

THE NOVEL IN THREE ACTS

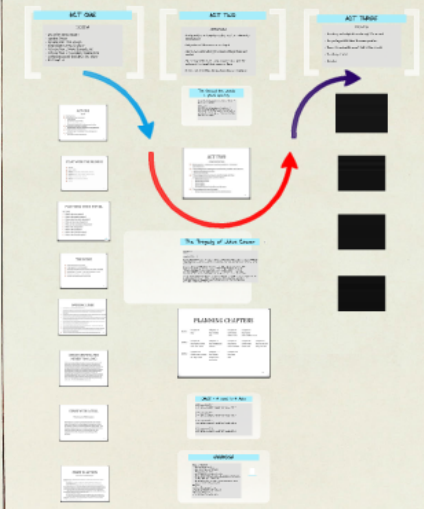
Style, Plot, and Mechanics

Roger C. Lubeck, Ph.D.

Preparation



ACT 1 ACT 2 ACT 3



THE NOVEL IN THREE ACTS

Style, Plot, and Mechanics

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LETTER MAP TO LITERATURE
Is Plot or Not Is Plot?

ROGER'S THOUGHTS
ABOUT MAUQUIMBO

- 1. It is possible to write a novel without a plot.
- 2. But it is not possible to write a novel without a plot.
- 3. The novel is a form of literature.
- 4. Writing the novel is a process.
- 5. The novel is a form of literature.
- 6. The novel is a form of literature.
- 7. The novel is a form of literature.
- 8. The novel is a form of literature.
- 9. The novel is a form of literature.
- 10. The novel is a form of literature.

ROGER'S TYPE

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The novel is a form of literature.
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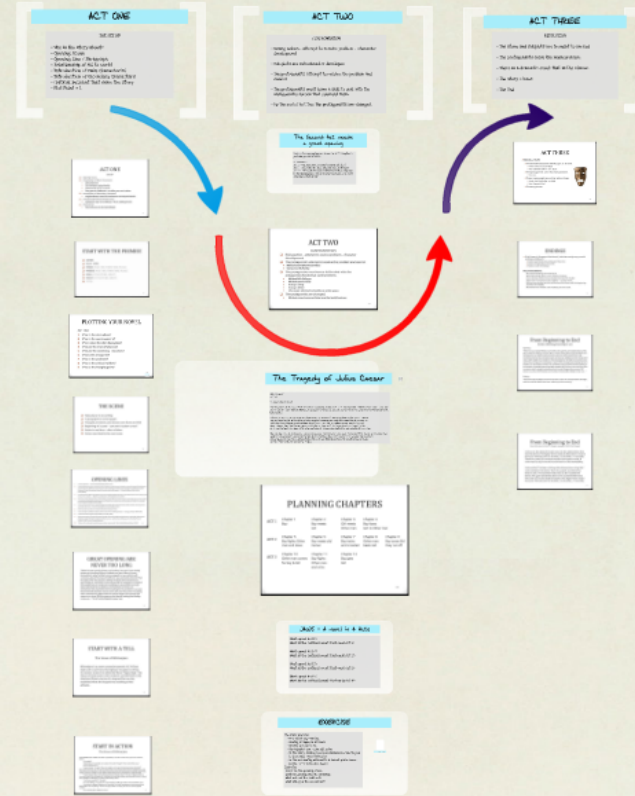
Preparation



ACT 1

ACT 2

ACT 3



THE NOVEL IN THREE ACTS


Style, Plot, AND Mechanics

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GETTING READY TO WRITE

To Plot or Not To Plot?

ROGER'S THOUGHTS ABOUT NANOWRIMO

- ☐ It is possible to write 50,000 words in a month.
- ☐ 1667 words a day is all it takes
- ☐ Starting will be exciting (get up early)
- ☐ Writing "The End" is very rewarding
- ☐ Remove barriers.
 - If you start at a new location and hit road blocks, don't let the same occur again. Write your way.
- ☐ No Yeah Butts! 

ROGER'S TIPS

- DECIDE HOW IMPORTANT WINNING IS TO YOU
- PLOT IF YOU NEED
- FOLLOW THE RULES OF PUNCTUATION / GRAMMAR
- USE A STYLE MANUAL FOR WRITING
- CHECK - SPELLING / GRAMMAR
- WRITE FIRST, RESEARCH, PLOT, EDIT, and CHAT LATER
- IT DOESN'T ABOUT SPEED IT IS ABOUT WORDS
- WRITE LESS WORKS A DAY
- WRITE MORE ON THE WEEKENDS
- STAY AHEAD
- FINISH EARLY AND KEEP GOING TO "The End"

Preparation

Roger C. Lubeck

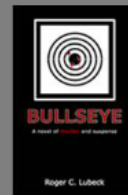
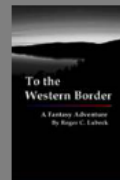
NANOWRIMO WINNER 2004 - 2012



Roger C. Lubeck

iiWii

PRESS



No Ho Wii Ho



TIM YAO

- All About NANOWRIMO
- NAPERWRIMO
- The Writing Journey



NaNoWriMo and NaperWriMo

Helping you find your way through the woods

Disclaimer: The content of this presentation, while by an official NaNoWriMo Municipal Liaison, has not been reviewed by National Novel Writing Month. For more information on National Novel Writing Month, visit www.nanowrimo.org

NaNoWriMo

1.

Sign up;
create your
profile

2.



Write! (Nov 1-30)

Throughout NaNo...

nanowrimo.org
online forums

usa-illinois-naperville

Reference desk

Plot doctoring

genre-based & many more

3.



Track your
word count

4.



Validate your word
count before midnight
1 December!

naperwrimo.org

Your source of local event information!



naperwrimo.org/events

preparatory workshops

write-ins

meet-ups

kick-off / TGIO parties



naperwrimo.org/resources



naperwrimo.org/jabber.php

The (writing) Journey



cafeteria-style
writing group

Archery Path

Poetry Path

workshops

Shakespeare Path

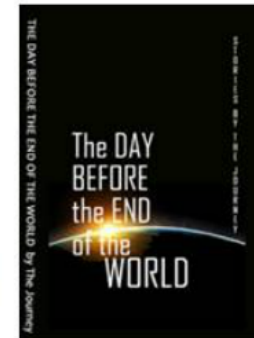
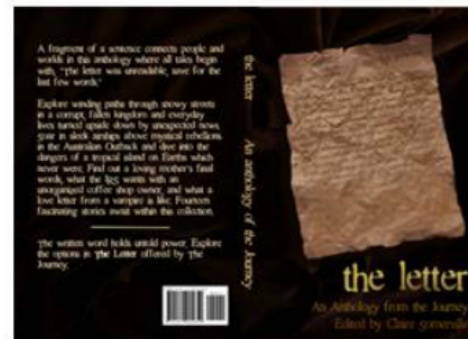
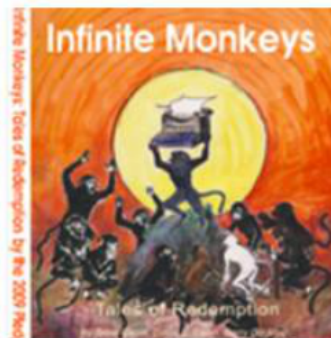
Spirit Path

story wall

Sunday writers
writing retreats
anthologies



writingjourney.org



idea rings



idea-ring.naperwrimo.org

Writing prompts or plots/tips

ROGER'S THOUGHTS ABOUT NANOWRIMO

- ☐ It is possible to write 50,000 words in a month.
- ☐ 1667 words a day is all it takes
- ☐ Starting will be exciting (get up early)
- ☐ Writing "The End" is very rewarding
- ☐ Remove barriers.
 - ✓ If you started a novel before and did not finish. Don't let the same reason defeat you again.
- ☐ No Yeah Buts!



IDEAS FOR NANOWRIMO

On your 3 X 5 Index card, write three story ideas.

1.

2.

3.

GETTING READY TO WRITE

To Plot or Not To Plot?

Preparation

IDEA

ALL NOVELS START WITH AN IDEA

STORY

IDEAS / PREMISE / STORY

GENRE

NOVELS FIT INTO GENRE

- | | |
|-------------------|-------------|
| • Mainstream | • Suspense |
| • Slice of life | • Thriller |
| • Chick Lit | • Romance |
| • Fantasy | • Adventure |
| • Science Fiction | • Military |
| • Mystery | • Youth |
| • Crime | • Christian |
| • Horror | • Other |

IDEA

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IDEAS / PREMISE / STORY

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| • Crime | • Christian |
| • Horror | • Other |

SAME PREMISE

DIFFERENT GENRE

A five member team of explorers land on the Antarctica for a three year mission to chart the ice. Challenged to stay alive they discover exciting signs of intelligent life in the ice.

Genre:

A five member team of explorers land on the Antarctica for a three year mission to chart the ice. Challenged to stay alive they discover troubling signs of intelligent life in the ice.

Genre:

A five member team of explorers land on the third moon of Nova 151 for a three year mission to chart the ice. Challenged to stay alive, they discover troubling signs of intelligent life in the ice

Genre:

- | | |
|--|------------------------------------|
| <input type="checkbox"/> Mainstream | <input type="checkbox"/> Suspense |
| <input type="checkbox"/> Slice of life | <input type="checkbox"/> Thriller |
| <input type="checkbox"/> Chick Lit | <input type="checkbox"/> Romance |
| <input type="checkbox"/> Fantasy | <input type="checkbox"/> Adventure |
| <input type="checkbox"/> Sci Fi | <input type="checkbox"/> Military |
| <input type="checkbox"/> Mystery | <input type="checkbox"/> Youth |
| <input type="checkbox"/> Crime | <input type="checkbox"/> Christian |
| <input type="checkbox"/> Horror | <input type="checkbox"/> Other |

SAME PREMISE

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A five member team of explorers land on the Antarctica for a three year mission to chart the ice. Challenged to stay alive they discover exciting signs of intelligent life in the ice.

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Genre:

- | | |
|--|------------------------------------|
| <input type="checkbox"/> Mainstream | <input type="checkbox"/> Suspense |
| <input type="checkbox"/> Slice of life | <input type="checkbox"/> Thriller |
| <input type="checkbox"/> Chick Lit | <input type="checkbox"/> Romance |
| <input type="checkbox"/> Fantasy | <input type="checkbox"/> Adventure |
| <input type="checkbox"/> Sci Fi | <input type="checkbox"/> Military |
| <input type="checkbox"/> Mystery | <input type="checkbox"/> Youth |

STRUCTURE

ALL NOVELS HAVE STRUCTURE



THREE PLOT TYPES



Comedy



Tragedy



Literary

SEVEN PLOT TYPES

<input type="checkbox"/>	Comedy	<i>Another Roadside Attraction</i>
<input type="checkbox"/>	Tragedy	<i>The Lord of the Flies</i>
<input type="checkbox"/>	Good vs. Evil	<i>Lord Foul's Bane</i>
<input type="checkbox"/>	Quest	<i>The Lord of the Rings</i>
<input type="checkbox"/>	Journey	<i>The Hobbit</i>
<input type="checkbox"/>	Rags to Riches	<i>Great Expectations</i>
<input type="checkbox"/>	Coming of age	<i>Catcher in the Rye</i>
<input type="checkbox"/>	Rebirth	<i>Snow White</i>

Christopher Booker, *The Seven Basic Plot Points: Why We Tell Stories*

20 PLOTS

- | | |
|----------------|---------------------|
| 1. Quest | 11. Metamorphosis |
| 2. Adventure | 12. Transformation |
| 3. Pursuit | 13. Maturation |
| 4. Rescue | 14. Love |
| 5. Escape | 15. Forbidden Love |
| 6. Revenge | 16. Sacrifice |
| 7. The Riddle | 17. Discovery |
| 8. Rivalry | 18. Wretched Excess |
| 9. Underdog | 19. Ascension |
| 10. Temptation | 20. Descension |

Tobias, Ronald B. *20 Master Plots*. Cincinnati: Writer's Digest Books, 1993. (ISBN 0-89879-595-8)

36-DRAMATIC SITUATIONS

- | | |
|------------------------------------|---------------------------------------|
| 1. <u>Supplication</u> | 10. <u>Abduction</u> |
| 2. <u>Deliverance</u> | 11. The <u>enigma</u> |
| 3. <u>Crime</u> | 12. Obtaining |
| 4. Vengeance for <u>kin</u> on kin | 13. Enmity of kin |
| 5. <u>Pursuit</u> | 14. Rivalry of kin |
| 6. <u>Disaster</u> | 15. Murderous <u>adultery</u> |
| 7. Falling prey to misfortune | 16. <u>Madness</u> |
| 8. <u>Revolt</u> | 17. <u>Fatal</u> imprudence |
| 9. Daring <u>enterprise</u> | 18. <u>Involuntary</u> crimes of love |

The Thirty-Six Dramatic Situations by Georges Polti

10

- | | |
|---------------------------------------|---------------------------------------|
| 19. Slaying of kin unrecognized | 28. Obstacles to love |
| 20. Self-sacrifice for an ideal | 29. An enemy loved |
| 21. <u>Self-sacrifice</u> for kin | 30. <u>Ambition</u> |
| 22. All sacrificed for <u>passion</u> | 31. <u>Conflict</u> with a <u>god</u> |
| 23. <u>Necessity</u> of sacrifice | 32. <u>Mistaken</u> jealousy |
| 24. Rivalry of superior vs. inferior | 33. <u>Erroneous</u> judgement |
| 25. <u>Adultery</u> | 34. <u>Remorse</u> |
| 26. Crimes of love | 35. Recovery of a lost o |
| 27. <u>Dishonour</u> of a loved one | 36. <u>Loss</u> of loved ones |

The Thirty-Six Dramatic Situations by Georges Polti

BRAINSTORMING

EXERCISE 1

1. Each person reads one idea
2. List all ideas with no criticism
3. Duplicate ideas are to be deleted and replaced
4. Continue until each idea is read
5. No Yeah Buts!



SCIENCE FICTION

A five member team of explorers lands on the third moon of Nova 151, on a three year mission to chart the ice moon. Challenged to stay alive on a world 100 times colder than Antarctica, they first discover signs of water and then troubling signs of intelligent life.

MC:

SC:

Opening scene:

Troubling signs of intelligent life:

Plot Type:

Book Title:

1. Quest
2. Adventure
3. Pursuit
4. Rescue
5. Escape
6. Revenge
7. The Riddle
8. Rivalry
9. Underdog
10. Temptation
11. Metamorphosis
12. Transformation
13. Maturation
14. Love
15. Forbidden Love
16. Sacrifice
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19. Ascension
20. Descension

- ☐ Comedy
- ☐ Tragedy
- ☐ Good vs. Evil
- ☐ Quest
- ☐ Journey
- ☐ Rags to Riches
- ☐ Coming of age
- ☐ Rebirth

COMEDY

After a thirty-year engagement, [MC # 1NAME] is ready to ask [MC # 2 NAME] , his long suffering girl friend and coworker at the bowtie factory, to marry him, only to discover MC # 2 and her dog Charles have been kidnapped and secreted away to Tibet by members of a radical wing of Buddhist Monks, the Clan of the Purple Dragon. The head of the clan is [MC # 3 NAME]

Opening Scene:

MC #1:

MC #2:

MC #3:

Plot Type:

Book Title:

1. Quest
2. Adventure
3. Pursuit
4. Rescue
5. Escape
6. Revenge
7. The Riddle
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Writer's Voice / Style

The writer's voice is the individual writing style of an author, a combination of idiosyncratic usage of syntax, diction, punctuation, character development, dialogue, etc., within a given body of text (or across several works). (Source -wikipedia)

POV	http://www2.hn.psu.edu/faculty/jmanis/assign/e50x1.htm
First Person:	First Person: We recognize this from the pronoun "I." Like third person restricted, all of the action takes place within this character's presence, and we learn only his/her thoughts and feelings in any kind of direct fashion.
Second Person:	We recognize this from the pronoun "you." Literally "you" means the reader. <i>You are not the kind of guy who would be at a place like this at this time of the morning. But here you are, and you cannot say that the terrain is entirely unfamiliar, although the details are fuzzy.</i> —Opening lines of Jay McInerney's <i>Bright Lights, Big City</i> (1984)
Third Person Restricted:	We recognize this from the pronouns "he" or "she." In this point of view, all the action takes place in the presence of the character from whose point of view we learn the story. If we are taken "inside the head" of a character, it is only within this character's head. The narrator does NOT tell us what anyone else thinks or feels. This character may or may NOT be the main character of the story.
Third Person Omniscient:	This is a god-like point of view. The narrator freely moves from one character's perspective to another.
Pure Dramatization:	This really isn't a "point of view" but occasionally a writer will produce a story that is very close to a play. That is, we receive almost all dialogue and very little narration, which usually seems little more than stage direction.

SETTING TONE

Vito Corleone was a man to whom everybody came for help, and never were they disappointed. He made no empty promises, nor the craven excuse that his hands were tied by more powerful forces in the world than himself ... It was understood, it was mere good manners, to proclaim that you were in his debt and that he had the right to call upon you at any time to redeem your debt by some small service. (Page 16).



ACT ONE

THE SET UP

- Who is the story about?
- Opening Scene
- Opening Line / Paragraph
- Relationship of MC to world
- Introduction of Main Character(s)
- Introduction of Secondary Characters
- Critical incident that drive the story
- Plot Point # 1

ACT ONE

SETUP

- ❑ Opening Scene
- ❑ Introduction of Main Character(s)
 - **Vito Corleone**
 - **The Corleone crime family**
 - Relationship of MC to world
 - **Tom goes to California – an offer you can't refuse**
- ❑ Introduction of Secondary Characters
 - **Virgil Sollozzo wants the Corleone's to help sell heroin**
- ❑ Critical incident that drive the story
 - **Corleone's say no to Sollozzo - No to selling heroin**
- ❑ Plot Point # 1
 - **Vito Corleone is shot by Sollozzo**

START WITH THE PREMISE

- ☐ GENRE
- ☐ PLOT TYPE
- ☐ WHEN DOES THE STORY TAKE PLACE
- ☐ WHERE DOES THE STORY TAKE PLACE
- ☐ WHO IS THE STORY ABOUT
- ☐ WHAT IS THE STORY ABOUT
- ☐ TITLE

PLOTTING YOUR NOVEL

ACT ONE

1. What is the story about?
2. What is the opening scene?
3. Where does the story take place?
4. Who are the main characters?
5. Who are the secondary characters?
6. Who is the antagonist?
7. What is the problem?
8. What is the critical incident?
9. What is the first plot point?

Plot Outline

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Plot Outline

24

THE SCENE

- ❑ Takes place in one setting
- ❑ A paragraph to several pages
- ❑ Thoughts, emotions, and actions seen from one POV
- ❑ Beginning of a scene – can start in action or not?
- ❑ Action in real time – often a failure
- ❑ Action must lead to the next scene

OPENING LINES

1. Call me Ishmael.—Herman Melville,*Moby-Dick* (1851)
2. It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair.—Charles Dickens,*A Tale of Two Cities* (1859)
3. You don't know about me without you have read a book by the name of *The Adventures of Tom Sawyer*; but that ain't no matter.—Mark Twain,*Adventures of Huckleberry Finn* (1885)
4. He was an inch, perhaps two, under six feet, powerfully built, and he advanced straight at you with a slight stoop of the shoulders, head forward, and a fixed from-under stare which made you think of a charging bull. Joseph Conrad,*Lord Jim* (1900)
5. In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since. F. Scott Fitzgerald,*The Great Gatsby* (1925).
6. Elmer Gantry was drunk. Sinclair Lewis,*Elmer Gantry* (1927).
7. It was a bright cold day in April, and the clocks were striking thirteen.—George Orwell, *1984* (1949)
8. It was love at first sight. Joseph Heller, *Catch-22* (1961)
9. Many years later, as he faced the firing squad, Colonel Aureliano Buendía was to remember that distant afternoon when his father took him to discover ice. Gabriel García Márquez, *One Hundred Years of Solitude* (1967; trans. Gregory Rabassa)
10. "When all is said and done, killing my mother came easily." Alice Sebold, *Almost Moon* (2007).

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GREAT OPENING ARE NEVER TOO LONG

"When he was nearly thirteen, my brother Jem got his arm badly broken at the elbow. When it healed, and Jem's fears of never being able to play football were assuaged, he was seldom self-conscious about his injury. His left arm was somewhat shorter than his right; when he stood or walked, the back of his hand was at right angles to his body, his thumb parallel to his thigh. He couldn't have cared less, so long as he could pass or punt. When enough years had gone by to enable us to look back on them, we sometimes discussed the events leading to his accident. I maintain that the Ewells started it all, but Jem, who was four years my senior, said it started long before that. He said it began the summer Dill came to us, when Dill first gave us the idea of making Boo Radley come out..." *To Kill a Mockingbird*, Harper Lee

START WITH A TELL

The Snows of Kilimanjaro

Kilimanjaro is a snow-covered mountain 19,710 feet high, and is said to be the highest mountain in Africa. Its western summit is called the Masai "Ngaje Ngai," the House of God. Close to the western summit there is the dried and frozen carcass of a leopard. No one has explained what the leopard was seeking at that altitude.

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START IN ACTION

The Snows of Kilimanjaro

THE MARVELLOUS THING IS THAT IT'S painless," he said. "That's how you know when it starts."

"Is it really?"

"Absolutely. I'm awfully sorry about the odor though. That must bother you."

"Don't! Please don't."

"Look at them," he said. "Now is it sight or is it scent that brings them like that?"

The cot the man lay on was in the wide shade of a mimosa tree and as he looked out past the shade onto the glare of the plain there were three of the big birds squatted obscenely, while in the sky a dozen more sailed, making quick-moving shadows as they passed.

"They've been there since the day the truck broke down," he said. "Today's the first time any have lit on the ground. I watched the way they sailed very carefully at first in case I ever wanted to use them in a story. That's funny now."

"I wish you wouldn't," she said.

"I'm only talking," he said. "It's much easier if I talk. But I don't want to bother you."

"You know it doesn't bother me," she said. "It's that I've gotten so very nervous not being able to do anything. I think we might make it as easy as we can until the plane comes."

"Or until the plane doesn't come."

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EXERCISE

The story premise:

- It is about Guy Montag.
- Montag is happy in his work.
- Montag is a fire man.
- His brigade burn books, all books.
- In the story, Montag becomes disillusioned and begins to keep, hide, and read books.
- In the end Montag escapes to a secret place where people learn to become books.

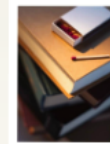
Exercise:

Describe the opening scene.

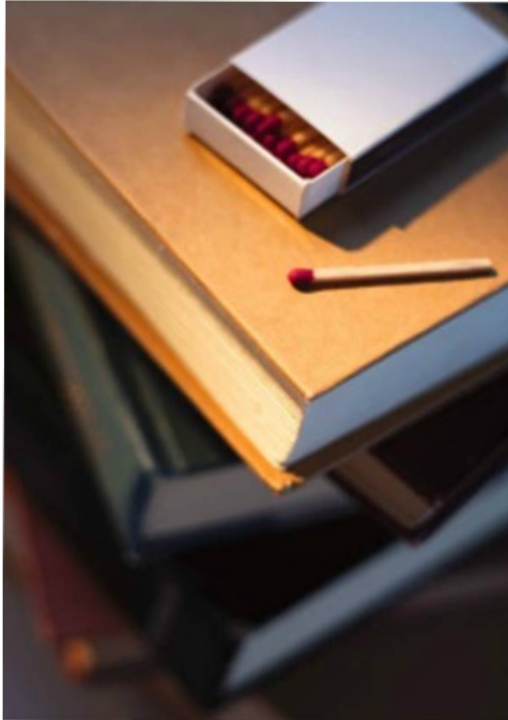
Write an opening line (No cheating).

What will end the first act?

What will open the second act?



It was a pleasure to burn.



It was a pleasure to burn.

FROM IDEA TO STORY

EXERCISE 2

1. Each person shares an idea with the other writer(s)
2. Each person suggests a plot idea to add to the other story
3. Continue until each writer has shared an idea
4. No Yeah Buts!

ACT TWO

CONFRONTATION

- Rising action - attempt to resolve problem - character development
- Sub-plots are introduced or developed
- The protagonists attempt to resolve the problem and cannot
- The protagonists must learn a skill to deal with the antagonistic forces that confront them.
- By the end of Act Two, the protagonists are changed.

The Second Act needs A great opening

Work on the opening line and scene for Act 2 (Chapter 5)
just like you did for Act 1

In Rio Bravo -

Act 1 - Ward Bond is murdered (critical plot turn)

Act 1 - Ends when the Dude kills the man in the bar!

Act 2 - Opens with the scene when the Dude is surprised
by the bad guys and tied up and Ricky Nelson must save
John Wayne (Dude's fall).

ACT TWO

CONFRONTATION

- ❑ Rising action – attempt to resolve problem – character development
- ❑ The protagonist's attempt to resolve the problem and cannot
 - **Michael saves father from Police**
 - **Sunny runs the family**
- ❑ The protagonists must learn a skill to deal with the antagonistic forces that confront them.
 - **Michael kills Sollozzo**
 - **Michael goes to Sicily**
 - **Sunny is setup**
 - **Sunny is killed**
 - **Vito meets with the five families to set the peace**
- ❑ The protagonists are changed.
 - **Michael comes home and takes over the family business**

The Tragedy of Julius Caesar



ACT 3 Scene 2
Brutus.

Be patient till the last.

Romans, countrymen, and lovers! hear me for my cause, and be silent, that you may hear: believe me for mine honour, and have respect to mine honour, that you may believe: censure me in your wisdom, and awake your senses, that you may the better judge.

If there be any in this assembly, any dear friend of Caesar's, to him I say, that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: -Not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living and die all slaves, than that Caesar were dead, to live all free men? AS Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him.

There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

The Tragedy of Julius Caesar

Antony.

Friends, Romans, countrymen, lend me your ears; I come to bury Caesar, not to praise him.
The evil that men do lives after them; The good is oft interred with their bones;
So let it be with Caesar. The noble Brutus hath told you Caesar was ambitious:
If it were so, it was a grievous fault, And grievously hath Caesar answer'd it.
Here, under leave of Brutus and the rest For Brutus is an honourable man;
So are they all, all honourable men- Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me: But Brutus says he was ambitious;
And Brutus is an honourable man. He hath brought many captives home to Rome
whose ransoms did the general coffers fill: Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept: Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious; And Brutus is an honourable man.
You all did see that on the Lupercal I thrice presented him a kingly crown,
which he did thrice refuse: was this ambition? Yet Brutus says he was ambitious;
And, sure, he is an honourable man. I speak not to disprove what Brutus spoke,
But here I am to speak what I do know. You all did love him once, not without cause:
what cause withholds you then, to mourn for him? O judgment! thou art fled to brutish beasts,
And men have lost their reason. Bear with me; My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

The Tragedy of Julius Caesar

Antony.

Friends, Romans, countrymen, lend me your ears; I come to bury Caesar, not to praise him.
The evil that men do lives after them; The good is oft interred with their bones;
So let it be with Caesar. The noble Brutus hath told you Caesar was ambitious;
If it were so, it was a grievous fault, And grievously hath Caesar answer'd it.
Here, under leave of Brutus and the rest For Brutus is an honourable man;
So are they all, all honourable men- Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me: But Brutus says he was ambitious;
And Brutus is an honourable man. He hath brought many captives home to Rome
whose ransoms did the general coffers fill: Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept: Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious; And Brutus is an honourable man.
You all did see that on the Lupercal I thrice presented him a kingly crown,
which he did thrice refuse: was this ambition? Yet Brutus says he was ambitious;
And, sure, he is an honourable man. I speak not to disprove what Brutus spoke,
But here I am to speak what I do know. You all did love him once, not without cause:
what cause withholds you then, to mourn for him? O judgment! thou art fled to brutish beasts,
And men have lost their reason. Bear with me; My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

PLANNING CHAPTERS

ACT 1	Chapter 1 Boy	Chapter 2 Boy meets Girl	Chapter 3 Girl meets Other man	Chapter 4 Boy loses Girl to Other man	
ACT 2	Chapter 5 Boy fights Other man and loses	Chapter 6 Boy meets old trainer	Chapter 7 Boy trains and is tested	Chapter 8 Other man beats Girl	Chapter 9 Boy saves Girl they run off
ACT 3	Chapter 10 Other man comes for boy & Girl	Chapter 11 Boy fights Other man and wins	Chapter 12 Boy gets Girl		

JAWS - A novel in 4 Acts

what opens Act 1?

what is the critical event that ends Act 1?

what opens Act 2?

what is the critical event that ends Act 2?

what opens Act 3?

what is the critical event that ends Act 3?

what opens Act 4?

what is the critical event that ends Act 4?

ACT THREE

RESOLUTION

- The story and subplots are brought to an end.
- The protagonists solve the main problem.
- There is a dramatic event that is the climax.
- The story closes
- The End



ACT THREE

◊ RESOLUTION

- ◊ The story and subplots are brought to an end.
 - ◊ Family is moving to Las Vegas
 - ◊ Moe Greene an offer he can't refuse
- ◊ The protagonists solve the main problem.
 - ◊ Vito dies
- ◊ There is a dramatic event that is the climax
 - ◊ Heads of all the families are killed
 - ◊ Moe Greene is killed
- ◊ The story closes



ENDINGS

- o E.M. Forster, in "Aspects of the Novel," said that nearly every novel's ending is a letdown.
 - o Authors get tired with writing and the story
 - o Authors forget about loose ends
 - o Authors rush the ending

Recommendations:

Plot several endings and write each.

Write the ending early in your month of writing.

If you plot the whole story, write the first line and the last.

Keep track of characters and subplots – no loose ends.

Edit and rewrite the last third of the book first then edit the beginning and then the middle.

Remember the middle is the weakest part of a book.

From Beginning to End

To Kill a Mockingbird, Harper Lee

Opening:

"When he was nearly thirteen, my brother Jem got his arm badly broken at the elbow. When it healed, and Jem's fears of never being able to play football were assuaged, he was seldom self-conscious about his injury. His left arm was somewhat shorter than his right; when he stood or walked, the back of his hand was at right angles to his body, his thumb parallel to his thigh. He couldn't have cared less, so long as he could pass or punt. When enough years had gone by to enable us to look back on them, we sometimes discussed the events leading to his accident. I maintain that the Ewells started it all, but Jem, who was four years my senior, said it started long before that. He said it began the summer Dill came to us, when Dill first gave us the idea of making Boo Radley come out..."

Ending:

"He turned out the light and went into Jem's room. He would be there all night, and he would be there when Jem waked up in the morning."

From Beginning to End

From *Disturbance* by Piotr T. Zbiegiel. Copyright © 2012 Piotr Zbiegiel

John sat in the dimly lit hotel room. On the table before him was the device. The digital timer slowly ticked down. It read 6 hours, 32 minutes, and 13 seconds...12 seconds...11 seconds. Thanks to John, this universe would soon cease to exist. If John were lucky, he would not be here for that inevitability.

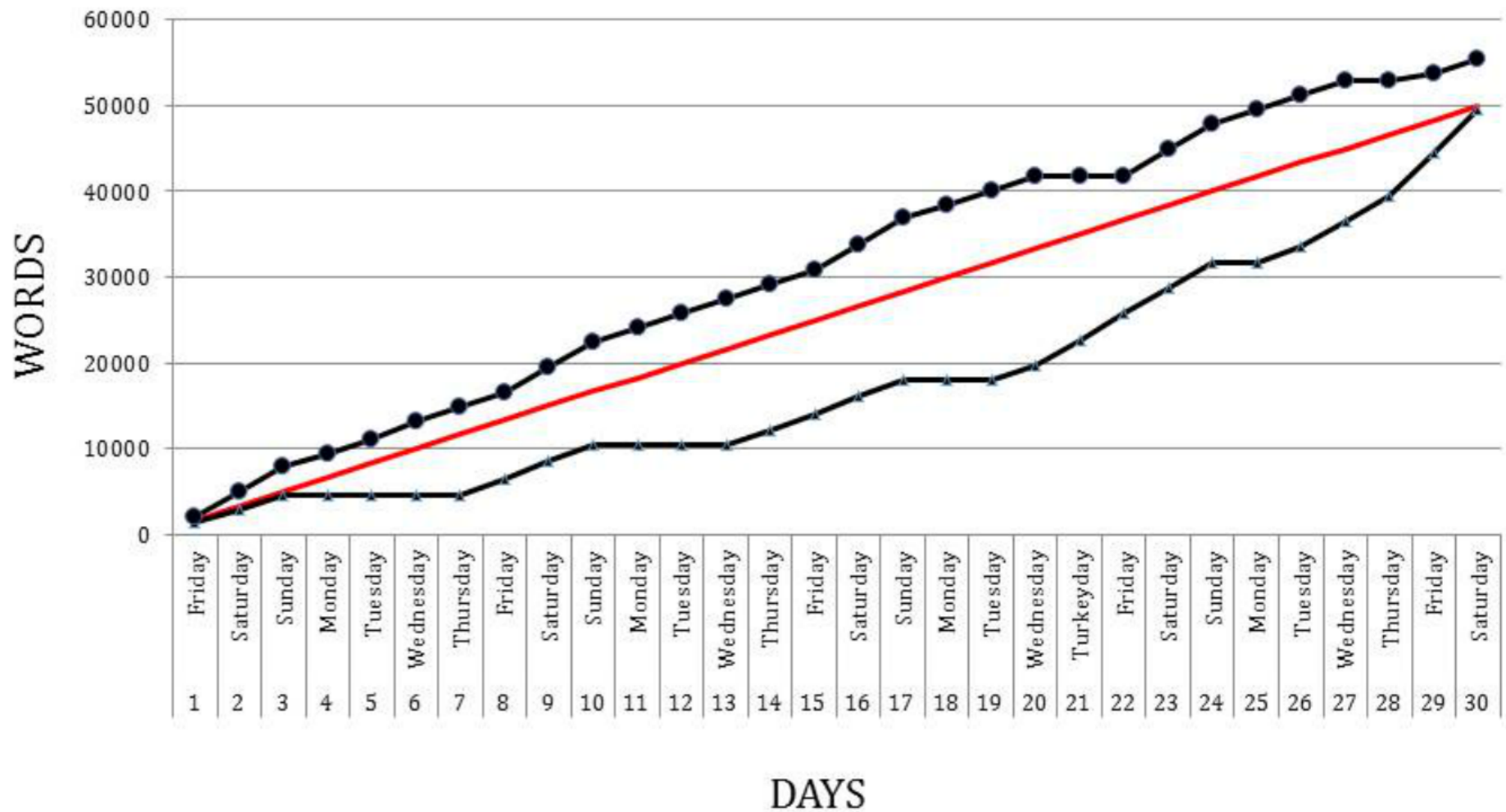
John smiled, "I've been visiting other dimensions using this." John withdrew the device from his pocket and held it for Emily to see. He watched Emily's face as she studied the device. His gaze wandered down to his outstretched hand. The smile on his face faded instantly. The digital timer read 6 hours, 32 minutes, and 13 seconds...12 seconds...11 seconds.

ROGER'S TIPS



- DECIDE HOW IMPORTANT WINNING IS TO YOU
 - PLOT IF YOU NEED
 - FOLLOW THE RULES OF PUNCTUATION / GRAMMAR
 - USE A STYLE MANUAL FOR WRITING
 - CHECK - SPELLING / GRAMMAR
-
- WRITE FIRST, RESEARCH, PLOT, EDIT, and CHAT LATER
 - IT ISN'T ABOUT SPEED IT IS ABOUT WORDS
 - WRITE 1667 WORDS A DAY
 - WRITE MORE ON THE WEEKENDS
 - STAY AHEAD
 - FINISH EARLY AND KEEP GOING TO "The End"

WORDS COUNT



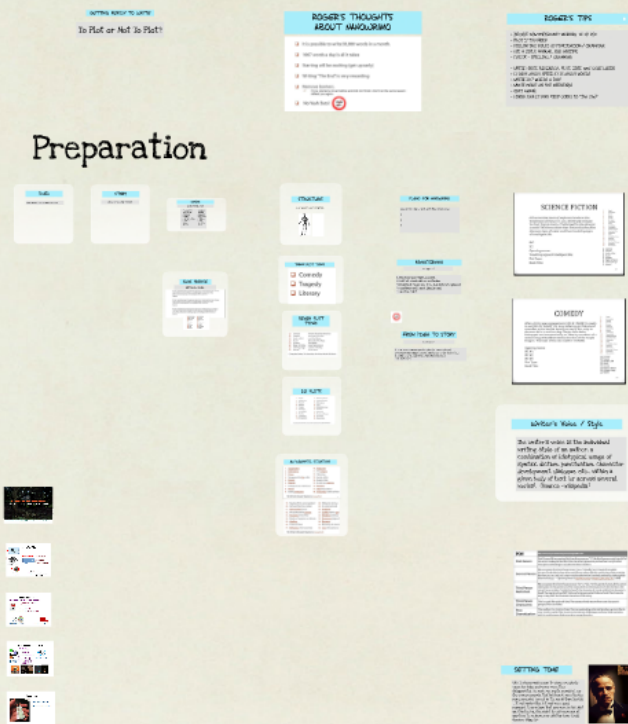
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A FINISHED FIRST DRAFT OF A NOVEL

50,000+ Words
in 30 Days

Preparation

[illegible]