

THE COMPLETE

WRITING EMPIRE

7 Styles · 8 Months · 1 Unshakeable Voice

For someone who can already write — and wants to become dangerously good.

GENERAL CRAFT STANDUP HINDI RAP ENGLISH RAP HINDI SONGS ENGLISH SONGS SHORT SCRIPTS

8

MONTHS

30

MINS/DAY

7

STYLES

1

VOICE

Consistency beats inspiration — every single day

01 THE WRITER'S PHILOSOPHY

Writing is not talent. It is a **discipline that masquerades as talent**. Every writer you admire — every rapper, comedian, screenwriter, lyricist — developed their voice through thousands of hours of deliberate, often terrible, practice. Your job is not to be good. Your job is to *show up*. The quality comes from the quantity, and the voice comes from the showing up.

The 30-minute daily session

- 0–5 min: Warm-up free write — no filter, no editing
— *Whatever is in your head. Let it out. Don't stop.*
- 5–20 min: Core work — your current phase exercise
— *Bit, verse, scene, lyric, essay — focused craft*
- 20–28 min: Study — one great example, analysed
— *Read it. Ask: how did they do that?*
- 28–30 min: Log — one sentence of learning
— *Keep a dedicated notebook. Read it monthly.*

★ **These 30 minutes are sacred. No phone. No music.**

The four laws of great writing

- Specificity beats generality — always
— *'The smell of agarbatti in a Maruti 800' > 'an old car'*
- Read more than you write — always
— *Your writing is only as rich as what you've consumed*
- Finish everything — no exceptions
— *A bad finished piece teaches. An unfinished one teaches nothing.*
- Rewrite — first drafts are thinking, not writing
— *Every great piece you've loved was rewritten 5+ times*

★ **Steal structure. Never steal content.**

02 THE 8-MONTH MASTER PLAN

PHASE 1 · Month 1	General Craft & Voice	Observation, specificity, daily writing habit, voice development. The non-negotiable foundation.
PHASE 2 · Month 2	Standup Comedy Writing	Premise, angle, punchline, callback, tag. Your first 5-minute set. The most brutal writing school.
PHASE 3 · Month 3	Hindi Rap & Desi Hip-Hop	Mukhda, antara, multi-syllabic Hindi/Hinglish rhymes, bar writing, flow, rhythm, wordplay.
PHASE 4 · Month 4	English Rap & Hip-Hop Writing	Bar structure, rhyme schemes, internal rhymes, storytelling in rap, English flow and delivery.
PHASE 5 · Month 5	Hindi Songwriting	Bollywood and indie Hindi song craft — melody writing, lyrical poetry, mukhda/antara song structure.
PHASE 6 · Month 6	English Songwriting	Verse/chorus/bridge structure, hook writing, lyrical imagery, genre-specific craft (pop/indie/folk).

PHASE 7 · Month 7

**Short Film
Scriptwriting**

3-act structure for shorts, scene writing, dialogue mastery, format, visual storytelling on the page.

PHASE 8 · Month 8

**Your Signature
Portfolio**

One polished piece in every style. These are real, finished works. Your writing life starts here.

03 PHASE 1 — GENERAL CRAFT & VOICE (Month 1)

This month exists for one reason: to make you a **writer** before you are a comedian, a rapper, or a screenwriter. Voice, observation, rhythm, and specificity are the foundations that will make every other phase work. Do not skip this. Do not rush this.

What to read

- Bird by Bird — Anne Lamott
— *Shitty first drafts are not only acceptable — they are mandatory*
- On Writing — Stephen King
— *Read 10 pages of something great every single day*
- Essays by Orwell, Arundhati Roy, David Foster Wallace
— *Study HOW they think, not just WHAT they say*
- The War of Art — Steven Pressfield
— *About resistance — the enemy of all creative work*

Core skills to build

- Observation: notice the weird, specific, true things
- Voice: how YOU sound — not anyone else
- Rhythm: read everything you write aloud
- Specificity: the name of the street, not just 'a street'
- Honesty: write what you actually think and feel

Week-by-week exercises

- Wk 1: 7 daily free writes — 200 words, no editing, no stops
- Wk 2: Rewrite 3 of your free writes. Feel the difference.
- Wk 3: Write one personal essay — 500 words, true story
- Wk 4: Write one short story — 300 words, one moment

Daily observation habit

- Carry a notes app everywhere, always
- When something makes you laugh, cringe, or wonder — write it
- Notice the gap between what people say and what they mean
— *That gap is where all comedy, drama, and great rap lives*
- Notice how people walk, talk, sit, avoid
- Real life is stranger and funnier than anything invented

★ **By end of Month 1: you have a genuine writing voice.**

THE WRITER'S TOOLKIT — Techniques every style needs

Technique	What It Means	How To Use It
Show don't tell	Reveal through action and detail, not description	<i>Not 'she was sad' — 'she scraped the nail polish off one by one'</i>
Subtext	Characters never say exactly what they mean	<i>What is NOT said is often more powerful than what is</i>
Specificity	Named details over vague categories	<i>'Tata Nano outside a Starbucks' tells us everything about the character</i>
The unexpected image	The comparison nobody else would think of	<i>Find the angle that surprises even you — that's the good writing</i>
Rhythm	The musicality of sentences — long then short	<i>Read aloud. If you're bored saying it, the reader is bored reading it</i>

Economy

Every word must earn its place

When in doubt, cut it. The second draft is always shorter and better

★ THE OBSERVATION EXERCISE: For one full week, write down 10 specific observations per day. Not 'I saw a man on the bus' but 'Man in a blue safari suit, reading a horoscope column, moving his lips.' Specificity is the difference between forgettable and unforgettable writing. After 7 days you will see the world differently forever.

04 PHASE 2 — STANDUP COMEDY WRITING (Month 2)

Standup is the most ruthlessly honest writing form in existence. Every single sentence must earn its place — and its proof of earning is a laugh. You are writing for the ear, for a live human reaction, and for a truth so specific that it becomes universal. This month will make all your other writing sharper.

ANATOMY OF A JOKE — The structural blueprint

Element	What It Is	The Rule
PREMISE	The relatable setup — we all know this feeling	<i>'You know how in India every aunty asks when you're getting married...'</i>
ANGLE	YOUR specific, unexpected take on the premise	<i>...but no one ever asks the married ones if they're happy?</i>
PUNCHLINE	The payoff — subverts the expectation completely	<i>Must land hard. Cut every single word that comes after it. Nothing after.</i>
TAG	A second punchline from a new unexpected angle	<i>Optional. Only include if it is genuinely funnier than the first. Otherwise cut.</i>
CALLBACK	Return to an earlier joke — now layered with new meaning	<i>The most satisfying move in standup. Set it up early. Pay it off late.</i>
ACT-OUT	Physically performing the scenario rather than describing it	<i>Get up. Show us. Your body is part of the writing.</i>

★ Your comedy writing process

- Step 1: List 10 things that genuinely annoy you
— *Annoyance = comedy gold. Anger is funnier than happiness.*
- Step 2: Find the most specific one
— *Not 'traffic' — 'the guy who switches lanes and gains 2 metres'*
- Step 3: Find YOUR angle — what do you say that nobody else would?
- Step 4: Write the punchline FIRST, then build the setup backwards
- Step 5: Read aloud — cut every word that isn't funny
- Step 6: Perform it alone — mirror, phone camera, voice note

★ Month 2 week-by-week

- Wk 1: Write 10 premises every day — don't punch yet
- Wk 2: Turn your 5 best into full joke structures
- Wk 3: Write a complete 2-minute set — 10 to 12 jokes
- Wk 4: Perform it. Record yourself. Watch it back.

★ Comedians to study — and HOW to study them

- Zakir Khan — Desi relatability, building worlds before punchlines
- Vir Das — Wordplay, sharp political angles, structure
- Prashasti Singh — Self-aware specificity, brave subjects
- Hannah Gadsby — Dark premises taken to their logical end
- Hasan Minhaj — Standup as 3-act documentary storytelling
- Dave Chappelle — The angle nobody else dares to take
- George Carlin — Language as the joke itself

★ How to study them — not just watch

- Watch once: as an audience. Feel what lands.
- Watch twice: pause at every laugh. Why exactly did that land?
- Write it down: premise → angle → punchline for each bit
- Find the callback: when did they set it up?
- Steal the structure. The structure is not the content.

★ THE RULE OF THREE: Setup. Setup. Subvert. Everything in standup comes in threes. The first two establish the pattern. The third breaks it — in the most unexpected direction possible. Practice writing rule-of-three lists about anything until it becomes instinct. Also: if it doesn't make YOU laugh when you write it, it will not make them laugh when you perform it.

05 PHASE 3 — HINDI RAP & DESI HIP-HOP (Month 3)

Hindi rap is one of the richest literary forms alive right now. It fuses Sanskrit-rooted vocabulary with street Hinglish, multi-syllabic rhyme architecture, and a storytelling tradition spanning centuries. The great Desi rappers — Divine, Seedhe Maut, Prabh Deep — are poets. You will learn to write like one.

HINDI RAP SONG STRUCTURE

Hindi Term	English Equiv.	Role in the Song	Writing Tip
Mukhda (■■■■■■■)	Hook / Chorus	The sticky, memorable part — what listeners repeat	<i>Write it LAST. Should feel inevitable. Maximum 4 lines.</i>
Antara 1 (■■■■■■■)	Verse 1	Establish your world, story, or argument	<i>Open with your sharpest image or most surprising line.</i>
Antara 2	Verse 2	Deepen — add the twist, escalation, or emotional turn	<i>The listener should feel this verse differently from the first.</i>
Pul / Bridge	Bridge	Emotional or tempo shift — the break	<i>Slower, stripped, or spoken word. Changes the energy.</i>
Ant (■■■■)	Outro	Final statement — close with real weight	<i>Don't just fade out. Say something true. Leave them thinking.</i>

★ Rhyme schemes to master in Hindi

- AABB — the foundation. Get comfortable first.
— *Raat ko socha / Baat ko tocha* — simple end rhyme
- ABAB — alternating, more musical and complex
- Multi-syllabic rhymes — the mark of a skilled rapper
— *'Meri taraf se' rhymes with 'teri baat se'* — 3 syllable match
- Internal rhymes — rhyme INSIDE the bar, not just end
— *'Main toh baar baar haar ke jeeta hoon'* — internal layering
- Compound rhymes — linking rhyme sounds across 2+ bars
- Chaining: each bar's last word rhymes with next bar's first

★ Language and vocabulary

- Sanskrit-rooted words: gravitas, weight, classical depth
- Urdu words: romance, poetry, emotional resonance
- Street Hinglish: authenticity, energy, relatability
- Switch mid-bar for deliberate emotional impact
- Make Hindi work as hard as English — it's richer

★ Month 3 plan — week by week

- Wk 1: Write 16 bars daily — rhyme only, no beat
— Focus entirely on rhyme schemes and syllable matching
- Wk 2: Find a beat — YouTube lo-fi Desi beats, free
— Write 8 bars TO the beat — count syllables precisely
- Wk 3: Write a full song — mukhda + antara 1 + antara 2
- Wk 4: Record yourself — voice note is enough
— Listen back: where did the flow break? Fix it.

★ Artists to study — and what to learn from each

- Divine — economy of words, raw street reality
- Seedhe Maut — dense layered wordplay, political sharpness
- Raftaar — multi-syllabic flow mastery, technical precision
- Prabh Deep — depth, imagery, emotional storytelling
- Hanumankind — Hinglish blend, global sound, energy
- MC Stan — unconventional flow, street credibility

★ Listen 3 times: lyrics → flow → structure. In that order.

★ SYLLABLE COUNTING IS NOT OPTIONAL: The best Hindi rappers hit the beat on the exact right syllable, every single bar. Write your bars out loud. Count the syllables. A line that looks good on paper but breaks the flow on the beat is a bad line. Rewrite it until it locks. The difference between amateur and professional Hindi rap is rhythmic precision. Make every syllable serve the beat.

06 PHASE 4 — ENGLISH RAP & HIP-HOP WRITING (Month 4)

English rap has a 50-year tradition of the world's most sophisticated wordplay, storytelling, and social commentary. Learning to write in English rap will stretch your vocabulary, your structural thinking, and your ability to pack meaning into 16 bars. It will also make your Hindi rap sharper.

ENGLISH RAP STRUCTURE & BAR FUNDAMENTALS

Bar structure and counting

- A bar = one measure of music (typically 4 beats)
- A standard verse = 16 bars
- A hook/chorus = typically 8 bars, repeated
- Most songs: Intro → Hook → 16 → Hook → 16 → Bridge → Hook

Rhyme scheme types

- End rhyme: rhyme at end of each bar — the baseline
 - Perfect rhyme: exact phonetic match (ride/side)
 - Slant rhyme: close but not exact (time/mind) — more interesting
 - Multi-syllabic: multiple syllables rhyme (complicated/contemplated)
 - Internal: rhyme inside the bar not just at end
 - Assonance: vowel sounds match (lake/rain)
 - Triplet flow: three syllables where two normally go
- ★ **Master slant rhyme. Perfect rhyme is predictable.**

Storytelling techniques in rap

- First person: 'I' — direct, confessional, powerful
- Second person: 'You' — confrontational, intimate
- Third person: 'He/She/They' — cinematic, narrative
- Alter ego: a character who says what you can't

Advanced techniques

- The punchline bar: set up with bar 1, deliver in bar 2
 - Misdirection: the listener expects one ending, gets another
 - Wordplay: double meanings, homophones, compound puns
 - Alliteration: sound repetition for emphasis and musicality
 - The extended metaphor: build one metaphor across 8+ bars
 - Juxtaposition: wealth and poverty, past and present in one line
 - Enjambment: thought carries over the bar line — no pause
- ★ **One strong punchline bar per verse minimum.**

ARTISTS TO STUDY — English rap

Artist	Signature Strength	What To Specifically Study
Kendrick Lamar	Concept albums as cohesive literary works — study TPAB	<i>Internal rhymes, extended metaphors, album-level storytelling</i>
Jay-Z	Economy, confidence, the art of the flex as poetry	<i>Multisyllabic rhymes, casual-sounding complexity</i>
Eminem	Technical flow mastery, emotional storytelling, wordplay	<i>Rhyme density, syllable counting, internal schemes</i>
Nas	Street poetry, cinematic imagery, vivid character work	<i>'Illmatic' — 10 tracks that changed what rap could be</i>

André 3000	Eccentricity, genre-defying, unmatched wordplay	<i>Study 'Aquemini' — the bar where he invented a new style</i>
Aesop Rock	The most complex vocabulary in rap — earns every word	<i>Dense imagery, abstract metaphor, internal world-building</i>
Lupe Fiasco	Political depth, double meaning, conceptual structure	<i>'The Cool' as a lesson in rap concept album construction</i>

Month 4 week-by-week

- Wk 1: Transcribe and analyse 3 favourite verses
— *Write out every bar. Mark every rhyme scheme. Count syllables.*
- Wk 2: Write 16 bars — focus on internal rhyme only
- Wk 3: Write a full song (16 + hook + 16 + hook)
- Wk 4: Record yourself on a beat. Listen back critically.

The transcription method

- Pick a verse you love. Transcribe every word by ear.
- Mark: end rhymes in one colour, internal in another
- Count syllables per bar — notice where flow changes
- Find the subject: what is this verse ACTUALLY about?

★ **Transcription teaches you more than analysis alone.**

Writing exercises that build skill fast

- Mirror verse: take a beat, copy the syllable count bar-for-bar
— *Write your own words with the same rhythmic footprint*
- Freestyle journal: 5 minutes of written freestyle daily
— *No corrections. Stream of consciousness. Rhyme constantly.*
- Rewrite one of your old verses — make every rhyme internal
- Write one extended metaphor: 8 bars, one comparison
— *'Life is a chess game...' — now sustain it for 8 bars*
- Challenge: write a verse with zero perfect rhymes
— *All slant rhymes, assonance, and multi-syllabic only*

★ **Constraints produce creativity every time.**

★ **THE BEST EXERCISE IN ENGLISH RAP:** Take a topic — any topic. Write 4 bars about it from your own perspective. Then write 4 bars from the opposite perspective. Then write 4 bars from a completely unexpected third perspective. This single exercise builds the most important skill in writing: the ability to see anything from multiple angles simultaneously.

07 PHASE 5 — HINDI SONGWRITING (Month 5)

Hindi songwriting is one of the world's great lyrical traditions — from the ghazals of Gulzar to the indie poetry of Arijit Singh albums to the literary precision of Irshad Kamil. A Hindi song lyric at its best is a poem that moves. You are going to write poetry that wants to be sung.

Hindi song structure

- Mukhda: the hook — 2 to 4 lines, instantly memorable
 - *The mukhda names the song's emotional core*
- Antara 1: verse 1 — sets the scene and character
- Antara 2: verse 2 — deepens, complicates, or contrasts
- Sanchaari: optional third verse — the peak
- Aabhog: outro verse, returning to mukhda's theme

The craft of Hindi lyric writing

- Meter and taal: your lyrics must fit the rhythm cycle
 - *Hindi classical music uses taal (rhythmic cycles) — respect them*
- Rhyme in Hindi: aant-mel (end rhyme) and anupras (alliteration)
- Imagery: use specific cultural images — not abstract feelings
 - *'Dopahar ki dhoop mein gali ke naak pe khadi thi'*
 - *this is a film*
- Internal poetry: each line should work alone as a couplet

The ghazal tradition — learn it

- Sher: two-line couplet, complete in itself
- Radif: repeated word/phrase at end of each sher
- Maqta: final sher with the poet's name embedded

Lyricists to study deeply

- Gulzar — the master of imagery and metaphor
 - *Read his published poetry collections, not just songs*
- Javed Akhtar — structure, accessibility, emotional precision
- Irshad Kamil — modern indie and romantic depth (Arijit catalog)
- Prasoon Joshi — social and patriotic range, craft
- Swanand Kirkire — quirkiness and literary depth

Month 5 week-by-week

- Wk 1: Read 10 Gulzar poems/lyrics. Translate each line.
 - *Ask: what image is he using? Why this and not another?*
- Wk 2: Write a mukhda — 4 lines, one clear emotion
 - *Sing it out loud — does it want to be sung?*
- Wk 3: Write a full song — mukhda + 2 antara
- Wk 4: Rewrite the whole thing. Cut every weak line.

The test of a good Hindi lyric

- Can you read it aloud as a poem? Does it stand alone?
- Does each antara feel different from the last?
- Is the mukhda something you'd hum unprompted?

★ GULZAR'S METHOD: He never writes a lyric until he can see the scene physically. Before you write a single word of a Hindi song, close your eyes and see: Where are these people? What time of day? What season? What are they wearing? What does the air smell like? Write from inside that image, not about it. The image will give you the lyric.

08 PHASE 6 — ENGLISH SONGWRITING (Month 6)

English songwriting is the art of writing a poem that breathes with music. The best English lyrics — Dylan, Joni Mitchell, Hozier, Phoebe Bridgers — work as poems without the melody, then become something transcendent with it. You are going to write both the poem and the sound it deserves.

ENGLISH SONG STRUCTURE

Section	What It Does	How To Write It Well
Verse	Tells the story — sets scene, character, situation	<i>Each verse different. Verses 1 and 2 should contrast. No repetition.</i>
Pre-Chorus	Builds tension and urgency toward the chorus	<i>The emotional ramp. Often the best melodic moment of the song.</i>
Chorus	The emotional peak — the payoff of the verse's tension	<i>Every word must be singable, memorable, and emotionally true.</i>
Bridge	Contrast — takes the song somewhere it hasn't been	<i>New perspective, new key, new rhythm. Often the emotional revelation.</i>
Hook	The one line or phrase the listener cannot forget	<i>Can live in the chorus or standalone. It IS the song's heartbeat.</i>
Outro	Resolution or open ending	<i>Fade-out, callback to verse 1, or a final devastating line.</i>

The craft of the English hook

- A great hook is conversational but poetic
 - *'Rolling in the Deep'* — 4 words, a film's worth of feeling
- A hook should feel inevitable once you hear it
- Write the hook first — everything else serves it
- Test: can a stranger remember it 10 seconds later?
- The hook does not have to rhyme — it must feel true

Imagery and lyrical writing

- Concrete images over abstract emotions
 - *Not 'I was heartbroken' — 'I left the lights on for weeks'*
- The unexpected image — the one nobody else used
 - *Hozier: 'Take me to church' — sacred imagery for secular love*
- Earned metaphors — build to them, don't open with them
- Avoid clichés or subvert them deliberately

★ **The best lyric surprises you as you're writing it.**

Songwriters to study by genre

- Bob Dylan — narrative, poetry, political depth
 - Study *'Blowin' in the Wind'* and *'Shelter from the Storm'*
- Joni Mitchell — confessional imagery, jazz harmony
 - *'Blue'* album — the high-water mark of personal songwriting
- Hozier — classical references, raw spirituality
- Phoebe Bridgers — devastatingly specific, quiet horror
- Lorde — teenage experience elevated to art
- Frank Ocean — non-linear, emotional honesty

Month 6 week-by-week

- Wk 1: Write 5 hooks — test each with a friend or recorded voice
- Wk 2: Write the verse and chorus for your strongest hook
- Wk 3: Write the full song — verse, pre-chorus, chorus, bridge
- Wk 4: Rewrite. Read every line: is this the best version?

★ **Write across genres: one pop, one folk, one indie, one dark.**

★ **THE JONI MITCHELL EXERCISE:** Write a true autobiographical verse — something that really happened. Do not use any abstract language. No 'feelings', no 'emotions', no 'heart'. Only what you saw, heard, tasted, touched, and smelled. The emotional truth will emerge entirely from the concrete detail. This is the most important lyric-writing exercise you will ever do.

09 PHASE 7 — SHORT FILM SCRIPTWRITING (Month 7)

A short film script is the tightest writing form in existence. You have 10 pages — 10 minutes — to make a stranger feel something so specific that they think about it on their commute home. No wasted words, no wasted scenes, no wasted characters. Every line of dialogue must do double or triple duty.

THE 3-ACT SHORT FILM STRUCTURE

Act	Function	What Happens	The Rule
ACT 1 (25%)	Set-up	Establish the world, the protagonist, and what they want	<i>We must know WHO, WHERE, and WHAT THEY WANT within the first page</i>
ACT 2 (50%)	Confrontation	The obstacle prevents them. Escalation. The dark moment.	<i>Deny them what they want. Keep denying. Then take away their last hope.</i>
ACT 3 (25%)	Resolution	They get what they want, or learn they never needed it	<i>End 5 seconds after the dramatic peak. Resist the urge to explain.</i>

★ Script format — the basics

- Scene heading: INT. MUMBAI FLAT - NIGHT
- Action lines: present tense, short sentences
— 'She opens the letter. Her hand shakes.' — not 'she opened'
- Character name: CENTRED, ALL CAPS before dialogue
- Dialogue: indented, centred under character name
- Parenthetical: (beat) / (quietly) — use extremely sparingly
— *If you need a parenthetical, the dialogue isn't good enough*
- Scene transitions: CUT TO: / SMASH CUT: — use sparingly
- 1 page = approximately 1 minute of screen time

★ The golden rules of short film writing

- One protagonist. One clear want. One major obstacle.
- Start as late in the story as possible
- Every scene must change something — or cut it
- Dialogue reveals character — never exposition
- Show everything — describe nothing
- End 5 seconds after the peak. Trust the audience.

★ Dialogue — the most misunderstood craft

- Characters never say exactly what they mean
— *Subtext is the real conversation happening beneath the words*
- On-the-nose dialogue: 'I am angry at you' — cut it
— *Subtext: 'Fine. We're done here.' + exits — much more powerful*
- Each character must sound distinctly different
— *Cover the names — can you tell who's speaking? If not, rewrite.*
- Silence is dialogue. A (beat) can say more than a speech.
- Test: read dialogue aloud with another person
— *Anything that sounds unnatural is unnatural. Fix it.*

★ Month 7 week-by-week

- Wk 1: Write 5 one-page scenes — action only, zero dialogue
- Wk 2: Write 5 scenes — dialogue only, zero action lines
- Wk 3: Write a complete 5-page short film script
- Wk 4: Rewrite it. Cut 20% of the words. It will be better.
- Tools: Celtx (free), WriterDuet (free), Highland 2 (Mac)

★ **Format correctly from day one. It signals professionalism.**

DIALOGUE MASTERCLASS — Before and after

Bad dialogue	Why it fails	Better version
"I am very angry at you right now."	On the nose — states the emotion	<i>"Fine. Fine! Are we done?"</i>
"As you know, we grew up together in Delhi."	Exposition dump — no one talks like this	<i>"Remember that dhaba near your place?" (long pause)</i>
"I really love you," she said lovingly.	Redundant — action repeats the dialogue	<i>She turns toward the window. "Don't."</i>
"I feel like you never understood me."	Abstract — nothing specific to act	<i>"You threw away my notebooks." (that's it, that's the whole scene)</i>

★ THE SCREENWRITER'S TEST: Print your script. Cover all the character names. Read only the dialogue. Can you tell who is speaking from the words alone? If not — every character sounds the same, which means they all sound like you. Give each character a distinct verbal tic, vocabulary level, rhythm, and subject obsession. That is how you write real people.

10 PHASE 8 — YOUR SIGNATURE PORTFOLIO (Month 8)

No more exercises. No more studying. This month you create **finished work**. These are real, complete, polished pieces — things you would show a collaborator, post publicly, or submit professionally. The writing life begins here.

STANDUP SET	5 minutes of tight, original material. Performed at minimum once — open mic, friends group, phone camera. Timed, memorised, performed.
HINDI RAP TRACK	Full song: mukhda + 2 antara + bridge. Written to a specific beat. Recorded as voice note minimum. Real syllable counting throughout.
ENGLISH RAP VERSE	One 16-bar verse of the highest quality you can produce. Multi-syllabic rhymes, internal schemes, one devastating punchline bar.
HINDI SONG LYRICS	Complete lyrics — mukhda + 2 antara. Reads as a poem when stripped of melody. In the tradition of Gulzar or Irshad Kamil.
ENGLISH SONG	Complete song: verse / pre-chorus / chorus / verse / chorus / bridge / outro. Works as a poem. Has one hook a stranger remembers.
SHORT FILM SCRIPT	10 pages. Properly formatted in Celtx or WriterDuet. Could actually be produced with 2 actors and one location. Submit to one festival.
PERSONAL ESSAY	1000 words. Your voice, your truth, your specific experience. The kind of writing people screenshot and share. No abstract feelings — only scenes.

11 ESSENTIAL READING, WATCHING & LISTENING

Type	Title	By	Why It Matters
BOOK	Bird by Bird	Anne Lamott	<i>Permission to be terrible first — the essential writing mindset</i>
BOOK	On Writing	Stephen King	<i>Craft, discipline, the toolbox — read once a year</i>
BOOK	The War of Art	Pressfield	<i>Resistance is why you're not writing. This is the cure.</i>
BOOK	Save the Cat	Blake Snyder	<i>Script structure — works for shorts, features, and standup arcs</i>
BOOK	Poetics	Aristotle	<i>Comedy, tragedy, catharsis — still the sharpest analysis of story</i>

BOOK	Gulzar — Collected Poems	Gulzar	<i>The standard for Hindi lyric poetry. Read in original Hindi.</i>
WATCH	Nanette	Hannah Gadsby	<i>What standup becomes when pushed to its philosophical limit</i>
WATCH	Hasan Minhaj specials	Netflix	<i>Standup as structured storytelling — study the architecture</i>
WATCH	Masaan / Piku / Photograph	Hindi Cinema	<i>Short-story-level screenwriting — how to say everything with restraint</i>
LISTEN	Nayaab — Seedhe Maut	Album	<i>The gold standard of Hindi rap writing right now</i>
LISTEN	Class-Sikh — Prabh Deep	Album	<i>Raw, literary, emotionally devastating Hindi rap</i>
LISTEN	DAMN — Kendrick Lamar	Album	<i>English rap as literary concept album — study every bar</i>
LISTEN	Blue — Joni Mitchell	Album	<i>English songwriting at its most personal and precise</i>
CHANNEL	Practix / Tanmay Bhat	YouTube	<i>Hindi standup craft discussion — essential context</i>
CHANNEL	No Film School	YouTube/Web	<i>Screenwriting craft and industry — practical and free</i>

12 THE WRITER'S MANTRAS

First drafts are not writing — they are thinking.	<i>The actual writing is in the rewrite. Every piece you admire was rewritten 5 or more times.</i>
Specificity is the only superpower.	<i>'The agarbatti smell of a Maruti 800' will move people. 'An old car' will not. Always be specific.</i>
Your voice is not what you write about — it is how.	<i>Two people can write about heartbreak. Only one will sound like you. Protect that.</i>
Read more than you write. Always.	<i>Your writing can only be as good as what is inside you. Feed it relentlessly.</i>
Finish everything. No exceptions.	<i>A bad finished piece teaches you everything. An unfinished one teaches you nothing.</i>
Steal structure. Never steal content.	<i>The joke structure of Zakir Khan, the verse structure of Kendrick — these are yours to learn from.</i>

Silence and subtext are your most powerful tools.

What the character doesn't say. What the song implies. What the script shows but never explains.

You already write. Now you are going to write with intention, with craft, and with a voice so distinctly yours that people will recognise your work before they see your name on it. 30 minutes. Tonight. No excuses. The page is waiting.