

Writing Sensorably

OTHER TITLES BY M.A. PAYTON

*Adventures of a Mainstream Metaphysical Mom:
Choosing Peace of Mind in a World of Diverse Ideas*

“Soul”utions:

*Achieving Financial, Intellectual, Physical, Social,
and Spiritual Balance with Soul*

Birth Mix Patterns™:

*Astrology, Numerology, and Birth Order, and their
Effects on the Past, Present, and Future*

Birth Mix Patterns™:

*Astrology, Numerology, and Birth Order, and their
Effects on the Families & Other Groups that Matter*

*Birth Mix Patterns™ and Loving Relationships
using Astrology, Numerology, and Birth Order*

Healing What’s Real:

*Expanding Your Personal Power
with Mind Over Matter Techniques*

Writing Sensorably

How Expressive and Natural
Voice Advance Recording Thoughts

M. A. Payton

Author of

*Adventures of a Mainstream Metaphysical Mom series,
Healing What's Real, Birth Mix Patterns™ series, and "Soul"utions*

The Left Side
Asheville, North Carolina

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Introduction

Sensory-Based Writing for Left and the Right Brainers

Writing *Sensorably* is for those who are interested in: ways to record as much content on paper as possible, as well as optimizing audio and video storytelling; improving performance through writing across numerous disciplines, as well as those who avoid disciplines; and softening the impact of past or upcoming stress. This is achieved by taking advantage of what you already have — your natural voice — and can range from self-help processing to scientific observations. Creative writing and journaling followers may (at first) gravitate to extending the writing experience using multiple senses — seeing, hearing, tasting, smelling, tactile or touching. The measurable-minded may find the referenced published papers and research demonstrating how natural voice and sensory-based writing contributes to even the most highly disciplined work most appealing. Ultimately, left and right-brained communicators and writers will understand how both connect and enhance storytelling, writing and even reading experiences.

In the least, discourse on the value of the natural voice and sensory-based experiences develop and encourage advancement in those interested

(regardless of discipline) in recording thoughts on paper, audio, and even video. A conceptual framework in recording thoughts will be shared on a notion that has evolved over three decades as a result of my training as a mind over matter professional — Hypnosis, Neuro-linguistic programming and related solutions; a professional writer; and aspiring-but-on-my-own-terms academic addressing my challenges, as well as clients and students I have worked with. A number of studies, theories and opinions will be reviewed across disciplines. Natural voice concepts will then be put into practice with actual recording and writing samples that utilize framework steps to demonstrate how content is generated when one communicates about what one is most expert — reimaginable personal experiences (which include science skills). Ultimately, the importance of personal connection to material will be demonstrated and how that linking contributes to improvements on paper and other mediums.

The objective of this body of work is to record it on paper, but I'm as much a talker as a writer. Since this book is now in your hands, I will assume that you have an interest in pouring information from your head on to paper. The following assemblage of information and techniques carve out paths that you can eventually customize to your individual strengths to fully express your thoughts. I recommend, as you read, to keep a recording device — audio recorder, computer, or paper and pen — so that you can preserve your ideas.

Absorb each section. You may not agree with all of them as a result of past training or schooling, but give it a chance (I'll touch on that in the next paragraph). This is not a traditional banking approach with hard and fast rules (stuff information in the brain and see what sticks). While you would have major issues if this text weren't in a grammatically correct format at this moment, this is not a process that views grammar as the

most important element to writing in the initial stages, as this slows the number of words initially generated during the recording process. In fact, punctuation in preliminary drafts is discouraged.

Taking a step back, to date everything you have learned and retained on how to get from writing point “a” to writing point “b” has value. While I can become frustrated with those who declare who are and are not real writers, you wouldn’t be able to read this text without sticklers, rule mongers, and those who assign ranks to performance (I am, in fact, an enforcer of certain rules in academia as an English instructor). Eventually you will find that while we work with the natural voice and sensory realm to develop content in *Writing Sensorably*, we can revise and polish to play by others’ rules as well. At the end of the day, however, you can’t edit if there is nothing on paper.

Sensory-Based Writing Framework

YOUR SELFIE VOICE

Ten P.M. on a Saturday, my soon-to-be 13-year-old daughter has three girlfriends over for the night. Heads down in their cell phones and huddled together they snap selfies with intermittent “Look at this! Listen!” Or simply averting screens from their eyes to others in the group then giggling. Observing them around the kitchen table I hear, “Mrs. Bay” — *bay* is slang for being cool, but I create boundaries by insisting “Mrs.” is added — “Look up!” A phone — now camera — zooms in on the contrasts that come from being a woman of age with one more youthful. An image is created, and with a quick finger flick is posted with a text caption. I am now a part of the autobiographical selfie archive for this young woman and hundreds of others are now witnesses. Young, expressive, recorders and writers are born.

Selfie, from my perspective, is an abbreviation for self-portrait that is, today, most often connected to digital recorders, phones and cameras. Classic artists throughout time have attached value to leaving paintings, drawings, photographs and sculptures of their likenesses to chisel out a

place in history. Psychological examination aside on the attraction to the concept, the selfie (or self-portrait) is timeless, but now with a 21st century multi-modality twist accessible to millions of people from classic paintings to computer presentations, audio, video, and hardcopy and e-books.

Recording or writing a document that is eventually reviewable by you or others requires the ability to compose fluidly and involves a certain amount of knowledge on the subject, a bit of conviction, and maybe even a little passion. Self-reflection and autobiographies create immediate experts, but with study can be extended to other subjects. When confidence pours through your fingertips and your individual writing voice is established, content is abundant.

GAINING THE COURAGE TO WRITE

I'm not really sure how I developed the courage to write as my K-12 education was primarily spent in schools that served the lower income population where a 35 student class size was normal, many kids didn't complete assignments, and physical altercations and lethal weapons were common so teachers had to balance education with safety (their own as well as students).

I can recall, in eighth grade, when our class was assigned *David Copperfield* by Charles Dickens. I struggled through the 700+ page book on my own because I didn't want to seem like a know-it-all by asking questions — there were no in-class discussions or chapter goals. The week the class was supposed to finish the text the teacher asked, "Who started the book?" Some hands went up. "Who finished the book?" I was one of the few students whose hand remained in the air. She then announced, "We'll just cancel the assignment since, basically, no-one finished the book." My head said, "What!?" while my lips remained sealed. If I complained

about the injustice I would be met after class by kids who would hold me responsible for their additional workload or bad grades.

More driven than soured by the experience, I continued to assume when work was assigned in school that I must complete it to the best of my abilities. My reward was good grades as I moved through school ranks. I had no clue if I was an effective writer. Essentially, no-one was watching, and ignorance was bliss (maybe even a bit delusional).

I went on to earn an undergraduate degree in Communication Arts, returned to academia in my 40's and 50's as graduate student in English, and over the past 30 years I have been a professional communicator: hired as a professional writer and strategist in corporations, successfully generated content as an independent writer, experimented qualitatively with students as an independent writing teacher, adjunct teach English and reading in college, and am a sensory trained professional in hypnosis and related mind over matter solutions. A personal concept evolved (as well as a structure) over three decades that: if one can think one can tell a story — in writing or orally; there are many ways to do this effectively; and (while some may believe they are) there is no absolute expert on the subject. The major challenge for me and those I have worked with to generate content — through visualization, speaking aloud, and putting words to paper — is self-confidence.

As a hypnosis and mind over matter solutions professional, my role is to co-facilitate generating content through imagery and, when appropriate, speaking and writing. Information is gathered by accessing memories, and to walk clients deeper into recall we gather sensory data: see, hear, touch, smell, and taste. I use a similar process to effectively lengthen work on paper, with certain elements initially adhered to so that the natural written voice is heard (prior to the polish stage):

- writing about something known (from autobiographical to highly studied including science),
- in first person,
- focusing on the present tense,
- no punctuation,
- no editing while writing (crossing information out is acceptable so text is not completely lost),
- no erasers, and
- structured introductory paragraphs are discouraged (not to be confused with not being focused as we must have some subject to broach).

CAPTURING THE NATURAL WRITTEN VOICE

When I was in elementary school my Grandfather became my pen pal (no computers, written by hand, requiring an envelope and stamp). Brainstorming on coming up with a few lines for Grandpa evolved to love letters to boyfriends, holiday newsletters to former neighbors and business colleagues, and letters to friends who moved to other cities. I recall writing a letter to an acquaintance and she responded, “You write the same way you talk. I could actually hear your voice when I read your letter.” “Was that good,” I wondered? Since I loved to talk I chose, “Yes.”

As I wrote professionally for a company magazine and newsletter, I allowed myself to write as I spoke and I noticed I generated a lot more content as a result. My manager didn’t always like my style — I worked for a manufacturing company that was accustomed to a more impersonal approach — but management above her found it refreshing so some of my key pieces made the corporate cut. My confidence was building.

When I wrote my first book — *Adventures of a Mainstream Metaphysical Mom* — feedback included, “I can hear your voice.” This time I knew, “Yes,