Conclusion of Class

Hi class!

And with that, seven layers later, we come to a close. I will be responding to all remaining homework this week. I know feedback is essential in ensuring concepts are understood and that you are headed in the right direction. I won't leave you hanging!

I will wrap this class up with a few tips and tricks to consider along the way when writing Deep POV. If you have ANY questions on this topic still, please share them in the forum before we close out.

To recap, over the past month, we dove deep into the seven layers of Deep POV.

Layer One: What is Deep POV? How is it different than other POV options?
Layer Two: Making the active choice of writing in Deep POV and knowing why you are doing it.
Layer Three: Knowing your characters intimately so your readers can too. GMFS.
Layer Four: Without emotion, we have no depth. Working in thoughts, feelings, action.
Layer Five: Showing = experiencing. There's no depth if you deny readers the chance to experience everything with the character.
Layer Six: Raw and unfiltered. Eliminating filter words.
Layer Seven: Ground your readers with the three W's.

When all seven layers are applied, you'll be writing Deep POV scenes that enrapture your readers and keep them invested throughout the entire book.

Some tips, tricks, and final notes to take with you:

- Having trouble? Try writing in first person POV to begin with, then switch pronouns (and make slight adjustments where needed) to third POV.
- Remember the myth of first person POV being automatically deep POV. Just because it's in first person does not make it auto deep. There are many layers that can be missed or skip, even if first person writing. Deep POV can be applied to first, second, and third person.
- What does your character know vs what you as the writer know? Are you accidentally including author-knowing details?
- Using Deep POV for intentionally unreliable narrators (aka The Girl on the Train) is ideal when you want to mislead your readers.
- Remember your characters have their own vocabulary and thought processes and patterns.
- Overuse of italics (present first-person internal thoughts) can distract – <u>if everything is emphasized, nothing is.</u>
- Don't let the plot force you to control your characters. In deep POV, it's obvious when the *author* is calling the shots.
- **If you want to break conventions, remember this: understand why they exist in the first place and how they work. AKA: Prove you can master the conventions before breaking them.**

I truly appreciate you for taking this class and participating OR lurking, whichever is your style. It means a lot that you gave me your time and attention and I cannot wait to see the work you do in the future.

If you'd like to see more of me, you can join my Facebook group for writers. It's a completely free group with the goal of providing you support and community as you go through your writing journey.

Join my newsletter to stay up to date on future courses and for additional writing/editing tips. **Bonus:** receive a free query letter template for subscribing.

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