



—sample—

*An excerpt ripped  
from Week One*

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# *Irresistible* Words

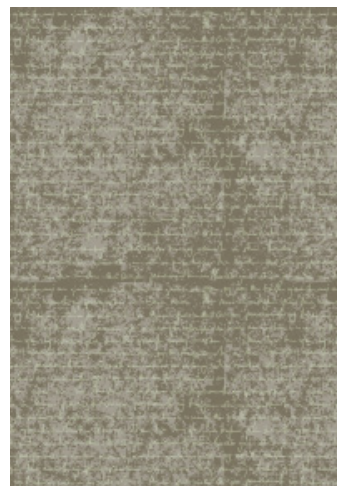
Jenika McDavitt

Psychology for Photographers

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psychology *for* photographers





# Oh hello there!

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**Let me just give you a quick map so you don't get lost—**

It's kind of hard to “sample” this course. It's not like we can excerpt a 30-second iTunes-style preview to see if it makes you snap your fingers and bob your head.

**This course is made from building blocks.**

We start with connecting with a reader, move through elements that addict them to your words, then talk about persuading them to buy from you, and then building up a full audience of their like-minded friends.

**It's not easy to pull out one block of this stuff and have it make sense on its own. You need to see all the blocks it's built on top of, and what comes next.**

So as you look at this sample, just imagine yourself dropping in on a college class mid-semester. You might look around with a little confusion about what's going on, then get up to speed just as the bell rings. That's kind of how a “sample” has to be, here.

But I want to make sure you have a taste of what it's like, so here goes:



# Week One

## Fastest Blog In The West

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### Included this week...

1. A Word Before We Begin
2. The Key To Everything
3. Get Out Of The Way
4. Time Out
5. The 20-Minute Blog Post | Part 1
6. The 20-Minute Blog Post | Part 2
7. Your First Assignment
8. When You Get Stuck In The Mud

...with the reeds standing stiff and black out of curved  
...and the forest deserted, badger in lair and deer down in the  
...bottom, and the wild geese gone and the skies empty.  
...then the snow. A brief vision this, of the silent, whirling air,  
...after the frost of the forest receding into mist, into  
...flakes, breaking into whirling flakes of white and grey, and then  
...standing, silent cold. . . .  
...A cave, with cave smells, and turf burning, and the taste of con-  
...ch, and voices, gruffy, uncouth in the harsh tones of the firs,  
...ies, speaking just out of hearing. The feel of bare, leaved, walk-  
...ing, the hot itch of germinous wood, the cold of the snow.

## Chapter 6

### The 20-Minute Blog Post • Part Two

A slice of Chapter 6,  
starting on Page 24.

## When you don't know where to start when blogging about a client, there's a technique I always have on standby. It works—every time. It's the best anti-writer's-block technique I've found.

In fact, it's so good I seriously debated about whether or not to share it in this course, because it's both wildly effective and wonderfully lazy, and frankly I'd rather keep it all to myself. But I promised to throw open my toolbox, and so here it is:

### Start in the middle of a scene.

Don't lead up to the story, don't explain anything. Don't even figure out "where you should start." Just start as if you've already been talking. Like you flipped on the television, and happened upon the characters mid-scene.

For example:

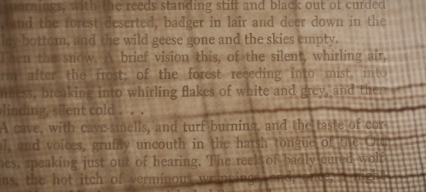
*His hands were elbow-deep in the car engine when he heard his wife yell,  
"It's time to go to the hospital!"*

Find the essential moment of the story, and start *right there*.

Starting in the middle of a scene is effective for a number of reasons:

1. It's so unexpected that it jars the reader and grabs immediate attention:  
"What on earth is going on? Who is going to the hospital, and why? Is she pregnant? How fast can he get his hands out of the car and de-greased? Wait, is the car broken? Is he fixing it? How are they going to get to the hospital?"  
The more questions a reader asks, the more engaged they become.
2. This slows the reader down, making it harder for them to skim, so that they actually pay attention to what comes next. They have to figure out what on earth you just dropped them in the middle of, and they want to know where it's going. If it's one thing people can't stand, it's an unsolved mystery—it keeps them going.





## Chapter 6

### The 20-Minute Blog Post • Part Two

3. Starting in the middle of the scene takes out unimportant information that doesn't serve your purpose.

You could, of course, start the story above like this:

*One spring morning, Jack walked into his garage, got out his tools, and started tinkering with the rusty car that had been sitting there for three years. He'd been promising his wife he'd either fix it or sell it, and she seemed pretty adamant that he keep that promise. Just then, when his hands were elbow-deep in the car engine, he heard his wife yell, "It's time to go to the hospital!"*

There is nothing wrong with this additional information. It may even add some humor. But at the same time, it may distract from the main story. You don't necessarily need to know about why Jack is working on the car—the story is about the birth of a child.

Does the story about him fixing the car move the narrative along? If not, cut it out and start right when the action does.

**Think of it like this: Do you really need to know what James Bond had for breakfast?**

Not unless it was poisoned.

I'm serious —would you sit through a James Bond movie where you watched him slurp Cheerios and read the newspaper? Do a few crosswords? Order another scone?

If it isn't a vivid part of the action, scribble it out.

"Starting in the middle of the scene" works especially well for Jack's "time to go to the hospital!" story. Because births inherently have a sense of urgency, starting abruptly in the middle of the narrative startles the reader the same way Jack was startled out of the bowels of his car engine.

and the forest deserted, badger in lair and deer down in the bottom, and the wild geese gone and the skies empty. Then the snow. A brief vision this, of the silent, whirling air, and after the frost of the forest receding into mist, into mist, breaking into whirling flakes of white and grey, and then, blinding, silent cold. . . . A cave, with cave smells, and turf burning, and the taste of corn, and voices, gruffly uncouth in the harsh tongue of the Celts, speaking just out of hearing. The rest of the scene would be the hot, hot, hot of a summer's day, and the rest of the scene.

## Chapter 6

### The 20-Minute Blog Post • Part Two

## Without a doubt, “starting in the middle of a scene” has been my secret weapon.

This is one technique I’ve taught people to use in successful Ivy League admissions essays, grant requests, scholarship applications, sales pages, and more.

**When readers are digging through hundreds of similar pieces of writing, the one that grabs them by the collar and drops them into some vivid, unexpected place will always leave them blinking in amazement.**

It’s surprising. They remember it. They’re intrigued and want to know more. I can’t recommend this technique highly enough.

*“When readers are digging through hundreds of similar pieces of writing, the one that grabs them by the collar and drops them into some vivid, unexpected place will always leave them blinking in amazement.”*



“Start in the middle of a scene” is particularly effective in rewriting stale bio pages.

For example, many bios begin:

*When I was six years old, I picked up my mom’s camera and have loved photography ever since.*

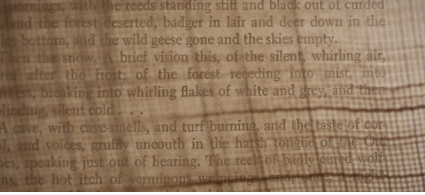
This summarizes what happened, but doesn’t put us right there. There’s no reason for our imaginations to delve much deeper.

When you read something like that, I want your mind to demand an Exhibit A—where is the evidence? SHOW us the part where you picked it up, and WHY you loved it.

Think back for more details, then start in the middle of the scene.

*As my mom ironed upstairs, she couldn’t see me sliding a chair to the fridge, or standing on my toes to reach the old Kodak on top...”*

A completely different beginning. One that makes you want to know the end—even if you can already guess.



## Chapter 6

### The 20-Minute Blog Post • Part Two

## So how does “starting in the middle” actually work?

Think of a movie that starts right in the middle of a scene. A man peering through a doorway. A car chase. Someone lying on their back, staring right into the camera.

They don’t tell you what’s going on at first—they just start with an image. An action. What it looked like. What it felt like.

### Let’s look at some before-and-after examples that show how to start in the middle:

Before (a “summary” description):

*When I first started in photography, I used to sit and edit all night.*

After (plunking us right in the middle of that scene):

*The clock shone an unforgiving 3:00am, Lightroom still open in front of me.*

It’s obvious where you are (Lightroom, 3am) but you didn’t just tell us. You had us standing right next to the desk.

## And you can go even subtler than that:

Before (summarizing the story):

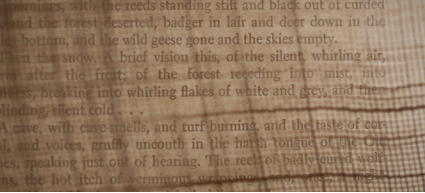
*As a kid, I used to be so excited when the mailman came.*

After (bring us right to that scene):

*My pigtails flapped behind me as I ran to catch the mailman...*

“Pigtails” implies childhood without you having to say it outright, right off the bat.

You can add some specific detail to orient your reader right after that (“*A tireless six-year-old with a nose full of freckles, I could never shake the excitement that maybe, just maybe, a letter from Grandma would come today.*”) But dropping them in the middle makes the reader want to figure out where you just took them.



## Chapter 6

### The 20-Minute Blog Post • Part Two

## Let's look at one more comparison:

Before (summary statement):

*I absolutely love Linda, she's been a friend of mine since junior high.*

After (tell us the story from Junior High, start in the middle of the scene):

*We giggled under the blankets until we saw the hall light turn on. "Shhh!" she hissed, still laughing; "We're going to make my mom mad!"*

**It's hard to put our feelings for friends and clients into words. So don't.**

Instead of just talking about how great they are, show us a scene that illustrates why they're so great—and let the reader decide for themselves.

## Here, now you try rewriting one:

Before:

*I love Anna! She's so calm and patient with her kids.*

**After** (think of an example of Anna in action, actually being calm and patient with her kids. And try starting right in the middle of that scene, like you just flipped on the TV and here's what she's doing):

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## Hello again!

### So, you probably had one of three reactions to this sample:

- A) **You're intrigued and would love to read more**, including the 23 pages of goodness that led up to this point. [Click here](#) to go back to the info page and get an instant download of the full course!
- B) **You tried the exercise, completely froze**, had no idea where to even begin, and want to run away and forget you ever saw it. A class with one-on-one coaching might be better for you. [Click here](#) to get on the list to be notified next time a one-on-one class is offered!
- C) **You looked at the exercise, furrowed your brow, but gave it a try**. You felt a little silly and aren't sure if you're doing it correctly. But you see the value of the idea, and are interested in maybe testing it out in your next blog post.

If so, you'd probably love the rest of *Irresistible Words*, too. You have to write anyway—might as well get tried-and-true help to apply along the way.

**[Click here](#) to go try it risk-free (remember, there's a money-back guarantee if you really don't find it helpful).**

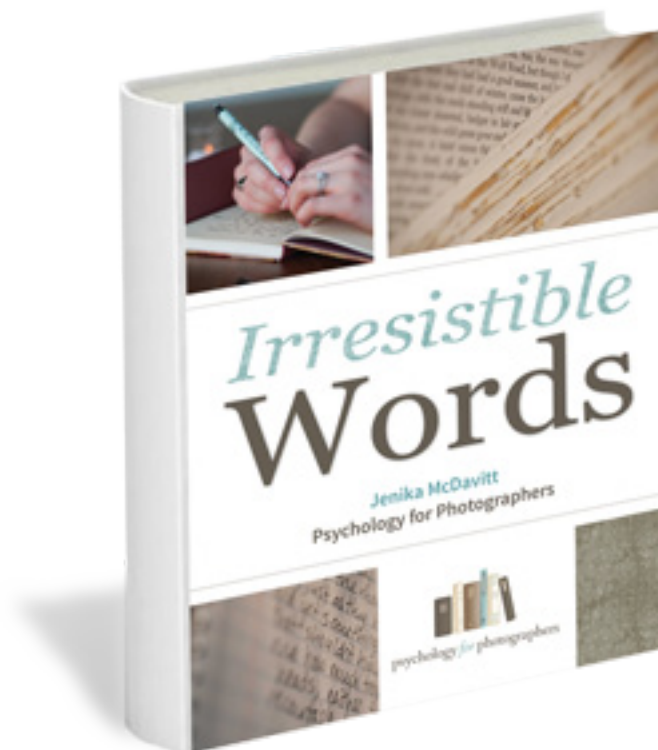


**Caitlin McColl** How can I even start to sum up how amazing this course was – thanks to you I have completely rewritten and renovated my website. Can you believe that since then every single one of my enquiries has turned into a booking?! Every. Single. One. I still can't believe what a difference writing can make to a visually based business. I'm sure it's because now my website truly reflects who I am as a photographer and what I can do for my clients. My blog posts now get shared by people who don't even know the clients and I have a new found confidence and ability to articulate exactly how I feel about the wonderful furry families that I photograph. Thank you, thank you, thank you Jenika. You are one of a kind and I am forever grateful!!!!  
14 hours ago · Like



*Irresistible Words*  
**Sample Chapter**

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*(and other creative professionals)*

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