

Creative Writing II

with Johnny Worthen

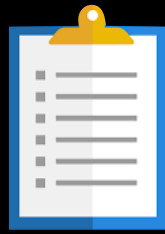


Week 3 - Structure

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Today's Plan

- Word Play
- Outlines and Plans
- Scenes
- Story Arcs
- Workshop/Critique



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Scrivener Class

- This Wednesday I will be teaching a one hour Zoom class on Scrivener.
- An Infinite Monkeys Chapter Presentation
- All welcome!
- 3/13/24, 7:00 MST
- Zoom link: <https://tinyurl.com/5dvszocj>



Scrivener
For Microsoft Windows, macOS & iOS

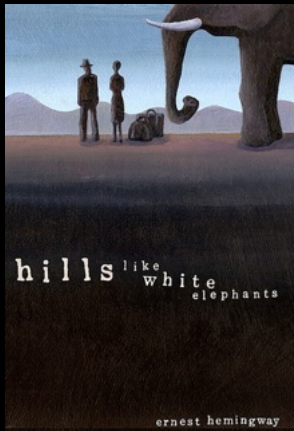


INFINITE MONKEYS

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Check in: Project Progress?

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Workshop Homework

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12 Steps to Intimacy

1. Eye to Body (public)
2. Eye to Eye - consent begins here (public)
3. Voice to Voice - consent continues (public)
4. Hand to Hand - can walk away without being awkward (public)
5. Arms to Shoulder - "friendly" (public)
6. Arm to Wrist - ask for consent - clear (public)
7. Mouth to Mouth - full frontal embrace (nose to nose/cheek to cheek) (public or private)
8. Hand to Head - vulnerable areas (public/private)
9. Hand to Body - "hand to breast" total body intimacy - high trust/arousal (consent is asking for more)
10. Mouth to Body - "mouth to breast" further trust (private)
11. Hand to Genitals - "touching below the waist," private (arousal to climax step) - sex simulated (private)
12. Genitals to Genitals - "intercourse," final check for consent (private)

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Wordplay

Lolita, light of my life, fire of my loins. My sin, my soul. Lo-lee-ta: the tip of the tongue taking a trip of three steps down the palate to tap, at three, on the teeth. Lo. Lee. Ta.

She was Lo, plain Lo, in the morning, standing four feet ten in one sock. She was Lola in slacks. She was Dolly at school. She was Dolores on the dotted line. But in my arms she was always Lolita. - (Lolita - Vladimir Nabokov)

- Alliteration — "L" and "T"
- Cadence/Meter — throughout, forest lines especially
- Leitwortstil — Lolita (story of obsession around Lolita)
- Pastiche — Echoing Romantic Poets

LAYERED language indicating the mind of the author and the direction of the story - promises made at the beginning

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Alliteration, Assonance, and Consonance

- Poetic Sound Devices to create delight
 - **ALLITERATION** - repeated initial consonant sounds in multiple words
 - *Roy ran in the raging rain.*
 - **ASSONANCE** - repeated vowel sounds in multiple words
 - *The dismayed baby wailed nearly all day.*
 - **CONSONANCE** - repeated consonant sounds in multiple words
 - *Laura called to tell me that Lila had fallen ill.*

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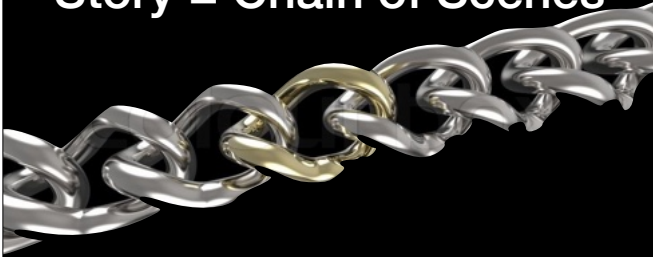
EXERCISE: Sound

- Write an Alliterative or Assonant sentence about the following

- A sad dog
- A fire
- An old piece of furniture
- The dawn
- Your mother
- This class

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Story = Chain of Scenes



- A story is comprised of **scenes** linked together to tell the story.
- Scenes need to connect to each other to create coherence in the story
- The climax to a scene is not the end, it's a bridge to the next scene. (New situation)

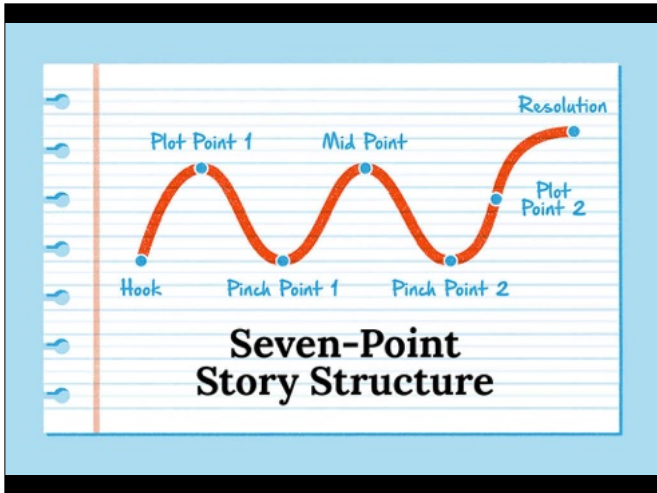
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Remember Me?

Points and Pacing Worksheet #1
(Working Title)

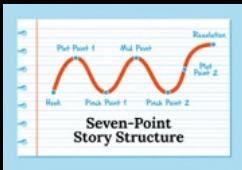
Points and Pacing	Key Action/Events/Points
Section 1: Introduce main character, conflict, setting and background, identify or list of the primary stakes.	
Section 2: Advanture begins, further explanation of conflict, increase the stakes.	
Section 3: Action intensifies, danger grows, response deepens. Central conflict is front and center.	
Time Out - What is the lowest the main character needs to learn here? This is the blacked moment, when all seems lost. Will your character be redeemed? Will your character change?	
Climax - Main character puts what they've learned to use to resolve the conflict, or grows on to become finally and is lost. Tie up loose ends quickly.	

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Seven-Point Story Structure*



- **The Hook:** a compelling introduction to the story's intriguing world and/or characters
- **Plot Turn 1:** an inciting incident that brings the protagonist into an adventure
- **Pinch 1:** the stakes are raised with the introduction of the antagonist or the major conflict
- **Midpoint:** a turning point in the story where the protagonist goes from reaction to action
- **Pinch 2:** the major conflict takes a turn for the worse, and all appears lost for the protagonist
- **Plot Turn 2:** the protagonist discovers something that helps them resolve the major conflict or defeat the antagonist
- **Resolution:** the major conflict is resolved, and the antagonist is defeated.

*One of many patterns

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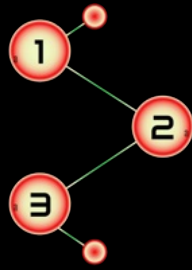
Writing Advice from Matt Stone & Trey Parker @ NYU | MTVU's "Stand In"

<https://www.youtube.com/watch?v=vGUNqq3jVLg>

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Beats—Cause and Effect Not Just Events

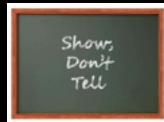
- No, “And Then...”
- Use: “This happens...
 - Therefore...
 - But...
 - and therefore...



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Write in **Scenes**

- Make your story a series of **SCENES**
- **Objective, Conflict, Action/Escalation, Response**
- Start as near the action as possible
- Fill in backstory as needed
- Bring to a head
- Resolve with new situation/objectives



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A List of Scenes = A Plan

- Prologue: Harry dropped off as baby
- Modern time/establishing: Meet Harry at home with Dursleys
- Letter arrives (inciting incident)
- Dursleys try to stop the letter
- Hagrid arrives
- ...
- Train station
- Train trip
 - Meet Hermione and Ron
- etc.



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SCENES follow the same formula as stories:
 ie—establish situation, challenge situation, action, resolution and new situation

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A Scene Outline

- Scene No./Approx. Page No.
- Setting
- Last Scene Endpoint
- Characters In This Scene
- Purpose of Scene
- Central Conflict of Scene
- Resolution/End of Scene
- Subplots, Details of Scenes
- Describe the Scene

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Johnny's Scene Outline®

- Goal: (what do you (the author) need to have happen?)
- Setting: (where and when does it take place?)
- Players: (who's involved?) "POV/Primary"
- Objective: (what does the Protagonist want?)
- External Conflict: (what's in the way of the objective?)
- Internal Conflict: (what worries the protagonist?)
- Action: (what happens?)
- Response: (what does the Protagonist take away?)
- Extras: (what other work does the scene do?)

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Example Scene Outline

- Goal: Introduce Cassie and her lying - Get a solid Hook — Show that she is smart and observant and tough
- Setting: Glacier National Park-On the way to and inside the Dalton
- Players: Cassie and YAA people, Scotty
- Objective: Cassie wants to be accepted by the Rich kids
- External Conflict: Kids are snobs and cliquish
- Internal Conflict: Cassie is ashamed of her poverty and standing (orphan)
- Action: Cassie weaves a tale that elevates her in their eyes
- Response: Accepted by the snobs (Scotty rises as possible friend)
- Extras: Establish setting, time and place mood, mention mining, mention a place for people to go when they don't want to be seen

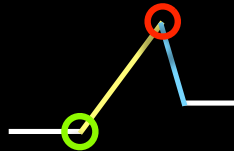
Example Scene Outline

- Goal: Introduce other characters at the lodge including Agnes
- Setting: Inside the Dalton (changing over of the guests)
- Players: Cassie, The actress, author
- Objective: Cassie investigates the hotel, snoops
- External Conflict: Cassie is stopped by the help/Concierge
- Internal Conflict: Suspicious of everyone
- Action: Cassie is caught/in trouble
- Response: Cassie gets in trouble with the group
- She learns some of the hotel's secrets
- Extras: history of the hotel - ghosts and fires

This scene didn't happen: changed when got to chapter - elements incorporated before/after

Multitasked — Layers

- Scenes use all the same elements that stories rely on:
 - Character development
 - Dialog
 - Plot
 - Subplot
 - Sensory detail
 - Rising tension



Arcs in Acts

All stories have an arc; characters* often do too**

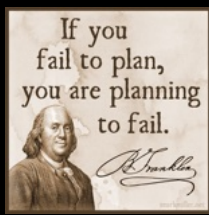
Act I Beginning: Initial situation	Act II Middle: Challenges to situation	Act III End: New situation
Peaceful farming community	Outlaws terrify the town	Town fights back and hang the outlaws
Lonely	Torrid love affair	Finds love
HARRY lives under the stair lonely and unloved	Finds out he's the most famous person in a world he didn't know existed	Earns his fame by courage and finds a new home and friends
SNOW needs to keep the peace and maintain District One's dominance	Control is challenged by a strong-willed rebel girl who connects with the resistance movement	Resistance wins, rule overturned, executed
A terrible lizard monster is let loose	Mankind fights to defend itself against the monster	The monster is driven back to its home awaiting sequels
Fear	Faced with scary things	Succeeds/Fails

* Usually reserved for main character. ** Character arcs are optional

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Story Plan

- Pantsing vs. Plotting argument
- A list of scenes is an effective story outline
- Consider multiple arcs in creating list
 - Plot Arcs
 - Main and Subs
 - Character Arcs
 - Main and Subs
 - Thematic Arcs



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Homework for Week 4

- Read: There Will Come Soft Rains, Ray Bradbury
- Write for Critique
 - Make Scene Outline (do this first and don't edit it after)
 - Include the outline with homework
 - 400 word SCENE written from outline
 - Beginning, middle and end
 - Bonus: use subtle and effective alliteration, assonance, or consonance
- Send both outline and scene to my by Sunday: johnny@johnnyworthen.com

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Randy Feltface:
RANDY WRITES A NOVEL:
*The Life and Times of
Ernest Hemingway*



tinyurl.com/ev7f8xhj
