

Chapter 1 : Writing an Action Scene? 5 Ways to Add More Punch to Your Novel

Note to all: "Action-Adventure" is a category with a lot of wiggle room, especially since the list's creator didn't even specify that the book must be fiction.

Subscribe to our FREE email newsletter and download free character development worksheets! Gloria Kempton February 1, Most of the time, we want to balance our scenes using three elements of fiction: This is one reason you want to put your character in a scene with other characters as often as possible. Scenes that weave together these three elements engage the reader at an emotional level much more effectively than scenes that are only dialogue, only narrative or only action. If we want to make a difference in the world, we must take risks, and loving something is enough reason to do it. Rescuing bees took us the entire morning. Driving back into remote corners of the woods where there were barely roads, we would come upon 25 beehives up on slats like a little lost city tucked back in there. We lifted the covers and filled the feeders with sugar water. I managed to get stung on my wrist while replacing a lid onto a hive box. August scraped out the stinger. The words caused a fullness in me, and right at that moment an explosion of blackbirds lifted off the ground in a clearing a short distance away and filled up the whole sky. I said to myself, Will wonders never cease? I would add that to my list of careers. A writer, an English teacher and a beekeeper. Actually, you can be bad at something, Lily, but if you love doing it, that will be enough. I just dived back into the riptide of saving bees. How did Kidd know when and where to put what? You have to move inside of your characters in order to do this. During the revision process, when reading back through the story, you can see better when a scene is top-heavy with dialogue, narrative or action. Is it ever a good thing to create a scene with only dialogue? The viewpoint character, Bradley, works at a coffee shop called Jitters. Up until that time, the author had woven dialogue, narrative and action into a nicely balanced scene, but it was time to speed things up. Bradley starts to tell Chloe about how he and some buddies were in the cathedral at Notre Dame in Paris. The dialogue focuses on this alone: And you know what the nun did, Chloe, the nun who was standing there? No, what she did was, she screamed. I can believe it. But you know, Mr. S, those were just candles. You should get him to tell you about it. He just said he was, to take advantage of people. It was, like, a scam. Oscar saw through all that. We should open up. I feel instantly better. Because this part of the scene is only dialogue, we get the full impact of his neurosis and how it expresses itself in his life. In a scene of dialogue, the author quickly shows what Dolores has taken pages to tell us: I hated Peteyâ€”fantasized about his flying accidentally out a window or into the electric fan so that his spell over Ma would be broken. My not kissing Ma anymore was a conscious decision reached one night at bedtime with the purpose of hurting her. I read it in my bird book. What do you know about that kind of stuff? You watch that mouth of yours, young lady. I clamped my hand over my mouth and stuffed my whole face into the pillow. As you can see, this passage is very effective without a bunch of narrative bogging down the moment. This is dialogue at its most powerful. Narrative explains, and dialogue blurts out. Similar reasoning applies when writing scenes with only narrative or only action. Always, always, always let your characters lead you. But there are a few questions you can ask yourself about your story, especially in the rewrite stage, that can help you know which elements are most effective for a particular scene, and which might be better used elsewhere. Is the story moving a little too slowly, and do I need to speed things up? Use narrative, dialogue or a combination of the two. Do I have too many dialogue scenes in a row? Use action or narrative. Are my characters constantly confiding in others about things they should only be pondering in their minds? Likewise, are my characters alone in their heads when my characters in conversation would be more effective and lively? Is my story top-heavy in any way at allâ€”too much dialogue, too much narrative or too much action? Insert more of the elements that are missing. Take the guesswork out of creating great fiction.

Chapter 2 : Action! (novel) - Wikipedia

Adrenalin Ghayath Almadhoun Translated by Catherine Cobham November 15, ISBN \$ Here is Adrenalin, Syrian-born, Stockholm-based Palestinian poet.

Smith July 21, When I began writing my first crime novel, I knew it would be a challenge. But there was one aspect of writing that I was sure would be much easier than the rest: The plot was going to take a lot of work, the research would be arduous, the character development would drain me â€” but the action scenes were going to be a breeze. That was before I wrote one. I heard each hit as it landed, saw the blood and cracked bones, felt the impact of fists and feet and knees and elbows. The fight, in my mind, was glorious. Discouraged, I trashed the first draft and did some further research. The second, third and fourth drafts have been much better. Parker have all written novels chock full of bad characters doing very bad things. Some scenes features intense, vivid descriptions; some have almost no description at all. Some action scenes are fast and deadly, some are longer and suspenseful. Reading a variety of work will help inspire you to try a few different ways of writing a scene, and ultimately find the one that works best for you and your story. For example, in his Spenser novels, Robert B. Parker often goes into great detail about what his characters wear, but his actions scenes are short and deadly. I hit Shelley under the jaw, and he stepped back and swung at me. I shrugged my shoulder up and took the punch on it. I hit Shelley four times, three lefts and a right in the face. He stumbled back, blood rushing from his nose. Reacher half turned and half stepped back, toward his door, a fluid quarter circle, shoulders and all, and like he knew they would the two guys moved toward him, faster than he was moving, off-script and involuntary, ready to grab him. Reacher kept it going long enough to let their momentum establish, and then he whipped back through the reverse quarter circle toward them, by which time he was moving just as fast as they were, two hundred and fifty pounds about to collide head-on with four hundred, and he kept twisting and threw a long left hook at the left-hand guy. The styles are different, but both are effective and entertaining. Keep the story moving Do you really need an action scene at that particular point in the story? Good writers know how to use action effectively to advance their story. The scene also forces the reader to ask questions that enhance the enjoyment of the rest of the novel. The six soldiers, watching, were too astonished to move. The small-seeming cowman kicked Dixon so hard in the face that it seemed his head would fly off. Then the man stood over Dixon, who spat out blood and teeth. When Dixon struggled to his feet, the smaller man immediately knocked him down again and then ground his face into the dirt with a boot. Does it belong in the story at all? Does it move the plot along? Will my readers learn anything about the character s because of it? If not, cut it out â€” or move it to another place in your story. If I made my hero too invincible, my audience would see right through me, but how to bring intense, bloody reality to the slings and arrows my hero was sure to endure? I used to work as a bouncer, so I am very familiar with what violence looks and feels like and I tried to bring that to my action scenes. I have never seen anyone get shot thank goodness! South African novelist Deon Meyer shadows police officers and interviews forensics experts to help him create scenes like this one, from *Dead Before Dying*. The shot thundered across the beach, an echo of the waves. The lead bullet broke his bottom right incisor, tore through his palate, just above his upper teeth, punched through the lower bone of his eye socket, and broke through the skin just in front of his left ear. He staggered back, then dropped down into a sitting position. Pain shot through his head. The blood dripped warmly down his cheek. But he was alive. Consider the aftermath of the fight Things happen as a result of violence. Don Corleone was staring at the table. Amerigo Bonasera against all his will, against all his years of training and experience, let out a gasp of horror. On the embalming table was the bullet-smashed face of Sonny Corleone. The left eye drowned in blood had a star fracture in its lens. The bridge of his nose and left cheekbone were hammered into pulp. Shortly thereafter, the Don steps down and his youngest son, Michael, rises to power. They deal with their physical and emotional pain in ways that are entertaining to read and help to advance the narrative. In the same way, as you create your exciting action scene, plan the aftermath of the violence. The action must propel your story forward and have consequences for your characters, whether immediately or down the road. What tips do you have for writers working on action scenes?

Chapter 3 : List of Action Books

Books shelved as action: The Hunger Games by Suzanne Collins, Catching Fire by Suzanne Collins, Mockingjay by Suzanne Collins, Divergent by Veronica Roth.

September 5, by Fiction Editor Beth Hill last modified September 6, As readers, we know that either plot or characters can be the driving force behind great stories. As writers, we sometimes forget that we need either plot or characters to be the driving force behind our stories. The stories are well-crafted in terms of the mechanics, so it seems the writers were so involved in the technical issues that they forgot the elements that interest readers. One weakness of many new writers is that they shirk away from strong events or actions to open their stories. While buildup is necessary in other parts of the story, and is a potent tool for ratcheting up tension and creating conflict, capturing readers from page one is almost a necessity in our day. Books are in competition with many other forms of entertainment, entertainment that starts big and bold and moves up from there. Yes, some stories can begin slower than others. But you do need a compelling opening. And you achieve a compelling story opening by introducing an unusual character or an eye-catching setting or by presenting a shocking action or dialogue rife with conflict. And do that at the top of your story. Something has to happen in your stories. Something that makes the reader think or feel. Your story events and problems have to be more compelling, at least for a few hours, than job and family and hobbies. You have to create events and characters so entrancing and real, so engrossing, that a reader will give up other pursuits to play in your fictional world. There are major events, plot twists and turns that direct the story into new paths and deeper developments. And there are common actions, gestures and physical movements and everyday actions that carry characters from one scene to the next. And not only possible, but true. In fact, readers may quite likely toss aside books where the actions are implausible and the characters unbelievable.

Action—Major Events
Major events are those that push the story forward or into new directions. The character is changed because of his choice, and the story moves into a new, inevitable, path. Actions at story opening
Major action events are found at the beginning of the story—when a character is faced with something unusual in his day. That first action, called by some the inciting incident, in turn leads to the character doing something. This something is another action. And his story is off to a strong start. No other major event has to happen right away. Instead, conflict and tension can be increased through minor actions and dialogue. This is a good place to introduce other characters and allow them to react to the opening events. Yet, you could follow a major action with several others. A character, especially one who can handle a lot, could be hit again and again until he responds in a way that surprises everyone but himself. A letter from his brother plus a visit from his ex-wife plus the news that his father had another family might be the triggers that it takes to stir this man to action. Of course, there is such a thing as too much.

Mid-story action
Other major events must occur throughout the story. Such events pull characters deeper into their problems even as they search for a way out. Such events also pull the reader deeper. And this is a key for successful stories. Readers must be engaged. Thus the need for creating both enticing plots and intriguing characters. Some recommend the three-act story, others a four-act setup, with their suggestions for major plot events coming at different places in the story. All agree, however, that story needs events. And events of sufficient impact to challenge characters and keep readers interested. And all remind the writer that a major event must happen somewhere near the top of the story, whether that means page 12 or a quarter of the way into the story or at the end of the first third of the story. This major event has been named the call to action or the inciting incident or simply the call. This event is what sets a character on his trek. The two are separate acts, independent and dependent at the same time. These two intertwined events are often the most memorable events in fiction. They do cost the character something—his time, his self-respect, his other plans. In the long run they could cost him his job, his family, his health, his sanity, or his life. This call to action should also affect the reader, but without him consciously thinking about it. The reader should feel the inevitability of the moment but he should also feel the tension, feel that he is making the same choice the character made to pursue the goal set before him. This is a great place to engage the reader, especially his emotions. Beyond these early moments of event and action, story events must unfold to keep

both character and reader engaged. Something has to happen. If you want the reader turning pages, you have to give him something to read. Entice him with anticipation and then satisfy him with action that embroils the lead in even more difficult problems. Make use of physical action—fist fights and arguments and tiptoeing through dark cellars—and psychological action—phone calls and innuendo and common events that could have sinister meanings. Follow a series of physical events with dialogue that shocks or beats down. Follow dialogue with an unexpected physical response or event. Shock the character and reader with an event that no one saw coming, but that was, of course, inevitable. Or, set up a shock with teases and anticipation and false incidents. Vary the pattern of your major actions and events. Keep the reader both guessing at and satisfied by the inevitability of story events. Black Moment, Crisis, Climax The second very important action moment will be the climax. This is when hell breaks loose and when the lead must prove himself. Several actions and events may make up this moment, one leading to the next and to the next. But whatever those somethings are, they must add up to a major plot event. This is the moment the reader has been anticipating. This is it, where all that has come before explodes into what the story has been leading to. And your climax had better deliver. It needs to be sufficient for the length of the story and for the type of story events that preceded it. It must satisfy the reader. It must address the major story issue, bring the protagonist face to face with his problem, and end his search or trek or quest. The climax includes actions of both antagonist and protagonist. It may have both physical and psychological components. It will hit protagonist and reader on several levels. It will make the previous pages worth reading. These events and actions have a different purpose—to tie up loose ends and explain what was unexplained and settle both reader and character to what has taken place. Actions in the resolution may lead to anticipation of another book. Common Actions Common actions are story events that occupy characters as they move through the story. As with major action events, these actions can be physical or psychological or they may be sections of dialogue. These actions give personality to characters and allow them to move through the story setting. Think in terms of habits—biting nails, twirling hair, whistling, or chewing gum. Keep in mind that characters, like real people, do more than think and experience emotion. They touch and play and sing and dance. They pound dough for bread or edge cakes with icing. They make love, they weep, they dive from airplanes. They visit banks and hairdressers and grocery stores and the dry cleaner. They yell orders into the drive-thru speaker and spill ketchup on white pants. Characters act and react and act again. Stories without these normal actions can seem empty or unreal; stories overburdened with such actions are tedious. Adding and manipulating the common and everyday actions of their characters is a necessary task for writers. They must decide what to include, what to exclude. They must decide appropriate times and locations for the common. They must decide when these actions add value to the story and when they detract. Yet writers may still forget to keep the character involved in his world. They definitely should not be noticing the window displays as they chase a murder suspect down a crowded city street. Action events, even the most common of them, should fit the story. That means a fit for genre, characters, tone, and the importance of the moment. Knowing which actions to include and how to include them is a skill, one that writers can improve upon with each manuscript. The right actions in the right places can make a story.

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The story of the Nazis' international bank robberies (Chasing Gold by George M. Taber), a New York safecracker forcibly turned secret agent (King of the Cracksmen by Dennis O'Flaherty), and a harrowing prison memoir (Guantanamo Diary by Mohamedou Ould Slahi): they are all recently released books that will entertain, frighten, and keep you turning pages until late in the night.

Chapter 6 : Popular Action Books

Action! is the sixth volume of the Nancy Drew: Girl Detective series. Plot. Nancy thought she was playing the part Esther Rackham, the sister of the Rackham brothers.

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The event is an action of some kind and the character's response is another action. The two are separate acts, independent and dependent at the same time. These two intertwined events are often the most memorable events in fiction.