

<https://youtu.be/vVKRLDEbBPg>

Hi I'm Melanie Anne Phillips, author of 'Write Your Novel Step by Step' and this video series is intended as a companion piece to the book, so that step by step we're a little more conversational, bring in a little more contextual information and help you get from concept to completion of your novel.

So step one describes what's different about this system. Now what's different is that instead of looking at with the story needs, it looks at what you the author need. In other words, what is motivating you to write in the first place? What interests you in the story?

Why did you decide you wanted to write a novel. Maybe it's just a piece of dialogue that you will have running around in your head. Maybe it's a setting or a genre that you've always liked to read and wanted to write in.

Maybe it's a character that you've developed that you'd really like to see what they were doing in certain situations. Whatever the reason that you're wanting to write your novel, we focus on what's motivating you and that becomes step one, inspiration.

So inspiration in the first stage is what are all the ideas that you have bopping around in your head. As long as they're flowing freely, as long as you keep free associating and have a new idea about this or new thought about that, you really don't need any help at that point.

You just need something to help you open the floodgates and keep it going as long as possible. When you have finished with writing down everything that you know about your story already and new ideas are kind of getting down to a trickle, because you're starting to think more about how am I going to fit things together.

How am I going to make this idea work with that idea in the same story? Do all these things belong in the same story? How do I fill this hole? What happens an app to all of these kinds of issues? You've moved on to the second stage of story creation, of novel writing, which is development.

Now in this stage, this is where you start working on the details. You start figuring out how to plug the

holes and see what fits in the same story and what doesn't. And logistically, structurally, all all of these interesting topical ideas or subject matter, setting, or mood ideas that you want to work with. How many of them can be incorporated into one single novel.

Well, when you finish that second part you move on to the third stage of novel-writing and that's exposition. In exposition you need to work out, you know, what you're serious about. You know what your novel contains.

You've got a law worked out in development based on the ideas. You have inspiration but now how do you reveal it to the audience? How do you unfold it? At what point do you tell them things? Do you hold it back on certain parts that, like in a mystery, do you reveal it bit by bit, like in a conspiracy theory.

Do you want to mislead them by telling them that this is what's going on, only to turn out something else later without making them feel violated. You need to work that out. Once you've got it figured out, then you move on to the final stage, which is story talent.

Here's where you figure out moment by moment exactly what's going to happen in your novel. So that by the time you're finished with the book or with this video series you'll end up with probably a 40 to 50 page treatment of your novel, which will contain everything except the dialogue.

Unless the dialogue's absolutely essential to say it this way in order to get the point across. In other words, it's like the blueprint for your novel. Something that you just sit down and write from, you know, everything that's going to happen.

What your story's world is. Who's in it. What happens to them and what it all means. And it's in sequential order and then you're all ready to sit down with your word processor and just put it into your own literary terms.

So the book focuses on what will keep you going. What will keep the ideas flowing. Other systems tend to focus on what the story needs. You have to have a protagonist. He has to have some kind of a motivation, a ghost to drive an internal issue or problem.

You have to have a goal for him to try to achieve. You have to have obstacles in the way. An antagonist is essential. Maybe there's some sort of a philosophically opposed character that represents the thematic issue that is troubling the main character.

Well if you start focusing on all those things, as important as they are to a story, if you're looking in that direction you're going to lose yourself. You're going to lose your muse and you're going to get all tied up in the process of the structuring of your novel rather than in the joy of writing it.

So step one describes all of these stages - inspiration, development, exposition and storytelling a little more fully, a little more clearly than I'm doing extemporaneously. But the whole purpose is to say 'let's try an approach where we take our focus our interest and turn around what makes you want to write what makes the process enjoyable, so what you write will be interesting to you and therefore the words you write will be more interesting to your readers.

Now if you want to follow this through step by step you also have my website. You'll find that we put a new step up every week and we're serializing the book, so that people who can't afford it or just want to go through one step at a time and not be bothered with the whole book all at once, can get it right on the internet at no charge.

But if you do want to order it, you can either buy it through our website or go to amazon.com and look for me Melanie Ann Phillips or for the book Write Your Novel Step by Step and you'll find available both in paperback and for the kindle.

Well that's it for step one. In step two we're gonna move on to how you get your head clear of all these ideas that are clogging it up because most authors come to a story with a lot of work that they've already done and they're afraid they're gonna lose some of these ideas if they don't keep rehearsing them their head over and over again.

So they end up cramming in more and more stuff and spending more and more time trying to recall it all and how it fits together that they end up closing the valve on new ideas. Because there's just no place to put them. So in step two of running your novel step by step, we'll give you some suggestions for how to avoid that problem, or if you've got it how to get rid of it. That's it for now and we'll see you next time in step two of writing your novel step by step.

