

WRITER'S ROADMAP

1. Decide what you'll write about.
2. Make sure it's a topic **you know well**, have **personal experience of**, or **can research in-depth**, to learn about the primary focus material in your story.
3. Do not write about things you have no experience of, and cannot research well, because it will be too difficult to write with **authority** on the subject and the story will not be believable.
4. Prepare a **Sequence Plan** to decide how your story will begin. Work out how sub-plots will fit into the main story line.
5. **Plot the action** to include: the opening, the rising action, the climax, the falling action and the ending/close of the story.
6. **Develop profiles for all the characters.** Paint detailed word pictures to describe their physical features, their likes and dislikes, personal values, history, and background.
7. **Develop a language style to create each character's voice.** For example, make street kids, sound like street kids, corporate lawyers sound like corporate lawyers, and caring friends sound like caring friends.
8. **Make the language authentic.** If you want your readers to believe your characters are real people, the tone of the voice must match each character's personality.
9. Remember **fictional characters must come across as real**, living, flesh and blood people if you want your story to engage the reader.

10. Write a number of descriptions to **describe the environment/setting** for the story. Do this for every setting throughout the story.
11. **Work out relationships.** Know the relationship all the characters have with each other. Their relationship will influence the way they interact with each other i.e., formally, informally, intimately, etc.
12. Check the **language style against the relationship.** The tone of their dialogue will vary according to the relationship they have with each other.
13. Write a powerful **opening** paragraph. It must be one that immediately grabs the reader's attention.
14. Write another opening paragraph, and then another. Write at least **six opening paragraphs.**
15. Select the opening paragraph that works best and **start writing your story.**
16. **Stick to the plan.**
17. If you have an idea that isn't in the original plan **find a realistic way to integrate the new idea** into the story in a logical way, without changing the plan.
18. **Immerse yourself in each character.** Think like them. Talk like them. Know them well.
19. **Work on the project every day.** Try to write for a minimum of one hour each day.
20. When you finish your first draft. **Edit, Edit, Edit – remove ALL unnecessary words.** Be extremely critical of your work.
21. Develop a **Project Evaluation Team** (Critical Readers). Make sure you have a good mix. For example, a few readers who **only read fiction**, some who **never read fiction**, some who **only read technical work** and some who **read anything they can get their hands on.**

22. Distribute your story to the Evaluation Team and ask each reader to fill in an **Evaluation Form**.
23. **Analyse the responses** from the evaluation team members.
24. **Rewrite the story** to strengthen it. Make sure you consider the Evaluation Team's comments.
25. **Have an experienced EDITOR/PROOFREADER** and have them examine and comment on the completed manuscript.
26. **Make corrections and consider rewrite suggestions.**
27. When you're **certain the manuscript is 100%** correct **submit** it to your agent, a mainstream publishing house, or self-publish.

INCLUSIONS

Copy of the Critical Reader Report I use for all my work. As you can see, these loyal and supportive people make a huge contribution to the development of my work, and they always make excellent suggestions on how I might improve the story. They also point out inconsistencies and things that either don't work, or certainly be reconsidered.

It is essential to have an Evaluation Team.

CRITICAL READER FEEDBACK REPORT			TITLE	The Art Dealer
			EVALUATION DATE	26 May 2012
ITEM #	EVALUATION TYPE	RATING (1 low – 5 High)	COMMENT	
1	PLOT	1 2 3 4 5	Loved the plot. Knowing how much works of art can be it's totally believable that people would go to great lengths to potentially make incredible gains if they can get away with it.	
2	CHARACTERIZATION	1 2 3 4 5	Liked the history between Marcus and Alex although you don't really know much too about it (keeps it mysterious!), you do however know they must've been close as he knows which buttons to press – calling her cupcake to irritate her in a loving way. Alex obviously still loves him as she's willing to put her job on the line to take chances on him, meeting him in the first instance and not telling her colleagues where she went or with whom. Loved the Tweedledee and Tweedledum names for the two thugs on the boat, gave you a real mental picture of them! Definitely believable that her boss Vascelli has a soft spot for her and lets her get away with probably more than he would for her male counterparts. He's obviously more of a father figure or likes to think of himself that way.	
3	DIALOGUE	1 2 3 4 5	Great dialogue, although I don't know why I initially imagined that the year would've been more like the 90's and imagined them in a classic NY copshop environ with slightly hazy surrounds. It was only when you made mention of facebook and twitter that I realised we in the "now".	
4	PACE/ACTION	1 2 3 4 5	Loved the pace and action although I had to re-read the last few pages to really understand who had the originals and what happened to them – I wouldn't take this as a criticism though as I often have to do this with other books!	
5	VOICE	1 2 3 4 5	Liked the colloquialism "gut full of grog", "gimme a sec to kill the alarm", makes you feel like you're in the thick of it and with them.	
6	POINT OF VIEW	1 2 3 4 5	Loved how each chapter flicks between the two sides to begin with so it's easy to revert your brain to the storyline and what's happening. Great insight into how each character is thinking and feeling and the reasons behind their actions i.e. Alex's partner having feelings for her and it sometimes is reflected in what he says.	

7	STORY BELIVABILITY	1 2 3 4 5	I actually like reading stories that take me somewhere and can be a bit unbelievable and fantastical which this story is so this is in no way a bad thing. Just like all the Bond movies, people don't watch them because they are believable (which they aren't!), they watch them because they are enjoyable.
8	STYLE	1 2 3 4 5	Loved the style, loved the voices given to all the characters, really great flow throughout the book. At no point did I struggle to understand the dialogue or prose, I thought it read really well.
9	SUBPLOTS	1 2 3 4 5	I know you were a bit worried about the ending but I thought you did a great job – left you wondering whether Alex and Marcus were going to rekindle their relationship or not, great opportunity to continue their relationship in another book. The constant worry that maybe Marcus and Richards were working together also kept you guessing.
10	HOW WELL DO THE EVENTS TIE TOGETHER?	1 2 3 4 5	The story has a really great flow throughout, I liked the way it flicked from one side to the other by the chapters, kept a neatness for the stories and also enabled to you to revert back for reference points if you needed to (like me re-reading the end!).
11	DO THE VOICES FIT THE CHARACTER?	1 2 3 4 5	Absolutely, even before you made mention that they were based in NY for some reason I had just assumed that, so well done!
12	ARE THE INDIVIDUAL EVENTS BELIEVABLE?	1 2 3 4 5	Refer commentary on question 7.
13	THE ENDING WORKS WELL	1 2 3 4 5	Like I said before I had to re-read the last few pages to get my head around it but then this is not the first time I've had to do this so I don't know whether I can say this as a criticism!
14.	DID YOU FORM AN ATTACHMENT WITH ANY OF THE CHARACTERS? If so, which ones and why?		Marcus was the one I warmed to the most, typical guy, left the girl hanging when they broke up and wanders back into her life as if nothing has happened, but he's a do-gooder deep down and didn't mean to hurt Alex when they broke up. You know that he still loves her but also has his pride by not giving too much away. Also, he has good moral ethics, he had every reason to kill Rothfeld or get revenge for not being paid his money for the priceless works of art but holds it together to ensure they are brought to justice the right way. He also is a softie, loved the way he's taken care of his late father's partner.

NOTE: This section is for you to make general comments about the story. Negative comments, with reasons, will be well received. I handle criticism well so don't worry about hurting my feelings. I want to know what doesn't work as well as what does.

#	ELEMENT	COMMENT
	Reference to Alex using a nokia phone in chapter three.	I think this may have been the reason I started to think this was set in the 90's. Nokia phones were probably the number one selling phone at that point before smartphones (iphones) came on the market. When you later referred to twitter and facebook in chapter nine I realised that we were talking about now. I would've found it more believable if she was using an iphone or a blackberry or something that has facebook/twitter capabilities. Does this make sense?
	Looking for Marcus's fingerprints.	Chapter 10 makes reference to getting Marcus's fingerprints from his house although since they'd found out that the RAV4 parked at the marina belonged to him why didn't they open up the RAV4 and get fingerprints from there instead?

REVIEWER NAME: PENNY G.

SIGNATURE: *Penny Garland*

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MAKE SURE YOU ADD THESE STATEMENTS TO ALL YOUR MANUSCRIPTS.

EFFECTIVE DIALOGUE- PART 1



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MAKE SURE
YOU
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MATERIAL.



MASTER CLASS



*Well that's it
for now folks.*

I hope you check in
each week and stay
up-to-date with the
latest material.

Cheers,
Suzanne

