

Year 3  
00.05.2023

# Attainment Masterclass *Writing retreat*

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As you are nearing the end of your Final Major Projects, you will need to think about designing and writing two process documents to support your submissions.

Today we are  
going to think about  
creative writing.

Clotted with  
 music like  
 the whole of

Emily Dickinson wrote her poems on envelopes when she got tired of normal paper.

Creative writing as a form of communication:  
to help you express your ideas in different formats  
such as a single sentence, a paragraph to engage  
a potential investor & new client, or submit your  
work for a competition. All part of the skill set you  
require for graduating.

Today we are going to do some writing exercises to help you, as writing is important for the following;

1. Straplines
2. Advertising/marketing campaign
3. Apps
4. Website content
5. Final presentations
6. Process documents
7. After LCC - CV, job applications, Instagram DMs, introductory emails and many more examples where good grammar, correct spelling and succinct correspondence is important.

© the bleeding drops of red!

O CAPTAIN! MY CAPTAIN!

BY WALT WHITMAN.

## L.

O CAPTAIN! my captain! our fearful trip is done,  
The ship has weathered every track, the prize we sought is won,  
The port is near, the bells I hear, the people all exulting,  
While follow eyes the steady keel, the vessel grim and daring.

But O heart! heart! heart!

~~Leave you not the little spot~~

Where on the deck my captain lies,  
Fallen cold and dead.

## II.

O captain! my captain! rise up and hear the bells  
Rise up! for you the flag is flung, for you the bugle trills:  
For you bouquets and ribboned wreaths, for you the shores a-crowd-  
ing:

For you they call, the swaying mass, their eager faces turning.

O captain! dear father!

This arm ~~I push beneath you.~~

It is some dream that on the deck

You've fallen cold and dead.

### III.

My captain does not answer, his lips are pale and still :  
My father does not feel my arm, he has no pulse nor will.  
~~But the ship,~~ The ship is anchored safe, its voyage closed and done :  
From fearful trip the victor ship comes in with object won !

Exult, O shores ! and ring, O bells !

But I, with silent tread,

Walk the spot my captain lies  
Fallen cold and dead.

Walt Whitman edited a printed copy of “O Captain! My Captain!” for rhythm.

1869.] *Sord. m.* A LIGHT MAN

5

last, a proud owner of specimens. He neither more nor less than a gossip—a gossip flanked by a coxcomb and an egotist. He's shallow, vain, cold, superstitious, timid, pretentious, capricious; a pretty bundle of virtues! And yet for all this, he has his good points. His caprices are sometimes generous, ~~and~~ <sup>and</sup> his aversion to the harsh, cruel, and hideous, frequently takes the form of positive kindness and charity. His memory (for trifles) is remarkable, and (where his own performances are not involved) his taste is excellent. He has no ~~will~~ <sup>single beam</sup> for evil more than for good. He is the victim, however, of more illusions with regard to himself than I ever knew a ~~single beam~~ <sup>single beam</sup> to find lodging for. At the age of twenty, poor, ignorant and remarkably handsome, he married a woman of immense wealth, many years his senior. At the end of three years she very considerably went out of the world, and left him to the enjoyment of his freedom and riches. If he had remained poor, he might from time to time have rubbed at random against the truth, and ~~would still be carrying a few of the sacred smutches on his sleeve.~~ <sup>single beam</sup> But he wraps himself in his money as in a wadded dressing gown, and goes trundling through life on his little gold wheels ~~more and closer as an unwarmed body.~~ <sup>single beam</sup> The greater part of his career, from his marriage to within fifteen years ago, was spent in Europe, which, superficially, he knows very well. He has lived in fifty places, known ~~hundreds~~ <sup>hundreds</sup> of people, and spent ~~millions~~ <sup>millions</sup> of dollars. At one time, I believe, he spent a few thousands too many, trembled for an instant on the verge of a pecuniary crash; but recovered himself, and found himself more frightened than hurt, and badly ~~disposed~~ <sup>disposed</sup> to lower his pitch. He passed five years in a species of penitential seclusion on the lake of—I forget what (his genius seems to be partial to lakes), and formed the rudiments of his present magnificent taste for literature. I can't call anything but magnificent so long as it must needs have Theodor's initials on it. At the close of this period, by economy, he had become ~~rich~~ <sup>rich</sup> ~~man again.~~ <sup>man again.</sup> The control and discipline exercised during these years upon his desires and the natural love of luxury, must have been the sole act of real resolution in the history of Mr. Stowe's life. It was rendered possible by his morbid, his actually pusillanimous dread of poverty; he doesn't feel safe without half a million between him and starvation. Meanwhile he had turned from a young man into an old man; his health was broken, his spirit was jaded, and I imagine, to do him justice, that he began to feel certain natural, filial longings for this dear American mother of us all. They say the most hopeless truants and triflers have come to it. He came to it, at all events; he packed up his books and pictures and gimcracks, and bade farewell to Europe. This house which he now occupies belonged to his wife's estate. She had, for sentimental reasons of her own, commended it to his particular ~~care.~~ <sup>care.</sup> On his return he came to see it, ~~found it~~ <sup>found it</sup>, turned a parcel of carpenters and upholsterers into it, and by inhabiting it for ~~some~~ <sup>some</sup> years, transformed it into the perfect dwelling which I find it. Here he has spent all his time, with the exception of a ~~single~~ <sup>single</sup> winter's visit to New York—a practice recently discontinued, owing to ~~the~~ <sup>the</sup> ~~degradation~~ <sup>degradation</sup> of his physical condition and the projection of these famous memoirs. His life has finally come to be passed in comparative solitude. He tells of various distant relatives, as well as intimate friends of both sexes, who used formerly to be ~~very~~ <sup>very</sup> entertained at his cost; but with each of them, in the course of time, he seems to have clipped the thread of intercourse. Throughout life, evidently, he has shown great delicacy of tact in keeping himself clear of ~~persons~~ <sup>persons</sup>. Bickelony and vain, he must have been fair game for the race of social sycophants and cormorants; and it's ~~very~~ <sup>very</sup> to the credit of his shrewdness and

## A proof of Henry James A Light Man.

Learning to write is like training for a marathon. Before you get ready for the main event, it's good to warm up and stretch your creative muscles. Whether you're a published author of a bestselling book or a novice writing the first time, creative exercises are great for clearing up writer's block and getting your creative juices flowing.

## What are creative writing exercises?

Creative writing exercises are short bursts of improvisational writing. From one line to a short story, practising these short drills will help you to expand your abilities and learn how to approach a familiar topic in new & different ways. They will improve your writing skills, spark new story ideas, and make you a better writer.

So, let's begin  
with some exercises  
to relax...

## Exercise 1. Free writing.

*5 minutes*

Start with a blank page, then just start writing. Don't stop to edit or think about what you're saying, just let your stream of consciousness run. This writing exercise is what Julia Cameron, author of 'The Artist's Way', calls "morning pages." Stream of consciousness writing can draw out some interesting ideas. Just let your brain lead and your fingers type or hand & pen write.

Share.

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[The vicarage]  
back the account, and I at once hurried over with him to  
consult you."

"Here <sup>is</sup> it to the house where this <sup>simple</sup> event occurred?"

"About a mile inland."

"Then we shall ~~at once~~ walk over together.  
But before we start I must ask you a few questions. Mr.  
Mortimer Tregennis."

The brother had <sup>been</sup> ~~not~~ silent all this time, but I  
had observed that his <sup>more</sup> controlled excitement was even  
greater than the obtrusive emotion of the clergyman. He  
sat with a pale drawn face, his anxious <sup>face</sup> ~~eyes~~ fixed upon  
Holmes, and his thin hands clasped <sup>convulsively</sup> together. His  
pale lips quivered as he recounted the dreadful experience  
which had befallen his family, and his large dark eyes  
seemed to reflect something of the horror <sup>of the scene</sup> ~~which they had~~  
~~consulted concerning.~~

"Ask what you like, Mr. Holmes" said he, <sup>calmly</sup>  
~~breathing himself up, as one who faces an ordeal~~ "It's a bad  
thing to speak of, but I will answer you the truth."

9

<sup>believed that the</sup>  
Porter, the old cook and house keeper who had slept soundly  
and heard no sound during the night. Nothing in the  
house had been stolen or disarranged, and there is  
absolutely <sup>no explanation of what the horror can be</sup> ~~nothing to account for this great sudden horror~~  
which has frightened <sup>the</sup> ~~these~~ woman to death, and ~~these~~ two  
strong men out of their senses. There is the situation,  
Mr. Holmes, in a nutshell, and if you can help us to clear  
it up you will have done a great work."

I had hoped that in some way I could ease  
my companion back into the quiet which had been the object  
of our journey, but one glance at his intense face and  
~~contracted~~ <sup>furrowed</sup> up brows told me how vain was the expectation. He  
sat for some little time in silence, absorbed in the strange  
drama which had broken in upon our peace.

"I will look into this matter" he said  
at last. "On the face of it, it appears to be a case of a very  
exceptional nature. Have you been to the house yourself,  
Mr. Roundhay?"

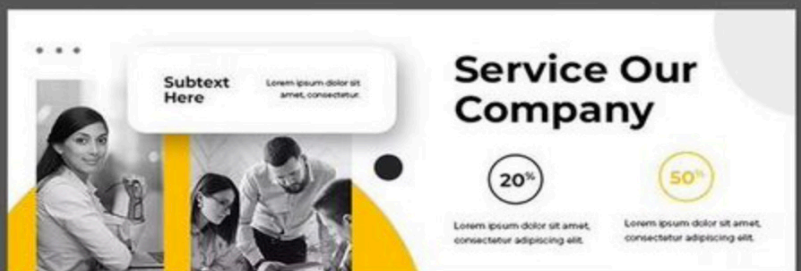
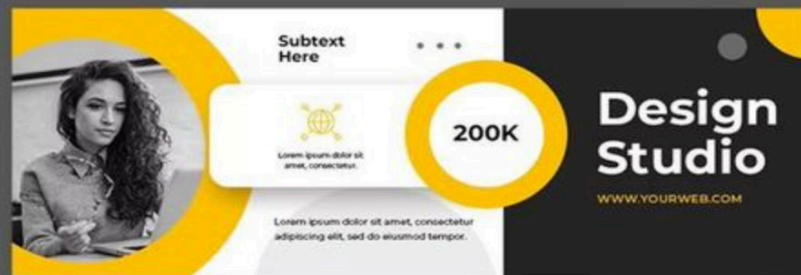
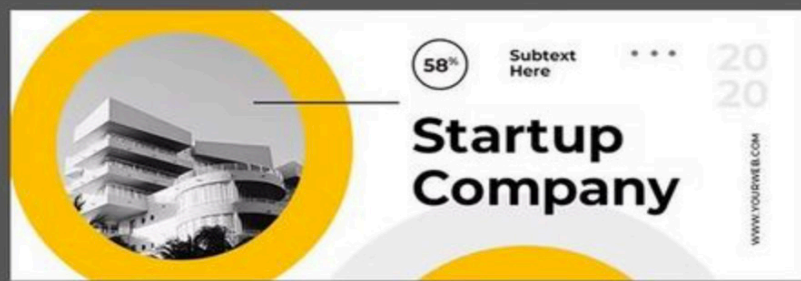
"No, Mr. Holmes. Mr. Tregennis has brought

## Exercise 2. Advertisement.

*10 minutes on each*

Write an advertisement for your FMP brand. Write one advertisement in an abbreviated format suitable for a web banner which will force you to pay close attention to your word choice to sell the subject or object. Then write one for a half page newspaper format, that allows for longer, more casual text. In each one, describe the object and convince the reader why they should buy it.

Share.



Web banner formats and half page magazine advertising space.

### Exercise 3. Write a letter.

*20 minutes*

Imagine being 80 years old. Looking back on your design career and all you have achieved. What would you like to tell your younger self? Encouragement to take risks? The social changed you and your company instigated? How you embraced AI? Moved to another country? Retrained and shared your knowledge? Was there a significant event that changed your views on branding and your choices? Here's your chance.

Compose a letter to your younger self as if you were a separate person. Offer advice or send a message you wish you had received as you graduate from LCC.

Share.

## Exercise 4. Write a reflection.

*20 minutes*

Thinking about the structure of the letter you have just written from your 80 year old self, looking back at your career as a designer. Now write a reflective piece evaluating your time at LCC, what you have learnt and achieved in your Final Major Projects. Analyse what went well, what skills you have obtained that you could apply to future projects and consider what more you could do or would like to improve on with your designs.

Share.

Song:

I sat & sang always  
By the green margin of a stream  
Watching the fishes leap & play  
Beneath the glad sunbeams

I sat & wept always  
Beneath the recondite shadowy beam  
Watching the blossoms of the May  
Deep leaves into the stream

I wept for memory  
Musing for those that is so fair  
My tears were swallowed in the sea  
Her songs died on the air  
— O! Rossetti

It was so in the city  
And many small villages down  
And with the sun and light  
Of the & sweetly dead  
Of the sun the very spot  
Of the that with it light  
And down from the light  
And found it very bright  
The light is dark and free  
I weep the city in  
The other than the water  
But it comes  
The light is dark and free  
I weep the city in  
The other than the water  
But it comes

Landin.

30 minute  
break

2

Thought. (According to the task they are coming to the end that the SS But their remedies do not cure the disease, they merely postpone it. In fact their remedies ~~are~~ <sup>are</sup> the poison. They try to solve the problem of poverty on a narrow basis, by keeping the poor in a state of pauperism. But this is not a solution it is an aggravation of the difficulty. The proper aim is to try and reconstruct society on such a basis that poverty will be impossible. And the altruistic virtues have really prevented the carrying out of this aim. Just as the worst slave-owners were those who were kind to their slaves, and so prevented the ~~abolition~~ <sup>horror</sup> of the system being realized by those who suffered from it, and understood by those who ~~contemplated~~ <sup>contemplated</sup> it, so, in the present state of things, in England, the people who do most harm are the people who try to do most good, and at best we have had the spectacle of men like Mr. Barnett of St. Paul's, who have really studied the problem and know the ~~able~~ <sup>able</sup> way forward, and inflaming the community to restrain its altruistic impulses by charity, benevolence, and the like. They do so, on the ground that such are charity degrading and demoralising. They are perfectly right. Charity creates a multitude of sins. [There is also this to be said.

[illegible]

## Exercise 5. Know yourself - cards for self exploration.

*3 minutes on 3 cards*

—  
List everything you are  
worried about from the very  
large to the very small  
—

—  
Choose four adjectives  
to describe yourself  
—

—  
What did you most enjoy  
doing as a child? Do you  
get those feelings now?  
—

—  
Rank in order of importance  
for you in your career;  
money, status, creativity,  
social impact, colleagues  
—

—  
If I were to explain a  
bit more to people about  
how I felt about things,  
they would...  
—

Coda

- ① college - from hunter  
dostoevsky  
boys  
bleached hair
- ② Summer school:  
IPRA  
Edwin loss of virginity  
going to Europe - voyage out  
"you'll never say you've not had experience"
- ① Loss of virginity  
✓ Den's place  
✓ Hospice  
✓ Den's suicide  
② Den's death & funeral  
✓ Budding's visit  
✓ Final interview
- resolute  
mother  
phoneme

Knopf books

Mother  
A. K. Zuri  
Yaddo  
M. Moore?

- |                            |               |
|----------------------------|---------------|
| 18) End of treatments      | 16            |
| ✓ dream about father       | 13            |
| ✓ Jane - lesbian           | 14            |
| ✓ contraceptives           | 17            |
| 19) Letter from Buddy      | 17            |
| Jane's suicide             | 17            |
| 20) Loss of virginity      | 17            |
| Buddys visit               | 17            |
| Back to school - interview | 77            |
|                            | 4 and 15 = 60 |

Dream  
father  
Edwin

Loose  
via gummy

✓ Nurse - works  
at hospitals

Abbiamo  
 Ave + Dee Dee  
 Father  
 più degli altri

## Section I 119

280 pages

- ✓ JANE - story  
 (16) ✓ insulin reaction  
 ✓ OT - weaving  
 ✓ broken glass embroidery  
 ✓ roses - birthday  
 ✓ 'I hate my mother'

- (17) Move to Belzoni  
 ✓ Yannie + Co  
 Church St. Winston  
 ✓ Upswing

- ⑮ Find  
~~you~~ snow  
 ✓ Budd's visit  
 ✓ Jones suicide  
 Interview

## Sylvia Plath's outline for *The Bell Jar*.

- MEMORANDUM
- SMITH COLLEGE
- Date
- 315  
105
- JAY'S  
Story
- From
- broken glass  
embroidered  
children  
wearing  
women in  
purple  
church
- 10 Not writing course  
V dead stop  
V Neighbors - Mrs A.  
V Sleeplessness  
V Increasing pills  
V Visit to psychiatrist
- 11 2nd visit to psychiatrist  
V shorthand  
Shock treatment at  
V private mental hospital  
V windows barred  
V how to kill self
- 12 Suicide attempts  
V 2nd  
V hanging  
V Egg Rock - today - happy vignette  
V sleeping pills
- 13 Volunteer work at hospital  
V ~~and~~ - should V  
hanging V  
drowning V
- 14 First hospital - curious med students -  
V eye care "Alin & man"  
V steak  
2nd Hospital - city - mental ward  
Broken thermometers - padded cell  
V occupational therapy  
V crowd of med students  
V visit of mother - mocking of other patients
- 15 Drive in champagne car with Mrs P.  
V to 3rd hospital  
V Codman - end of hell  
V lead doctor - god - history of hospital  
V suspicious  
V move - room  
V insulin + Dr. B.  
V movies  
V Greenhouse  
V walk home  
V bottoming out
- 16 Move to Helknap  
Laurel & Co.  
"I don't deserve to be here"  
Breakfast - shock treatment  
inability to remember fatal predicament
- 17 CHARACTERS - others like me - college  
Change - visitors  
They'll take you back to college
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Do you remember the fantastic session we did with Klaus Fried from the Screen School on 'Story - shape & structure?'

### Act 1: Set Up

Establish the world of the protagonist and their challenge.

*Thesis*

### Act 2: Confrontation

Confront the protagonist with their opposite & provoke crisis.

*Anti-thesis*

### Act 3: Resolution

Resolve the conflict.

*Synthesis*

This is also known as a story arc.

A story arc (also called a narrative arc) is just a term for the plot of your story. The line that the story follows, from beginning to end, is called an “arc” because of the rising, peak, and falling action. It runs from the beginning, through the middle, to the end of a story. Any given book or movie probably has more than one arc running through it, with a main arc and subplots, each with their own arc.

Let's look at the elements of a story arc...

## Exposition

This is the story's setup. It's where we start out in our story. We are given information about the character or setting, meeting them for the first time.

## Rising action

Coming out of exposition, there's going to be some kind of inciting incident that kicks off the story. Something happens to our character that changes things forever, and they have to do the rest of the story because of it. In a romance, this is the meet-cute. The rising action is everything surrounding that inciting incident and leading to the climax.

## Climax

At the climax, all of your rising action comes to a head in the most exciting moment in your book or movie! This is the final superhero fight, the proposal, the last showdown. Usually, this takes place toward the end, since your climax should be the thing which solves your central conflict.

## Falling action

This is the fallout from the climax. In a superhero movie, this is the bad guys turning tail and going back to wherever they came from. This is where all of that tension we built in the rising action starts to ease up. We've solved our biggest problems by now.

## Resolution

This is the end! Just like we got a snapshot of your character's life in the beginning, before the plot came and messed everything up, we should also get a sense of how things are at the end of it. Here, we get a sense of your story's message and what sort of impact you're imparting to the reader.

There are different types of story arcs which you can look into and explore as you work on your creative writing.

## Exercise 6. Write flash fiction.

*30 minutes*

Sit down at your computer, or get a pen and paper, and write spontaneous flash fiction about an event or a short story related to your FMB brand that is 500 words or less. This is different than free writing. Free writing generates a stream of consciousness with no set guidelines. Flash fiction requires all of the structural elements a story arc requires, like a plot, conflict and character development – just in a condensed narrative. Write a short story about your brand using what you've learnt about a story arc.

Share.

<sup>Smith</sup>  
~~Conitipation~~ Smith

~~<sup>Winters</sup> <sup>Winters</sup>~~

~~Siphilitis~~ Briggs.

~~Dysenteria~~ & Joints

Typhoid Billings

Malaria Johnson

~~Consumption~~ <sup>Robert</sup> ~~Hayes~~

~~Asphyxia~~ Beebe

~~Haemorrhage~~

~~Yonah-boca~~ Jackson

~~Diarrhea~~ Hutchinson

~~Pneumonia~~ Bacon.

~~Scarlatina~~ Dodge

<sup>Phillips</sup>  
~~Neuralgia~~ Bliss

~~Lumbago~~ <sup>Lynch</sup> ~~Hayes~~  
~~St. Clair~~

~~Cancer~~ Callivo

~~Apoplexy~~ <sup>Superior</sup> ~~Walcott~~

~~Diphtheria~~ Marsh

~~Vaccination~~ Walker

(Physician going to  
write a drama.)

160 Garden at Elk Point  
Ich habe mich verbrannt.

ich komme nicht

wieder bis Ihr ver-

rammtes Haus in

Brand <sup>gesteckt</sup> wird.

Take onboard this morning activities and spend some time working on your process documents. How might you use a story arc to write your process document?

We will come round to see how you are getting on, but before you begin here are a few reminders about your process documents...

## Process document reminders

Your process document needs to be a written & designed as a curated & refined version of your sketchbook and design process, documenting your project journey.

This includes;

- Process journey with snapshots of your sketchbook.
- Key aspects of your research and analysis, idea generation & experimentation, prototypes, iteration and refinement.
- Reflective summaries of your thought process and project progression.
- Overall self-evaluation.

## Process document reminders

Before you start thinking about content...

- Think of flow and pace – do a flat plan on paper to capture what you would like to include.
- Aim for clarity and readability in your design and typography.
- Use plenty of visuals to accompany your text and label these accordingly.
- If showing anyone else's work, reference it in your document.

## Process document reminders

Consider;

1. Format
2. Grid structure
3. Layout
4. Hierarchy of type
5. Your written & visual content - what is your story arc?

## Useful content tips...

- Write in your own voice and be clear – it makes your project interesting and relatable to the reader.
- Be concise and keep your writing to the point, if it's not relevant, don't mention it, you're not writing a novel.
- Your personality, point of view and design process should come through, do not copy and paste from online sources.
- We are interested in how you reached your outcome, explain your rationale and not simply a description of what you've done.
- Explain why you did things: refer back to the brief, tutorials, crits, interviews with your audience, your research etc.
- Don't admit to arbitrary decision making.

## Don't forget...

- Final spell check. (Edit>Spelling)
- If Indesign is in a different language, switch to English and check you can always switch back.
- Turn off hyphenation from your text.
- Pixelated images? Check your links before you export and ensure your files are high-resolution.
- Ensure there's high contrast between your type colour and background. When in doubt check: [colourcontrast.cc](http://colourcontrast.cc)
- Use The Guardian Style Guide to check writing rules, spelling and punctuation as a guide: [theguardian.com/guardianobserver-style-guide](http://theguardian.com/guardianobserver-style-guide)

# Any questions?