

www.linneasinclair.com

LINNEA'S LIBRARY OF RECOMMENDED READS AND LINKS for OPENERS

<https://thewritelife.com/the-worst-ways-to-begin-your-novel-advice-from-literary-agents/>

"In romance, I can't stand this scenario: A woman is awakened to find a strange man in her bedroom — and then automatically finds him attractive. I'm sorry, but if I awoke to a strange man in my bedroom, I'd be reaching for a weapon — not admiring the view."

– [Kristin Nelson, Nelson Literary Agency](#)

<https://www.janefriedman.com/your-first-scene/>

Every reader starts a story cold, and you want to warm the reader up to your story as quickly as possible. You want the reader to slip into a warm seat in a hot story with a blazing beginning and take off for parts known only to you, the writer.

<https://www.janefriedman.com/narrative-thrust/>

As a reader, a writer, and an agent, I read thousands of stories a year—or at least the opening pages of thousands of stories. And, all other things being equal, the reason I most often stop reading is *a lack of narrative thrust*....Narrative thrust is the taut building of story, beat by beat, scene by scene, chapter by chapter, using the complexities of plot and character to propel the story forward in a dramatic arc that peaks at the climax.

<http://bekindrewrite.com/2012/05/04/the-21-best-tips-for-writing-your-opening-scene/>

The first page is your make-or-break moment. The 250 words in which your reader – be it a literary agent or bookstore browser – decides to either turn the page or close the book forever.

For. Eh. Ver.

<http://www.darcypattison.com/writing/start/opening-chapters/>

Here's a quick test of character. Read the first five pages of your manuscript, then stop. Turn over page five and on the back, write everything you know about your character, JUST FROM THOSE FIVE PAGES! Don't cheat and throw in things you know as the author. It must be ON those five pages to count.

<http://www.aliciarasley.com/artstart.htm>

The Brink of Change:

This opening act should show the world and the protagonist on the brink of significant change. Make sure the characters have reason to take on the plot, whether that motivation comes from the immediate goal ("I want to go to the homecoming dance with Brad") or is forced by the initial plot events ("I want to survive this kidnapping!").

BOOKS

PLOT PERFECT – Paula Munier

PLOT & STRUCTURE – James Scott Bell

REVISION & SELF-EDITING – James Scott Bell

TECHNIQUES OF THE SELLING WRITER – Dwight V Swain

WIRED FOR STORY, STORY GENIUS – Lisa Cron

THE 38 MOST COMMON FICTION WRITING MISTAKES –
Jack M Bickham

THE ART OF WAR FOR WRITERS – James Scott Bell

To find out more on up upcoming classes, check my Facebook Author Page or my NEWS page on my website:

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