

# 30 Days to Craft Your Novel

## Introduction

Welcome to Week 3!

We've spent the last two weeks building the foundation of your story. Having done this, you're already ahead of the game. And I really do mean that.

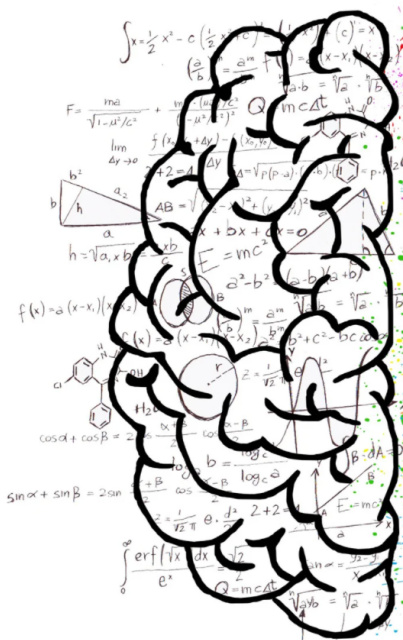
Let's look at our job as writers through an analogy. My niece is an architect, and everything she does impacts the building she's working on. Similarly, everything we do as writers impacts the stories we work on.

Analytical

Logical

Ideas

Facts



The job of an architect is inherently left-brained. BUT there is so much creativity in the work itself. After all, every building and every project is different. An architect has the freedom to be creative...to be right-brained, and by doing so, they create spaces people want to be in.

Let's flip that idea for writers. Most of us probably identify as creatives and right-brained people. For us, no story or series is the same. But we can't stop at just being creative. In order for our stories to work, we have to tap into the *left* side of our brain and look at structure. Doing so creates stories readers want to experience.



Creative

Intuitive

Artistic

Imaginative

An architect's job is to create *functional* spaces. They blend art and science, allowing people to fully enjoy the space.

A writer's job is to create a *fictional* space. In order to do that, we also need to blend art and science, because we are the structural engineers of our fictional worlds. How well we do our job directly impacts a reader's experience with our stories.

An architect's job is threefold. They work in design, documentation, and construction. They conceive of an idea first. Next, they commit it to paper, aligning building and safety regulations, local planning regulations, and restrictions. Next they oversee construction.

A writer's job is also threefold. We also design, document, and construct. The design is the conception of a story idea and all the elements therein. We then commit it to documentation by outlining and plotting. Finally, we write, which is the construction phase.

In order to be complete, your story needs compelling characters, vivid settings, a captivating plot, universal themes, strong conflict, a clear point of view, great dialogue, tone, mood, and style.

It is no small order.

If you completed weeks one and two, you have worn your architect hat and put together the foundation of your novel. You've crafted your characters. You've developed conflict. You've identified a universal theme. You've broken your book into acts and/or the steps of the hero's journey, mapping your story sequentially.

The question is, what do you do next?

Well, the next step is to look at the rest of the foundation—the other essential elements—that make up a story. They include setting, point of view, tone & mood, dialogue, and scene.

Let's start with scene. Scenes are the building blocks of your story. They're the work horses. They do the heavy work of drawing readers in and keeping them turning pages.

Let's look at units of measure. Centimeters make up inches. Inches make up feet. Feet make up yards. Yards make up miles. You get the idea.

Now think of characters, setting, goals, conflict, et al, as the units of measurement in a story.

- Let's say the themes in a story are 'centimeters'.
- Characters, their goals, and conflict are 'inches'.
- Add setting, dialogue, mood, and tone. These are 'feet'.
- You put all this together to create scenes. Scenes then are the 'yards' in the metaphor.
- Those scenes, strung together, create the complete story, which is the 'mile'.

Week one in our course took you through character planning and conflict.

Week two tackled story structure and outlining. At this point, you should have the bones of your story broken into the 12 steps of The Hero's Journey.

That's a very broad look. That's the rebar in the ground and the poured cement of your foundation.

Now we need to get into the nitty-gritty by framing, adding beams, and doing the rest of the general construction. We need to dive into the other essential elements of story. That is what Week 3 is all about.

We're going to spend time on:

- Setting
- Point of View
- Dialogue
- Mood, Tone, and Style
- And finally Scene Structure (meaning Scene & Sequel)

By the completion of these lessons, you'll have made all the decisions necessary for framing, and you'll be thinking of how to divide that architectural space into rooms, meaning you'll have a few key scenes you know you want to include in your book. You'll have all the tools necessary to begin building those scenes.

I hope you're excited to keep going on your writing journey. I'll see you in lesson one!