**Book Academy 2011**

# Dan Wells

* ideas:
* 1. Not about ideas about turning ideas to stories.
* – Ideas from other stories. Fiction movies, books, TV, play, music…
* – Life. People around you. How they interact. Things you normally don't listen to or do.
* 2. Practice. You have to practice turning ideas to stories.
* – First book won't be perfect. Treat as practice.
* – Don't wait for the best idea go with what you got.
* – Don't save your best idea, don't worry about not doing justice to it. If it excites you write it.
* Conflict, character, combination
* 1. Conflict: take away conflict you don't have a story anymore. Stories have obstacles.
* – Taken I did figure different ways to cause problems.
* 2. Character: human interest
* – what kind of person would interact with the idea with interesting idea?
* – Character you pick can complete we change the story.
* 3. Combination: normal+ strange= idea
* pay attention, recognize good stuff, develop it

Gregg Luke

* don't have good characters you don't have a good story.
* Secondary characters provide support and development of your primary character.
* As the author very easy to have compassion for your character that need to get the reader to have it the problem.
* There must be enough initial back story to allow for immediate empathy for the reader simply won't care about your characters current angst.

Plot happens than the villain dies

* tension (most important)
* stuff needs to be happening in every scene.
* Make your tension primal: fear of death, survival, hunger, protection of a loved one.
* Plotting your book rules
* hero with the problem
* has to solve it
* try and solve it puts them deeper into danger
* want stumbling blocks in the way of solving the problem
* hero finally solves the problem
* narrowed down to the basic plot
* beginning should be exciting times set up information.
* Characters needed change and grow.
* They have to choose it. They can get caught up in a situation but eventually decides to do it.
* Need to care about the hero's personal stake.
* You have to give your character flaws enough that if you remove the character put in another character in the story has to change.
* The villain doesn't necessarily have to be a person.
* Give the villain something to be more human.
* The reader has to believe that the villain can win and sometimes does.
* Characters around protagonists that have differing opinion as to what they want.
* So what has to be important. What cost is the protagonist went up a?
* Little rewards protagonists is good to have.
* Subplots: not just one thing going on in the story.
* If dropping a bomb need to have set up before.
* If you mess up the climax you've ruined everything. Should be epic and awesome.

Writing to be read Jenny Hansen

* make it real! Few things are more frustrating than reading a poorly researched book. Researched isn't just for historical. Sometimes we think we know more on the subject and we really do. If there's a laser gun in the story, though the difference between stun and laser. If there an lds Temple, no which tables have an angel on the top spire. The means of driving a docking, the yoke of oxen, or various numbers of horses or mules berries. Check with the pharmacist reactions to various drugs. Laws vary from state to state at various time periods. Get it right!
* Emotional reactions have to fill right. Does amnesiac really cause personality changes? Consider flight or fight triggers.
* Above all don't cheat the reader. Avoid dumb heroines, Dusek smacking a risk rescues, and other insults the intelligence.
* Covers, titles, and editors
* covers and titles are the property of the publisher, not the author. A good editor is an author's best friend, not the enemy.
* Strong, realistic heroes, heroines, and villains
* characters in mystery and suspense novels must be strong and distinctive. Each must stand out as an individual. Names, physical characteristics, agendas, backgrounds, etc. Should stick him the reader's mind. Avoid excess characters, each must have a purpose for being in the story. The reader should note early with the protagonist stands for and essentials of his/her moral character. The protagonist and the antagonist need to be evenly matched.
* Secondary characters provide opportunities for main characters to interact. They too must be distinctive and have a purpose.
* The story
* start the story where the action begins! No long detailed back story. Trips down memory lane stall the story. If there are essential back story elements needed, feed them into the story in small bits here and there. No info dumps ever! Build the store from a Swiss start with foreshadowing, clues, red herrings that gradually built to a peak.
* Show each scene of the story from the viewpoint of the character did what is most important. Each scene should begin with the view characters goal for the scene, present a dilemma, and with the disaster, and go on to reaction, followed by the setting of a new goal. Stay in one head for an entire scene. 1 to 3 scenes per chapter usually works well. Chapter may and that the disaster point, creating oh no moment or cliffhanger. Cliffhangers are an effective way to and chapters the readers wanting more. Each scene should advance story. Resolve some aspects as well paced intervals, say the big climax for near the end. A false ending or resolution, before the big climax often works. Long, sustained tension can use attention break, just before final resolution. If author has done his/her job well and tension is high, the reader is expecting an explosive ending; don't deliver a fizzle.
* When the story is finished, and the story. Long drawnout epilogues are letdowns. If a wrapup scene is needed, make it brief. If the story is meant to be part of the series, make certain all the questions pertain to the immediate story are answered in the teaser for the next following is a lead into that story.

Mystery or suspense?

* Mystery
* a mystery is mythic it puzzle or question to be solved by the hero in/0 and the reader. Often, but not all always, the question revolves around murder or a major crime. There must be clues both the lead character and the reader can follow. Mysteries are fast pace and action oriented.
* Suspense
* suspense is more psychological and more personal the mystery. Often the reader knows early on who the villain or antagonist is, but the protagonist does not. Sometimes the reader only knows the awful consequences of something about to happen, not who set the catastrophe in motion. Mental fear or tension is key because the reader has a good idea what is waiting around the corner for the unsuspecting protagonist. Again clues are essential in the pacing is fast.
* Sub Genres
* the sub John Russ Arles almost limitless. Some of the best known for mysteries include:
* police procedural, private eye a) the expert b) the amateur who is an expert in some other area – sometimes referred to as cozies c) ordinary citizen with a personal stake, Heise(holdups), capers(prank or burglary), kidnappings, romantic suspense(generally, but not always, more mystery than suspense)
* some suspense categories include
* Stocker, medical or environmental, espionage, horror

Definitions

* antagonist person who fights, struggles, or content against another; adversary, opponent, the villain.
* Back story or backfill: events that occurred before the story began that led to a event that started the story or form the character of the protagonist and/or antagonist.
* Conflict: the struggle that grows out of the interplay of the two opposing forces in a plot.
* Crisis: turning point of the story.
* Did Newman: the final unraveling of the plot, the solution to the mystery.
* Dusek X smacking: (god from the machine) the employment of some unexpected and improbable incident in the story in order to make things turn out right.
* Epiphany: sudden insight into the reality or essential meaning of something.
* Flashback: a device by which a writer presents scenes or incidents that occurred prior to the opening scene of the work.
* Foreshadowing to show or indicate beforehand.
* Frames story: story with in a narrative setting or frame; a story within a story.
* Goal: and objective, what a character wants to happen.
* Info dump: a device used to incorporate large amounts of backfill the story.
* Motivation: the justification of the action of a character by presenting convincing and impelling cause for that action.
* Mystery: puzzle, secret, something that is unknown.
* Plot: a series of actions moving from beginning through a logically related sequence to a logical and natural outcome. This interrelationship of action is the result of the interplay of one force upon another.
* Protagonist: the main character(s) in the play, story, or novel. Hero or heroine. The good guys.
* Red Herring: something intended to divert attention from the real problem or matter hand, I'm misleading clue.
* Subplot: a secondary or subordinate plot that may for shadow or parallel the main plot, inject another John render the story, provide red herrings, or be the means of running a important characters.
* Suspense: mental uncertainty or excitement, accompanied by a degree of apprehension or anxiety.
* Tension: mental or emotional strain; intense, suppressed excitement, suspense, worrying anxiety.

Guide to short story plotting by Judy C. Olsen

* five basic plot patterns
* 1. Story of purpose – achieved
* main character has a well-defined purpose or desire at the beginning and struggles throughout the story to reach his goal. Story action include serious opposition leading to the climax where the main character finds success through his own clear thinking, bravery, or special talents or abilities.
* 2. Story of wish fulfillment
* main character has a strong desire or wish, one apparently impossible of Phil. He made though he seldom does, make some small effort to get his wish. When he fails, he accepts as fact that he cannot have his wish and feels unhappy about it. Then, as a logical result of who he really is or because of something good he does, but not in an effort to get his wish(some thoughtful or unselfish act) he gets his wish or an equally acceptable or better substitute.
* 3. Space story of misunderstanding, discovery, and reversal
* in the beginning of the story, the main character Ms. understand something: a motive, a situation, and action, or himself. He plans to take action based on this flawed understanding. He is blind to the truth, and this continues throughout the story, with each incident adding to the tension as the story builds to a moment of truth. Finally the MC discovers his mistake and is thinking does on a out face. This new realization helps him make a better choice.
* 4. Story of decision
* the main character is based at the outset with a moral dilemma. It appears at the beginning of making the morally right decision will bring unpleasant results, while making the other choice will bring great and satisfying rewards. He is strongly tempted to make that choice, but after battling with himself, he finally makes the right choice and acts on it. He finds the moral choice was the better one, and he is grown as a person.
* 5. Incident story
* a. Incident – insight: main character has several interesting or insightful experiences, usually in an environment that is familiar to him. Plotless. May addressed inner feelings and responses to the world, or ask for them meaning of life.
* B. Incident – activity: main character experiences a series of unusual or exciting events. Plotless. Unusual things just seem to happen to them. Save the most exciting experience until the end.