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Take Off Your Pants!: Outline Your Books For Faster, Better Writing: Revised Edition



Synopsis

When it comes to writing books, are you a ãœplotterâ • or a ãœpantser?â • Is one method really better than the other? In this instructional ebook, author Libbie Hawker explains the benefits and technique of planning a story before you begin to write. Sheâ™ll show you how to develop a foolproof character arc and plot, how to pace any book for a canâ™t-put-down reading experience, and how to ensure that your stories are complete and satisfying without wasting time or words. Hawkerâ™s outlining technique works no matter what genre you write, and no matter the age of your audience. If you want to improve your writing speed, increase your backlist, and ensure a quality book before you even write the first word, this is the how-to book for you. Take off your pants! Itâ™s time to start outlining. This Revised Edition includes answers to the most popular questions regarding Libbie Hawker's outlining method.

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Customer Reviews

There are a lot of things to love about Libbie Hawker's outlining process, and tons of insights to garner from this book! I first heard of the book on the Self-Publishing Podcast, where Libbie charmed

me with her confidence and good-natured attitude. Then it showed up in the Also-Boughts of a book I wrote. I'm already a plotter, but currently working on bulking up my own outlining process and reading TONS of outlining/scriptwriting books, so I had to pick it up. I was not disappointed! Here are some of the insights I gained from this book:- How to put character arc first -My go-to bible for outlining is *Story Engineering* by Larry Brooks, but he admittedly focuses a lot on plot points. I was trying to figure out how to overlay character arc onto his 4-box story architecture and coming up short. Characterization has always been a struggle for me, so this isn't a huge surprise. Libbie's section on character arc helped connect a lot of the dots for me, and was well worth 10x the price of the book alone. Oddly enough, I have the book she mentions multiple timesâ "The Anatomy of Story by John Trubyâ "and was skim-reading it just before I read this book! BUT I did not pick out the character arc information I needed from that (maybe an argument against skim-reading?). Libbie's focus on character arc was exactly what I needed to make things "click." She explained her version of it simply and concisely. I now want to go back to John Truby's explanation and see if I understand it.- Antagonists and Allies -I had really never heard of an Ally before and this is a key insight that Libbie's book talks about in detail. The way she explains allies is *really* easy to understand.

This book gives a useful model or framework for thinking through your project. The moment I saw her describe the three legs of "character arc - theme - pacing" as the core to her approach I knew this would be gold. I'm only half way through, but like several other people I can say I have a much clearer sense of where I want to go with my current project because of reading this book. I would note, like almost all creative writing books, it is a bit too dogmatic in terms of saying what a story must have (though unlike most such statements in a creative writing book, the majority of examples I look at do fit the model - I am used to thinking the claim makes absolutely no sense for about half my favorite novels). To illustrate what I mean on it doesn't fit everything, *Rendevous with Rama*, one of Arthur C Clarke's best works has absolutely no character arc that I can recall. Sometimes character arc just isn't that important in a concept driven novel. Still most great sci fi stories do have compelling character arcs, even if they aren't the core of what makes the novel appealing. *Les Miserables* also is an exception, sort of, after the first section Jean Valjean's character doesn't change, and much of the drama of the novel is that no matter how hard it is he manages to live out his values. So a character arc where a static character resists pressure to change can also be a powerful novel. *Twilight*, which is a series I've thought better of the longer its been since I read it, has Bella as a mostly static character who works as a foil for Edward's character arc.

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