

BOOTCAMP FOR WRITERS: Getting (Your Manuscript) into Shape

JENNA KERNAN

PART ONE: Manuscript Formatting (see page 2)

PART TWO: Manuscript Content

- I. Hooks
 - I. Fishing Dos & Don't
 - I. Don't
 - I. Beginning with the heroine sitting & thinking
 - II. Beginning with a block of backstory
 - III. Beginning with an unnecessary prologue
 - II. Dos
 - I. Open Just Before Moment of Change
 - II. Open at the Moment of Change
 - III. Open with Action
 - IV. Open with Conflict
 - V. Open with Hero/Heroine in Trouble
 - II. Types of Hooks
 - I. Opening Line
 - II. Paragraph
 - III. Chapter Hooks
 - IV. Secrets
- II. Creating Likable Characters: Michael Hauge's 5 ways to build empathy (www.screenplaymastery.com : Michael Hague)
 - I. Create sympathy by *undeserved misfortune*
 - II. Character *in jeopardy*: in danger of losing something of importance
 - III. Make characters *likable, kind, loving*
 - IV. Make characters *powerful*
 - V. Make character *funny*
- III. Flaws
 - I. Allow a character to grow and change
 - II. Show the character is incomplete or lacking something at the start
 - III. Allows character to earn their happiness
- IV. Character Growth
 - I. Identify character flaws
 - II. Show the flaws causing trouble in relationships
 - III. Show the hero/heroine considering these flaws as a liability
 - IV. Show the hero/heroine attempting new behaviors
 - V. Show results (good and bad) of these attempts
- V. POV and Sensual Writing (See page 3 & 4)

PART THREE: Submission, Rejection and THE CALL.

MANUSCRIPT FORMATING

Title/Historical/100,000 words

Author's Name
Street Address
City, State Zip
Phone Number
Email Address

Approximate Word Count.

Your real name & no © symbol.

BOOK TITLE

Chapter One

Tme klsasm atmel thels slsesel atasle ts losell atesapp sa askles.
Tvaldsa lblnal ap, azlaklk lbi al laklk, amklliln pt czoomlly.
Mwyiot, lsalty pally bu alesy. Lpotty po weapptlette piw

Double Spaced
Easy to read font

Leave one line of white space between header & text

Title/Last Name/ 2

Hloop oi tappw. Ywlopp thlse l... mmowpayl.
Sapwatyll atls sawpookspa. Plsasm atmel thels slsesel atasle ts losell

Title/Last Name/ 319

- One-Inch Margins
- 25 lines/page = approx. 250 words/page
- 250 X pages = approx. word count or use computer word count if publisher prefers
- Use a clear, legible 12 point font

oby, peiolls lwnvys wwwaliktso ri tle vpwoopt.
Tvaldsa lblnal ap, azlaklk lbi al laklk.

THE END

POINT OF VIEW

- Point of View must be consistent
- Only describe what a character could see, hear or know
- Often one scene is in one characters POV and the scene break marks the change in POV
- Within a scene, make transitions smooth by clearly cluing the reader that you are switching from one character's view point to another's

Her POV with action and dialogue

EXAMPLE OF POINT OF VIEW SWITCH

She stepped forward and spoke into the gloom. "I've some questions."

"Go away, damn you."

The jailor grinned. "Ellis knows all about them mountain. Rescued some, but not all."

He raked his keys across the bars. "Right, Ellis? Couldn't save your own kin?"

He'd lost his family to the Cascades. Her worst nightmare had happened to him. Is that why he had fallen so far?

The jailor banged on the bars with the iron ring. "But you made it, all right. Didn't you, Ellis?"

His captive muttered something unintelligible and the jailor chuckled as he retraced his steps, pausing before the narrow stairs.

"Enjoy your visit," he called and disappeared up the ladder.

Cole heard Meredith's heavy step on the stairs. Was the woman gone as well?

He clutched the smooth neck of the whiskey bottle and tipped it back, longing for the burn in his throat and the fire in his belly.

Nothing.

He released his grip and the bottle clunked against the bunk, then the floor, rolling in a circle before coming to rest.

Three left.

Her voice drifted in from the cell door. She sounded young and Irish. Her people had come from the old country.

He squeezed his eyes closed tight as the guilt overcame him. His wife—dead and gone while he still lived. Never should it be so.

Angela.

Why had she left him? He should have died with her that day, but then he thought he might still save their daughter. He hadn't. The rage billowed inside him. Twenty-three-year-olds should not die in the snow.

"Mr. Ellis, my family is still up there."

"So's mine," he muttered.

Her internal thought

This line of dialog separates the switch from her POV to his.

Hero's POV, using 5 senses (hearing) and internal thought

Hero is in action and another thought from his POV.

The five senses, action and internal thought all ground the reader in the hero's POV.

Taken from the novel **OUTLAW BRIDE** © Jenna Kernan, February 2008, Harlequin Historical. ISBN 978-0-29483-1

