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STORY TRACKER

ACT I

Character	Plot	Subplot	Setting	Other

ACT II

Character	Plot	Subplot	Setting	Other

ACT III

Character	Plot	Subplot	Setting	Other

WRITING TIME TRACKER

Time Spent Writing Per Day

Project Name: _____

WEEK 1	1	2	3	4	5	6	7	Totals
Miscellaneous								
Outline								
Act I								
Rewrite								
Word Count								
Distractions								
WEEK 2	8	9	10	11	12	13	14	Totals
Miscellaneous								
Outline								
Act II								
Rewrite								
Word Count								

Distractions								
WEEK 3	15	16	17	18	19	20	21	Totals
Miscellaneous								
Outline								
Act II								
Rewrite								
Word Count								
Distractions								
WEEK 4	22	23	24	25	26	27	28	Totals
Miscellaneous								
Outline								
Act III								
Rewrite								
Word Count								
Distractions								

GOAL TRACKER

Goal	Course of Action

BOOK IN A MONTH CONTRACT

Book Title: _____

I, _____, agree to follow the steps of the 30-day Book in a Month system.

I will make the necessary changes in my life to accommodate this goal, and I will ask family, friends, and my fellow writers for help when I need it. I will organize my time well so I can do this, and I will set aside all non-essential tasks so I have time to achieve my goal.

I will work on my book _____ days a week (if I miss a day, I'll just keep going). I will complete _____ words/pages and get to the end. No matter what happens during these 30 days, I will just keep writing.

"I don't have the time" is not a good enough excuse for the next 30 days.

I promise myself that I will celebrate when the 30 days are up, even if I only met 75 percent of this goal. I will tell my family and friends to get ready for this celebration in Week 3, to further motivate myself.

This book is important to me. My future readers are waiting to read it and I owe it to them to finish it. What I have to say is important.

Signature: _____

Date: _____

STORY IDEA MAP

PLOT

Main Story Idea

Hook/Catalyst/Inciting Incident

Act I Turning Point

The Stakes

CHARACTERS

Major Characters	Minor Characters

SETTING

Setting	Props

SCENE CARDS

SCENE 1

Characters

Setting

Mood/Tone

Scene Objective

SCENE 2

Characters

Blank space for writing characters.

Setting

Blank space for writing setting.

Mood/Tone

Blank space for writing mood/tone.

Scene Objective

Blank space for writing scene objective.

SCENE 3

Characters

Setting

Mood/Tone

Scene Objective

SCENE 4

Characters

Blank space for writing characters.

Setting

Blank space for writing setting.

Mood/Tone

Blank space for writing mood/tone.

Scene Objective

Blank space for writing scene objective.

SCENE 5

Characters

Setting

Mood/Tone

Scene Objective

SCENE 6

Characters

Blank space for writing characters.

Setting

Blank space for writing setting.

Mood/Tone

Blank space for writing mood/tone.

Scene Objective

Blank space for writing scene objective.

SCENE 7

Characters

Setting

Mood/Tone

Scene Objective

SCENE 8

Characters

Setting

Mood/Tone

Scene Objective

SCENE 9

Characters

Setting

Mood/Tone

Scene Objective

SCENE 10

Characters

Blank space for writing characters.

Setting

Blank space for writing setting.

Mood/Tone

Blank space for writing mood/tonal notes.

Scene Objective

Blank space for writing scene objective.

AT-A-GLANCE OUTLINE

TITLE

ACT I (WEEK 1)

Briefly describe what happens in Act I from the initial story hook to the turning point.

Describe the setup.

Describe how the mood or tone is created (props, weather, emotions, setting, characters, style).

Identify the hook/incident.

Identify the first turning point.

Identify what is at stake (why readers should care).

Protagonist's Introduction	Protagonist's Motivation	Details to Remember
Antagonist's Introduction	Antagonist's Motivation	Details to Remember
Supporting Character 1	Supporting Character 2	Unusual Supporting Character
Setting	Props	Time Period

ACT II, PART 1 (WEEK 2)

Briefly describe what happens in the first half of Act II, from where the problem intensifies to the temporary triumph.

Describe how you want readers to feel (mood/tone) when reading this act. Also think about how you want the protagonist to feel.

Describe how the problem intensifies.

Describe the temporary triumph. Is it an inner (psychological) and/or external triumph for the protagonist?

Think about how this triumph can be foreshadowed.

Decide whether a subplot plays a role or causes any effect.

Main Setting for Act II	Other Settings	Props

Any New Characters	Why They Are Needed	Things to Remember

ACT II, PART 2 (WEEK 3)

Briefly describe what happens in the second half of Act II, from the reversal to the second turning point.

Describe how you want readers to feel (mood/tone) when reading this act. Also think about how you want the protagonist to feel.

Describe how you will create and show the reversal.

Describe the second turning point. Think about how it relates to or sets up the final resolution in Act III.

Think about how you can foreshadow the second turning point in Act I or in the first half of Act II.

Describe how the hero's decisions cause this turning point.

Setting for Second Turning Point	Other Settings Used	Props
New Characters	Why They Are Needed	Things to Remember

ACT III (WEEK 4)

Briefly describe what happens in Act III, from the final obstacle to the resolution.

Describe the final obstacle.

Describe how the mood or tone is created (props, weather, emotions, setting, characters, style).

Describe the climax.

Note any loose ends you might need to tie up in the resolution.

Describe how you want readers to feel when they finish the story.

Think about whether your villain is defeated in the end. If he is, how? What are his crucial mistakes? How are readers likely to respond to his failure or success?

Think about whether your hero wins in the end. If he does, how? What does he learn through his victory or defeat? What is his biggest accomplishment or mistake?

Describe your story's theme.

RESEARCH TRACKER

Topic to Research	What to Look for	Findings

CHARACTER STORY SKETCH

STORY TITLE			CHARACTER NAME		
Age	Ethnicity	Height	Weight	Hair	Eyes
Education	Residence	Job	Archetype	Birth Sign	Religion
Style of Dress					
Distinguishing Marks					
FAVORITE THINGS					
Music	Food	Color	Pastime	Entertainment	
JUST THE FACTS					
Children					
Pets					
Hobbies					

Family Secrets	
Worst Fear	
Greatest Hope	
Skills	
Prized Possession	
Vulnerability	
Regrets	
General Outlook	

GOING DEEPER

Describe the first impression this character makes.

Describe how and why other characters view this character.

Describe what this character needs to learn by the end of the story.

Describe how you will foreshadow this ending in the story's beginning.

CHARACTER SNAPSHOT

VITAL STATISTICS

Name

Nationality

Age

Family Situation

Appearance

Quirks

PSYCHOLOGY

Traumas

Feelings About Settings

Overall Attitude

Fears

Joys

ACCOMPLISHMENTS

Skills

Weaknesses

Awards/Degrees

Dreams/Ambitions

MOTIVATIONS

Top Priorities

Favorite Things/People

Obsessions

GUILTS

CHARACTER ARC

Lessons to Learn

Intended Character Changes

IMPORTANT NOTES TO REMEMBER

CHARACTER-REVEALING SCENES

Scenes to reveal appearance:

Scenes to reveal quirks:

Scenes to reveal character's lesson:

Revealing scenes for:

Scenes to reveal skills/weaknesses:

Scenes to reveal motivation:

Scenes to reveal trauma:

ACT I TURNING POINT BRAINSTORM

What is the exact opposite that could happen at this turning point?

What is the most outrageous thing that could happen at this point?

What would happen if you brought in another character?

How do you want readers to react or feel at this point?

BACKSTORY BRAINSTORM

Backstory for Me	Backstory to Include	Relevance to Frontstory	Possible Scene Locations

CHARACTER MOTIVATORS

Scene	Character	Flaws and Goals	Resistance	Direct Motivation

WEEK 2

PLOT SNAPSHOT

Describe, in detail, the first event that happens in this story.

Describe what this event accomplishes. (Does it advance plot, reveal character, make readers feel specific emotions, etc.?)

Setting	Characters Involved	Conflicts That Arise and Their Effect

Describe how the conflicts that arise affect the characters and plot in both the short- and long-term of your story.

Describe, in detail, the second event that happens in this story.

Describe what this event accomplishes.

Setting	Characters Involved	Conflicts That Arise and Their Effect

Describe how the conflicts that arise affect the characters and plot in both the short- and long-term of your story.

Describe, in detail, the third event that happens in this story.

Describe what this event accomplishes.

Setting	Characters Involved	Conflicts That Arise

Describe how the conflicts that arise affect the characters and plot in both the short- and long-term of your story.

* Remember that every plot should have at least three big events, regardless of if it is a character- or plot-driven story.

CLIFFHANGER BRAINSTORM

Identify and describe a scene in the first part of Act II that has cliffhanger potential.

Quickly outline three cliffhanger ideas and their resolutions.

For each idea, describe what you will cut to immediately after the cliffhanger.

For each idea, describe how you will return to the cliffhanger to resolve it.

Describe how each cliffhanger option will affect your characters and your plot both in the short- and long-term of your story.

PLOT BRAINSTORM

What specifically in Act II will make your readers care about the hero's goal?

What interests you most about Act II? (Something better!)

What is the wildest thing that can happen as Act II progresses?

If you had to shock your readers in Act II, what could you do?

What are three different turning points you might throw into Act II to keep it interesting (if needed)?

CHARACTER BRAINSTORM

How will your main character grow (or perhaps resist change) in Act II?

What fears will your main character have to overcome in Act II?

Which supporting characters will play a major role in Act II, and how?

Will any new characters be introduced in Act II? If so, why? How will you foreshadow them?

What does your main character do differently in Act II?

Does your main character show another side of himself in Act II—a side that has always been there, but readers may not have really noticed before? If so, do you properly foreshadow this in Act I?

Soon your main character will be facing the final confrontation; is he up to it yet, or does he have more to learn in Act II?

Will your main character have to lie or cheat in Act II?

What have you learned about your character's ethics by Act II? Would he swear? Would he hurt one to save many? How far would he go to get the job done?

If your character's house were burning down, what object do you think he would save? Why?

What event in Act II makes your character question whether his goal is really worth it, and why? What motivates him onward in spite of this doubt?

How could the antagonist have a bigger presence in Act II?

Does the antagonist have any phobias, weaknesses, or shortcomings that come out in Act II?

SETTING BRAINSTORM

What props could you put into Act II to spice it up?

Does the setting affect the plot progression in Act II at all? Does it cause any additional obstacles?

Is there a new setting you can introduce in Act II?

Can you change a setting in Act II and throw the characters off? (For instance, the bank they planned to rob has been turned into a restaurant, and all their plans to break into the safe are foiled.)

Have new characters taken over a setting in Act II? (For example, the government has occupied a town, and now the hero can't pass the checkpoints to reach his destination.)

CONFLICT BRAINSTORM

	Scene	Characters Involved	Result
Barrier			
Complication			
Situation			
Barrier			
Complication			
Situation			

WEEK 2

TEMPORARY TRIUMPH BRAINSTORM

Scene	Characters Involved	Temporary Triumph	Reversal	Ramifications (Long- and Short-Term)

SUBPLOT BRAINSTORM

Subplot	Function	Characters Involved	Subplot Resolution

WEEK 2

THE DOMINO SCENE TEST

Scene Summary	Scene Connector	Scene Summary

THEME SPIDER

Why you wrote this story:	What you like about this story:	What you want readers to get:
Props used to express your theme:	Theme:	How your main character and theme are connected:
Places where your theme is too overt or too subtle:		Scenes crucial to conveying your theme:
Personal message you want your story to convey:	Choices made to ensure your theme gets conveyed:	Notes:

SCENE SEQUENCER

SEQUENCE SYNOPSIS

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Beginning	Setting	Characters	Crucial Elements
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Middle	Setting	Characters	Crucial Elements
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End	Setting	Characters	Crucial Elements
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WEEK 3

REVERSAL BRAINSTORM

CURRENT REVERSAL

	How This Would Alter the Current Reversal
New Information	
New Situation	
Unexpected Betrayals	
Unexpected Shows of Support	
Last-Minute Change of Plans	
Change of Heart	
Change in Perceptions	

GENRE ELEMENTS TRACKER

ACT I	ACT II	ACT III
Element	Element	Element
Characters	Characters	Characters
Props or Items Used	Props or Items Used	Props or Items Used
Intended Reader Response	Intended Reader Response	Intended Reader Response
Other Notes	Other Notes	Other Notes

WEEK 3

VILLAIN BRAINSTORM

Redeeming Qualities	Skills	Weaknesses

WEEK 3

ACT II TURNING POINT BRAINSTORM

What is the exact opposite that could happen at this turning point?

What is the most outrageous thing that could happen at this point?

What would happen if you brought in another character?

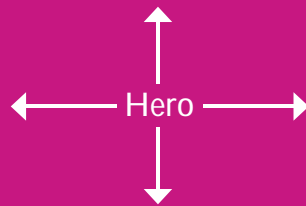
How do you want readers to react or feel at this point?

HERO'S STORY COMPASS

Obtains the goal:

Abandons the goal
for a new one:

Tries but fails
to achieve the goal:



Gives up:

WEEK 3

HERO REWARD GLANCE

Hero's Original Motivation

Obstacles Overcome

Obstacles Still to Come

Intended Story Resolution

Reward Options

1.

2.

3.

WEEK 3

VILLAIN REWARD GLANCE

Villain's Original Motivation in Contrast to Hero's

Villain's Strengths and Weaknesses

Villain's Advances

Villain's Setbacks

Reward Options

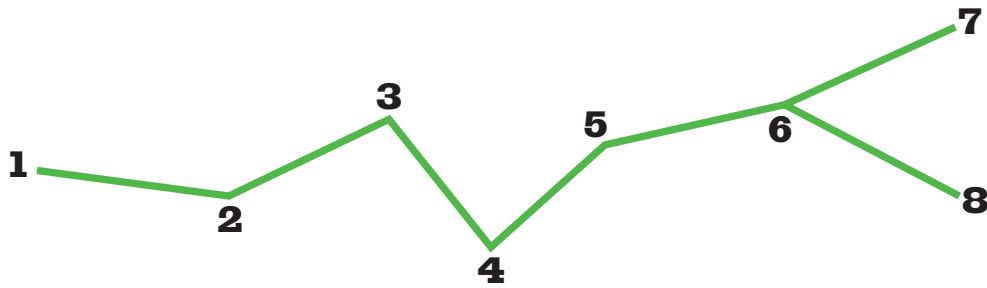
1.

2.

3.

WEEK 4

CHARACTER ARC TRACKER



1. Your character at the start of Act I:

2. Your character at the Act I turning point:

3. Your character at the Act I temporary triumph:

4. Your character at the Act I reversal:

5. Your character at the Act II temporary triumph:

6. Your character at the Act III climax:

7. Your character succeeds:

8. Your character fails:

FINAL OBSTACLE BRAINSTORM

Act I Turning Point

Act II Turning Point

Story Compass Selection

Hero's Intended Arc

Final Obstacle Options

1.

2.

3.

4.

WEEK 4

CLIMAX BRAINSTORM

Final Obstacle Recap

Characters

Setting and Props

Genre Considerations

Climax Options

- 1.
- 2.
- 3.
- 4.

THEME REVELATION CHECK

Intended Theme

Act I Theme Reinforcers

Act II Theme Reinforcers

Act III Theme Reinforcers

Theme Resolution Options

1.

2.

3.

WEEK 4

RESOLUTION BRAINSTORM

Plot Resolution	Subplot Resolution	Character Resolution

WEEK 4

FINAL STORY CHECK

Without re-reading it, how does the story feel to you? (Think in terms of flow, pacing, theme, etc.)

Did you leave behind a lot of spelling and grammar issues that are going to need to be corrected?

Does each of your acts have a clear beginning?

Are all your genre elements in place?

Are you happy with your characters, or do you feel you need to work a lot more on characterization?

Does your plot interest you? Are there aspects you don't like?

What do you like about your story?

How will your readers feel by the end?

Did you resolve your main storyline, subplots, and central character arc by the end?

Characters

Subplots

Settings