

## POINT OF VIEW I

Shift from first person to third person or vice versa.

## MODEL TELLING

A model telling instance sets up an image or narrative of how something usually happens. It often (but not always) uses the second person and present tense. "Tuesdays you visit the pier with granny..." When such a pattern breaks, story tends to happen.

## LEAST LIKELY CHARACTER

What character would you never expect to take the lead in your narrative. Get inside their head.

## PROSE FORMS I

Switch to an established prose form: a diary, letter, fable, story-within a story, folk tale, newspaper article, obituary, recipe or anything you can think of that works in the context of your story.

## DIALOG FORM

Write as a play, radio drama, screenplay, TV script, phone conversation, etc.

## PARODY

Parody or satire an author with a distinct style or an iconic work. Maybe it's Gogol's *The Nose* or Kafka's *Metamorphosis*. Try Hemingway, Dickens, Gabriel Garcia Marquez or Virginia Wolf.

## SWITCH BACK

Switch back to any shift that has been working well. If you draw this card first, put it back in or save it for later.

## EXAGGERATE

Switch to a heightened reality, like a dream, surrealism or magical realism.

## OPPOSITE

Shift to the point of view of a character who is your (the author's) opposite.

## POINT OF VIEW II

Shift from first person to third person or vice versa.

## TENSE

Shift from present tense to past tense or vice-versa.

## PROSE FORMS II

Switch to any established prose form: transcription, speech, comparison, diary or journal, obituary, blog post or dream up another that works in the context of your story.