

With Feelings

The aim of this creative writing idea is to get you working metaphorically by using a simple instruction and applying unusual verbs to direct this.

In the following example the simple instruction is to do something by touching. A literal instruction would be to *feel* with a touch. Writing metaphorically could lead to:

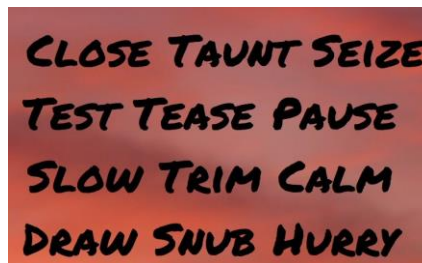
With Your Touch

Close with your touch to clear my head of daydreams
Taunt with your touch to awake me from the silence
Seize with your touch to drill a hole to my core
Test with your touch to wake me from reality
Trip with your touch to make me laugh
Pause with your touch to let me breathe
Slow with your touch to help me catch up
Trim with your touch to let the wild air rush by
Dream with your touch to turn the inner heat down
Draw with your touch to flatten folds in my thinking
Snub with your touch to tell me all the stories you know

You will notice that in the example above, the instructions themselves move beyond the ordinary. The idea is to avoid the literal or familiar and instead suggest metaphoric and unusual actions.

The verbs used above are monosyllabic. You can decide that all of your verbs will be polysyllabic:

Punctuate with your touch to feel the happiness
Counter with your touch to understand the freedom
Understate with your touch to control the feeling
Pilot with your touch to free the understanding
Fluctuate with your touch to spool the sunshine
Enrol with your touch to notice the weaknesses
Indicate with your touch to hide me from the stars
Counsel with your touch to weaken the noticing
Abdicate with your touch to send the stars into hiding



Writing the Poem

First stage: You need to decide the instruction you will be using in your *With Feelings* poem. You can continue to use *with your touch* and find different verbs, or you can choose *with your head*, *with your eyes*, *with your mouth* and so on.

You can vary this by choosing the phrase *with your thought*, *with your look*, *with your voice* and more (which links with the physical features mentioned above).

Second stage: Now you need to select the **verbs** that will direct your instructions because they will be placed at the beginning of each line.

Calm with your voice is not that unusual as a phrase. However, *Sink* with your voice would be. Whatever simple instruction you choose, be sensitive to avoiding actions which sound familiar.

To give your poem some sense of form, you might decide to select only monosyllabic verbs for one poem. This discipline can help focus your thoughts on the choices you will make, forcing you to consider a specific range of verbs.

You can decide to use only polysyllabic verbs. Again, to instil a discipline in your selection and apply a simple form to your poem, you might decide to choose verbs with the same number of syllables. In the second example you have seen, the choice was even more disciplined: alternating verbs of respectively 2 and 3 syllables were used.

Final stage: To create fully metaphoric lines, you'll need to complete your instructions with unusual or unexpected details. The line *Pause with your touch to let me breathe* should sound unusual not just because of the use of the verb *pause* but also because it is an unexpected idea.

Be prepared to edit out lines that do not seem to work and then find better ones. Writing like this should be experimental with some trial and error.

You might like to shape your poem by looking at line lengths and seeing if these offer up noticeable patterns. The first example you have seen was re-shaped when it became obvious that an asymmetrical pattern could be made.