'Write Your Novel Step By Step'. Quick Guide (Part 1. Inspiration to Exposition).

Melanie Anne Phillips will go down in history as being THE Instructor of story assembly & story architecture. She's. a. genius. I have devoured her book **'Write Your Novel Step-by-Step'** (**ISBN#: 9781491032763**) and the notes from that book, and from a few other sources, I've placed here, for you, the amateur story-maker. My hope for you, the Reader, is that you can use my guide quicker when assembling a story by referring to this abbreviated version-once one has a fundamental understanding of Melanie's awesome book of course, than simply by going by her book solely. But, buy Melanie Anne Phillip's book (**'Write Your Novel Step-by-Step'**) first though, and once you've read that and need a fast, abbreviate version, use my quick guide to assist you as you assemble your story.

Adam Bein
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Part 1:
A. Inspiration Stage
B. Development Stage
C. Exposition Stage
Part 2:
D. Storytelling Stage (this is on another document)

A. Inspiration Stage. Part One: Plot

1. Get inspired.
A. Come up with an idea.
      1. A concept.
      2. A plot twist.
      3. A thematic topic.
      4. A character study.
      5. A line of dialog.
      6. A title.
      7. Anything else that seems like it'd make for a good story.

B. Come up with some ideas for/about it.
      1. Specific characters
      2. Specific events in the plot

C. Development (plug leaks, put on a fresh coat of paint).
      A. Look for big holes
      B. Look for disconnections
      C. Look for logic breaks
      D. Look for false/wrong characters, unresolved conflicts, un-needed emotions being expressed.
      E. Look for inconsistencies (in theme, etc.).

D. Exposition. How do you reveal the totality of the story?
      A. Where do you begin?
      B. Do you use flashbacks or flash forwards?
      C. Do you mislead the reader?
      D. Do you keep something a mystery?
      E. Do you spell things out all at once or drop clues along the way?

2. Write down your central concept, ideas, fragments, and transient inspirations.   Clarify what you know so that you can clarify what you don't know. Remove what's in your head and put it on paper. Put down any and all ideas, fragments, and story concepts onto paper.   The purpose of this is that it makes it so that you can look at your story objectively, externally, it will facilitate other ideas. It'll clarify what you want to create & make room to organize by topic, category, sequence, structural elements, etc. Write down all the fragments. Don't try to make a full-fledged story or try to connect ideas (cuz then you stop coming up with ideas).

3. Make a 'log line'. What is the central vision? What is it that YOU want?

A. Write down a single sentence (a 'log line') of what the story is about.

B. What excites you about the subject matter? It is a:

      1. Character?

      2. Genre?

      3. Theme?

      4. Topic?

      5. Message?

      6. Plot line?

      7. Setting?

      8. Timeframe?

C. If you don't have enough information, just describe the idea that has you excited.

D. If you have too much information, write several different sentences (log lines), each of which will touch on one aspect of what you see in step 2 and help you focus on a different part of your story.

4. Come up with a boatload of data. To do this, ask questions, get answers. Ask questions pertaining to those answers, answer those questions. Ask questions pertaining to THOSE answers, answer THOSE questions. The whole goal is to come up with a wealth of ideas that your brain can naturally provide.

      A. Using the log line from the previous step and the previous ideas, ask questions like:

            1. Character age, gender, ht, wt, characteristics, personality, faults, etc.

            2. Location, time, situation.

            3. Equipment, problems, etc.

      B. Answer those questions.

You're going to end up with a mess but that's okay. From there you can pick & choose & perhaps even come up with ideas for other stories/branch out from that story.

5. The "Tell your friend about your story idea and include the juicy details." step.

Organize your answers into Characters, Plot, Theme, Genre, etc.   We're going to create a comprehensive description of what the story's about.

      A. We're going to come up with a synopsis (like a map).

      B. This synopsis/map will give us landmarks of where to visit and important things that happen at them.

      C. A synopsis/map can be a paragraph long or a page or two long.

      D. Describe the interesting ppl, events, topics, that you'll include in your story as if you were talking about your story to a friend.

      E. Who is in this story, where, what is happening, the whole story world.

6. Step back and look for holes and inconsistencies.
    A. Don't look at your story as an/the author, look at the story as a reader/audience.
    B. If something doesn't make sense, make a note of it-in the form of a question. Ask questions about everything that bothers you about your story. What is missing or doesn't make sense?
    C. Don't try to solve the problems at this point. Later.
    D. Don't ask ppl what they THINK of the story, ask them what questions were not answered by the synopsis, anything that isn't understood, anything that's confusing.
    E. Separate step 5 synopsis into short sections.
    F. Come up with lots of questions about each section.

7. Fill in the holes and inconsistencies. Answer the questions came up with in #6.
    1. Come up with as many potential answers as you can.
    2. Invent new concepts if you need to.
    3. Even ridiculous answers that make no sense can spur an idea or inspiration.
    4. The more unusual the answer, the more original and intriguing.
    5. If add'l material comes to mind when answering a question, include that material in the answer.

8. Making a revised synopsis. Putting it all back together.
    A. It is now time to make some hard choices.
    B. You will get a good feel for all the potential directions your story can go depending on your choices.
    C. Choice:
        1. If you are married to your story, go back thru the questions and answers and eliminate the ones that are not compatible with your initial concept.
        2. If some of the new potentials are exciting, go back thru your Q & A and figure out what you want to include. Then prioritize them. Now you have a list of very best and most interesting creative concepts. Problem: They diverge. Time to make hard choices. Some won't be compatible with the story, some with ea. other.
    D. Find what can co-exist. Find what benefits your story the most.

9. Make an new all-inclusive, enriched synopsis.
    A. Locate the best place in your synopsis to put your best idea from above and insert it so it will seamlessly integrate.
    B. Check the rest of the synopsis to make sure the change conflicts with anything. Resolve the conflicts with alterations.
    C. Repeat this.
    D. Don't be too wordy.
    E. If something doesn't fit, don't include it.

10. Smooth out the bumps. Reread the synopsis. See if you can come up with a more interesting way to express the same thing.

A. Inspiration Stage. Part Two: Characters

11. (11-15) Make a list of all the characters:
   1. That are explicitly called for by your story (such as roles like: Cop, Daughter of Russian President, Daughter of U.S. President, Boat Captain, City Councilperson, Tour Guide, Supportive Sidekick guy who supplies the firearms, group of ppl who make a concerted effort to help by flying drones in to drop off supplies and weapons, TV News Reporter woman, Teacher, etc.). It is ok if the character doesn't have name but instead, is identified by their role.
   2. That one would expect to be there (implied characters).
   3. That would not surprise you if they made an appearance.
   4. That are unusual characters.
   5. That are outlandish characters.

16. Give each character a name or a moniker.

17. Give each character a gender.

18. Give each character an age.

19. Give each character attributes. These traits can be used to your advantage in the story.

20. Swap the traits. Switch the traits that you assigned to 16-19 (or, leave them as they are but they'll be stereotypes). This makes characters more interesting and memorable. Swap jobs, genders, ages, and additional attributes.

21. Cast Autobiography. Have each potential cast member write a short paragraph about themselves, their attitudes, their outlook on life. Incorporate all the tasks you've assigned to them. Write these paragraphs in the unique voice of each character and from their pov. Have them write about themselves, don't you write about them. The goal is to have you experience what it is like to see the world thru each character's eyes. This lets you understand their motivations. This lets readers step into the shoes of each character.

22. The character's POV of the story. Have each character write a paragraph from their pov describing the basic plot of the story as it appears to them. This makes the story more realistic by helping you understand and describe how each character sees and feels about the events unfolding around them. Include how each character sees their role in the events and whether or not they see themselves as being just an observer or bystander or if they see themselves as being a part of the plot and to have the character outline the nature of their participation s they see it. Don't go into great detail. Lets you figure out how to employ each character.

23. Give your character some person issues/problems. Look over each character and figure out what logical personal problems that they might have.

24. Clarify your cast. Keep some, get rid of others, make a pile of 'not sure' ones, weed out redundancy. If you get rid of any characters, clarify their attributes and pass those on to other characters as needed.

25. The MC/Protagonist or the MC and the Protagonist.   This person or these people: Has some aspect of their belief system come under attack, is grappling with some dilemma or personal issue. If you have two ppl, one can drive the plot, the other can carry the message. If you have one person, put these two qualities into one character.

26. Revised synopsis. Go back to step 10. Put your characters into the story where they'd enrich the story. Draw on each characters dossier (what each character wrote), for material that can become part of the plot, the basis for character relationships, for theme, for a moral, for a message.

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Inspiration. Part Three: Theme

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27. Locate and refine the theme Or, come up with a theme.   "How do you come up with a theme?" is a very good question to ask at this point.
Themes in literature are often varied and hidden. Sometimes you can get through an entire book and not realize what the author meant. Some books have multiple themes. Below is a good basic list of themes. Read thru your synopsis and see if there's any overarching topics addressed in it. List them. If none are apparent, look for mentions of it in topical subject matter that is of personal interest to either you as an author or to one of the characters. Or, take into account the events in the story/plot and the kinds of characters in the story and ask this: Which of the topics are most likely to be covered in the course of the characters engaging in their plot activities. Or, with a theme in mind, pick some and put them in. Or, pick a theme that is commonly used in similar stories.
A theme has 2 parts:
1. The topic of the story. 2. The moral or message of the story.

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List of Themes

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Beauty of simplicity	Fading beauty	Losing hope	Quest for discovery
Capitalism – effect on the individual	Faith versus doubt	Loss of innocence	Quest for power
Change of power – necessity	Family – blessing or curse	Lost honor	Rebirth
Change versus tradition	Fate and free will	Lost love	Reunion
Chaos and order	Fear of failure	Love and sacrifice	Role of men or women
Character – destruction, building up	Female roles	Man against nature	Role of Religion – virtue or hypocrisy
Circle of life	Fulfillment	Manipulation	Self – inner and outer
Coming of age	Good versus bad	Materialism as downfall	Self-awareness
Communication – verbal and nonverbal	Greed as downfall	Motherhood	Self-preservation
Companionship as salvation	Growing up – pain or pleasure	Names – power and significance	Self-reliance
Convention and rebellion	Hazards of passing judgment	Nationalism – complications	Social mobility
Dangers of ignorance	Heartbreak of betrayal	Nature as beauty	Technology in society – good or bad
Darkness and light	Heroism – real and perceived	Necessity of work	Temporary nature of physical beauty
Death – inevitable or tragedy	Hierarchy in nature	Oppression of women	Temptation and destruction
Desire to escape	Identity crisis	Optimism – power or folly	Totalitarianism
Destruction of beauty	Illusion of power	Overcoming – fear, weakness, vice	Vanity as downfall
Disillusionment and dreams	Immortality	Patriotism – positive side or complications	Vulnerability of the meek
Displacement	Individual versus society		Vulnerability of the strong
Empowerment	Inner versus outer strength	Power and corruption	War – glory, necessity, pain, tragedy
Emptiness of attaining false dream	Injustice	Power of silence, tradition, wealth, words	Will to survive
Everlasting love	Isolation	Pride and downfall	Wisdom of experience
Evils of racism	Isolationism – hazards	Progress – real or illusion	Working class struggles
Facing darkness	Knowledge versus ignorance		Youth and beauty
Facing reality	Loneliness as destructive force		

Movies generally have one or two themes, but not many more & are often said outright instead of hinted. Some of the popular themes from movies include:

Abuse of power	Freedom	Man vs machine	Self-discipline
Arrogance	Friendship	Mankind	Simplicity
Art	Future	Maturity	Society
Autonomy	God	Medicine	Social Construct
Beating the odds	Good vs Evil	Mercy	Solitude
Beauty	Government	Morality	Soul
Beliefs	Greed	Nationalism	Suicide
Betrayal	Growing Up	Nature	Survival
Bible	Happiness	Necessity	Technology
Bravery	Hate	Optimism	Temptation
Celebration	Heritage	Neglect	Time
Chance	Hero	Normality	Tolerance
Change	Heroism	Opportunity	Travel
Chaos and order	Hope	Optimism	Trust
Children	Humor	Overcoming	Truth
Circle of life	Human Nature	Passion	Universe
Coming of age	Identity	Patience	Unselfishness
Common sense	Ideology	Patriotism	Valor
Conservation	Ignorance	Peace	Vices
Conspiracy	Illusion of power	Perfection	Violence
Creation	Individuality	Peer pressure	Virtue
Crime	Inner peace	Perseverance	War
Courage	Innocence	Power and corruption	Waste
Darkness and lightness	Isolation	Prejudice	Wealth
Death	Jealousy	Pride	Wisdom
Dedication	Justice	Progress	Willpower
Democracy	Kindness	Purpose	Winning and losing
Desire to escape	Knowledge	Quests	Xenophobia
Despair	Law	Race	Youth
Disillusionment	Leadership	Reality	
Economics	Liberty	Redemption	
Effects from the past	Life	Regret	
Empowerment	Logic	Religion	
Everlasting love	Losing hope	Resistance	
Evils by humanity	Loss of innocence	Reunion	
Facing reality	Lost love	Revolution	
Failure	Love and sacrifice	Revenge	
Family	Loyalty	Sanity	
Fate	Man vs nature	Secrecy	
Fear	Man vs man	Segregation	
Feminism	Man vs self	Self-awareness	

28. Create specific story instance. Use these instances to illustrate and explore your thematic topic. List a primary/central example of the theme/thematic topic (either from your synopsis or newly created with a mind to your plot and characters). Then list subordinate examples.

29. Thematic Message. The MC is the focus of and explores the thematic message. Describe the human quality at the heart of the MCs dilemma. Expand on this description so that quality becomes the subject matter of the story's overall message.

30. Specific events and situations that illustrate the thematic message. You have to convince readers that the message is true. Do so with a # of instances/examples. The MC and the other characters too can be used to illustrate that, but make sure the strongest examples revolve around the MC. Make self-contained little moments (scenes) that encapsulate an instance of the message. Design many of these instances.

31. Go back and revise the synopsis. Add in the all the thematic material you came up with and the example illustrations.

Part 4: Genre

32 and 33. Pick the genre. Go to Wikipedia and other sources on the internet and research genres and the essential elements of each. Make a list of essential and non-essential elements of each genre.

34. Consider blending genres.

35. Genre component clarification. Spell out how each specific component of the genre you chose will be used in your story. Then put them in your story in a newly revised synopsis.

36. Look for holes in your story. Go back to the 'Creativity Two Step' method and make a list of all the questions you have based soley on what you wrote.

37. Fill the holes. Come up with the answers to the questions you came up with for step 36. Either fill the hole, remove the material around the hole so the questions never come up in the first place, leave the damn hole and forget about it.

38. Go back and rewrite the synopsis AGAIN and plug in the answers.

39. Rewrite and smoothen. Rewrite the synopsis again and smooth the edges until it feels as if the whole story idea was thought of in its entirety. Look for the rough spots. Ask other ppl if they see any rough spots.

Development. Part One: Plot

40. Story goal. The central unifying goal gives purpose to all the other events that are taking place & is the core of the story. Find the common purpose in which all of the characters share a critical interest. What is a goal in which all the characters are involved? If u don't have one, consider the subject matter and consider the activities in which all your characters engage: What singular achievement would affect them all for better or worse?

41. Personal Goals. These are the motivating reasons the characters care about and/or participate in the effort to achieve or prevent the overall goal. The reader is going to wonder why each character is motivated & what is driving ea. character. Describe what ea. character has/might have for a personal goal that causes them to participate in the effort to achieve the central story goal. If you can figure out someone's goal, go to #43 and figure out the consequences.

42. Requirements. List the requirements that must be met in order for the story's overall goal to be achieved.

43. Consequences. If the goal is not achieved, there are consequences. What are they? Describe them. Describe the consequences that will occur if the characters fail to achieve the story's goal. Consequences are either ended or avoided.   Also, consequences can serve to find a character's motivation (from #41).

44. Success or failure. State whether or not your story ends in success or failure and how that is measured.

45. Get an overview of your plot. Write a short (plot ?) synopsis describe how the plot elements (40-45) work together in the plot.

46. Write a new story synopsis that incorporates the plot synopsis, blending the plot enhancements into the overall story.

Development. Part Two: Characters

47. Refine the Protagonist. Confirm that the Protagonist that you chose is the correct character for the job. The Protagonist should be the one with the most initiative toward reaching the goal. The Main Character however, is the one who represents the reader/reader's position in the story (James Bond is the MC, an evil guy is the Protagonist).   Write a short description of how the Protagonist is crucially involved in your plot as its prime mover.

48. The Antagonist. Pick one of your existing characters to be the Antagonist. Describe how the Antagonist is focused on preventing the Protagonist from achieving the story goal. If none of your characters can do this, create a new character to fulfill this task.   The Antagonist thwarts the Protagonist's effort by either: 1. Preventing the achievement, 2. Achieve the effort himself. (cl?)

49. Protagonist, Personal. What personal qualities or previous experiences or motivations have led the Protagonist to become the Protagonist in this story, the prime moved in the effort to achieve the goal? Write a brief description of the Protagonist's overall nature.

50. Antagonist, Personal. Write a brief description of your Antagonist's overall nature.

51. Main Character View. The MC represents the reader position in the story. If the MC is neither the Protagonist or Antagonist, describe how this character feels about the 2 opponents grappling over the goal.

52. Tie-in and Integrate. The Protagonist, Antagonist, and MC need to be tied-in/integrated in with the overall plot (to personalize the plot).

53. Structural Roles. Review your characters and select an archetypal role for each character and how that role pertains to the character's actions in the plot.   A list of stock archetypes:

Character Type	Description	Examples
A		
Absent-minded professor	An absent-minded scientific genius	Professor Calculus, Emmett Brown
Action hero	A film hero protagonist with unrealistic physical resistance and fighting capabilities	John McClane, Indiana Jones, John Rambo, Jason Bourne
Air pirate	A pirate who operates in the air and travels by aircraft (also known as a "sky pirate")	Don Karnage, Vaan, Balthier, Quintinius Verginix, Twig, Nathan Zachary in _Crimson Skies_
Alien invaders	Extraterrestrials who mount an invasion against Earth	_War of the Worlds_, _Invasion of the Body Snatchers_, _Independence Day_
Angry black woman	An assertive, opinionated, loud, and "sassy" African-American woman with a sharp tongue, often depicted as nagging and emasculating a male character	Sapphire in _Amos 'n' Andy_, Wilhelmina Slater in Ugly Betty,[5] Aunt Esther in _Sanford and Son_.
Angry white male	A person typically known as having a traditional conservative viewpoint, especially in the context of U.S. politics, characterized by opposition to racial quotas, political correctness, affirmative action, and other liberal policies	William Foster in _Falling Down_, Archie Bunker, Vernon Dursley
Anti-hero	A cowardly, antisocial or honorless protagonist	Faust, Falstaff, Walter White
Archimime	A jester in Ancient Rome who imitated manners, gestures and speech of living and deceased famous people.	
B		
Bad boy	A roguish macho	Charlie Harper, Jim Stark in _Rebel Without A Cause_
Battle-axe	A domineering, brash and brazen woman	Xena, Agnes Skinner
Bimbo	A dumb, pretty girl	Karen Smith _(Mean Girls)_
Black brute	An inherently violent black man	Jules Winnfield, John Shaft; Gus in _Birth of a Nation_
Blackface	A black person played by a white person	_Tropic Thunder_, _Birth of a Nation_, _Soul Man_
Black knight	Evil fighter antagonist	Darth Vader, Mordred
Blind seer	Blind or blinded fortune teller or prophet	Tiresias, Mother Abagail in Stephen King's The Stand
Blonde stereotype	A pretty, but stupid blonde	_Blonde and Blonder_, _White Chicks_
Boy next door	Average and nice guy	George Gibbs in Our Town
Breeches role	A role in which an actress appears in male clothing	_Shakespeare in Love_
Bug-eyed monster	Staple evil alien;[2]	Formics
Byronic hero	A proud, moody and cynical man, yet capable of deep and strong affection	Childe Harold, Eugene Onegin, Mr. Rochester

C		
Cat lady	Old woman overly concerned with her cats	Arabella Figg, Crazy Cat Lady
Conanesque	Character inspired by Conan the Barbarian	Claw the Unconquered, Thongor of Lemuria
Contender	A competitive underdog	Rocky Balboa, Terry Malloy
Crone	Malicious old woman, often occult or witch-like	Baba Yaga, Wicked Witch of the West, Bellatrix Lestrange in Harry Potter (film series)
D		
Damsel in distress	A noble Lady in need of rescue, traditionally from dragons	Princess Peach, Princess Buttercup, Princess and dragon
Dark Lady	A dark, malicious, or doomed woman	Lady Macbeth, Agatha Trunchbull, Annie Wilkes
Holmesian detective	A private or police detective who solves crimes by using logical deduction	Sherlock Holmes, Columbo, Hercule Poirot, Virgil Tibbs
Hardboiled detective	A gruff, tough and streetwise, but generally honest detective	Sam Spade, John Hartigan, Philip Marlowe
E		
Elderly martial arts master	A wise, powerful man teaching his powerful craft to a young student. Often needs to be avenged	Keisuke Miyagi, *Snake in the Eagle's Shadow*, Pai Mei
Esper	A telepathic human	Lincoln Powell in *The Demolished Man* by Alfred Bester, Akira
Essex girl	A promiscuous and stupid female (originally from Essex)	Amy Childs, Gemma Collins
Everyman	An ordinary individual	*Everyman*
Evil clown	An evil and chaotic clown	Pennywise, The Joker
F		
Fall guy	A scapegoat	
Farmer's daughter	A desirable and naive young woman. She is also described as being an "open-air type" and "public-spirited".	
Femme fatale	A beautiful, but mischievous and traitorous woman	Ruth Wonderly, Poison Ivy
Feral child	A child who has lived from a young age without human contact	Mowgli, Tarzan
Final girl	A "last girl standing" in a horror film	Laurie Strode, Sally Hardesty, Lila Crane
Fop	A foolish man overly concerned with his appearance and clothes	Max Downing
G		
Gentle giant	A physically imposing but kind-hearted character.	Rubeus Hagrid, Fezzik, Hodor
Gentleman thief	A sophisticated and well-mannered thief	Arsène Lupin, A.J. Raffles, Simon Templar
Geek	A generally not athletic fan of super heroes, science fiction and fantasy, especially of	Sheldon Cooper, Steve Smith

	Video Games, Comic Books, Films and Roleplaying Games.	
Girl next door	An average girl with a wholesome conduct	Winnie Cooper, Betty Cooper
Grande dame	French for "great lady". A flamboyant woman, prone to extravagant and eccentric fashion. Usually a stereotype of an elderly high society socialite.	Constance in *Gosford Park*, Princess Dragomiroff in *Murder on the Orient Express*; Lady Bracknell in The Importance of Being Earnest
H		
Hag	A wizened old woman, often a malicious witch	witch in Hansel and Gretel, Baba Yaga
Harlequin	A clown or professional fool	Till Eulenspiegel
Hawksian woman	A tough-talking woman, originally in a film by Howard Hawks	*To Have and Have Not (film)*
Hero	A powerful and morally integer protagonist, often on a quest.	Luke Skywalker, Neo (The Matrix), Harry Potter
Herr Pastor	An authoritarian pastor in an Ethnic German congregation	
Hooker with a heart of gold	A prostitute with heart and intrinsic morality	Nancy (Oliver Twist), Fantine, Inara Serra
Hotshot	A reckless character known for taking risks.	Martin Riggs, Pete Mitchell (Top Gun)
I		
Ingenue	A young woman who is endearingly innocent and wholesome	Ophelia, Cosette, Snow White
J		
Jester	A prankster or fool, originally one employed by a king (court jester)	Puck
Jewish-American princess stereotype	Materialistic and selfish Jewish girl with a pampered or wealthy background	Fran Fine, Princess Vespa in *Spaceballs*
Jewish lawyer stereotype	A Jewish lawyer that is clever, greedy, exploitative, and dishonest	Maurice Levy (The Wire), David Kleinfeld in *Carlito's Way*, Saul Goodman in *Breaking Bad*
Jewish mother stereotype	A nagging, overprotective, controlling, smothering, and overbearing mother or wife	Sheila Broflovski, Mrs. Wolowitz.
Jock (athlete)	A male athlete, often muscular, but not very smart	Luke Ward
K		
Killbot	Usually large, menacing machines created to perpetrate murder	Sentinel (comics), Terminator
Knight-errant	A noble Knight on a Quest	Galahad, Sir Gawain, Percival
L		
Legacy Hero	A hero who inherits or adopts the name and attributes of an already or previously existing hero	The Phantom, Green Lantern, Robin (comics)
Lipstick lesbian	Lesbian and bisexual women who exhibit extremely feminine gender attributes	*The L Word*

Little Green Men	Little humanoid extraterrestrials with green skin and antennae on their heads; known familiarly in science fiction fandom as LGM	The Great Gazoo; Martians in *Martians, Go Home*.
Loathly lady	A woman who appears to be hideous, often cursed	*The Wife of Bath's Tale*
Lone Vigilante	Loner who becomes a vigilante for Justice	Batman, Charles Bronson's Death Wish Movies, Dirty Harry
Lovers	Main characters who deeply and truly fall romantically in love, despite the blocking effect of other characters. Often moonstruck, star-crossed lovers that are strongly fraternizing with the enemy.	Romeo & Juliet Tony and Maria (*West Side Story*)
M		
Mad scientist	An insane or highly eccentric scientist, often villainous or amoral.	Dr. Victor Frankenstein, Dr. Moreau, Rotwang, Davros
Magical Negro	A black man with special insight or mystical powers coming to the aid of the white protagonist	*Bagger Vance*, John Coffey in *Green Mile*, Dick Hallorann *The Shining*
Mammy archetype	A rotund, homely, and matronly black woman	Aunt Jemima, Mammy in *Gone with the Wind*, Aunt Chloe in *Uncle Tom's Cabin*, Louise in *Forrest Gump*, Calpurnia in *To Kill a Mockingbird*, Mammy Two Shoes in the *Tom and Jerry* series
Manic Pixie Dream Girl	Usually static characters who have eccentric personality quirks and are unabashedly girlish	Garden State, (500) Days of Summer
Marianismo	A female Hispanic American folk character celebrating feminine virtues like purity and moral strength	
Martian	Dwellers on Mars. Often prone to invade earth.	Barsoom, H. G. Wells' *The War of the Worlds*, *Mars Attacks*
Mary Sue	A youthful but one-dimensional character with overly idealized and hackneyed mannerisms, often considered a stand-in for the author	Wesley Crusher, Bella Swan
Miles Gloriosus	A boastful soldier from the comic theatre of ancient Rome	Volstagg
Monster	A generic feral antagonist; sometimes portrayed as misunderstood	Godzilla, Frankenstein's monster, King Kong
Mother's boy	A man who is excessively attached to his mother	Private Frank Pike, Howard Wolowitz in The Big Bang Theory, Eddie Kaspbrak in Stephen King's It
N		
Nerd	A socially-impaired, obsessive, or overly-intellectual person. Often interested in doing well in school (academically and in terms of behavior) as well as reading books.	Martin Prince, Steve Urkel, Sheldon Cooper
Nice Jewish boy stereotype	A studious, gentle and sensitive Jewish boy.	
Noble savage	An idealized indigene or otherwise wild outsider with noble characteristics.	Chingachgook, Tarzan, Winnetou
O		
Outlaw (stock character)	A romanticized, often charismatic or social bandit.	Robin Hood, Billy the Kid, Man with No Name

Occult detective	Traditional detective who investigates supernatural mysteries.	John Constantine, Hellboy
P		
Paladin	A holy knight, a paragon of virtue and goodness.	Huma Dragonbane, Sturm Brightblade, Knights of the Round Table
Pantomime dame	A pantomime portrayal of female characters by male actors in drag.	Widow Twankey
Pet Negro	A beloved Black person that a particular white person often pampers and parades as a special and distinct from other Black people.	Arnold Jackson, "Stephen" in "Django Unchained"
Petrushka	A Russian kind of jester.	
Princesse lointaine	A romantic love interest and beloved sweetheart and girlfriend for a Knight-errant.	Dulcinea.
Professor	A common generic name for fictional characters who fill the role of doctors, scientists, or mad scientists.	Emmett Brown, The Professor (Gilligan's Island)
R		
Rake	A man habituated to immoral conduct.	Francis Charteris (rake), Lord Byron.
Redshirt	An expendable character who dies soon after being introduced; this refers to characters from the original *Star Trek* television series, often from the security or engineering departments of the starship, who wore the red variation of the Starfleet uniform and whose purpose in the narrative was to serve as cannon fodder	*Star Trek*.
Reluctant hero	A person who doesn't seek adventure or the opportunity to do good, and often doubts his or her abilities to rise to heroism. However, circumstances result in the character's becoming a true hero.	Bilbo Baggins, Frodo Baggins, Alex Rogen from *The Last Starfighter*.
S		
School diva	A well-liked or worshipped female student, who sees herself as an alpha female. Her male analogue is the Big Man on Campus (BMOC)	Blair Waldorf from the Gossip Girl TV and novel series, Regina George in Mean Girls, Angela Hayes in American Beauty
Secret identity	An alias a character may take so that he or she may act in secrecy.	Superman's alias Clark Kent, Spider-Man's alias Peter Parker, and Batman's alias Bruce Wayne.
Senex iratus	A father figure and comic archetype who belongs to the alazon or impostor group in theater, manifesting himself through his rages and threats, his obsessions and his gullibility.	Pantalone in *Commedia dell'arte*; Frank Costanza (*Seinfeld*)
Shoulder angel	A small angel representing conscience, in contrast to the shoulder devil representing temptation	Jiminy Cricket
Shrew	A woman given to violent, scolding, particularly nagging treatment	Kate (The Taming of the Shrew) Lois (Malcolm in the Middle)
Sidekick	A plucky but generally subordinate close companion of the protagonist	Robin, Dr. Watson, Sancho Panza, Little John
Sinnekins	Pairs of devilish characters who exert their perfidious influence on the main character	Flotsam and Jetsam, Hotep and Huy in *The Prince of Egypt*
Soubrette	A character who is vain and girlish, mischievous, lighthearted, coquettish and gossipy	Susanna
Southern belle	A young woman of the American Old South's upper class	Blanche Dubois, Scarlett O'Hara, Blanche Maxwell

		in *Mandingo* (film), Lara Lee Candie-Fitzwilly in *Django Unchained*, Mistress Epps in *12 Years a Slave*
Space Nazis	Nazi-like antagonists in science fiction works	*Patterns of Force*, *Iron Sky*, Galactic Empire (Star Wars)
Space pirate	Pirates in outer space who travel by spacecraft	Captain Harlock Sabalom Glitz
Spear carrier	A minor character who appears in several scenes, but mostly in the background	Momo (Avatar: The Last Airbender)
Spinster	An older, childless woman who has never been married	Miss Havisham
Spoiled child	A child who exhibits behavioral problems from overindulgence by his or her parents	Veruca Salt, Veronica Lodge, Dudley Dursley
Strawman	A symbol for people regarded as lacking needed qualities	Old Major and Benjamin in Animal Farm
Stupid superior	A superior who misuses his or her power - with or without an own agenda - and therefore endangers subordinates	Admiral Marcus (Star Trek Into Darkness), Dwayne T. Robinson in *Die Hard*
Superhero	An unrealistically powerful hero dedicated to protecting the public	Superman, Spider-Man, Batman, Avengers, X-Men
Übermensch	A (often only seemingly) perfect human being, esp. the DC Comics character Superman	Superman, Captain America
Supersoldier	A soldier who operates beyond human limits or abilities	Captain America; *Soldier (1998 American film)*, Master Chief (Halo)
Supervillain	Antithesis to the Superhero	Lex Luthor, The Joker, Dr. Doom
Swamp monster	Humanoid creatures similar to fish or resembling living piles of swamp mire	Heap (comics), Man-Thing, Swamp Thing
Swashbuckler	A joyful, noisy and boastful renaissance era swordsman or pirate	The Crimson Pirate, Dread Pirate Roberts, Zorro
T		
Tarzanesque protagonist or Tarzanide	A character raised in the wilds, often by animals, akin to Tarzan	Bomba, the Jungle Boy, Cave Girl, George of the Jungle, Ka-Zar (comics), Korak, Mowgli, Nyoka the Jungle Girl, Rulah, Shanna the She-Devil, Sheena, Queen of the Jungle
Tomboy	A girl with boyish and/or manly behavior.	Arya Stark, Juno MacGuff, George (Famous Five)
Tortured artist	A character who is in constant torment due to frustrations with art and other people.	Brian Topp
Town bully	A bully oppressing meeker residents of a town.	Biff Tannen, Nelson Muntz, Henry Bowers in *It* (1990 film)
Town drunk	A male in a small town who is drunk more often than sober.	Barney Gumble, Haymitch Abernathy, Otis Campbell
Tragic anti-hero	An anti-hero who (merely accidentally than intentionally) destroys his own happiness, and therefore often turns back to fighting the evil	Elric of Melniboné, Anakin Skywalker, Severus Snape
Tragic hero	A hero with a major flaw that leads to his or her eventual death and downfall.	Sigurd, Boromir, Orpheus
Tragic mulatto	A mulatto who is sad or suicidal because he or she fails to fit in with white or black people	Judy Kovacs in the episode *Are You Now or Have You Ever Been* in the television series *Angel*, Eliza, Cassy, and Emmeline in *Uncle Tom's Cabin*
Travesti	Portrayal of a character in an opera, play, or ballet by a performer of the opposite sex	Edna Turnblad
Treasure guardian	A character who guards a valued treasure	Frodo Baggins

Tycoon	A person who wields considerable economic power, often acting at the expense of the less fortunate	Montgomery Burns, Scrooge McDuck, Ebeneezer Scrooge
V		
Valley girl	Affluent women or teenagers characterized by speaking Valspeak and a vapid materialism	Gretchen Wieners in Mean Girls
Vice	An allegorical evil part in medieval morality plays.	
Village idiot	A person known locally for ignorance or stupidity. Often turns out to be very brave and good, and sometimes, underestimated (see Wise fool)	Neville Longbottom
Villain	An evil character in a story	Snidely Whiplash, Fu Manchu, The Master, Lord Voldemort,Palpatine, Professor Moriarty
W		
Whisky priest	A priest or ordained minister who shows clear signs of moral weakness, while at the same time teaching a higher standard	Father Callahan, Elmer Gantry, Samuel Parris
Whiteface	A performance in which a black person wears theatrical makeup to make themselves look like a white character	White Chicks, Watermelon Man, Miles Pope in True Identity, Bosola in The Duchess of Malfi, The Blacks (play)
White hunter	White big-game hunters in Africa	Allan Quatermain
Wise fool	A fool with an attribute of wisdom	Shakespearean fool, such as in King Lear, Stańczyk
Wise old man	An elderly character who provides wisdom to the protagonist.	Obi-Wan Kenobi, Albus Dumbledore, Yoda, Gandalf, Keisuke Miyagi
Y		
Yokel	An unsophisticated country person	Rose Nylund, Cletus Spuckler
Youxia	A Chinese type of the Knight-errant	Li Mu-Bai, Fong Sai-yuk
Z		
Zombie	Animated corpses prone to eating humans and thus spreading their condition. Often caused by Voodoo practices or viral agents.	Dawn of the Dead, The Walking Dead, 28 Days Later, Inferi

This is a list of <u>stock characters</u> that are used in military fiction.

The Arrogant Pilot (aka Flyboy): This char. arrives on base after the premise of the story has been established. He & his distinguished training & combat record are gossiped about before he appears. Disliked by fellow military due to his overconfidence and initially not trusted by fellow pilots. Traces of this stock character are apparent throughout the "Area 88," and the Tom Cruise and Val Kilmer characters in *Top Gun*, parodied in the comedy *Hot Shots!* by Charlie Sheen & Cary Elwes. Panther Caroso of the *Star Fox* series can also be considered an Arrogant Pilot. Parodied by Squadron Commander Flashheart in *Blackadder Goes Forth*, & alluded to by Lord Flashheart in Blackadder the Second.

The <u>Bitter</u> War <u>Veteran</u>: A man who fought as a soldier during a war; he usually leaves home a naïve young man, experiences the horrors of war, and returns home embittered and deranged. He often has <u>flashbacks</u> and <u>nightmares</u> about the war. Examples include <u>John Rambo</u>, of *First Blood* and its sequels, <u>Cliff Hudson</u> of *Dead Rising*, Lieutenant Dan Taylor from *Forrest Gump* and <u>Travis Bickle</u> from *Taxi Driver*.

<u>The Captain</u> is a mercenary or retired soldier (whose rank is often self-bestowed). He constantly extolls his bravery and strength with impossible stories that even he doesn't believe. <u>Ronald Speirs</u> from*Band of Brothers* is the real-life example of this stock character.

The Crazy General: a high-ranking general who goes crazy and starts a war, or worse, such as General Jack D. Ripper does in *Dr. Strangelove*. This includes most of the generals depicted in *M*A*S*H*; Colonel Maddox in *1941*; General Melchett in *Blackadder Goes Forth*; and General Shepherd in *Call of Duty: Modern Warfare 2*.

The Drill Sergeant: Harsh, bitter and sarcastic, this character will either be loved or hated (or in some cases killed) for his iron will. Often his constant ordering and rigorous training might turn out to be for the good; an example of this is Career Sergeant Zim from *Starship Troopers*, or it can be done intentionally, such as <u>Gunnery Sergeant</u> Hartman from *Full Metal Jacket*. A <u>real life</u> example of this character type is <u>Herbert Sobel</u> from *Band of Brothers*.

The Major (or **Jolly War Veteran**): lovable, awkward, and more than a bit daft. He is usually a veteran of one of the World Wars, and frequently sings old military songs (melancholy or dance-tune are typical). Military aphorisms and lingo pepper his speech. A comedic streak of alcoholism sometimes adds tragic charm to the Major. Examples include the Major from *Soap* or *Fawlty Towers*, and almost every <u>hare</u> in <u>Redwall</u>, although they tend to have more active and serious military roles. A "drunken major" features prominently in *Vile Bodies* by <u>Evelyn Waugh</u>.

The <u>Military Man</u>: Typically career military (although there are retired variations). Harsh, unforgiving, authoritarian, and usually associated with the negative aspects of the military, e.g., <u>Major Frank Burns</u> of *M*A*S*H* or <u>Sarge</u> of *Red vs. Blue*.

The Idealistic Lieutenant: More seasoned than the Raw Recruit, the Lieutenant is nonetheless fairly young. He has to learn that what worked in Officer's Training School isn't necessarily going to fly in the field, and that lesson costs a couple of defeats that nearly break his faith in himself as a leader. A good example is Lt. <u>Nate Fick</u> from *Generation Kill*, <u>Matthew Baker</u> from the *Brothers in Arms* series or Lt. Myron Goldman from the TV series <u>Tour of Duty</u> A comic example is George St.Barleigh in *Blackadder Goes Forth*.

The Pompous War Colonel: more shown in comedy, this kind of character is very nostalgic about his war days (often overlaps The Major). In fact, even if there is no war at all, he still treats everyone as if they were all in his military and makes them do silly war things. The British version, best exemplified by David Ley's <u>Colonel Blimp</u>, often served in a Colonial unit and has little or no military education. Examples include <u>Colonel Hathi</u> of *The Jungle Book* and Fowler of *Chicken Run*.

The Incompetent Enlisted Man: An enlisted soldier who is good-hearted and likeable, but cannot do anything right. Often ends up performing undesirable menial tasks. He often earns the audience's sympathy, but fails to advance himself in the army. Examples include <u>Lou Costello</u> in some <u>Abbott and Costello</u> films; Corporal Upham in *Saving Private Ryan*; and the title character of *Private Benjamin*. And <u>Beetle Bailey</u>, naturally.

The Incompetent Officer: Usually from a wealthy background, the incompetent officer is usually senior to the hero and an antagonist. Normally has an inflated view of his own abilities, leading his men into numerous disasters, e.g., <u>Sir Henry Simmerson</u> and numerous others in the *Sharpe* series of novels. A real-life example is <u>Norman Dike</u>, who was portrayed in *Band of Brothers*.

The Raw Recruit: Young, naive and impressionable, the Raw Recruit has to learn how to live with military discipline and understand the reasons behind the way the military works. He often ends up in a position of leadership (as an Idealistic Lieutenant) by the end of the story. Juan Rico of *Starship Troopers* is such a character. They may have a "tragic" death towards the end of the movie, particularly if they show the protagonist a picture of a fiancée or wife they "have back home". A parody of this character is Dead Meat from the comedy *Hot Shots!*, whose obviously impending doom is played for laughs. "Soap" MacTavish from *Call of Duty 4: Modern Warfare* also fits this category, becoming a Captain in the <u>sequel</u>.

The Solid Noncom: Almost always a sergeant; takes the Raw Recruit under his wing while advising the Idealistic Lieutenant through his moments of self-doubt. He often comes from Brooklyn or the Great Plains (if American) or Scotland (if British), e.g., <u>Joe "Red" Hartsock</u> from the *Brothers in Arms* series or SGT Zeke Anderson from <u>Tour of Duty</u>

The Rough <u>Sergeant</u> is basically the stereotypical sergeant seen in many movies, but this can apply to any soldier with this attitude. The rough soldiers usually are still in action but are liked by many of the troops they are with, but usually die by the end. When these soldiers die, it is usually put in a very dramatic form. Examples of this character are Kat in *All Quiet on the Western Front* or SGT Elias and SSG Barnes in *Platoon* or Gaz in *Call of Duty 4: Modern Warfare*.

54. Situational Relationships. How characters interact in their environment. Not essential, but it does and a layer of complexity to the characters and plot. Write a brief description for ea. character of all the situational relationships they have with other characters.

55. Emotional Relationships. Characters may have feelings about one another. Describe any emotional relationships they each character has in common, if any, with each of the other characters.

56. Relationship Synopsis. Incorporate the character's structural roles, structural relationships, situational relationships, and emotional relationships into the synopsis. Incorporate 53, 54, & 55 into an overall synopsis describing all of the relationships among the chars.

57. Revised Story Synopsis. Incorporate 56 into the existing story synopsis.

Development. Part 3: Theme

58.   Counterpoint. Based on the message (theme) that you chose, what is its counterpoint and write a brief description of how it is opposite to the message/theme.

59. Counterpoint Illustrations. The Main Char. only exhibits the thematic topic because the story's message revolves around whether the MC changes his ways or not. Now it is time to equally represent the counterpoint. This is done thru other characters. The back and forth holds the interest of the reader. List many scenarios in which other characters employ the counterpoint.

60. Thematic Conclusion. Devise an event or situation for the end of the story which confirms one side of the thematic conflict.

61.   Revised synopsis. Revise the synopsis to incorporate 58, 59, & 60.

Development. Part 4: Genre

It is now time to research genres and their elements, and sub-genres and their elements. The list is too big to post here.   One must go onto the internet and do a search there.

62. Genre and Plot. Incorporate into your plot as many of the elements of the genre you've chosen.   Consider which elements might have an impact on the events, and impact on the progression of the plot. Write how they will impact.

63. Genre and Characters. Describe how specific genre elements affect the characters.

64. Genre and Theme. Describe how specific genre elements affect the theme.

65. Revised synopsis. Revise the synopsis to incorporate 62, 63, & 64.

Exposition. Part 1: Plot

Step 66. Goal At this time, one must figure out how the information gathered prior to this step will be revealed to the reader. One must have an exposition plan (you cannot simply just try to tell the story). Also, all the essential info is conveyed to the Reader.
We must start with the story's goal.
1. Describe how you will reveal the goal to the Reader.
2. Describe as many other scenarios where goal impacts, influences, or affects other story points (this reinforces the goal to the Reader).
3. How does your story goal exemplify or affect the moral or message of you story as part of the them?
4. When you see theme mentioned in the synopsis, try to add a reference to the goal. When you see a story goal mentioned in the synopsis, try to incorporate aspects of theme.
5. Each character sees the overall goal as a step in helping them accomplish their personal goal.
6. Figure out how each character reveals/describes their personal goal.
7. Is the goal revealed immediately/spelled out right at the start, slowly, hidden behind another goal, or not nearly as important as the chase, inside info, or the thematic atmosphere (thus, every story point does not have to be elevated to the same level).

Step 67. Personal Goals. Describe how you let the Reader learn the nature of ea. character's personal goal.
Once they've been revealed, write down any add'l instances when a character's personal goals come into play.
Create scenarios in which you can fold other story points into the same event, moment, or conversation.

Step 68. Requirements. Characters go from requirement/goal to requirement/goal (reveal a requirement/goal, meet the requirement/goal). Make sure the Reader is clear on exactly what the requirements/goals are of the characters. You can make sub-requirements.
Describe the requirements/goals that need to be revealed.
Describe how you'll reveal what the requirements/goals are.
Describe how these will be met in conjunction with other story points.
The more requirements/goals, the more dramatic tension.
There are 2 categories of requirements: 1) A series of steps (that must occur in a specific order), 2) A list. (items, clues).
Overcoming a requirement has a cost: effort, resources, physical/emotional hardship, money.
Consider thinking about a consequence when coming up with a requirement, or to generate an idea for a requirement.
Prerequisites apply to a requirement, preconditions can be too.

Step 69. Consequences
Sometimes, consequences are what happens if the requirements/goals are not achieved.
Sometimes, consequences already exist and will continue to be suffered unless/until the requirements/goal is met.
Ensure the Reader is clear on what will happen if the requirements/goals are met with failure.
Characters can be driven by either the requirements/goals or the consequences.
Describe how you'll reveal the consequences to the Reader.
List the ways in which the consequences might affect the course of the story.
List the ways in which the consequences might affect the actions and decisions of the characters.

Step 70. Success or failure
Describe how you'll reveal to the Reader success or failure.
Describe whether it will be partial or complete success or failure.
List all the ways that success or failure would impact the characters and situations of the story.
Consider the moral or message, the impact on the characters, how the outcome affects the genre.

Step 71. Revised synopsis. Rework the above into the existing synopsis.

<div align="center">

Exposition. Part 2: Characters

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Step 72.   Protagonist. Reveal the protagonist by function in the story. The protagonist is the person leading the charge, accepts the quest, has the primary responsibility to achieve the story goal. Revealing the protagonist may be straight-forward or progressive. Consider how the protagonist might interact with other story points (make a list of story points). Describe how you will reveal the protagonist is the protagonist. List other scenarios in which being the protagonist impacts and is impacted by other story points.

Step 73. Antagonist. This person is opposed to the protagonist revealing their goal. Reveal the antagonist in relationship to the goal. Describe how you'll reveal the antagonist and other scenarios in which the antagonist influences and is influenced by other story points.

Step 74. Protagonist Personal
<div align="center">

Research Meyers-Briggs personality types.

</div>
Explore how this chars. function as the protagonist is influenced by his personality and vice versa Describe how you'll reveal the impact of his own personality on himself and his function and how his function and himself impacts his personality. Come up with specific instances, scenes, & dialogs of how the personality of the character responds to, moderates, is impacted by story points and other characters.

Step 75. Antagonist Personal
<div align="center">

Research Meyers-Briggs personality types.

</div>
Explore how this chars. function as the antagonist is influenced by its personality and vice versa. This can be helped by describing scenarios of interaction between the antagonist's personality with other chars and story points. Describe how you'll reveal the impact of the chars personality on his function.

Step 76. Main Character View. This view the person has of himself and his conflict with the other char. over the goal. You MUST work out a way for the MC to express their view to the aud. Describe the specific moments by which you'll reveal to the Reader the MC's overall view of the Protag., Antag., & the conflict between them.

Step 77. Structural Roles. Describe how you'll reveal the structural role of ea. char., how you'll show to the audience the role ea. char. plays. Use specific examples, scenes, dialog, built around story points. Show how they respond by role and affect story points with their role (this integrates their actions into the story).

Step 78. Structural Relationships. You want to inform the Reader what the structural relationships are between characters. List & describe the scenes and moments you'll use to reveal the structural/archetypal relationships between characters. ie: Argument, conversation over something, answering machine message.

Step 79. Situational Relationships. The Reader needs to know who is related to who, in what way, under what obligation, etc. Who works for who, serves who, obligated to who, contractually obligated to who, etc. List specific scenes & moments.

Step 80. Emotional Relationships. These start with a baseline and then grow. At the beginning of the story, establish how ea. char. feels about ea. other-or at least highlight the important ones. List specific scenes & moments how you'll reveal to the Reader the emotional relationships that exist among the characters.

Step 81. Revise the synopsis. Revise the existing synopsis.

Exposition. Part 3: Theme

Step 82. Thematic Conflict. (independent illustration of ea. side). Explore (without comparing both directly) the message issue and the counterpoint separately to see how ea. fares on its own. The Reader tallys up the value of each & at the end, arrives at an emotional conclusion. Independently illustrate benefits/detriments of ea side of the thematic argument. You can even make one work fine once, then not work, then have a disastrous outcome the 3rd time. Or +, ++, +. Or -, +, +++. Etc.

Step 83. Revised Synopsis. Revise the synopsis now.

Exposition. Part 4: Genre

Step 84. Genre Atmosphere. The goal is to create a sense of the genre without 'hitting all the marks'. Group genre elements together. CLARIFY THIS.

Step 85. Revise the synopsis now.

This concludes my notes on steps 1-85 of 'Write Your Novel Step By Step'. The next facet of creating a story is "**Storytelling. Part One: Plot**".