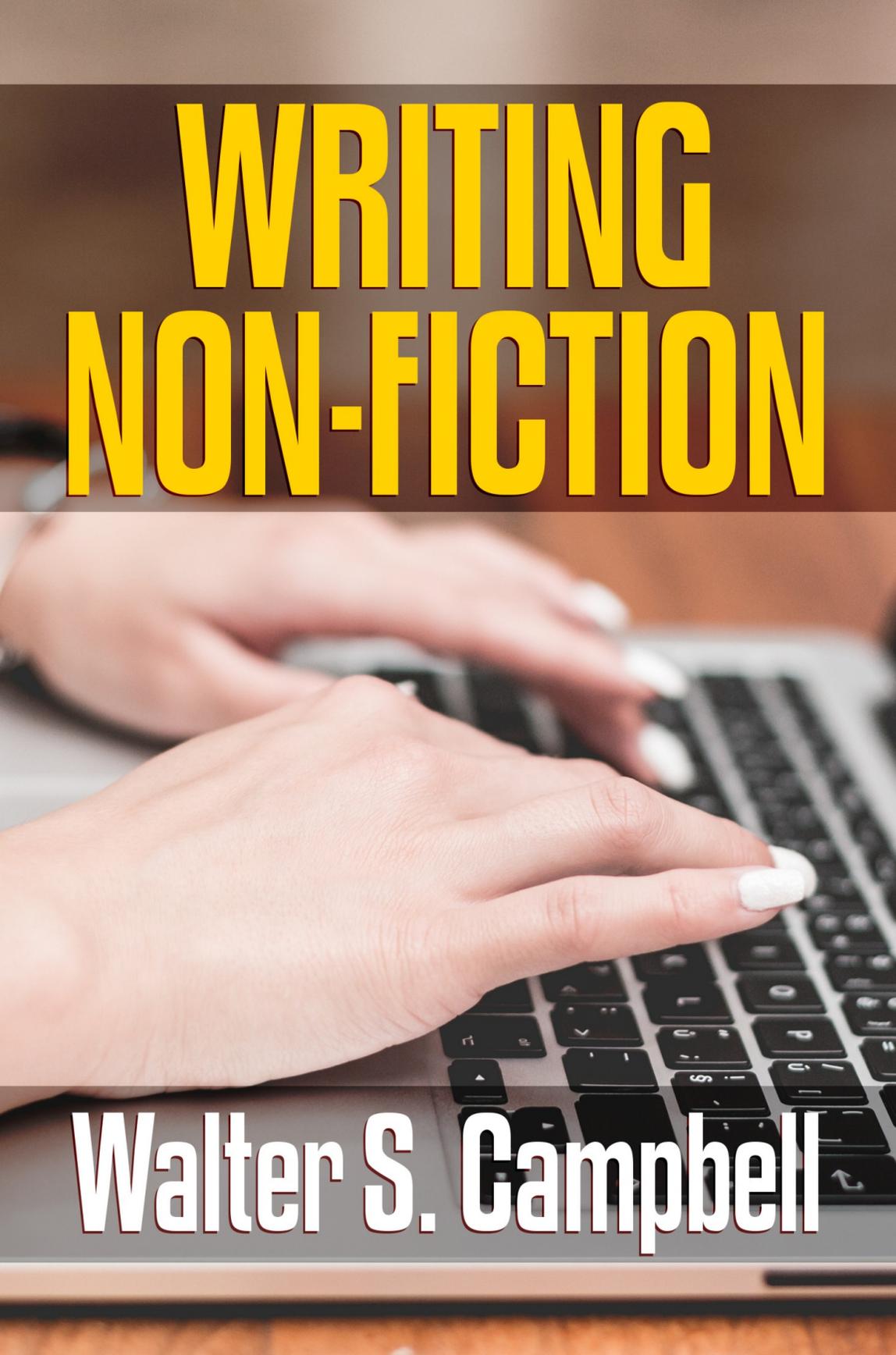


WRITING NON-FICTION



Walter S. Campbell

WRITING NON-FICTION
by WALTER S. CAMPBELL (Stanley
Vestal)

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WRITING NON-FICTION

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Written by Walter S. Campbell.

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To all our many devoted and loyal fans:

We produce these stories only for you.

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book...)*

THE NON-FICTION WRITER

EVERYBODY WRITES NON-FICTION. It is almost impossible to become a literate adult before having to write a speech, an article, or at least a letter. Before we leave school, we have commonly written reams of non-fiction. Yet not many people are aware that writing non-fiction is at once an art and a business that is to say, a profession. They do not realize what an opportunity it offers them.

Yet the writer of non-fiction often enjoys more prestige, and may earn more money, than his rival, the writer of fiction. For he may provide his readers with quite as much amusement as any fiction-writer, yet also provide them with much useful information. Thus he appeals to everybody, and makes the best of both worlds.

In fact, the writer of non-fiction enjoys certain solid satisfactions and advantages denied to the writers of fiction. He has a far larger public and a far more stable market; he enjoys a vastly greater range of subject-matter and technique; and he knows his work is useful indeed indispensable – if our civilization is to be maintained.

His readers include almost the entire literate population. For everybody reads non-fiction, from the cradle to the grave. Good books in this kind go on selling, year in, year out, long after novels and plays have lost their vogue and are forgotten.

Any publisher will tell you that a book of non-fiction is an investment, which may go on paying royalties

for fifty years; whereas a novel is a speculation that generally turns sour in a year's time. Writing non-fiction is not a gamble, but a business.

WHAT IS NON-FICTION?

ALL WRITING FALLS INTO one or the other of two kinds: fiction, or non-fiction.

Fiction is a definite thing – something "made up" or imagined in narrative or dramatic form. All other writing falls under the name non-fiction, and the vagueness of that name shows how extensive the field it covers must be.

Everybody writes non-fiction, everybody reads it. Whereas millions of people never read any fiction whatever, and millions more read it only during a few years out of their lifetime.

In writing we use words. A word has been defined as an articulate sound or series of sounds which is through conventional association with some fixed meaning, communicates an idea, without being divisible into smaller units, capable of independent use.

Words, then, are sounds to which meanings have been given by common consent. Sound and meaning are therefore the two elements with which the writer must deal, and the difference between fiction and non-fiction lies basically in the different ways in which these two elements are used and combined.

Now there are two ways of understanding a thing. One is through emotion, through sharing a common experience. The other, through intellect – through a detached and individual experience. Thus there are two paths to understanding an emotional path, and a logical path. Fiction prefers the emotional path, non-

fiction the logical path. Both use both paths to some extent.

Thus all writing, all literature, falls between two poles. The one pole is mere sound and fury, the other pole mere idea or fact. One may say that every piece of writing falls somewhere between mathematics and music. But the classification in which each piece of writing finds itself depends upon the relative emphasis on these two elements.

For a mere sound affects our emotions, so that it is impossible to use any word which (does not cause some slight fluctuation in the emotional nature of the reader. And since words have meanings, it is likewise impossible to use a word which does not produce some effect upon the thought and mind of the reader.

Fiction must have some facts and ideas to justify the emotion it offers. Non-fiction must induce some emotion in order to maintain interest in the facts and ideas which it offers.

It follows that our readers will attend usually to our facts and ideas only when these are, as they say, "interesting" – that is to say, only when these facts and ideas are touched with emotion. This is why the writer of non-fiction must make such careful choice of a subject for his writing, though the entire universe and all knowledge lie open to him. He can persuade his reader to consider only those subjects in which the reader is interested or in which he may become interested.

The fiction writer, to whom emotion is of the first importance, selects the facts needed to support that emotion. The writer of non-fiction, to whom his facts or ideas are of first importance, must somehow bring

in the emotion which will make his facts and ideas interesting.

For the non-fiction writer, the easiest method is to write on subjects about which the reader has already felt a strong emotion – subjects which have already acquired an interest for him.

The non-fiction writer has another, more difficult but more profitable method which consists in arousing emotions about things that aren't considered exciting by his reader. Here lies the true opportunity of the writer of non-fiction.

Of course, he can scarcely hope to arouse emotion about a subject utterly unconnected with his reader's interests, but he can rouse more emotion, or fresh additional emotion, about a subject in which his reader is only mildly interested.

Language as we ordinarily find it was created or developed primarily to convey facts and ideas. For facts and ideas are necessary to human life, and language was developed by practical men who had something useful to say. Most of the words in the dictionary are the names of things and ideas. Only a few words express emotion naked and unashamed.

Grammar also was devised for orderly communication of facts and ideas.

It therefore follows that when a writer sets himself to express strong emotion, ordinary language has to be wrenched from its usual form to serve his unusual purpose. The stronger the passion to be conveyed, the more ordinary speech will suffer at the hands of the poet.

Of course, though the writer of non-fiction deals with a more usual language than the tragic poet, since his first concern is not with emotion lent with the facts

and ideas for which the language was devised, nevertheless he cannot escape the necessity of combining the intellectual with the emotional interest to some degree, however slight. He must present *fact with passion*.

FACT WITH PASSION

THAT PHRASE IS THE formula and the method the writer of non-fiction must use.

It is also his central problem, and success in this kind of writing depends upon finding a skillful solution. The writer of non-fiction writes because he wishes to communicate to others the facts and ideas which excite and fascinate him. Since he is intent upon the facts and ideas, he is likely to ignore or neglect the emotion which alone can attract and hold the interest of the reader. Often, indeed, the writer feels that his facts and ideas are so important that they should be able to stand alone, and he resents any emotional quality in his work as an intrusion and a distortion of his subject matter. Just here is the rock on which so many earnest writers have been wrecked. They have been so intent upon their subject that they have neglected to take into account the capacities and demands of their readers.

Sometimes you will hear people make a false distinction between creative and non-creative writing. By creative writing they mean plays and novels in which the characters are more or less imaginary and the events are "made up" by the author. In short, they mean fiction or poetry. On the other hand they will tell you that non-fiction is non-creative, implying that the author need use no imagination and excite no emotion in the reader.

This is a great error, for the simple reason that it requires more imagination to deal with reality and find the meaning of its complex, stubborn facts than it does to make up a dream out of the fears and desires of one's reader. Any second-rate writer can

give us a story about life on the moon. But it takes a great man to imagine what is known to have happened next door, so as to make it comprehensible and significant. Truth is stranger than fiction. A good biographer must therefore use more imagination than a good novelist.

WHY PEOPLE READ NON-FICTION

SO MUCH FOR THE LARGER problems of non-fiction. Now let us consider why people read it. Here again we are confronted with complexities. Readers of fiction react to be amused, entertained, thrilled, though they are not averse to learning something if they may do so without too much trouble. Readers of non-fiction, however, read for a great variety of reasons.

Some read non-fiction merely to arch to their knowledge, some for escape. Others read it to find something on which to exercise their powers of mind, as a man might play a game to exercise his muscles. Some react for the satisfaction of having the author confirm their own beliefs. Some read to believe and take for granted, relaxing in the arms of the author like a child in its mother's arms. Some read to gain the confidence that comes of feeling well-informed. Others read to find something to talk about. Some read to argue with the author and confute his doctrines. Some read to acquire materials which they can use themselves in their own work. Some read to amuse themselves by watching the author at work and observing him as a specimen of human nature. Some read to learn about manners, ways of accomplishing results, ways of avoiding pitfalls in real life. Others read non-fiction simply because they find reality more meaty and flavorful than the inventions of creamers. And some read non-fiction because they disapprove of fiction on moral grounds.

Some read biographies for the satisfaction of associating themselves in imagination with famous

men, and to measure their own strength against them. And there are those who react to gain knowledge, believing that knowledge is power, while others read out of mere curiosity. Finally there are those who read to weigh and consider and exercise their judgment on the matters under discussion.

All these reasons for reading non-fiction must be considered by the writer of non-fiction. His success will depend upon his ability to choose his subject wisely and to find a reader who can be brought to take an interest in it. His method and his skill are simply a combination of facts and feelings, ideas and emotions, of presenting fact with passion.

- The writer of fiction must beware lest he present an emotion without a fact to justify it.
- The writer of non-fiction must beware to not present a fact without an emotion to make it significant and interesting.

Writing non-fiction is essentially the problem of rousing and maintaining the reader's interest in something outside himself.

To make bread, one must have both dough and yeast, both fact and passion...

CHOOSING A SUBJECT

IN WRITING NON-FICTION, the choice of a subject is of the first importance.

For non-fiction, unlike fiction, is usually sold before it is written. The author has to sell his bare idea to the editor before it has been dressed in the charms of literary form or style, and this means that the subject must manifestly be a good one, or it will never be approved and published at all. Moreover, the range of possible subject-matter is so vast including, as it does, all knowledge that the danger of choosing unwisely is considerable.

The difficulty lies in the fact that, although the reader cannot see the world truly through the veil of his desires, he tends to ignore everything that is not somehow connected with his desires. Other things are not, to him, "interesting." Somehow, we have to overcome this difficulty.

It may be overcome.

For though our reader will not eat unleavened bread, he is willing to eat bread that has been leavened. It is our task to understand the difference between dough and yeast, and to learn how these may be combined to make the bread our reader likes.

This is a valid distinction, not always understood, between subject and subject-matter. The distinction is not only valid, but important. For the writer who is successful in making the two march along together will be fortunate; while conflict between the two may make things very difficult.

By subject-matter, we mean the things and people about which an author writes: for example, aviation, the French Revolution, domestic difficulties, young love, animals, or seafaring. This general subject-matter may be anything, provided the author loves it, feels at home in it, is interested enough in it to learn all he can about it, and to take the pains to make his reader enjoy it too. The author who commands such a field of human interest and uses it consistently also has the advantage of a steady market for readers who like that sort of thing. They will remember him as the purveyor of stories about that subject-matter, and will look out for his work, knowing that they can always depend upon him to please them.

In finding such a general subject the author is lucky if he hits upon one already endeared to the public by writers who have labored before him. That is why the classics are for the most part composed of folklore: folklore is simply subject-matter which has been processed already, tried out on the dog a million times, written and rewritten, told and retold, until it has achieved a form that is sure-fire in its appeal. The reader's mind is hair-trigger in its reaction to such material; a touch is enough to arouse interest.

Of course, fresh material may be handled so that it too becomes accepted, though that generally takes time and patience. When Jack London first attempted to tell stories of the Northwest, he found no ready market waiting and had to sell his "Call of the Wild" for a song. Nowadays one need not be a Jack London to tell Northwest stories; the public has been created, and a market exists. Northwest stories are staple literary wares.

So it is with other subjects. Thus, if a man were to write of France, he would probably meet with most success if he chose the period of the French Revolution, since (in addition to its dramatic events

anal its connection with American history) it has been written about so often that readers are all prepared to understand and enjoy it. Just so, in American history, the Civil War offers better material than the War of 1812. Actually the subject-matter may be no better, but it is far more salable because the public is already interested, already understands the background.

Of course, not every writer can pick and choose at will. He must use what rouses his own imagination. For, unless his imagination moves freely among his materials, he will turn out inferior work. And his imagination cannot move freely among things in which he has no spontaneous interest, things for which he has no strong feeling. Naturally he will feel more at home in what he knows well, though knowledge of the subject-matter is of less importance than a profound interest in it.

THE AUTHOR'S SUBJECT

THIS SUBJECT MAY BE compared to the grain of sand which gets into an oyster and forms the irritating nucleus of a pearl. It is seldom that the author chooses it; rather, it chooses him, inhabits him, and may remain with him throughout life. Every piece of work he turns out has or lacks quality according to the degree in which this intimate subject appears in it.

Fortunately for those who wish to write, nearly every human being has a grain of sand in him somewhere. Something ails him, something – a frustration, inhibition, disillusionment, shame, fear, distress, or mere fixation. Any of these will do very nicely, provided the author has the wit to handle it.

For literature is the notation of the human heart, and without that grain of sand to set the writer going, there would be nothing to read, nothing written. Subject-matter is only the raw material through which the intimate subject works.

Thus, when a man writes weft of the French Revolution, he may be actually expressing his undying, because unsatisfied, resentment of some bully who beat him up as a lad. When he writes of the exposure of the corrupt politician, he may be unconsciously dramatizing the theft of his beloved tricycle. If, like Edgar Asian Poe, he was shocked when he saw his mother shut up in her coffin, he will suffer from claustrophobia, and write well of situations wherein people are wailed up or buried alive. When he produces a thriller about a haunted house, it is probably because as a chill he had to go to bed in the dark. And so with painful or happy events

of later life. They act come out in the wash as intimate subjects.

Thus it appears that the intimate subject is, as it were, the soars of the author's work, while the subject-matter is only the flesh and blood. Both should belong and work together, if the work is to be a masterpiece.

Of course, a man may choose deliberately his general subject-matter, and so through study of it, "get interested" until it becomes a passion with him. His intimate subjects however, are outside his conscious will; he must make the most of whatever intimate subject life has given him.

Fortunately, almost any subject-matter can be made to serve the purpose, and it is probably better to adopt, rather than throw overboard the subject-matter already on hand.

Thus, your general subject-matter is, as it were, dough; your intimate subject is yeast. You must use both to make bread – fact with passion.

Now in fiction this passions this emotion, is always that of a character in the story. But in non-fiction, the emotion is that of the writer. That is why it is so necessary that you write about something that interests and excites you. For where your task is to serve your materials hot, you will not and cannot succeed, if there is no fire in you. You must always write of what is cooking. Your reader will not accept anything served cold.

Probably, it will be best not to worry too much about your intimate subject, particularly after you have discovered what it is. Rather let your mind dwell upon the general subject-matter, dream about that, and you may find the intimate subject taking hold of those raw materials, shaping them to its own

purpose, and making them go along without trouble. If not, then is the time to use a little discipline, and make sure that the intimate subject has its opportunity. Then your work will have the follow-through, the drive and swing that make it a delight, a real self-expression. You will give the reader both barrels. There is nothing he likes so much

Give him as they say, the works – your works!

WRITING PATTERNS

NON-FICTION, BY WHICH we here mean prose non-fiction, rests upon the same fundamentals as all other writing. What are the basic facts and principles which must guide and vitalize the work of every successful writer?

Writing is an art which exists in time, for nobody can read a book at a glance. Words and sentences follow one another into the mind, moment by moment, as the eye picks them up from the printed page.

Thoughts and emotions are fed into the mind like cartridges oil a belt fed into a machine-gun. Each enters and explodes in its turn. Thus we hear people say, "I read to kill time," or, "I haven't time to read all that!" Time, and the passage of time, is thus the basic fact confronting the writer. And since time passes, and the reader may stop reading at any moment, continuity is the writer's main reliance. For when the reader stops reading, the writer has failed.

The first principle of the successful writer is so to interest the reader that he will continue to read. To put it more colloquially, the slogan of every writer is and must be: KEEP 'EM READING. This is our first great rule.

There are two points of attack. Every reader has both a head and a heart both an intellect and an emotional nature. If we are wise, we shall lay siege to both, for both must march together, if they go far. Intellectual interest and emotional interest are like a man's two legs. The reader likes to use both alternately, and is averse to hopping along on only one for any distance. He wants, on the one hand, facts and ideas to hold the attention of his intellect, and on the other, emotions

and feelings which stir his emotional nature. He wants to think and to have his heart beat at one and the same time.

Our schoolbooks told us that the sentence is the unit that expresses a complete thought, a unit that combines a subject and a predicate. But to the writer, a sentence is, for all practical purposes, that unit which contains both a fact and a feeling, both an idea and an emotion. That is the writer's working definition of the sentence.

For, as everyone knows, a sentence may have a subject and a predicate and still be as dead as a doornail, so far as interest is concerned. In fact, some people who think they are writing are, as a matter of fact, simply "laying out" their sentences end to end, like so many undertakers. Their sentences are all "stiffs." All the necessary parts are there, as all the necessary parts of a corpse are there when it is laid out on the slab. But the soul is missing in the sentence, as in the corpse – because there is no emotion, no feeling. If you expect to sell what you write, your sentences must have both body and soul, both fact and feeling.

From this it follows that in most writing, and in all good prose, every sentence has a feeling or emotion at one end, and a fact or idea at the other. For, if we are to keep the reader interested and reading, we must always apply our second great principle of style: **A FACT AND A FEELING IN EVERY SENTENCE**, or if you prefer **AN IDEA AND AN EMOTION IN EVERY SENTENCE**.

Now, if every sentence and clause is to have both a fact and a feeling, then, in writing any given sentence, the question immediately arises: which one is to come first? If in doubt, the writer may simply try the sentence both ways, and find out which is the more

effective. He may write it with the fact first and the emotion second, and then turn it over and write it the other way round, with the feeling first and the idea second. Which is the more effective will depend upon the context and purpose of the passage.

Thus we arrive at our third guiding rule:

FACT FIRST OR FEELING FIRST: WHICH WILL BE BETTER?

Since we wish to present both the fact and the feeling in a unit such as the reader can grasp in a second of time, it is obvious that, as a rule we shall get better results if the facts alternate with the feelings throughout the paragraph. Since every sentence has, as it were, a head and a tail, it is generally wiser to have all the sentences in a given passage follow one another head to tail like a string of elephants in parade, each one clutching the tail of the one before.

Thus all the sentences move in the same direction. For if we face our sentences otherwise we shall have our elephants head to head, and tail to tail. This will halt the march and destroy that continuity for which we are striving. And this brings us to our fourth great principle: **LET FACTS AND FEELINGS ALTERNATE THROUGHOUT A GIVEN SEQUENCE.**

Of course, the emotion or feeling expressed at one end or the other of your sentence need not be a violent one. It is not a matter of intensity so much as of relative emotion. From the examples given in this chapter of sentences containing both a fact and a feeling, you will readily understand that some parts of the sentence, some phrases or words, are relatively less exciting than others. That is all that is necessary. A writer must be sensitive to the qualities of words, able to distinguish between a cold word or phrase and one slightly warmer.

Naturally, the same word may seem cold in one sentence and warm with emotion in another, where the context is different. Each sentence must be judged for itself. Thus one might say, "War is hell." In this case we have the emotion in the last word, and the fact in the first. One might say, "Hell is murky," and find that the word "hell" is now the fact, while "murky" carries the emotion. Thus any word may be the expression of the fact in one sentence, and the expression of feeling in another.

THE FOUR GREAT RULES OF STYLE

AND NOW TO RECAPITULATE. Here are the four great rules for style which implement our purpose to present FACT WITH PASSION:

I. KEEP 'EM READING.

II. A FACT (IDEA) AND A FEELING (EMOTION) IN EVERY SENTENCE (OR CLAUSE) ~

III. FACT FIRST OR FEELING FIRST:
WHICH WILL BE BETTER?

IV. LET FACTS AND FEELINGS
ALTERNATE (AS A RULE)
THROUGHOUT A GIVEN SEQUENCE OR
PARAGRAPH.

You will do well to memorize these rules now, and practice them consciously and deliberately until they become second nature to you. Also make a practice of checking over what you have written to see whether or not you have applied these rules in every instance. Look before and after. For if you send out your final copy without making sure it lives up to these rules, you stand a very good chance of getting it back by return mail.

Of course I did not make up these rules; I merely state them here for your convenience. The rules are dictated by the nature of speech and human thought and feeling. All successful writers have followed them

from the beginning; for without them, no writer can be successful.

That is true, simply because, without following these rules, CONTINUITY becomes impossible.

Accordingly the author, in order to keep the reader interested, must first make sure that there is a fact and a feeling in every sentence; that the sentences in any given sequence are all moving in the same direction; and that that direction is the right one. These are the basic principles of all good style and effective writing.

There is nothing abstruse or mysterious about these rules when put in practice. Any writer who can distinguish a phrase or word expressing an idea or a fact from a phrase or word expressing a feeling or an emotion can readily tell whether or not he has both of these in his sentence. He can make sure by trying his sentence both ways if necessary to see which will serve his purpose better whether he should put the fact first and the feeling after, or vice versa.

Thus the author need not merely "dream up" his composition and hope for the best. He may apply sure principles and test it out, sentence by sentence, and paragraph by paragraph, until he achieves the best result possible.

Of course, there will be occasions where it will be desirable to vary the sequence of facts and feelings in adjacent sentences, for greater effectiveness. But this trial-and-error method will soon show where such variations are advisable.

Every composition, whether poetry or prose, must be cast in a form which fits the habit of thought of the reader. There is an ancient four-part formula which explains this and which is the basic pattern of all compositions. It makes sense whether these are

sonnets or biographies, epics or novels, short stories or essays, for this formula is based upon the mental habits of the human being. The formula has four steps:

1. We must first catch the reader's attention.

2. Having caught his attention we must convince the reader that the matter under discussion is one which concerns him, since otherwise he will not continue to read.

3. Having secured his attention and having made him believe that he is concerned, we must then get down to cases and show him that we have not misled him, by bringing forward such facts, ideas, or emotions as will hold his interest.

4. Having gone thus far we must finally leave him with the conviction that his effort of attention has not been in vain. We do this by providing him with some result of his effort, by suggesting some course of action or attitude of mind derived from, and justified by, what we have shown him.

Thus a politician might begin his speech by saying, "Taxes have reached an all-time high." Thus he gains our attention.

Our politician might then say, "You will have to pay them." Thus he shows us that his original statement concerns ourselves.

As his third step he may go on to say, "You will have to pay income tax, poll tax, etc." Thus he gets down to cases and proves that his second statement is not without basis.

Finally he may conclude his speech by suggesting, "Send me to Congress, and I will reduce taxes." Thus he suggests a course of action and a purpose to us which makes us feel that we can or should do something about the facts he has presented.

One of my pupils has suggested that this formula may be expressed in only four words, for convenience in remembering it, as follows:

(1) HEY! (2) YOU! (3) SEE? (4) SO!

Every composition, every piece of writing which makes sense embodies this formula. This formula, which you must memorize at once, is the pattern on which you will build your work. Every article every chapter, every book, every advertisement, even every letter you write should conform to it. In every case you will first block out your material according to this pattern, and when you have written your copy you will be wise to check it and see that each of the four steps given above is effectively stated. Then you will feel sure that you can attract and hold the reader's interest.

BIOGRAPHY

*Excerpt from Sooner Magazine, 2012 vol 32,
no. 2*

FOR MOST OF HIS VERY productive professional career, Walter S. Campbell, a.k.a. Stanley Vestal, was closely associated with the University of Oklahoma. Though little remembered today, from 1915 to 1957, the popular Campbell was one of OU's most colorful and well-known faculty members. Yet when his name resurfaced recently, it was in connection with another institution, Southwestern Oklahoma State University in Weatherford, where he was awarded his bachelor's degree— 103 years late.

Born Walter Stanley Vestal in 1887, he took the surname Campbell as the stepson of James Robert Campbell, the first president of Southwestern Normal (now SWOSU), where he was a member of what should have been the first graduating class in 1908. Statehood politics intervened, however, and in the same upheaval that claimed OU's first president, David Ross Boyd, Southwestern's degree-granting authority was temporarily suspended.

This historical blip did not prevent Campbell from becoming Oklahoma's first Rhodes Scholar in that same year; he sailed to England without his degree, entered Oxford University's Merton College, reading in the Honours School of English Language and Literature. In 1911, he returned home with a bachelor's degree and having completed requirements for his master's, awarded in absentia in 1915.

After a brief stint as a high school English teacher in Kentucky, Campbell came back to Oklahoma to pursue his writing and a lifelong fascination with the Plains Indians, the subject of many of his books, which he published under his birth name, Stanley Vestal. Although he published several novels, his Oklahoma Historical Society biography states that his reputation was built on his nonfiction works, primarily on the history of the American West. While a member of the OU English faculty, he wrote prolifically about Kit Carson, Jim Bridger, Sitting Bull, Indian tribes including the Southern Cheyenne and Arapahoe and dozens of other Western topics.

In 1917, as World War I drew him into two years of military service, Campbell was fortunate to find a wife who shared his enthusiasm for travel, research and writing. Isabel Jones Campbell forged a career of her own in publishing. The Campbells, who had two daughters, became one of the University's most intriguing and sought-after couples.

Walter Campbell's success as an author—and his belief that existing academic courses in creative writing were useless in producing anything students could sell or even publish for free—led him to write a textbook, *Professional Writing*. On his own and time, as reported in a 1947 *Sooner Magazine* feature, he began mentoring a small group of would-be writers.

OU President William Bennett Bizzell took note of Campbell's activities and in 1938 gave him a free hand to organize courses in professional writing within the English department. Campbell enlisted as his assistant William Foster Harris, a former member of his student writers club who had proven it was possible to make a living as an author. Unable to find any suitable resources among existing textbooks, the two professors had to write their own.

Campbell did not spend a lot of time promoting his new program, but within a decade, it was being recognized as the best in the country. Students young and old came from all over to learn from Campbell and Harris, who screened the applicants for talent and the fortitude to be successful. Other universities even sent their writing students to OU to pursue this unique training.

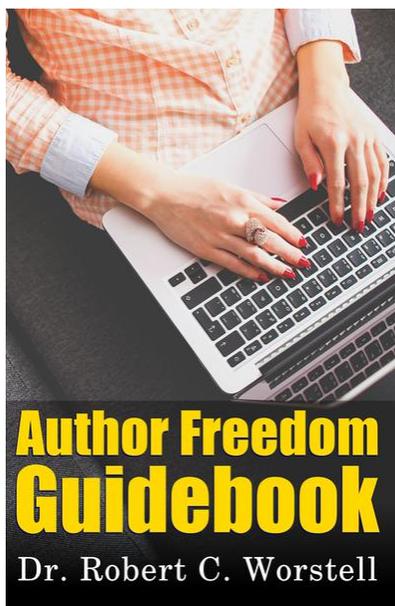
It was the heyday of popular magazines, and graduates of the OU Professional Writing Program recorded enviable sales of fictional short stories and non-fiction articles, as well as books. A four-day Short Course in Professional Writing drew capacity enrollments of hopeful writers eager to hear talks by well-known authors, publishers, critics and literary agents.

Eventually Professional Writing moved from the Department of English to the School of Journalism, where, after Campbell's death, the program was carried on for many years by Harris and Dwight Swain. Adjusted for today's ever-changing world of publishing, the descendant of their program is one of five majors within the Gaylord College of Journalism and Mass Communication.

Walter Campbell suffered a fatal heart attack on Christmas Day 1957 in Oklahoma City. He was buried in the Custer National Cemetery inside the Little Bighorn Battlefield National Monument in Montana.

—CJB

Did you love *Writing Non-Fiction*? Then you should read [Author Freedom Guidebook](#) by Dr. Robert C. Worstell!



Your writing and publishing should give you freedom.

And for most people, it doesn't.

Because only four out of ten thousand authors actually make a living by publishing through Amazon.

Shocking statistics.

As a writer, the solution is simple: learn how the system works. Then do that.

After five years of concentrated research, I've narrowed down to exactly what the core basics are that most authors have been missing.

There have been a few breakthroughs: What actually is a platform - and how you already have one. The three habits you have to have in order to succeed. Four steps you need to do before you start

writing or outlining your book. The two biggest lies spread in publishing. How you can teach yourself to write classic bestsellers at home. The biggest revelation is that, like Dorothy's ruby slippers, you already know most of this. The problem is that you've been trained not to believe it.

This book is also a course. In 7 simple lessons, you can get started now toward a full-time career as a successful author.

It won't happen overnight. But you'll be on your way.

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