted in person, by telephone, email, in a group or by letter. Each category of interview has a unique purpose, as well as distinct advantages and disadvantages. For example, the skilfully conducted personal interview--the cornerstone of the story--should yield good quotations, accurate description and insight into the issues and individuals in the story. The disadvantage of the personal interview is that it takes time--time to arrange, time to gain the confidence of the subject, time to get the necessary information and time to disengage from the interview. Telephonic interviews If the personal interview is like a full meal, the telephone interview is a fast-food sandwich because it serves a purpose, but in a minimal way. The main disadvantage is that you cannot establish much rapport with the interviewee because of the impersonality of the telephone. To mitigate this disadvantage, work on your telephone manners and also provide verbal reinforcement for interviews, such as an occasional "Uh-huh" or "I understand. Group session The third category of interview is the group session, often with a subject whose spouse or friend is present. A variation is an interview with a company employee in the presence of one or more corporate public relations representatives. To get the most out of a group interview, code your notebook so that you can ascertain who said what, or use a tape recorder. Also, make arrangements to contact the prime interviewee later by telephone for additional comments. In that case, a written list of questions is an alternative to no interview at all. For example, if you repeatedly fail to reach a key executive in a major corporation, try submitting written questions. The executive may respond by email or letter, and may even telephone you, thus upgrading the quality of the interview. Its disadvantages are numerous: Who to interview All ideas for interviews begin with a question: Who will be interviewed? That sounds like an easy question, but the answer often can be elusive. These activities range from consulting in their field to operating businesses. The media representative provides you with three names: A broadcasting professor has a half-interest in a radio station; a business teacher does consulting for companies; and an English professor writes paperback romance novels. Then the media liaison recalls that an education professor has recently quit his tenured post to buy and has started irrigating his land. If you were freelancing this to a national general-interest magazine, you could still focus on the professor, but you probably would need to draw your other examples from universities across the country to give the story national scope. As you can see, the focus of your story should lead you to a key "who. Finally, except for the most superficial newspaper features, your "who" really should be a list rather than a single name. Asking for the interview The next step is to ask for the interview. Getting an interview is sometimes difficult because many people are wary of the press. For example, first-time interviewees may picture themselves confronted with questions such as, "Do you still beat your wife? Ask for enough time to complete the interview, but allow more time in your schedule in case the interview goes beyond the allotted period. You may also have to explain to the interviewee how the story you want to write differs from investigative reporting and what the interview will be like. Remember that no one except perhaps government employees responding to questions

about their work owes you an interview. Everyone else who agrees to talk to you is performing a courtesy. To be sure, giving you an interview is not an act of pure altruism. The interviewee can benefit from the experience in numerous ways, including recognition and the excitement of a new experience. Many newspaper and magazine writers agree that asking for the interview is worrisome. If you are writing an in-depth profile and have the time, consider the advice of writer Gael Greene. I have a list of questions and I have done as much research as I can, have talked to all their friends and ex-lovers and mates and so on. Then at some point, at lunch or dinner, I might ask a few questions--the soft, easy questions, and let them say the things they want to say. Instead, meet the person at home, assuming you can have a private discussion there. Keep following brief points in your mind always: Your library research should be supplemented with calls to people who know your interviewee and understand the topic of your article. Talk to your seniors and colleagues as well. If your subject works for a large company, the company public relations office might provide you with a biography, but they are not required to do so. With these sources, you should be able to piece together lots of information before you even talk. Conducting the interview Effective interviewing--the practice of getting another person to talk freely--is largely an exercise in human relations. To be successful at it, you must be part used-car salesman, part psychiatrist and part a secret agency man. But most of that effort should be directed toward the interview itself--particularly the first few minutes of the session. Professional writers say the secret to an effective interview is to make friends, and the sooner the better. Research has shown that the first four minutes of an interview sets the tone for the rest of the meeting, which means that you have about seconds to establish a working relationship with the subject, or be left with an interviewee who may be unconcerned about your needs, unwilling to help and perhaps even hostile to your presence. The interviewee will be sizing you up during those first four minutes, researchers say. For that reason, you need to be aware of your appearance, body language, voice, and word choice. If you were interviewing a bank president in his office, blue jeans would be inappropriate attire. And if you are interviewing a religious figure, you need to wear a dress accordingly. Head nodding is friendly and reinforcing. A blank stare may be threatening. A slouch says you are lazy. Voice and word choice count for the other half of the impression, experts say. First, be interested in your subject. Second, smile, while you talk and listen. Fourth, be a good listener. Most newspaper and magazine writers -- even professionals of long standing -- jot down their questions beforehand. Of course, you should be flexible about those questions. As you phrase the questions--whether in your mind or on paper--scrutinise how you ask each one because questions come in a variety of styles, each with its own effect. Here are four useful types of questions. The open-ended question allows the respondent broad range in the answer. If the question is unfocused, the answer is useless. The interviewee will think. Here is a more focused and useful version of the open-ended question. The mirror question often is coupled with a probe question. In general, the writer should use focused open-ended, closed and probe questions, followed by an occasional mirror question, to slow down the interviewee and to clarify quotations. The writer should specifically try to avoid three question types: Hypothetical queries may sometimes be used. The loaded question, designed to antagonise an interviewee, is equally manipulative. A final type of question that occasionally may be used is the hypothetical query, which allows the interviewee to think about and comment on coming developments. You must be careful to pose hypothetical questions only about situations that are, in fact, able to occur. Succinctly, you should carefully structure your questions. And when you structure the questions, you should build them along the lines of focused open-ended, closed, probe and mirror queries. Most interviews require that the writer ask some "difficult" questions. Difficult questions are hard to define. The next step in the interview process depends upon the difficult question having been asked. If you have asked a touchy question, you should be prepared to help the subject recuperate from the trauma of being frank--or angry--with you. Your interviewees will not usually be criminals and you are not a police officer, but the act of suggesting that something said will not sound as awful as the subject thinks it will is, in fact, effective human relations. Journalistic techniques really grow out of the kind of person you are. Hostile people will be hostile reporters and friendly people will be friendly reporters. An interview is a conversation with slightly more questions than ordinary. If you are friendly, that comes over. If you are hostile and paranoid, that comes over. For example, investigative reporters tend to be paranoid. An investigative reporter once said:

Chapter 5 : Features of Academic Writing

Do you want to remove all your recent searches? All recent searches will be deleted.

Get our Script eNewsletter and receive the latest in screenwriting news and, for a limited time, get a free download of the How to Write a Screenplay workbook! Andrew Bloomenthal November 30, Career journalist Andrew Bloomenthal has covered everything from high finance to the film trade. He is the award-winning filmmaker of the noir thriller *Sordid Things*. He lives in Los Angeles. ABloomenthal Click to tweet this interview to your friends and followers! Alien first contact is a long-held traditional theme in cinema, but rarely has it been shown with such delicate beauty as in *Arrival*, directed by Denis Villeneuve and starring Amy Adams as expert linguist Dr. With theoretical physicist Ian Donnelly Jeremy Renner by her side, Banks routinely boards the alien ship “one of twelve that descended upon various points across the globe. Only a glass barrier separates Banks from the faceless, multi-legged creatures. And as Banks learns to interpret the inky symbols the aliens squirt onto the glass “octopus style “their communion somehow helps Banks master the grief of losing her young daughter. Screenwriter Heisserer spoke to Script magazine, to tell us more. Interview has been edited for length and clarity. The first attempt was pretty faithful to the story, but I realized that the DNA in the story only got me halfway, and that there was a lot I had to make up on my own. I needed the dramatic engine of potential conflict and escalation between Earth and the aliens, and in the short story, the communication occurred through a looking glass technology, with the aliens light years away, so the interaction was more of an extended Skype call. This gave a very flat narrative with no peaks and valleys. You have to ask: I did a great deal of research to learn both about linguistics and theoretical physics, and I thought I learned a lot. But when I sat down with a real linguist and a real theoretical physicist, I realized I only learned enough to be dangerous. So I did my best to make sure that they could police me, even if it was just asking: What would you say if you were in this situation? There was an intriguing moment when we hear a documentary style voice-over delivering technical information about the spaceship. Tell me about the decision to include this narration. It was one made out of necessity and limited time and resources. Sometimes the best decisions come out of that. He was only able to gain a limited understanding, while Louise was making much more progress on the language side. We unfortunately had to peel that piece away, but it contained so many vital pieces of information that let the audience know that we were doing a lot of work outside of the face-to-face sessions with the heptapods. We found the perfect answer by creating a montage of scenes in a Werner Herzog-type of documentary, that explained all of the stuff we learned so far. Initially, I got very dissatisfied with my own written description of that language. There was a lot involved, and the more I tried to put that into the screenplay as a simple written description, the more chunky it got. So one night, I was complaining to my wife over dinner: So I wound up entering a bunch of hard returns to create blank spaces on several pages in the script, and then when I converted it into PDFs, I manually inserted the graphics in every draft. I did this a hundred times. He often rants about writing, offering invaluable insights and lessons.

Chapter 6 : How to Write an Interview Essay: 10 Steps (with Pictures)

The person or subject of this type of article typically fits into a special niche of the magazine or has a new program or product to promote. Generally, her achievements, background, and personality are the focus of the article.

Best known for the single *Ships In The Night*, the group disbanded after producing five studio albums of innovative and forward-looking music. Up next came *Red Noise* and the influential release *Sound-on-Sound* in 1978. Its severe sound, helped along by a healthy dose of synth, was another stylistic shift from Nelson's further hinting at the experimental and restless nature of his writing. With so many albums to his name, his back catalogue might seem impregnable to those not yet familiar with his work. But wherever you begin, your next destination will likely confound as it takes a sharp turn. Of specific interest to us today is the remastered and expanded version of the double album *Chance Encounters In The Garden Of Lights and Songs For Ghosts*, an album of vocal pieces that came out last year. Really though, these are just entry points to gain us access to this uncompromisingly creative artist. Have you enjoyed the process of remastering and rereleasing so much of your old work? I was approached by Esoteric with a view to licensing the albums from me. I did get involved with aspects of the packaging, along with writing new sleeve notes. Its title was *The Practice Of Everyday Life* and it was intended as a celebration of 40 years of my work. I was more directly involved with that. The packaging for the project was very, very special. I sourced lots of rare photos and memorabilia from my archives which were put into a book that came with the package. Why do you think that is? We change and develop our ideas and so on. Nevertheless, back when I recorded it, it was personal in that it was inspired by my study of various esoteric philosophies, occult and alchemic texts, Gnosticism and mysticism of various kinds. The tracks are all relatively short, single thoughts simply stated, lasting just long enough for the main idea to be conveyed without fuss. I do sometimes invent totally fictitious scenarios for some songs, with imaginary protagonists, but not often. Even when the lyrics may seem non-linear or surreal, there is inevitably something of the personal in them. Do similar themes often present themselves to you? But as I said, dreams, memory and time tend to form regular subject matter. Every album occurs in its own space and time. It depends on how mindless or mindful the artist is at the point of creation. And some songs begin from an empty mind point of view and others from a more considered impulse. How restrictive was it having to write for vocals alone? What to sing about? On the other hand, direct, clear statements of romantic sentiments can be very powerful. We can only make the music that feels authentic to us, speaks to our own peculiar sensibilities. Music that is purely made to suit a certain preconception of what an audience wants, or for a particular marketplace, might be cleverly constructed but it is more a construction rather than something organic and unconscious. But I accept that not everyone will see it that way. I love doing it, it brings a deep sense of satisfaction and helps enlighten and fulfil me. Depends on the mood of the moment. It can be worries and concerns, melancholy, sadness, nostalgia, love and romance, past and present. It can be ironic things, retro-futurism, surrealist ploys, dreams, darkness and light, the search for meaning, existentialist stuff. No shame, no second guessing. I hear those recordings and marvel at how young and naive I was, and yet how fearless.

Tips for writing a feature or interview article October 17, October 17, / Wendy E. N. Thomas Although I do write a lot of personal writing (and if you follow my posts, it's the personal writing that gives me the most angst) I also write for a living.

There is no angst, there is only do. This morning I was looking at my article to-do list, right now I have 6 articles for 2 different publications that are due in the next week. I know the thought of writing an article scares many where do I even start? For the most part, I write the fun stuff, interviews and features with little to no news reporting. Here are some of my tips when gathering information for articles. First be on the constant lookout for article ideas. Take names, write down notes, and have your business card handy so that people can contact you later. That way, every day when I sit down at my desk I can tell what is still outstanding and what needs to be done. Just as there is when crossing off an item on your to-do list, it is nothing short of exquisite joy when you pull down a completed post-it. Read any press releases that were sent out about the event or person. Do a Google search to find out any information. Write down names with titles. Make sure you have clear directions on how to get to the event. From personal experience either make sure you have a car charger that works or that your phone is fully charged – I recently had to stop in at a police station to get directions to a local event because my phone had died. I actually love interviewing others and think of an interview as being allowed to have a seat at the table. It gives me a chance to pretty much ask anything I want. Have a list of questions ready to ask but be flexible. Ask questions about replies, ask what made someone do what they did, comment on clothing or accessories. It sounds obvious but, remember that the interview is not about you. Have you ever seen interviews on TV where a question is asked and then the interviewer goes on to answer it leaving no time for the interviewee to talk? Think about the articles you like to read, are they simply facts or are they filled with unusual information and interesting tidbits. I bring a pen and a highlighter with me when I interview someone. During the talk and this takes practice but if you do it enough it will become easy the person being interviewed will say something that you just know is your bottom line quote. Once you hear it, either underline it or highlight it and when you start to compose your article arrange everything so that the facts, quotes, and information logically lead to that final quote. How about you article writers out there? She is the mother of 6 funny and creative kids and it is her goal to teach them through stories and lessons.

Chapter 8 : How to Write a Personality Feature Story | Pen and the Pad

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

When you talk about your business, you have a sparkle in your eye. You love sharing your knowledge. And your enthusiasm is contagious. But are knowledge and enthusiasm enough to sell your products or services? But you want to get fit again, and biking seems fun. He tells you full of enthusiasm a hybrid would be ideal and shows you a few popular models. This one has 24 gears and it has cantilever brakes. That one has a Shimano drivetrain and disc brakes. You have no idea what the guy is talking about. He makes you feel stupid. You feel like running home and giving up your plan about getting fit again. It happens all the time on websites. Websites are full of features, specifications, and technical details. Or are you telling your readers what these features mean for them? One of its special features is a fast preheat system. To define a benefit you ask yourself So what? The oven preheats quickly. Your food is on the table sooner. Life is less stressful. Our doors have strong hinges. We monitor your servers. I write high-converting web copy. You can convert more web visitors into leads and business. Read through your website and ask for each statement So what? Keep asking So what? You can answer So what? You can impress your neighbors with the latest kitchen gadgets. What do your clients really want to achieve? What are they dreaming of? You can only sell with real benefits if you know what your audience wishes, desires, and secretly dreams of. Looking for more copywriting tips? The super-sporty-looking guy is now explaining both features and benefits of the bike on offer: These brakes are good, so even in the rain they brake well. The ergonomic saddle remains comfortable even after a couple of hours of cycling. You now get what each feature means, and his pitch is far more persuasive than when he was simply rattling off features. An abundance of positive information is rather monotonous and dull. It lulls readers to sleep. People want to avoid problems and glitches. Almost any feature can be translated into a problem you help avoid: Should you mention a straightforward benefit or the avoidance of a problem? That depends on your reader. What interests her more – gaining a benefit or avoiding hassle? How to describe features and benefits on your website Your readers are in a hurry as they still need to write a blog post, catch up with the latest news, and cook dinner for tonight. You have to grab their attention quickly while their cursor is hovering over the back button. Learn what they secretly dream of. Understand how you can fulfill their wishes and desires. And how you can help them avoid trouble and hassle. Your business will grow. You can increase your fees. You can drop difficult clients. And have more fun. Recommended reading on features vs benefits:

Chapter 9 : Feature Writing

Interviews and observations, as well as creative writing, are used to paint a vivid picture of the person. The CBC's recent profile of Pierre Elliot Trudeau is a classic example of the genre and makes use of archival film footage, interviews, testimonials, and fair degree of editorializing by the voice-over commentary.

All these factors put pressure on the media to give their audiences both news and features. In a version of featurizing, pressure from advertisers or lobbyists often result in writing that appears at first blush to be news when it is, in fact, promotion for a product, idea, or policy. When a hard news story breaks--for example, the sinking of a ferry in the Greek islands--it should be reported with a hard news lead. Soft leads and stories are more appropriate when a major news event is not being reported for the first time: Some editors dispute the emphasis on soft writing and refer to it as jell-o journalism. Feature writing can stand alone, or it can be a sidebar to the main story, the mainbar. A sidebar runs next to the main story or elsewhere in the same edition, providing an audience with additional information on the same topic. Types of Features Personality profiles: A personality profile is written to bring an audience closer to a person in or out of the news. Interviews and observations, as well as creative writing, are used to paint a vivid picture of the person. A trend story examines people, things or organizations that are having an impact on society. Trend stories are popular because people are excited to read or hear about the latest fads. Through extensive research and interviews, in-depth stories provide a detailed account well beyond a basic news story or feature. A backgrounder--also called an analysis piec--adds meaning to current issues in the news by explaining them further. These articles bring an audience up-to-date, explaining how this country, this organization, this person happens to be where it is now. Writing and Organizing Feature Stories Feature writers seldom use the inverted-pyramid form. Instead, they may write a chronology that builds to a climax at the end, a narrative, a first-person article about one of their own experiences or a combination of these. Their stories are held together by a thread, and they often end where the lead started, with a single person or event. Here are the steps typically followed in organizing a feature story: The theme is similar to the thesis of a scholarly paper and provides unity and coherence to the piece. It should not be too broad or too narrow. Several factors come into play when choosing a theme: Has the story been done before? Is the story of interest to the audience? Does the story have holding power emotional appeal? What makes the story worthy of being reported? The theme answers the question, "So what? A summary may not be the best lead for a feature. A lead block of one or two paragraphs often begins a feature. Rather than put the news elements of the story in the lead, the feature writer uses the first two or three paragraphs to set a mood, to arouse readers, to invite them inside. Then the news peg or the significance of the story is provided in the third or fourth paragraph, the nut graph. Because it explains the reason the story is being written, the nut graph--also called the "so what" graph--is a vital paragraph in every feature. The nut graph should be high in the story. Do not make readers wait until the 10th or 11th paragraph before telling them what the story is about. The body provides vital information while it educates, entertains, and emotionally ties an audience to the subject. The ending will wrap up the story and come back to the lead, often with a quotation or a surprising climax. Important components of the body of a feature story are background information, the thread of the story, transition, dialogue, and voice. Provide vital background information. If appropriate, a paragraph or two of background should be placed high in the story to bring the audience up to date. Write clear, concise sentences. Sprinkle direct quotations, observations and additional background throughout the story. Paragraphs can be written chronologically or in order of importance. Connect the beginning, body and conclusion of the story. Because a feature generally runs longer than a news story, it is effective to weave a thread throughout the story, which connects the lead to the body and to the conclusion. This thread can be a single person, an event or a thing, and it usually highlights the theme. Connect paragraphs with transitional words, paraphrases, and direct quotations. Transition is particularly important in a long feature examining several people or events because it is the tool writers use to move subtly from one person or topic to the next. Transition keeps readers from being jarred by the writing. Use dialogue when possible. Feature writers, like fiction writers, often use dialogue to keep a story moving. Of course, feature writers cannot make up dialogue;

they listen for it during the reporting process. Another key element that holds a feature together is voice, the "signature" or personal style of each writer. Voice is the personality of the writer and can be used to inject colour, tone, and subtle emotional commentary into the story. The blatant intrusion of a distinctive voice into news writing has been called gonzo journalism--an irresponsible, if entertaining, trend in contemporary writing according to traditionalists. Conclude with a quotation or another part of the thread. A feature can trail off like a news story or it can be concluded with a climax. Often, a feature ends where the lead started, with a single person or event.