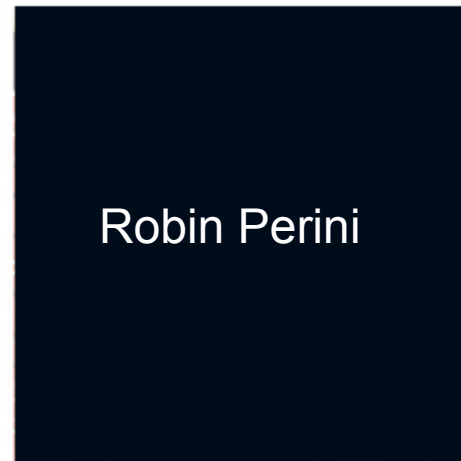
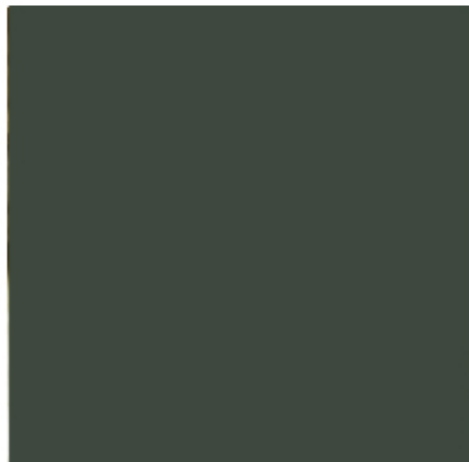


Seven Golden Hearts to ~~Seven~~ Fourteen Sales and a RITA® Final



Introduction

- **Take what you want and leave the rest!!!**


– *What a writer ... "wants is a set of rules on what to do and what not to do in writing fiction...."when one begins to be persuaded that certain things must never be done in fiction and certain other things must always be done, one has entered the first stage of aesthetic arthritis, the disease that ends in pedantic rigidity and the atrophy of intuition.*
— John Gardner, *The Art of Fiction*

Introduction

- **Non-Craft**
 - Intangibles that matter
- **Craft**
 - Elements I knew
 - What I learned



Non-Craft

- 
- Life-long learning (you, your critique group) – challenge yourself.
 - Discover **your** process
 - Creative Goal Setting
 - Make writing a priority...decide what's important.
 - Write regularly...discover how fast you can write a book, and what it takes.
 - After you complete one book, take a short break then start another

Elements that I already knew

- You each have your own journey
- I knew:
 - Deep Character
 - Turning Points
 - Romantic Conflict
- I didn't *know* why I wasn't selling...so here's what I learned...

Lesson 1: Discover YOUR Story

- Uncover YOUR Emotional Cues
- List your 3 most powerful childhood memories
 - Define three key emotions in each memory
- Identify your favorite ‘keeper book’
 - Identify five key emotions of your favorite character



Aha Moment

- Are there similarities?
- Consider the book you have been UNABLE to finish?
- Take Away:
 - Embrace YOUR story
 - Embrace YOUR emotional cues

Lesson 2: One Liners – A Hidden Test of Story Strength

- **Finding Her Son** (Harlequin Intrigue, March 2012) - a woman who is determined to find her kidnapped son and suspected in her husband's death and is forced to team with the embattled SWAT cop who is assigned to prove her guilt.
- **Cowboy in the Crossfire** (Harlequin Intrigue, July 2012) - A woman desperate to protect her young son after he witnesses a murder is forced to team with a disgraced Texas Sheriff who her family framed.
- **Behind the Lies** (2013) –A woman discovers her 'perfect' husband is a cold-blooded, international assassin and is forced to put the lives of her and her young son in the hands of a man who lives behind his own lies.

The One-Sentence Blurb


- **Internal and External Conflict in One Sentence**
 - The more clear, the easier the book will be to write and the stronger the book will be

Story Question Will Guide Your Writing

<u> </u>	MUST	<u> </u>	BY	<u> </u>
Your Protagonist		Critical Plot Goal		Conflict with the Antagonist
ONLY TO REALIZE				
<u>What the Character Learns about life that helps him/her change his goal during the journey of the book.</u>				

Example: Jacob Marshall **must** avenge his father's honor
by implicating Serena Jones' father, **only to realize** revenge
often hurts the innocent.

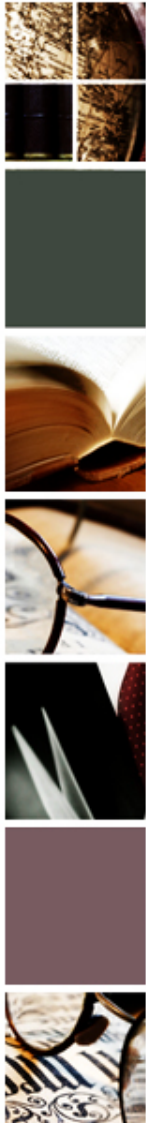
The Story Question: The Wizard of Oz



_____	must	_____	by	_____
Your Protagonist		Critical Plot Goal		Conflict with the Antagonist
Only to Realize		<hr/> What the Character Learns about life that helps him/her change his goal during the journey of the book.		

• Dorothy must get help from the Wizard of Oz to find her way home by defeating the Wicked Witch, only to realize that she had the power to go home all the time (there's no place like home).

Marketing Fragments

- 
- Power of High Concept
 - Sells your book
 - The stronger, the better
 - In Her Sights – A female SWAT team sniper who is being stalked
 - Behind the Lies – A woman on the run from her assassin husband
 - Game of Fear – Dozens of brilliant kids who mastered a video game are disappearing—and no one noticed. Until now.

Lesson 3: Know and Use Your Theme

- Step 1: Identify the protagonist's flaw
 - My protagonist will [now or eventually] have to face and get past that he/she NEEDS/ BELIEVES/FEARS _____.
- Step 2: To overcome the flaw, the protagonist must REALIZE _____
- Step 3: The realization/epiphany of the protagonist is the THEME of your book

Use Your Theme

- Villains
 - Exploit protagonist's flaw
- Secondary Characters
 - Mirror and echo protagonist/antagonist
- Subplots
 - Mirror and echo main plot
- Imagery

Lesson 4: Deep Point of View

- The character tells the story, not the author
- Imagery based on character

Finally reaching the landing, Deb slipped her key into the lock and opened the door. Ashley better have a good reason for being here and not at her Air Force Academy dorm where she belonged.

*Her sister threw her textbook to the floor and jumped up from the beige corduroy couch **like a gun had exploded in her ear.***

Watch Out

- 's/he felt,'
- 's/he thought,'
- 's/he saw,'
- 's/he wondered,'
- 's/he realized...



Lesson 5: Show, Don't Tell Emotion

- Identify a key word from Step 1.
- Write a few sentences **SHOWING** this emotion, without using the word (or a form of the word)

Lesson 6: Make Narrative and Description Count

- Significant Detail based on emotion, not research
- Choose a setting
 - Choose an emotion from Step 1
 - Choose the opposite emotion
- Write a paragraph illustrating emotions through significant details

Lesson 7: Take Advantage of Arcs

- Character Grid
 - Inciting Incident
 - Long Range Goal
 - Short Range Goal
 - Character Flaw
 - Relationship Barrier
 - Black Moment
 - Realization

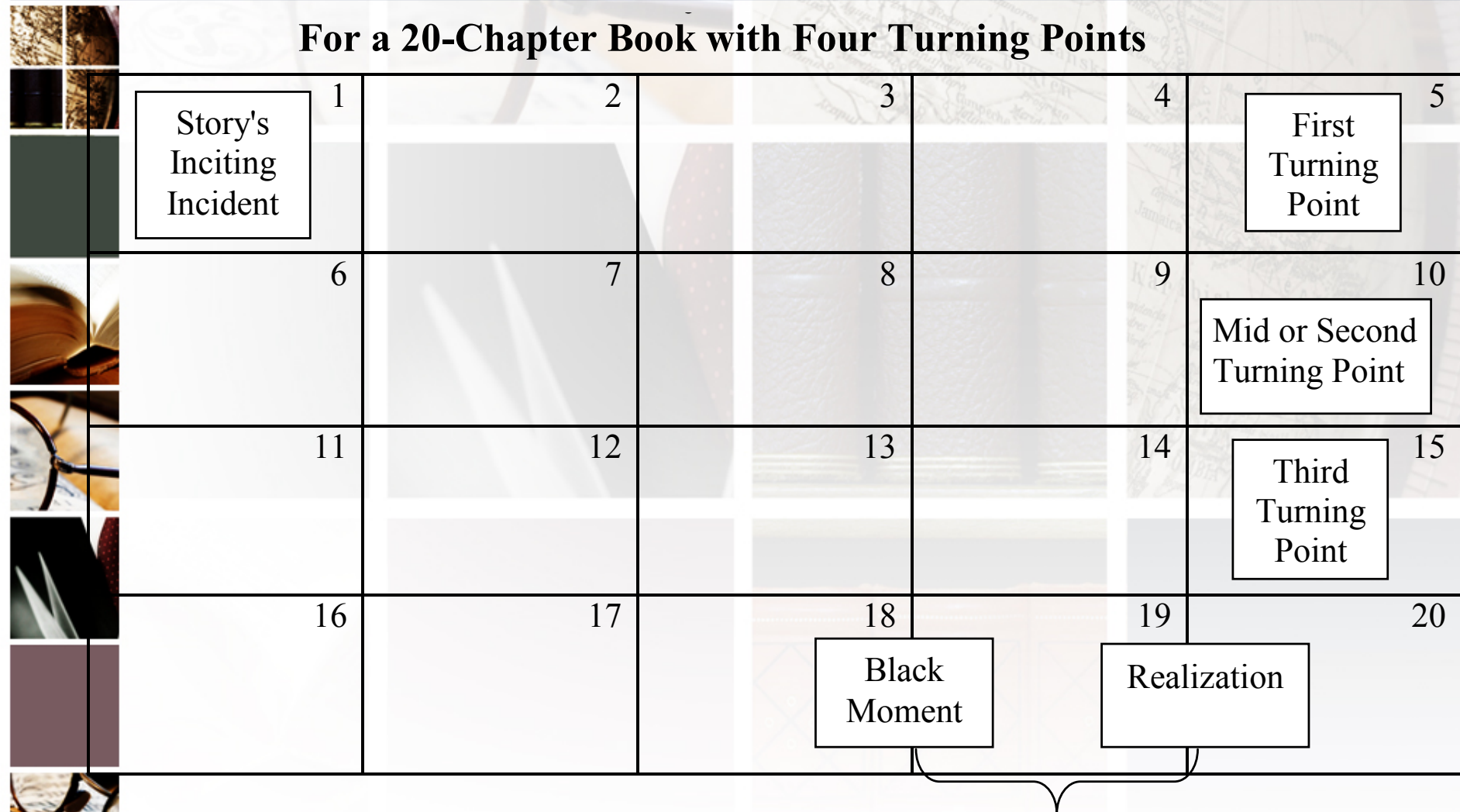
- Story = Change

- Plot
- Emotion
- Character



Character, Book, TP, Chapter Scene Arcs

For a 20-Chapter Book with Four Turning Points



To Write A Scene

- **Identify the Beginning of the Scene:**

- Emotionally where your character was
- Where your character is presently in the plot
- Emotionally where your character is going by the end of the story

- **Identify the End of the Scene (before or after you write):**

- Emotionally where your character is
- Where your character is now in the plot
- Emotionally where your character is going by the end of the story

Lesson 8: Avoid Repetition

Chap. & Start Pg	Time	Plot Points by Scene	Conflict (with focus on Romantic Conflict)	Jazz Knows (Plot-Tower, Ray, Past)	Luke Knows (Plot-Tower, Ray, Past)	Lisa Knows (Plot-Past, Tower, Ray,)
Prol.	Day 1--AM (midmornin g)-Friday	Jazz saves Gov's daughter.	He leveled her defenses 2 years ago, and he's the last person she should ever be involved with.	Nothing	Nothing	Nothing
1-p.4	Day 2--AM-Saturday	Sarge calls Jazz in. Tells her about Tower investigation.	We know she had feelings for Luke and for some reason believes he has something she can never have.	No promotion. Tower is investigating her. Worried about past coming up.	Nothing	Has Seen Article, Furious, Plans Revenge (List done). Heard Tower's rant re: Jazz, Article. Use him.
	Day 2--AM	She comes out. Tower is in there sitting at her desk with Luke's article. Lisa has been there, too. Shows her Luke's article. Use some of interaction from workout room. What are you trying to do, be the only star?	Luke wrote the article and it's compromised her promotion and hiding her identity.	Tower is trying to instigate something. Some forced laughter by team.	Nothing	Lisa Sabotages Gun (goes with Tower)
	Day 2--PM (Almost end of work day.)	Start with him and how important the truth is. Jazz confronts Luke about the article. (Does she lie to him about the reason--white lie)	Unwanted attraction. Confrontation about 'You're the last person I wanted to see. You're the last person I wanted to write an article about. You made it clear you didn't want me. She sees Joy's picture. (dagger to the heart)	Doesn't want attention focused on her for 2 reasons: team and past. (she must be cautious).	Luke knows something about article, and questions has spooked her.	

Lesson 9: Activate your Writing

- **Read for pacing and compelling storytelling**

- Dialogue is the best way to show character and emotion. Get rid of introspection if possible.
- Is there a "zinger" on every page?
- Is the POV character the right one?
- Can you tell whose POV character it is on every page?
- Symptoms of Lack of Conflict
 - Is there repetitious dialogue? (no conflict development)
 - Tack on other issues
- Have I braided internal and external conflict (do they lead to each other?)

- **Three Versions (Activate the story (from telling to showing))**

First Draft - The Cerebral Version

Weakness

- Distance
- Telling



Damn Richard St. James to hell. He'd slaughtered them--he'd them all.

Jaw clenched with fury, Jonathan Price urged the horse he'd commandeered at the last posting stop forward. His hands and cloak were soaked with blood. He had to get home. He could only pray he wasn't too late.

The sky billowed with black clouds, and little light illuminated the old Roman road he raced down. His heart pounded, and agony ripped through his chest.

He'd witnessed carnage during the war. Waterloo had been a bloodbath, but Anne should never have witnessed the massacre she'd seen tonight. Until a few hours ago, his fiancée had known nothing of the brutality of man.

St. James had changed her--forever. The bastard.

Anne's family--murdered in cold blood. All of them, down to her young sister barely out of the crib.

Jonathan's stomach wretched at the memory of the Cavanaugh's laid out in front of their home like some gruesome message, their throats torn open as if an animal had feasted. But even that hadn't shredded his heart like Anne's mewing cries as he'd cradled her in his arms. He just prayed her family in York would be able to heal her mind, even if her heart were forever broken.

Second Draft

Weakness

- Distance
- Telling
- Happened in past



Damn Richard St. James to hell.

He'd slaughtered them. He'd slaughtered them all save one.

A mist of night smoldered the burning remains of the Price family home, and Jonathan blinked through the soot streaking the land that had once been the family's pride and joy. He breathed in, willing the nausea churning his stomach to not desecrate this place. They deserved better.

Jaw clenched, he forced himself to stare into their sightless eyes one by one. His father, his mother, his young sister. Lined up in a row, their bodies were darkened with ash, the only color, the red seeping from their shredded throats.

But that wasn't the worst of it. St. James hadn't just killed them--he'd tortured and humiliated them. Jonathan couldn't bear the thought of what the bastard had done. His young brother, Edward, by happenstance still at Eton, would never know, Jonathan vowed.

With care, he covered his young sister's bare body, and concealed his mother's naked torso with her decimated gown. As for Jonathan's father, St. James had emasculated him, the blood soaking his pants.

Deep fury, like Jonathan had never imagined, even on the bloodiest Waterloo battlefield, skewered his gut like a thousand splinters of glass.

Activated Draft

Weakness

- A few telling phrases
- Small Stuff Editing

Jonathan Price hurled himself through the fiery hallway, clutching his limp body close to his heart. "Don't give up, Elizabeth." His despair was swallowed by the hellish roar of the inferno crackling around him. Blistering heat seared his hands and face. Black roiling smoke scorched his lungs.

Maddened with grief, he kicked the flaming debris from the doorway and burst into the rainy night. He staggered across the muddy yard, and coughing and hacking, fell to his knees before laying his sister on the sodden grass.

The fire illuminated the vicious wound on her neck, and then her sightless eyes.

Dear God, what manner of beast had done this? Torn the very skin from her throat, killed her with no mercy?

He whirled toward Price Manor. The blaze erupted from every window and door, scarlet serpents of flame devouring all in their path, engulfing everything.

Where was the rest of his family? The servants, the butler, even the scullery maid? Had they escaped or had the beast killed them, too?

"Please." He raced back toward the house, only to be grabbed and flung to the cobblestones. Dazed and gasping for air, Jonathan peered up at the cloaked shape looming over him.

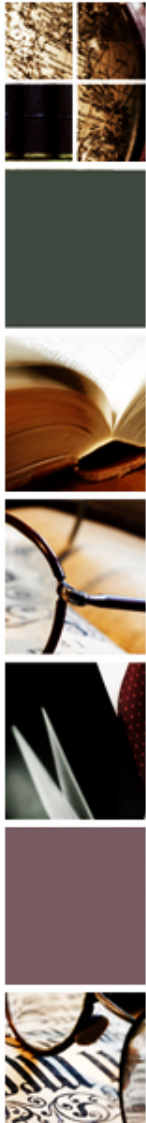
"You cannot save anyone, you fool. They're all dead. Your family, and Lady Anne's as well."

Activate Your Writing

- Use powerful, picturing-forming and image-making words
- Evoke emotions with your word choices
- Excuse me, your research is showing....
- Interpreting scenes through the genre and the viewpoint characters' emotions
- Deep Point of View – critical to active and emotional writing

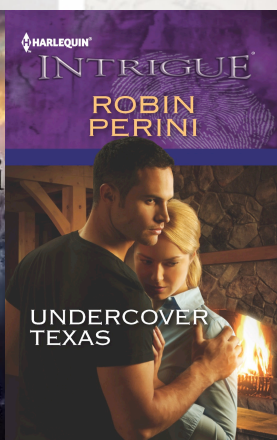
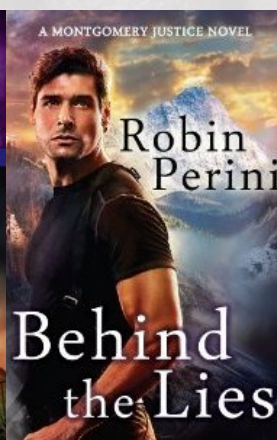
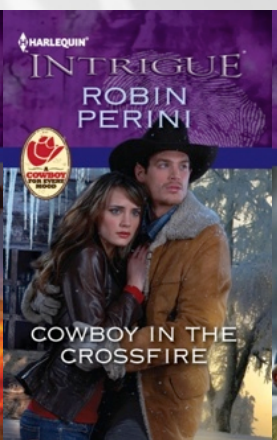
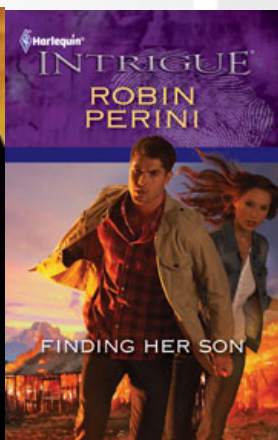


Lesson 10: Don't Edit Out the Passion

- 
- **Let your Voice Shine Through.**
 - **It's YOUR story.**
 - **Ray Bradbury says, "There is only one type of story in the world-- YOUR story."**

Conclusion

- Q&A
- Drawing
- www.robinperini.com



Coming in 2014


Harlequin Intrigue - **Secret Obsession** (August), **Secrets, Lies and Trouble** (December)
Amazon's Montlake Romance (Montgomery Justice Novels) - **Game of Fear** (August 26)



BACKUPS

Character Sketch (Laura Baker)

Enter into your computer and watch it grow

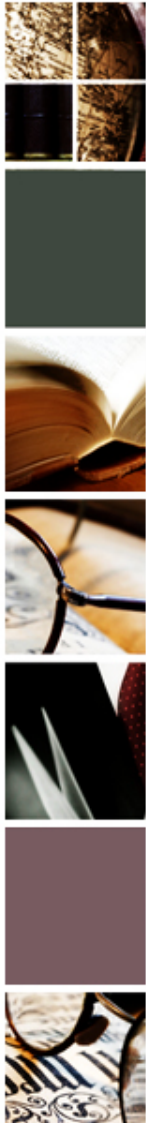
- 
- Title of Work:
 - Character:
 - Sex: Age: Height:
 - Weight:
 - Hair Color: Eye Color:
 - Identifying Characteristics, description:
 - Beginning Situational Conflict:
 - Greatest Strength:
 - Why is the character this way?
 - Greatest Flaw (Internal Conflict):
 - How does person hide it, get around it?
 - Why does the character stay this way? What needs to happen to not be this way? Does this trait stay through the end of the book?
 - Greatest need or want (Long-Range Goal)?
 - Why is the need or want important? What's at stake? What will it cost this character?
 - How will meeting that need or want affect other characters?
 - Obstacles to meeting that need or want:

Character Sketch (cont' d)

- Short Range Goal:
- Dark Secret:
- Other personality characteristics, strengths:
- Other Personality characteristics: weaknesses:
- Greatest Fear:
- Biggest Regret:
- Most Powerful Dream:
- What about this character conflicts with the other protagonist?
- Romantic/Interpersonal Conflict (What's inside of him/her that keeps him/her from loving her/him):
- Danger (If I love her/him . . .):
- Darkest Moment:
- What about this character renews the spirit of other protagonist?
- How does greatest strength overcome the greatest weakness to produce a happy ending?
- What does character learn by the end of the book?

Raven's Prey by Jayne Ann Krentz w/a Stephanie James

- External Conflict
- Who to root for
- Probable romantic hero



Perhaps he was merely an adventuresome tourist who had drifted into the obscure **little Mexican town** in search of some action. Perhaps he had wandered into the cantina for the same reason **she** had: **to get a bite to eat** and have a bottle of the local beer. Perhaps he was a perfectly innocuous male who, when he realized there was another **North American** in the cantina, would come over to her table to chat.

Then again, **perhaps he was her executioner.**

Internal Dialogue

Dance with the Devil by Sherrilyn Kenyon

- Who
- What
- Where
- When
- How

New Orleans, The Day After Mardi Gras

Zarek leaned back in his seat as the helicopter took off. He was going home to Alaska.

No doubt he would die there.

If Artemis didn't kill him, he was sure Dionysus would.

The god of wine and excess had been most explicit in his displeasure over Zarek's betrayal and in what he intended to do to Zarek as punishment.


For Sunshine Runningwolf's happiness, Zarek had crossed a god who was sure to make him suffer even worse horrors than those in his human past.

Not that he cared. There wasn't much in life or death that Zarek had ever cared about.

Dialogue Only

Ender's Game by Orson Scott Card

- Who
- What
- Where
- When
- How



"I've watched through his eyes, I've listened through his ears, and I tell you he's the one. Or at least as close as we're going to get."

"That's what you said about the brother."

"The brother tested out impossible. For other reasons. Nothing to do with his ability."

"Same with the sister. And there are doubts about him. He's too malleable. Too willing to submerge himself in someone else's will."

"Not if the other person is his enemy."

"So what do we do? Surround him with enemies all the time?"

"If we have to."

"I thought you said you liked the kid."


"If the buggers get him, they'll make me look like his favorite uncle."

"All right. We're saving the world, after all. Take him."

Third person Internal Dialogue

Naked in Death by J.D. Robb

- Genre type
- Tone/Imagery
- Backstory – Emotional component
- Internal Conflict



She woke in the dark. Through the slats on the window shades, the first murky hint of dawn slipped, slanting shadowy bars over the bed. It was like waking in a cell.

For a moment, she simply lay there, shuddering, imprisoned, while the dream faded. After ten years on the force, Eve still had dreams.

Six hours before, she'd killed a man, had watched death creep into his eyes. It wasn't the first time she'd exercised maximum force, or dreamed. She'd learned to accept the action and the consequences.

But it was the child that haunted her. The child she hadn't been in time to save. The child whose screams had echoed in the dreams with her own.