Nominalisation of Paragraph Example

*Converting More Spoken Style Language to More Nominalised, Written Style Language*

*Original:*

On every page in the documentary there are visual effects playing in the background as the audience reads the text and information given. Most of the time it is just a short video playing in the background, displaying an image relevant to the words on the screen. Each time it helps the reader to envisage what the main point of the writing is and, like the music, puts them there in the moment, visually representing it to them. An example is when the documentary talks about Mahmuda’s neighbours and friends and tells of their experience at Rana Plaza. When they are mentioned, a photo of them is shown. Here, the audience can visually see the emotion portrayed through facial expressions and are able to connect with them on a personal level. These expressions are very sombre.

*Process:*

On every page in the documentary there are visual effects playing in the background as the audience reads the text and information given. Most of the time it is just a short video playing in the background, displaying an image relevant to the words on the screen.

Frequent visual effects add to the audience’s reading and viewing experience via background video images, relevant to the verbal content.

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Both visual and aural elements result in an audience vision of the relevant moment, such as in the case of the discussion of Mahmuda’s neighbours’ and friends’ experiences at Rana Plaza, where a photo is concurrently presented.

Here, the audience can visually see the emotion portrayed through facial expressions and are able to connect with them on a personal level. These expressions are very sombre.

This visual portrayal of sombre facial expressions allows audience connection on a personal and emotional level.

*Rewrite:*

Frequent visual effects add to the audience’s reading and viewing experience via background video images, relevant to the verbal content. Both visual and aural elements result in an audience vision of the relevant moment, such as in the case of the discussion of Mahmuda’s neighbours’ and friends’ experiences at Rana Plaza, where a photo is concurrently presented. This visual portrayal of sombre facial expressions allows audience connection on a personal and emotional level.