

**Chapter 1 : Writing Your First Novel: Five Fundamentals for Your Path to the Pulitzer | HuffPost**

*The Fundamentals of Fiction: Story Structure (2) 40 min NR Subtitles and Closed Captions In this presentation, New York Times bestselling author William Bernhardt discusses how to structure your story for maximum effectiveness.*

Fundamentals of Fiction, Part II: Read everything -- trash, classics, good and bad, and see how they do it. Just like a carpenter who works as an apprentice and studies the most. Look at your favorite books. Why are they your favorites? What is it about that story that appeals to you, while other stories leave you cold, or disliking them? The characters -- how they behaved or the way they spoke to one another? The feeling that you were right there with the characters, or that you knew them really, really well? Its author drew on skill, technique, and his or her own emotions and experiences to make the story come alive for you. It was no accident. That was the work of the writer. Goodbye, reader; enter writer-in-training. So, now that you know you liked the characters, say, because the writer made them likeable, look at how he or she did that. Look at the bad guys too, realizing that the writer wanted them to be unlikable. Think about every detail you learned about the characters. Reread the story and pay attention to every instance where you learn something about the characters, where they do something that lets you get to know them a little bit more. Look at the writing in these spots: Pay attention to how you feel when you read these details about the character, and then try to figure out why. Apply this to every aspect of the story. If at some point you could vividly imagine the sounds and smells and the overall squalor of a tenement in Victorian London, stop reading and examine the words and descriptions the author uses to bring it to life in your mind. If you feel your pulse speed up with excitement or your shoulders tighten with tension or you become very curious, stop and examine the writing at that point and try to figure out what the author did to make you feel that way. Do this with every story you read. This, applied subconsciously as you write, will contribute to the gradual development of your own writing style. What else can you learn from reading? Perhaps one rejection will include a scribbled "Unoriginal. Lewis to Kim Stanley Robinson has written about Mars. If you had read widely in your genre, you might never have written that story now languishing in your drawer, or you would have slanted your story in such a way that it was truly fresh in an arena where Mars has been "done to death. I have an idea for a wizard story just like those -- that one will get published. Publishers will have moved on to other things. Read to learn, not to jump on a bandwagon that rolled by last year. Read everything, Faulkner said above, and well you should. Read outside your genre. Read nonfiction as well as fiction. Many successful writers, including Shakespeare, drew on history and mythology for story ideas. That obscure piece in the morning newspaper may give you an idea for a story. Read novels and read short stories; read poetry. Novels and short stories each have their own technical requirements; studying overall story arc in a novel will teach you about plot and structure; the length restrictions imposed by short stories will both allow you to study technique in condensed form and teach you how such important aspects as characterization and setting can be conveyed to maximum effect in a minimum of space. Have I convinced you yet? Now pick up a book, and start learning how to write. Read the Entire "Fundamentals of Fiction" Series!

Chapter 2 : Fiction Fundamentals | Savannah's Writing School

*Return to Fiction Tips & Techniques Â· Print/Mobile-Friendly Version "The task of a writer consists of being able to make something out of an idea."-- Thomas Mann. You've got an idea, and you want to turn it into a story.*

Want to write great short stories? Have too many ideas to put into words? Consider this class a boot camp for the short story writer. Steve Weddle is the author of the novel-in-stories *Country Hardball*â€”called "downright dazzling" by the New York Timesâ€”and editor of the award-winning short fiction magazine *Needle: A Magazine of Noir*. This class will give the opportunity to hone your skills, using your voice and vision as you craft vibrant, original fiction ready for publication. Through weekly readings, lectures and assignments, this class will delve into character, dialogue, setting, and plot and will provide you with a range of techniques as you continue to craft your own stories. Why should a story lead with character? What can we tell about a character from dialogue, details, and setting? What sort of character carries the story? What makes your character unique, unexpected? We will look at who the main character is, how the words chosen work to define character. We will work on dialogue chunks, varying word choice and tone to get at the voice and vision you have for this story. Week 2 - Weave the Plot: What twists and turns does your story take? What is the secondary layer to your story? What are the tensions on each page, the conflict pushing the story forward? What is at stake for your character? What does the spouse, the partner add to the story? Week 3 - The Air Around Us: We will look at setting, not just the name of the place, but the feel of the world. We will look at the language you use, the dialogue we have been working on. What can we learn from the descriptions of the place? The folded scrap of paper used to even up the table leg? We will use our understanding of character, plot, and setting to show the story at multiple levels, to have the reader meet us half-way, invested in our telling. Week 4 - The Inevitable Truth: We will focus on what your story has become, building up the layers, the pieces that support your story. We will work line by line to enhance the threads running through your story, the glimpses of details, the quirks of character that add up to a finished story. Your story will become the truest piece it can, stripped away of excess and held together by its own theme, the threads and layers of character, plot, and setting that we have spent a month creating. Goals Of This Class You will complete this class with a finished, publishable story in hand, and a skillset to craft your own fiction with compelling characters, rewarding plot, and telling setting. You will be able to understand and use the best contemporary storytelling techniques, learned through our carefully cultivated weekly readings. You will be able to move forward, using these techniques to enhance your own voice and vision. You will have raised your own standards for writing, working with classmates and the instructor through detailed discussion and line edits of your manuscript. You study what you want, when you want, at your own pace. You get detailed feedback on your work and take part in discussions in a judgement-free zone. Where do classes take place? So, anywhere you have Internet access. Are there certain times when the whole class needs to "meet" online? Our students come from all over the globe. We do occasionally schedule phone chats, but try to reach a consensus on timing. What does a typical class consist of? It varies, but nearly all our classes include weekly lectures, homework assignments, peer reviews, critiques from instructors, and discussion forums. How much experience do you need to take a class? Beginner or pro, everyone is welcome. We encourage all skill levels. And click here to explore a sample class that shows our layout and features. Playboy Magazine published his short story,

**Chapter 3 : Third grade Lesson Fundamentals of Fiction: Interactive Student Notebook Left Side Activity**

*Fundamentals of Fiction is intended to give both the general reader and the beginning student of literature a comprehensive, though basic, approach to understanding fiction.*

Fundamentals of Fiction, Part I: How do you begin? First, determine if it is a story -- if the idea is big enough to carry a reader for a thousand words or more. If it has a beginning, a middle, and an end. How do you do that? Either in your head or on paper, map your idea out. But like most everything else in life, the best results come from planning, so take the time to outline in some form. So what do you think about while outlining? Decide how you will start your story. Decide what events will take place in the story. Think of a fiction story as a race -- the characters start at the beginning and move toward a finish. What else do you think about at this stage? Well, in what genre will you write your story? If you read a particular genre, then you might naturally choose to write your story in that genre, because you will already be familiar with its conventions. Stories are about people -- or creatures similar enough to people that readers can identify with them. You have to have at least one character, the person whom the reader will "meet" at the beginning of the story and the person who will move through the story events to the ending. This character is called your protagonist. He or she or it has to seem like a real person so readers will care about what happens to the protagonist and want to follow him or her through the story to find out. How do you create a realistic character? Again, with a little planning. Think about how you act in a given situation, and think about how your friend or your child or your father would act. Your characters will react to events in the story based on their personality and background. Developing a personality and background for your character is called a character sketch. Next, decide where and when your story will take place. In the Old West? On a distant planet, in the far future? In Minnetonka, last summer? It helps shape the story would you find cattle rustlers in New York City? Look at the outline you created for your story. Are there a lot of events between the beginning and the end? Are all of those events necessary to get the protagonist from the beginning to the end? If there are too many necessary events to fit comfortably into a few-thousand-word short story, you might have a novella a story between 20, and 50, words or a novel a story over 50, words in the making. Just get it down on paper. Read the Entire "Fundamentals of Fiction" Series!

Chapter 4 : The Fundamentals of Fiction ConvertKit

*THE FUNDAMENTALS OF FICTION: A WRITERS' WORKSHOP. TUESDAYS 6 - 8 PM. September 11, September 17 (this is a Monday), September 25\*, October 2, October 9, October 16\*, October 23, October 30, November 6, November*

Writers emerge from summers abroad, agents hunger for a new voice, publishers finally release the hidden gems that will save their industry. Book reviews burst with new titles and bestseller lists change faster than television cable lineup. You know how to type; sit down at your laptop and get on with it. Here are my five fundamentals to get you going. What is your story? This sounds like an easy one because you have the story in your mind, but -- what is it? Try to write your story in no more than three sentences and you soon will see that what your story involves is a much different thing than what your story is. Well, then, what were all those pages about Tara and Rhett Butler and Gollum? Those were story-telling, the waypoints that the authors used to support the stories but were not stories in their own right. Learn the conventions of fiction writing - voice, conflict, dialogue, point of view, and setting. Practice writing not only in the first person but also in the second person as a narrator and in the omniscient voice, like a fly on the wall that happens to see everything and knows what everyone is thinking. Give a great deal of thought to when your conflict will explode, how your hero will resolve it, and what happens next Hint: Make your readers a part of the story by creating expectations that invest them in the outcome, no matter how impossible it might be. Write not only what you know, but what your readers know. Read books written by really good authors. Ideally you would study creative writing at Oxford or Harvard. Failing that, by reading authors you enjoy you will see on careful study that they have a way of writing a sentence that becomes a paragraph, then a chapter, and that there is a cadence in the structure that weaves for you, the reader, something appealing. Prop open one of their books, find a passage you like, then turn on your word processor and try to compose a sentence in the same cadence that your favorite author has done. Try to write a couple of lines of dialogue that evoke the word patterns that appeal to you -- not the words, but the patterns. Write a paragraph, then another. Stay with it until your mind thinks, however briefly, in those patterns. Be serious about your writing. Compose a thousand words on your novel, memoir, poem, or short story. Tomorrow, edit those thousand words, revise them, and improve them. Recast the fuzzy sentences into the active voice. Make the subjects and verbs agree in number and tense and eliminate the pronouns that might refer to more than one person, place, or thing so that a reader is able to understand what you intended to say. Malcolm Gladwell dedicated a chapter of *Outliers: The Beatles, Gates and just about every other successful genius put in ten thousand hours of work, seriously, before anyone recognized their talents. And, just so you know, Facebook, e-mails, Twitter, and the like do not count toward your daily thousand words. All this sounds like work, and it is, but you can do it.*

## Chapter 5 : Fundamentals of Fiction, Part I: "I've Got an Idea!"

*the fundamentals of fiction Want to TRANSFORM your novel? My FREE 6-day email course shares step-by-step strategies to teach you the Fundamentals of Fiction and help you write a kick-ass story.*

This course has ended. Go here to enroll in the new session. Get the tools you need to turn your ideas into stories! In this self-paced course, you will learn how to write fiction using the fundamental building blocks of fiction. By the end of the class, you will have written and revised at least one short story or two novel chapters, and you will have a strong understanding of narrative craft. Discover how to create complex characters, craft a compelling plot, write dramatic and believable dialogue, choose the best point of view, draw readers into the story with description, and hone your narrative voice. Each video and written lecture will focus on an essential element of narrative craft see schedule below. The last two weeks are devoted to research and revision. Please note that there is no start and end date for this course. As soon as you enroll, you will have access to all of the lectures and materials for a period of six months. Would you like to receive feedback on your work? If you would like to receive feedback on your assignments from the instructor, please purchase the Critique Add-on for Writing Fiction. Point of View Who is telling the story? Setting and Description Learn how to ground your reader in place, and how to make the world of for story come alive through sensory details. Get your characters to talk. Learn how to deepen characterization through dialogue, and how to create conversations that progress the plot. Plotting the Short Story Learn how to create suspense and how to construct a strong beginning, middle, and end. Structuring the Short Story Plot and structure are not the same! Learn the difference, and see how an improved structure can take your story from blah to brilliant. Learn how research can help with everything from characterization to setting to theme, leading to a more authentic story. Outcomes By the end of this class, you will have written and revised at least one short story, and you will be ready to submit it for publication. Modules Do you prefer to start small? Characterization and Point of View are currently available as single modules. Other modules will be added soon.

## Chapter 6 : Inkitt - The Writer's Blog

*The Fundamentals of Fiction has 3 ratings and 1 review. Rick said: The version of this that I consumed was a DVD. It was the best education I could ever.*

## Chapter 7 : Fundamentals of Fiction: Earl J. Wilcox, David L. Rankin: [blog.quintoapp.com](http://blog.quintoapp.com): Books

*The Fundamentals of Fiction: 'The Martian' Editor Educates and Empowers with Inkitt's Free Novel Writing Bootcamp By Inkitt November 5, Inkitt's commitment to empowering aspiring authors across the globe has fused with the novel-writing genius.*

## Chapter 8 : The Fundamentals of Fiction "Iowa Center for the Book

*The Fundamentals of Fandom-Worthy Fiction Course is on its way. Recieve news, insider info, and updates on the course in the meantime. And, be the first to know the second the special discount rate for the first 20 buyers is released!*

## Chapter 9 : The Fundamentals of Play by Caitlin Macy () (G6A) Romance Novel, Fiction

*Return to Fiction Tips & Techniques Â· Print/Mobile-Friendly Version "Read, read, read. Read everything -- trash, classics, good and bad, and see how they do it. Just like a carpenter who works as an apprentice and studies the most.*