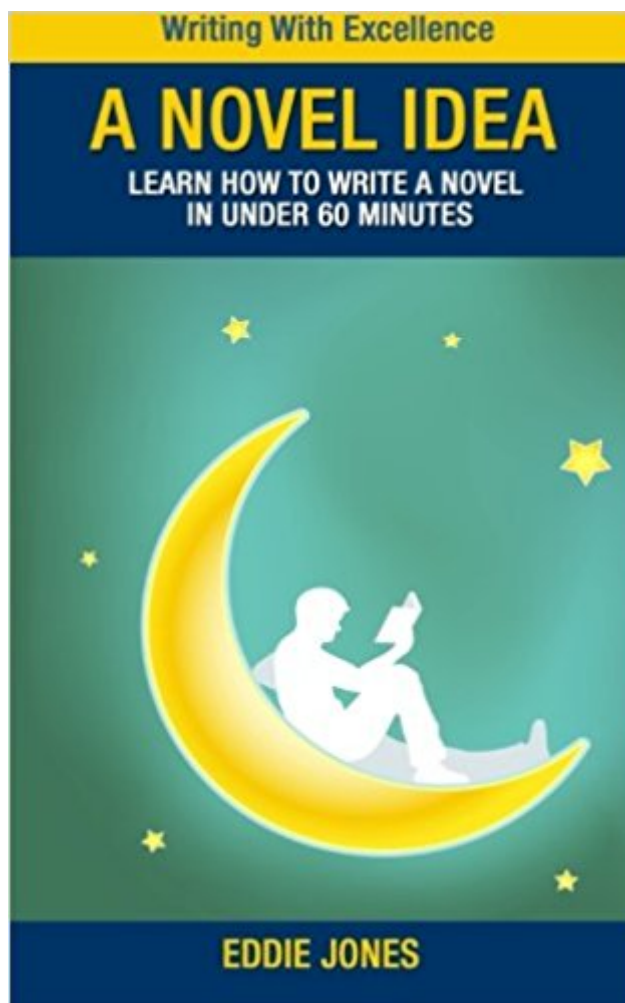


The book was found

A Novel Idea - Learn How To Write A Novel In Under 60 Minutes



Synopsis

How to Write Romance & Romantic Comedy - Romantic comedies are stories with light-hearted, humorous plotlines that demonstrate how true love can overcome all obstacles. In a typical romantic comedy, the two lovers tend to be young, likable, and apparently meant for each other, yet they are kept apart by some complicating circumstance. A happy ending is always the result. Learn the basic story structure of Rom-Coms in less than ten minutes.

How to Write the Cozy Mystery - Despite changes within the book publishing industry, cozy mysteries remain popular. Cozy mysteries allow readers to fall in love with a quirky sleuth while at the same time solving a puzzle. Cozies avoid profanity, graphic violence, and overt sexual scenes. For readers, the payoff has less to do with "who done it" and more to do with "how the who done it." Learn the basic story structure of cozy mysteries in less than ten minutes.

Plotting Simplified - We remember characters; we pitch plot. In this section you'll learn how to map your story using the "passage markers" that shape every story's journey. From introduction and motivation to your Lead's moment of maximum angst, you'll see how easy it is to develop a story line and keep your characters on the path to a compelling climax.

Been There, "Scene" That! - Making a scene is as easy as: ABCD - Action, Backstory, Conflict, Decision. A good scene reveals information that moves the story forward (new goals, old secrets, hidden motives), shows conflict between characters (adds tension), deepens the character's development, and creates suspense (introduces a new wrinkle that leaves the reader hanging). Learn the three keys to scene summary, how to create memorable moments in your story, what four questions you should ask of each scene.

Dramatic Dialogue - Dialogue can breathe life into any fiction or non-fiction story. In this section we examine what a scene is: Doing (Action), Thinking (Narrative), and Talking (Dialogue). We examine when to tag, when to skip tags, and where to place tags, list the types of dialogue - Direct, Reflective, Misdirected, Modulated, Descriptive, Breathless, and Compressed.

Creating Compelling Characters - Compelling characters are larger than life. They risk more, laugh often and love with passion. In this section you'll learn how to invent both likable and loathsome characters, winners and losers, heroes and villains. Examine your Lead's motivation, focus on their flaws, and and explore the feelings of your hero/heroine. You'll see how conflict, crisis, and consequences shape your characters.

DISCLAIMER This book includes instructional materials, notes, and handouts for workshops taught at a number of writers' conferences. The intent of this book is to present the basic elements of novel writing in UNDER 60 MINUTES. In other words, it's a SHORT book. Do not expect lengthy explanations or examples of how to use these techniques. Think of this book as Cliff's Notes® for a novelist. When your plot sags, dialogue drags, or scenes feel stale, pull out this book. Chances are, a quick review of the basics will inspire

you to push on.

Book Information

Paperback: 98 pages

Publisher: Lighthouse Publishing of the Carolinas (March 22, 2016)

Language: English

ISBN-10: 1941103545

ISBN-13: 978-1941103548

Product Dimensions: 5 x 0.2 x 8 inches

Shipping Weight: 5.8 ounces (View shipping rates and policies)

Average Customer Review: 4.5 out of 5 stars 68 customer reviews

Best Sellers Rank: #1,403,849 in Books (See Top 100 in Books) #99 in Books > Mystery, Thriller & Suspense > Writing #116 in Books > Reference > Writing, Research & Publishing Guides > Writing > Romance #1702 in Books > Reference > Writing, Research & Publishing Guides > Publishing & Books > Authorship

Customer Reviews

"Eddie Jones is always at the top of my list when selecting faculty. He is, at heart, an encourager, something all of us in publishing need." ~ Alton Gansky, Director of the Blue Ridged Mountains Christian Writers Conference "Eddie has a heart to help writers get published; gives them practical, specific help to do so; and prepares new classes with topics that are popular with conferees every year. I appreciate the level of professionalism and caring he brings to the conference." ~ Lin Johnson, Director, Write-to-Publish Conference "Not only is Eddie a knowledgeable and excellent instructor, he gives generously of his time meeting with conferees. Eddie is a great encourager!" ~ Marlene Bagnall, Director, Colorado Christian Writers Conference & Founder & Director, Greater Philly Christian Writers Conference "Eddie's is knowledgeable in unique areas which we were unable to include in previous conferences. I heartily recommend him to other venues for Christian writers." ~ Verna L. Kokmeyer, Director, Maranatha Christian Writers' Conference "Eddie is a high-energy Acquisition Editor who interfaces with conferees and offers help for getting published." ~ Patricia Souder, Director Montrose Christian Writers' Conference --This text refers to an out of print or unavailable edition of this title.

If you want to improve your writing we highly recommend: Proofreading Secrets of Best-Selling Authors (ASIN B00I590HHE) Murder of a Manuscript: Writing and Editing Tips to Keep Your Book

Out of the Editorial GraveyardÂ (ASINÂ B00H XK3O3K)Writing in Obedience: A Writing Skill Reference Guide: A Primer for Christian Fiction WritersÂ (ASINÂ B00IH8B5SI)The ABC List of Feature Ideas: A Writing Skills , Research & Publishing, Authorship Guide to Freelance WritingÂ (ASINÂ B00IEI3H00)Common Mistakes Writers MakeÂ (ASINÂ B00I2629FS)Firsts In Fiction: First Line Hooks, Hints & Help (ASIN B008PD0IH Y) Write To Be Heard: Write Like You Talk: Help With Voice, Character, Dialogue... and more! (ASIN B008PCHV7U) Turning Personal Experiences into Parables: Writing Devotions for Impact (ASIN B0052FFE V8) Learning The Lingo: Cracking the Code (and secrets) of the Writing and Publishing Industry (ASIN B00D3MKT7G) --This text refers to an out of print or unavailable edition of this title.

This short book focuses on the relationship between plot, characterisation and conflict, with a shorter section on scenes. The author considers this the basic information every writer should have. I wouldn't disagree that plot, character and conflict are fiction basics. But there are two other issues I frequently see in self-published and small press novels, and I think these should have been included: specifically, point of view and showing vs telling. Personally, I've found most novels do characterisation pretty well and can even manage a solid plot, but really fall down in these two areas. If you are considering submitting your work to Lighthouse Publishing of the Carolinas, then you should probably read this first (as the author is their acquisitions editor). Otherwise, read it if it's free.

This little book is apparently a compilation of three booklets the author had previously offered as separate titles (no longer available in that format). I had already purchased two of them, but thought it would be handy to have this book, as it includes (apparently verbatim) the other two, plus a section on characterization. Working on my first novel, I have read quite a number of books on various aspects of the novelistic craft (plot, dialogue, characterization, scene development). At the point when all the advice started running together in my head, I discovered Eddie Jones's Been There, Scene That and Plotting Simplified: Story Structure Tips for the Breakout Novelist. As Jones noted in the introduction of each, these were summary notes based on writing courses he teaches. I really liked them, because they summarized all that advice I had read in about a dozen different long books. Now that I am at the revision and editing stage of developing my novel, I find them useful, brief reminders of the various aspects of craft that I need to make sure get built into my story. Apparently, Jones teaches using some of the same books I have read on the writing craft, so these booklets really proved useful overviews of what successful writers do and advise others to do.

So when I saw this new title, incorporating everything in the two booklets I had already bought, plus one more on characterization, I bought it for the convenience of having all the tips in one Kindle book. I've no doubt that the notes on character building will be just as helpful as those on plotting and scene building. I didn't mind essentially repurchasing two titles I already have, since I'm getting all three (plot, scenes, characters) for the price of one (\$1). It's too bad that, for some reason, Jones no longer includes an introduction that explains that the book is essentially a set of notes based on courses he teaches. Readers need to know this, so that they don't expect a lot of lengthy explanation or examples of how to use techniques. For what it is (a summary, checklist, recap of more thorough instruction that can be found in other books), this title is very good. If you want something else or more, however, look elsewhere. One other problem in this new edition is that all the subheads force page breaks, so sections as short as a single paragraph are on pages by themselves, which I find irritating. That problem needs to be fixed. I would recommend this book to anyone who has been reading lots of books on novelistic craft (such as those by James Scott Bell, Donald Maas, Nancy Kress, etc.) and would like a quick overview that sums up the common wisdom on how to write novels in popular genres.

Over the course of my life I have read countless books. Yet writing my first novel posed challenges having to do with the basic structure of the work, things I had never considered in depth, things such as plot, scene, character development, internal and external conflict, character predisposition and motivation, building tension, etc. This little book does a marvelous job presenting the gut works of a novel. It's a great field guide for first-time novelists.

I have attended many workshops over the years, and even taught a few. I consider them valuable not only in keeping up with industry trends, but also in keeping my skill levels fresh. For myself, I rate them in the same way I do any book on the writing craft: If I get even one good thing out of them that changes my knowledge or skill level in this competitive business, I consider it well worth whatever time or effort it took to get it. Imagine my surprise, then, when I had the opportunity to take two workshops from Eddie Jones, and discovered myself furiously writing down notes as fast as I could and worrying I was still missing a lot of important stuff. To my relief, he announced he would make his notes available to anyone in the class who requested them. I did, and felt like a prospector who had just discovered a gold vein instead of a single nugget. Here was a successful author, editor, and mentor whose goal seemed to be to share as much vital information as he could within that brief time-span. So much more than I expected. Thus, the minute I saw that he had put together

this little book, A NOVEL IDEA, I bought it and started reading right away. It is an entire compilation of Eddie Jones workshops, filled to the brim with those "nuggets" I couldn't write down fast enough so I could take time to mull over each one and discover how it could improve my own writing. Some parts I've already read several times, and know I will continue to refer back to the book again, and again. I have also recommended it to my critique partners, as well as anyone else I know who is interested in writing novels. Because for anyone truly serious about writing fiction that sells, this book is gold.

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