Paint-By-Numbers Story Template for Novelcrafter

Part 2: Custom Prompts and Chat Prompts

**Version**: 2.4.1

**Last revised:** 10 May 2025

## **Attention Icons**

These icons identify steps that require your special attention:

|  |  |
| --- | --- |
| A hand on a red background  Description automatically generated | **Warning**  Failure to follow this step correctly could result in failure. Check this step carefully before moving forward. |
| A yellow triangle with a white exclamation mark  Description automatically generated | **Attention**  Review this step carefully to save time, learn a best practice, or avoid errors. |
| A blue circle with a letter i  Description automatically generated | **Information**  A comment labeled with this icon provides more information about the topic or procedure. |
| A blue and white logo  Description automatically generated | **Knowledge**  A comment labeled with this icon provides reference material with more context. |

## **Purpose**

This document holds the custom prompts and Workshop Chat prompts used in the Paint-By-Number template cover in Part 1.

You can always find the latest version of this guide at [https://www.neuralsplyce.com/resources](http://www.neuralsplyce.com/free-stuff)

Instructional videos: [https://www.youtube.com/playlist?list=PLOZNZWd3pSPa1TkKkC5Dwlq35BotP1OfZ](https://youtu.be/kaWhwNX51Sc)

Send feedback to: [neuralsplyce@gmail.com](mailto:neuralsplyce@gmail.com)

## **Changelog**

Changes made since the previous version are highlighted in cyan inside the prompts.

2.4.1

- OOPS. Forget to replace the square brackets for URAPIERS format in custom prompts to create XML tags

- Fixed errors and typos in **PBN / PLAN / SCENE BEATS FROM SUMMARY**

2.4

This version is primarily a refresh to be compatible with the new release of Novelcrafter with a few new or rewritten prompts I’ve been working on.

* Rewrote the Custom Prompts to use the URAPIERS format and to comply with the new format.
  + **PBN / Beat Completer v1.0** replaces the **Long Beat**, **Short Beat**, and **Kitbasher**
* Rewrote **PLANNING-100: Story Genres and Length** to support hybrid genres
* Minor update to **PLANNING-102: LIST SUB-GENRE TROPES**
* Modified **PLANNING-107: Hook, Pitch, Premise** to create 4 different hooks based on Brandon Sanderson’s advice that stories be built on at least 3 different types of hooks to hold readers’ attention.
* Modified **PLANNING-109: Main Character and Location Stubs** to provide more and better suggested characters
* Modified **PLANNING-122: Character Arcs** to embrace the ‘Contagonist’ character type
* Added **NOTE-158: DESIGN FICTION CONCEPT, PLANNING-158a** and **-158b** **World Building - Design Fiction** prompts for SciFi and Fantasy authors to explore the full potential of their McGuffins.
* Rewrote **EDIT-STORY-303: Find Overused Phrases** (previous version barely worked with LLMs available at time it was written)
* Add **EDIT-STORY-347: Story revision PLANNER** and **STORY-REVISIONS** codex entry to help plan the implementation of your revision notes.
* Added **EDIT- SCENE-402: Boring Scene Fixer** to make scenes more engaging.
* Fixed **EDIT-SCENE-403: Find Overused Words and Phrases**
* Rewrote **EDIT-SCENE-430** and renamed it to ‘**Master Dialogue Editor’** by consolidating **EDIT-SCENE-430, -431**, and -**432**
  + Deprecated **EDIT-SCENE-431: Add Dialog Beats**
  + Deprecated **EDIT-SCENE-432: Fix On-The-Nose-Dialogue**
* Rewrote and renamed **EDIT-LINE-501: Passive Voice-Negative Sentences** to identify sentences written with a negative construction and convert them to the affirmative.
* Added **EDIT-LINE-535: Prose Condenser** to squeeze paragraphs to minimize their word count and reduce vagueness.
* Refined **IMPORT-700** and **IMPORT-701**
* Rewrote **IMPORT-710: Extract-Plot Outline** to focus on key events to create a narrative summary of the plot
* Replaced ‘Kill The Cat’ with ‘Kick The Cat’ to fit genres without murderous antagonists. Mostly affects **TEMPLATE-811 – 828**
* Revised **REFERENCE-900: Genres & Age Categories** to condense the entries and to add Cozy and LitRPG

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## **syntax**

This guide uses the following conventions:

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| **Syntax** | **Purpose** |
| Calibre font | Instructive and informative text. |
| Courier New font | Prompts and chatbot output. |
| [KEYWORD]  [/KEYWORD] | [KEYWORD] … [/KEYWORD]  This is pseudo-HTML tag chatbots understand and associate with the associated KEYWORD in your prompt. Think of text inside the callout like a one-time Codex entry. |
| [ text ] | In a prompt template, the text inside square brackets indicates where you need to edit the prompt to insert the specified data value. |
| {variable name} | These are codewords used in NovelCrafter to instruct a chatbot to pull information from your codex and/or story. |
| ( choice 1 | choice 2 ) | Where there are multiple values you could use, the value choices are inside parentheses and separated by the pipe symbol ( | ). |

## **Custom Prompts**

How to install:

1. Copy the block of text to the computer clipboard ( CTRL+C )
2. Click on the Prompts button in Novelcrafter
3. Click on ‘+ New’
4. Click on ‘Create From Clipboard’
5. Click on the button to accept the new collection, persona, prompt, etc.
6. Edit to suit your needs.
7. **Model Collections**

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|  | **PBN - compliant** |
| **Purpose** | ‘Thinking’ models with temperature turned down to be less creative |



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|  | **PBN - creative** |
| **Purpose** | My favorite models for writing prose |



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|  | **PBN - Inexpensive** |
| **Purpose** | Second-tier models at thinking and/or prose but are very inexpensive to use |



1. **Personas**

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|  | **Thinker** |
| **Purpose** | Assign to Workshop Chat to encourage the AI to slow down and read the instructions |

H4sIAAAAAAAAClXPwUoDQQzG8Vf5GDy2Fa9LKRR8AhE8iId0mjrDziZjJsN2Ed9duiLiPfzy/z7DXYuJJwpDkDhU06n6trI1FRoewiYITRyG8JyyjGxhE3yp3MLwGma1sSWt25jIw9smRBVn8TCEfT28UHZc1EAwblWlMVzx0bl5VmlYtIPauMOjQtRB4jnmSs4gAUmb2Xb7+3rY18MT0xlUCrI0tx5/BJIz/NaFSMaXXsoCOml3JJ1Xf86lgK8cuzM88YQTX9QY7yxs5FneQbJAu9fuOxzPiY0lrqn/fuUGvrrxxGVBnqqak/hv37GNiIUsX5Yb+TdyTizo0roxjDyxwRMJJhoZ1Fqf6nq4QuHrGzpV2BWPAQAA

1. **Scene Beat Completion**

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|  | **PBN / Kitbash & Scene Completion** |
| **Purpose** | Deprecated for PBN / Beat Completer v1.0 |

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|  | **PBN / long beat** |
| **Purpose** | Deprecated for PBN / Beat Completer v1.0 |

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|  | **PBN / short beat** |
| **Purpose** | Deprecated for PBN / Beat Completer v1.0 |

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|  | **PBN / beat Completer v1.0** |
| **Purpose** | Guides the chatbot to write your story. Has customizable word lengths, optionally attaches the ‘Chapter Guidance’ codex entry, and includes a sample scene beat. |
| **Prompt Category** | Scene Beat Completion |
| **Usage** | 1. Create and fill out a Global Codex entry named ‘Prose Style Guide’ 2. In Prompts, copy the clipboard data below, click on **+New**, and select ‘Create From Clipboard’ 3. **IMPORTANT**: Attach the PBN – Creative and PBN – Inexpensive model collections in the ‘General’ tab. 4. In Write mode, type a forward slash ( / ) and create a scene beat. 5. Click on the down arrow next to ‘General Purpose’ prompt, select PBN > this custom prompt > and then select your preferred LLM. 6. Choose - or edit - the word count you want 7. Add or remove Context items 8. Write or copy your scene beat details into the window. 9. Click on the prompt name to begin creating text 10. Click on Apply, Retry, or Discard to accept or reject the output. |



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|  | **PBN / screenplay novelizer v1.1** |
| **Purpose** | Converts the scenes of a screenplay into novel prose. |
| **Prompt Category** | Scene Beat Completion |
| **Usage** | 1. Create and fill out a Global Codex entry named ‘Prose Style Guide’ 2. In Prompts, copy the clipboard data below, click on **+New**, and select ‘Create From Clipboard’ 3. **IMPORTANT**: Attach the PBN – Creative model collection in the ‘General’ tab. 4. In Write mode, type a forward slash ( / ) and create a scene beat. 5. Click on the down arrow next to ‘General Purpose’ prompt, select PBN > this custom prompt > and then select your preferred LLM. 6. Choose - or edit - the word count you want 7. Add or remove Context items 8. Write or copy your scene beat details into the window. 9. Click on the prompt name to begin creating text 10. Click on Apply, Retry, or Discard to accept or reject the output. |



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|  | **PBN / screenplay writer v1.1** |
| **Purpose** | Guides the chatbot to write your story as a screenplay |
| **Prompt Category** | Scene Beat Completion |
| **Usage** | 1. Create and fill out a Global Codex entry named ‘Prose Style Guide’ 2. In Prompts, copy the clipboard data below, click on **+New**, and select ‘Create From Clipboard’ 3. **IMPORTANT**: Attach the PBN – Creative model collection in the ‘General’ tab. 4. In Write mode, type a forward slash ( / ) and create a scene beat. 5. Click on the down arrow next to ‘General Purpose’ prompt, select PBN > this custom prompt > and then select your preferred LLM. 6. Choose - or edit - the word count you want 7. Add or remove Context items 8. Write or copy your scene beat details into the window. 9. Click on the prompt name to begin creating text 10. Click on Apply, Retry, or Discard to accept or reject the output. |



1. **Scene Summarization**

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|  | **PBN SUMMARIZER v1.2** |
| **Purpose** | Scene Summarization custom prompt that adds the M.I.C.E. Quotient element, Scene Role, and Scene Role at the end of the summary. This will make it easier to ensure the M.I.C.E. elements are properly nested, the scene is serving the story, and the Reaction scenes follow Disaster scenes. |
| **Prompt Category** | Scene Summarization |
| **Usage** | 1. Click on the 3-dot menu for a scene in Plan or Write mode 2. Select this custom prompt from Scene Summarize 3. Select an LLM |



1. **Text Replacement**

All custom prompts in this category were written by other users. As they update their prompts, I will add them back.

1. **Workshop Chat**

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|  | **PBN / General - Compliant** |
| **Purpose** | Copy of the General Purpose custom prompt with directives to follow instructions. Also turns down the Temperature on the included LLM models to reduce their creativity. Best used with EDIT prompts and some PLANNING prompts. |
| **Prompt Category** | Workshop Chat |
| **Usage** | 1. Attach the ‘PBN – Compliant’ model collection |



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|  | **PBN / General - Creative** |
| **Purpose** | Copy of the General Purpose custom prompt to customize with your preferred instructions and LLMs with default Temperature values. |
| **Prompt Category** | Workshop Chat |
| **Usage** | 1. Attach the ‘PBN – Creative’ model collection |



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|  | **PBN / General - Unrestricted chat** |
| **Purpose** | Strips away role assignments and guidance on writing prose from other custom prompts to use Workshop Chat for non-writing purposes (like asking it to generate prompts :^)  ‘Unrestricted’ does NOT mean all the models are not moderated for NSFW output |
| **Prompt Category** | Workshop Chat |
| **Usage** | 1. Attach the ‘Default Chat Models’ collection 2. In Chat, select this prompt and your preferred LLM. 3. Ask questions or paste in any prompt in this guide. |



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|  | **pBN / EDIT / boring scene fixer 1.3** |
| **Purpose** | Analyzes a scene to suggest ways to rewrite or remove the boring stuff based on a set of rules from YouTube writing experts. |
| **Prompt Category** | Workshop Chat |
| **Usage** | 1. Copy the clipboard data below and ‘Create From Clipboard’ 2. Attach the ‘PBN – Compliant’ model collection 3. In Chat, select this prompt and your preferred LLM. 4. Type ‘usage’ or ‘help’ for instructions |



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|  | **plan / EDIT / Character psych eval** |
| **Purpose** | To learn what makes a character ‘tick’ by pretending to perform a psychological analysis of the character |
| **Prompt Category** | Workshop Chat |
| **Usage** | Attach the ‘PBN – Compliant’ model collection |



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|  | **plan / EDIT / Drunk Critic** |
| **Purpose** | To receive ‘brutally honest’ feedback to counterbalance the positive feedback the AI provides by default |
| **Prompt Category** | Workshop Chat |
| **Usage** | Attach the ‘PBN – Compliant’ model collection |



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|  | **PBN / literary critic v1.1** |
| **Purpose** | Assigns the role of literary to the chatbot so it can analyze your polished manuscript for the elements that give stories a lasting impact on readers.  • A literary critic evaluates a finished work from a reader’s perspective. They analyze its themes, writing style, symbolism, and overall impact. |
| **Prompt Category** | Workshop Chat |
| **Usage** | 1. Copy the clipboard data below and ‘Create From Clipboard’ 2. Attach the ‘PBN – Compliant’ and ‘PBN – Creative’ model collections 3. In Chat, select this prompt and your preferred LLM. 4. Type ‘usage’ or ‘help’ for instructions |



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|  | **PBN / DEVELOPMENTAL EDITOR v1.1** |
|  | Waiting to see what others have done with the default Developmental Editor prompt before adding my touches. The configuration has possibilities for combining multiple Chat prompts in to a single Custom Prompt |

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|  | **PBN / Edit / personal writing coach 1.1** |
| **Purpose** | Run an assessment against the first draft of your manuscripts to identify your writing skill deficiencies so you can take steps to improve them. |
| **Prompt Category** | Workshop Chat |
| **Usage** | 1. Type ‘Begin’ into the chat input field. 2. Run again with a model from a different family (e.g., Claude model then a GPT model) get different suggestions for improvement and resources. |



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|  | **PBN / Edit / PWA Manuscript Analysis-Scifi** |
| **Purpose** | Originally titled Book Analysis / Development Editor by @StJeanLuc.  This custom prompt emulates the Manuscript Analysis tool from ProWritingAid to provide comprehensive feedback on a completed manuscript. |
| **Prompt Category** | Workshop Chat |
| **Usage** | 1. Assign the ‘PBN – Compliant’ model collection |



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|  | **PBN / Edit / PWA Manuscript Analysis-FANTASY** |
| **Purpose** | Originally titled Book Analysis / Development Editor by @StJeanLuc.  This custom prompt emulates the Manuscript Analysis tool from ProWritingAid to provide comprehensive feedback on a completed manuscript. |
| **Prompt Category** | Workshop Chat |
| **Usage** | 1. Assign the ‘PBN – Compliant’ model collection |



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|  | **PBN / STRUCTURAL EDITOR v1.1** |
| **Purpose** | Assign the role of structural editor to the chatbot so it can effectively use Edit guidance prompts. Best used after completing the first draft.   * A Structural editor looks at how story elements like chapters and scenes are constructed more so than their content (has some overlap with Developmental). |
| **Prompt Category** | Workshop Chat |
| **Usage** | 1. Copy the clipboard data below and ‘Create From Clipboard’ 2. Attach the ‘PBN – Compliant’ and ‘PBN – Creative’ model collections 3. Use the Context button to choose Full Novel or an Act. 4. In Chat, select this prompt and your preferred LLM. 5. Type ‘usage’ or ‘help’ for instructions |



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|  | **pbn / PLAN / plot Brainstorm v1.2** |
| **Purpose** | Takes a story idea and summary and generates three possible plotlines and then refines the plotline you choose to develop further.  **NOTE**: Plots a Four-Act structure so change as needed. |
| **Prompt Category** | Workshop Chat |
| **Usage** | 1. Copy the clipboard data below and ‘Create From Clipboard’ 2. Attach the ‘PBN – Creative’ model collection 3. In Chat, select this prompt and your preferred LLM. 4. Type ‘usage’ or ‘help’ for instructions |
| **Example** | Use NOTE-105: STORY IDEA to hold existing story ideas and to store you new idea |



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|  | **pbn / PLAN / Scene beats from summary** |
| **Purpose** | Create scene beats out of a plot or story summary. |
| **Prompt Category** | Workshop Chat |
| **Usage** | 1. Attach the ‘PBN – Creative’ model collection 2. In Chat, select this prompt and your preferred LLM. 3. Type ‘usage’ or ‘help’ for instructions |
| **Example** | Use NOTE-105: STORY IDEA to hold existing story ideas and to store you new idea |



# **Codex Entries and Organization**

## **100: Planning Prompts**

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| **Type** | SERIES | |
| **Codex Category** | Other | |
| **Tags/Labels** | PLANNING | |
| **Custom Category** | Name: 1-PLANNING  Color: Blue  Associated Tags: PLANNING  Associated Types: Others | |
| **Usage** | 1. Copy the Prompt text into the Details > Description field. 2. Copy-and-paste the full table into the Notes tab | |
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## **Planning - Story Development**

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|  | **planning-100: STORY genres & LenGTH** |
| **Purpose** | Decide which primary genre you want the story to be - or combine primary genres (eg., Science Fiction, Fantasy, Horror or Science Fiction Horror) |
| **Custom Prompt(s)** | Workshop Chat > General Purpose  Workshop Chat > Unrestricted Chat |
| **Usage** | 1. Pick the primary genre - Fantasy, Romance, Mystery, Science Fiction, etc. 2. In Chat, select a General Purpose custom prompt and an LLM (Toppy M 7B has encyclopedic levels of info on sub-genres). 3. Copy-and-paste the prompt into the chat window. 4. Update Codex entry NOTE-100: GENRES & METADATA |
| **Prompt** | [INSTRUCTIONS]  1. Print contents of **REFERENCE-900: Genres & Age Categories**  2. Tell the author to choose a primary and secondary genre to create a hybrid genre.  3. Ask them which age category their story will fit into:  4. Ask the author how long the story will be: Flash Fiction, Short story, Novella, or Novel.  Wait for answers. Do not anticipate answers.  [/INSTRUCTIONS]  [RESULTS]  Print the user choices and answers in Markdown. Refrain from commentary or more questions.  \*\*Primary Genre\*\*: (user answer)  \*Secondary Genre\*: (user answer)  Age: (user answer)  Length: (user answer)  [/RESULTS]  [STEPS]  Print the following verbatim:  Remind the author to:  - Copy the information to codex entry NOTE-100: GENRES & METADATA  [/STEPS] |

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|  | **planning-101: list subgenres** |
| **Purpose** | Narrow the scope of the genre story you want to write by identifying appropriate sub-genres  (One off prompt. Run for your favorite primary genres and copy to a note app.) |
| **Custom Prompt(s)** | Workshop Chat > General Purpose  Workshop Chat > Unrestricted Chat |
| **Usage** | 1. Pick the primary genre - Fantasy, Romance, Mystery, Science Fiction, etc. 2. In Chat, select a General Purpose custom prompt and an LLM. 3. Copy-and-paste the prompt into the chat window. 4. Run the prompt for each primary genre you chose earlier. 5. Update Codex entry NOTE-100: GENRES & METADATA |
| **Prompt** | Create a bullet list of all the sub-genres of the major genres in NOTE-100: GENRES & METADATA  Example:  Western  Bounty Hunter. The plot revolves around a protagonist or gang that hunts outlaws for pay.   * Lee Pace (Bounty Hunter’s Moon), Greg Comer (Winner Take None), R.G. Eagleton (Bonita and Clive)   Remind the author to add the sub-genres to Codex entry NOTE-100: GENRES & METADATA |

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|  | **planning-102: list sub-genre tropes** |
| **Purpose** | List the popular tropes of the sub-genres your story will fall under to use in, or exclude from, your plot outline. |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. Identify the primary genre - Fantasy, Romance, Mystery, Science Fiction, etc. 2. In Chat, select a General Purpose custom prompt and an LLM. 3. Copy-and-paste the prompt into the chat window. 4. Re-run the prompt for each sub-genre you chose earlier. 5. Copy-and-paste or append output to NOTE-100: GENRES & METADATA codex entry. |
| **Prompt** | 1. Show the full contents of NOTE-100: GENRES & METADATA. Ask which genre or sub-genre the author would like a list of tropes for and wait for a response. Do not anticipate the answer. 2. Create a list of tropes for the genre or sub-genre.   Remind the author to:  - update NOTE-100: GENRES & METADATA  - copy the information to the **Story Genres** codex entry |

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|  | **planning-104: Genre scenario explorer** |
| **Purpose** | Modification of prompt from Anthropic Prompt Library to discuss a SciFi scenario with Claude (e.g.: What if people were recycled into a food called Soylent Green?) |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and a model that follows instructions well (e.g, Claude 3, GPT-4, Gemini Pro). 2. Copy-and-paste the prompt into the chat window. 3. Describe your scenario and explore it’s story potential |
| **Prompt** | 1. Ask the user which genre their scenario fits into and wait for a reply. Do not anticipate the answer: 2. Science Fiction 3. Fantasy 4. Mystery 5. Horror 6. If the user chose A for Science Fiction, then: 7. Ask the user to enter their science fiction scenario. Wait for an answer before proceeding. 8. Ask clarifying questions about the scenario. 9. Act as a futurist and expert of the science fiction genre to explore the scenario and discuss the potential challenges and considerations that may arise. Briefly describe the scenario, identify the key scientific, technological, social, or ethical issues involved, and encourage the user to share their thoughts on how these challenges might be addressed. 10. If the user chose B for Fantasy, then: 11. Ask the user to enter their Fantasy scenario. Wait for an answer before proceeding. 12. Ask clarifying questions about the scenario. 13. Act as a dungeon master and expert of the Fantasy genre to explore the scenario and discuss the potential challenges and considerations that may arise. Briefly describe the scenario, identify the key magical, social, or ethical issues involved, and encourage the user to share their thoughts on how these challenges might be addressed. 14. If the user chose C for Mystery, then:     1. Ask the user to enter their Mystery scenario. Wait for an answer before proceeding.     2. Ask clarifying questions about the scenario.     3. Act as a detective, private eye, and expert of the Mystery genre to explore the scenario and discuss the potential challenges and considerations that may arise. Briefly describe the scenario, identify the key investigative, legal, social, or ethical issues involved, and encourage the user to share their thoughts on how these challenges might be addressed. 15. If the user chose D for Horror, then:     1. Ask the user to enter their Horror scenario. Wait for an answer before proceeding.     2. Ask clarifying questions about the scenario.     3. Act as a psychologist and expert of the Horror genre to explore the scenario and discuss the potential challenges and considerations that may arise. Briefly describe the scenario, identify the key psychological, supernatural, or fear-inducing issues involved, and encourage the user to share their thoughts on how these challenges might be addressed.   Remind the author to copy all useful output to a Snippet and name it (e.g., Planning-104 Genre scenario chat) |

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|  | **planning-105a: No idea - story idea generator** |
| **Purpose** | To create ideas for a new story |
| **Custom Prompt** | Workshop Chat > **Plan - Plot Brainstorm** |
| **Usage** | 1. In Chat, select the **Plan - Plot Brainstorm** custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Edit the prompt to replace the fields in square brackets. 4. [ Additional Details ] could be people, places, or things that interest you, any themes you want to explore as well as ideas for characters, scenes, and endings. 5. **EXAMPLE**: Create 3 ideas for a suspenseful young adult dark fantasy story of Good vs Evil. Include a magic-wielding antagonist. 6. Copy-and-paste or append output to NOTE-103: STORY IDEA codex entry. |
| **Prompt** | <!-- If you already have a story idea, copy it to NOTE-103: STORY IDEA and skip to PLANNING-105b: Basic Idea - Story Idea Generator. -->  <!-- Use the **PLAN / Plot Brainstorm** custom prompt -->  Create [ NUMBER ] ideas for a [ ADJECTIVES ] NOTE-100: GENRES & METADATA genres and tropes story + [ ADDITIONAL DETAILS ].  Remind the author to:  - Copy the output to a named Snippet  - ‘Kitbash’ the best parts of the suggested outlines and the original story idea.  - Copy the kitbashed idea to NOTE-103: STORY IDEA  - Run PLANNING-105b: Basic Idea - Story Idea Generator to develop the story idea into a basic plot |

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|  | **planning-105b: Basic idea - story idea generator** |
| **Purpose** | To shape your basic idea into a structured idea and generate 3 variations. |
| **Custom Prompt** | Workshop Chat > **Plan - Plot Brainstorm** |
| **Usage** | 1. In Chat, select the **Plan - Plot Brainstorm** custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Copy the output to NOTE-105: PLOT BRAINSTORM. |
| **Prompt** | If you already have a well-developed idea, copy it to NOTE-103: STORY IDEA.  <!-- If your idea needs some refining, use the **Simple Story** structure at Story Planner to flesh it out. <https://www.storyplanner.com/story/plan/simple-story-structure> -->  <!-- Use the **PLAN / Plot Brainstorm** custom prompt -->  Please brainstorm plots for NOTE-100: GENRES & METADATA genres and tropes story based on the ideas in NOTE-103: STORY IDEA  Remind the author to:  - Copy the output to a named Snippet  - ‘Kitbash’ the best parts of the suggested outlines and the original story idea in NOTE-103.  - Copy the kitbashed idea to NOTE-105: PLOT BRAINSTORM |

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|  | **planning-105x: drunk critic** |
| **Purpose** | (OPTIONAL) To get ‘better-than-professional’ advice from a know-it-all armchair critic |
| **Custom Prompt** | Workshop Chat > **GenPurpose - Creative**  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Implement - or ignore - the suggested ‘improvements’ |
| **Prompt** | <!-- OPTIONAL. Use at the risk of being insulted -->  You are an armchair critic who can easily list a dozen reasons why you could do a better job than professional authors and screenwriters. The author is contractually obligated to write this story. After a few beers, you have deigned to enlighten the author how you would have written a better version of the story idea than what’s in NOTE-105: PLOT BRAINSTORM  <!-- Start new Chat session afterwards or all responses will be drunken --> |

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|  | **planning-106: EXPAND story idea** |
| **Purpose** | To add more details to the new story idea |
| **Custom Prompt** | Workshop Chat > **Plan - Plot Brainstorm** |
| **Usage** | 1. In Chat, select the **Plan - Plot Brainstorm** custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Edit the prompt to replace the fields in < > brackets. 4. Update NOTE-105: PLOT BRAINSTORM. |
| **Prompt** | <!-- Use the **PLAN / Plot Brainstorm** custom prompt -->  Print everything in ENDING-TYPES  [ENDING-TYPES]  ENDINGS  Happy - the protagonist gains what they Want and what they Need.  Semi-sweet - the protagonist gains their Need but not their Want.  Bittersweet - the protagonist gains the Want, but at the expense of something important. They also gain their Need.  Sad or Bitter - the protagonist fails to gain their Want or their Need.  [/ENDING-TYPES]  Ask the author questions about the story idea in NOTE-105: PLOT BRAINSTORM to help them expand the idea. Remind the author that including an ending, even a vague one, will provide you a roadmap for later Planning tasks.  Remind the author to update NOTE-105: PLOT BRAINSTORM |

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|  | **planning-107: Hook, Pitch, and premise generator** |
| **Purpose** | Distill the story idea down to what will make it a compelling story (based on ideas from Byte-Sized Booksmith) |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Copy-and-paste or append output to NOTE-107: HOOK, PITCH, PREMISE codex entry. |
| **Prompt** | Use the contents of NOTE-105: PLOT BRAINSTORM to:  1. Generate 4 good hooks based on **REFERENCE-947: Good and Bad Hooks**  - The first hook should focus on the main character and what makes them special  - The second hook should focus on the story's setting and what makes it exciting  - The third hook should focus on the primary plot device and what makes it special  - The fourth hook should focus on the core idea, the What If? question, that makes the story unique  2. Write a pitch based on the following rules:  - The first sentence introduces the main character and describes their starting situation.  - The second sentence begins with the word ‘When’ and describes the Inciting Incident.  - The third sentence begins with the word ‘Now’ and describes what must happen for the main character to achieve their objective.  3. Write a premise for the story.  Remind the author to update NOTE-107: HOOK, PITCH, PREMISE |

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|  | **planning-108a: emotional arc evaluator** |
| **Purpose** | Determine the emotional arc the story idea follows and/or suggest an arc that would make for a compelling story. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Make any needed changes to NOTE-105: PLOT BRAINSTORM codex entry to have the story follow the arc. 4. Add a line to NOTE-100: GENRES & METADATA to record the emotional arc for use by other prompts:   Emotional arc: Rise and Fall and Rise |
| **Prompt** | The emotional arc of all stories can be described by one, or a combination, of six emotional arcs that track the fortune of the main character like a sine wave.  Examine the story outlined in NOTE-105: PLOT BRAINSTORM and use **REFERENCE-908a: 6 Emotional Arcs** to determine which emotional arc, or arcs, the story would fit into. Also suggest which arc, or arcs, would make the story idea the most interesting.  Remind the author to:  - Modify the story outlined in NOTE-105: PLOT BRAINSTORM if necessary to better fit the emotional arc.  -Add a line to NOTE-100: GENRES & METADATA indicating the emotional arc (e.g., Emotional Arc: Rise and Fall and Rise) |

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|  | **planning-108b: M.I.c.e quotient - story idea** |
| **Purpose** | Evaluate the story idea to find out where the story falls under in the M.I.C.E. categorization system.  Most writing advice assumes you are writing a character-driven story. If you are not, it’s good to identify that up front so you can use the proper advice, plot outlines, and other appropriate templates. |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Use the output to revise the story idea in NOTE-105: PLOT BRAINSTORM and add it to the **Story Genres** codex entry |
| **Prompt** | Use **REFERENCE-908b: The M.I.C.E. Quotient to** determine which element best represents the story outlined in NOTE-105: PLOT BRAINSTORM. Provide suggestions on how to revise the story idea to better match the type of M.I.C.E. element.  Remind the author to add a line indicating the M.I.C.E Quotient type in the NOTE-100: GENRES & METADATA and **Story Genres** codex entry.  E.g.: M.I.C.E Quotient type: Character |

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|  | **planning-109: main character & location stubs** |
| **Purpose** | Assign temporary names to the main characters and basic motivations to build out the story idea until the characters and locations of the story are better defined. |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Update the names of the Character codex entries and add their motivations and other pertinent information. Do NOT change the aliases. They will continue to be referenced in later prompts. |
| **Prompt** | Use NOTE-105: PLOT BRAINSTORM and NOTE-107: HOOK, PITCH, PREMISE to identify or suggest:  - PROTAGONIST-NAME and their motivations. Provide 3 suggestions that randomly vary in their gender, race, occupation, or social position and would make the story more interesting  - ANTAGONIST-NAME and their motivations. Provide 3 suggestions that would best oppose the 3 suggested for PROTAGONIST-NAME  - OPPONENT3-NAME and their motivations  - CONTAGONIST-NAME and their motivations. Provide 3 suggestions for a character that could be a nuisance to PROTAGONIST-NAME and ANTAGONIST-NAME  - Choose 2 internal struggles and 2 external forces, except for Time, in **REFERENCE-909: Shadow Opposition Defined** appropriate as SHADOW-OPPOSITION  - the settings and locations the story will be told in.  Remind the author to update/fill in the appropriate codex entries but leave the aliases intact.  <!-- Do NOT change the name of the SHADOW-OPPOSITION codex --> |

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|  | **planning-110: LOGLINE generator** |
| **Purpose** | Develop your story idea using the snowflake method by starting with creating a logline that summarizes the entire story. |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. Use previous prompts to identify the primary genre - Fantasy, Romance, Mystery, Science Fiction, etc., sub-genres, and tropes create appropriate Codex entries. 2. In Chat, select a General Purpose custom prompt and an LLM (see below). 3. Copy-and-paste your favorite logline into Codex entry NOTE-110: LOGLINE. |
| **Prompts** | Ask the author clarifying questions about NOTE-105: PLOT BRAINSTORM to ensure you have a good understanding of the idea and the premise in NOTE-107: HOOK, PITCH, PREMISE. Then use each of the formulas below to create a one-sentence summary that describes the story, creating a total of three different one-sentence summaries.  **Killogator Formula**:  In a [Setting] a [Protagonist] has a [Problem] (caused by an [Antagonist]) and (faces [Conflict]) as they try to (achieve a [Goal]).  Example: The British Secret Service asks a retired spymaster to find a soviet mole who must be one of his former protégés. He can trust no one as he tries to discover who the traitor is.  **Who What Where Formula**:   [WHO] has to [WHAT] on [WHERE] during [WHEN] because if they don’t [HOW], [WHY] will happen.  Example: A knight has to slay a dragon on a dangerous mountain during a terrible storm, because if they don’t the dragon will destroy the village and the girl he loves will be killed.  **Logline-inator Forumula**:  [ Protagonist] is trying to solve [problem] or [the stakes] will happen. [Antagonist] is trying to stop them for [these reasons].        Example: A police chief is trying to destroy a gigantic shark to stop people being killed. But the greedy town council demand that the beach stays open to protect their own interests.  Remind the author to:  - Copy the output to a named Snippet  - Copy your favorite logline to NOTE-110: LOGLINE |

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|  | **planning-111: Expand logline into 3 Sentences** |
| **Purpose** | Develop your story idea using the snowflake method by expanding the logline into 3 Sentences that define the beginning, middle, and end of the story. |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. Use previous prompts to identify the primary genre - Fantasy, Romance, Mystery, Science Fiction, etc., sub-genres, and tropes create appropriate Codex entries. 2. In Chat, select a General Purpose custom prompt and an LLM (see below). 3. Copy-and-paste the prompt into the chat window. 4. Copy-and-paste the output into Codex Entry NOTE-111: 3-SENTENCE SUMMARY. |
| **Prompts** | Use NOTE-105: PLOT BRAINSTORM and expand the one-sentence NOTE-110: LOGLINE into three sentences that summarize the beginning, middle, and end of the story. The beginning should introduce the main character and the setting. The middle describes the conflicts preventing the protagonist from achieving their goal. The end describes what happens after the main character has resolved the primary conflict. Generate 3 three-sentence summaries for the author to choose from.  Format:  \*\*Beginning\*\*  \*\*Middle\*\*  \*\*End\*\*  Remind the author to:  - Copy the output to a named Snippet  - Update NOTE-111: 3-SENTENCE SUMMARY  - Use the summary to refine NOTE-105: PLOT BRAINSTORM |

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|  | **planning-112: catalysts, Disasters & Setbacks** |
| **Purpose** | Generate ideas for an Inciting Incident and two more major setbacks the protagonist will have to overcome before the final conflict. |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Copy-and-paste the output into Codex Entry NOTE-112: DISASTERS & SETBACKS. |
| **Prompt** | In **REFERENCE-912: Stasis-Disruption-Reaction-Stasis Loop**, the Inciting Incident, Setbacks, and Disasters are all a Disruption.  The Inciting Incident is a catalyst that upsets the protagonist’s world and sets the plot in motion.  Use NOTE-105: PLOT BRAINSTORM, NOTE-111: 3-SENTENCE SUMMARY, and **REFERENCE-953: Types of Challenges** to create NOTE-100: GENRES & METADATA appropriate disasters and setbacks for the protagonist to overcome before the final conflict. One or more SHADOW-OPPOSITION randomly add another layer of difficulty.  Format:  \*3, 5, or 7 Suggested Setbacks and Disasters\*  ACT I  \*\*(Disruption) Inciting Incident\*\*  (Create a bullet list of 5 possible genre appropriate Inciting Incidents in Act I to knock the protagonist out of their status quo. These could also be variations on the Inciting Incident in NOTE-105: PLOT BRAINSTORM.)  \*\*(Disruption) Setback 1\*\*  (Create a bullet list of 5 possible setbacks that occur after the Inciting Incident in Act I.)  \*\*(Disruption) Disaster 1 \*\*  (Act I needs a disaster to give the protagonist a different goal that propels them into Act II. Create a bullet list of 5 possible disasters that occur at a critical story juncture near the end of Act I. The disaster could be orchestrated by the antagonist or other opponents.)  ACT II - First Half (ACT IIa)  \*\*(Disruption) Setback 2\*\*  (Create a bullet list of 5 possible setbacks that occur in the first half of Act II.)  \*\*(Disruption) Disaster 2\*\*  (Act II needs a disaster to give the protagonist a different goal that propels them into the Midpoint of Act II. Create a bullet list of 5 possible disasters that occur at a critical story juncture in the first half of Act II. The disaster should be orchestrated by the antagonist or other opponents.)  ACT II second half (ACT IIb)  \*\*(Disruption) Setback 3\*\*  (Create a bullet list of 5 possible setbacks that occur in the second half of Act II.)  \*\*(Disruption) Disaster 3 \*\*  (Act II needs a disaster after the Midpoint to give the protagonist a different goal that propels them into Act III. Create a bullet list of 5 possible disasters that occur at a critical story juncture in the second half of Act II. The disaster should be orchestrated by the antagonist or other opponents and set up the Climax.)  Remind the author to:  - Copy the output to a named Snippet  - Copy the output to a second Snippet and retain the structure while deleting all but their favorite 3, 5 or 7 disasters and setbacks (depending on story length)  - Copy the edited Snippet to NOTE-112: DISASTERS & SETBACKS before deleting the Snippet |

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|  | **planning-112x: drunk critic** |
| **Purpose** | (OPTIONAL) To get ‘better-than-professional’ advice from a know-it-all armchair critic |
| **Custom Prompt** | Workshop Chat > **GenPurpose - Creative**  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Implement - or ignore - the suggested ‘improvements’ |
| **Prompt** | <!-- OPTIONAL. Use at the risk of being insulted -->  You are an armchair critic who can easily list a dozen reasons why you could do a better job than professional authors and screenwriters. The author is contractually obligated to write this story. After a few beers, you have deigned to enlighten the author how you would have written a better version of the challenges in NOTE-112: Disasters & Setbacks  <!-- Start new Chat session afterwards or all responses will be drunken --> |

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|  | **planning-113: ONE-paragraph summary** |
| **Purpose** | Randy Ingermanson says, “The purpose of the one-paragraph summary is to ensure that your story has a sound Three-Act Structure, with three strong disasters and a clear Moral Premise.” Technically, his book uses four acts and I split the outline into a Four-Act structure later. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. Run the previous prompts to create Codex entries for the Story Idea, Genre and Tropes, and One-Page-Summary 2. In Chat, select a General Purpose custom prompt and an LLM. 3. Copy-and-paste the prompt into the chat window. 4. Update Codex entry NOTE-113: ONE-PARAGRAPH SUMMARY |
| **Prompt** | Create three one-paragraph summaries of the story idea:   1. **Snowflake Method**:   Create a one-paragraph summary using NOTE-111: 3-SENTENCE SUMMARY and NOTE-112: DISASTERS & SETBACKS.  The first sentence introduces the backdrop and setting and introduces one or two main characters. The second sentence summarizes ACT I and ends with the Inciting Incident. The third sentence summarizes the first half of Act II that ends with a disaster that makes the protagonist recognize their False Belief and commit to changing how they think and act. The fourth sentence summarizes the second half of Act II and ends in a disaster that commits the protagonist to confront the antagonist, and any other opponents, to end the story. The fifth sentence summarizes Act III where the protagonist succeeds or fails and the story ends with a happy, semi-sweet, sad/bitter, or bittersweet ending.   1. **GARY PROVOST PARAGRAPH**   Use NOTE-105: PLOT BRAINSTORM and NOTE-112: DISASTERS & SETBACKS to create a paragraph using the following format:  Once upon a time, [something happened to PROTAGONIST-NAME], and he decided that he would pursue [PROTAGONIST-NAME’s Want]. So he devised [a plan of action], and even though the [ANTAGONIST-NAME] tried to stop him, he moved forward because there was [a lot at stake].  And just as things seemed [as bad as they could get], he learned an important lesson, and when [offered the prize] he had sought so strenuously, he had to [decide whether or not to take it], and in making that decision he satisfied [PROTAGONIST-NAME’s Need] that had been created by [something in PROTAGONIST-NAME’s backstory.]   1. **NIGEL WATT’S 8-STAGE PLOT**   Use NOTE-105: PLOT BRAINSTORM and NOTE-112: DISASTERS & SETBACKS to create a paragraph using the following format:  1. Stasis: once upon a time  2. Trigger: something out of the ordinary happens  3. Quest: causing the protagonist to seek something  4. Surprise: but things don’t go as expected  5. Critical Choice: forcing the protagonist to make a difficult decision  6. Climax: which has consequences  7. Reversal: the result of which is a change in status  8. Resolution: and they all lived happily ever after (or didn’t).  Example:  Once upon a time, something out of the ordinary happens, causing the protagonist to seek something but things don’t go as expected, forcing the protagonist to make a difficult decision which has consequences, the result of which is a change in status and they all lived happily ever after (or didn’t).  Ask clarifying questions before you start and wait for a response. Do not anticipate the answers.  Remind the author to:  - Copy the output to a Snippet and name it  - Copy their favorite paragraph into NOTE-113: ONE-PARAGRAPH SUMMARY  - Further refine NOTE-105: PLOT BRAINSTORM |

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|  | **planning-114a: 5-paragraph summary** |
| **Purpose** | Expands every sentence in the One-Paragraph Summary into individual paragraphs. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Update Codex entry NOTE-114a: 5-PARAGRAPH SUMMARY |
| **Prompt** | Create a narrative plot summary for the story by expanding each sentence of NOTE-113: ONE-PARAGRAPH SUMMARY into a full paragraph (aim for 100-150 words each), detailing what happens in the story. Pull additional information from NOTE-105: PLOT BRAINSTORM and NOTE-112: DISASTERS & SETBACKS to make the paragraphs rich and detailed.  Focus on actions and linking each paragraph.  Paragraphs 1 through 4 should end in disaster.  The final paragraph should tell how the story ends with a definitive conclusion. Check NOTE-105: PLOT BRAINSTORM to determine if the end will be happy, sad, semi-sweet, or bittersweet. Do not end the story on a question.  Act I and Act II should start with Stasis (the protagonist’s status quo) then have Action Disruption followed by characters' Reaction Struggle which involves Try-Fail cycles before Success to achieve Stasis again before a disaster sets up the next Act. Act III should end in a new stasis.  Assign roles and actions to PROTAGONIST-NAME, ANTAGONIST-NAME, OPPONENT3-NAME, and OPPONENT4-NAME in the summary.  Ask clarifying questions before you start and wait for a response. Do not anticipate the answers.  Remind the author to:  - Copy the output to a snippet and name it (e.g., Planning-114a 5-Paragraph Summary output)  - Edit the summary and copy it to NOTE-114a: 5-PARAGRAPH SUMMARY  - Revise NOTE-105: PLOT BRAINSTORM as needed and rerun this prompt until the summary matches the story they want to tell.  - Update the character Codex entries  - Export the Codex |

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|  | **planning-114b: Combine Nested stasis loops** |
| **Purpose** | Rewrite the Plot Brainstorm to incorporate the setbacks and disasters and events in the 5-Paragraph Summary. Also assigns Stasis loop prefixes before formatting the plot brainstorm into a plot structure. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Edit the output and update NOTE-105: PLOT BRAINSTORM |
| **Prompt** | Rewrite NOTE-105 to incorporate details from NOTE-112 and NOTE-114a. Before displaying the rewritten text, read **REFERENCE-912: Stasis-Disruption-Reaction-Stasis Loop** and determine which part of the loop describes every paragraph and add it as a prefix to the paragraph  Example:  Before: "The protagonist is shocked by bad news and must rethink their plan."  After: "(Reaction) The protagonist is shocked by bad news and must rethink their plan."  Remind the author to:  - Copy the output to a Snippet and name it (e.g.,Planning-114b Output)  - Make any revisions needed to ensure the plot matches your vision and conforms to the Stasis-Disruption-Reaction-Stasis loop nesting rules in **REFERENCE-912**.  - Move the current plot in NOTE-105: PLOT BRAINSTORM to the Notes tab  - Copy the edited plot in the snippet to NOTE-105 |

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| A blue circle with a letter i  Description automatically generated | **PHASE 2:** The story idea is fleshed out enough to start constructing a plot outline to serve as a blueprint for writing the story. |

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|  | **planning-115: CHOOSE PLOT STRUCTURE** |
| **Purpose** | Help the author choose a plot structure suitable for their story. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. Run the previous prompts to create Codex entries for the Story Idea, Genre and Tropes, and One-Page-Summary 2. In Chat, select a General Purpose custom prompt and an LLM. 3. Copy-and-paste the prompt into the chat window. 4. Update Codex entry NOTE-115: PLOT STRUCTURE |
| **Prompt** | Do one step at a time. Do not anticipate the next step. Follow the instructions provided.   1. Remind the author they can skip this step by copying their favorite plot structure in the **TEMPLATES** codex category to NOTE-115: PLOT STRUCTURE. 2. Print everything in NARRATIVE-STYLE and then ask which narrative style the story will use and wait for a response. Do not anticipate the answer.   **[Narrative-Style]**  Narrative style defines how events are strung together to tell the story. There are 4 types of Narrative Style:   * 1. **Linear**. Events are in the order they happened.   2. **Non-Linear**. Events are out of order (story includes flashbacks/flash forwards)   3. **Quest Narrative**. Protagonist works tirelessly toward a goal, clearing obstacles along the way. May include multiple POVs with events happening in parallel.   4. **Viewpoint Narrative (POV).** Story is told through the experiences of the viewpoint character(s) (ideal for First and Second-person POV)   **[/Narrative-Style]**   1. Print everything in STORY-POV and then ask what POV the story will use. Wait for an answer.   **[STORY-POV]**  **Point of View** is what character(s) the readers will experience the story through and at what ‘psychic distance’:   * 1. **First-person**. A single character tells the story and we’re inside their head.   2. **Second-person**. Used in Choose Your Own Adventure stories.   3. **Third-person limited**. The narrator tells the story going on inside and around the POV character.   4. **Third-person omniscient**. The narrator can ‘head hop’ between all characters and knows everything.   **[/STORY-POV]**   1. Display everything in LIST verbatim.   **[LIST]**  Any Length Stories:   * TEMPLATE-811: Three-Act Structure * TEMPLATE-812: Story/Plot Clock * TEMPLATE-813: The Hero’s Journey * TEMPLATE-814: Take Off Your Pants! * TEMPLATE-816: Dan Wells 7 Plot Points * TEMPLATE-817: PIXAR ‘Once Upon A Time’ * TEMPLATE-818: Plot Whisperer   Novellas and Novels:   * TEMPLATE-819: Fichtean Curve * TEMPLATE-820: Freytag’s Pyramid * TEMPLATE-821: Save The Cat * TEMPLATE-822: 24 Chapter by Derek Murphy * TEMPLATE-823: Katytastic 27-Chapter Outline * TEMPLATE-824: James Scott Bell Super Structure * TEMPLATE-825: Lester Dent Pulp Fiction   Short Stories:   * TEMPLATE-826: Dan Harmon Story Circle * TEMPLATE-827: KiShoTenKetsu (4-Act) * TEMPLATE-828: Story Elements Plot Structure   **[/LIST]**  5. Use the genres, tropes and story length in NOTE-100: GENRES & METADATA and the plot in NOTE-105: PLOT BRAINSTORM to suggest which plot structures to use.    6. Ask the author which plot structure to use and wait for a response. Do not anticipate the answer.  7. Generate a plot outline for NOTE-105: PLOT BRAINSTORM using the plot structure selected. Include the Act and Chapter headings.  Remind the author to:  -Copy the chosen plot structure template into NOTE-115: PLOT STRUCTURE  -Set the Prose Tense and Point of View novel settings in NovelCrafter |

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|  | **planning-116a: Plot outline-1** |
| **Purpose** | Creates a basic list-style plot outline with summary paragraphs and disasters/setbacks. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Run PLANNING-116b to find out what was omitted |
| **Prompt** | Create a unified plot outline in an omniscient narrative voice that describes the story events and characters actions by following these steps:  Use the plot structure from NOTE-115: PLOT STRUCTURE as the backbone to create a cohesive narrative summary of the story's plot.  As you develop each structural plot point, seamlessly incorporate all paragraphs from NOTE-105: PLOT BRAINSTORM, placing them in the matching plot points or where they logically fit sequentially and chronologically.  Additionally, insert the specific disasters and setbacks from NOTE-112: DISASTERS & SETBACKS at the appropriate moments within the narrative summary, ensuring they flow chronologically within the overall plot progression and structure.  Determine the Stasis loop elements defined in **REFERENCE-912** for each Act and Chapter and add them as a suffix to the act and chapter headings.  This is the foundation for a longer, detailed plot outline. There may be logical or chronological gaps between the story elements. These gaps are acceptable and need to be preserved. When a gap is found or a structural element has no matching content, create appropriate content and write (GAP) so the author can resolve the discrepancy afterwards.  Retain all structural elements and do not summarize or merge them even when no scenes are assigned to them.  The goal is for the final output to be a single, unified plot outline in Markdown format that weaves together all the provided story elements - the structural plot elements, the story idea, and the disasters/setbacks - into a cohesive narrative, rather than having them presented separately.  Ask clarifying questions if there is anything you are uncertain of.  Remind the author to:  - Engage in a conversation about the outline  - Copy the output to a named Snippet  - Do NOT open a new chat session and run PLANNING-116b to discover what was omitted. |

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|  | **planning-116b error check 1** |
| **Purpose** | Look for errors and discover what was omitted while combining multiple NOTEs |
| **Custom Prompt** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. Copy-and-paste the prompt into the chat window. 2. Make revisions to the named snippet and copy the outline to NOTE-116: PLOT OUTLINE-1 |
| **Prompt** | <!-- Do NOT start a new Chat session -->  NOTE-116: PLOT OUTLINE-1 is a work-in-progress building to a detailed outline of individual scene beats the author can use like a task list for writing the story.  Does the plot outline still represent a NOTE-100: GENRES & METADATA story?  Note any discrepancies between the plot outline and the plot structure in NOTE-115: PLOT STRUCTURE. All structural plot elements of the plot structure are supposed to be intact for later expansion of the outline.  You missed some of the details in NOTE-105: PLOT BRAINSTORM and NOTE-112: DISASTERS & SETBACKS. Please print the details that were omitted verbatim and which chapter or plot element they belong to in the new outline.  If you were an experienced structural editor, what issues would you have with the plot outline (e.g, plot holes, logical inconsistencies, missing plot points or key scene,or continuity errors)  If you were an experienced developmental editor, what suggestions would you have to improve the plot outline?  Does the plot progression feel natural and compelling?  Are there any character motivations or decisions that seem illogical or out of place?  How well do the story's themes come through in the outline?  Ask questions about anything you found confusing in the outline. The outline will be expanded into more detail later so finding errors now will prevent growing the errors too.  Remind the author to:  - Revise the snippet and then copy it to NOTE-116: PLOT OUTLINE-1  - Update any associated NOTE- codices with the information causing the holes and errors. |

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|  | **planning-116x: drunk critic** |
| **Purpose** | (OPTIONAL) To get ‘better-than-professional’ advice from a know-it-all armchair critic |
| **Custom Prompt** | Workshop Chat > **GenPurpose - Creative**  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Implement - or ignore - the suggested ‘improvements’ |
| **Prompt** | <!-- OPTIONAL. Use at the risk of being insulted -->  You are an armchair critic who can easily list a dozen reasons why you could do a better job than professional authors and screenwriters. The author is contractually obligated to write this story. After a few beers, you have deigned to enlighten the author how you would have written a better version of the plot outline in NOTE-116: PLOT OUTLINE-1  <!-- Start new Chat session afterwards or all responses will be drunken --> |

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|  | **planning-117: basic main character motivations** |
| **Purpose** | Fill out the basic character Codex entries to better inform later Planning prompts. |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. Per the Nerdy Novelist, prepopulate the generic character Codex entries with a few distinguishing details to help the AI generate four unique characters rather than four carbon copies. 2. In Chat, select a General Purpose custom prompt and an LLM. 3. Copy-and-paste the prompt into the chat window. 4. Update the character Codex entries. |
| **Prompt** | Use NOTE-105: PLOT BRAINSTORM, NOTE-112: Disasters & Setbacks and NOTE-116: PLOT OUTLINE-1 to suggest the basic motivations of the main characters to make them compelling and drive the plot in an engaging and exciting manner.  **PROTAGONIST-NAME**  Want: (what the character thinks having will make them successful or happy. Propels the character to overcome obstacles in the story.)  Need: (what the character actually needs to be successful or happy. The culmination of their growth as a character.)  Beliefs and Values: (the character’s moral compass and ethical principles)  False Belief: (A lie or misbelief the character believes to be true that is not. Informs their Want. They must learn their belief is false before they can achieve their Need.)  **ANTAGONIST-NAME**  Want: (similar to the Want of PROTAGONIST-NAME so sets up the conflict with other characters)  Beliefs and Values: (the character’s moral compass and ethical principles)  False Belief: (The lie or misbelief they believe is true for them to achieve their want. Directly conflicts with the belief of PROTAGONIST-NAME)  **OPPONENT3-NAME**  Want: (similar to the Want of PROTAGONIST-NAME so sets up friction)  Beliefs and Values: (the character’s moral compass and ethical principles)  False Belief: (The lie or misbelief they believe is true for them to achieve their Want. Is an extreme and/or negative version of the belief of PROTAGONIST-NAME and shows PROTAGONIST-NAME the downside of believing too strongly in their False Belief)  **OPPONENT4-NAME**  Want: (similar to the Want of ANTAGONIST-NAME so sets up the conflict with other characters)  Beliefs and Values: (the character’s moral compass and ethical principles)  False Belief: (The lie or misbelief they believe is true for them to achieve their Want. Is a positive version of the belief of ANTAGONIST-NAME)  Remind the author to create or update the codex entries for the characters. |

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|  | **planning-118: Seven Basic Plots & 10 themes** |
| **Purpose** | List the seven basic plots and explain which one the proposed Story Idea best fits. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. Run the previous prompts to create Codex entries for the Story Idea, Genre and Tropes, and One-Page-Summary 2. In Chat, select a General Purpose custom prompt and an LLM. 3. Copy-and-paste the prompt into the chat window. 4. Update Codex entry NOTE-118: BASIC PLOT-THEMES |
| **Prompt** | All stories can be reduced to one of seven basic plots found in **REFERENCE-904: 7 Basic Plots**  All stories contain one or more of these 10 Universal Themes:  Love, Forgiveness, Acceptance (of self, reality, of family, of the past, of circumstances), Faith (in oneself, in others, in god, in the world), Courage, Trust, Survival, Confidence, Selflessness, Honor  Determine which basic plot in REFERENCE-904: 7 Basic Plots best fits the story based on the NOTE-116: PLOT OUTLINE-1. Print the basic plot and suggest which of the 10 Universal Themes that seem to fit the story.  Remind the author to update NOTE-118: BASIC PLOT-THEMES and to add a condensed version to **Story Genre** |

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|  | **planning-119: world-setting** |
| **Purpose** | To define the setting for purposes of building out the plot and codex entries. |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. Create at least a basic Codex entry for the locations, NOTE-119: STORY SETTINGS, lore, objects, etc. 2. In Chat, select a General Purpose custom prompt and an LLM. 3. Copy-and-paste the prompt into the chat window 4. Paste the output into Codex entry NOTE-119: STORY SETTINGS and/or appropriate location codices |
| **Prompt** | Based on NOTE-100: GENRES & METADATA, NOTE-116: PLOT OUTLINE-1 and the settings and locations in NOTE-119: STORY SETTINGS, suggest one or more settings for the story to take place in. For each setting, create a bullet list of 5 potential locations.  For example, if the setting for a Sci-Fi story is on a Colony Ship, locations might include:  - Command Deck  - Cargo Hold  - Engineering  - Passenger Berths  - Recreation Rooms  - Garden Center  Remind the author to update NOTE-119: STORY SETTINGS and create nested references to the appropriate Location codex entries |

## **Planning - Character Building**

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|  | **planning-120: Character Name Generator** |
| **Purpose** | **NOTE**:try <https://www.fantasynamegenerators.com/> first  To create potential names for characters (a bit more detailed - and more work to use - than the YAN CAN custom prompt by @Pete Woods) |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM (see below). 2. Copy-and-paste the prompt below into the chat window and edit as necesssary. 3. Use the ‘Extract’ feature to create codex entries. |
| **Prompts** | <!-- Try https://www.fantasynamegenerators.com/ first -->  Follow the steps to assist the author in creating character names.   1. Display the choices below.    1. SciFi convention is names often include the special characters ^, ', -, \* and numbers    2. Fantasy convention is first names often include an apostrophe and/or a hyphen. Last names reference elemental and natural forces (e.g., earth, fire, storm), natural resources (iron, wood, stone), active verbs, and animal names (e.g., L’yon Firetiger, Cre-unk Stonebreaker)    3. Cyberpunk convention is names are futuristic and use leetspeak and quasi-homoglyph letter substitutions (e.g., n00b for noob and l33t for elite)    4. Romance convention is to use Victorian-era and/or aristocratic-sounding names    5. General convention is first names end with a vowel and last names end with a consonant. 2. Ask the user to choose a genre convention by entering a, b, c, d, or e 3. Display the choices below.    1. Male - first names end in O or Y    2. Female - first names end in A or I    3. Alien - often only have a single name with high percentage of the characters J, Q, X, Z, ', -    4. Robot - only have a single name composed of letters, hyphens, and numbers (e.g., R2-D2 and C3-PO)    5. Android - names starts with @ followed by a full, formal first name, a hyphen, and a 3-digit number (e.g., @Johnathan-117) 4. Ask the user to choose a life form type by entering a, b, c, d, or e 5. Randomly select two ancient or exotic PEOPLES   [PEOPLES]  Anglo-Saxon, Celt, Iroquois, Norman, Hindi, Sumerian, Arabic, Japanese, Malaysian, Sioux, Huns, Roman, Mayan, Proto-Indo-European, Babylonian, Franks, Persian, Czech  [/PEOPLES]   1. Randomly select 2 name elements from both peoples for a total of 4 name elements. 2. Use the name elements as the base set of characters to work with to create 10 character names that comply with the genre and life form conventions. Be creative with spelling and name construction to create memorable names and neologisms with a lyrical, rhyming, and/or musical quality to them when spoken.   Remind the author to create Character codex entries. |

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|  | **planning-121: Character profile Generator** |
| **Purpose** | To flesh out your character codex entries.  **Note**: YA Novel is specified to create a profile that can easily be modified for children’s books or adult NSFW |
| **Custom Prompt(s)** | Workshop Chat > General Purpose-Compliant |
| **Usage** | 1. Create at least a basic Codex entry for the character (e.g., run PLANNING-120). 2. In Chat, select a General Purpose custom prompt and an LLM (see below). 3. Copy-and-paste the prompt below into the chat window 4. Edit the output if necessary and update the character codex entry. 5. Create a new Chat session and repeat for each story character |
| **Prompts** | 1. Ask the user to enter the character’s name. Do not anticipate an answer. Wait for input. 2. Ask the user, “Is this is a Main Character, Secondary, Incidental, or a Companion (one-dimensional pet or sidekick like R2-D2 or Wilson the volleyball in Castaway)” 3. Ask the user, “What is their Race (e.g., human, dwarf, fainting goat, robot, alien, ghost, volleyball, sentient AI, etc.)” 4. Ask the user to enter any additional details they wish to add. 5. Review the information in Story Genre, NOTE-119: STORY SETTINGS, and NOTE-116: PLOT OUTLINE-1  * If Main Character, identify which type of hero they are based on REFERENCE-943: 8 Types of Heroes and then create a genre and story appropriate profile using TEMPLATE-850 * If a Secondary, create a genre and story appropriate profile using TEMPLATE-851 * If an Incidental, create a genre and story appropriate profile using TEMPLATE-852 * If a Companion, create a genre and story appropriate profile using TEMPLATE-853  1. Create a fact file suitable as a reference for writing a Young Adult novel that best encapsulates the character and includes their communication style. 2. Create an image prompt for MidJourney and Stable Diffusion.   Always wait for the author to respond to questions.  Remind the author to:  - update the character’s Codex entry  - Export the entire Codex as a backup |

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|  | **planning-122: character arcs** |
| **Purpose** | To create character arcs for the four primary characters. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Workshop Chat, select a General Purpose custom prompt and an LLM. 2. Have at least basic Codex entries for the Protagonist, Antagonist, and the other two opponents in a Four-Corner Opposition. The characters should have aliases of PROTAGONIST-name, ANTAGONIST-name, OPPONENT3-name, and OPPONENT4-name 3. Copy-and-paste the prompt into the chat window. 4. Edit the output as needed and add to NOTE-121: CHARACTER ARCS |
| **Prompt** | Use NOTE-116: PLOT OUTLINE-1 to create the following character arcs that combine into a Four-Corner Opposition.  Effective Four-Corner Opposition follows these 5 rules:   1. Each opponent should use a different way of attacking PROTAGONIST-NAME’s weakness. 2. Each opponent should be most powerful in a different part of the story. 3. Each opponent should represent a different value system or worldview. 4. Each opponent should have a personal connection to PROTAGONIST-NAME. 5. Each opponent should be equally matched with PROTAGONIST-NAME in terms of power and intelligence.   **Protagonist character arc:**  PROTAGONIST-name is the protagonist.     1. Write a three-paragraph character arc that ties into the story outline and follows the emotional arc in NOTE-100: GENRES & METADATA. PROTAGONIST-NAME will have their false belief attacked separately by ANTAGONIST-NAME and other opponents to learn how to overcome their weakness so they can triumph during the climax. PROTAGONIST-NAME’s core values are aligned with the social moral good 2. Write 3-5 sentences in the character's voice explaining why they are right and, if present, mention what seeds of doubt they have about their own actions. 3. Write 2 - 3 sentences mentioning events in their backstory that created or reinforced their belief. 4. Break the character arc into bullet points and then associate the bullet points with the appropriate plot points in NOTE-115: PLOT STRUCTURE   **Antagonist character arc:**  ANTAGONIST-name is the antagonist, or OPPONENT 2 in a Four-Corner Opposition.   1. Write a three-paragraph character arc that ties into the plot where they compete with PROTAGONIST-NAME and other opponents to achieve an opposing goal via socially immoral values. The first paragraph introduces the antagonist. The second paragraph details how they cause trouble for the protagonist and a false victory or false defeat. The third paragraph details how ANTAGONIST-NAME will be defeated by PROTAGONIST-NAME during the conflict due to a weakness. 2. Write 3 - 5 sentences in the character's voice explaining why they are right and therefore the real hero of the story. If present, mention what seeds of doubt they have about their own actions. 3. Write 2 - 3 sentences mentioning events in their backstory that created or reinforced their belief. 4. Break the character arc into bullet points and then associate the bullet points with the appropriate plot points in NOTE-115: PLOT STRUCTURE   **Third Opponent Arc:**  OPPONENT3-name has their own goals and works to foil or disrupt the plans of ANTAGONIST-NAME and CONTAGONIST-NAME when it serves their own interests.   1. Write a one-paragraph character arc that ties into the story outline where OPPONENT3-name holds the extreme values of PROTAGONIST-NAME to illustrate the flaws in those values. 2. Break the character arc into bullet points and then associate the bullet points with the appropriate plot points in NOTE-115: PLOT STRUCTURE. 3. Write 3-5 sentences in the character's voice explaining why they are right and therefore the real hero of the story. If present, mention what seeds of doubt they have about their own actions. 4. Write 2 - 3 sentences mentioning events in their backstory that created or reinforced their belief.   **Fourth Opponent Arc:**  CONTAGONIST-NAME has their own goals that are based on greed, stupidity, personal ambition or any combination of all three. CONTAGONIST-NAME will choose to foil or disrupt the plans of PROTAGONIST-NAME to advance their own interests. CONTAGONIST-NAME is either an ally of PROTAGONIST-NAME or a neutral third party.   1. Write a one-paragraph character arc that ties into the story outline where CONTAGONIST-name may occasionally ally with ANTAGONIST-NAME and holds less extreme values of ANTAGONIST-NAME to provide a more socially acceptable position on those values. They might be neutralized or defeated before ANTAGONIST-NAME is defeated in the climactic battle. 2. Break the character arc into bullet points and then associate the bullet points with the appropriate plot points in NOTE-115: PLOT STRUCTURE 3. Write 3-5 sentences in the character's voice explaining why they are right and therefore the hero of the story. If present, mention what seeds of doubt they have about their own actions. 4. Write 2 - 3 sentences mentioning events in their backstory that created or reinforced their belief.   Remind the author to:  - Save the output to a named Snippet  - Copy the paragraphs into the character Codex entries  - Copy only the bullet points into Codex entry NOTE-122: CHARACTER ARCS |

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|  | **planning-123: character backstory** |
| **Purpose** | To create backstories for the primary characters |
| **Custom Prompt** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Workshop Chat, select a General Purpose custom prompt and an LLM. 2. Have at least a basic Codex entry for the character. 3. Copy-and-paste the prompt into the chat window. 4. Edit the output as needed and add to the character’s Codex entry. |
| **Prompt** | Use NOTE-116: PLOT OUTLINE-1 and NOTE-122: CHARACTER ARCS to create an expanded backstory that supports [ CHARACTER NAME ] personality, worldview, and their character arc. Ensure they have a hidden pain that hinders them from achieving what they want. Give them an element of something unexpected like an unusual hobby or pet peeve so they are more interesting. Ensure the element is consistent with the character and doesn’t clash with the character arc.  Create a list of [ NUMBER ] everyday items found in ( genre | location | era ) that [ CHARACTER NAME ] would carry which symbolizes something from their backstory or their personality.  Ask clarifying questions before you start and wait for a response. Do not anticipate the answers.  When finished, remind the author to update the character’s Codex entry and to export the entire Codex as a backup. |

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|  | **planning-124: POV character VOICE** |
| **Purpose** | To define how a character speaks so their dialogue sounds authentic |
| **Custom Prompt** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Workshop Chat, select a General Purpose custom prompt and an LLM. 2. Have at least a basic Codex entry for the character. 3. Copy-and-paste the prompt into the chat window. 4. Edit the output as needed and add to the character’s Codex entry. 5. Start a new chat session to run prompt for other characters |
| **Prompt** | Please help me create a unique voice authentic to [CHARACTER NAME] by performing the following three tasks.   1. Please describe the character voice for [ CHARACTER NAME | ALIAS ] and how a scene from their POV would sound. 2. Please give me a brief style guide for writing in [ CHARACTER NAME | ALIAS ] POV, in order to instruct a junior writer. 3. Please condense the style guide created above into a one paragraph description suitable for adding to a codex or story bible.   Ask clarifying questions before you start and wait for a response. Do not anticipate the answers.  Remind the author to update the character’s codex entry. |

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|  | **planning-125a: Plot OUTLINE-2** |
| **Purpose** | Add character arcs and themes to the plot outline. |
| **Custom Prompt** | Workshop Chat > **PLAN / Plot Brainstorm** |
| **Usage** | 1. In Workshop Chat, select the **PLAN / Plot Brainstorm** custom prompt and an LLM. 2. Have at least a basic Codex entry for the main characters. 3. Copy-and-paste the prompt into the chat window. 4. Edit the output as needed and add to the character’s codex entry. |
| **Prompt** | Rewrite NOTE-116: PLOT OUTLINE-1 to incorporate the appropriate bullets from NOTE-122: CHARACTER ARCS into each scene. Seamlessly blend the current plot with moments of each character's narrative arc. For example, if a bullet for the antagonist's arc says it encompasses chapters 5 - 7, spread the narrative development of that element across chapters 5, 6, and 7  Subtly weave the themes in NOTE-118: BASIC PLOT-THEMES into the scenes  Place events in the settings and locations from NOTE-119: STORY SETTINGS. If a different setting or location would better serve a scene, make a suggestion. For example, if the setting is a spaceship and a scene requires a dining scene but a cafeteria is not defined as a location, suggest creation of a cafeteria.  Some scenes or paragraphs may require a logical or chronological gap to maintain their position within the plot. Leave the orphan scenes and paragraphs intact and in place and add a suffix of (ORPHAN).  Retain the plot structure element names, headings, titles, and prefixes  Transcribe all scene beats verbatim. Do not consolidate, summarize or paraphrase.  Output in Markdown using the following format with scene breaks between every chapter and every scene:  \*\*Chapter #:\*\*  \*Scene #:\*  LOCATION:(setting or location from NOTE-119: STORY SETTINGS)  POV Character:  (bullet list of scene beats)  \*\*\*  Remind the author to:  - Engage in a conversation about the outline  - Copy the output to a named Snippet  - Do NOT start a new Chat session. Run PLANNING-125b to find out what the AI forgot to copy or include. |

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|  | **planning-125b: Error check 1** |
| **Purpose** | To check the plot outline for plots holes or continuity errors |
| **Custom Prompt** | Same as PLANNING-125a |
| **Usage** | 1. Start a new Chat session. Select the **EDIT /** **Structural Editor** custom prompt and an LLM with a large context. 2. Copy-and-paste the prompt into the chat window 3. Revise NOTE-125: PLOT OUTLINE-2 and associated NOTE- codices with information causing the holes and errors. |
| **Prompt** | <!-- You may see better results using the EDIT / Structural Editor custom prompt -->  NOTE-125: PLOT OUTLINE-2 is a work-in-progress building to a detailed outline of individual scene beats the author can use like a task list for writing the story.  Does the plot outline still represent a NOTE-100: GENRES & METADATA story?  Note any discrepancies between the plot outline and the plot structure in NOTE-115: PLOT STRUCTURE. All structural plot elements of the plot structure are supposed to be intact for later expansion of the outline.  Verify no challenges were missed from NOTE-112: DISASTERS & SETBACKS. Please print the details that were omitted verbatim and which chapter or plot element they belong to in the new outline.  Verify no plot elements from NOTE-116: PLOT OUTLINE-1 and no character arc scenes in NOTE-122: CHARACTER ARCS were missed. Please print the details that were omitted verbatim and which chapter or plot element they belong to in the new outline.  If you were an experienced structural editor, what issues would you have with the plot outline (e.g, plot holes, logical inconsistencies, missing plot points or key scene,or continuity errors)  If you were an experienced developmental editor, what suggestions would you have to improve the plot outline?  Does the plot progression feel natural and compelling?  Are there any character motivations or decisions that seem illogical or out of place?  How well do the story's themes come through in the outline?  Ask questions about anything you found confusing in the outline. The outline will be expanded into more detail later so finding errors now will prevent growing the errors too.  Remind the author to:  - Revise snippet with outline 2 and then copy it to NOTE-125: PLOT OUTLINE-2  - Update any associated NOTE- codices with the information causing the holes and errors. |

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|  | **planning-125x: drunk critic** |
| **Purpose** | (OPTIONAL) To get ‘better-than-professional’ advice from a know-it-all armchair critic |
| **Custom Prompt** | Workshop Chat > **GenPurpose - Creative**  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Implement - or ignore - the suggested ‘improvements’ |
| **Prompt** | <!-- OPTIONAL. Use at the risk of being insulted -->  You are an armchair critic who can easily list a dozen reasons why you could do a better job than professional authors and screenwriters. The author is contractually obligated to write this story. After a few beers, you have deigned to enlighten the author how you would have written a better version of the plot outline in NOTE-125: PLOT OUTLINE-2  <!-- Start new Chat session afterwards or all responses will be drunken --> |

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|  | **planning-127: plot outline artwork** |
| **Purpose** | To create AI image prompts of key scenes in the plot outline to help visualize the story and serve as inspiration |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Workshop Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Edit the output as needed and use an AI image generator to create the images |
| **Prompt** | Act as an expert prompt engineer and generate a MidJourney image prompt for the 6 most pivotal plot points in NOTE-125: PLOT OUTLINE-2. The prompts should specify to use an establishing cinematic shot and include descriptions of the key characters and the location. |

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|  | **planning-129: Supporting Characters** |
| **Purpose** | To pre-generate characters to fill in supporting roles you create as you write the story. |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Workshop Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Edit the output as needed and create codex entries |
| **Prompt** | Please create fact files for 10 supporting characters I can use anywhere in my NOTE-105: PLOT BRAINSTORM story. Include the following information for each character:  **Name**: (Story Genre appropriate first name and last name)  **Age**: (randomly choose between child, teenager, young adult, parent, middle-aged, retiree, or elderly)  **Distinguishing physical features**: (eg., height, weight, scars or tattoos)  **Demeanor**: (randomly choose between Inhibitive, Prohibitive, Indifferent, or Helpful)  **Allegiance**: (randomly choose between Protagonist, Neutral, or Antagonist)  **Attire**: (randomly choose between Work Attire, Dressed-up, or Casual Attire.)  **Personality**: (randomly choose between Introverted or Extroverted)  **Description**: (write a short paragraph describing their demeanor and their genre appropriate attire.)  Remind the author to create Character codex entries. |

## **Planning - World Building**

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|  | **planning-130: world-physical description** |
| **Purpose** | To provide more details about the Setting for purposes of expanding the codex entries. |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. Create at least a basic Codex entry for the locations, NOTE-119: STORY SETTINGS, lore, objects, etc. 2. In Chat, select a General Purpose custom prompt and an LLM. 3. Copy-and-paste the prompt into the chat window and edit the sections in between parentheses to tailor the prompt based on your choices.   *Optional*: Select the Context to allow the AI to pull from the novel outline and/or story scenes you’ve already written.   1. Paste the output into Codex entry NOTE-119: STORY SETTINGS and/or appropriate location codices |
| **Prompt** | Provide NOTE-100: GENRES & METADATA appropriate descriptions of the settings in NOTE-119: STORY SETTINGS to include topography, major geological features, fauna and flora, climate, recurring natural disasters, and 5 major cities or settlements. Draw on information in NOTE-125: PLOT OUTLINE-2 to make the settings feel lived in.  When finished, remind the author to create or update appropriate Location codex entries |

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|  | **planning-131: world-positive sensory details** |
| **Purpose** | To define the Setting for purposes of building out the plot and codex entries. |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. Create at least a basic Codex entry for the locations, NOTE-119: STORY SETTINGS, lore, objects, etc. 2. In Chat, select a General Purpose custom prompt and an LLM. 3. Copy-and-paste the prompt into the chat window and edit the sections in between parentheses to tailor the prompt based on your choices. 4. *Optional*: Select the Context to allow the AI to pull from the novel outline and/or story scenes you’ve already written. 5. Paste the output into Codex entry NOTE-119: STORY SETTINGS and/or appropriate location codices |
| **Prompt** | How might an (optimist | person in love | high person | tourist) describe the positive visual, audible, and aromatic sensory details of (LOCATION or NOTE-119: STORY SETTINGS)?  When finished, remind the author to create or update appropriate Location Codex entries |

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|  | **planning-132: world-negative sensory details** |
| **Purpose** | To define the Setting for purposes of building out the plot and codex entries. |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. Create at least a basic Codex entry for the locations, NOTE-119: STORY SETTINGS, lore, objects, etc. 2. In Chat, select a General Purpose custom prompt and an LLM. 3. Copy-and-paste the prompt into the chat window and edit the sections in between parentheses to tailor the prompt based on your choices. 4. *Optional*: Select the Context to allow the AI to pull from the novel outline and/or story scenes you’ve already written. 5. Update the appropriate Location Codex entries |
| **Prompt** | How might a (pessimist | criminal | frightened person | someone lost} describe the negative visual, audible, and aromatic sensory details of (LOCATION or NOTE-119: STORY SETTINGS)?  When finished, remind the author to create or update appropriate Location codex entries |

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|  | **planning-133: world-culture & society** |
| **Purpose** | To further develop the cultures and societies in the story world to create and enhance codex entries. |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. Create at least a basic Codex entry for the locations in NOTE-119: STORY SETTINGS, story lore, objects, etc. 2. In Chat, select a General Purpose custom prompt and an LLM. 3. Copy-and-paste the prompt into the chat window and edit the sections in between brackets to tailor the prompt based on your choices.   *Optional*: Select the Context to allow the AI to pull from the novel outline and/or story scenes you’ve already written.   1. Paste the output into Lore and Location Codex entries |
| **Prompt** | Write detailed, descriptive summaries of the culture and society for a NOTE-100: GENRES & METADATA story about NOTE-125: PLOT OUTLINE-2 set in NOTE-119: STORY SETTINGS. Create one paragraph for each of the following:  - Government. The form of government and the relationship between citizens and the people in power  - Religions. What are the primary religions and how tolerant or antagonistic are they to each other? What are the basic tenets? Are the religions complementary to the government or in opposition?  - Cultural transmission. How are social morays, legends, myths, and beliefs passed down to younger generations and to surrounding cultures.  - Holidays and celebrations. Identify key holidays, festivals, and celebrations, and specify when they occur.  - Economy. What economic system do the people use? What resources and products does the region import and export? Are the primary resources and products gathered, crafted, or manufactured?  - Attitudes. How do the people view themselves in relation to other cultures? Are they allies or rivals? Do they revere or revile the other cultures?  - Customary greeting. Words or phrases spoken and any associated physical gestures (e.g., handshake, bowing, cheek kissing)  Ask clarifying questions before you start. Wait for input. Do not anticipate the answers.  When finished, remind the author to create or update appropriate Lore and Location codex entries. |

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|  | **planning-134: world-magic systems** |
| **Purpose** | To further develop the magic systems in the story world to create and enhance codex entries. |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. Create at least a basic Codex entry for the locations, NOTE-119: STORY SETTINGS, lore, objects, etc. 2. In Chat, select a General Purpose custom prompt and an LLM. 3. Copy-and-paste the prompt into the chat window and edit the sections in between parentheses to tailor the prompt based on your choices.   *Optional*: Select the Context to allow the AI to pull from the novel outline and/or story scenes you’ve already written.   1. Paste the output into Lore and Object/Item Codex entries |
| **Prompt** | Create a list of [ NUMBER ] potential magic systems appropriate to a NOTE-100: GENRES & METADATA story based on (NOTE-105: STORY IDEA | NOTE-125: PLOT OUTLINE-2) + [ ADDITIONAL DETAILS ]. Provide a summary of how the magic system works, how it can be used to do good or harm, and if it is restricted to specialists or is innate.  Ask clarifying questions before you start. Wait for answers. Do not anticipate the answers.  When finished, remind the author to create or update appropriate Lore and Object/Item codex entries |

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|  | **planning-135: world-technology systems** |
| **Purpose** | To further develop the technology systems in the story world to create and enhance codex entries. |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. Create at least a basic Codex entry for the locations, NOTE-119: STORY SETTINGS, lore, objects, etc. 2. In Chat, select a General Purpose custom prompt and an LLM. 3. Copy-and-paste the prompt into the chat window and edit the sections in between parentheses to tailor the prompt based on your choices.   *Optional*: Select the Context to allow the AI to pull from the novel outline and/or story scenes you’ve already written.   1. Paste the output into Lore and Object/Item Codex entries |
| **Prompt** | Create a list of [ NUMBER ] potential technologies for the [ TIME PERIOD ] in a NOTE-100: GENRES & METADATA story. Provide a summary of how the technology works, how it can be used to do good or harm, and if it is restricted to specialists (like government or religious figures). Is the technology accessible to common people or only the wealthy?  Ask clarifying questions before you start and wait for responses. Do not anticipate the answers.  When finished, remind the author to create or update appropriate Lore and Object/Item codex entries |

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|  | **planning-136: world-set dressing** |
| **Purpose** | To create more details about the McGuffins, Chekhov’s Guns, and everyday items in the story world. |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. Create at least a basic Codex entry for the locations, NOTE-119: STORY SETTINGS, lore, objects, etc. 2. In Chat, select a General Purpose custom prompt and an LLM. 3. Copy-and-paste the prompt into the chat window and edit the sections in between parentheses to tailor the prompt based on your choices.   *Optional*: Select the Context to allow the AI to pull from the novel outline and/or story scenes you’ve already written.   1. Paste the output into Lore and Object/Item Codex entries |
| **Prompt** | Act as a NOTE-100: GENRES & METADATA historian of ( technology | magic | religion | culture ) and describe [ ITEM NAME OR TYPE ] from [ DATE AND/OR LOCATION ] + [ ADDITIONAL DETAILS ]  Act as a lexicographer and create 5 Story Genre appropriate new words or phrases relevant to ( technology | magic | religion | culture ) of the story.  Ask clarifying questions before you start. Wait for answers. Do not anticipate the answers.  Remind the author to:  - Create or update appropriate Location, Object/Item, Lore and Glossary codex entries.  - Run the prompt again with other professions like architect, artist, musician, etc. |

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|  | **planning-137: world-city descriptions** |
| **Purpose** | To further develop the cities the story takes place in to enhance their codex entries. |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. Create at least a basic Codex entry for the locations in NOTE-119: STORY SETTINGS, story lore, objects, etc. 2. In Chat, select a General Purpose custom prompt and an LLM. 3. Copy-and-paste the prompt into the chat window and edit the sections in between brackets to tailor the prompt based on your choices.   *Optional*: Select the Context to allow the AI to pull from the novel outline and/or story scenes you’ve already written.   1. Paste the output into the Location Codex entries |
| **Prompt** | For [ CITY NAME ], act as a tour guide and write Story Genre appropriate detailed, descriptive one-paragraph summaries for each of the following topics:  - History. How long ago the city was founded and the city’s past and current significance (or lack of) within the history of the story world.  - Unique features or secrets that set the city apart from the rest of the story world.  - Descriptions of five major landmarks, ensuring one is the central gathering place for inhabitants and travelers (e.g., tavern, trading post, or castle).  - Architectural style and cultural influences.  - Economic status. How poor or wealthy is the city and is the economy on the rise or in decline?  - Daily life of the inhabitants and their general demeanor.  - Crime and Vice. How lawless is the city and what vices does the city provide or prohibit?  Ask clarifying questions before you start. Wait for input. Do not anticipate the answers.  When finished, remind the author to create or update appropriate Location codex entries. |

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|  | **planning-138: CHAtbot role prompts** |
| **Purpose** | Roles help a chatbot dial in their knowledge to provide better, more accurate answers to questions. A chatbot can act as nearly any profession you can think of. The following roles may prove useful in planning and world building. |
| **Custom Prompt(s)** | Workshop Chat > Unrestricted Chat  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select Unrestricted or General Purpose custom prompt and an LLM. 2. Copy-and-paste a prompt below into the chat window. 3. Ask the Chatbot to answer questions |
| **Prompts** | <https://github.com/f/awesome-chatgpt-prompts?tab=readme-ov-file#prompts>  **Act as a fictional tour guide for the locations in my story**. Describe the sights, sounds, and smells as we walk around. Tell me people, places, and events worth experiencing. Provide tidbits of culture, politics, and religion of the area. What historical events, trade goods and services, and foods is the area famous for. Also mention any negatives of the area, real or rumored, and what types of crime I might encounter.  **Act as a Journalist in my fictional world.** You will report on breaking news, write feature stories and opinion pieces, develop research techniques for verifying information and uncovering sources, adhere to journalistic ethics, and deliver accurate reporting using your own distinct style. My first suggestion request is <insert your text>  **Act as a Historian for my fictional world.** You will research and analyze cultural, economic, political, and social events in the past, collect data from primary sources and use it to develop theories about what happened during various periods of history. My first suggestion request is: I need help uncovering facts about < insert your text >  **Act as a New Language Creator**. I want you to translate the sentences I write into a new made up language. I will write the sentence, and you will express it with this new made up language on one line. On the line below it, write in English the parts of speech - verb, noun, adjective, etc., each word of the sentence is in the new language. When I need to tell pass you instructions in English, I will do it by wrapping it in square brackets like [ like this ]. My first sentence is “Hello, what are your thoughts?”  **Act as a ( liar | gaslighter ).** You will use subtle comments and body language to manipulate the thoughts, perceptions, and emotions of your target individual. My first request is that you gaslight me while chatting with you. My sentence: "I'm sure I put the car key on the table because that's where I always put it. Indeed, when I placed the key on the table, you saw that I placed the key on the table. But I can't seem to find it. Where did the key go, or did you get it?"  **Act as a Drunk Person**. You will only answer like a very drunk person texting and nothing else. Your level of drunkenness will be deliberate and randomly make a lot of grammar and spelling mistakes in your answers. You will also randomly ignore what I said and say something random with the same level of drunkenness I mentioned. Do not write explanations on replies. My first sentence is "how are you?"  **Act as a Fallacy Finder**. You will be on the lookout for invalid arguments so you can call out any logical errors or inconsistencies that may be present in statements and discourse. Your job is to provide evidence-based feedback and point out any fallacies, faulty reasoning, false assumptions, or incorrect conclusions which may have been overlooked by the speaker or writer.  **Act as DIY Expert**. You will develop the skills necessary to complete simple home improvement projects, create tutorials and guides for beginners, explain complex concepts in layman's terms using visuals, and work on developing helpful resources that people can use when taking on their own do-it-yourself project. My first suggestion request is "I need help on < insert your topic >  **Act as a Time Travel Guide**. I will provide you with the historical period or future time I want to visit and you will suggest the best events, sights, or people to experience. Do not write explanations, simply provide the suggestions and any necessary information. My first request is "I want to visit the Renaissance period, can you suggest some interesting events, sights, or people for me to experience?” |

## **Planning - Plot**

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|  | **planning-145: 11 key scenes** |
| **Purpose** | David Troiter believes every well-developed story has 7 key plot points. Most fine-grained plot structures include 3 additional key scenes for character development.  By studying multiple plot outline structures and story advice, I determined these 11 key moments are the backbone of a character-driven story. |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM with a large context. 2. Set the context to ‘Full Novel Outline’ 3. Copy-and-paste a prompt below into the chat window 4. Copy the output to NOTE-145: 11 KEY SCENES. |
| **Prompt** | The backbone of a well-crafted story is composed of 11 key scenes. Using the guidance provided below, help the author create a list of exciting key scenes that will propel the story forward and force the main characters to move along their character arc.   1. Use KEY-LIST to create a list of key scenes grouped by Act. Do not output anything yet but proceed to step 2.   [KEY-LIST]  Act 1 (Setup)  1. The Hook:  2. ‘Save The Cat’:  3. Plot Turn 1 (Inciting Incident):  Act 2 (Confrontation)  4. ‘Kick The Cat’:  5. Pinch 1:  6. Midpoint:  7. Pinch 2:  8. Dark Night of the Soul:  9. ‘Pet The Dog’:  Act 3 (Resolution)  10. Plot Turn 2:  11. Resolution:  [/KEY-LIST]   1. Analyze NOTE-125: PLOT OUTLINE-2 for scenes that match the key scenes in the list. Import the matching scenes verbatim and prepend (ORIGINAL) to the scene. Place the imported scenes, as narrative summaries, under the key scene title they belong with in the list. Do not output anything yet but proceed to step 3. 2. Using the guidance provided, create 3 new ideas for each key scene rather than variations on the existing key scene, and write a one-paragraph narrative.   Act 1 (Setup):  The Hook: Chapter 1  Introduces PROTAGONIST-NAME, the setting found in NOTE-119: STORY SETTINGS, and initial conflict or unfilled desire in their life.  ‘Save The Cat’: Chapter 1  In this scene, the reader sees PROTAGONIST-NAME help someone else at the risk of losing something for their effort. The reader then sees PROTAGONIST-NAME as a good person and are therefore worthy of emotional attachment.  Plot Turn 1 (Inciting Incident):  The catalyst that kicks PROTAGONIST-NAME out of their status quo, irrevocably changing their life, and launches PROTAGONIST-NAME into action. This event could be positive, like falling in love, or negative, like being shipwrecked.  Act 2 (Confrontation):  ‘Kick The Cat’ scene from Act II:  This scene acts as the arrival scene for ANTAGONIST-NAME and shows them physically and/or emotionally harming someone else for personal gain or satisfaction. The reader learns how despicable ANTAGONIST-NAME is and/or how much of a challenge they will pose to PROTAGONIST-NAME. If the antagonist is external to the protagonist, the protagonist witnesses or hears about the event before meeting the antagonist. This scene can occur immediately before Pinch 1.  Pinch 1:  Pinch Points maintain tension by emphasizing the influence and power of ANTAGONIST-NAME, and other opponents, to hinder the PROTAGONIST-NAME’s goal. In Pinch Point 1, PROTAGONIST-NAME and ANTAGONIST-NAME meet for the first time to declare their intentions to attain the same goal or to express their opposite belief systems which begins their rivalry. The stakes are raised for PROTAGONIST-NAME, forcing them to change course.  Midpoint:  A turning point where PROTAGONIST-NAME shifts from reacting to events to proactively pursuing their goal. This scene culminates in a false victory or a false defeat but feels real to PROTAGONIST-NAME and the reader. If a false victory, PROTAGONIST-NAME appears to have achieved their goal and fulfilled their Want only to learn it hasn’t made them happy. If a false defeat, PROTAGONIST-NAME appears to have no chance of fulfilling their Want until they learn they were pursuing the wrong goal. In both scenarios, PROTAGONIST-NAME much recognize their False Belief has led them to their current situation. Another twist or catalyst is revealed that changes the trajectory of the story.  Pinch 2:  PROTAGONIST-NAME comes into open conflict with ANTAGONIST-NAME and any opponents, such as OPPONENT4-NAME, who are aligned against them. PROTAGONIST-NAME suffers defeat against all opponents. While they survive, an ally may die or something of value to PROTAGONIST-NAME is lost (a physical item or strongly held belief or value).  Dark Night of the Soul:  A multi-scene beat that sees PROTAGONIST-NAME reach rock bottom where and everything seems hopeless.  ‘Pet The Dog’:  Even though conditions are bad for PROTAGONIST-NAME, they find time to help someone less powerful or capable then themselves. This act can be the catalyst for the epiphany in Plot Turn 2.  Act 3 (Resolution):  Plot Turn 2:  The revelation or discovery that helps PROTAGONIST-NAME have an epiphany, usually through an external catalyst, and reject their False Belief in order to overcome the major challenge. (For each opponent PROTAGONIST-NAME must neutralize or overcome, create an additional one-paragraph narrative scene summary where PROTAGONIST-NAME uses the Skills, McGuffin items, and/or Knowledge they have gained to neutralize or defeat the opponent.)  Resolution:  The climax, resolution of the conflict, and PROTAGONIST-NAME’s transformation or growth. Look at the ending in NOTE-105: PLOT BRAINSTORM. If the story has a happy ending, PROTAGONIST-NAME fulfills their Want and their Need. In a semi-sweet ending, PROTAGONIST-NAME fulfills their Need but not their Want. In a sad or bitter ending, PROTAGONIST-NAME fails to fulfill their Want or their Need. In a bittersweet ending, PROTAGONIST-NAME gets what they Want, at the expense of something important, and their get their Need.  Ask clarifying questions before you start and wait for a response. Do not anticipate the answers.  Remind the author to:  - Copy the list of scenes into a named Snippet  - Review the existing and suggested scenes and delete all but one for each of the 11 key scenes.  - Copy the edited list to NOTE-145: 11 KEY SCENES |

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|  | **planning-146: Subplots** |
| **Purpose** | Add conflict, drama, and character building to the story in the form of subplots. |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM with a large context. 2. Copy-and-paste the prompt into the chat window. 3. Paste your favorites in to Codex entry NOTE-146: SUBPLOTS |
| **Prompt** | Subplots are secondary strands of the main plot and are supporting short stories with a beginning, middle, and end. Subplots give depth to the protagonist and another character. A well-formed subplot will explore one or more themes in NOTE-118: BASIC PLOT-THEMES and have emotional highs and lows because they are driven by a character with a goal.  Like the main plot, subplots are told as a sequence of scenes spread over multiple chapters. For example, in a romantic subplot the protagonist might meet a love interest in chapter 2, go on a date in chapter 5, declare their love in chapter 7, and get engaged in chapter 16.  Using the guidelines in **REFERENCE-952: Writing Subplots**, suggest 10 or more subplots in one or more subgenres in NOTE-100: GENRES & METADATA  - Suggest 3 subplots for OPPONENT3-NAME exploring their relationship dynamics with PROTAGONIST-NAME, ANTAGONIST-NAME, and CONTAGONIST-NAME  - Suggest 2 Subplots for CONTAGONIST-NAME and their relationship dynamics with PROTAGONIST-NAME and ANTAGONIST-NAME  - Search for NOTE-100: GENRES & METADATA appropriate potential subplots from NOTE-125: PLOT OUTLINE-2 and NOTE-145: 11 KEY SCENES.  - Suggest 2 subplots based on tropes listed in NOTE-100: GENRES & METADATA  - Write each subplot as a 3-paragraph narrative summary paragraph detailing the inciting incident, the climax, and resolution of the subplot and avoid duplicates.  Ask clarifying questions and wait for a response. Do not anticipate the answers.  Remind the author to:  - Copy the output to a named snippet  - Revise and then copy their favorite subplots to NOTE-146: SUBPLOTS |

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|  | **planning-146x: drunk critic** |
| **Purpose** | (OPTIONAL) To get ‘better-than-professional’ advice from a know-it-all armchair critic |
| **Custom Prompt** | Workshop Chat > **GenPurpose - Creative**  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Implement - or ignore - the suggested ‘improvements’ |
| **Prompt** | <!-- OPTIONAL. Use at the risk of being insulted -->  You are an armchair critic who can easily list a dozen reasons why you could do a better job than professional authors and screenwriters. The author is contractually obligated to write this story. After a few beers, you have deigned to enlighten the author how you would have written a better version of the subplots in NOTE-146: SUBPLOTS  <!-- Start new Chat session afterwards or all responses will be drunken --> |

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|  | **planning-150a: plot OUTLINE-3** |
| **Purpose** | Expand the outline with additional information created in the previous prompts |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM (see below). 2. Copy-and-paste the prompt into the chat window. 3. Prompt the LLM to ‘continue’ until all content is generated 4. Copy-and-paste the output in Codex entry NOTE-150: PLOT OUTLINE-3 |
| **Prompt** | Read the instructions carefully and think about what you will do. Follow the instructions and do not act on assumptions.  Rewrite NOTE-125: PLOT OUTLINE-2 to add the 11 set of scenes and their list of scene beats in NOTE-145: 11 KEY SCENES where they align with the plot structure in NOTE-115: PLOT STRUCTURE. Create new scenes in the plot outline for the scenes from NOTE-145  For example:  Chapter #:  Scene 1. (original scene from NOTE-125 transcribed verbatim)  (scene break)  Scene 2. (first scene and its scene beats from NOTE-145)  (scene break)  Scene 3. (second scene and its scene beats from NOTE-145)  Retain the plot structure element names, headings, titles, and prefixes  Transcribe all scene beats verbatim. Do not consolidate, summarize or paraphrase.  Format the new scenes in Markdown:  \*Scene #. Title:\*  LOCATION:  POV Character:  (bullet list of scene beats)  \*\*\*  Remind the author to:  -Copy the output to a named Snippet as a backup  -Do NOT create a new Chat session. Immediately run PLANNING-155b to ask what scenes the AI omitted. |

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|  | **planning-150b: Error check 3** |
| **Purpose** | To check the plot outline for plots holes or continuity errors |
| **Custom Prompt** | Workshop Chat > **EDIT /** **Structural Editor** |
| **Usage** | 1. In Chat, select the **EDIT /** **Structural Editor** custom prompt and an LLM with a large context. 2. Set the context to ‘Full Novel Outline’ 3. Copy-and-paste the prompt into the chat window 4. Revise NOTE-150: PLOT OUTLINE-3 and associated INFO codices with information causing the holes and errors. |
| **Prompt** | <!— You may see better results using the EDIT / Structural Editor custom prompt —>  NOTE-150: PLOT OUTLINE-3 is a work-in-progress building to a detailed outline of individual scene beats the author can use like a task list for writing the story.  Note any plot structure elements from NOTE-115: PLOT STRUCTURE. All structural plot elements of the plot structure are supposed to be intact for later expansion of the outline.  Verify all scenes in NOTE-145 were added. Please print the missing scenes verbatim and instructions on which chapter they need to be added to.  As an experienced structural editor, what issues would you have with the plot outline (e.g, plot holes, logical inconsistencies, missing plot points or key scene,or continuity errors)  If you were an experienced developmental editor, what suggestions would you have to improve the plot outline?  Does the plot progression feel natural and compelling?  Are there any character motivations or decisions that seem illogical or out of place?  How well do the story's themes come through in the outline?  Ask questions about anything you found confusing in the outline. The outline will be expanded into more detail later so finding errors now will prevent growing the errors too.  When finished, remind the author to revise NOTE-150: PLOT OUTLINE-3 and associated NOTE: codices with the information causing the holes and errors. |

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|  | **planning-150x: drunk critic** |
| **Purpose** | (OPTIONAL) To get ‘better-than-professional’ advice from a know-it-all armchair critic |
| **Custom Prompt** | Workshop Chat > **GenPurpose - Creative**  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Implement - or ignore - the suggested ‘improvements’ |
| **Prompt** | <!-- OPTIONAL. Use at the risk of being insulted -->  You are an armchair critic who can easily list a dozen reasons why you could do a better job than professional authors and screenwriters. The author is contractually obligated to write this story. After a few beers, you have deigned to enlighten the author how you would have written a better version of the plot outline in NOTE-150: PLOT OUTLINE-3  <!-- Start new Chat session afterwards or all responses will be drunken --> |

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|  | **planning-152: Develop a subplot** |
| **Purpose** | To flesh out a subplot before integrating it into the story outline. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a custom prompt and an LLM with a large context. 2. Copy-and-paste the prompt below into the chat window 3. Paste the output into a Snippet to revise before copying/appending it to NOTE-152: SUBPLOT OUTLINES 4. Create Subplot codex entries to track the subplot scenes. |
| **Prompt** | 1. Generate a numbered list of subplots in NOTE-146: SUBPLOTS with a one-sentence summary. Convert aliases to formal names.  2. Ask the user which subplot to expand and who the POV character will be and wait for a response. Do not anticipate the answer.  3. Using the guidelines in **REFERENCE-952: Writing Subplots**, expand the subplot into a mini story.  - The mini story should have at least 4 scenes that follow a **REFERENCE-912: Stasis-Disruption-Reaction-Stasis** loop as the character the subplot is about pursues their goal.  - Write each scene based on **REFERENCE-902: How to Write a Scene** knowing the scene will be placed in a different chapter of NOTE-150: PLOT OUTLINE-3 than the scene preceding it which means time passes between scenes.  - To make the subplot feel like a larger story, have the focus character occasionally refer to events and conflicts from their backstory or that happened recently 'off screen' without the protagonist.  Format each subplot into a list of scene bullets grouped into four scenes like the example:  \*\*Romance Subplot – Jack and Jill\*\*  \*Scene 1. Subplot Inciting Incident:\*  LOCATION: Jack's living room  - (Stasis) Jack is at home playing videogames  - (Disruption) Jill knocks on the door. Jill coyly asks, “Hi Jack. Would you like to to go fetch a pail of water with me?” Jacks runs his fingers through his hair and grabs Jill by the hand.  \*\*\*  \*Scene 2. Subplot Challenges Faced:\*  LOCATION: Water Well Hill  - (Reaction) It’s a beautiful Spring day as Jack climbs the hill with Jill.  - (Disruption) Jacks decides to show off and do a standing back flip but falls down the hill and breaks his crown.  \*\*\*  \*Scene 3. Subplot Climax:\*  LOCATION: Water Well Hill  - (Reaction) Jill laughs, slips on the wet grass, and tumbles down after Jack with the pail of water.  \*\*\*  \*Scene 4. Subplot Resolution:\*  LOCATION: Hillbottom Valley  - (Stasis) Jack and Jill, wet and bruised, end up in each others arms at the bottom of the hill.  Ask clarifying questions and wait for a response. Do not anticipate the answers.  Remind the author to:  - Copy the output to a named Snippet.  - Use the same Chat session to run the prompt for another subplot and copy to the named snippet.  - Revise the subplot and copy everything to NOTE-152: SUBPLOT OUTLINES  - Create Subplot codex entries for the subplot. |

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|  | **planning-152x: drunk critic** |
| **Purpose** | (OPTIONAL) To get ‘better-than-professional’ advice from a know-it-all armchair critic |
| **Custom Prompt** | Workshop Chat > **GenPurpose - Creative**  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Implement - or ignore - the suggested ‘improvements’ |
| **Prompt** | <!-- OPTIONAL. Use at the risk of being insulted -->  You are an armchair critic who can easily list a dozen reasons why you could do a better job than professional authors and screenwriters. The author is contractually obligated to write this story. After a few beers, you have deigned to enlighten the author how you would have written a better version of the subplot outline in NOTE-152: SUBPLOT OUTLINES  <!-- Start new Chat session afterwards or all responses will be drunken --> |

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|  | **planning-153: develop challenges** |
| **Purpose** | Expand/enhance challenges created earlier to fit the evolving plot outline. Also adds the influence of SHADOW-OPPOSITION to increase the difficulty of challenges. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window 3. Save the output to NOTE-153: CHALLENGES EXPANDED |
| **Prompt** | Read **REFERENCE-953: Types of Challenges** and then list each challenge in NOTE-150: PLOT OUTLINE-3 followed by suggested improvements to the challenge. Improvements should include the influence of one or more entries in SHADOW-OPPOSITION that makes the challenge even harder to overcome. Display the original challenge and the improved challenge.  Example:  ORIGINAL: Jack overslept and is running late to get to work for a meeting at 8 AM  IMPROVED: Jack's procrastination has made him late to work 3 times this month. One more time and he will be terminated. The road is slick with rain. Ahead of Jack, two cars lose control and get into an accident, blocking traffic.  Provide suggestions for additional difficulties and obstacles I may have overlooked.  Remind the author to:  -Copy the output to a named Snippet  -Edit the snippet and save the revised output to NOTE-153: CHALLENGES EXPANDED |

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|  | **planning-154: Codex description cleaner** |
| **Purpose** | Consolidates and condenses the information in the Details window of a codex entry to reduce its memory footprint. |
| **Custom Prompt** | Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window 3. Enter the name of the Codex entry to be cleaned and then update the entry with the new content. |
| **Prompt** | 1. Remind the user to place all information about a character, object, location or lore into the Notes tab of the Codex entry to serve as a backup.   1. Ask the user for the name of the Codex entry they want shortened and wait for a response. Do not anticipate the answer. 2. Without removing any details, print a condensed version of the information in the specified Codex entry. |

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| A yellow triangle with a white exclamation mark  Description automatically generated | **NOTE**: From this point onward, the LLMs have so much information to process that they may drop scenes and ignore instructions in the prompts. Rather than go insane fighting with the AI, consider jumping to PLANNING-169: RNGeezus Plot Outline. | |
|  | | **planning-155a: Create plot OUTLINE 4** |
| **Purpose** | | Expands the outline to include the Subplots  **NOTE**: May generates thousands of words of output requiring you to prompt the LLM to ‘continue’ multiple times. |
| **Custom Prompt(s)** | | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | | 1. In Chat, select a General Purpose custom prompt and an inexpensive LLM with a large context. 2. Copy-and-paste the prompt into the chat window. 3. Prompt the LLM to ‘continue’ until all content is generated 4. Copy output into multiple Snippets 5. Revise and consolidate the Snippets and place the combined result into Codex entry NOTE-155: PLOT OUTLINE-4 |
| **Prompt** | | Read the instructions carefully and think about what you will do. Follow the instructions and do not act on assumptions.  Rewrite the plot outline in NOTE-150: PLOT OUTLINE-3 to seamlessly weave the multiple subplots in NOTE-152: SUBPLOT OUTLINES into the main story structure. Print Act I verbatim then spread the subplots across multiple chapters of Act II and Act III rather than treating them as standalone chapters. The goal is to have the subplot scenes play off the main plot and each other.  Retain the plot structure element names, headings, titles, and prefixes  Transcribe all scene beats verbatim. Do not consolidate, summarize or paraphrase.  Remind the author to:  -Copy the output to a named Snippet as a backup  -Do NOT create a new Chat session. Immediately run PLANNING-155b to ask what scenes the AI omitted. |

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|  | **planning-155b: Error check 3** |
| **Purpose** | To check the plot outline for plots holes or continuity errors  **NOTE**: May generate lengthy output requiring you to prompt the LLM to ‘continue’ multiple times. |
| **Custom Prompt** | Workshop Chat > **EDIT** / **Structural Editor** |
| **Usage** | 1. Start a new Chat session and select the **EDIT /** **Structural Editor** custom prompt and an LLM with a large context. 2. Copy-and-paste the prompt into the chat window 3. Revise NOTE-155: PLOT OUTLINE-4 and associated NOTE- codices with information causing the holes and errors. |
| **Prompt** | NOTE-155: PLOT OUTLINE-4 is a work-in-progress building to a detailed outline of individual scene beats the author can use like a task list for writing the story.  Note any plot structure elements from NOTE-115: PLOT STRUCTURE. All structural plot elements of the plot structure are supposed to be intact for later expansion of the outline.  Verify no details were missed in NOTE-152: SUBPLOT OUTLINES. Please print the details that were omitted verbatim and which chapter or plot element they belong to in the new outline.  As an experienced structural editor, what issues would you have with the plot outline (e.g., plot holes, logical inconsistencies, missing plot points or key scenes, or continuity errors)  If you were an experienced developmental editor, what suggestions would you have to improve the plot outline?  Does the plot progression feel natural and compelling?  Are there any character motivations or decisions that seem illogical or out of place?  How well do the story's themes come through in the outline?  Ask questions about anything you found confusing in the outline. The outline will be expanded into more detail later so finding errors now will prevent growing the errors too.  Remind the author to:  - Copy the output to a named Snippet.  - Revise NOTE-155: PLOT OUTLINE-4 and associated NOTE-: codices with the suggested changes. |

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|  | **planning-155x: drunk critic** |
| **Purpose** | (OPTIONAL) To get ‘better-than-professional’ advice from a know-it-all armchair critic |
| **Custom Prompt** | Workshop Chat > **GenPurpose - Creative**  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Implement - or ignore - the suggested ‘improvements’ |
| **Prompt** | <!-- OPTIONAL. Use at the risk of being insulted -->  You are an armchair critic who can easily list a dozen reasons why you could do a better job than professional authors and screenwriters. The author is contractually obligated to write this story. After a few beers, you have deigned to enlighten the author how you would have written a better version of the plot outline in NOTE-155: PLOT OUTLINE-4  <!-- Start new Chat session afterwards or all responses will be drunken --> |

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|  | **planning-158a: World-Design Fiction Story Development** |
| **Purpose** | Help SciFi and Fantasy authors imagine the full potential of a McGuffin or piece of set dressing they created for their story universe.  Inspired by: https://youtu.be/t\_UT78JOauM?t=151 |
| **Custom Prompt** | Workshop Chat > **GenPurpose - Creative**  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and a thinking LLM. 2. Copy-and-paste the prompt into the chat window. 3. Implement - or ignore - the suggested ‘improvements’ |
| **Prompt** | Objective  Guide the development of a compelling design fiction story that explores the societal and ethical implications of a futuristic technological concept or fantasy concept. Go step-by-step and think carefully about each step and sub-step. Do not anticipate answers to questions. Wait for the user to respond.  Instructions for Chatbot Interaction  Step 1: Initial Technological Concept  \*\*Prompt the User\*\*:  - Describe your futuristic technological idea or innovation  - What is its primary purpose?  - What fundamental human need or desire does it address?  Step 2: Technological Evolution Analysis  2.1 Technological Foundations  - Identify the current technologies that could evolve into your concept  - What scientific or engineering breakthroughs would be necessary?  - Trace a potential developmental pathway from existing technologies  - Specify key technological milestones required for your idea's emergence  2.2 Technological Ecosystem  - What complementary technologies would need to develop alongside your concept?  - How might infrastructure, energy systems, or communication networks need to change?  - What technological constraints might slow or redirect development?  Step 3: Socio-Economic Context  3.1 Economic Transformation  - How might your technology reshape economic structures?  - What industries could emerge or become obsolete?  - Predict potential changes in labor markets and employment  3.2 Social Dynamics  - How would different social groups interact with this technology?  - What cultural adaptations might be required?  - Explore potential social tensions or inequalities created by the technology  Step 4: Ethical Landscape  4.1 Ethical Challenges  - Identify potential misuse scenarios  - What privacy or consent issues might arise?  - How could the technology exacerbate existing social inequalities?  4.2 Ethical Mitigation  - What governance structures or regulations might emerge?  - How might society develop ethical frameworks to manage the technology?  Step 5: Story Scenario Development  5.1 Generational Perspectives  Develop three character perspectives to explore the technology's impact:  1. \*\*The Skeptic\*\* (Older Generation)  - Represents resistance to technological change  - Highlights potential drawbacks  - Embodies traditional perspectives  2. \*\*The Adapter\*\* (Previous Generation)  - Navigates technological transition  - Demonstrates cautious integration  - Balances traditional and emerging approaches  3. \*\*The Innovator\*\* (Current Generation)  - Enthusiastically adopts the technology  - Discovers unexpected use cases  - Drives transformative social changes  5.2 Narrative Structure  - Establish a specific time and place  - Create conflict that reveals the technology's broader implications  - Show how individual experiences reflect systemic changes  - Incorporate design artifacts (prototypes, advertisements, user manuals)  5.3 Story Exploration Dimensions  - Unintended consequences  - Power dynamics  - Individual vs. systemic impacts  - Cultural and psychological transformations  Step 6: Reflective Worldbuilding  6.1 Story Bible Components  - Technological timeline  - Social impact mapping  - Character evolution arcs  - Potential future trajectories  6.2 Reflection Prompts  - What unexpected developments might emerge?  - How might marginalized communities experience this change?  - What new forms of human interaction could develop?  **Example Scenario**: Smartphone Evolution (1980-2030)  Technological Foundations  - Cordless phone technology  - Miniaturization of electronics  - Cellular network development  - Digital communication protocols  Unexpected Ecosystem  - Screen protection industries  - Wireless charging  - Selfie culture  - Mobile app development  - Gig economy platforms  - Social media transformation  Unexpected Societal Changes  - Constant tracking of location and activities by loved ones  - death of postal mail from combination of email and text messages  - photographic and video recording of even mundane events  Broader Implications  - Privacy concerns  - Digital divide  - Constant connectivity  - Redefined social norms  - Economic restructuring  Remind the author to:  - Save the output to a named Snippet  - Copy (or overwrite) the output to NOTE-158: DESIGN FICTION CONCEPT  - Run PLANNING-158b to refine the concept or create an Object or Lore codex entry for the new concept |

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|  | **planning-158b: Write Design Fiction Story** |
| **Purpose** | (OPTIONAL) Have the AI write a short story about your concept in the world of their story to refine the concept and spark new ideas or uses. |
| **Custom Prompt** | Workshop Chat > **GenPurpose - Creative**  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Implement - or ignore - the suggested ‘improvements’ |
| **Prompt** | Using the information in NOTE-158: DESIGN FICTION CONCEPT, generate a Story Genre short story of at least 10 paragraphs that tells how the new product or technology is used in the world of the author's novel in NOTE-155: PLOT OUTLINE-4  Remind author to:  - make revisions to NOTE-158 to refine their concept and run the prompt again.  - Create an Object or Lore codex entry for the new concept |

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|  | **planning-159: SUGGEST ‘rule of 3’ elements** |
| **Purpose** | When audiences see a particular story element - character, theme, line of dialog, event -  three times, they find that element more satisfying (more than any other number).  Good for setting up a joke, making a callback to an earlier event or line of dialogue, or foreshadowing for a mystery. |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select GenPurpose / Creative and an LLM with a large context. 2. Copy-and-paste the prompt into the chat window 3. Copy the output to NOTE-159: RULE OF 3 ELEMENTS |
| **Prompt** | Per **REFERENCE-959: Rule of 3**, analyze NOTE-155: PLOT OUTLINE-4 and identify the following elements:  1. Instances of the Rule of 3:  - Identify any patterns, events, or dialogue that occur three times throughout the story.  - Look for character triangles or groups of three related individuals.  ~~- Note any series of three attempts to overcome obstacles or achieve goals.~~  2. Try-Fail Cycles:  - Identify the try-fail cycles in NOTE-155 that match the challenges in NOTE-153: CHALLENGES EXPANDED.  - For each instance, note:  a) The initial attempt and its outcome  b) The second attempt and its outcome  c) The final attempt and its outcome (if present)  - Analyze how the character's approach changes with each attempt.  3. Potential Rule of 3 Opportunities:  - Identify any events, actions, or dialogue that occur twice in the story.  - For each instance, suggest a potential third occurrence that could create a Rule of 3.  - Explain how adding this third instance could enhance the story's tension, drama, or character development.  4. Callbacks and foreshadowing.  - Identify opportunities to make a callback or to add foreshadowing.  Remind the author to:  - Copy the output to a named Snippet  - Revise the plot outline to fix any missed opportunities  - Open a new Chat session and rerun the prompt and copy the output to NOTE-159: RULE OF 3 ELEMENTS when you are satisfied with the results. |

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|  | **planning-160a: plot outline 5** |
| **Purpose** | To create the ‘Zero Draft’ of the story |
| **Custom Prompt** | Workshop Chat > **GenPurpose / Creative** |
| **Usage** | 1. In Chat, select the **GenPurpose / Creative** custom prompt and an inexpensive LLM with a large context. 2. Copy-and-paste the prompt into the chat window 3. Prompt the LLM to ‘continue’ until all content is generated 4. Copy-and-paste the output into named Snippet to edit it 5. Immediately run PLANNING-160b |
| **Prompt** | NOTE-153: CHALLENGES EXPANDED contains expanded challenges found in NOTE-155: PLOT OUTLINE-4. Rewrite the plot outline in NOTE-155 to insert the challenges in NOTE-153 where they match a challenge in the plot. Mark the inserted challenges from NOTE-153 with the prefix (153-INSERT)  Remind the author to:  - Copy the output to a named Snippet  - Do NOT start a new Chat session. Run PLANNING-160b to find out what was omitted. |

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|  | **planning-160b: Error check 5** |
| **Purpose** | To check the plot outline for plots holes or continuity errors |
| **Custom Prompt** | Workshop Chat > **EDIT /** **Structural Editor** |
| **Usage** | 1. In Chat, select the **EDIT /** **Structural Editor** custom prompt and an LLM with a large context. 2. Copy-and-paste the prompt into the chat window 3. Revise NOTE-160: PLOT OUTLINE-5 and associated codex entries with information causing the holes and errors. |
| **Prompt** | <!-- Use the EDIT / Structural Editor custom prompt -->  Act as an experienced editor and provide a critical review of the plot outline in NOTE-160: PLOT OUTLINE-5. Identify any potential plot holes, logical inconsistencies, or continuity errors.  Verify no plot elements were missed from NOTE-115: PLOT STRUCTURE or subplot details from NOTE-152: SUBPLOT OUTLINES. Please print the details that were omitted verbatim and which chapter or plot element they belong to in the new outline.  Suggest improvements to strengthen the plot progression, character motivations, and overall narrative engagement and propose new scenes or changes to existing scenes that would remedy the issues. Specifically address:   * Issues with plot logic or continuity * Missing key plot structure elements or subplots * Opportunities to make the story world more vivid and immersive * Ways to increase dramatic conflict, tension, and emotional impact, and vary the pacing. * Do Acts and Chapters follow the rules of Stasis loops in **REFERENCE-912: Stasis-Disruption-Reaction-Stasis Loop**   Approach this review with a critical eye, providing constructive feedback to enhance the effectiveness of the plot outline.  The goal is to provide a thorough, insightful analysis that helps the author refine and strengthen the narrative foundation.  - Revise the named Snippet and copy the new plot outline to NOTE-160: PLOT OUTLINE-5 |

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|  | **planning-163: character arc validator** |
| **Purpose** | Before we generate chapters and scenes, verify the proposed plot outline weaves each main character’s arc throughout the plot and authentically tells their ‘story’ in the story  (Modified version of Kate’s Snowflake Character custom prompt) |
| **Custom Prompt** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM with a large context. 2. Set the context to ‘Full Novel Outline’ 3. Copy-and-paste the prompt below into the chat window 4. Use the output to revise the character Codex entry, modify their character arc in NOTE-122, and incorporate those changes into the plot outline. |
| **Prompt** | Read NOTE-160: PLOT OUTLINE-5. List the main and secondary characters. Ask which character the user is interested in and wait for a response. Do not anticipate the answer.  Write the following:  - \*\*One-Paragraph Summary of the Character’s Role:\*\* Expand on how the character fits into the overall plot, their interactions with other main characters, and their impact on the story’s events and outcomes.  - \*\*5-paragraph summary:\*\* In third person limited, describe the story from the character's unique point of view. How did they experience the events of the story? What were their various goals and motivation? How did they move from their starting point to the resolution of their character arc?  - \*\*Timeline:\*\* Using bullet points, layout the timeline of the character's involvement in the story. Prefix moments when they altered the course of the story with '+++'  Remind the user to save the output to a named Snippet for use when revising the character codex, NOTE-122: CHARACTER ARCS, and the story plot. |

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|  | **planning-164: anti-plot plot outline (EXperimental)** |
| **Purpose** | Ensure the story plot is an exciting clash of equals by looking at the story from the antagonist’s perspective. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM with a large context. 2. Set the context to ‘Full Novel Outline’ 3. Copy-and-paste a prompt below into the chat window 4. Paste the output into a Codex entry NOTE-164: ANTI-PLOT |
| **Prompt** | In great stories, the protagonist is matched by an equally powerful antagonist. Using the plot outline in NOTE-160: PLOT OUTLINE-5, the character arcs in NOTE-122: CHARACTER ARCS, and the subplots in NOTE-152: SUBPLOT OUTLINES, create an opposite plot outline where ANTAGONIST-NAME is the hero of the story. Tell the story from ANTAGONIST-NAME’s POV where they work to overcome obstacles created by **PROTAGONIST-NAME’s** actions and those of **OPPONENT3-NAME** and **OPPONENT4-NAME** (if they exist). The story follows a Rise and Fall emotional arc. In the first half of the story, success comes easy. In the second half, they experience occasional failures until a catastrophic loss to **PROTAGONIST-NAME** in the climax that may result in their death (resulting in fewer chapters than are in the plot structure).  Ask clarifying questions if there is anything you are uncertain of.  Remind the author to:  - Copy the output to a named Snippet  - Make any corrections needed and copy the revised output into NOTE-164: ANTI-PLOT  - Use insights gained from the anti-plot to revise the character arcs and subplots and regenerate NOTE-160: Plot Outline-5 if needed. |

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|  | **planning-165a: Scenes beats Draft** |
| **Purpose** | Turn the zero draft into scenes that can be imported into a Novelcrafter Outline suitable to start writing the story. |
| **Custom Prompt** | Workshop Chat > **GenPurpose / Compliant** |
| **Usage** | 1. In Chat, select the **GenPurpose / Compliant** custom prompt and an inexpensive LLM with a large context. 2. Copy-and-paste the prompt into the chat window 3. Prompt the LLM to ‘continue’ until all content is generated 4. Copy-and-paste the output into named Snippet to edit it 5. Copy the revised outline to NOTE-165: STORY SCENES |
| **Prompt** | Using NOTE-160: PLOT OUTLINE-5, develop a list of twelve (12) highly detailed scene beats for each scene using **REFERENCE-902: How to Write A Scene** as guidance.  Don't be vague, write out specific ideas. Make sure all beats are logically and temporally coherent. Be precise in your wording and clarify ambiguities.  If the scene Type is Proactive:  - Sequence the scene beats to convey the goal of the POV character, engage in conflict, and have a setback. Start on a positive note and end on a downturn in emotion.  If the scene Type is Reactive:  - Structure the scene beats to show a reaction to the setback or disaster in the previous scene, have the character work through a dilemma, and then have the character make a decision appropriate to where they are on the character arc and/or their personality, changing the mood from low to high.  If the scene Type is Both:  - Structure the scene beatsto convey the goal of the POV character, engage in conflict, have a setback, show a reaction to the setback, have the character quickly work through the dilemma, and then have the character make a decision. Start and end on a positive note.  If the scene Type is None:  - Turn each sentence of the summary into a scene beat.  Add additional beats as needed to flesh out the scene.  Suggested beat content:  - Distinct imagery that aligns with the mood and tone of the scene.  - Sensory details or specific props to enrich the scene  - Dialogue extracts or cues to indicate where significant conversations could take place.  Create a powerful or meaningful final scene beat to serve the scene transition.  Format every scene using SCENE-FORMAT  <SCENE-FORMAT>  \*\*\*ACT #\*\*\*  \*\*Chapter #\*\*  \*Scene #. Title:\*  LOCATION:  POV Character:  SCENE OWNER:  TYPE: (Proactive, Reactive, Both, None)  Ext. Conflicts: (describe the conflict)  Int. Conflicts: (describe the conflict)  1. Beat description  2. ....  \*\*\*  </SCENE-FORMAT>  Examples for story beats:  1. Alex enters her home dripping wet, exhausted from the walk home from work  2. Artie shows Alex her new bedroom. It's a spacious room with tapestries along the walls.  3. Alex feels angry about the situation; "How could you be so stupid, Jonas?" "I'm sorry, I didn't know..." he replies.  4. Use sensory details (touch, smell) to create a vivid picture of Alex' surroundings and the atmosphere of [location].  Generate all the scenes as a continue stream without interruption to ask for approval. The goal is a blueprint for a full-length novel so output is expected to be very long.  Ask clarifying questions if there is anything you are uncertain of.  Remind the author to:  - copy the output to a named Snippet.  - Do NOT start a new chat session but proceed to run **PLANNING-165b: Error Check 6** |

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|  | **planning-165b: Error check 6** |
| **Purpose** | To check the plot outline for plots holes or continuity errors |
| **Custom Prompt** | Workshop Chat > **EDIT /** **Structural Editor** |
| **Usage** | 1. In Chat, select the **EDIT /** **Structural Editor** custom prompt and an LLM with a large context. 2. Copy-and-paste the prompt into the chat window 3. Revise NOTE-160: PLOT OUTLINE-5 and associated codex entries with information causing the errors. 4. Copy the revised Snippet to NOTE-165: STORY SCENES |
| **Prompt** | Verify no plot elements or scenes were omitted from NOTE-160: PLOT OUTLINE-5. Please print the details that were omitted verbatim and which chapter or plot element they belong to in the new outline.  Do scenes follow the scene outline in **REFERENCE-902: How To Write a Scene**?  - Revise the named Snippet and copy the output to NOTE-165: STORY SCENES |

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|  | **planning-169: RNGeezus plot outline** |
| **Purpose** | Stop fighting the AI and let RNGeezus take the wheel to assemble all your story elements into a coherent plot outline.  Perfect for What-If scenarios like changing the Genre(s) or organizing the story in a different plot outline structure. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose-Creative |
| **Usage** | 1. In Chat, select a creative General Purpose custom prompt and an LLM with a large context. 2. Copy-and-paste the prompt below into the chat window 3. Copy-and-paste output into an external Word or .DOCX compliant file for import into NovelCrafter   Or save to a Snippet and run again to kitbash plot outlines |
| **Prompt** | Use the plot structure in NOTE-115: PLOT STRUCTURE to create a detailed plot outline for a NOTE-100: GENRES & METADATA story using the details in NOTE-105: PLOT BRAINSTORM, NOTE-112: DISASTERS & SETBACKS, NOTE-118: BASIC PLOT-THEMES, NOTE-119: STORY SETTINGS, NOTE-122: CHARACTER ARCS, NOTE-145: 11 KEY SCENES, NOTE-146: SUBPLOTS, NOTE-152: SUBPLOT OUTLINES, and NOTE-153: CHALLENGES EXPANDED  Use the information in **REFERENCE-909: Shadow Opposition Defined, REFERENCE-912: Stasis-Disruption-Reaction-Stasis Loop, REFERENCE-952: Writing Subplots**, and **REFERENCE-953: Types of Challenges** as guidance on how to write bestselling fiction.  The goal is a blueprint for a full-length novel so output is expected to be very long.  Format every scene using SCENE-FORMAT  <SCENE-FORMAT>  \*\*\*ACT #\*\*\*  \*\*Chapter #\*\*  \*Scene #. Title:\*  LOCATION:  POV Character:  SCENE OWNER:  TYPE: (Proactive, Reactive, Both, None)  Ext. Conflicts: (describe the conflict)  Int. Conflicts: (describe the conflict)  1. Beat description  2. ....  \*\*\*  </SCENE-FORMAT>  Before you start, ask the user for any clarifying information. |

## **200 WRITE Prompts**

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| **Type** | SERIES |
| **Codex Category** | Other |
| **Tags/Labels** | WRITE |
| **Custom Category** | Name: 2-WRITE  Color: White  Associated Tags: WRITE  Associated Types: Others |
| **Usage** | 1. Set References to ‘Don’t automatically track this entry by name/alias’. 2. Copy the prompt into the Description field. 3. Copy-and-paste the full table into the Notes tab |
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|  | **WRITE-200: Analyze writing style** qfkwriter 10 feb 2024 |
| **Purpose** | Analyze your writing style to create Prose Style Guide(s) the AI can use to better match your unique writing style when generating prose.  Inspired by: https://fortelabs.com/blog/how-to-create-an-ai-style-guide-write-with-chatgpt-in-your-own-voice/  This video by Avon Liden: <https://youtu.be/p6PLoCjsYlQ?si=mskU8GZdat-v0gM0> |
| **Custom Prompt** | Workshop Chat > **GenPurpose / Unrestricted Chat** |
| **Usage** | 1. Assemble at least four (4) excerpts of ~1,000 words each from various stories you have written that best represent your writing style. 2. Copy-and-paste the excerpts to NOTE-200: PROSE STYLE EXCERPTS 3. In Chat, select the **GenPurpose / Unrestricted Chat** custom prompt and an LLM 4. Copy-and-paste the prompt into the Chat window. 5. Copy the output to **Prose Style Guide** in the Others codex category.   **Note**: You can create multiple style guides for different genres or even chapters within a story. Only turn on ‘Always include this entry in the AI context’ for one at a time |
| **Prompt** | <!-- Use the **GenPurpose / Unrestricted Chat** custom prompt to disable codex influences on the analysis -->  Act as an expert in linguistics, natural language processing, and prompt engineering. Your task is to convert the text in NOTE-200: PROSE STYLE EXCERPTS into an elaborate style guide.  The style guide will serve as a blueprint for creating fresh prose while maintaining the original style demonstrated in the text.  Pay special attention to aspects like:  The voice and tone: How formal or casual is the language? Is it authoritative, friendly, neutral, or something else?  Mood: What emotional atmosphere is created? Does the text seem cheerful, melancholic, mysterious, etc.?  Sentence structure: Are the sentences simple, compound, complex, or a mixture? How long are they typically?  Transition style: How does the writer navigate from one idea to another? What types of transition words or phrases are used?  Rhythm and pacing: Is the writing fast-paced with lots of short sentences, or is it slow and deliberate with longer sentences?  Grammar: Choice of nouns, adjectives, verbs and adverbs and general sentence structure.  Signature styles: Are there any recurring phrases or unique punctuation usage that stands out? Any patterns or repetitions?  I am particularly interested in the stylistic nuances that set this author’s writing apart.  Identify those elements that could serve as indicators of this author’s distinctive writing style.  You will be rewarded for doing good work.  <!— Revise and condense the style guide before copying into a Prose Style Guide codex entry —> |
| **Next Steps** | A blue and white logo  Description automatically generated Good general style guide for writing fiction.  [Fiction Style Guide — Matt Gemmell](https://mattgemmell.com/fiction-style-guide/)  Dozens of keywords you can use to tweak your style guide and/or use in scene beats for one-off style changes.  [Author's Note writing style testing - `Writing style: <x>` - JustPaste.it](https://justpaste.it/9ofj1) |

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|  | **WRITE-201: arrival scene for Characters** |
| **Purpose** | To create the scene depicting the character’s first appearance in the story, |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. In Workshop Chat, select a General Purpose custom prompt and an LLM. 2. Copy-and-paste the prompt into the chat window. 3. Edit the output as needed and create codex entries |
| **Prompt** | Write a memorable, breathtaking arrival scene for [ PROTAGONIST-NAME | ANTAGONIST-NAME ] from the perspective of [ POV CHARACTER NAME ] and within the context of NOTE-160: PLOT OUTLINE-5  Before you start, ask clarifying questions. |

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|  | **WRITE-205: Next Chapter predictor** |
| **Purpose** | Using the story in its current state, generate ideas for how the story might develop in the next chapter. Good for pantsers and useful for plotters to refine or replace the current outline with something better.  Based on a Kate custom prompt |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. In Workshop Chat, select a General Purpose custom prompt and an LLM. 2. Set the context to the last scene of the chapter you want to base the predictions on (e.g, Scene 4 of Chapter 5 to predict Chapter 6) 3. Copy-and-paste the prompt into the chat window. 4. Edit the output as needed and update the plot outline codex entries |
| **Prompt** | Brainstorm ten consequences of the actions in the current chapter and how they will carry on into the next chapter using the following:  - the tropes of the Story Genre  - the context of the story so far  The consequences can involve new characters or incidents but must follow logically from the chapter summaries so far.  If the events are foreshadowed in earlier chapters, then even better.  Then create three scenario profiles for how the next chapter may go, and potential consequences/situations that may arise from this.  Look for opportunities to tie the scenarios into the subplots and character arcs as triggers or reactions.  The scenarios should increase the challenges faced by the protagonist and elevate the tension and intrigue, drawing the reader deeper into the story.  Use Markdown format  Remind the user to save the output to a Snippet and revise the plot outline as needed to implement the new scenario(s). |

## **300: Story Edit Prompts**

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| **Type** | SERIES | |
| **Codex Category** | Other | |
| **Tags/Labels** | EDIT-STORY | |
| **Custom Category** | Name: 3-EDIT-STORY  Color: Yellow  Associated Tags: EDIT-STORY  Associated Types: Others | |
| **Usage** | 1. Set References to ‘Don’t automatically track this entry by name/alias’. 2. Copy the prompt into the Description field. 3. Copy-and-paste the full table into the Notes tab | |
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|  | **edit-Story-300: Personal Writing coach** qfkwriter 10 feb 2024 |
| **Purpose** | Analyze your first draft to detect your writing skill deficiencies so you can seek out training and practice to improve |
| **Custom Prompt(s)** | Workshop Chat > **EDIT / Personal Writing Coach** |
| **Usage** | 1. In Chat, select the ‘EDIT / Personal Writing Coach’ prompt and GPT-4o Mini or Claude 3.5 Sonnet 2. Use the Context button to choose ‘Full Novel Text’. 3. Copy-and-paste the prompt below into the chat window. |
| **Prompt** | <!-- Use with the 'EDIT / Personal Writing Coach’ custom prompt -->  Begin |

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|  | **edit-Story-301: The Mentor** qfkwriter 10 feb 2024 |
| **Purpose** | Have an ‘expert’ writing mentor identify the weaknesses in your story.  (Modified version of Kate’s Scene Report custom prompt) |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. Verify all scenes have a summary. 2. In Chat, select the ‘General Purpose’ prompt and an LLM with a **8K context** or larger. 3. Use the Context button to choose ‘Full Novel Text’. 4. Copy-and-paste the prompt below into the chat window. |
| **Prompt** | You are a seasoned fiction writer who enjoys mentoring new writers like me.  Ask the user which chapter to analyze then create a report in Markdown format providing the following feedback:  Plot Summary: Summarize the key events of each chapter. Focus on the major plot developments, conflicts introduced or resolved, and any significant turning points.  Character Development: Examine how the characters evolve within the chapter. Pay attention to their emotions, decisions, interactions, and any changes in their relationships. How do these developments affect their arcs? How might these be improved?  Setting and World-Building: Evaluate how the setting is depicted and its influence on the story. Look for any new elements of world-building introduced in the chapter. Highlight anything that is missing.  Themes and Symbols: Identify central themes or motifs. How do they tie into the overall narrative? Are there any recurring symbols, and what might they represent?  Narrative Style and Tone: Analyse the author's narrative style. Is the tone consistent with the rest of the book? Does the style effectively convey the mood and atmosphere? If not, how might it be improved?  Dialogue: Evaluate the dialogue's effectiveness in revealing character traits, advancing the plot, and building the world. Suggest ways these can be enhanced.  Show, Not Tell: Assess how well the chapter shows action, emotions, and settings rather than just telling the reader about them. Give examples of telling if you see them.  Pacing: Consider how the pacing in this chapter affects the story's flow. Is it fast, building suspense, or slower, allowing for character development?  Foreshadowing and Clues: Look for any foreshadowing of future events or subtle clues that might be significant later.  Reader's Response: Reflect on your emotional and intellectual response to the chapter. Were you engaged, confused, excited? This subjective aspect can be very telling.  Writing Quality: Assess the overall quality of writing. Look for any stylistic elements that stand out, be it positively or negatively.  Questions and Predictions: Note any questions that the chapter raises and predictions you might have for future developments. What missed opportunities did you see? |

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|  | **edit-Story-302: chapter 1 Evaluation** |
| **Purpose** | Chapter 1 is critical to getting a story off to a good start. This prompt evaluates how well Chapter 1 hooks readers on your story. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Unrestricted Chat |
| **Usage** | 1. Verify all scenes in Chapter 1 have a summary. 2. In Chat, select the GenPurpose / Unrestricted Chat custom prompt (to stop AI from reading the character Codex entries) and your preferred LLM. 3. Use the Context button to choose ‘Full Novel Text’. 4. Copy-and-Paste the prompt below into the chat window. |
| **Prompt** | Analyze Chapter 1 to determine if it hooks readers enough to keep them reading. Criteria to determine effectiveness are:  **Character Introduction and Relationships**  - Introduce 5 or fewer main characters  - Establish relationships between characters to create a cohesive narrative  - Clearly identify the protagonist  - Establish the story voice and narrator's point of view  - The protagonist demonstrates at least 3 sympathetic characteristics in **REFERENCE-946: 7 Characteristics of Sympathetic Characters**  **Worldbuilding and Setting**  - Provide just enough backstory and exposition to orient the reader  - Establish a clear sense of time and place  - Reveal the story's genre(s) through the world established  - Include only specific details relevant to the plot  **Narrative Momentum and Intrigue**  - Strike a balance between withholding information for suspense and providing enough details for reader comprehension  - Raise intriguing questions that compel readers to continue, answering them by the end of the first act  - Introduce a problem or hint at an upcoming Inciting Incident to show the protagonist's world isn't perfect  - Ensure the reader can discern the narrator's identity, location, actions, and observations  - Opens with a good hook rather than a bad hook based on **REFERENCE-947: Good and Bad Hooks** |

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|  | **edit-Story-303: find overused phrases** |
| **Purpose** | To find overused phrases so they can be rewritten. Inspired by this video on the Writing With AI channel: <https://youtu.be/UETLw-gnVe4?si=Vt0DgR7f7yRFMkzw> |
| **Custom Prompt** | Workshop Chat > GenPurpose / Compliant |
| **Usage** | 1. In Chat, select the GenPurpose / Compliant custom prompt and Gemini, ChatGPT, or Claude LLMs. 2. Use the Context button to choose ‘Full Novel Text’. 3. Copy-and-Paste the prompt below into the chat window. 4. Save the output to a Snippet and edit into a comma-separated list 5. Copy words and phrases that appear too frequently to OVERUSED PHRASES (used by EDIT-SCENE-403) |
| **Prompt** | <!- - USAGE: Use the GenPurpose / Compliant custom prompt with Gemini, ChatGPT, or Claude LLMs - ->  Readers find excessive repetition annoying. Analyze the text for phrases that are 3 - 5 words long and used more than 5 times.  Show the top 20 phrases  Remind the author to:  Save the output to a Snippet to edit into a comma-separated list  Copy the edited list into OVERUSED PHRASES |

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|  | **edit-Story-304: brutal drunk Analysis** |
| **Purpose** | Reminder to run the EDIT / New Brutal Drunk Honest custom prompt to receive honest feedback |
| **Custom Prompt** | Workshop Chat > EDIT / New Brutal Drunk Honest |
| **Usage** | 1. Verify all scenes have a summary. 2. In Chat, select the **EDIT / New Brutal Drunk Honest** custom prompt 3. Use the Context button to choose ‘Full Novel Outline’ and the current scene. 4. Copy-and-paste the prompt into the Chat window. |
| **Prompt** | <!- - Use with EDIT / New Brutal Drunk Honest - ->  Have another beer and tell me what you think of this story. |

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|  | **edit-Story-305: Plot Analysis** |
| **Purpose** | Reminder to run the EDIT / PLOT ANALYSIS (StJeanLuc) custom prompt to identify plot holes and continuity errors. |
| **Custom Prompt** | Workshop Chat > EDIT / Plot Analysis (StJeanLuc) |
| **Usage** | 1. Verify all scenes have a summary. 2. In Chat, select the **EDIT / Plot Analysis (StJeanLuc)** custom prompt and an LLM with a **100K context** or larger. 3. Use the Context button to choose ‘Full Novel Outline’ and ‘Full Novel Text’. 4. Instruct the custom prompt to begin its analysis. |
| **Prompt** | Begin |

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|  | **edit-Story-306: structural Analysis** |
| **Purpose** | Reminder to run the EDIT / Structural Editor custom prompt to identify structural issues with he story. |
| **Custom Prompt** | Workshop Chat > EDIT / Structural Edit |
| **Usage** | 1. Verify all scenes have a summary. 2. In Chat, select the **EDIT / Structural Edit** custom prompt. 3. Use the Context button to choose ‘Full Novel Outline’ and ‘Full Novel Text’. 4. Instruct the custom prompt to begin its analysis. |
| **Prompt** | <!- - Use with \*\*EDIT / Structural Edit \*\*custom prompt - - >  Begin |

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|  | **edit-Story-307: Gold coin finder** |
| **Purpose** | To identify where your story’s ‘gold coins’ are to ensure you have enough, or too many, to keep readers engaged.  Inspired by: <https://youtube.com/shorts/edz_BwDhggw?si=ne7SRTR0TJDS5HWz>  <https://donfry.wordpress.com/2009/06/17/gold-coins/> |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select the ‘General Purpose’ prompt and an LLM with a large context. 2. Use the Context button to choose ‘Full Novel Text’. 3. Copy-and-paste the prompt below into the chat window. |
| **Prompt** | The Gold Coin Writing Technique is a literary concept that involves sprinkling your writing every few pages with elements that entice and reward readers, keeping them engaged and motivated to continue reading. Gold coins can be a surprise twist, an intriguing new character, a joke, interesting fact, startling insight, fresh metaphor or analogy, cliffhanger, or memorable imagery  Analyze the story to identify and list the gold coins, by chapter. The goal is to help the author determine if they have enough gold coins or too many. |

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|  | **edit-Story-308b: M.I.C.E. Quotient - Overarching** |
| **Purpose** | Double check the finished story matches the M.I.C.E. Quotient in the Story Genres codex. |
| **Custom Prompt** | Workshop Chat > General Purpose |
| **Usage** | 1. Verify all scenes have a summary. 2. In Chat, select a General Purposecustom prompt. 3. Use the Context button to choose ‘Full Novel Text’. 4. Copy the prompt into the Chat window |
| **Prompt** | Use **REFERENCE-908b: The M.I.C.E. Quotient** to determine which element best represents the finished story. Also list the secondary element the story matches.  Provide suggestions on how to revise the story to better match the primary type of M.I.C.E. element. |

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|  | **edit-Story-310: find ‘rule of 3’ elements** |
| **Purpose** | When audiences see a particular story element - character, theme, line of dialog, event -  three times, they find that element more satisfying.  Good for setting up a joke or foreshadowing for a mystery.  Inspired by: <https://youtu.be/bhHovvOyEqY?si=UeBEVl002ILx4PYL> |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. Verify all scenes have a summary. 2. In Chat, select the ‘General Purpose’ prompt and an LLM with a **8K context** or larger. 3. Use the Context button to choose ‘Full Novel Outline’ and ‘Full Novel Text’. 4. Copy-and-paste the prompt below into the chat window. |
| **Prompt** | A Rule of 3 element is a memorable story element (character, theme, dialog, event) that appears 3 times throughout the story, with the third instance providing a satisfying payoff. Identify any existing Rule of 3 elements based on the information in **REFERENCE-959: Rule of 3**  [Guardrail: exclude codex entries like characters, locations, etc., that appear multiple times.] |

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|  | **edit-Story-312: Stasis-Disruption-Reaction-Stasis Checker** |
| **Purpose** | Most stories start in stasis - the status quo. An event disrupts the status quo and the characters react and engage in actions that eventually bring the story world into a new stasis. This prompt determines if the plot follows this loop and that each act also follows this loop. |
| **Custom Prompt** | Workshop Chat > General Purpose |
| **Usage** | 1. Verify all scenes have a summary. 2. In Chat, select the ‘General Purpose’ prompt and an LLM. 3. Use the Context button to choose ‘Full Novel Outline’. 4. Copy-and-paste the prompt below into the chat window. |
| **Prompt** | Read **REFERENCE-912: Stasis-Disruption-Reaction-Stasis Loop** and determine if the story's plot starts in Statis, experiences a Disruption that forces a Reaction from the characters whose actions eventually bring the story back to Stasis.  Next, determine if the chapters that compose each act also follow a Stasis-Disruption-Reaction-Stasis loop so that each act starts and ends in Stasis. |

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|  | **edit-Story-313: characterization checker** |
| **Purpose** | Evaluates your main characters to ensure they feel believable and readers can empathize with them. |
| **Custom Prompt** | Workshop Chat > General Purpose  Workshop Chat > Developmental Editor |
| **Usage** | 1. In Chat, select custom prompt and an LLM. 2. Use the Context button to choose ‘Full Novel Outline’. 3. Copy-and-paste the prompt below into the chat window. |
| **Prompt** | Read the story and provide an analysis on how realistic and empathetic [ CHARACTER NAME ] is. Some guidelines for believable, empathetic characters are:  Compelling Want Drives the Story: The character has a strong, clear "want" that propels their actions and forms the basis of the plot and/or their character arc.  Identify and Explore the Misbelief: Every compelling character has a central misbelief about themselves or the world that holds them back. This misbelief, often rooted in their past experiences, creates internal conflict and drives their choices throughout the story. Is it obvious what the character's misbelief is and how it shapes their actions.  Motives Shape Actions: Does the characters have clear and justifiable reasons for pursuing those goals.  Show, Don't Tell, Internal Conflict: Are the character's internal conflicts revealed through their actions, dialogue, and internal monologues rather than directly stated?  Subverts Archetypes with Unique Twists: Does the character simultaneously fit within an archetype while challenging its conventions, adding a layer of complexity and originality?  Flaws and Weaknesses: Is the character a Mary Sue - too perfect and overly competent, virtuous, or lacking in flaws?  Consistent Character Traits: Do the character's core personality traits and behaviors remain consistent throughout the story? Are the changes justified by events and actions throughout the story?  Backstory Informs the Present: Is the character's backstory woven in organically through dialogue, flashbacks, or interactions with other characters.  Believable Relationships: Doese the web of relationships and connections the character has with other characters seem contrived or realistic? Do the relationships shape the character's behavior?  Empathy: Does the character grapple with emotions in a genuine and believable way that evokes empathy? |

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|  | **edit-Story-315: analysis of challenges** |
| **Purpose** | Challenges, and their Try-Fail and Try-Succeed cycles, are how you torture your character(s) to create conflict, increase tension, and ultimately reveal the true ‘character’ of your character(s). This prompt finds everything that delays the protagonist in achieving their goals.  Inspired by: <https://youtu.be/QkOMl6xTXIg?si=F75tuqBzClCUsXCe>  <https://youtu.be/3wtLN7ubMOI?si=5pEGoDJ6LQFg2MxT> |
| **Custom Prompt** | Workshop Chat > GenPurpose / Compliant |
| **Usage** | 1. Verify all scenes have a summary. 2. In Chat, select the GenPurpose / Compliant prompt and an LLM with a large context 3. Use the Context button to choose ‘Full Novel Outline’ and ‘Full Novel Text’. 4. Copy-and-paste the prompt below into the chat window. |
| **Prompt** | <!-- Set the context the Full Novel Outline and Full Novel Text -->  Definitions of Challenge Types:  Difficulties:  - Minor, temporary challenges that slow the protagonist's progress  - Can be overcome through the protagonist's normal skills and resources  - Do not significantly impact the protagonist's overall goals or situation  Obstacles:  - Temporary hurdles that force the protagonist to take action  - Can be overcome through the protagonist's efforts, skills, or ingenuity  - Do not fundamentally change the protagonist's situation or goals  Setbacks:  - Temporary reversals or delays that frustrate and disappoint the protagonist  - Do not fundamentally change the protagonist's goal or status quo  - Force the protagonist to re-evaluate their approach and try new strategies  - More significant than obstacles but less severe than disasters  Disasters:  - Major, catastrophic events that fundamentally change the protagonist's situation  - Force the protagonist to make irreversible decisions  - Create a new status quo, requiring significant adaptations to goals or motivations  - Often have severe emotional or psychological impact  - Serve as turning points in the story, changing the plot's direction  Analysis Instructions:  1. Analyze every scene in the story to compile a list all challenges and difficulties (large and small) faced by the protagonist in order of their occurrence. Start with the Inciting Incident.  For each challenge/difficulty, identify:  a) Type: Obstacle, Setback, Disaster, or Difficulty  b) Brief description  c) Number of Try-Fail cycles (aim for Rule of 3: two failures, then success)  d) Resolution status: Overcome, Unresolved, or Forgotten  e) Ease of resolution: Too Easy, Appropriate, or Unresolved  2. After listing all challenges and difficulties, evaluate:  - Misclassification of challenge/difficulty types  - Percentage of challenges/difficulties resolved vs. unresolved or forgotten  - Frequency of challenges/difficulties resolved too easily  - Frequency of challenges/difficulties per Act and where the story stagnates from lack of challenges, conflict or tension.  The goal is a comprehensive list of every instance where the protagonist faces resistance in achieving their goals in every scene.  Remind the author to:  - Engage in a conversation about the challenges and difficulties  - Copy the output to a named Snippet  - Revise the story as needed and update NOTE-112: Disasters & Setbacks |

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|  | **edit-Story-320: chapter summaries** |
| **Purpose** | Summarize each chapter using the Scene Summaries.    The output of this prompt can be used with MARKETING-602: Book Description. |
| **Custom Prompt(s)** | Workshop Chat > Scene Beats From Summary |
| **Usage** | 1. Verify every scene of every chapter has a summary. 2. In Chat, select the Scene Beats From Summary prompt and a LLM with a 32K or larger context. 3. Use the Context button to choose ‘Full Novel’. 4. Copy-and-paste the prompt below into the chat window (modified version of the Scene Summarization custom prompt). 5. Copy the output to a Snippet. 6. Name the Snippet ‘Chapter Summaries’ and pin it. |
| **Prompt** | You are an expert novel chapter summarizer.  Read the entire story. Create a one-paragraph narrative summary for each Chapter.  Keep the following rules in mind:  - Only return the summary in running text, don't abbreviate to bullet points.  - Mention characters by name and never by their role (e.g. protagonist, mentor, friend, author).  - Only describe actions if they're important to the plot development  - Avoid talking about backstory  - Use third person, regardless of the POV of the scene itself.  - Write in present tense  - Use nouns instead of pronouns  Example: X talks about Y with Z during A  Remind the author to copy the output to Codex entry NOTE-320: CHAPTER SUMMARIES |

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|  | **edit-Story-321: finished story summary** qfkwriter 10 feb 2024 |
| **Purpose** | Summarize the story using all the scene summaries.  Useful for verifying if the story you wrote is the story you thought you were writing.    The output of this prompt can be used in the ‘Marketing - Story Description’ prompt. |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. Verify all scenes have a summary. 2. In Chat, select the ‘General Purpose’ prompt and an LLM with a **8K context** or larger. 3. Use the Context button to choose ‘Full Novel’. 4. Copy-and-paste the prompt below into the chat window (modified version of the Scene Summarization custom prompt). 5. Copy the output to Coxed entry NOTE-321: FINAL STORY SUMMARY |
| **Prompt** | You are an expert novel summarizer.  Summarize the story into a concise, condensed version that includes one paragraph per act.  Keep the following rules in mind:  - Always write in {novel.language} and use {novel.language} spelling and grammar.  - Only return the summary in running text, don't abbreviate to bullet points.  - Mention characters by name and never by their role (e.g. protagonist, mentor, friend, author).  - Only describe actions if they're important to the plot development  - Avoid talking about backstory  - Use third person, regardless of the POV of the scene itself.  - Write in present tense  - Use nouns instead of pronouns  Example: X talks about Y with Z during A  Remind the author to copy the output to Codex entry NOTE-321: FINAL STORY SUMMARY |

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|  | **edit-Story-322: create chapter titles** qfkwriter 10 feb 2024 |
| **Purpose** | Use the scene summaries to create 3 - 5 word chapter titles |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. Verify all scenes have a summary. 2. In Chat, select the GenPurpose / Creative prompt and an LLM. 3. Use the Context button to choose ‘Full Novel Outline’. 4. Copy-and-paste the prompt below into the chat window 5. Copy the output to a named Snippet 6. In Plan mode, use the 3-dot menu for chapters to add/change their names |
| **Prompt** | <!-- Set context to Full Novel Outline -->  Create a title for each chapter of no more than 5 words that captures what the chapter is about. The title should be funny or enigmatic - hinting at a big moment in the chapter without giving it away.  Remind the author to:  - Copy the output to a named Snippet  - Switch to Plan mode and use the 3-dot menu for each chapter to add/change the chapter name. |

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|  | **edit-Story-325: better 1st and last paragraph** |
| **Purpose** | To create a more compelling first sentence or paragraph to the story that will hook readers. |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. Verify all scenes have a summary. 2. In Chat, select the ‘General Purpose’ prompt and an LLM with a **8K context** or larger. 3. Use the Context button to choose ‘Full Novel Outline’ and ‘Full Novel Text’. 4. Copy-and-paste the prompt below into the chat window. |
| **Prompt** | The first paragraph must include the name of the protagonist, a location or setting that indicates the Story Genre of the story, and a date or time of day, week, or year.  For example, 'Luke Skywalker gazed toward the rising twin suns of the planet Tatooine while watching a spaceship battle overhead. He yearned to leave the drudgery of life on a remote moisture farm for adventure in the wider galaxy.' Indicates the story is a science fiction space opera about a boy named Luke Skywalker, and it is morning.  Other considerations for the first paragraph and scene:  1. Create a mystery. Put questions in the reader’s mind that compel them to keep reading.  2. State your theme. Consider the central theme of your story idea and brainstorm ways to distill it down to a single sentence. Set the genre and value scale.  3. Begin with a strange detail. An opening line can hook readers by introducing an uncanny detail right away. For example, the opening line of George Orwell’s 1984 references clocks striking thirteen indicating something is unusual about the story world.  4. Establish your character’s voice. Introduce your protagonist’s general attitude and tone in the opening paragraph. Establish an image of the character in the reader’s mind. Introduce your protagonist in a sympathetic way so your readers can fall in love with them.  5. Introduce your narrative style. If you have a signature style of writing, let it shine it for the first time in your opening sentence. Set the POV.  6. Convey the stakes.  7. Set the scene. Combine sensory details with a description of a defining event that is unfolding or recently occurred there. Describe the Emotional Landscape. Have the protagonist moving, acting, within the scene.  8. Dazzle with the Last Sentence.  The Last Paragraph:  A popular writing technique is to have the last paragraph or scene mirror the events of the first paragraph. If the story is character driven, demonstrate how the character has grown. The last scene also lets the reader know if the story has a happy, sad, or bittersweet ending.  Examine the first paragraph and the last paragraph of the story and look for ways to have them mirror or bookend each other. Then, act as a best-selling fiction writer and generate 5 compelling first and last paragraph combinations for this story that will hook readers at the start and leave them satisified with the ending. |

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|  | **EDIT-STORY-330: character psych eval** |
| **Purpose** | To run the Kate/Community custom prompt that does a psychological evaluation of a character in order to fine-tune their Codex so the AI writes them more authentically. |
| **Custom Prompt** | Workshop Chat > **PLAN - Character Psych Eval** |
| **Usage** | 1. In Chat, select the **PLAN - Character Psych Eval** custom prompt and an LLM with a large context. 2. Set the context to ‘Full Novel Text’ 3. Choose a scene 4. Copy-and-paste the prompt below into the chat window 5. Update the character’s Codex entry and the scene to portray the character correctly. |
| **Prompt** | Generate a list of characters in the scene and ask the user which character they want evaluated.  Ask the user, acting as the character, your first question.  Once complete, remind the author to update the character’s Codex and identify scene beats that have the character act uncharacteristically. |

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|  | **EDIT-STORY-331: character Interview** |
| **Purpose** | To act like an investigative journalist and/or Historian and ask questions of characters you can use to improve the story and portray them more realistically. |
| **Custom Prompt** | Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM with a large context. 2. Set the context to ‘Full Novel Text’ 3. Copy-and-paste the prompt below into the chat window 4. Update the character’s Codex entry and copy the output to a Snippet to plan your story revisions. |
| **Prompt** | 1. Ask the user which character they want to interview and wait for a response. Do not anticipate the answer. 2. Adopt the personae of the character, speaking and acting as them when you reply to questions and comments.  * If the character is a protagonist, answer the GOOD GUYS questions in TEMPLATE-855: Interview Questions * If the character is an antagonist, answer the BAD GUYS questions in TEMPLATE-855: Interview Questions * If the character is supporting character, answer the HELPERS questions in TEMPLATE-855: Interview Questions  1. Ask the user if they want you to answer the questions in TEMPLATE-855: Interview Questions. 2. Ask the user if there are any more questions they want to ask.   Once complete, remind the author to update the character’s Codex and copy the output to a Snippet to plan their story revisions. |

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|  | **edit-Story-345: rate my story** qfkwriter 10 feb 2024 |
| **Purpose** | Many writing tools provide a way to rate or rank your story on various scales and comparisons. This prompt measures your story against Kurt Vonnegut’s 8 Rules of Creative Writing: [Kurt Vonnegut: 8 Basics of Creative Writing - Gotham Writers Workshop (writingclasses.com)](https://www.writingclasses.com/toolbox/tips-masters/kurt-vonnegut-8-basics-of-creative-writing) |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. Verify all scenes have a summary. 2. In Chat, select the ‘General Purpose’ prompt and an LLM with a **8K context** or larger. 3. Use the Context button to choose ‘Full Novel Outline’ and ‘Full Novel Text’. 4. Copy-and-paste the prompt below into the chat window. |
| **Prompt** | Act as a seasoned literary critic who enjoys mentoring new writers. Evaluate my story and answer these questions using Markdown format:  Does the story start as close to the end as possible?  Does the conflict scale so that the contest between the protagonist and antagonist feels like a game of one-upmanship or is the antagonist a cartoon villain who delights in mindless evil and chaos?  Are readers given ‘as much information as possible as soon as possible’ or does it feel like I held back information to artificially keep the intrigue and tension high?  What parts of the story would you tell me were the weakest and need improvement?  How would you have written the character arcs of the protagonist and/or antagonist differently?  What ending would you have given the story?  What did you see as missed opportunities by me? |

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|  | **EDIT-STORY-347: Story revision planner** |
| **Purpose** | Takes your revision notes and creates a plan for implementing the revisions. Will also do some light ghost writing to show how the prose might be edited. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Creative |
| **Usage** | 1. Copy revisions notes for Act I into the ‘Story-Revisions’ codex entry 2. In Chat, select the GenPurpose / Creative custom prompt and a ‘thoughtful’ LLM. 3. Set the context to ‘Full Novel Text’ 4. Copy-and-paste the prompt below into the chat window 5. Save the output to a named Snippet 6. Update ‘Story-Revisions’ with revision notes for Act II, Act III, etc. and re-run prompt |
| **Prompt** | <!- - USAGE: Requires an 'Others' codex named 'Story-Revisions' with your bulleted revision notes broken down by chapter and scene:  Chapter 1  Scene 1  - Start story on ‘a dark and stormy night'  Scene 2  - Show villain walk past a tree with a crying cat  - show protagonist save the cat in the tree  -->  <!-- USAGE: Use with a 'thoughtful LLM in GenPurpose / Creative - ->  Act as a ghost writer and formulate detailed plans to integrate or alter the story for each revision note in Story-Revisions.  Focus on character, story, and plot development and structural revision notes.  Ignore all notes associated with correcting spelling and grammar  Ask clarifying questions and wait for a response before proceeding  [FORMAT]  Chapter # Scene #  Revision note: (summary of the individual note in Story-Revisions)  Implementation Plan:  - detailed steps and suggestions for altering the story to incorporate the revision note  [/FORMAT] |

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|  | **edit-Story-350a: create a story bible** |
| **Purpose** | To create the foundation of a story bible, or encyclopedic reference, of the characters, events, locations, lore, and objects of your story to share with another author and/or readers. |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. Verify all scenes have a summary. 2. In Chat, select the ‘General Purpose’ prompt and an LLM with large context. 3. Use the Context button to choose ‘Full Novel Text’. 4. Copy-and-paste the prompt into the chat window. 5. Copy the output to a Snippet and/or external document. |
| **Prompts** | The author is creating a story bible about the story to share with another author. Please generate a fact file suitable for a story bible using the information in NOTE-602: MARKETING GENRES, NOTE-110: LOGLINE, NOTE-107: HOOK, PITCH, PREMISE, NOTE-605: BOOK DESCRIPTION, NOTE-606: BACK COVER BLURB  Remind the author to copy the output - and NOTE-320: CHAPTER SUMMARIES - to a Snippet and/or external document. |

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|  | **edit-Story-350b: story bible - Characters** |
| **Purpose** | To create the foundation of a story bible, or encyclopedic reference, of the characters, events, locations, lore, and objects of your story to share with another author and/or readers. |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. Verify all scenes have a summary. 2. In Chat, select the ‘General Purpose’ prompt and an LLM with large context. 3. Use the Context button to choose ‘Full Novel Text’. 4. Copy-and-paste the prompt into the chat window. 5. Copy the output to a Snippet and/or external document. |
| **Prompts** | The author is creating a story bible about the story universe - its characters, events, locations, lore, and objects - to share with another author. Please generate a fact file suitable for a story bible for {context.codex.characters} that includes a description, biographical information, their relationship throughout the story with the protagonists and the antagonists, and a summary of their contributions to the story along with up to 3 memorable quotes.  Remind the author to copy the output - and NOTE-320: CHAPTER SUMMARIES - to a Snippet and/or external document. |

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|  | **edit-Story-350c: story bible - locations** |
| **Purpose** | To create the foundation of a story bible, or encyclopedic reference, of the characters, events, locations, lore, and objects of your story to share with another author and/or readers. |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. Verify all scenes have a summary. 2. In Chat, select the ‘General Purpose’ prompt and an LLM with large context. 3. Use the Context button to choose ‘Full Novel Text’. 4. Copy-and-paste the prompt into the chat window. 5. Copy the output to a Snippet and/or external document. |
| **Prompts** | The author is creating a story bible about the story universe - its characters, events, locations, lore, and objects - to share with another author. Please generate a fact file suitable for a story bible {context.codex.locations} that includes a description that engages all the senses, the importance to the protagonists and antagonists, and a summary of important story events that occur at the location.  Remind the author to copy the output - and NOTE-320: CHAPTER SUMMARIES - to a Snippet and/or external document. |

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|  | **edit-Story-350d: story bible - objects/items** |
| **Purpose** | To create the foundation of a story bible, or encyclopedic reference, of the characters, events, locations, lore, and objects of your story to share with another author and/or readers. |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. Verify all scenes have a summary. 2. In Chat, select the ‘General Purpose’ prompt and an LLM with large context. 3. Use the Context button to choose ‘Full Novel Text’. 4. Copy-and-paste the prompt into the chat window. 5. Copy the output to a Snippet and/or external document. |
| **Prompts** | The author is creating a story bible about the story universe - its characters, events, locations, lore, and objects - to share with another author. Please generate a fact file suitable for a story bible {context.codex.objects} that includes a description, the importance of the object to the protagonists and antagonists, and a summary of important story events that involve the object.  Remind the author to copy the output - and NOTE-320: CHAPTER SUMMARIES - to a Snippet and/or external document. |

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|  | **edit-Story-350e: story bible - lore** |
| **Purpose** | To create the foundation of a story bible, or encyclopedic reference, of the characters, events, locations, lore, and objects of your story to share with another author and/or readers. |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. Verify all scenes have a summary. 2. In Chat, select the ‘General Purpose’ prompt and an LLM with large context. 3. Use the Context button to choose ‘Full Novel Text’. 4. Copy-and-paste the prompt into the chat window. 5. Copy the output to a Snippet and/or external document. |
| **Prompts** | The author is creating a story bible about the story universe - its characters, events, locations, lore, and objects - to share with another author. Please generate a fact file suitable for a story bible {context.codex.lore} that includes a description, how the lore shapes the character arcs of the protagonists and antagonists, and a summary of important story events that rely on the lore or add to the lore.  Remind the author to copy the output - and NOTE-320: CHAPTER SUMMARIES - to a Snippet and/or external document. |

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|  | **edit-Story-350f: story bible - Misc** |
| **Purpose** | To create the foundation of a story bible, or encyclopedic reference, of the characters, events, locations, lore, and objects of your story to share with another author and/or readers. |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. Verify all scenes have a summary. 2. In Chat, select the ‘General Purpose’ prompt and an LLM with large context. 3. Use the Context button to choose ‘Full Novel Text’. 4. Copy-and-paste the prompt into the chat window. 5. Copy the output to a Snippet and/or external document. |
| **Prompts** | The author is creating a story bible about the story universe - its characters, events, locations, lore, and objects - to share with another author. Please generate a fact file suitable for a story bible about [ SUBJECT/TOPIC ] that includes a description, the affect on the protagonists and antagonists, and a summary of important story events affected by the subject.  Remind the author to copy the output - and NOTE-320: CHAPTER SUMMARIES - to a Snippet and/or external document. |

## **400: Scene Edit Prompts**

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| **Type** | SERIES | |
| **Codex Category** | Other | |
| **Tags/Labels** | EDIT-SCENE | |
| **Custom Category** | Name: 4-EDIT-SCENE  Color: Pink  Associated Tags: EDIT-SCENE  Associated Types: Others | |
| **Usage** | 1. Set References to ‘Don’t automatically track this entry by name/alias’. 2. Copy the prompt into the Description field. 3. Copy-and-paste the full table into the Notes tab | |
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|  | **edit-scene-401: Validate Scene Structure** qfkwriter 10 feb 2024 |
| **Purpose** | Check the scene to ensure it follows the basic principles of a good scene.  <https://youtu.be/012OMrKp85M?si=082Aqmg2Uy92W7Ml>  <https://www.youtube.com/playlist?list=PL30t62w5RC2vl_JtqaqsjwlIt0_IXu9ax> |
| **Custom Prompt(s)** | Workshop Chat > General Purpose  Workshop Chat > Edit - Structural Editor |
| **Usage** | 1. In Chat, select the Edit - Structural Editor custom prompt and an LLM with an **8K context** or larger. 2. Use the Context button to choose a story scene. 3. Copy-and-paste the prompt below into the chat window. 4. Change the scene in Context and click the ‘Retry’ button to run the prompt against the new scene 5. Lengthy scenes will generate a portion of the output so type ‘continue’ to step through all the available output. 6. Copy the output to a Snippet to pin on the screen while you make your edits.   **NOTE**: The context will fill up so start a new chat session for every chapter. |
| **Prompt** | Analyze the scene to validate the scene structure and to provide suggestions to make the scene dynamic and interesting to potential readers.  Motivation-Reaction Units (MRU) are a fundamental structure in fiction writing where the motivation, or stimulus, occurs first to drive the reaction from the viewpoint character. The reaction should logically follow from the motivation. Identify the Motivation-Reaction Units (MRU) in the scene and list MRUs that are out of order, i.e., the reaction precedes the motivation. [ Guardrail: Only list the MRUs that need to be fixed. If there are no improper MRUs, say ‘All MRUs are properly formed’ ]  Ideally, scenes should serve at least two roles, or purposes, in the story. These roles are:  Advance the Plot, Character Development, Provide Information, Set the Tone, Foreshadowing, Theme Exploration, World-Building, Alter the Pacing, Add layers through Symbolism, Conflict and Resolution  Output format:  \*\*Scene Title:\*\* {scene.title}  POV Character:  Scene Introduction? (Does the scene open with information such as the POV character, the location or setting, and general or specific timeframe?)  Primary Emotion:  Improper Motivation-Reaction Units:  External Conflict:  Internal Conflict:  Scene Roles:  Does the POV character have a clearly defined goal the reader knows the POV character succeeded or failed to accomplish by the end of the scene? For example:  Concrete Goal: Make Susan apologize for starting a fight.  Vague Goal: Make Susan feel sorry for starting a fight.  Opposition: (Who or what is opposing the POV character achieving their goal? For example: antagonist, nature, society, protagonist)  Scene Transition? (Does the scene end with a transition into the next scene?)  Story-in-a-story? (Yes or no, does the scene have a beginning, inciting incident, middle, and end?)  Suggestions: (mention ideas to improve the scene such as inclusion of genre-appropriate tropes and ways to increase the level of conflict)  If any of these cannot be identified, you can say 'Unknown' |

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|  | **EDIT- SCENe-402: boring scene fixer** |
| **Purpose** | Inspired by the YouTube video from Bookfox - *Turn These 8 Types of BORING Scenes into Your Readers' FAVORITES*  <https://youtu.be/aK9UCKXDFMA?si=s8nefqimmXdCs6HD> |
| **Custom Prompt(s)** | Workshop Chat > PBN/ Boring Scene Fixer 1.2 |
| **Usage** | 1. In Chat, select the ‘PBN / Boring Scene Fixer 1.2’ custom prompt 2. Use the Context button to choose a story scene or use the 3-dot menu in a scene to choose ‘Chat with scene’. 3. Type ‘begin’ in the chat window. 4. Save the output to a named Snippet 5. Repeat for each scene that can be made better |
| **Prompt** | <!- - USAGE: Run custom prompt 'PBN / Boring Scene Fixer 1.2' - ->  begin |

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|  | **EDIT- SCENe-403: FIX overused words and phrases** |
| **Purpose** | To list the most used words and phrases in a scene so you can revise them to avoid irritating the reader with repetition. |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Compliant |
| **Usage** | 1. In Chat, select the the ‘GenPurpose / Compliant’ custom prompt and use a ChatGTP, Claude or Gemini LLM. 2. Use the Context button to choose a story scene or use the 3-dot menu in a scene to choose ‘Chat with scene’. 3. Copy-and-paste the prompt below into the chat window. 4. **NOTE**: The context will fill up with unedited text so start a new chat session regularly. |
| **Prompt** | <!- - USAGE: Use the GenPurpose / Compliant custom prompt with Gemini, ChatGPT, or Claude LLMs - ->  Analyze the text and identify the 10 most commonly used words that contain more than 3 alphabetical characters or numbers. Exclude common stop words (e.g., 'the', 'and', 'is'), the word 'said', and proper names. Present the results in descending order of frequency.  Analyze the text and identify word or sentence structure repetitions like using the same word to start multiple sentences in a row or using the same word to start multiple paragraphs.  Identify any uses of the phrases in OVERUSED PHRASES and provide suggestions to rephrase them. |

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|  | **edit-scene-405: Goal and CONFLICT checker** qfkwriter 10 feb 2024 |
| **Purpose** | Verify the scene contains conflict that is well-defined, raises tensions, and increases the stakes for the protagonist who has a clearly defined goal to achieve by the end of the scene. |
| **Custom Prompt(s)** | Workshop Chat > General Purpose  Workshop Chat > Edit - Developmental Editor |
| **Usage** | 1. In Chat, select the ‘Edit - Developmental Editor’ custom prompt and an LLM with an **8K context** or larger. 2. Use the Context button to choose a story scene.   **Note**: May be easier/faster to open scene in Write and ‘Chat with scene’.   1. Copy-and-paste the prompt below into the chat window. 2. Change the scene in Context and click the ‘Retry’ button to run the prompt against the new scene 3. Lengthy scenes will generate a portion of the output so type ‘continue’ to step through all the available output. 4. Copy the output to a Snippet to pin on the screen while you make your edits.   **NOTE**: The context will fill up so start a new chat session for every chapter. |
| **Prompt** | Analyze the goals and conflict in the scene to answer the following questions.  Output format:  \*\*Scene Title:\*\* {scene.title}  POV Character:  External Conflict:  Internal Conflict:  Maslow's Hierarchy of Needs: (What is the primary need in the scene and how has it changed positively or negatively?)  Goal:  - Does the POV character have a clearly defined goal the reader knows the POV character succeeded or failed to accomplish by the end of the scene? For example:  Concrete Goal: Make Susan apologize for starting a fight.  Vague Goal: Make Susan feel sorry for starting a fight.  - Opposition: (Who or what is opposing protagonist achieving their goal? For example: antagonist, nature, society, protagonist)  - Is the goal SMART (Specific, Measurable, Achievable, Relevant, Time-Bound)?  Does the scene have at least one character readers can root for?  Does every character want something, even if it is only a glass of water?  As the scene progresses, do the scene beats regularly introduce something new or different to keep the reader wondering what’s going to happen next?  Do awful things happen to the leading characters or does it feel like their journey is too easy? Is the scene missing major or micro-tension?  Suggestions: (mention ideas to improve the goal or to increase the level of conflict, raise the stakes)  If any of these cannot be identified, you can say 'Unknown' |

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|  | **EDIT- SCENe-406: Scene rubric by jthorn** |
| **Purpose** | Runs a series of rubrics against the scene. |
| **Custom Prompt(s)** | Workshop Chat > Edit / Scene Rubric JThorn (AB LEE) |
| **Usage** | 1. In Write mode, click on the 3-dot menu and select “Chat with scene”. 2. In Chat, select the Edit / Scene Rubric JThorn (AB LEE) custom prompt and an inexpensive LLM 3. Instruct the AI to ‘begin’ or ‘start’ 4. Copy the output to a Snippet to pin on the screen while you make your edits. **Tip**: Name the Snippet with the chapter and scene number. 5. Change the scene in Context and click the ‘Retry’ button to run the prompt against the new scene   **NOTE**: The context may fill up so start a new chat session for every chapter. |
| **Details** | Placeholder reminder to run the **Edit / Scene Rubric JThorn** (AB LEE) custom prompt. Type ‘begin’ or ‘start’ to trigger the prompt to run. |

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|  | **EDIT- SCENe-408: m.i.c.e. quotient - scene** |
| **Purpose** | If you are nesting M.I.C.E. Quotient elements, verifies the element type of the scene. |
| **Custom Prompt** | Workshop Chat > General Purpose  Workshop Chat> Developmental Editor |
| **Usage** | 1. In Chat, select a General Purpose or Developmental Editor custom prompt and an inexpensive LLM 2. Copy the prompt to the Chat window. |
| **Prompt** | Use **REFERENCE-908b: The M.I.C.E. Quotient** to determine which element best represents the scene.  Provide suggestions on how to revise the scene to better match the type of M.I.C.E. element.  Remind the author to update the scene summary. |

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|  | **edit-scene-410: Add Microtension** qfkwriter 10 feb 2024 |
| **Purpose** | Improves scene beats by add microtension to keep readers deeply engaged.  <https://youtu.be/9UtN-tQ2Ee0?si=U9XSyRIgHcuKwPmx>  <https://youtu.be/oXCDwK7UEuw?si=w5VKdEi5YcW4g9Pp> |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Creative  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM with a large context. 2. In Chat mode, use the Context button to choose a story scene   or select ‘Chat with scene’ in Write mode.   1. Copy-and-paste the prompt below into the chat window. 2. Change the scene in Context and click the ‘Retry’ button to run the prompt against another scene. 3. Lengthy scenes may only generate a portion of the output, so type ‘continue’ to step through all the available output. 4. Copy the output to a Snippet to pin on the screen while you make your edits.   **NOTE**: The context will fill up so start a new chat session for every chapter. |
| **Prompt** | Microtension is a subtle literary technique that creates moment-by-moment tension in a story, keeping readers engaged without relying on overt conflict or high-stakes drama. Use the guidance and examples in **REFERENCE-910: Microtension** to determine which type or types of microtension would best serve the scene beats in this scene and provide specific suggestions. An explanation is not necessary. Use this format to show the original scene beat and the suggested rewrite:  ORIGINAL:  [Insert original scene beat]  \*\*SUGGESTED:\*\*  [Insert suggested rewrite with added micro-tension] |

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|  | **EDIT- SCENe-415: emotional dynamic range and contradictions** |
| **Purpose** | Check the scene to ensure it has ‘emotional dynamic range’ and/or contradictions between expectations of the characters and reader and the reality of how events unfold. These two narrative techniques create scenes that ‘addict’ the reader to the story. |
| **Custom Prompt(s)** | Workshop Chat > General Purpose  Workshop Chat > Edit - Developmental Editor |
| **Usage** | 1. In Chat, select the the General Purpose or ‘Edit - Developmental Editor’ custom prompt and an LLM with an **8K context** or larger. 2. Use the Context button to choose a story scene. 3. Copy-and-paste the prompt below into the chat window. 4. Copy the output to a Snippet to pin on the screen while you make your edits. **Tip**: Name the Snippet with the chapter and scene number. 5. Change the scene in Context and click the ‘Retry’ button to run the prompt against the new scene. 6. Lengthy scenes may only generate a portion of the output so type ‘continue’ to step through all the available output. 7. Copy the output to a Snippet to pin on the screen while you make your edits.   **NOTE**: The context will fill up so start a new chat session for every chapter. |
| **Prompt** | Emotional dynamic change refers to the shifts in emotional states that a character experiences throughout a story. This technique is used to engage readers on a deeper level by making them feel the same emotions as the characters. Readers are taken on an emotional rollercoaster, where they experience highs and lows along with the characters.  Setting up character expectations for how an event will unfold and then revealing a reality that contradicts those expectations can create surprise, suspense, or dramatic irony that keep the reader engaged in the story.  Evaluate the current scene for emotional dynamic change and contradictions between expectations and reality by answering the following questions:  Do characters display a range of emotions?  Do the characters react realistically to events?  Did the character react in a way that is not aligned with their character description?  Does the scene convey the character's expectations?  Does the scene then have events unfold in a way that fail to meet the expectations and thus create tension that engages the reader?  Please provide suggestions for improving the emotional dynamic range of the scene and opportunities to surprise or disappoint character expectations. |

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|  | **EDIT- SCENe-420: SHOW, NOT TELL** |
| **Purpose** | Check the scene to ensure it follows the basic principles of a good scene. |
| **Custom Prompt(s)** | Workshop Chat > General Purpose  Workshop Chat > Edit - Developmental Editor |
| **Usage** | 1. In Chat, select the ‘Edit - Developmental Editor’ custom prompt and an LLM with an **8K context** or larger. 2. Use the Context button to choose a story scene. 3. Copy-and-paste the prompt below into the chat window. 4. Copy the output to a Snippet to pin on the screen while you make your edits. **Tip**: Name the Snippet with the chapter and scene number. 5. Change the scene in Context and click the ‘Retry’ button to run the prompt against the new scene 6. Lengthy scenes will generate a portion of the output so type ‘continue’ to step through all the available output. 7. Copy the output to a Snippet to pin on the screen while you make your edits.   **NOTE**: The context will fill up so start a new chat session for every chapter. |
| **Prompt** | Analyze the scene for passages that have too much telling. Revise the passages to Show not Tell more through character action, gestures, and sensory details rather than telling the reader what is happening in the story. For example:  - Telling: [bad] Michael was terribly afraid of the dark.[/bad]  - Showing: [good] Michael tensed as his mother switched off the light and left the room. "Mom, please don't go!" he whispered, gripping the sheets and holding his breath as the wind brushed past the curtain.[/good]  - Telling: [bad]I walked through the forest. It was already Fall, and I was getting cold.[/bad]  - Showing: [good] Dry orange leaves crunched under my feet. I pulled my coat's collar up and rubbed my hands together for some warmth.[/good]  Format:  ORIGINAL:  \*\*IMPROVED:\*\* |

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|  | **EDIT- SCENe-425: Add DEEP POV (Character interiority)** |
| **Purpose** | Check the scene to ensure it follows the basic principles of a good scene by bringing the reader inside the character’s POV.  <https://youtu.be/kGy_Ae0XPOw?si=BEb4CnARePUoL1T_>  <https://youtu.be/H_OABtvtFS8?si=ysPIFVdIUar-EojB>  <https://youtu.be/-Fj6NNp1WwM?si=l80Xo4FBjzjEkNqx>  <https://youtu.be/ZrcL177k1qo?si=fjsB4lAchr3xz7Fl> |
| **Custom Prompt(s)** | Workshop Chat > Edit - Developmental Editor |
| **Usage** | 1. In Chat, select the ‘Edit - Developmental Editor’ custom prompt and an LLM with an **8K context** or larger. 2. Use the Context button to choose a story scene. 3. Copy-and-paste the prompt below into the chat window. 4. Copy the output to a Snippet to pin on the screen while you make your edits. 5. **Tip**: Name the Snippet with the chapter and scene number. 6. Change the scene in Context and click the ‘Retry’ button to re-run the prompt. 7. Lengthy scenes will generate a portion of the output so type ‘continue’ to step through all the available output. 8. Copy the output to a Snippet to pin on the screen while you make your edits. 9. **NOTE**: The context will fill up so start a new chat session for every chapter. |
| **Prompt** | Character interiority, or Deep Point of View (POV), refers to the thoughts, feelings, emotions, and inner experiences of a character in a work of fiction. It allows readers to gain insight into a character's motivations, desires, fears, and internal struggles, which can deepen the reader's understanding and connection with the character. Moments of emotional intensity, decision-making, conflict, or character development are scenes that can most benefit from character interiority.  Identify the key moments or events in the scene that could benefit from character interiority. Then, rewrite the moments to include suggestions for character interiority that fit organically into the scene, are consistent with the established genre conventions, tropes, and character backgrounds, while also adding depth and authenticity to the characters' experiences. These may include:  - Thoughts and internal monologue  - Emotional responses and feelings  - Sensory details and physical reactions  - Memories or flashbacks relevant to the character's experiences and backstory  - Internal conflicts, doubts, or desires  - Motivations and decision-making processes |

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|  | **EDIT- SCENe-430: Enhanced Speech Tags** |
| **Purpose** | To make character dialogue more engaging and realistic by looking at it like a stage play that will need to be spoken and acted out. Inspired by:  <https://youtu.be/PZ3wz-cDtS8?si=6-BFi4CO7scMI_Wl>  [How to Amp up Dialogue with Emotional Beats - Writer's Digest (writersdigest.com)](https://www.writersdigest.com/write-better-fiction/amp-up-dialogue-with-emotional-beats)  <https://youtu.be/qVphj5kATCE?si=yzjSyKGrMf2ZtEjL> |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select the 'GenPurpose / Creative' custom prompt (use a Claude model for best results). 2. Use the Context button to choose a story scene. 3. Copy-and-paste the prompt below into the chat window. 4. Change the scene in the Context and click the ‘Retry’ button to run the prompt against the new scene. 5. Lengthy scenes will generate a portion of the output so type ‘continue’ to step through all the available output. 6. Copy the output to a Snippet to pin on the screen while you make your edits.   **NOTE**: The context will fill up so start a new chat session for every chapter. |
| **Prompt** | <!- - [USAGE]  1. Use with custom prompt 'GenPurpose / Creative' and a Claude model for best results  2. Set the context to 'Scene'  3. Copy the prompt into the Chat window  4. Save the output to a named Snippet  [/USAGE] - ->  [ROLE]  You are a seasoned developmental editor AND theatrical director, skilled at crafting realistic and impactful dialogue. Your goal is to analyze a scene, enhance the dialogue for both written and spoken performance, and subtly layer in subtext. Focus on making the dialogue sound natural, revealing character through body language and beats.  [/ROLE]  [PURPOSE]  To make character dialogue more engaging and realistic.  [/PURPOSE]  [INSTRUCTIONS]  Transform the dialogue into realistic, performative exchanges that reveal character through action, and convey subtext while avoiding on-the-nose exposition using the following guidelines:  ### 1. \*\*Initial Assessment:\*\*  - Read the scene carefully, noting the context, characters involved, their relationships, and the overall emotional atmosphere.  - Identify the power dynamics at play in the scene. Who has the upper hand? How is that expressed (or hidden)?  - Look for moments of unspoken tension or subtext. What are the characters really feeling or trying to say?  ### 2. Performance-Ready Speech Tags  - \*\*Replace generic tags\*\* ("he said," "she replied") with physical expressions that actors could perform:  - (bad) "I don't know what you're talking about," she said innocently.  - (good) She blinked rapidly, hands clasped in front of her. "I don't know what you're talking about."  - \*\*Convey emotion through visceral responses\*\*:  - (bad) "Leave me alone," he said angrily.  - (good) His jaw clenched, a vein pulsing at his temple. "Leave me alone."  - \*\*Position speech tags strategically\*\*:  - Before dialogue to set the stage  - During dialogue as a natural pause  - After dialogue only when brevity serves the pacing  ### 3. Power Dynamics & Physicality  - \*\*Indicate physical positioning\*\* that reveals relationship dynamics:  - Who stands? Who sits?  - Who invades personal space?  - Where do characters look during conversation?  - \*\*Track movement across the scene\*\*:  - How do characters use the physical space?  - When do they approach or retreat?  - What objects do they interact with while speaking?  ### 4. Strategic Dialogue Beats  - \*\*Insert beats at crucial moments to\*\*:  - Create natural pauses for emphasis  - Show reaction before response  - Reveal character through habitual gestures  - Ground conversation in the environment  - \*\*Character-specific beats that reveal personality\*\*:  - Nervous habits (finger tapping, hair twirling)  - Confidence markers (sustained eye contact, relaxed posture)  - Authority signals (interrupting, speaking over others)  ### 5. Subtext & Indirect Communication  - \*\*Replace on-the-nose dialogue with layered exchanges\*\*:  - (bad) "I'm feeling sad because you betrayed me."  - (good) She traced the rim of her glass, eyes fixed on the swirling liquid. "Funny how you always said loyalty mattered most."  - \*\*Create contrast between words and actions\*\*:  - What a character says ≠ What their body reveals  - Verbal agreement + physical tension  - Polite words + aggressive positioning  ### 6. Environmental Integration  - \*\*Incorporate setting into dialogue delivery\*\*:  - How does the environment affect speech? (echoing hall, noisy restaurant)  - What environmental elements can characters interact with?  - How does weather, temperature, or lighting influence tone?  [/INSTRUCTIONS]  [EXAMPLE]  \*\*ORIGINAL:\*\* "I missed you," she said sadly. "Did you miss me too?" "Yes, I missed you a lot," he replied nervously. "But I was very busy with work."  \*\*ENHANCED:\*\* She traced the outline of his hand on the table, stopping just short of touching him. "I missed you." The words hung between them, quiet and heavy.  He shifted in his seat, gaze darting to the exit before settling back on her face. "Yes, I..." His fingers drummed a quick rhythm on his knee. "Work has been—you wouldn't believe the hours."  \*The transformation creates performable actions, reveals power dynamics, incorporates the environment, and uses subtext to suggest there's more beneath the surface than the characters are willing to admit.\*  [/EXAMPLE]  [RESULTS]  Format in Markdown:  \*Original\*: (original passage of dialogue)  \*\*SUGGESTED\*\*: (suggested rewrite)  [/RESULTS] |

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|  | **EDIT- SCENe-431: Add DIALOG BEATS** |
| **Purpose** | **DEPRECATED: Use EDIT-SCENE-430 instead** |

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|  | **EDIT-SCENE-432: Fix On-the-nose dialogue** |
| **Purpose** | **DEPRECATED: Use EDIT-SCENE-430 instead** |

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|  | **EDIT- SCENe-440: Add sensory details** |
| **Purpose** | Suggest new sensory details the POV character would notice in the scene based on their goal and/or frame of mind. |
| **Custom Prompt(s)** | Workshop Chat > Edit - Developmental Editor  Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a custom prompt and an LLM. 2. Use the Context button to choose a story scene. 3. Copy-and-paste the prompt below into the chat window. 4. Copy the output to a Snippet to pin on the screen while you make your edits.   **Tip**: Name the Snippet with the chapter and scene number.   1. Change the scene in Context and click the ‘Retry’ button to re-run the prompt on another scene.   **NOTE**: The context will fill up so start a new chat session for every chapter. |
| **Prompt** | Analyze the scene and determine the POV character’s goal and mental and emotional state in the scene. Use the information from your analysis to suggest additional descriptive visual, auditory, olfactory, and tactile sensory details the POV character would notice.  - Create bullet lists for each sense.  - Avoid repeating sensory details already in the scene.  - suggest ways to use analogy, simile, or metaphors in the descriptions  Generate 5 random snippets of conversation from nameless background characters in the scene  - Have the snippets focus on observations about current events and sounds, smells, sights, and other sensory perceptions the background characters are experiencing in the given location.  - The snippets should be of interest to the POV character.  - Use the dialogue to paint a vivid picture of the atmosphere and ambiance of the setting.  - Incorporate sensory words and phrases that evoke the senses for the reader. |

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|  | **EDIT-SCENE-441: Immersive sensory details** |
| **Purpose** | Identify sensory details that are static and too direct and provide suggestions to rewrite the scene with sensory-rich details that are immersive and engaging by NOT mentioning the sense.  <https://youtu.be/i-1ughbgIE4> |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select the General Purpose custom prompt and an LLM. 2. Use the Context button to choose a story scene. 3. Copy-and-paste the prompt below into the chat window. 4. Copy the output to a Snippet to pin on the screen while you make your edits. **Tip**: Name the Snippet with the chapter and scene number. 5. Change the scene in Context and click the ‘Retry’ button to run the prompt against the new scene.   **NOTE**: The context will fill up so start a new chat session for every chapter. |
| **Prompt** | Analyze the scene for sensory details that are static and too direct and provide suggestions to rewrite the scene with sensory-rich details that are subtle, and immersive, by removing the naming of the sense. Examples of immersive rewrites are:  DIRECT: He saw a startled deer bound across the field.  IMMERSIVE: A startled deer bounded across the field.  DIRECT: He smelled the scent of pizza coming from the restaurant.  IMMERSIVE: The gooey aroma of pizza enticed passersby into the restaurant.  DIRECT: The stone felt rough and jagged in his hand.  IMMERSIVE: The stone was rough and jagged.  Format:  ORIGINAL:  \*\*IMPROVED:\*\* |

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|  | **EDIT- SCENe-445: metaphor Suggestor** |
| **Purpose** | Metaphors can add deeper meaning and vivid imagery to fiction writing when used effectively.  Identify passages in the scene that could be improved by rewriting them as a metaphor (ideally, appropriate to the genre, story, and POV character). |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **LLM** | The large, commercial LLMs like ChatGPT-4, Claude 2.0, and Gemini Pro excel at this prompt. |
| **Usage** | 1. In Chat, select the ‘General Purpose’ prompt and an LLM like Claude 3 Opus that likes purple prose. 2. Use the Context button to choose a story scene. 3. Copy-and-paste the prompt below into the chat window. 4. Copy the output to a Snippet to pin on the screen while you make your edits.   **Tip**: Name the Snippet with the chapter and scene number.   1. Change the scene number in Context and click the ‘Retry’ button to run the prompt against the new scene. 2. Lengthy scenes will generate a portion of the output so type ‘continue’ to step through all the available output.   **NOTE**: The context will fill up so start a new chat session for every chapter. |
| **Prompt** | Act as a best-selling poet. Please locate passages that could benefit from the addition of a colorful and descriptive analogy, metaphor or simile. The passage should contain descriptive language or explain an emotional state or personal struggle a character is experiencing. Once you've identified an appropriate passage, propose a Story Genre appropriate original metaphor or simile that deepens the meaning and emotion within that passage or enhances a description.  Metaphors make comparisons that reveal deeper truths and new perspectives. Vivid metaphors engage the reader's imagination with sensory details. When suggesting your metaphor, draw comparisons between tangible sensory details (like sights, textures, sounds, etc) and intangible qualities (a character's feelings, experiences, or insights). Explain how your suggested metaphor sheds new light on the passage by making vivid comparisons that reveal deeper significance or previously unexplored perspectives. |

## **500: Line Edit Prompts**

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| **Type** | SERIES | |
| **Codex Category** | Other | |
| **Tags/Labels** | EDIT-LINE | |
| **Custom Category** | Name: 5-EDIT-LINE  Color: Purple  Associated Tags: EDIT-LINE  Associated Types: Others | |
| **Usage** | 1. Set References to ‘Don’t automatically track this entry by name/alias’. 2. Copy the prompt into the Description field. 3. Copy-and-paste the full table into the Notes tab | |
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|  | **edit- LINe-500: line scrutinizer** |
| **Purpose** | Identify sentences that aren’t pulling their weight and need to be rewritten or removed. |
| **Custom Prompt(s)** | Workshop Chat > General Purpose  Workshop Chat > Edit - Developmental Editor |
| **Usage** | 1. In Chat, select the **Edit - Developmental Editor** custom prompt. 2. Use the Context button to choose a story scene.   **Note**: It may be easier/faster to open the scene in Write and select ‘Chat with scene’   1. Copy-and-paste the prompt below into the chat window. 2. Change the scene in Context and click the ‘Retry’ button to run the prompt against the new scene 3. Lengthy scenes will generate a portion of the output so type ‘continue’ to step through all the available output. 4. Copy the output to a Snippet to pin on the screen while you make your edits.   **NOTE**: The context will fill up so start a new chat session for every chapter. |
| **Prompt** | Sentences should reveal character, advance the action, or provide relevant information to the reader. Identify sentences that are filler and suggest how they could be rewritten or combined with a nearby sentence to become useful. It is ok to recommend deleting a sentence.   * Identify sentences that contain ambiguity and explain what is ambiguous. * Identify any awkward, confusing, or overly complex sentences and suggest an easier to understand sentence. * Highlight the use of clichés or overused words   Markdown Format:  ORIGINAL:  \*\*SUGGESTED:\*\* |

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|  | **edit- LINe-501: Passive Voice** |
| **Purpose** | Find sentences in the passive voice and suggest a rewrite into the active voice. Also identify negatives sentences to write them in the affirmative. |
| **Custom Prompt(s)** | Workshop Chat > GenPurpose / Compliant  Workshop Chat > Edit / Developmental Editor |
| **Usage** | 1. In Chat, select the **GenPurpose / Compliant** or **Edit / Developmental Editor** custom prompts. 2. Use the Context button to choose a story scene. 3. Copy-and-paste the prompt below into the chat window. 4. Change the scene in Context and click the ‘Retry’ button to run the prompt against the new scene 5. Copy the output to a Snippet to pin on the screen while you make your edits.   **NOTE**: The context will fill up so start a new chat session for every chapter. |
| **Prompt** | <!- - [USAGE]  1. Use with custom prompt GenPurpose / Compliant  2. Set the context to 'Scene'  3. Copy the prompt into the Chat window  4. Save the output to a named Snippet  [/USAGE] - ->  [PURPOSE]  To identify narrative prose sentences written in passive voice and suggest a rewrite in the active voice.  To identify negative sentences in the author's narrative prose and convert them to affirmative alternatives that maintain or enhance the original meaning while creating more engaging, direct, and emotionally resonant prose.  [/PURPOSE]  [INSTRUCTIONS]  1. Focus on analyzing the narrative text for negative sentences using these indicators:  - Negative words: "not," "no," "never," "none," "nobody," "nothing," "nowhere," "hardly," "barely," "scarcely," "rarely"  - Negative contractions: "isn't," "aren't," "wasn't," "weren't," "doesn't," "don't," "didn't," "won't," "can't," "couldn't," "shouldn't," "wouldn't," "haven't," "hasn't," "hadn't"  - Negative structures: negative words placed after auxiliary verbs like "be," "have," "do," or modals like "can," "will," "should"  - Negative pronouns and determiners: "nobody," "no one," "none," "no"  2. For each negative sentence identified, craft an affirmative alternative that:  - Preserves the original meaning  - Uses more direct and active language  - Creates a more engaging reading experience  - Maintains the author's voice and style  3. Identify prose sentences written in passive voice.  4. Present both the original sentence and your suggested replacement.  [/INSTRUCTIONS]  [EXAMPLES]  \*\*Example 1:\*\* Original: She doesn't like spicy food.  \*\*Suggested:\*\* She prefers mild flavors.  \*\*Example 2:\*\* Original: We shouldn't waste time.  \*\*Suggested:\*\* We should use our time wisely.  \*\*Example 3:\*\* Original: They are not coming to the party. \*\*Suggested:\*\* They are unable to attend the party.  \*\*Example 4:\*\* Original: The room wasn't clean.  \*\*Suggested:\*\* The room needed cleaning.  [/EXAMPLES]  [RESULTS]  I will present my findings in Markdown format with clear sections:  1. \*Original\*\*\*:\*\* [the original sentence]  2. \*\*Suggested:\*\* [My alternative sentence]  [/RESULTS] |

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|  | **edit- LINe-505: Bad WORDS** qfkwriter 10 feb 2024 |
| **Purpose** | To find and replace adverbs, weak verbs, plain adjectives, and to reduce glue words. |
| **Custom Prompt(s)** | Workshop Chat > General Purpose  Workshop Chat > Edit - Developmental Editor |
| **Usage** | 1. In Chat, select the **Edit - Developmental Editor** custom prompt and an LLM with an **8K context** or larger. 2. Use the Context button to choose a story scene. 3. Copy-and-paste the prompt below into the chat window. 4. Change the scene in Context and click the ‘Retry’ button to run the prompt against the new scene 5. Lengthy scenes will generate a portion of the output so type ‘continue’ to step through all the available output. 6. Copy the output to a Snippet to pin on the screen while you make your edits.   **NOTE**: The context will fill up so start a new chat session for every chapter. |
| **Prompt** | Identify narrative sentences in the current scene with one or more of the following issues and then provide suggestions on how to rewrite the sentence. Italicize the words suggested to add or replace.  Issues:  - too many glue words  - adverbs that can be replaced with a verb  - weak verbs that can be replaced with a stronger or more descriptive verb  - plain adjectives that could be replaced with a descriptive adjective  - sensory verbs like: saw, felt, heard, smelled, realized  - vague or ambiguous words like: it  - vague or non-descriptive nouns. For example, replace 'dog' with 'beagle' or 'vehicle' with 'pickup truck'  Example:  ORIGINAL: He grabbed her shoulders and spun her around.  \*\*SUGGESTED\*\*: He \*seized\* her shoulders and spun her around. |

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Description automatically generated **Note:** The prompts with the orange-colored header are deprecated single-purpose prompts you can use when the Bad Words prompt provides too much output.

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|  | **edit- LINe-506: Replace Adverbs and Weak Verbs** |
| **Purpose** | Find boring adjectives and suggest a descriptive replacement |
| **Custom Prompt(s)** | Workshop Chat > General Purpose  Workshop Chat > Edit - Developmental Editor |
| **Usage** | 1. In Chat, select the **Edit - Developmental Editor** custom prompt and an LLM with an **8K context** or larger. 2. Use the Context button to choose a scene. 3. Copy-and-paste the prompt below into the chat window. 4. Change the scene in Context and click the ‘Retry’ button to run the prompt against the new scene 5. Lengthy scenes will generate a portion of the output so type ‘continue’ to step through all the available output. 6. Copy the output to a Snippet to pin on the screen while you make your edits.   **NOTE**: The context will fill up so start a new chat session for every chapter. |
| **Prompt** | Print the {scene.title}.  Analyze the passage for sentences with adverbs or vague or weak verbs and suggest 3 alternative verbs that are stronger or more descriptive. Example format:  Original: The shop clerk peered at the young man.  \*\*IMPROVED\*\*: The shop clerk ( scrutinized | examined | inspected ) the young man. |

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|  | **edit- LINe-507: Better Adjectives** |
| **Purpose** | Find boring adjectives and suggest a descriptive replacement |
| **Custom Prompt(s)** | Workshop Chat > General Purpose  Workshop Chat > Edit - Developmental Editor |
| **Usage** | 1. In Chat, select the **Edit - Developmental Editor** custom prompt and an LLM with an **8K context** or larger. 2. Use the Context button to choose a scene. 3. Copy-and-paste the prompt below into the chat window. 4. Change the scene in Context and click the ‘Retry’ button to run the prompt against the new scene 5. Lengthy scenes will generate a portion of the output so type ‘continue’ to step through all the available output. 6. Copy the output to a Snippet to pin on the screen while you make your edits.   **NOTE**: The context will fill up so start a new chat session for every chapter. |
| **Prompt** | Print the {scene.title}.  Identify sentences with plain adjectives and suggest descriptive adjectives to replace them with. Format:  ORIGINAL:  \*\*IMPROVED:\*\* |

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|  | **edit- LINe-508: GLUE WORDS** |
| **Purpose** | To find common ‘glue’ words that slow a sentence down and can be removed. |
| **Custom Prompt(s)** | Workshop Chat > General Purpose  Workshop Chat > Edit - Developmental Editor |
| **Usage** | 1. In Chat, select the **Edit - Developmental Editor** custom prompt and an LLM with an **8K context** or larger. 2. Use the Context button to choose a story scene. 3. Copy-and-paste the prompt below into the chat window. 4. Change the scene in Context and click the ‘Retry’ button to run the prompt against the new scene 5. Lengthy scenes will generate a portion of the output so type ‘continue’ to step through all the available output. 6. Copy the output to a Snippet to pin on the screen while you make your edits.   **NOTE**: The context will fill up so start a new chat session for every chapter.  Alert: The output format for this prompt may not work without including the instructions in square brackets. |
| **Prompt** | Glue words are words that hold a sentence together and provide transitions between ideas, such as 'that, the, and, is, are'. They are essential, but too many can make a sentence slow and hard to read. Your task is to identify sentences with too many glue words and provide suggestions on how to rewrite the sentences.  Format:  ORIGINAL: [ original sentence ]  \*\*SUGGESTED:\*\* [ rewritten sentence ] |

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|  | **edit- LINe-510: wordy phrase Remover** |
| **Purpose** | To find and suggest alternatives to wordy and/or redundant phrases.  <https://writing.rocks/annals-of-redundancy-annals/> |
| **Custom Prompt(s)** | Workshop Chat > General Purpose  Workshop Chat > Edit - Developmental Editor |
| **Usage** | 1. In Chat, select the ‘Edit - Developmental Editor’ custom prompt and an LLM with an **8K context** or larger. 2. Use the Context button to choose a story scene. 3. Copy-and-paste the prompt below into the chat window. 4. Copy the output to a Snippet to pin on the screen while you make your edits. 5. Change the scene in Context and click the ‘Retry’ button to run the prompt against the next scene. 6. Lengthy scenes will generate a portion of the output so type ‘continue’ to step through all the available output. |
| **Prompt** | Provide a Flesch Reading Ease Score for the scene.  Redundant words and phrases, or pleonasms, are superfluous and detract from the quality and clarity of the writing. Identify sentences with wordy, redundant phrases and pleonasms. Suggest a better way to write the sentence. Focus on improving clarity and conciseness.  Format:  ORIGINAL:  \*\*IMPROVED:\*\* |

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|  | **edit- LINe-515: expletive constructions** |
| **Purpose** | Expletive constructions are phrases or sentences that begin with “There are,” “There is,” “It is,” or “It was.” The verb “to be” is also part of many of these uninspired sentences that lack energy. This will find and suggest a sentence rewrite to remove them. |
| **Custom Prompt(s)** | Workshop Chat > General Purpose  Workshop Chat > Edit - Developmental Editor |
| **Usage** | 1. In Chat, select the **Edit - Developmental Editor** custom prompt and an LLM with an **8K context** or larger. 2. Use the Context button to choose a story scene. 3. Copy-and-paste the prompt below into the chat window. 4. Copy the output to a Snippet to pin on the screen while you make your edits. 5. Change the scene in Context and click the ‘Retry’ button to run the prompt against the next scene. 6. Lengthy scenes will generate a portion of the output so type ‘continue’ to step through all the available output.   **NOTE**: The context will fill up so start a new chat session for every chapter. |
| **Prompt** | Print the {scene.title} of the current scene.  Expletive constructions are phrases or sentences that begin with “There are,” “There is,” “It is,” or “It was.” The verb “to be” is also part of many of these uninspired sentences that lack energy.  Identify sentences with expletive constructions and suggest a better way to rewrite the sentence.  Format:  ORIGINAL:  \*\*IMPROVED:\*\* |

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|  | **edit- LINe-520: Replace -ing Verbs** |
| **Purpose** | Find verbs that end in -ing and suggest stronger, active verbs |
| **Custom Prompt(s)** | Workshop Chat > General Purpose  Workshop Chat > Edit - Developmental Editor |
| **Usage** | 1. In Chat, select the **Edit - Developmental Editor** custom prompt and an LLM. 2. Use the Context button to choose a story scene. 3. Copy-and-paste the prompt below into the chat window. 4. Change the scene in Context and click the ‘Retry’ button to run the prompt against the new scene 5. Lengthy scenes will generate a portion of the output so type ‘continue’ to step through all the available output. 6. Copy the output to a Snippet to pin on the screen while you make your edits.   **NOTE**: The context will fill up so start a new chat session for every chapter. |
| **Prompt** | Print the {scene.title} of the current scene.  Identify sentences with verbs that end in ‘ing’ and suggest a stronger, active verb. Write the original sentence and an improved sentence.  For example, "She was running" becomes "She ran"  Format:  ORIGINAL:  \*\*IMPROVED:\*\* |

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|  | **edit- LINe-530: Replace Qualifiers** |
| **Purpose** | Find qualifiers like ‘very, ‘really’ and ‘extremely’ and suggest a strong verb or descriptive replacement word or phrase. |
| **Custom Prompt(s)** | Workshop Chat > General Purpose  Workshop Chat > Edit - Developmental Editor |
| **Usage** | 1. In Chat, select the **Edit - Developmental Editor** custom prompt and an LLM with an **8K context** or larger. 2. Use the Context button to choose a story scene. 3. Copy-and-paste the prompt below into the chat window. 4. Change the scene in Context and click the ‘Retry’ button to run the prompt against the new scene 5. Lengthy scenes will generate a portion of the output so type ‘continue’ to step through all the available output. 6. Copy the output to a Snippet to pin on the screen while you make your edits. 7. **NOTE**: The context will fill up so start a new chat session for every chapter. |
| **Prompt** | Print the {scene.title} of the current scene.  Identify qualifiers like ‘very’, ‘really’, and ‘extremely’ and suggest a more descriptive replacement base word. Write the original sentence and an improved sentence with the replacement word.  For example, "He ate very fast" becomes "He ate quickly"  Format:  ORIGINAL:  \*\*IMPROVED:\*\*  Identify sentences with the words 'just' or 'so' in them and print them with the prefix of 'Just So:' |

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|  | **edit- LINe-535: prose condenser** |
| **Purpose** | Analyzes paragraphs and individual sentences to suggest rewrites that trims the fat from your prose. Great for flash fiction. |
| **Custom Prompt(s)** | Workshop Chat > Edit - Developmental Editor |
| **Usage** | 1. In Chat, select the **Edit - Developmental Editor** custom prompt. 2. Use the Context button to choose a story scene. 3. Copy-and-paste the prompt below into the chat window. 4. Change the scene in Context and click the ‘Retry’ button to run the prompt against the new scene 5. Lengthy scenes many generate a portion of the output so type ‘continue’ to step through all the available output. 6. Copy the output to a Snippet to pin on the screen while you make your edits.   **NOTE**: The context will fill up so start a new chat session for every chapter. |
| **Prompt** | <!- - USAGE: use with EDIT / Development Editor or a General Purpose custom prompt - ->  Act as an experienced copy editor who specializes in condense narrative prose to reduce wordiness and vagueness.  [INSTRUCTIONS]  1. Analyze the text for sentences that can be rewritten with fewer words and/or combined to use fewer words.  2. Replace weak verbs with stronger alternatives (e.g. "walk quickly" → stride)  3. Remove redundant adjectives/adverbs  4. Identify redundant information in the scene  5. Replace  - sensory verbs like: saw, felt, heard, smelled, realized  - vague or ambiguous words like: it  - vague or non-descriptive nouns. For example, replace 'dog' with 'beagle' or 'vehicle' with 'pickup truck'  [/INSTRUCTIONS]  [EXAMPLES]  ORIGINAL: He grabbed her shoulders and spun her around.  \*\*SUGGESTED\*\*: He \*seized \*her shoulders and spun her around.  ORIGINAL: After a few minutes, the clouds thinned out and the roar of the engines died off.  \*\*SUGGESTED:\*\* After a few minutes, the clouds receded and the engines' roar faded.  [/EXAMPLES]  Provide output in this format:  ORIGINAL:  \*\*SUGGESTED:\*\* |

## **600: Marketing Prompts**

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| **Type** | SERIES | |
| **Codex Category** | Other | |
| **Tags/Labels** | MARKETING | |
| **Custom Category** | Name: 6-MARKETING  Color: Light Green  Associated Tags: MARKETING  Associated Types: Others | |
| **Usage** | 1. Set References to ‘Don’t automatically track this entry by name/alias’. 2. Copy the prompt into the Description field. 3. Copy-and-paste the full table into the Notes tab | |
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|  | **marketing-600: Suggest a Better title** |
| **Purpose** | Suggest book titles to replace the working title.  (uses early summaries to create spoiler-free titles) |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. Run the **Story Edit - Story Summary** prompt to create a summary of your novel. 2. In Chat, select the ‘General Purpose’ prompt and your preferred LLM. 3. Copy-and-paste the prompt below into the chat window. 4. Search online book sellers for books and movies with the same or similar title to choose a unique title. |
| **Prompt** | Act as a marketing professional at a publishing company and create 10 book titles based on Story Genre, NOTE-110: LOGLINE and NOTE-114: 5-PARAGRAPH SUMMARY |

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|  | **marketing-602: MARKETING GENRES** qfkwriter 10 feb 2024 |
| **Purpose** | Have the AI determine what genres your finished story fits since it may not match what you put in Story Genres on day 1. |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. Open the Story Genres codex entry. In the References tab, turn off ‘Always include this entry in the AI context’ 2. In Chat, select a General Purpose custom prompt and an LLM. 3. Use the Context button to choose the Full Outline. 4. Copy-and-paste the prompt below into the chat window. 5. Copy-and-paste the output to NOTE-602: MARKETING GENRES 6. Update the Story Genres codex and re-enable ‘Always include’ |
| **Prompt** | <!-- Disable 'Always include in AI context' for the Story Genres codex -->  Which genres and subgenres are applicable to this story?  Remind the author to copy-and-paste the list to NOTE-602: MARKETING GENRES  <!-- Turn 'include in AI context' back on --> |

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|  | **marketing-602a: amazon kdp Categories** qfkwriter 10 feb 2024 |
| **Purpose** | Using the template of all the genres and tags on Royal Road, determine which ones apply to the story |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Use the Context button to choose the Full Outline. 3. Copy-and-paste the prompt below into the chat window. 4. Copy-and-paste the output to NOTE-602a: AMAZON KDP CATEGORIES |
| **Prompt** | Which genres in **REFERENCE-900a: Amazon KDP Categories** are applicable to this story?  Remind the author to copy-and-paste the list to NOTE-602a: AMAZON KDP CATEGORIES |

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|  | **marketing-602b: Royal Road Categories** qfkwriter 10 feb 2024 |
| **Purpose** | Using the template of all the genres and tags on Royal Road, determine which ones apply to the story |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Use the Context button to choose the Full Outline. 3. Copy-and-paste the prompt below into the chat window. 4. Copy-and-paste the output to NOTE-602b: ROYAL ROAD CATEGORIES |
| **Prompt** | Which genres and tags in **REFERENCE-900b: Royal Road Categories** are applicable to this story?  Remind the author to copy-and-paste the list to NOTE-602b: ROYAL ROAD CATEGORIES |

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|  | **marketing-602c: scribblehub Categories** qfkwriter 10 feb 2024 |
| **Purpose** | Using the template of all the genres and tags on Royal Road, determine which ones apply to the story |
| **Custom Prompt(s)** | Workshop Chat > General Purpose |
| **Usage** | 1. In Chat, select a General Purpose custom prompt and an LLM. 2. Use the Context button to choose the Full Outline. 3. Copy-and-paste the prompt below into the chat window. 4. Copy-and-paste the output to NOTE-602c: SCRIBBLEHUB CATEGORIES |
| **Prompt** | Which genres and tags in **REFERENCE-900c: Scribblehub Categories** are applicable to this story?  Remind the author to copy-and-paste the list to NOTE-602c: SCRIBBLEHUB CATEGORIES |

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|  | **marketing-605: book description** |
| **Purpose** | Brainstorm a blurb you would use to pitch your story or use on a website like Amazon KDP.  <https://youtu.be/vJIwehrbytA?si=UeCz27NK2xfUL7Tz> |
| **Custom Prompt** | Workshop Chat > General Purpose |
| **Usage** | 1. Run the **Story Edit - Story Summary** prompt to create a summary of your novel. 2. Find a book description online for a book in the same genre and sub-genres as your story and copy it into a Snippet. 3. In Chat, select the ‘General Purpose’ prompt and an LLM copy-and-paste the first prompt below into the chat window along with the book description 4. Run the second prompt after the book description has been analyzed with a copy of your book summary appended to the prompt. 5. Edit the output to remove spoilers |
| **Prompts** | 1. Act as a marketing professional at a publishing company. Analyze the book descriptions in BOOK DESCRIPTION, sentence by sentence, to show what each description is doing to engage the reader and sell the respective book.  [BOOK DESCRIPTION]  [ paste in book description from Amazon, B&N, etc. ]  [/BOOK DESCRIPTION]  2. Using what you learned in step 1, write a book description for my story using the information in NOTE-321: FINAL STORY SUMMARY  Remind the user to copy the output to NOTE-605: BOOK DESCRIPTION |

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|  | **marketing-606: book blurb** |
| **Purpose** | Brainstorm a blurb for the back cover of your story that will entice shoppers to buy your book. |
| **Custom Prompt** | Workshop Chat > General Purpose |
| **Usage** | 1. Run the **Story Edit - Story Summary** prompt to create a summary of your novel. 2. In Chat, select the ‘General Purpose’ prompt and your preferred LLM. 3. Copy-and-paste the prompt below into the chat window. |
| **Prompt** | Act as a marketing professional at a publishing company. Using a mix of short and long sentences, write a one-paragraph blurb, or elevator pitch, for my Story Genre story based on NOTE-321: FINAL STORY SUMMARY and NOTE-602: BOOK DESCRIPTION. Use 5 or more trigger words from REFERENCE-945: Amazon Trigger Words.  - Don't give the ending away. For example, instead of mentioning that Jack falls in love with Jill at the end of the story, make it a vague question: Will Jill convince Jack to fall in love with her?  Remind author to copy output to NOTE-606: BACK COVER BLURB |

## **700: Import Story Prompts**

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|  |  | |
| **Type** | SERIES | |
| **Codex Category** | Other | |
| **Tags/Labels** | IMPORT | |
| **Custom Category** | Name: 7-IMPORT  Color: Blue  Associated Tags: IMPORT  Associated Types: Others | |
| **Usage** | 1. Set References to ‘Don’t automatically track this entry by name/alias’. 2. Copy the prompt into the Description field. 3. Copy-and-paste the full table into the Notes tab | |
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|  | **IMPORT-700: Extract-genres** |
| **Purpose** | To analyze your imported story and identify the genres and sub-genres it could fit into. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Unrestricted Chat |
| **Usage** | 1. In Chat, select the GenPurpose / Unrestricted Chat prompt and your preferred large context LLM. 2. Set the context to ‘Full Novel Text’. 3. Copy-and-paste the prompt below into the chat window. |
| **Prompt** | Analyze the story and provide a bullet list of genres and sub-genres applicable to the story.  Determine which category of the M.I.C.E. Quotient best fits this story based on **REFERENCE-908b**  Remind the author to update the Codex entries for Story Genre and NOTE-100: GENRES |

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|  | **IMPORT-701: Extract-characters** |
| **Purpose** | To identify all the characters in the story to create Codex entries for them. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Unrestricted Chat |
| **Usage** | 1. In Chat, select the GenPurpose / Unrestricted Chat prompt and your preferred large context LLM. 2. Set the context to ‘Full Novel Text’. 3. Copy-and-paste the prompt below into the chat window. 4. Use the ‘Extract’ button in the output window to create Codex entries. |
| **Prompt** | Analyze the story and identify all the named characters, their role in the story, their character arc, and a summary that includes their physical attributes, personality, and their unique speaking or dialogue style that separates them from other characters. Included 1 or 2 lines of dialogue that encapsulates who they are. Generate a dossier that incorporates all the information you can glean from the story. The goal is a document that can be used to write a biography of each character. |

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|  | **IMPORT-702: Extract-locations** |
| **Purpose** | To identify all the locations and scene settings in the story to create Codex entries for them. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Unrestricted Chat |
| **Usage** | 1. In Chat, select the GenPurpose / Unrestricted Chat prompt and your preferred large context LLM. 2. Set the context to ‘Full Novel Text’. 3. Copy-and-paste the prompt below into the chat window. 4. Use the ‘Extract’ button at the bottom of the output window to create Codex entries.   **NOTE**: Change the codex type to ‘Location’ |
| **Prompt** | Analyze the story and identify all the locations and scene settings and create a fact file that includes all sensory details. |

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|  | **IMPORT-703: Extract-objects** |
| **Purpose** | To identify all the objects, McGuffins, and Chekhov guns in the story to create Codex entries for them. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Unrestricted Chat |
| **Usage** | 1. In Chat, select the GenPurpose / Unrestricted Chat prompt and your preferred large context LLM. 2. Set the context to ‘Full Novel Text’. 3. Copy-and-paste the prompt below into the chat window. 4. Use the ‘Extract’ button in the output window to create Codex entries.   **NOTE**: Change the codex type to ‘Object’ |
| **Prompt** | Analyze the story and identify any significant objects in the story and give a short summary of why they are significant, their physical description, and usage. If there are no significant objects, then say so. |

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|  | **IMPORT-704: Extract-loRE** |
| **Purpose** | To identify all the Lore infodumps to create Codex entries for them. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Unrestricted Chat |
| **Usage** | 1. In Chat, select the GenPurpose / Unrestricted Chat prompt and your preferred large context LLM. 2. Set the context to ‘Full Novel Text’. 3. Copy-and-paste the prompt below into the chat window. 4. Use the ‘Extract’ button in the output window to create Codex entries.   **NOTE**: Change the codex type to ‘Lore’ |
| **Prompt** | Analyze the story and identify all the important lore and provide a Fact File for each. Examples of lore would be mentions of historical events, holidays, religions, government systems, and myths and legends that make the world of the story feel believable and lived in. |

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|  | **IMPORT-705: Extract-plot & Subplot Summaries** |
| **Purpose** | To analyze your imported story and identify the genres and sub-genres it could fit into. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Unrestricted Chat |
| **Usage** | 1. In Chat, select the GenPurpose / Unrestricted Chat prompt and your preferred large context LLM. 2. Set the context to ‘Full Novel Text’. 3. Copy-and-paste the prompt below into the chat window. 4. Update the appropriate Codex entries. |
| **Prompt** | Analyze the story and provide a five-paragraph narrative summary of the main plotline so far, and a one-sentence summary of each subplot that includes the name of the character the subplot is focused on. The story is unfinished so the plot and subplots may be incomplete.  Remind the author to update NOTE-114a: 5-PARAGRAPH SUMMARY and NOTE-146: SUBPLOTS |

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|  | **IMPORT-706: Extract-basic plot & themes** |
| **Purpose** | To analyze your imported story and identify the genres and sub-genres it could fit into. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Unrestricted Chat |
| **Usage** | 1. In Chat, select the GenPurpose / Unrestricted Chat prompt and your preferred large context LLM. 2. Set the context to ‘Full Novel Text’. 3. Copy-and-paste the prompt below into the chat window. 4. Update the appropriate Codex entries. |
| **Prompt** | All stories can be reduced to one of eight basic plots:  1. Rebirth. Virtue which is unrecognized but eventually rewarded. They become a better person. (The Shawshank Redemption, Groundhog Day)  2. Tragedy. Some fatal flaw in the (fundamentally good) main character eventually causes their downfall. (Achilles)  3. An eternal triangle. Any story involving three characters in a relationship.  4. Rags to Riches or Boy meets Girl. Character without money, and/or power, and/or love finds it, loses, regains it (Cinderella, Romeo and Juliet)  5. The Quest. The main character searches for something lost or unobtainable (The Great Gatsby)  6. Comedy. A disaster waiting to happen.  7. The Triumph of Good Over Evil or Overcoming the Monster (literal monster or supervillain, addiction, mental illness)  8. Voyage and Return. (The Hobbit, Wizard of Oz)  All stories contain one or more of the 10 Universal Themes:  Love, Forgiveness, Acceptance (of self, reality, of family, of the past, of circumstances), Faith (in oneself, in others, in god, in the world), Courage, Trust, Survival, Confidence, Selflessness, Honor  Analyze the story and determine which basic plot best fits the story and which of the 10 Universal Themes are found in the story.  When finished, remind the author to update Codex entries NOTE-118: BASIC PLOT-THEMES and to add a condensed version to Story Genre |

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|  | **IMPORT-707: Extract-character arcs** |
| **Purpose** | To analyze your imported story and identify the main character arcs. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Unrestricted Chat |
| **Usage** | 1. In Chat, select the GenPurpose / Unrestricted Chat prompt and your preferred large context LLM. 2. Set the context to ‘Full Novel Text’. 3. Copy-and-paste the prompt below into the chat window. 4. Update the appropriate Codex entries. |
| **Prompt** | Analyze the story and create a summary of the character arcs of the main characters. Consider how the character embraces or opposes the story theme and how their relationship changes to the theme over the course of the story. How does the character support, oppose, or otherwise influence the protagonist? The story is incomplete so not all character arcs will have a conclusion. Identify incomplete character arcs and provide suggestions for how they might be completed in an engaging and satisfying way that is true to the story and within Story Genre expectations.  Remind the author to update the Codex entry NOTE-122: CHARACTER ARCS |

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|  | **IMPORT-708: emotional arc evaluation** |
| **Purpose** | To analyze your imported story and identify which emotional arc it follows |
| **Custom Prompt** | Workshop Chat > GenPurpose |
| **Usage** | 1. In Chat, select the GenPurpose and your preferred large context LLM. 2. Set the context to ‘Full Novel Text’. 3. Copy-and-paste the prompt below into the chat window. 4. Update NOTE-100: GENRES to record the type of emotional arc. |
| **Prompt** | The emotional arc of all stories can be described by one, or a combination, of six emotional arcs that track the fortune of the main character like a sine wave.  Examine the story and use **REFERENCE-908a: 6 Emotional Arcs** to determine which emotional arc, or arcs, the story would fit into. Also suggest which arc, or arcs, would make the story idea the most interesting.  Remind the author to add a line to NOTE-100: GENRES & METADATA indicating the emotional arc (e.g., Emotional Arc: Rise and Fall and Rise) |

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|  | **IMPORT-710: Extract-PLOT OUTLINE** |
| **Purpose** | To define a plot structure for your imported story. |
| **Custom Prompt** | Workshop Chat > GenPurpose / Unrestricted Chat |
| **Usage** | 1. In Chat, select the GenPurpose / Unrestricted Chat prompt and your preferred large context LLM. 2. Set the context to ‘Full Novel Text’. 3. Copy-and-paste the prompt below into the chat window. 4. Update the appropriate Codex entries. |
| **Prompt** | Analyze the story and create a list of all significant events by chapter and scene. Use the event list and the plot structure from NOTE-115: PLOT STRUCTURE as the backbone to create a cohesive narrative summary of the story's plot. The story is unfinished so not all plot points may have assignable chapters, scenes or events. Some plot points may have several chapters, scenes and events assigned. The sequence of chapters should remain the same and gaps are acceptable.  When finished, remind the author to update Codex entry NOTE-160: PLOT OUTLINE-5 |

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|  | **IMPORT-745: Extract-11 key scenes** |
| **Purpose** | To analyze your imported story and identify the keys scenes that shape the plot. |
| **Custom Prompt** | Workshop Chat GenPurpose / Unrestricted Chat |
| **Usage** | 1. In Chat, select the GenPurpose / Unrestricted Chat prompt and your preferred large context LLM. 2. Set the context to ‘Full Novel Text’. 3. Copy-and-paste the prompt below into the chat window. 4. Update the appropriate Codex entries. |
| **Prompt** | The backbone of a well-crafted story is composed of as many as 11 key scenes that propel the story forward and force the main characters to move along their character arc. Read the story and identify scenes that match those found in KEY-LIST.  **[KEY-LIST]**  The Hook:  Introduces the protagonist, the setting, and initial conflict or unfilled desire in their life.  ‘Save The Cat’:  In this scene, the reader sees protagonist help someone else at the risk of losing something for their effort. The reader then sees the protagonist as a good person and are therefore worthy of emotional attachment.  Plot Turn 1 (Inciting Incident):  The catalyst that kicks protagonist out of their status quo, irrevocably changing their life, and launches the protagonist into action. This event could be positive, like falling in love, or negative, like being shipwrecked.  ‘Kick The Cat’:  This scene acts as the arrival scene for the antagonist and shows them physically and/or emotionally harming someone else for personal gain or satisfaction. The reader learns how despicable the antagonist is and/or how much of a challenge they will pose to the protagonist. If the antagonist is external to the protagonist, the protagonist witnesses or hears about the event before meeting the antagonist. This scene can occur immediately before Pinch 1.  Pinch 1:  Pinch Points maintain tension by emphasizing the influence and power of the antagonist, and other opponents, to hinder the protagonist’s goal. In Pinch Point 1, protagonist and the antagonist meet for the first time to declare their intentions to attain the same goal or to express their opposite belief systems which begins their rivalry. The stakes are raised for the protagonist, forcing them to change course.  Midpoint:  A turning point where the protagonist shifts from reacting to events to proactively pursuing their goal. This scene culminates in a false victory or a false defeat but feels real to the protagonist and the reader. If a false victory, the protagonist appears to have achieved their goal and fulfilled their Want only to learn it hasn’t made them happy. If a false defeat, the protagonist appears to have no chance of fulfilling their Want until they learn they were pursuing the wrong goal. In both scenarios, the protagonist much recognize their False Belief has led them to their current situation. Another twist or catalyst is revealed that changes the trajectory of the story.  Pinch 2:  The protagonist comes into open conflict with the antagonist and any other opponents who are aligned against them. The protagonist suffers defeat against all opponents. While they survive, an ally may die or something of value to the protagonist is lost (a physical item or strongly held belief or value).  Dark Night of the Soul:  A multi-scene beat that sees protagonist reach rock bottom where and everything seems hopeless.  ‘Pet The Dog’:  Although everything is going wrong for the protagonist, they find the energy to help someone else resolve a problem. This scene often blends seamlessly with Plot Turn 2.  Plot Turn 2:  The revelation or discovery that helps protagonist have an epiphany, usually through an external catalyst, and reject their False Belief in order to overcome the major challenge.  Resolution:  The climax, resolution of the conflict, and protagonist’s transformation or growth. The story either has a happy ending, a semi-sweet ending, a sad or bitter ending, or a bittersweet ending.  **[/KEY-LIST]**  The story is not finished so not all key scenes may be present. For missing scenes, create an empty placeholder.  When finished, remind the author to update the Codex entry NOTE-145: 11 KEY SCENES |

## **800: Templates**

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| **Type** | | SERIES |
| **Codex Category** | | Other |
| **Tags/Labels** | | TEMPLATE |
| **Aliases/Nicknames** | | TEMPLATE-nnn |
| **Custom Category** | | Name: 8-TEMPLATE  Color: Yellow-Orange  Associated Tags: TEMPLATE  Associated Types: Others |
| **Usage** | | 1. Set References to ‘Don’t automatically track this entry by name/alias’. 2. Copy the prompt into the Description field. 3. Copy-and-paste the full table into the Notes tab |
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|  | **TEMPLATE-811: three-act structure** |
| **Purpose** | **Use**: Any length story.  The most basic plot outline |
|  | Act I: Set the Stage (Chapters 1-4)  Chapter 1:  Introduction: Introduce your protagonist and their ordinary world, highlighting their flaws, desires, and personality quirks.  - Hook: The opening paragraph that compels the reader to read the story  - Save The Cat scene: Show the protagonist doing something nice or helpful for someone else.  Theme: Subtly introduce the story's theme through dialogue or visual cues, foreshadowing the journey ahead.  Catalyst: Introduce the inciting incident that disrupts the protagonist's life and throws them into the main conflict.  Chapter 2:  Rising Action: Show the protagonist's initial struggles as they grapple with their new reality and adjust to the demands of their quest.  Character Development: Begin exploring the protagonist's internal and external conflicts, showcasing their strengths, weaknesses, and motivations.  Alliances: Introduce allies who will support the protagonist on their journey, highlighting the importance of teamwork and building relationships.  Chapter 3:  Midpoint Twist: Introduce a major setback or loss that forces the protagonist to confront their weaknesses and re-evaluate their goals.  Rising Stakes: Increase the tension and urgency of the conflict, raising the stakes for the protagonist's success or failure.  Antagonist: Introduce or further develop the antagonist, revealing their motivations and highlighting the threat they pose.  - Kick The Cat scene: Show the antagonist doing something hurtful to someone else.  Chapter 4:  Internal Conflict: Explore the protagonist's inner turmoil as they doubt themselves and question their ability to overcome the challenges they face.  Darkest Hour: Show the protagonist at their lowest point, experiencing a moment of despair or hopelessness that threatens their resolve.  Turning Point: Introduce an event or encounter that sparks renewed determination within the protagonist, motivating them to keep fighting for their goals.  Act II: Confront the Conflict (Chapters 5-8)  Chapter 5:  New Plan: Introduce a revised plan of action, demonstrating the protagonist's growth and their commitment to overcome the obstacles in their path.  Challenges and Growth: Guide the protagonist through a series of challenges that test their skills and resilience, allowing them to learn valuable lessons and develop their abilities further.  Testing the Bonds: Introduce conflicts or misunderstandings among allies, highlighting the importance of communication, trust, and conflict resolution within a team.  Chapter 6:  Midway Point: Introduce a significant victory or accomplishment that provides a temporary sense of hope and momentum for the protagonist and their allies.  False Victory: Introduce a setback or loss that follows the victory, reminding the protagonist that the journey is far from over and the true battle lies ahead.  Raising the Stakes: Introduce a new threat or reveal a hidden danger, escalating the conflict and making the stakes even higher for the protagonist.  Chapter 7:  Internal Struggle: Explore the protagonist's inner conflict as they grapple with fear, doubt, and the pressure of their mission.  Loss and Sacrifice: Introduce a significant loss or sacrifice that the protagonist or an ally must endure, showcasing the emotional toll of the journey and reinforcing the gravity of the conflict.  Moment of Truth: Force the protagonist to make a difficult choice that reveals their true character and their commitment to their values and goals.  - Pet The Dog scene: In the midst of their trials, the protagonist stops to help someone weaker than themselves.  Chapter 8:  Gathering Strength: Show the protagonist rallying their allies and preparing for the final confrontation with renewed purpose and determination.  Final Training: Introduce a final training or preparation montage, showcasing the culmination of the protagonist's growth and highlighting their increased skills and abilities.  Plan in Motion: Set the protagonist and their allies on their path to confront the antagonist, creating anticipation and suspense for the final showdown.  Act III: Resolution (Chapters 9-12)  Chapter 9:  Final Confrontation: Initiate the climactic battle between the protagonist and the antagonist, testing the protagonist's strength, resilience, and everything they have learned throughout their journey.  Rising Tension: Increase the tension and urgency of the battle, showcasing the protagonist's struggle against overwhelming odds and their determination to succeed.  Moment of Triumph: Allow the protagonist to achieve a significant victory, overcoming the main obstacle and achieving their primary goal.  Chapter 10:  Overcoming the Antagonist: Show the protagonist definitively defeating or outsmarting the antagonist, resolving the main conflict and achieving justice or restoring order.  Emotional Resolution: Allow the protagonist and their allies to experience a moment of catharsis and emotional release after the intense battle, expressing their joy, relief, and gratitude.  Consequences: Explore the immediate consequences of the protagonist's victory, showcasing the impact of their actions on the world and those around them.  Chapter 11:  Returning Home: Guide the protagonist back to their ordinary world, showcasing the changes they've undergone and their newfound perspective on life.  Integration and Adjustment: Show the protagonist integrating the lessons they've learned and the skills they've developed into their daily life, demonstrating their growth and maturity.  Facing Challenges: Introduce new challenges or conflicts the protagonist must now face in their transformed world, highlighting their continued journey of self-discovery and growth.  Chapter 12:  Reflection and Acceptance: Allow the protagonist to reflect on their journey, acknowledging their mistakes, celebrating their triumphs, and accepting their new identity and purpose.  Thematic Resolution: Tie the story's themes back to the protagonist's journey, showcasing how they've grown and evolved throughout their experiences.  Ending Image: Conclude the story with a powerful and meaningful image that reflects the protagonist's transformation and their newfound place in the world. |

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|  | **TEMPLATE-812: Story/plot clock** |
| **Purpose** | **Use**: Any length story.  Designed for visualizing the story by imagining events take place on an analog clock face. |
|  | Prologue:  Open with the evil that exists that the protagonist doesn't know about. Do not mention the protagonist yet. Kick The Cat moment where the antagonist is introduced by harming someone else.  ACT 1:  Chapter 1: Introduce the protagonist and their world. Demonstrate protagonist’s strength and weakness. Protagonist’s weakness is the villain’s strength. Save The Cat moment where the protagonist does something helpful for someone else.  Chapter 2: Inciting Incident. Something overwhelming happens to protagonist that upends their entire life.  Chapter 3: Binding Point. Protagonist tries to get back to where they started, can’t get back, and stops trying.  ACT 2:  Chapter 4: The protagonist doesn't know what to do with their life. They find a sidekick. Something minor compels the protagonist into action.  Chapter 5: The protagonist makes a plan and things seem to be working well.  Chapter 6: Protagonist’s plan doesn’t work and they fail - repeatedly. This is what the world will look like if the protagonist never succeeds.  ACT 3:  Chapter 7: Protagonist goes on offense, but things get even worse.  Chapter 8: Protagonist tries again, seems like victory.  Chapter 9: False victory and protagonist loses all hope.  ACT 4:  Chapter 10: In despair, protagonist has an epiphany. Pet The Dog Moment when the protagonist helps someone less fortunate.  Chapter 11: Armed with a new approach, protagonist fights back.  Chapter 12: Protagonist wins. |

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|  | **TEMPLATE-813: The Hero’s journey** |
| **Purpose** | **Usage**: Novellas and Novels.  Joseph Campbell’s plot structure he found in the great stories of all cultures across the centuries. Most Western plot structures invented since the 1940s are a version of The Hero’s Journey. Ideal for quest stories. |
|  | Act I: Departure  Chapter 1:  Introduction: Introduce the protagonist in their ordinary world, highlighting their flaws, desires, and personality quirks.  - Save The Cat: Show the protagonist doing something nice or helpful for someone else.  Theme: Introduce the story's theme through dialogue or visual cues, foreshadowing the journey ahead.  Catalyst: Introduce the inciting incident that disrupts the protagonist's life and throws them into the main conflict.  Chapter 2:  Meeting the Mentor: Introduce the protagonist's mentor, someone who guides and supports them on their journey.  Call to Adventure: The mentor reveals the true nature of the conflict and challenges the protagonist to take action.  Refusal of the Call: The protagonist exhibits reluctance to embark on the journey, doubting their abilities or fearing the consequences.  Chapter 3:  Supernatural Aid: The protagonist receives assistance from a magical or supernatural source, providing them with the tools or knowledge needed for their quest.  Crossing the Threshold: The protagonist leaves their familiar world and enters the unknown realm of the adventure.  Challenges and Tests: The protagonist faces initial tests and challenges that test their skills and build their confidence.  - Kick The Cat: Show the antagonist doing something hurtful to someone else.  Chapter 4:  Obstacles and Allies: The protagonist needs to overcome obstacles and find allies who will support them on their journey.  Approach the Inmost Cave: The protagonist approaches the point of no return, where they must confront their deepest fears and insecurities.  Ordeal: The protagonist faces their biggest challenge yet, a life-or-death situation that tests their resolve and strength.  Chapter 5:  Reward: The protagonist emerges victorious from the ordeal, claiming a reward or achieving a significant milestone.  Road Back: The protagonist begins their journey back to their ordinary world, carrying the lessons and experiences they have gained.  Resurrection: The protagonist undergoes a transformation or rebirth, emerging with a renewed sense of purpose and clarity.  Chapter 6:  Return with the Elixir: The protagonist returns to their ordinary world, bringing the reward or knowledge they have gained to benefit their community.  Refusal of the Return: The protagonist may initially resist re-entering their ordinary world, fearing the challenges they left behind.  Master of Two Worlds: The protagonist learns to integrate the lessons of their journey into their ordinary life, becoming a master of both worlds.  Chapter 7:  Freedom to Live: The protagonist embraces their newfound freedom and purpose, living a life in line with their values and dreams.  Sharing Wisdom: The protagonist shares the knowledge and wisdom they gained from their journey, inspiring and empowering others.  Living Legacy: The protagonist's journey and its impact continue to inspire and benefit future generations.  Act II: Initiation  Chapter 8:  Tests, Allies, and Enemies: The protagonist faces a series of tests that challenge their skills and resolve, forging new alliances and confronting powerful enemies.  - Pet The Dog: In the midst of their trials, the protagonist stops to help someone weaker than themselves.  Approach the Innermost Cave: As the protagonist nears the heart of the adventure, they must confront their deepest fears and insecurities.  The Ordeal: The protagonist faces their greatest challenge, a life-or-death situation that tests their limits and forces them to dig deep within themselves.  Chapter 9:  Reward: The protagonist emerges victorious from the ordeal, gaining a valuable reward or achieving a significant milestone.  The Road Back: The protagonist begins their journey back to their ordinary world, carrying the lessons and experiences they have gained.  Resurrection: The protagonist undergoes a transformation or rebirth, emerging with a renewed sense of purpose and clarity.  Chapter 10:  Refusal of the Return: The protagonist may initially resist re-entering their ordinary world, fearing the challenges they left behind.  Magic Flight: The protagonist may need to escape a dangerous situation or overcome a final obstacle before returning home.  Rescue from Without: The protagonist may receive help from an external source, allowing them to return to their ordinary world.  Chapter 11:  Crossing the Return Threshold: The protagonist successfully returns to their ordinary world, forever changed by their journey.  Master of Two Worlds: The protagonist learns to integrate the lessons of their journey into their ordinary life, becoming a master of both worlds.  Freedom to Live: The protagonist embraces their newfound freedom and purpose, living a life in line with their values and dreams.  Chapter 12:  Sharing Wisdom: The protagonist shares the knowledge and wisdom they gained from their journey, inspiring and empowering others.  Living Legacy: The protagonist's journey and its impact continue to inspire and benefit future generations.  Act III: Return  Chapter 13:  Master of Two Worlds: The protagonist successfully integrates the lessons of their journey into their ordinary life, becoming a master of both worlds.  Freedom to Live: The protagonist embraces their newfound freedom and purpose, living a life in line with their values and dreams.  Sharing Wisdom: The protagonist shares the knowledge and wisdom they gained from their journey, inspiring and empowering others.  Chapter 14:  Living Legacy: The protagonist's journey and its impact continue to inspire and benefit future generations.  Reflection and Acceptance: The protagonist reflects on their journey and accepts the challenges and transformations they have experienced.  Thematic Resolution: The story's themes are tied back to the protagonist's journey, showcasing their growth and evolution.  Chapter 15:  Ending Image: The story concludes with a powerful and meaningful image that reflects the protagonist's transformation and their newfound place in the world.  Sense of closure: The story provides a sense of closure, wrapping up loose ends and resolving any remaining conflicts.  Hope and Inspiration: The story leaves the reader with a sense of hope and inspiration, encouraging them to embrace their own journeys and challenges.  OPTIONAL: (for fables and moral stories)  Chapter 16:  Call to Action: The story concludes with a call to action, inviting the reader to apply the lessons of the protagonist's journey to their own lives.  Sense of Wonder: The story evokes a sense of wonder and possibility, inspiring the reader to explore the world and discover their own potential.  Lasting Impact: The story leaves a lasting impact on the reader, lingering in their minds and hearts long after they have finished reading. |

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|  | **TEMPLATE-814: take off your pants!** |
| **Purpose** | **Usage**: Any length story  Created as a Pantser-friendly plot structure |
|  | Beat 1: Opening Scene. The protagonist is introduced, their ordinary world is depicted, and the protagonist’s flaw or the story’s theme is introduced.  - Save The Cat: Show the protagonist doing something nice or helpful for someone else.  Beat 2: Inciting Incident.  This is the event that ultimately forces the protagonist out of their ordinary world and into an adventure or journey of transformation. The protagonist now has a goal that must be achieved before they can return to the ordinary world.  Beat 3: Character Realizes Goal. The protagonist realizes what their external goal is and decides if they will go after it or not. There may be a false belief or a character flaw, however, that prevents them from immediately pursuing their goal.  Beat 4: Display of Flaw. The protagonist’s character flaw is introduced expanded upon. This flaw is what will be resolved by the end of the story, so readers must know why the flaw matters.  Beat 5: Drive for Goal  The protagonist takes up the challenge presented by Beat 2’s inciting incident and makes their first attempt at reaching their goal.  They are still uncomfortable with their new pursuit, however, leading to missteps and failures. These are learning opportunities for the protagonist and help in their transformation.  Beat 6: Antagonist Revealed  The protagonist, presented with trials and obstacles in their new world, now meets or becomes aware of the antagonist for the first time. This raises the stakes and tension in the story while introducing the power and threat of the antagonist.  - Kick The Cat: Show the antagonist doing something hurtful to someone else.  Beat 7: Goal Thwarted  The protagonist suffers defeats but is gaining confidence. The protagonist reaches their goal only to be thwarted by the antagonist and/or their flaw.  Beat 8: Revisiting the Flaw. The protagonist feels hopeless and regresses back into their character flaw, unaware it's the reason they failed.  Beat 9: Repeat the Cycle. The protagonist develops a new plan only for the antagonist to make things worse. The protagonist may make a new plan and fail again.  Beat 10: Ally Assistance. The protagonist is at their lowest and need a confidence boost or a reminder of why they are capable and what they are fighting for. An ally or outsider gives the protagonist the assistance or insight needed to regain their confidence or power.  - Pet The Dog: In the midst of their trials, the protagonist stops to help someone weaker than themselves.  Beat 11: Girding the Loins. The antagonist is at their most powerful and the stakes are at their highest. The protagonist learns how to go from being reactive to taking action against the antagonist. This beat a major turning point in the story.  Beat 12: Battle. This is the moment the reader has been waiting for. The protagonist and antagonist confront each other. The protagonist must use everything they have learned in order to prevail or they will lose everything they hold dear.  Beat 13: Death (of Character Flaw). The protagonist has overcome their flaw and the antagonist to achieve their goal.  Beat 14: Outcome (New World). The protagonist returns to their ordinary world victorious and transformed. |

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|  | **TEMPLATE-815: Snowflake method** |
| **Purpose** | Usage: Any Length story |
|  | **Note**: Most of the PLANNING prompts follow the Snowflake Method. Since there is no rigid plot structure to use, continue 'snowflaking' the story:  http://www.advancedfictionwriting.com/articles/snowflake-method/ |

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|  | **TEMPLATE-816: Dan Wells 7 Plot Points** |
| **Purpose** | **Usage**: Any length story  A refined version of the Three-Act Structure that ensures each act is exciting.  Dan Wells’ lectures on story structure:  <https://www.youtube.com/playlist?list=PLC430F6A783A88697> |
|  | Hook: The status quo is explored.  - Back Story: The protagonist is haunted by something in their past.  -Save The Cat: Show the protagonist doing something nice or helpful for someone else.  Plot Turn 1: An inciting incident kicks off the story. Something happens to change the protagonist's life and force them to decide to accept the change or resist the change.  -Kick The Cat: Show the antagonist doing something hurtful to someone else.  Pinch 1: The situation escalates. A major event changes the protagonist's life, forcing them to take action.  Midpoint: The protagonist is at a point of no return or is given a boost of motivation to persevere.  Pinch 2: A major setback occurs. The failures of the protagonist has brought them to a low point when an event forces the protagonist to make a key decision that drive them toward the story’s end.  - Pet The Dog: In the midst of their trials, the protagonist stops to help someone weaker than themselves.  Plot Turn 2: The key to victory is discovered resulting in a final face-off between the protagonist and their antagonist(s).  Resolution: The conflict is resolved. The protagonist, and the reader, see that the protagonist has changed or made a realization about the world that changes their life forever. |

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|  | **TEMPLATE-817: PIXAR ‘once upon a time’** |
| **Purpose** | **Usage**: Any length story  Famous structure to tell stories with increasing tension and an emotional rollercoaster. |
|  | Once upon a time there was: The protagonist and their world are introduced.  -Save The Cat: Show the protagonist doing something nice or helpful for someone else.  Every day: The status quo of the protagonist is explored.  One day: An inciting incident kicks off the story. Something happens to change the protagonist's life and force them to decide to accept the change or resist the change.  Because of that: A major event changes the protagonist's life, forcing them to take action.  Because of that: A major setback occurs. The failures of the protagonist has brought them to a low point when an event forces the protagonist to make a key decision that drive them toward the story’s end.  Until finally: The conflict is resolved. The protagonist, and the reader, see that the protagonist has changed or made a realization about the world that changes their life forever. |

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|  | **TEMPLATE-818: PLOT Whisperer** |
| **Purpose** | **Usage**: Any length story  Variant of Three-Act Structure. Plot Whisperer is a multipart ‘system’ so use with the associated PLANNING prompts.  <https://www.storyplanner.com/story/plan/the-plot-whisperer-method> |
|  | Act 1: Comfort and Separation  - introduce the who, when, and where of the story  - Set up the dramatic action and the underlying conflict that will run throughout the story. The protagonist faces a dilemma, experiences loss and fear, and takes action.  - Allude to the theme  - Introduce the protagonist’s short-term goal and give a hint of their long-term goal  Act 2: Resistance and Struggle  - The protagonist enters a strange, new world unlike the one they are used to. The old rules and beliefs no longer apply.  - The protagonist experiences a crisis and faces two choices - resist the new and become a victim or embrace the new and become a victor.  Act 3: Transformation and Return  - The protagonist takes actions leading to achieving their long-term goal  - The story comes to a climax as the protagonist faces the antagonistic forces  - The protagonist and their world are transformed and the story comes to its resolution. |

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|  | **TEMPLATE-819: Fichtean Curve** |
| **Purpose** | **Usage**: Any length story.  Variant of Three-Act Structure ideal for thrillers and action/adventure stories. |
|  | Act 1 - Rising Action. The narrative starts in media res and the protagonist faces a series of crises that ratchet up the tension  Act 2 - Climax. The protagonist faces a life-altering event and turning point that reshapes the story.  Act 3 - Falling Action. With no more crises, loose ends are tied up. |

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|  | **TEMPLATE-820: Freytag's Pyramid** |
| **Purpose** | **Usage**: Any length story  Five-Act structure for character-driven stories |
|  | Act 1 - Introduction:  Chapter 1. Exposition:  Setting: Describe the world where your story unfolds. Is it a bustling city, a mystical forest, or a distant planet?  Characters: Introduce your main characters. Who are they? What drives them? What secrets do they hold?  - Save The Cat. Show the protagonist doing something helpful for someone else.  Chapter 2. Initial Situation: What’s the status quo? What’s ordinary about their lives before the storm hits?  Act 2 - Rising Action:  Chapter 3. Conflict Introduction: What disrupts the characters’ lives? Is it an external threat, an internal struggle, or both?  Obstacles: What challenges do they face? Are there antagonists, moral dilemmas, or unexpected twists?  - Kick The Cat. Show the antagonist doing something harmful to another person.  Chapter 4. Tension Buildup: Escalate the stakes. Make the reader lean in, wondering what’s at stake.  Act 3 - Climax:  Chapter 5. Point of No Return: The pivotal moment! What decision or action changes everything? The protagonist faces their greatest challenge.  - Pet The Dog. At their lowest moment, the protagonist stops to help someone less powerful.  Chapter 6. Confrontation: Characters clash—physically, emotionally, or intellectually. The outcome hangs in the balance.  Chapter 7. Revelations: Secrets spill out. Truths are laid bare. The reader gasps (or maybe just sips their tea).  Act 4 - Falling Action:  Chapter 8. Consequences: Show the aftermath of the climax. What’s broken? What’s healed? Who’s changed forever?  Chapter 9. Resolution of Subplots: Tie up loose ends. Resolve side stories and character arcs.  Chapter 10. Breathing Space: Ease the tension. Let the reader exhale.  Act 5. Resolution/Dénouement:  Chapter 11. New Normal: What does life look like after the storm? Is it a return to normalcy or a new beginning?  Chapter 12. Lessons Learned: Reflect on the journey. What did the characters discover about themselves, love, or the universe?  - Final Image: Leave the reader with an indelible image—a sunset, a parting glance, or a door closing. |

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|  | **TEMPLATE-821: Save The Cat** |
| **Purpose** | **Usage**: Long stories  Hollywood’s favorite plot structure by Blake Snyder and Jessica Brody |
|  | Opening Image:  Establish your protagonist's ordinary world and introduce them in their element.  Showcase their flaw, personality, and any unique quirks.  Save The Cat: Show the protagonist doing something nice or helpful for someone else.  Give hints of their "want" or desire, what they wish to achieve in life.  Theme Stated:  Introduce a thematic element of the story through dialogue or visual cues, foreshadowing future events.  This theme will tie heavily into the protagonist's character arc and resolution.  Set-up:  Showcase the protagonist's relationship with their world and their loved ones.  Reveal their internal struggles, fears, and how they cope with their daily challenges.  Set up the stakes of the story, showcasing what the protagonist stands to lose if they don't achieve their goal.  Catalyst:  Introduce the "inciting incident" that disrupts the protagonist's normal life and throws them into the main conflict.  This event will force them to confront their flaw and take action towards achieving their desire.  Debate:  Show the protagonist's internal conflict as they debate whether or not to accept the call to adventure.  They may fear failure, responsibility, or simply be comfortable in their current situation.  Kick The Cat: Show the antagonist doing something hurtful to someone else.  Break Into Two:  The protagonist finally commits to the journey and steps out of their comfort zone.  They may actively choose to pursue their desire or be forced into action by circumstance.  B Story:  Introduce the protagonist's "B Story," a subplot running parallel to the main plot that often involves romance or a personal quest.  This subplot will offer opportunities for character growth and emotional depth.  Fun and Games:  The protagonist enjoys the initial success and excitement of pursuing their goal.  They learn new skills, build confidence, and form valuable bonds with allies along the way.  This provides a period of lightheartedness before the stakes are raised.  Midpoint:  Introduce a turning point in the story where the protagonist faces a significant setback or loss.  This event throws them off course and forces them to question their abilities and motivations.  Bad Guys Close In:  The antagonist becomes more active, posing a direct threat to the protagonist and their allies.  The protagonist may lose ground or experience another failure, questioning their chance of success.  All is Lost:  The protagonist hits rock bottom, feeling defeated and ready to give up on their quest.  They may lose hope, faith in themselves, or experience a personal tragedy that throws them into despair.  - Pet The Dog: In the midst of their trials, the protagonist stops to help someone weaker than themselves.  Dark Night of the Soul:  The protagonist retreats inward and reflects on their journey so far.  This period of introspection often leads them to a moment of clarity, where they reconcile with their flaw and rediscover their inner strength.  Break Into Three:  Filled with renewed purpose and determination, the protagonist makes a powerful comeback and take action.  They may devise a new plan, find a hidden strength, or receive unexpected help from an ally.  Finale:  The protagonist confronts the antagonist in a climactic battle, utilizing everything they've learned and overcome throughout the story.  This is a test of their skills, will, and their commitment to achieving their goal.  Final Image:  The story concludes with a reflection on the protagonist's journey and their transformation.  Show them enjoying the fruits of their labor, embracing their new identity, and living in harmony with their true self. |

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|  | **TEMPLATE-822: 24 Chapter by Derek murphy** |
| **Purpose** | **Usage**: Long stories  Derek Murphy’s modern take on The Hero’s Journey |
|  | ACT 1: Protagonist & Ordinary World  Chapter 1: Really Bad Day  \*\*\*  - Save the Cat scene  \*\*\*  Chapter 2: Something Peculiar  Chapter 3: Grasping at Straws:  - SECTION BREAK: The Inciting Incident:  \*\*\*  Chapter 4: Call to Adventure  Chapter 5: Head in Sand  Chapter 6: Pull out Rug  ACT 2A: Exploring New World  Chapter 7: Enemies & Allies  \*\*\*  - Kick the Cat scene  \*\*\*  Chapter 8: Games & Trials  Chapter 9: Earning Respect  \*\*\*  - SECTION BREAK: 1st Pinch Point (first battle)  \*\*\*  Chapter 10: Forces of Evil  Chapter 11: Problem Revealed  Chapter 12: Truth & Ultimatum  ACT 2B: Bad Guys Close In  Chapter 13: Mirror Stage  - SECTION BREAK: Midpoint (victim to warrior)  \*\*\*  Chapter 14: Plan of Attack  Chapter 15: Crucial Role  \*\*\*  - SECTION BREAK: 2nd Pinch Point (second battle)  \*\*\*  Chapter 16: Direct Conflict  Chapter 17: Surprise Failure  \*\*\*  - Pet the Dog scene  \*\*\*  Chapter 18: Shocking Revelation  \*\*\*  - SECTION BREAK: 2nd Plot Point (dark night of the soul)  ACT 3: Defeat and Victory  Chapter 19: Giving Up  Chapter 20: Pep Talk  Chapter 21: Seizing the Sword  \*\*\*  - SECTION BREAK: Final Battle  \*\*\*  Chapter 22: Ultimate Defeat  Chapter 23: Unexpected Victory  Chapter 24: Bittersweet Return  \*\*\*  - SECTION BREAK: Rebirth  \*\*\*  Chapter 25: Death of Self (optional) |

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|  | **TEMPLATE-823: katytastic 27-chapter** |
| **Purpose** | **Usage**: Long stories  Blends the Three Act Structure and The Hero’s Journey. Breaks each Act into three blocks that mark the Beginning, Middle, and End of the Act. Each block is subdivided into 3 points (or chapters). |
|  | Act 1: The Hook (Chapters 1-9)  Block 1:  Chapter 1: Hook  \*\*\*  - Save The Cat  \*\*  Chapter 2: First Inciting Incident  Chapter 3: Introduction of the Antagonist  \*\*\*  - Kick The Cat  \*\*\*  Block 2:  Chapter 4: Second Inciting Incident  Chapter 5: Rising Tension  Chapter 6: Questioning Everything  Block 3:  Chapter 7: Meeting the Mentor  Chapter 8: Early Allies:  Chapter 9: Point of No Return  Act 2: Resolution (Chapters 10-18)  Block 1:  Chapter 10: Training and Preparation  Chapter 11: Internal Conflict  Chapter 12: Internal Transformation  Block 2:  Chapter 13: First Major Setback  Chapter 14: Dark Night of the Soul  Chapter 15: Renewed Hope  Block 3:  Chapter 16: Rising Stakes  Chapter 17: Obstacles and Allies  Chapter 18: Halfway Point  Act 3: New Beginnings (Chapters 19-27)  Block 1:  Chapter 19: All Is Lost  \*\*\*  - Pet The Dog  \*\*\*  Chapter 20: New Plan and Determination  Chapter 21: Moment of Truth  Block 2:  Chapter 22: Final Preparation  Chapter 23: Climax Nears  Chapter 24: Final Confrontation  Block 3:  Chapter 25: Overcoming Challenges  Chapter 26: Triumph and Victory  Chapter 27: Aftermath and Consequences |

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|  | **TEMPLATE-824: James Scott Bell Super Structure** |
| **Purpose** | **Usage**: Long stories |
|  | ACT 1  1. Disturbance. Start with trouble and describe how that threatens the protagonist. Have immediate conflict of some sort.  2. Care package. The protagonist has a relationship with someone they really cares for and will fight for. The relationship started before the start of the story and will touch on the character’s flaw.  3. Argument against transformation. The protagonist doesn’t want to change, they don’t recognise their flaw and would rather have the status quo.  4. Trouble brewing. There is a hint of trouble to come.  5. Doorway of no return #1. There is no going back. The protagonist has to confront physical or metaphorical death or overcome it, or they will literally or figuratively die.  ACT 2  6. Kick the shins. Soon after step 5 the protagonist must face an obstacle that is death threatening. This can be an emotional jolt or a deepening of the stakes. This step instils confidence in the reader that the rest of the book will be worthwhile reading.  7. The mirror moment. The protagonist takes a look at themself in the figurative mirror and has to decide to change (and face their flaw) or die.  8. Pet the dog. The protagonist stops in the middle of their own troubles to help someone weaker.  9. Doorway of no return #2. major crisis or setback or some kind of clue or discovery (Though this must NOT be discovered through coincidence).  ACT 3  10. Act 3: Mounting forces. Building momentum and ensuring the protagonist’s forces are aligned for the final battle.  11. Lights out. The protagonist can’t possible win.  12. Q Factor (based on Q in James Bond). The Q in this case is the emotional impetus set up in Act 1 that comes back in Act 3 to provide inspiration or instruction. Sometimes this is physical help. Fear makes the protagonist run but the Q factor makes him or her stay.  13. Final Battle. The whole point of the novel. The resolution should be based on the mirror moment.  14. Transformation. The final notes. The tidy up. Tie this to the mirror moment. |

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|  | **TEMPLATE-825: lester dent pulp fiction** |
| **Purpose** | **Usage**: Any length gritty, noir, detective/mystery/action/thriller stories  <https://www.firstdraftpro.com/blog/the-ultimate-guide-to-the-lester-dent-formula> |
|  | ACT 1: The Setup  The inciting incident happened just before the story starts and the protagonist is already in the thick of things.  First line: Introduce the protagonist and the trouble they are in right in the first line of the story.  First paragraph: Expand slightly on the tricky situation the protagonist is in and hint at the problem they will have to solve by the end of the story.  Jump into action: The protagonists immediately grapples with the problem head on but fails.  Bring in allies and counterparts: Introduce the other characters and have them actively engage with the protagonist and the problem as well.  Altercation 1: Near the end of Part 1, the protagonist must get into a physical conflict.  Achieve something: the protagonist must achieve something but not solve the mystery. For example, they release a captive, discover a piece of the treasure, they uncover a clue.  Plot twist 1: In keeping with the pulp genre, it's important to end with a surprise twist: something or someone is not what it seems.  ACT 2: Rising Tension  Misleading elements make readers believe the story is moving toward a resolution. At the end of Act Two, it becomes apparent that the protagonist’s efforts are floundering.  Up the tension: You can do this in a few ways: Have the villain commit another crime. Have your protagonist make a mistake. Introduce a time-limit on solving the problem.  Struggling to cope: The protagonist buckles under the heightened pressure.  Minor surprises: Add to the mystery by including small surprises in this section. A door bangs closed. A sudden gust of wind knocks a picture off the wall. A barking dog goes eerily silent. Why?  Altercation 2: The protagonist gets in another physical fight - generally with a minion of the villain. Try to make it different from the first one (a new foe, different weapons, a challenging location).  Plot twist 2: Another thing is not as it seems.  ACT 3: Glimmer of Hope  The protagonist is making progress and the end is almost in sight when they go wrong. Everything they have tried failed to resolve the problem and possibly made matters worse.  Ratchet the tension way up: Things are going from bad to worse now. The time-limit is looming. The villain is escalating their efforts.  A glimmer of hope: The protagonist makes some progress closing in on the villain and/or solving the mystery.  Altercation 3: The glimmer of hope leads to a third physical conflict (perhaps directly with the villain. rather than one of their minions).  Plot twist 2: The third plot twist is very, very bad for the protagonist and they feel like all is lost. They are in an impossible situation and don't see a way out.  ACT 4: The Climax and Resolution  Last straw: The protagonist is already miserable, but now their situation becomes worse.  Escape: The protagonist uses their specialist skills to escape a desperate situation and to defeat the villain.  Loose ends: Tie up all remaining mysteries.  Final plot twist: Finish with a final plot twist right at the end (for example: the villain's identity is revealed and they turn out to be someone unexpected, the treasure is fake, the thing they were smuggling is not an item at all but a person, etc).  Punchline: End with a punchline that is clever, snappy, and leave the reader feeling satisfied. |

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|  | **TEMPLATE-826: dan harmon story circle (enhanced)** |
| **Purpose** | **Usage**: Any length stories  Dan Harmon’s condensed modern take on The Hero’s Journey. Although suitable for any length stories, ideal for short stories (e.g., episodes of Community, Rick and Morty)  **NOTE**: In my testing, all LLMs contain erroneous data about the Story Circle. Proceed with caution. |
|  | ACT 1  Chapter 1: In A Zone of Comfort  - Hook  \*\*\*  - Save The Cat  \*\*\*  Chapter 2: They Desire Something  ACT 2a  Chapter 3: Enter an Unfamiliar Situation  \*\*\*  - Kick The Cat  \*\*\*  Chapter 4: Adapt to the Situation  ACT 2b  Chapter 5: Get What They Desired  Chapter 6: Pay a Heavy Price For Winning  \*\*\*  - Pet The Dog  \*\*\*  ACT 3  Chapter 7: Return to Their Familiar Situation  Chapter 8: Having Changed |

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|  | **TEMPLATE-827: KiShoTenKetsu (4-Act)** |
| **Purpose** | **Usage**: Longer stories  KiShoTenKetsu is a Japanese (based on a Chinese) plot structure popular in anime, manga, and light novels. Great for Milieu and slice-of-life stories where characters experience limited growth. |
|  | ACT 1. Introduction (ki)  Briefly introduce characters, settings, and any other information that’s important to the understanding of the story.  ACT 2. Development (shō)  Take your setup and expand on it. Tease out the situation, flesh out the characters. Give readers a broader, or deeper view into the story. This act is about expansion, not change. Show the readers the daily life of the characters.  ACT 3. Twist (ten)  The most important part of the story. The twist is an unexpected turn or development the entire story is building toward. The climax. The twist will often recontextualize the previous events of the story. The twist does not have to be world shaking. The twist can be humorous or just to surprise the reader.  ACT 4. Conclusion (ketsu)  Wrap up the story. Show how the characters respond to the revelation or unforeseen event. The aftermath of the twist. The characters don’t have to show growth, and sometimes barely any action has happened. |

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|  | **TEMPLATE-828: story elements PLOT structure** |
| **Purpose** | **Usage**: Any length story.  Very basic plot structure for maximum flexibility. Great for short stories. |
|  | Character and Setting introduced:  -Save The Cat: Show the protagonist doing something nice or helpful for someone else.  Conflict introduced:  - Kick The Cat: Show the antagonist doing something hurtful to someone else.  Rising action:  - Pet The Dog: In the midst of their trials, the protagonist stops to help someone weaker than themselves.  Climax  Resolution |

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|  | **TEMPLATE-850: Character profile-mc** |
| **Purpose** | List of questions for the AI to answer when creating a main character. Also creates a fact file and image prompt for MidJourney, DALL-E, etc. |
|  | 1. General Information  - Name  - Age or age range  - Race  - Gender (male, female, unspecified)  - Origin: (The planet, country, or city they are from)  - Intelligence level (dumb, average, smart, genius)  - Relationship status (single, dating, married, divorced, opportunistic)  2. Character Role and Motivation  - Hero Type:  - Want (What is their goal in the story?)  - Need (What do they need to grow or succeed in the story?)  - Meyers-Brigg personality type  - Archetype  - Attitude toward protagonist (supportive, neutral, antagonistic)  - Attitude toward antagonist (supportive, neutral, combative)  - Defining gestures or mannerisms (e.g., biting lip, avoiding eye contact)  - Self-perception (conceited, modest, vain, confident, etc.)  - How others perceive them  3. Physical Appearance  - Height (short, average, tall)  - Body size (skinny, average, overweight, athletic)  - Hair color  - Eye color  - Skin color  - Clothing style  - Distinguishing physical characteristics (scars, tattoos, piercings, deformities, freckles)  4. Communication Style  - Speaking style (slow, fast, monotone, talkative, professorial)  - Languages spoken and proficiency  - Vocabulary (slang/street, basic, typical, advanced, technical, flowery)  - 5 phrases or words they might use frequently in dialogue and their general body language  -  5. Health and Abilities  - Mental illnesses (if any)  - Addictions (if any)  - Disabilities (if any)  - Medical problems or allergies (if any)  - genre appropriate supernatural or magical abilities (if any)  - Source of abilities (genetic, bite, chemical, divine, technological, magical item)  - Ability weaknesses or limitations  - Ability activation method (always active, physical gesture, keywords, talisman, mechanical switch)  - Cost of using abilities (energy, mana, focus, blood, life force)  - Has the character reached their full potential? (Yes/No)  6. Background and Upbringing  - Childhood experience (sad or happy, neglected, lonely, stable or chaotic)  - Uplifting memory that shaped personality  - Traumatic memory that shaped personality  7. Education and Career  - Primary schooling completed? (Yes/No)  - Secondary schooling (trade school, university)  - Skills training (self-taught, specialized courses, military, downloaded into brain)  - Occupation  - Happiness with occupation (detest, indifferent, enjoy)  - Proficiency in occupation (incompetent, proficient, expert, virtuoso)  8. Relationships and Social Skills  - Introverted or extroverted  - Charismatic or stand-offish  - Strong family ties? (Yes/No)  - Strong friendship ties? (Yes/No)  - Animal lover? (Yes/No)  - Can keep secrets or is a gossip  9. Personality and Lifestyle  - Morning or night person  - Clothing style  - Uses recreational drugs (tobacco, alcohol, illicit)? (Yes/No)  - Neat and tidy or messy  - Adventurous or a homebody  - Punctual or tardy  - Stress response (stoic, calm, emotional, sentimental)  - Positive traits: (Choose 3 from REFERENCE-940)  - Flaws: (choose 2 from REFERENCE-941)  - Quirks and eccentricities: (choose 2 from REFERENCE-942)  - Irrational Triggers: 2 or more things that make the character act irrational and abandon logic for emotion. Could be tied to backstory or be annoyances they overreact to.  - 2 nervous tics or awkward habits they engage in when experiencing heightened emotions  10. Morals, Beliefs, and Alignment  - Religiosity (agnostic, spiritual, believer, devout, zealot)  - Superstitious? (Yes/No)  - D&D Alignment (Lawful, Neutral, Chaotic) and (Good, Neutral, Evil)  - Fears  - Motivations  11. Additional Personality Traits  - Key personality traits (e.g., brave, curious, pessimistic)  - Optimist or pessimist  - Leader or follower  - Internal conflicts or contradictions  12. Unresolved Conflicts and Struggles  - Unresolved conflicts with others  - Inner struggles or doubts  - Misguided or unhealthy motivations (false beliefs)  Generate a Fact File  Act as a prompt engineer and create an image prompt that can be used by MidJourney or Stable Diffusion |

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|  | **TEMPLATE-851: Character profile-secondary** |
| **Purpose** | List of questions for the AI to answer when creating secondary characters. |
|  | 1. General Information  - Name  - Age or age range  - Race  - Gender (male, female, unspecified)  - Origin: (The planet, country, or city they are from)  - Intelligence level (dumb, average, smart, genius)  - Relationship status (single, dating, married, divorced, opportunistic)  2. Character Role and Motivation  - Want (What is their goal in the story?)  - Need (What do they need to grow or succeed in the story?)  - Meyers-Brigg personality type  - Archetype  - Attitude toward protagonist (supportive, neutral, antagonistic)  - Attitude toward antagonist (supportive, neutral, combative)  - Defining gestures or mannerisms (e.g., biting lip, avoiding eye contact)  - Self-perception (conceited, modest, vain, confident, etc.)  - How others perceive them  3. Physical Appearance  - Height (short, average, tall)  - Body size (skinny, average, overweight, athletic)  - Hair color  - Eye color  - Skin color  - Clothing style  - Distinguishing physical characteristics (scars, tattoos, piercings, deformities, freckles)  4. Communication Style  - Speaking style (slow, fast, monotone, talkative, professorial)  - Languages spoken and proficiency  - Vocabulary (slang/street, basic, typical, advanced, technical, flowery)  - 2 phrases or words they might use frequently in dialogue and their general body language  5. Health and Abilities  - genre appropriate supernatural or magical abilities (if any)  - Source of abilities (genetic, bite, chemical, divine, technological, magical item)  - Ability weaknesses or limitations  - Ability activation method (always active, physical gesture, keywords, talisman, mechanical switch)  - Cost of using abilities (energy, mana, focus, blood, life force)  7. Education and Career  - Occupation  - Happiness with occupation (detest, indifferent, enjoy)  - Proficiency in occupation (incompetent, proficient, expert, virtuoso)  8. Relationships and Social Skills  - Introverted or extroverted  - Charismatic or stand-offish  - Strong family ties? (Yes/No)  - Strong friendship ties? (Yes/No)  - Animal lover? (Yes/No)  - Can keep secrets or is a gossip  9. Personality and Lifestyle  - Stress response (stoic, calm, emotional, sentimental)  - Positive traits: (Choose 2 from REFERENCE-940)  - Flaws: (choose 2 from REFERENCE-941)  - Quirks and eccentricities: (choose 1 from REFERENCE-942)  - Irrational Triggers: 2 or more things that make the character act irrational and abandon logic for emotion. Could be tied to backstory or be annoyances they overreact to.  10. Morals, Beliefs, and Alignment  - D&D Alignment (Lawful, Neutral, Chaotic) and (Good, Neutral, Evil)  - Fears  - Motivations  11. Additional Personality Traits  - Key personality traits (e.g., brave, curious, pessimistic)  - Optimist or pessimist  - Leader or follower  - Characters with a Supportive attitude should act as a foil - they share the goal of the protagonist or antagonist but have conflicting motivations, assumptions, and opinions |

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|  | **TEMPLATE-852: Character profile-incidental** |
| **Purpose** | List of questions for the AI to answer when creating incidental characters. |
|  | 1. General Information  - Name  - Age or age range  - Race  - Gender (male, female, unspecified)  2. Character Role and Motivation  - Attitude toward protagonist (supportive, neutral, antagonistic)  - Attitude toward antagonist (supportive, neutral, combative)  3. Physical Appearance  - Height (short, average, tall)  - Body size (skinny, average, overweight, athletic)  - Clothing style  - Distinguishing physical characteristics (scars, tattoos, piercings, deformities, freckles)  4. Communication Style  - Speaking style (slow, fast, monotone, talkative, professorial)  - Vocabulary (slang/street, basic, typical, advanced, technical, flowery)  7. Education and Career  - Occupation  - Proficiency in occupation (incompetent, proficient, expert, virtuoso)  8. Relationships and Social Skills  - Introverted or extroverted  - Charismatic or stand-offish  11. Additional Personality Traits  - Key personality traits (e.g., brave, curious, pessimistic) |

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|  | **TEMPLATE-853: Character profile-companion** |
| **Purpose** | List of questions for the AI to answer when creating companion characters (they’re always present, like a pet, but have no impact on the story.) |
|  | 1. General Information  - Name  - Age range  - Race  - Gender (male, female, unknown)  2. Character Role and Motivation  - How do they provide motivational or emotional support or comfort to the protagonist and the protagonist's associates?  3. Physical Appearance  - Body size (tiny, average, large)  - Distinguishing physical characteristics (scars, tattoos, piercings, deformities, freckles)  4. Communication Style  - Speaking style (slow, fast, monotone, talkative)  - Vocabulary (silent, grunts or beeps, catchphrases, mimics others)  11. Additional Personality Traits  - Key personality traits (e.g., brave, curious, pessimistic) |

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|  | **TEMPLATE-855: interview questions** |
| **Purpose** | List of questions for the AI to answer when role playing as a character in the story. Helps the character flesh out their portrayal by making them the hero of the story. |
|  | **[GOOD GUYS]**  Does the story fairly convey your part in it?  What was your greatest fear going into this story, and how did you overcome it?  What was the most difficult choice or sacrifice you had to make?  What moment tested your resolve the most, and how did you find the strength to keep going?  What could the antagonist done to have thwarted you or demoralized you enough to give up?  What did you learn about yourself over the course of these events?  How have the events of the story changed you as a person?  If you could go back, what would you do differently?  What are your driving motivations now that the story has concluded?  For better or worse, how do you want to be remembered by History?  **[/GOOD GUYS]**  **[BAD GUYS]**  Does the story fairly convey your part in it?  From your perspective, what justifications did you have for your comments and actions?  Were there any moments where you questioned your motivations or beliefs?  What could the protagonist have done differently to change the course of events and allow you to defeat them?  Do you have any regrets about the choices you made?  How has your viewpoint shifted, if at all, after the climax?  What drove the conflict between you and the protagonist to such extremes?  How would you rewrite the story to show that you are the main character and the protagonist is the true antagonist in the story?  For better or worse, how do you want to be remembered by History?  **[/BAD GUYS]**  **[HELPERS]**  Does the story fairly convey your part in it?  How was your loyalty to the protagonist tested during the story?  What moments reinforced or challenged your beliefs about the protagonist?  Were you ever tempted to abandon the protagonist's cause? What kept you committed?  How has your relationship with the protagonist evolved?  What did you learn about yourself from your role in these events?  Were there missed opportunities where you could have been more supportive?  For better or worse, how do you want to be remembered by History?  **[/HELPERS]** |

## **900: References**

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|  | |  |
| **Type** | | SERIES |
| **Codex Category** | | Other |
| **Tags/Labels** | | REFERENCES |
| **Aliases/Nicknames** | | REFERENCE-nnn |
| **Custom Category** | | Name: 9-REFERENCES  Color: Light Gray  Associated Tags: REFERENCES  Associated Types: Others |
| **Usage** | | 1. Set References to ‘Don’t automatically track this entry by name/alias’. 2. Copy the prompt into the Description field. 3. Copy-and-paste the full table into the Notes tab |
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|  | **reference-900: genres & age categories** |
|  | MAJOR GENRES:  Adventure - - - Children's  Comedy - - - Cozy  Fantasy - - - Historical Fiction  Horror - - - Literary  LitRPG - - - Middle Grade  Mystery - - - Post-Modern  Romance - - - Science Fiction  Stream of Consciousness  Thriller / Suspense - - - Western  AGE CATEGORIES:  Picture ( 4 - 8 yrs)  Easy Reader / Chapter ( 5 - 8 yrs)  Middle Grade ( 8 - 12 yrs)  Young Adult ( 13 - 18 yrs)  New Adult ( 18 - 29 yrs )  Adult ( 18 - 117 yrs ) |

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|  | **reference-900a: amazon kdp categories** |
|  | Action & Adventure  African American - Christian  African American - Contemporary Women  African American - Erotica  African American - General  African American - Historical  African American - Mystery & Detective  African American - Urban  Alternative History  Amish & Mennonite  Asian American  Biographical  Black Humor  Christian - Classic & Allegory  Christian - Classics  Christian - Coming of Age  Christian - Contemporary Women  Christian - Crime  Christian - Cultural Heritage  Christian - Dystopian  Christian - Erotica  Christian - Fairy Tales, Folk Tales, Legends & Mythology  Christian - Family Life  Christian - Fantasy  Christian - Futuristic  Christian - General  Christian - Historical  Christian - Romance  Christian - Suspense  Christian - Western  Fantasy - Contemporary  Fantasy - Dark Fantasy  Fantasy - Epic  Fantasy - Gay  Fantasy - General  Fantasy - Ghost  Fantasy - Gothic  Fantasy - Hispanic & Latino  Fantasy - Historical  Fantasy - Historical  Fantasy - Holidays  Fantasy - Horror  Fantasy - Humorous  Fantasy - Jewish  Fantasy - Legal  Fantasy - Lesbian  Fantasy - Literary  Fantasy - Magical Realism  Fantasy - Mashups  Fantasy - Media Tie-In  Fantasy - Medical  Fantasy - Paranormal  Fantasy - Urban  Historical - 20th Century  Historical - Ancient World  Historical - General  Historical - Lesbian  Historical - Medieval  Historical - Military  Historical - Multicultural & Interracial  Historical - New Adult  Historical - Paranormal  Historical - Regency  Historical - Romantic Comedy  Historical - Sagas  Historical - Satire  Historical - Science Fiction  Historical - Scottish  Historical - Suspense  Historical - Time Travel  Historical - Victorian  Historical - Viking  Historical - Western  Mystery & Detective - Cozy  Mystery & Detective - General  Mystery & Detective - Hard-Boiled  Mystery & Detective - Historical  Mystery & Detective - International Mystery & Crime  Mystery & Detective - Native American & Aboriginal  Mystery & Detective - Noir  Mystery & Detective - Occult & Supernatural  Mystery & Detective - Police Procedural  Mystery & Detective - Political  Mystery & Detective - Private Investigators  Mystery & Detective - Psychological  Mystery & Detective - Religious  Mystery & Detective - Traditional British  Mystery & Detective - Women Sleuths  Romance - African American  Romance - Collections & Anthologies  Romance - Contemporary  Romance - Erotica  Romance - Fantasy  Romance - Gay  Romance - General  Science Fiction - Action & Adventure  Science Fiction - Alien Contact  Science Fiction - Apocalyptic & Post-Apocalyptic  Science Fiction - Cyberpunk  Science Fiction - General  Science Fiction - Genetic Engineering  Science Fiction - Hard Science Fiction  Science Fiction - Military  Science Fiction - Sea Stories  Science Fiction - Short Stories  Science Fiction - Space Opera  Science Fiction - Sports  Science Fiction - Steampunk  Science Fiction - Superheroes  Science Fiction - Time Travel  Thrillers - Crime  Thrillers - Espionage  Thrillers - General  Thrillers - Historical  Thrillers - Legal  Thrillers - Medical  Thrillers - Military  Thrillers - Political  Thrillers - Supernatural  Thrillers - Suspense  Thrillers - Technological  Urban  Visionary & Metaphysical  War & Military  Westerns  Yaoi Light Novels - Boys' Love Novels  Yaoi Light Novels - General |

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|  | **reference-900b: Royal road categories** |
|  | Genres:  Action - Exciting and dramatic scenes with character movements described in detail  Adventure - the main character faces a series of challenges outside their ordinary life. Plot events are central to the story. Often involve danger and action scene  Comedy - amuse the reader through humour  Contemporary - take place in the modern era with setting, plot, and characters that seem believable as a true story  Drama - focus on emotional themes and interpersonal relationships. Features realistic characters and their emotional development  Fantasy - involves supernatural elements like magic and mythical creatures. Take place in a medieval setting or modern urban setting  Historical - Takes place in a setting located in the past. Generally contains accurate details about the era.  Horror - Inspire feelings of horror or terror in the reader. Often focus on elements of death, afterlife, and evil. May contain supernatural elements.  Mystery - characters attempt to figure out a puzzling crime or perplexing situation  Psychological - Focus on the inner action of characters, including motives, thoughts, and emotions from which plot events result. Characterization is important to the story.  Romance - Focus on relationship and romantic love between people. Often involve dramatic elements. Generally have a satisfying and optimistic ending.  Satire - Vices, follies, abuses, and shortcomings are held up to ridicule often with the intent to shame those in power to improve  Sci-fi - Often take place in imaginative or futuristic settings. Focuses on the marvels of science and technology. May involve alien creatures and people, space travel, or time travel  Short Story - stories intended to be read in one setting with a condensed plot with less complexity than a novel  Tragedy - Form of drama that invokes human suffering. Often involve a noble character brought low by fate or circumstances  Tags:  Anti-Hero Lead  Artificial Intelligence  Attractive Lead  Cyberpunk  Dungeon  Dystopia  Female Lead  First Contact  GameLit  Gender Bender  Genetically Engineered  Grimdark  Hard Sci-fi  Harem  High Fantasy  LitRPG  Low Fantasy  Magic  Male Lead  Martial Arts  Multiple Lead Characters  Mythos  Non-Human Lead  Portal Fantasy/Isekai  Post Apocalyptic  Progression  Reader Interactive  Reincarnation  Ruling Class  School Life  Secret Identity  Slice of Life  Soft Sci-fi  Space Opera  Sports  Steampunk  Strategy  Strong Lead  Super Heroes  Supernatural  Technologically Engineered  Time Loop  Time Travel  Urban Fantasy  Villainous Lead  Virtual Reality  War and Military  Wuxia  Xianxia |

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|  | **reference-900c: scribblehub categories** |
|  | GENRES:  Action  Adult  Adventure  Boys Love  Comedy  Drama  Ecchi  Fanfiction  Fantasy  Gender Bender  Girls Love  Harem  Historical  Horror  Isekai  Josei  LitRPG  Martial Arts  Mature  Mecha  Mystery  Psychological  Romance  School Life  Sci-fi  Seinen  Slice of Life  Smut  Sports  Supernatural  Tragedy  TAGS:  **NOTE**: The list of tags is 16 pages long. You can find it here: <https://www.neuralsplyce.com/resources> |

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|  | **reference-902: how to write a scene** |
|  | Each scene in your novel should progress the story. Think of each scene as a mini-story with a main character, a problem or challenge, and a beginning, middle, and end. Every scene needs conflict or tension, and at the end of each scene, a character or characters must have gone through some kind of change, gained information, or made a significant decision. Otherwise, the scene isn’t pulling its weight and needs to be revised or cut.  **Maslow's Hierarchy of Needs** (one of these should change positively or negatively in the scene)  1. Self-Actualization. Fulfillment  2. Esteem. Confidence, Recognition, Respect, feelings of accomplishment  3. Love & Belonging. Friendship, family, feelings of connection and meaningful relationship  4. Safety. Feelings of emotional and intellectual security, body image, resources, employment  5. Physiological. Food, water, warmth, shelter and rest  **SMART Goals**  Specific. Clearly defined and explicit  Measurable. Progress should be clearly visible.  Achievable. Realistic within the story world.  Relevant. Must be relevant to the story world and protagonist character arc  Time-Bound. Must be a sense of urgency or time limit.  **4 Types of Conflict**  1. Character versus Opponent (Tyrion from Game of Thrones vs everyone)  2. Character versus Society (the movie Thank You For Smoking)  3. Character versus Nature (the movie Castaway)  4. Character versus Self (the movie Terminator 2 - Sarah Connors conflicting value - she hates machine but has to trust T-800)  **Non-violent Conflict**  1. Know your characters' values  2. Make sure readers know those values  3. Create situations where those values are challenged or threatened.  a. Build conflict around Theme  b. Use dialogue to create and build conflict (characters attack and defend their values)  c. The threat of violence can be more impactful than the violence itself  d. Apply conflict from different angles (Four-Corner Opposition and SHADOW-OPPOSITION)  **Scene Outline**  https://www.storyplanner.com/story/plan/scene-outline  1. Scene number  2. Which characters are in the scene?  - Name the POV character.  - Name the Scene Owner. This is the character with a goal they are striving to achieve and succeed or fail by the end of the scene. The scene owner is not necessarily the POV character or PROTAGONIST-NAME  3. Where does the scene happen (setting and location)?  4. What is the inciting incident in the scene that disrupts POV character’s status quo and gives them a new desire or goal?  5. What Is the Scene Owner's goal and is the goal concrete enough the reader willl know by the end of scene whether they achieved the goal or not?  - Concrete: Get Susan to apologize for starting a fight  - Vague: Make Susan feel sorry for starting a fight  6. What is the Scene Owner’s motivation? Why do they want this? What are the stakes?  7. Who or what in the scene is opposing their achieving the goal?  8. What is the main problem or conflict?  9. What is the outcome? (Often a new problem or setback.)  10. Scene Transition. The final sentences of the scene that tie the scene to the next scene or end the chapter with a hook that compels readers to keep reading.  **Disaster and Reaction Scene Structure**  https://www.storyplanner.com/story/plan/disaster-and-reaction-scene-structure  This method for structuring novels is based on a method described by Dwight V.Swain in ‘Techniques of the Selling Writer’. link  In this context a scene is a sequence of events, or block of story action. A scene might be only a few paragraphs, or it may be a chapter or more.  Dwight says there are two types of scenes, and these follow one from the other to build a story.  Disaster scenes (aka Disruption)  Disaster scenes need the central character to strive for a goal and find disaster (aka Try-Fail cycles). They have a three-part structure: goal, conflict, disaster. If your character doesn’t find disaster in pursuing his goal, your story is over. In the end of the story he can find victory or defeat, but until then Disaster is encountered. If your reader cares about reaching the goal, Disaster scenes keep them turning the page!  Reaction scenes  Reaction scenes follow Disaster scenes. These scenes are a reaction to the Disaster the character finds. Your central character reacts, faces a dilemma, and makes a decision. The decision leads to the goal again. So we return to the Disaster scene sequence again. The pattern is Disaster - Reaction - Disaster - Reaction… until the end of the story when we meet the final Victory or Defeat (aka Stasis). |

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|  | **reference-903: conflict & four-corner opposition** |
|  | CONFLICT  Some other techniques for creating conflict in stories are:  Determine what kind of conflict your story needs. Your genre will often dictate the type of conflict you write. For example, a thriller might have more external conflicts, such as a villain or a natural disaster, while a romance might have more internal conflicts, such as emotional or psychological barriers.  Decide what your character wants, then put an obstacle in their way. In fiction writing, conflict builds when a character has a goal or desire that is opposed by another character, a force of nature, or themselves. The obstacle should be relevant to the character’s motivation and personality, and it should be difficult but not impossible to overcome.  Create characters with different personalities, backgrounds, and opinions. Conflict can arise from the contrast and clash between different characters who have different values, beliefs, worldviews, or lifestyles. You can use dialogue, actions, and reactions to show how these characters disagree or misunderstand each other.  Introduce a character with a secret. Secrets can create tension and suspense in a story, as the reader wonders when and how the secret will be revealed and what the consequences will be. A secret can also create conflict between characters who have different stakes or interests in keeping or exposing the secret.  Make good use of subplots and minor characters. Subplots and minor characters can add depth and complexity to your main plot and characters. They can also create conflict by introducing new problems, complications, or twists that affect the main story line.  Increase the stakes. Stakes are the consequences of what will happen if the character fails or succeeds in achieving their goal. The higher the stakes, the more tension and conflict there will be in the story. You can increase the stakes by making the goal more important, urgent, or personal for the character, or by making the obstacle more threatening, powerful, or unpredictable.  Keep raising new questions and problems. Conflict can also come from the uncertainty and curiosity that the reader feels as they follow the story. You can create conflict by raising new questions and problems that keep the reader guessing and wanting to know more. You can also use cliffhangers, twists, and surprises to keep the reader hooked and engaged.  Make your character face their fears or flaws. Conflict can also be internal, as the character struggles with their own emotions, thoughts, or behaviors. You can create conflict by making your character face their fears or flaws that prevent them from achieving their goal or happiness. You can also show how their fears or flaws affect their relationships with other characters or their environment.  Use multiple types of conflict. Conflict can be categorized into four main types: man vs. man, man vs. nature, man vs. society, and man vs. self. You can use multiple types of conflict in your story to create more variety and interest. For example, you can have a character who faces an external conflict with another character (man vs. man), as well as an internal conflict with themselves (man vs. self).  FOUR-CORNER OPPOSITION  Four-corner opposition is a technique for creating conflict and complexity in your stories. It involves having four main characters who have different goals, values, and methods of achieving them. These characters are usually the hero, the main opponent, and two secondary opponents (e.g., OPPONENT3-NAME and OPPONENT4-NAME).  The idea is to make each character challenge the hero’s weakness in a different way, and to make each character have a valid point of view that the hero must consider. This creates moral dilemmas, emotional depth, and thematic richness for your story.  To use four-corner opposition effectively, you should follow these rules:  Each opponent should use a different way of attacking the hero’s weakness.  Each opponent should be most powerful in a different part of the story.  Each opponent should represent a different value system or worldview.  Each opponent should have a personal connection to the hero.  Each opponent should be equally matched with the hero in terms of power and intelligence.  For example, in The Hunger Games, Katniss Everdeen faces four main opponents: President Snow, the tyrannical ruler of Panem; Peeta Mellark, her fellow tribute and love interest; Haymitch Abernathy, her mentor and former victor; and the other tributes, who are trying to kill her. Each of these opponents challenges Katniss in a different way:  President Snow represents the oppressive system that Katniss wants to overthrow. He attacks her weakness of being rebellious and defiant by threatening her family and friends.  Peeta Mellark represents the moral dilemma that Katniss faces. He attacks her weakness of being emotionally distant and cynical by showing her compassion and kindness.  Haymitch Abernathy represents the harsh reality that Katniss must adapt to. He attacks her weakness of being naive and idealistic by teaching her how to survive and manipulate the game.  The other tributes represent the physical danger that Katniss must overcome. They attack her weakness of being vulnerable and human by trying to kill her.  As you can see, four-corner opposition creates a rich and dynamic story that engages the reader on multiple levels. It also helps you avoid having flat or stereotypical characters who are only there to serve the plot. By using this technique, you can create stories that are more believable, compelling, and meaningful. |

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|  | **reference-904: 7 Basic plots** |
|  | 1. Overcoming the Monster  A hero learns about a dangerous evil (literal monster or supervillain, addiction, mental illness) threatening their world. They decide to fight it.  Stages:  - The hero hears about the threat  - The hero has a vision or dream about the upcoming struggle  - The hero faces challenges and setbacks  - The situation gets worse, like a nightmare  - The hero manages to defeat the monster and escape  - The hero gains a reward or saves something valuable (like a treasure, a kingdom, or a princess)  2. Rags to Riches  Despite being held back and ridiculed by others, the hero without success, wealth, or love grows and eventually gains success, wealth, and a perfect partner. (Cinderella)  Stages:  - The hero's life is miserable, but they get a call to action  - They enjoy initial success  - They encounter a big crisis and feel despair  - They gain independence and face a final challenge  - They unite with their love and achieve fulfillment  3. The Quest  The hero hears about something very valuable or important (the MacGuffin) and sets out on a journey to find it, often with friends.  Stages:  - The hero is called to find the MacGuffin  - They embark on a journey  - They encounter a series of challenges (like monsters, temptations, and near-death experiences)  - They reach their destination but face new difficulties  - They go through final challenges and manage to escape  - They achieve their goal and get the MacGuffin  4. Voyage and Return  The hero travels to a magical place with strange rules, conquers the chaos, and returns home much wiser. (The Hobbit, Wizard of Oz, Rick & Morty)  Stages:  - The hero anticipates the journey and then departs  - They are intrigued and excited by the magical world  - They face obstacles and become frustrated  - Things get really bad, like a nightmare  - They find a way out and return home  5. Comedy  Two characters are meant to be together, but an obstacle is preventing their union. The obstacle is removed, allowing the characters to come together and other relationships to form.  Stages:  - The obstacle to the couple's union appears  - The obstacle creates further complications  - The obstacle is finally removed, and the couple unites  6. Tragedy  In this story, the main character is the villain. Some fatal flaw in the (fundamentally good) main character eventually causes their downfall. (Achilles)  Stages:  - The villain's plans are revealed  - The villain dreams of success  - They face obstacles and become frustrated  - Things get worse, like a nightmare  - The villain is defeated, and the world rejoices  7. Rebirth  The story starts similarly to the Tragedy, but the protagonist realizes their mistake before it's too late and changes their ways (Shawshank Redemption, Groundhog Day).  Stages:  - The hero starts off in a dark place (metaphorically)  - They face obstacles and become frustrated  -Things get worse, like a nightmare  - The hero realizes their mistakes and seeks redemption |

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|  | **reference-908a: 6 emotional arcs** |
|  | <https://www.bbc.com/culture/article/20180525-every-story-in-the-world-has-one-of-these-six-basic-plots>  Kurt Vonnegut’s hilarious talk about the shape of stories: <https://youtu.be/LkMtyTMPEmU?si=YIdbbRFQXD1ZBtMc> |
|  | 1. Rise. Also known as ‘rags to riches’, the main character starts with bad fortune and steadily rises to good fortune.  2. Fall. Also known as ‘riches to rags’, the main character starts with good fortune and steadily declines to bad fortune. A tragedy.  3. Rise and Fall. Also known as an ‘Icarus’ where the main character starts with average fortune and rises to good fortune only to then fall sharply into bad fortune.  4. Fall and Rise. Known as ‘Man In A Hole’, the main character starts with good or average fortune, falls into bad fortune, and then works their way back to good fortune. This sequence may repeat with the character falling back into bad fortune, finally learning a life lesson, and rising again.  5. Fall and Rise and Fall. Known as the ‘Oedipus’, a character in good or average fortune declines into bad fortune. The character works their way back into good fortune only to sink back to bad fortune.  6. Rise and Fall and Rise. Known as the ‘Cinderella’ for its popularity in fairy tales, a character in bad fortune rises into good fortune only to quickly fall back into bad fortune and either work their way up, or be rescued, into good fortune. |

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|  | **reference-908b: the m.i.c.e. quotient / M.A.C.E. Quotient** |
|  | <https://web.archive.org/web/20171027013710/http://www.sfcenter.ku.edu/Workshop-stuff/MICE-Quotient.htm>  <https://learning2grow.org/plot-your-novel-with-mice-quotient-and-try-fails/>  Writing Excuses Podcast: <https://writingexcuses.com/tag/mice-quotient/>  Brandon Sanderson Lecture #7 with Mary Robinette Kowal: <https://youtu.be/blehVIDyuXk?si=gY8Gqj6c5amt7RDy> |
|  | The M.I.C.E. Quotient is a system of organization and is composed of four elements that make up the acronym. These elements help determine where a story starts and stops, and the kind of conflicts the characters will face:  MILIEU: The story concerns the world surrounding the characters. The story begins when the main character enters a strange new world and ends when the main character comes back from the strange new world. Characterization is secondary to describing the world. The conflict comes from the character facing obstacles as they learn to survive in the new world while always trying to leave the new world. Best example is ‘The Wizard of Oz’  IDEA or INQUIRY: The Inquiry story is about questions and is about the methodical release of information to the reader. The story begins when the main character meets an obstacle raising the question “How they will get around the obstacle?” The conflict comes when finding the answer to questions involves being lied to, potential threats to the character, being given red herrings, answers leading to dead ends, and the character not understanding the answers. The story ends when the character has overcome the obstacles and answered the initial, primary question. The character must be interesting and fully developed in their personality and skills. They do not have to grow as a person. Mystery novels are Inquiry stories  CHARACTER: The protagonist is unbearably dissatisfied with their role in society and sets about changing it. The story ends when the protagonist either finds a new role, is content to return to their old role or wallows in despair. Character growth, positive or negative, is fundamental to the story. Characters are driven by internal pressures as much as external pressures. Coming-of-Age and Romances focus heavily on the Character element.  EVENT: An event has thrown the world out of balance. The story starts when the protagonist tries to restore order to the world. The story ends when the protagonist either succeeds or fails and establishes a new status quo. Characterization can be minimal and have no growth or can be detailed with some growth but only external pressures are shown. Action, Adventure, and Thriller stories are Event stories.  While stories have an overarching M.I.C.E. element, the plot often unfolds by using multiple elements. Elements must be nested and open and close like square brackets or parentheses in programming. If a story starts in the Character element and then switches to Inquiry, the Inquiry element plot thread must be closed out before the story can end with the Character element. |

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|  | **REFERENCE-909: Shadow OPPosition defined** |
|  | SHADOW-OPPOSITION is an ever-present, often unseen set of forces that amplify existing challenges faced by the main characters. They act as a persistent undercurrent of conflict throughout the story.  Categories and Types  1. Environmental Opposition:  Time: ALWAYS present in every challenge  a. Deadline: A pressing time constraint  b. Past Regrets: Hindrances from past actions  c. Future Uncertainty: Fear of the unknown  Natural Forces: Weather, terrain, wildlife  Societal Structures: Laws, customs, traditions, system issues (racism, sexism, classicism)  Social Pressures:  a. Peer Pressure: Conformity to social norms  b. Expectations: Societal, familial, or personal expectations  c. Isolation: Loneliness or alienation  Technological Limitations: Lack of resources, infrastructure  Economic Pressures: recession, inflation, scarcity, unequal wealth distribution  2. Internal Opposition:  Psychological Factors: Fears, doubts, insecurities, guilt, regret  Moral Dilemmas: Ethical conflicts, choices  Self-Destructive Behaviors:  a. Addiction: Substances, habits  b. Self-Sabotage: Conscious or unconscious actions that hinder progress - lying, lack of planning, perfectionism, overcommitting, avoidance  c. Procrastination: Delaying tasks  Physical Limitations: Illnesses, disabilities  Mental Illness:  \* Depression  \* Anxiety disorders  \* PTSD  \* Bipolar disorder  \* Schizophrenia spectrum disorders:  a. Paranoia  b. Auditory hallucinations (hearing voices)  c. Visual hallucinations (seeing things)  \* Dissociative disorders  3. External Impersonal Opposition:  Fate or Destiny: Unforeseen circumstances, chance  Supernatural Forces: Gods, demons, spirits, curses, prophecies  Implementation Strategy  1. Introduction  - Introduce Time as SHADOW-OPPOSITION from the very beginning  - Introduce other SHADOW-OPPOSITION elements within the first two chapters  - Weave internal struggles into the character's backstory and/or current situation  2. Development  - Consistently show Time's influence throughout the narrative  - Gradually reveal the impact of other SHADOW-OPPOSITION elements on the protagonist's actions and decisions  - Use SHADOW-OPPOSITION to complicate seemingly simple tasks or amplify existing conflicts (consider shadow opposition as the fifth corner of four-corner opposition pushing the character to achieve their main goal and/or grow as a person)  3. Crescendo  - SHADOW-OPPOSITION reaches their peak influence around the midpoint or during the story's darkest moment  - Time pressure often peaks near the climax  4. Resolution  - Taper off the influence of the SHADOW-OPPOSITION as the protagonist grows or overcomes their internal struggles  - Aim for zero direct influence from SHADOW-OPPOSITION (except Time) by the story's resolution  - Time may still play a role in the resolution, but the protagonist has learned to work with or around it  5. Integration Techniques  - Internal monologue  - Environmental descriptions  - Secondary character observations  - Symbolic representations  - Recurring motifs or imagery  ## Tips for Effective Use  1. Time Awareness: Always consider how Time is affecting your characters and plot  2. Consistency: Maintain a consistent presence of the SHADOW-OPPOSITION throughout the narrative  3. Subtlety: Avoid heavy-handed explanations; let readers infer the influence  4. Character Growth: Use the SHADOW-OPPOSITION to highlight character development  5. Balance: Ensure the SHADOW-OPPOSITION elements enhance rather than overshadow the main conflict  6. Realism: Ground fantastical or supernatural SHADOW-OPPOSITION in relatable human experiences  7. Mental Health Sensitivity: When depicting phobias and mental illness, research thoroughly and avoid stereotypes  Remember: While Time should always be present, other SHADOW-OPPOSITION elements should add depth to the story without becoming the primary focus. They're tools to enrich the narrative and deepen character development. |

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|  | **REFERENCE-910: microtension** |
|  | Micro-tension is a subtle literary technique that creates moment-by-moment tension in a story, keeping readers engaged without relying on overt conflict or high-stakes drama. It's about the small, often unspoken tensions that exist in everyday interactions and internal thoughts. A low-grade feeling of discomfort in the back of the mind that things are not going to go your way.  There are three types of microtension:  1. Personality Conflict: Characters have conflicting goals or do not like each other  2. Time Pressure: Limited time to accomplish a goal or face consequences  3. Fear: Doubt, suspicion, or fear of impending trouble (perceived or imagined)  The types of microtension can be used standalone but achieve the highest impact when combined in a scene. For example:  - A poisoned character dealing with someone who dislikes them experiences "Personality Conflict" and "Time Pressure" microtensions.  - A protagonist rushing a task while suspicious of the motives of coworkers experiences "Time Pressure" and "Fear" microtensions.  Key elements of micro-tension include:  - Conflicting or contrasting emotions within a character  - Subtle contradictions between what a character says and what they think or feel  - Unexpected word choices or turns of phrase that create slight unease  - Small surprises or subversions of expectations  - Unspoken tensions or undercurrents in conversations  - Internal struggles or dilemmas, even in mundane situations  - The gap between what a character wants and what is happening  In addition to general micro-tension, pay special attention to dialogue. Treat each conversation as a subtle tug-of-war where characters have specific goals. These goals might include:  - Winning an argument  - Gaining information  - Guarding information  - Belittling or undermining the other person  - Altering the other person's emotional state  - Seeking validation or approval  - Avoiding a topic  - Redirecting the conversation  Consider how characters might:  - Mishear or misunderstand what's being said  - Focus on a specific outcome, causing them to 'hear' what they expect rather than what's actually said  - Use subtext to convey meanings beyond their literal words  - Employ verbal tactics to achieve their goals (e.g., deflection, passive-aggression, leading questions)  Examples of mundane micro-tension and dialogue dynamics:  - A character smiling and nodding along to a friend's story while internally wishing they could change the subject.  - Someone hesitating slightly before answering a seemingly simple question from their partner, weighing how much information to reveal.  - A parent feeling both proud and slightly envious when their child accomplishes something they never could.  - A character noticing a small detail that doesn't quite fit with their surroundings, creating a sense of unease.  - Someone struggling to maintain composure during a minor social faux pas.  - Two colleagues engaging in small talk, each trying to subtly extract information about an upcoming project.  - A teenager deliberately misinterpreting their parent's words to avoid a chore or gain more freedom.  - Friends discussing a movie, with one person trying to guide the conversation to impress the other with their film knowledge.  The goal of microtension is to create subtle tension that keeps the reader engaged without dramatically altering the overall tone or direction of the scene. Focus on internal conflicts, small contradictions, the nuances of human interaction, and the underlying motivations driving dialogue rather than external threats or high-stakes situations. |

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|  | **REFERENCE-912: Stasis-Disruption-Reaction-Stasis Loop** |
|  | Most stories follow a narrative structure of Stasis -> Disruption -> Reaction -> Stasis.  - A Disruption should always be preceded by either a Stasis or a Reaction.  - A Reaction should always be preceded by a Disruption and is followed by either another Disruption or a Stasis  This structure is effective because it creates a compelling story arc that mirrors the natural progression of events and emotions, making the story relatable and engaging for readers. This narrative structure can be found in simple plot structures like:  Freytag’s Pyramid: Exposition (similar to stasis), Rising Action (disruption), Climax (reaction), Falling Action and Denouement (new stasis).  Three-Act Structure: Setup (stasis), Confrontation (disruption and reaction), and Resolution (new stasis).  This effective narrative structure can also be used to plot out the chapters in each Act of a story. For example, a story written using the Three-Act Structure would look like this:  ACT 1: SETUP (Stasis)  Stasis: The characters are in their normal world, their status quo.  Disruption: The Inciting Incident disrupts the normalcy.  Reaction: The characters respond to the Disruption.  Stasis: Resolve the conflict but get thrust into a new world.  ACT 2: CONFRONTATION (Disruption and Reaction)  Stasis: The characters adapt to the new world when they realize they are prevented from going back to their old life.  Disruption: Another disaster disrupts the new normalcy.  Reaction: The characters respond to the Disruption by confronting their opposition but being defeated.  Stasis: Reeling from defeat, the characters are pushed into another new status quo.  ACT 3: RESOLUTION (Stasis)  Stasis: The characters struggle to accept their failure.  Disruption: An event or ally shakes the characters out of their slump.  Reaction: The characters use their newfound strength to confront and defeat the opposition  Stasis: The characters accept their life in the new post-conflict world. |

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|  | **reference-940: positive character traits** |
|  | Adaptability  Bravery  Compassion  Creativity  Empathy  Empowering others  Generosity  Honesty  Intelligence  Kindness  Loyalty  Open-mindedness  Optimism  Patience  Perseverance  Resilience  Selflessness  Serenity  Strength of character  Supportiveness  Tenacity  Understanding  Unwavering commitment  Wisdom  Zealotry for justice |

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|  | **reference-941: negative character traits** |
|  | Arrogance, Conceit, Egotism, Vanity  Bigotry, Prejudice  Cowardice  Cruelty  Defensiveness  Delusion  Dishonesty, Insincerity, Phony  Entitlement  Greed, Lust for power  Gullibility, Naivety  Hypocrisy, Hypocrite  Impatience  Immaturity  Jealousy  Laziness  Messiness  Meddler  Paranoia  Pettiness  Prudishness  Rage  Remorse  Resentment  Self-denial  Self-pity  Selfishness  Spitefulness  Tactlessness  Unfairness  Uncharitable  Vengefulness  Worry |

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|  | **reference-942: quirks and eccentricities** |
|  | - Owns a large ship/yacht that's on dry land far from water because they wanted a yacht but they're afraid of water or get terribly sea sick. It's fully staffed and they spend weekends on it going nowhere.  - Wears unusual glasses  - Large feet — may mean they’re clumsy  - Bites their nails/lips or chews on their hair  - Constantly fidgeting and can’t sit still  - Acne, eczema, or other skin problems  - Often sick or has allergies (constantly sniffling/blowing their nose)  - Says everything like it’s a question  - Terrible breath — may be a coffee drinker  - Gets sweaty easily (especially when nervous)  - Unusually hairy arms or legs  - Very long painted nails  - Always picking their teeth  - Breathes heavily or snores  - Walks very slowly or quickly  - Left-handed or ambidextrous  - Constantly scratching themselves  - Has some noticeable physical tic, like a twitch  - Always wears a distinct item of clothing or accessory — a favorite pair of socks, a lucky jersey, or even a particular shade of lipstick  - Brutally honest and can’t lie to save their life  - Hilarious or odd sense of humor  - Very hard to make them laugh  - Loves to eat and is obsessed with food  - Sleeps all the time and still gets tired during the day  - Horrible sense of direction and constantly gets lost  - Wildcard whose behavior is unpredictable, even to their friends  - Charismatic and can convince anyone to do their bidding  - Very proper and always polite to others  - Obsessive personality — whether it’s a TV show, brand, musical artist, or even another person, they’ll get attached and think/talk about it constantly  - Great at voices/ventriloquy  - Can do sleight-of-hand — may be a pickpocket  - Speaks multiple languages, even obscure ones  - Special connection with animals  - Contortionist (can twist their body into any shape)  - BS artist able to talk their way out of any trouble/invent stories on the fly  - Illegible handwriting  - Coulrophobia (irrational fear of clowns)  - Agoraphobia (irrational fear of leaving the house)  - Pantophobia (fear of everything)  - Dresses all in one color  - Walks around barefoot, even in stores and other public places  - Hates being inside, sleeps and goes to the bathroom outdoors  - Can’t help but look in every mirror they pass  - Wears a small plastic backpack everywhere  - Preps their meals weeks in advance  - Sings opera in the shower  - Makes their own (terrible) abstract art and hangs it on their walls  - Gets super excited about a specific holiday  - Refuses to wear glasses even though they need them  - Carries around a secret teddy bear  - Has been wearing the same friendship bracelet for three years  - Fastidiously lint-rolls all their clothing  - Will leave a shop or restaurant if someone walks in with a baby  - Extremely superstitious (knocks on wood, avoids the number 13, etc.)  - Drops everything other people ask them to hold  - Prefers to have the lights off or dimmed at all times  - Always wears multiple sweaters on top of each other  - Won’t eat anything that doesn’t have bread (at least on the side)  - Thinks they’re a time-traveler from the medieval era  - Hates jagged numbers (always fills their gas tank to the dollar, sends emails on the hour, etc.)  - Has an imaginary friend they still talk to, even in adulthood  - Owns a lizard that they try and use as a guard dog  - Leaves little notes in library books for future readers  - Uses tissues to hold onto poles on public transportation  - Clucks their tongue while walking, so they sound like a horse  - Quotes popular movies and books all the time  - Loves hanging out in completely empty places  - Convinced they’re going to die in a freak accident  - Has a “vision board” posted on their ceiling  - Loves the beach but hates swimming |

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|  | **reference-943: 8 types of heroes** |
|  | 1. Epic Hero: A character who embarks on a grand quest and possesses superhuman attributes or qualities. They often have a noble lineage and are favored by the gods.  Example: Odysseus from Homer’s "The Odyssey"  2. Classical Hero: Often an ordinary person with a moral purpose, who demonstrates bravery and faces adversity without superhuman powers.  Example: Harry Potter from J.K. Rowling’s “Harry Potter” series  3. Everyman Hero: A relatable character who faces extraordinary situations using ordinary skills, often highlighting the potential for heroism in us all.  Example: Bilbo Baggins from J.R.R. Tolkien’s "The Hobbit"  4. Anti-Hero: A protagonist who lacks conventional heroic qualities such as morality, courage, or idealism, but still has the audience’s sympathy.  Example: Walter White from "Breaking Bad"  5. Tragic Hero: A character with a fatal flaw that eventually leads to their downfall, evoking pity or fear from the audience.  Example: Jay Gatsby from F. Scott Fitzgerald’s "The Great Gatsby"  6. Byronic Hero: A charismatic character who is deeply flawed, often rebellious, alienated, and darkly attractive.  Example: Mr. Rochester from Charlotte Brontë’s "Jane Eyre"  7. Reluctant Hero: A character who is hesitant to accept the call to adventure, often due to self-doubt or a sense of inadequacy.  Example: Frodo Baggins from J.R.R. Tolkien’s "The Lord of the Rings"  8. Superhero: A character with abilities or skills not found in normal humans. They face problems that far exceed those of normal humans.  Example: Comic book heroes like Superman, Batman, Wonder Woman |

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|  | **reference-944: character archetypes** |
|  | **The Six Archetypal Character Arcs**  **The Maiden**: Representing innocence and purity, Maidens often appear as the protagonists of coming-of-age stories. They are typically portrayed as young, beautiful, and vulnerable women or girls, seeking love and security.  Motivations: Love, Security, Finding their place in the world.  Strengths: Optimism, Kindness, Purity.  Weaknesses: Naiveté, Easily taken advantage of.  Role in Story: Often undergoes a significant transformation as they transition from innocence to experience.  **The Hero**: Heroes are the protagonists of many stories, representing the best aspects of humanity. They are typically courageous, strong, and determined to overcome obstacles and defeat evil.  Motivations: Driven by a sense of justice, protecting others, and proving their worth.  Strengths: Courage, Strength (physical and mental), Determination, Strong sense of right and wrong.  Weaknesses: Can be overconfident and blinded by their convictions.  Role in Story: To face challenges, overcome adversity, and ultimately triumph over evil.  **The Queen**: Often depicted as mature, powerful women, the Queen archetype embodies leadership, independence, and responsibility. While not always a literal queen, they are often in a position of power.  Motivations: To protect and care for their people or domain, maintain order, and achieve their ambitions.  Strengths: Leadership, Intelligence, Strength, Independence.  Weaknesses: Can be ruthless and cold in their pursuit of power, may struggle to balance their personal and public lives.  Role in Story: May rule a kingdom, lead a company, or guide a family, their decisions having a significant impact on those around them.  **The King:** Representing power, responsibility, and leadership, the King is typically portrayed as a mature, experienced male character who has risen to a position of authority.  Motivations: To rule with wisdom and justice, protect their kingdom or domain, provide for their people, and maintain their legacy.  Strengths: Leadership, Strength, Wisdom, Experience, Strategic thinking.  Weaknesses: Can be blinded by their power, becoming tyrannical or out of touch with the needs of their people. May also be burdened by their responsibilities.  Role in Story: May be tested by external threats, internal conflicts, or the weight of their responsibilities.  **The Crone:** The Crone archetype often embodies wisdom, experience, and a deep connection to the mysteries of life and death.  Motivations: To share their wisdom and guide others, often serving as mentors or advisors. They may also seek to understand the deeper meaning of life and death.  Strengths: Wisdom, Knowledge, Intuition, Spirituality, Independence.  Weaknesses: Can be perceived as detached or unemotional. They may also be feared or misunderstood due to their association with death and the unknown.  Role in Story: Often guide younger characters, offering them wisdom and insights.  **The Mage**: The Mage represents knowledge, mystery, and the pursuit of understanding the universe's secrets.  Motivations: Seeking knowledge and power, often through magical or mystical means. They are driven by curiosity and a desire to uncover hidden truths.  Strengths: Intelligence, Wisdom, Magical abilities, Insight, Creativity.  Weaknesses: Can be arrogant, believing themselves to be above the rules. They may also be tempted to use their power for personal gain, leading to dangerous consequences.  Role in Story: They often serve as mentors, guides, or sources of conflict, depending on their alignment and motivations.  **The Character Archetypes**  **The Ruler**: Rulers are natural leaders driven by a need for power and control. While they may be effective leaders, their ambition can lead them to become controlling, power-hungry, and suspicious of those around them.  Motivations: Power and control.  Strengths: Natural leaders.  Weaknesses: Can become controlling, power-hungry, and suspicious of others.  **The Creator/Artist**: Driven by a need to create something meaningful that will outlive them, Creators/Artists are defined by their creativity and drive. While this can lead them to create great works, it can also lead them to be egotistical, sacrificing personal relationships for their craft.  Motivations: To create something of value and cement their legacy.  Strengths: Creativity, drive, the ability to execute their vision.  Weaknesses: Personal sacrifice, perfectionism, egotism.  **The Sage**: Often depicted as scholars, mentors, or advisors, the Sage is motivated by a thirst for knowledge and understanding. Their intellect is their greatest strength, but it can also be a weakness, as Sages may neglect their physical or emotional needs in pursuit of knowledge.  Motivations: Knowledge and understanding.  Strengths: Wisdom, intellect.  Weaknesses: May neglect their physical or emotional needs in the pursuit of knowledge.  **The Innocent**: Wanting nothing more than happiness and safety, the Innocent sees the world with optimism, avoiding conflict. However, this naiveté can lead them to be unprepared when they encounter conflict they cannot avoid.  Motivations: Happiness and safety.  Strengths: Optimism.  Weaknesses: Naiveté.  **The Everyman**: The Everyman is defined by their relatability. These characters are grounded, seeking connection with others and a sense of belonging. Because their ambitions are typically limited to living an ordinary life, they can sometimes lack direction.  Motivations: To belong and connect with others.  Strengths: Relatable, grounded.  Weaknesses: May lack ambition or direction.  **The Hero**: Representing the idealized version of ourselves, Heroes are often the central characters in their stories. They are often driven by a sense of justice and a desire to protect others. However, their strong convictions can lead them to act recklessly at times.  Motivations: Often driven by a sense of justice or a desire to protect others.  Strengths: Courage, strength, determination.  Weaknesses: Can be blinded by their convictions, leading to recklessness.  **The Outlaw/Rebel**: As their name suggests, the Outlaw/Rebel is motivated by a need to challenge the status quo and fight for their beliefs, even if that means breaking the rules. Their independent nature and resourcefulness make them effective at doing so, but they can also be reckless, impulsive, and even self-destructive.  Motivations: To challenge the status quo and fight for what they believe is right, even if it means breaking the rules.  Strengths: Independent, resourceful, willing to fight for their beliefs.  Weaknesses: Can be reckless, impulsive, and self-destructive.  **The Magician/Wizard**: Driven to understand the mysteries of the universe, Magicians/Wizards often possess a connection to the supernatural world. While their intellect and willpower make them powerful, this power can consume them, causing them to lose sight of their humanity.  Motivations: Transformation and understanding the mysteries of the universe.  Strengths: Intellect, willpower, and often a connection to the supernatural.  Weaknesses: Can become consumed by their power or lose sight of their humanity.  **The Explorer**: Driven by curiosity and a thirst for adventure, Explorers are constantly seeking out new experiences, which often leads them to self-discovery. However, they can also be aimless and unreliable, their pursuit of the new leading them to abandon responsibilities.  Motivations: Adventure, seeking new experiences, and self-discovery.  Strengths: Curiosity, independence, a sense of wonder.  Weaknesses: Can be aimless, unreliable, and prone to recklessness.  **The Lover**: Guided by their emotions and a desire for intimacy and connection, Lovers are often passionate and devoted partners. This can also make them naive and overly trusting, however, leaving them vulnerable to heartbreak.  Motivations: Love, connection, and intimacy.  Strengths: Passion, empathy, devotion.  Weaknesses: Can be naive, overly trusting, or possessive in relationships.  **The Caregiver**: The most selfless of the archetypes, the Caregiver is motivated by a desire to protect and care for others. They are compassionate, loyal, and often willing to sacrifice their own needs for those they love. This can lead them to be taken advantage of, or to be overly protective.  Motivations: To protect and care for others.  Strengths: Selflessness, compassion, loyalty.  Weaknesses: Can be taken advantage of or become overly protective.  **The Jester**: Often using humor to entertain others, the Jester is driven by a desire to spread joy and laughter. However, they can also use this humor to avoid dealing with their own problems or taking responsibility for their actions.  Motivations: To find joy and bring laughter to others.  Strengths: Humor, wit, the ability to see the world from a unique perspective.  Weaknesses: Can use humor to avoid deeper issues or deflect from responsibility.  **The Shapeshifter**: A character with fluid loyalty or identity, often keeping others guessing about their true nature and intentions. Useful to explore themes of trust, identity, and social norms and provide moral ambiguity and ethical dilemmas.  Motivations: Self-preservation, personal gain, hidden agendas, survival in a complex world, desire for power or control  Strengths: Adaptability, quick thinking, ability to blend in, keen observation skills, manipulation of others  Weaknesses: Lack of true loyalty, difficulty forming genuine relationships, constant suspicion from others, internal conflict, potential for self-destruction.  **The Trickster**: A mischievous figure who disrupts the status quo, often through wit, deceit, or unconventional methods. Useful to create plot twists and maintain suspense. Tests the protagonist's judgment and adaptability  Motivations: Chaos and disruption, personal amusement, challenging authority, teaching lessons indirectly, exposing societal flaws  Strengths: Cunning and wit, ability to exploit weaknesses, creativity in problem-solving, charisma and charm, flexibility and adaptability  Weaknesses: Tendency to create unintended consequences, difficulty forming deep relationships, often underestimated, can become trapped by own tricks, may struggle with genuine emotions. |

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| A hand on a red background  Description automatically generated | **WARNING**: Reportedly, recent changes to the KDP algorithms (summer 2024) look for trigger word ‘stuffing’ and will delist a book if the description contains too many. |

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|  | **reference-945: amazon trigger words** |
|  | **[ROMANCE]**  Brazen  Naked  Taboo  Crave  Naughty  Tantalizing  Depraved  Passionate  Tawdry  Desire  Promiscuous  Tease  Dirty  Provocative  Thrilling  Exposed  Scandalous  Uncensored  Explicit  Sensual  Urge  Flirt  Sex  Wanton  Forbidden  Shameless  Wild  Hypnotic  Sinful  Whip  Lascivious  Sleazy  Lick  Sleeping  Lonely  Spank  Lust  Steamy  Mischievous  Sweaty  **[/ROMANCE]**  **[ENERGY]**  Amazing  Enchant  Jubilant  Super-human  Audacity  Epic  Legendary  Surprising  Awe-Inspiring  Excited  Magic  Triumph  Backbone  Eye-opening  Mind-blowing  Unbridled  Belief  Faith  Mind-Boggling  Uplifting  Blissful  Fearless  Miracle  Valor  Bravery  Fulfill  Pluck  Vanquish  Breathtaking  Grateful  Relentless  Victory  Cheer  Grit  Remarkable  Wonderful  Conquer  Guts  Sensational  Wondrous  Courage  Happy  Spectacular  Daring  Heart  Spine  Defiance  Hero  Spirit  Delight  Hope  Staggering  Devoted  Jaw-dropping  Stunning  **[/ENERGY]**  **[FEAR]**  Agony  Cripple  Invasion  Revenge  Annihilate  Crisis  Looming  Risky  Apocalypse  Danger  Lunatic  Savage  Armageddon  Deadly  Lurking  Searing  Assault  Death  Meltdown  Shatter  Backlash  Debilitating  Mired  Beware  Destroy  Mistake  Slaughter  Blinded  Devastating  Murder  Sociopath  Blood  Disastrous  Nightmare  Strangle  Bloodbath  Drowning  Painful  Terror  Bloodcurdling  Epidemic  Panic  Torture  Bloody  Frantic  Peril  Toxic  Cadaver  Frightening  Petrified  Trap  Cataclysmic  Goosebumps  Pitfall  Victim  Catastrophe  Hazardous  Plague  Vulnerable  Chilling  Hoax  Plummet  Wreaking Havoc  Collapse  Holocaust  Plunge  Worry  Corpse  Horrific  Poison  Wounded  Crazy  Insidious  Pummel  **[/FEAR]**  **[TRUST]**  Reliable  Results  Authentic  Track Record  Unconditional  Proven  Recognized  Guaranteed  **[/TRUST]**  **[ANGER]**  Abuse  Force-fed  No Good  Snob  Arrogant  Foul  Obnoxious  Snooty  Backstabbing  Hate  Payback  Snotty  Beat down  Hostile  Pound  Stuck up  Brutal  Know it all  Preposterous  Thug  Lies  Punish  Underhanded  Bully  Loathsome  Pulverize  Corrupt  Loser  Revolting  Coward  Lying  Ruthless  Crooked  Maul  Crush  Moneygrubbing  Smug  Disgusting  Morally  Sneaky  Evil  Bankrupt  Sniveling  Exploit  **[/ANGER]**  **[GREED]**  Bargain  Fortune  Skyrocket  Billion  Freebie  Money  Soaring  Bonanza  Frenzy  Surge  Bonus  Frugal  Treasure  Cash  Gift  Price  Cheap  Giveaway  Discount  Greatest  Prize  Value  Inexpensive  Profit  Economical  Explode  Jackpot  Reduced  Extra  Luxurious  Rich  Feast  Savings  **[/GREED]**  **[MYSTERY]**  Backdoor  Covert  Priceless  Banned  Cover-up  Private  Behind the Scenes  Forbidden  Restricted  Black Market  Forgotten  Secrets  Blacklisted  Hidden  Smuggled  Bootleg  Illegal  Strange  Censored  Illusive  Trade Secret  Classified  Insider  Unauthorized  Concealed  Lost  Unheard of  Confessions  Little Known  Underground  Confidential  Off-limits  Withheld  Controversial  Outlawed  **[/MYSTERY]** |

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|  | **REFERENCE-946: 7 Characteristics of Sympathetic Characters** |
|  | 1. Takes action. Show the protagonist being proactive. Show them making a hard choice when faced with a dilemma and taking action to get what they want.  2. Treated unjustly. Show the protagonist being bullied, persecuted, treated unfairly, or as the victim of injustice.  3. Shows competence. Readers are interested in people who are really good at things.  4. Has friends. Humans are attracted to people who show that they already have other people who like them. Show the protagonist is likeable by surrounding them with other interesting characters from the beginning.  5. Does a good deed. as Blake Snyder says. By helping someone in need (“Save the cat"), the protagonist establishes themselves as “the good guy,” despite any other negative qualities.  6. Has a quirk. Quirks are memorable things that let us create an instant visualization of someone, like Harry Potter’s scar on his forehead, Ron Weasley’s bright red hair, or Hermione’s frizzy hair. Quirks are especially important for side characters. A simple quirk helps readers quickly get to know a protagonist.  7. Secret vulnerability. Everyone has a secret, whether it’s a phobia like Bruce Wayne’s fear of bats, or Superman’s kryptonite. Let the reader in on the protagonist’s secret vulnerability to create a lasting bond. |

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|  | **REFERENCE-947: good and Bad Hooks** |
|  | According to Jackson Dean Chase in ‘Writing Dynamite Story Hooks’ there are 10 good and 10 bad story hooks. |
|  | **Good Story Hooks**:  1. Action: Starting with a captivating action sequence can instantly grab the reader's attention. It's essential to introduce the action's context and the character's relationship to it. The reader should quickly grasp who the character is, their current situation, and the stakes involved.  2. Dialogue: An intriguing snippet of dialogue can effectively hook the reader. The key is to ensure the dialogue is compelling, revealing something about the characters involved or hinting at a larger conflict or mystery.  3. Hero or Sidekick Introduction: Introducing the hero, or having a sidekick introduce them, allows the reader to immediately connect with the protagonist. The description should highlight the character's personality, motivations, or circumstances, making them intriguing and relatable.  4. Meeting a Significant Character: The encounter between two significant characters, such as the hero and the villain or the hero and their love interest, can create a powerful hook. This meeting should occur in the first sentence, instantly establishing a connection and raising questions about their relationship and the story's direction.  5. Monologue: A well-crafted interior monologue can effectively engage the reader by offering direct insight into the character's thoughts, feelings, and voice. The monologue should be captivating, revealing the character's personality and hinting at their desires, fears, or conflicts.  6. Mystery: Introducing a compelling mystery in the first sentence or paragraph can effectively captivate the reader. This mystery should spark curiosity and raise questions that the reader will want answered.  7. Premonition: Starting with a premonition—a character's feeling that something significant, often ominous, is about to happen—can create immediate intrigue. The premonition should be presented subtly, hinting at potential danger or a life-altering event without revealing too much.  8. Profound Statement: A thought-provoking statement related to the story's theme or a character's core belief can engage the reader intellectually and emotionally. The statement should be impactful and encourage reflection, prompting the reader to consider its implications within the story's context.  9. Setting as Character: Using vivid descriptions to make the setting come alive and impact the characters can be a strong hook. This approach goes beyond merely stating the location; it evokes the atmosphere, sensory details, and emotional significance of the setting, immersing the reader in the story's world.  10. Villain or Victims: Starting with the villain's perspective can expose their evil nature or twisted motivations, creating immediate conflict and raising the stakes. Alternatively, introducing the villain's victims can evoke empathy and raise questions about the villain's identity and motives.  **Bad Story Hooks**:  1. Antiquated Writing Style, Foreign Language, or Technobabble: Avoid starting with overly formal language, excessive jargon, or lengthy passages in a foreign language, as these can be off-putting and inaccessible to many readers.  2. Correspondence or Diary Entries: While these can be incorporated effectively later in the story, beginning with letters or diary entries can create distance between the reader and the narrative, slowing down the pacing and potentially hindering emotional engagement.  3. Dreams or Flashbacks: Starting with a dream or flashback can feel like a cheat to the reader, especially if it's lengthy or disjointed from the main narrative. Readers invest in a story expecting to be grounded in the present.  4. Nothing Happens: Avoid opening chapters with mundane descriptions or uneventful scenarios. Readers want to be captivated from the first page, and if nothing significant occurs early on, they might lose interest and abandon the book.  5. Phone Calls: While a phone call can be used effectively later in the story, starting with one can feel cliché and lack the immediacy and visual impact of other hook techniques.  6. Prologue or Frame: While prologues and frames can be used effectively, they often get misused as dumping grounds for backstory or information that disrupts the narrative flow. If used, they should be short, compelling, and directly relevant to the main storyline.  7. Telling or Info-Dumping: Avoid overwhelming the reader with too much information or backstory in the opening pages. Instead of telling, strive to show the story through vivid descriptions, engaging dialogue, and well-paced action.  8. Unlikeable or Flat Hero: The hero doesn't have to be perfect, but they should have some redeeming qualities or intriguing flaws that make them relatable or, at least, interesting. A flat, unlikeable hero can quickly turn off readers.  9. Waking Up: Starting a story with a character waking up is often considered cliché and unoriginal. Avoid this unless it's directly related to the Inciting Incident.  10. Weather: Instead of merely stating the weather, consider using it to evoke mood, foreshadow events, or reveal something about the character's emotional state. |

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|  | **REFERENCE-952: Writing subplots** |
|  | Purpose of subplots:  · Deepen the main plot: By presenting a side story, subplots can add layers to the main plot, making it more complex and interesting.  · Develop characters: Subplots often give minor characters a chance to shine. Through them, we can see different sides of these characters that we wouldn't otherwise see in the main plot.  · Enhance themes: Subplots can also highlight and reinforce the themes of the main plot. They can offer a different perspective on these themes, making them more meaningful.  Types of Subplots:  Subplots Intersecting with the Central Plot: A major supporting character can be the protagonist of a subplot that intersects with the central plot and affects its course. For example, in The Godfather, the Tessio betrayal subplot is a subplot that directly impacts Michael's ascension to godfather, which is the central plot1.  Subplots Running Parallel to the Central Plot: A major service character might be the protagonist of a subplot that runs parallel to the main plot but does not affect its course. For example, in The Godfather, the love story subplot deepens the character of Michael but doesn't affect the main plot of his ascension  Subplot categories:  Romance Subplots: Romantic subplots can provide moments of lightness and connection, or they can raise the emotional stakes of the story by intertwining love with the central conflict.  Familial and Friendship Subplots: Exploring relationships is a key function of subplots. This can involve examining family dynamics, the complexities of friendships, or the tensions and resolutions within these bonds.  Character Growth Subplots: The sources highlight that subplots provide rich opportunities to develop supporting characters, giving them depth and allowing readers to see different facets of their personalities. These subplots often mirror or contrast with the protagonist's journey, highlighting themes of growth, change, or internal struggle.  Mirror and Contrasting Subplots: While not explicitly categorized as such, the sources allude to the concept of subplots that either mirror the main plot or offer a stark contrast. Mirror subplots might present a parallel conflict or theme, while contrasting subplots highlight differences, emphasizing particular character traits or thematic elements through juxtaposition.  Theme Subplots: These subplots are designed specifically to underscore or examine the themes of the main plot, offering an additional lens through which readers can understand the story's message or meaning.  Conflict Subplots: These subplots introduce secondary conflicts, often intertwined with the actions and motivations of supporting characters. These conflicts can heighten tension, create obstacles for the protagonist, or provide moments of suspense and excitement.  Foil Subplots: This type of subplot features a character whose actions and beliefs oppose those of the protagonist. This contrast serves to highlight the protagonist's qualities and the stakes of the central conflict. Usually, OPPONENT3-NAME and OPPONENT4-NAME will have individual foil subplots in a four-corner opposition to show the extremes, good or bad, of the protagonist and antagonist’s point of view.  Making Subplots Relevant  Use Subplots to Explore Different Facets of the Story: Supporting characters, including those featured in subplots, can represent different aspects of the main story, like the themes  Develop Characters Through Subplots: Subplots, specifically the actions of supporting characters in relation to the protagonist, can further develop both characters in a way that is important to the story. For examples, a supporting character can embody a different side of a theme that is explored through the main character.  Create Conflict and Drive the Narrative: Subplots can be used to add conflict to the story. This is especially effective if the conflict is introduced through a compelling dynamic between the protagonist and a supporting character in the subplot. For example, the supporting character may have a difficult past with the protagonist, creating a source of tension when they interact.  Subplots Should Serve a Purpose: It's important to make sure that each subplot serves a purpose. Having too many subplots can make it difficult to develop each subplot in a compelling and meaningful way.  Reflect Real Human Desires: Like any character, characters in subplots should be driven by recognizable human desires such as love, fear, ambition, and redemption.  Align Subplot Antagonists with the Protagonist's Desire: If you have different antagonists for the subplot and the main plot, make sure that the desires of each antagonist are directly opposed to the desires of the protagonist. This will help ensure that the subplots are relevant to the main plot and contribute to the overall tension of the story.  How to weave subplots into the main plot  Remember that a subplot should always support and enhance the main plot. It's there to add depth and dimension to plot, not to overshadow it.  1. Tie the subplot to the main plot: The subplot should be relevant to the main plot. It could be directly linked to the main events, or it could indirectly influence them. For example, a character subplot might involve a protagonist learning a new skill, which then proves crucial in resolving the main conflict.  2. Introduce the subplot organically: It's crucial that the subplot doesn't feel forced or out of place. It should flow naturally from the story's events and character dynamics. A subplot about a budding romance, for instance, could start with a chance encounter early in the story.  3. Keep the subplot concise: The subplot shouldn't take up too much space or distract from the main plot.  4. Resolve the subplot before the main plot: To prevent the subplot from stealing the spotlight during the climax, resolve all subplots before the main plot reaches its peak. This way, the subplot gets its moment of resolution, and the main plot gets the grand finale it deserves. |

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|  | **REFERENCE-953: types of challenges** |
|  | Difficulties:  - Minor, temporary challenges that slow PROTAGONIST-NAME's progress  - Caused by any character or event in the story  - Can be overcome through PROTAGONIST-NAME's normal skills and resources  - Do not significantly impact PROTAGONIST-NAME's overall goals or situation  Obstacles:  - Temporary hurdles that force PROTAGONIST-NAME to take action  - Equally caused by named characters and by self-sabotaging behavior in the SHADOW-OPPOSITION  - Can be overcome through PROTAGONIST-NAME's efforts, skills, or ingenuity  - Do not fundamentally change PROTAGONIST-NAME's situation or goals  Setbacks:  - Temporary reversals or delays that frustrate and disappoint PROTAGONIST-NAME  - Caused by OPPONENT3-NAME, OPPONENT4-NAME, or any SHADOW-OPPOSITION and expose a weakness, flaw or misbelief of the protagonist.  - Often associated with tropes in NOTE-100: GENRES & METADATA  - Do not fundamentally change PROTAGONIST-NAME's goal or status quo  - Force PROTAGONIST-NAME to re-evaluate their approach and try new strategies thus putting their values, beliefs, and/or morals into action  - More significant than obstacles but less severe than disasters  Disasters:  - Major, catastrophic events that fundamentally changes PROTAGONIST-NAME's situation  - Always caused by the antagonist or an ‘act of god’ (bad weather, vital components breaks) and targets a weakness, flaw, or misbelief of the protagonist. Time adds additional pressure.  - May be associated with tropes in NOTE-100: GENRES & METADATA  - Forces PROTAGONIST-NAME to make irreversible decisions that tests their values, beliefs, and/or morals. The decision also has a cost and something PROTAGONIST-NAME holds dear such as a misbelief, a physical object of sentimental value, confronting a fear, the loss of a companion who either becomes physically separated or ends relationship with PROTAGONIST-NAME due to differences in values.  - Create a new status quo, requiring significant adaptations to goals or motivations  - Often have severe emotional or psychological impact on PROTAGONIST-NAME and the main characters  - Serve as turning points in the story, changing the plot's direction |

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|  | **REFERENCE-959: Rule of 3** |
|  | The Rule of Three, a principle as old as storytelling, is based on the idea that things happen in threes.  The number three is significant because it provides balance; one occurrence lacks tension, two occurrences provide some tension but not enough, and three is "just right" to create an unpredictable yet manageable level of complexity. This technique increases tension and drama when a character attempts something for the third time because the audience is aware of the previous failures. For example, the first time a bell rings at the same time as a painful electric shock, the shock itself is too distracting to notice the bell. The second time, the connection between the bell and the shock is made, and by the third time, the anticipation of the shock is so great that a person will jump before the bell has even finished ringing.  The Rule of Three enhances storytelling by generating suspense, establishing patterns, and highlighting contrasts.  Character Triangles, a common application of the Rule of Three, create the strongest character combinations by providing room for dynamic interaction between three characters.  Three related individuals in similar circumstances is a pattern commonly found in folk tales, such as Cinderella, the Three Little Pigs, and Goldilocks and the Three Bears, illustrating the principle that "one is an incident, two is a pattern, and three breaks it."  Obstacles and failures can lead to character growth and transformation. By facing challenges and learning from setbacks, characters can shed their flaws and misconceptions, ultimately achieving a transformed state. Analyzing past failures helps characters devise new solutions and demonstrate growth.  The concept of "Motivation-Reaction Units" (MRUs) highlights the cyclical nature of cause and effect in storytelling. Every event can be categorized as either a motivation (cause) or a reaction (effect). This emphasizes how characters' actions are driven by prior events, and their reactions, in turn, shape future events. This creates a continuous cycle of trying, failing, reacting, and trying again.  The Rule of Three applies to events as well. Typically, a hero will try three times to overcome an obstacle, failing the first two times but succeeding the third time. Failing the first two attempts and succeeding on the third attempt is called a Try-Fail Cycle (Try-Fail, Try-Fail, Try-Succeed). This creates suspense because the audience learns the rules of the story, recognize the unsuccessful pattern, and appreciate the different approach taken by the successful character on the third attempt.  Successful stories often involve characters confronting their fears and weaknesses. This process frequently involves a try-fail cycle where characters must repeatedly face obstacles and learn from their mistakes to ultimately triumph.  For readers, recognizing the Rule of 3 element the third time is satisfying because the reader feels smart and like they are part of an inside joke or ritual.  Example Rule of 3 elements:  - Having to say 'Beetlejuice' 3 times to summon him.  - Death Star trench run in Star Wars: A New Hope. First trench run is a failure to establish how dangerous it is. Second trench run they do better and work together but ultimately fail to hit the exhaust port. Third trench run is Luke using the Force and hitting the exhaust port. |

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|  | **REFERENCE-960: Sanderson’s Laws of Magic (Enhanced)** |
|  | Fantasy author Brandon Sanderson has found that readers prefer magic systems in fantasy worlds (or the fiction in science fiction stories) has rules and limitations. He created 3 rules (plus a bonus rule) for how he creates his magic and sci-fi systems.  \*\*Main Themes:\*\*  • \*\*Clarity and Believability:\*\* Readers need to understand the rules and limitations to invest in the story.  • \*\*Limitations and Consequences:\*\* The absence of consequences or limitations in a magic system is considered a significant flaw, making it feel unrealistic and less engaging. Similarly, understanding the limitations of technology can create tension and drive the plot.  • \*\*Serving the Narrative:\*\* Both magic and technology should ultimately serve the story, impacting plot, characters, and setting. Their purpose within the narrative needs to be clearly defined.  • \*\*Show, Don't Just Tell (Especially with Info Dumps):\*\* Explanations of magic or technology should be integrated into the story organically, sparking curiosity rather than overwhelming the reader with lengthy exposition.  • \*\*Expanding vs. Adding:\*\* Instead of constantly introducing new elements, writers should focus on deeply exploring the implications and interconnectedness of their existing systems. Less is more because adding elements only increases complexity.  • \*\*The "Awesome" Factor:\*\* Despite the importance of rules and limitations, the fundamental nature of speculative fiction often lies in inspiring wonder and fulfilling a sense of the extraordinary.  Limitations and Consequences:  • No Consequences or Sacrifice." "\*\*If the magic in your novel doesn’t result in any kind of consequences or costs to the characters who use it, your magic system simply isn’t realistic. (Yes, you may be writing fantasy, but unrealistic storytelling never sits well – with any type of reader.)\*\*"  • Sanderson (Sanderson's Second Law) explicitly states, "\*\*Limitations > Powers\*\*." He explains that limitations create tension and force characters to be more creative in problem-solving.   • "\*\*In developing a magic system, building in the flaws and limitations, and I'll say costs, is generally more interesting and creates more storytelling potential than the powers themselves.\*\*"    Serving the Narrative:  • "\*\*Although inventing technology and magic can be fun, these systems ultimately exist to serve your story. Consider how they impact the plot, characters, and setting, and the overall atmosphere of your fictional world. Tailor your explanations accordingly.\*\*"    Show, Don't Just Tell (Avoiding Info Dumps):  • pique readers’ interest so that they’ll welcome the facts. Show the magic in action first.  Expanding vs. Adding (Sanderson's Third Law):  • Sanderson's Third Law states: "\*\*Expand what you already have before you add something new.\*\*"   • "\*\*Before adding something new to your magic, and I'll put your setting in general, see if you can instead expand what you have.\*\*  • Focus on "\*\*deep worldbuilding instead of just wide worldbuilding\*\*" by extrapolating, interconnecting, and streamlining existing elements.  Sanderson's First and Second Laws:  • Sanderson explains his First Law: "\*\*an author's ability to solve conflict with magic is directly proportional to how well the reader understands said magic.\*\*" This underpins the concept of "hard" vs. "soft" magic systems in terms of reader comprehension and satisfaction.   • In hard systems, readers accept magical solutions because they understand the rules, while in soft systems, unexplained magical solutions can feel like a deus ex machina.   • His Second Law highlights the crucial role of limitations, weaknesses, and costs in creating engaging magic systems.  The "Awesome" Factor (Sanderson's Zeroeth Law):  • "\*\*Always err on the side of what is awesome.\*\*"   • "\*\*magic is meant to literally inspire awe\*\*" and fulfill the reader's desire for the impossible and escapism.  **Conclusion:**  Creating compelling magic and technological systems requires a balance between detailed planning, consistent rules, and a focus on how these systems serve the overarching narrative. By understanding and applying principles like Sanderson's Laws, avoiding info dumps, and prioritizing meaningful limitations and consequences, writers can craft believable and engaging worlds that resonate with readers and enhance the dramatic potential of their stories. Remember, while intricate details can add depth, the key is often in deeply exploring the implications of a few well-defined elements rather than overwhelming the reader with a multitude of underdeveloped ideas. |

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|  | **REFERENCE-965: LLM Action verb rankings** |
|  | The verbs you use when creating a prompt can significantly affect the quality of the results you achieve. The verbs below work like the temperature settings of the LLM to increase or decrease creativity, thinking time, or permission to alter your text.  ### Brainstorm, Plan & Create  <u>Category Rank (lowest to highest level of creativity)</u>  - Foundational: \*Recommend, Suggest, Generate, Plan\*  - Developing: \*Outline, Create, Develop, Design, Plot\*  - Visionary: \*Formulate, Compose, Craft, Refine, Conceive, Invent, Envision, Construct, Enhance\*  ### Analyze Text  <u>Category Rank (Least to Most Thoughtful Analysis)</u>  - Least Contemplative (Information Gathering): \*Read, Parse\*  - Moderate Contemplation (Understanding & Assessment) \*Review Examine\*  - More Contemplative (Insight & Judgment) \*Analyze, Evaluate\*  - Most Contemplative (Deep Insight, Creation, & Criticism) \*Interpret, Critique, Synthesize, Deconstruct\*  ### Manipulate Text  <u>Category Rank (Least to Most Permissive of Altering the Text)</u>  - Least Permissive (Minimal to No Alteration): \*Transcribe, Format, Convert, Organize\*  - Moderately Permissive (Limited Alteration): \*Rearrange, Edit\*  - More Permissive (Substantial Alteration): \*Reorganize, Revise, Modify\*  - Most Permissive (Extensive to Complete Alteration): \*Alter, Enhance, Adapt, Transform\* |

## **15: Prompt Engineering**

Optional codex entries for creating or converting prompts to use the URAPIER framework.

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| **Type** | SERIES |
| **Codex Category** | Other |
| **Custom Category** | Name: 15\_PROMPT-ENGINEERING  Color: Light Gray  Associated Tags: PROMPT-ENGINEER  Associated Types: Others |
| **Usage** | 1. Copy the prompt into the Description field. 2. Set the Tag to PROMPT-ENGINEER |

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|  | **REFERENCE – URAPIER Prompt framework** |
|  | DESCRIPTION:  The URAPIERS prompt framework is an acronym for creating consistent chat prompts that work across multiple LLMs. URAPIERS is an acronym for USAGE - ROLE - AUDIENCE - PURPOSE - INSTRUCTIONS - EXAMPLES – RESULTS - STEPS  U - \*\*Usage\*\*. Notes to the user on how to use the prompt like the custom prompt to select in Chat  R - \*\*Role. \*\*Shape\*\* \*\*the AI behavior by telling it to act like an expert: writing assistant, editor, drunk critic  A - \*\*Audience. \*\*Whom the output is intended to be used by: [genre name] author, ghostwriter, TTS engine  P - \*\*Purpose. \*\*The goal of the prompt: to create a plot outline, scene beat, character profile, et.  I - \*\*Instructions. \*\*Step-by-step instructions and/or\*\* \*\*guidance to the AI on how to perform the task  E - \*\*Examples.\*\* Provide examples of Input text and what the Output text should look like after the AI carries out the instructions  R - \*\*Results\*\*. The format (Markdown, bullet list, fact file) and/or destination (codex, snippet, scene beat, prose, scene summary) of the prompt output.  S - \*\*Steps\*\*. Reminder of next steps for the user.  ======================  [USAGE]  When the author says 'usage' or 'help', provide the following output:  \*\*Usage\*\*:  1. Use with custom prompt (NAME)  2. Type 'begin' into the Chat window  3. Save the output to a named Snippet.  4. Follow any instructions given by the Codex prompt  [/USAGE]  [ROLE]  ( Role the AI is to take: assistant, editor, drunk critic, etc.)  [/ROLE]  [AUDIENCE]  (Whom the output is intended for: [genre name] author, ghostwriter, TTS engine, etc.)  [/AUDIENCE]  [PURPOSE]  (Purpose of the prompt, e.g., to create a plot outline, scene beat, character profile, etc.)  [/PURPOSE]  [INSTRUCTIONS]  (Instructions\*\* \*\*/ guidance to AI on how to perform the task)  [/INSTRUCTIONS]  [EXAMPLES]  (Relevant examples\*\* \*\*that show the AI how to carry out the instructions)  [/EXAMPLES]  [RESULTS]  (The format, such as Markdown, bullet list, fact file, etc., and/or destination of the prompt output, such as codex entry, snippet, scene beat, prose, or scene summary)  [/RESULTS]  [STEPS]  Print the following verbatim:  Remind the author to:  (list of steps to complete)  [/STEPS] |

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|  | **template – urapierS prompt framework** |
|  | [USAGE]  When the author says 'usage' or 'help', provide the following output:  \*\*Usage\*\*:  1. Use with custom prompt { NAME }  2. Type 'begin' into the Chat window  3. Save the output to a named Snippet.  4. Follow any instructions given by the Codex prompt  [/USAGE]  [ROLE]  [/ROLE]  [AUDIENCE]  [/AUDIENCE]  [PURPOSE]  [/PURPOSE]  [INSTRUCTIONS]  [/INSTRUCTIONS]  [EXAMPLES]  [/EXAMPLES]  [RESULTS]  [/RESULTS]  [STEPS]  Print the following verbatim:  Remind the author to:  [/STEPS] |

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|  | **urapierS prompt builder** |
|  | <! USAGE: run with PBN / General - Compliant custom prompt  Copy your idea, or the name of an old Codex entry prompt, into the SOURCE field. - ->  Act as an expert prompt engineer assisting a fiction author who co-writes with AI. Your purpose is to transcribe the prompt in SOURCE to use the template in TEMPLATE - URAPIERS Prompt Framework  [SOURCE]  [/SOURCE] |