

SESSION 1A: THE BIG PICTURE

Well Begun is Half Done

I. Introductions

II. Beginning with the end in mind

5 Reasons NOT to write a book

1.

2.

3.

4.

5.

5 Reasons TO write a book

1.

2.

3.

4.

5.

6.

My Definition of Success

Helpful writing tools

- Chicago Manual of Style online (chicagomanualofstyle.org/tools_citationguide.html)
- Webster Dictionary (merriam-webster.com)
- Rhymezone.com
- WordCounter.net
- Reedsy.com
- ProWritingAid.com
- Scrivener (literatureandlatte.com)
- Zoom

Other helpful writing tools:

Pain Points:

What keeps your reader awake at night?

What lies does he believe about himself?

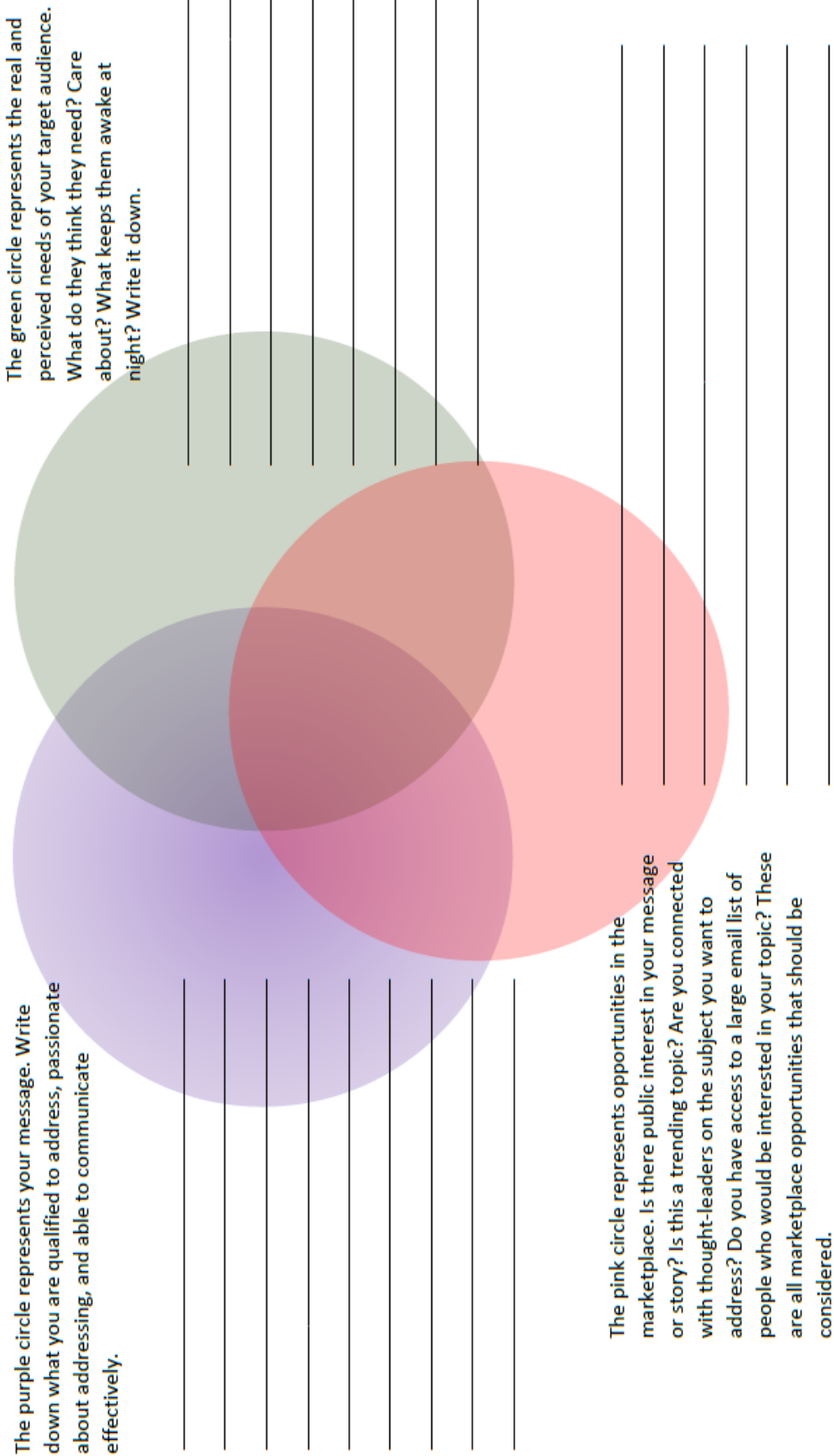
What words would she used to describe herself?

What does he long for?

How would she love to feel?

Message Sweet Spot:

When your message, the needs of your readers, and marketplace opportunities converge, you're on the right track!



The purple circle represents your message. Write down what you are qualified to address, passionate about addressing, and able to communicate effectively.

The green circle represents the real and perceived needs of your target audience. What do they think they need? Care about? What keeps them awake at night? Write it down.

The pink circle represents opportunities in the marketplace. Is there public interest in your message or story? Is this a trending topic? Are you connected with thought-leaders on the subject you want to address? Do you have access to a large email list of people who would be interested in your topic? These are all marketplace opportunities that should be considered.

SESSION 2B: ELEMENTS OF A BOOK PROPOSAL

Why the Book Proposal is Important

Title

Subtitle

One-Sentence Summary

My One-Sentence Summary

One-Paragraph Summary

Audience

Primary

Secondary

Tertiary

SESSION 2B: ELEMENTS OF A BOOK PROPOSAL

Unique Selling Proposition

If consumers in the target market purchase and read (*name of book*), then they will:

- 1.
- 2.
- 3.

Because the book will:

- 1.
- 2.
- 3.

Biblical Foundation

Felt Need and Book Mission

Author Biography

Format and Manuscript Details

Author Publishing History

Author Platform

Author Marketing

Comparative analysis

Table of Contents

Three Chapters

SESSION 3A: OUTLINING YOUR BOOK

Telling a story?

| | | | |
|--------------------------------------|-------------------------------|------|------------|
| 1. Complicating Focus | Main character can be here... | Verb | ...or here |
| Flashback | | | |
| 2. Developmental Focus #1 | Main character can be here... | Verb | ...or here |
| 3. Developmental Focus #2 | Main character can be here... | Verb | ...or here |
| 4. Developmental Focus #3 | Main character can be here... | Verb | ...or here |
| Flash of Insight or Plotpoint | | | |
| 5. Resolving Focus | Main character MUST be here | Verb | |

SESSION 3B: TECHNOLOGY AND YOUR AUDIENCE

The Beginning Assumption When Writing to Your Reader:

Bottom line question:

Structure your book around your audience

Ideas for Keeping Your Readers Engaged

SESSION 4A: EXERCISE

#1:

#2:

#3:

SESSION 4B: COMMON WRITING MISTAKES

Structure Level

READER EXPERIENCE:

- Confusion
- Boredom
- Eyes glazing over
- Feeling lost.

Mistake 1: Information Overload

Quick Fix: How you would tell the story to a friend?

Mistake 2: Sequencing Chaos

Quick Fix: Chunk. Smooth.

Mistake 3: Amazing Copy that Isn't Relevant

Quick Fix: Copy. Paste. Save. Delete. Nothing is more damaging to your narrative than a good example of something that isn't germane.

Mistake 4: Conflict Doesn't Match Resolution

Quick Fix: Change your conflict to match your resolution.

Word Level

READER EXPERIENCE:

- No buy in
- Lost confidence in you as magical adventure guide

Mistake 5: Too many adjectives

Quick Fix: Pick a better adjective.

Mistake 6: Fatty content

Quick Fix: Cut your word count by 25%.

Mistake 7: Using the almost right words

Quick Fix: Put on your literal hat. Read. Think about it. Rewrite.

Words You Should Delete

Really, very. These are useless modifiers. You should be able to find stronger verbs or adjectives for whatever you're trying to enhance. For example, "He ran very quickly along the really long field." can be, "He sprinted across the vast field."

That. If a sentence still makes sense after removing "that," delete it. For example, "This is the most amazing blog post that I've ever read." can be, "This is the most amazing blog post I've ever read."

Just. I have a hard time removing "just," especially in dialogue. But for the most part, you don't need it, and too many can make your dialogue or prose repetitive.

Then. When showing a sequence of events, either remove "then" or try using "and" instead of "then." Using "then" frequently sounds repetitive and even juvenile. "I shut the car door, then tripped over the sidewalk. Then Bob pointed and laughed, and then my cheeks flushed." sounds better as, "I shut the car door and tripped over the sidewalk. My cheeks flushed as Bob pointed and laughed."

Totally, completely, absolutely, literally. These words don't add information to a sentence. For example, "The box was completely full of clothes." reads the same as, "The box was full of clothes." or better yet, "The box was stuffed with clothes."

Definitely, certainly, probably, actually, basically, virtually. Again, these words don't add information. If the sentence makes sense without these words, remove them.

Start, begin, began, begun. These words are unnecessary unless an interruption to the action soon occurs. But for the most part, you can remove these words.

Rather, quite, somewhat, somehow. A movie doesn't have to be "rather dull," it can just be "dull." Delete!

Said, replied, asked, and any other dialogue tag. Dialogue tags slow your pacing and distract readers from the conversation. You can keep these tags for the first couple sentences of dialogue, but once you established who says the first couple lines, readers can follow the conversation back-and-forth for themselves.

Down, up. Usually, these words are unnecessary and you can remove them. For example, "I sat down on the floor." could be, "I sat on the floor." and "I stood up." could be, "I stood."

Breath, breathe, inhale, exhale. These are far too commonly used by many authors to describe character internals.

Shrug, nod, reach. Every author has her own quirks, and over time, you should become familiar with your own. These are a few of mine — in my first drafts, I have characters shrug, nod, and reach for things way too often — and I know a lot of other writers include these, too. Always have second readers, whether you're writing a novel or blog post. They'll be able to point out actions that happen too frequently better than you can, because you'll usually be too close to your own writing to notice.

SESSION 4C: DON'T BE A LONE RANGER

Number 1 character trait

Reading

In the genre you're writing—read your competition

Mimicking other writing—a bunch

Writing in community

Partnering with Professionals

SESSION 5: PLATFORM BUILDING STRATEGIES

Platform building Introduction

Blogging Strategies (SEO)

Bookfunnel