

## BREAK INTO FICTION® TEMPLATES

### POWERFUL CHARACTERS TEMPLATE

The purpose of this template is to develop your main character(s) from the inside out (determine what they are lacking internally to be a more complete human being and what their core beliefs are) and to learn what drives this character (motivation) to action. A three-dimensional character strengthens your story and is the central, most important piece of a strong plot. Use the template for your protagonist (note that there are two protagonists in a romance), antagonist(s), and villain(s). Since they should be your strongest characters, allocate the most page space to them.

NOTE: Directly after each template, there will be a completed one using each of the four movie examples, which will help show you how to apply this to your story,

**The Character for this template is:**

---

**1. What two or three adjectives best define this character?**

**TIP:** Not externally but internally.

---

---

---

**2. What does this character believe about his or her Everyday World (i.e., that it is a safe place, that they are an outsider, that risk is dangerous, etc.)?**

---

---

---

**3. Is the character content with his or her Everyday World at the opening of the story? Why or why not?**

---

---

---

**4. What would this character say is his or her strength?**

---

---

---

**5. What would this character say is his or her weakness?**

---

---

---

**6. What do other story characters see as this character's strength?**

**TIP:** Describe from several other characters' viewpoints.

---

---

---

**7. What do other story characters see as this character's weakness?**

---

---

**8. If this character's occupation influences the story in a significant way, what is his or her occupation, and how does he or she feel about it?**

---

---

---

**9. How are you going to create (show) reader sympathy for this character in the opening of your story?**

---

---

---

**10. What is lacking internally for this character, even if he or she is not aware of it?**

**TIP:** This is tied directly to the Internal Character Growth you (the author) are planning by the end of the story for this character.

---

---

---

**11. What does this character value most in life and why?**

**TIP:** This should play a role in motivation for this character's actions.

---

---

---

**12. What do you, as the author, want as the overall External Story Goal for this character?**

**TIP:** Sometimes the character knows what the ultimate goal is—find a killer, save the planet, reclaim the homestead—but sometimes the character is not willing to face this ultimate goal until actions over the course of the story prepare them to handle the effort needed to reach this final goal. This character will attempt smaller external goals first, such as find a clue, look for a missing person, agree to work closely with a potential love interest. Sometimes the character is very much aware that their one external goal over the course of the story does not change—find the bad guy, stop a bomb, save a historic building. You, as the author, should know the character's overall External Story Goal, even if the character is clearly not aware of what their ultimate external goal is or how difficult it will be to reach.

---

---

---

**13. What will happen if this character does not reach his or her overall External Story Goal that you, as the author, know must be attempted?**

**TIP:** Think worst case that can happen.

---

---

---

**14. What does this character want externally at the beginning of the story (his or her most Immediate External Goal)?**

**TIP:** This character may think that one small step is all he or she needs to accomplish, but you know it is a step toward the character's larger External Story Goal.

---

---

---

**15. What will happen if this character does not reach his or her Immediate External Goal? (There should be something at stake that creates an urgency for this character to reach or accomplish this first external goal, which will translate into motivation.)**

---

---

---

**16. Who does this character trust at the beginning of the story and why?**

---

---

---

**17. Who does this character not trust and why?**

---

---

---

**18. Who will this character trust at the end of the story and why?**

---

---

---

**19. Give an example of how this character will change or grow internally by the end of the story.**

**TIP:** This is the Internal Character Growth you, as the author, have planned for the character.

---

---

---

**20. What will be different externally for this character at the end of the story and why?**

---

---

---

## CONFLICT TEMPLATE

The purpose of this template is to determine if your characters have true conflict and how to ratchet up the conflict as the story moves forward.

**The Character for this template is:**

---

**1. What is this character's Immediate External Goal at the beginning of the story?**

---

---

---

**2. What is in the way of this character reaching his or her Immediate External Goal at the beginning of the story?**

---

---

---

**3. Why can't this conflict be solved with a discussion? What makes this a challenge?**

---

---

---

**4. What is the External Story Goal you, as the author, have set for this character?**

**TIP:** Reference the Powerful Character Template in Chapter 1

---

---

---

**5. What is this character lacking internally (emotionally) at the beginning of your story that will change by the end of the story?**

**TIP:** Reference the Powerful Character Template in Chapter 1

---

---

---

**6. What belief system or event created this internal lack?**

---

---

---

**7. How does this lack impact others around this character initially?**

---

---

---

**8. How will the first decision and actions this character takes toward his or her Immediate External Goal impact his or her Internal Character Growth after the action is taken?**

**TIP:** Internal Character Growth evolves through small steps, and since not all external actions cause internal change, look for an external action that will impact this character internally.

---

---

---

**9. What will be three *significant* external obstacles to this character reaching his or her External Story Goal you, as the author, have set for this character?**

**TIP:** These are the three Twist Points leading to the climax.

---

---

---

**10. What will be three *significant* internal changes to this character (as a result of overcoming external obstacles) that will allow the character to reach his or her Internal Character Growth?**

**TIP:** Sometimes the internal change happens in order to accomplish the external decision/action or sometimes the result of an external action causes the internal change to happen.

---

---

---



## POWER OPENINGS TEMPLATE

The purpose of this template is to determine if your story opens in an engaging way and at the right spot. Use this to analyze why other openings work (or don't work) and to strengthen your story opening.

**POV Character for this template is:**

---

**1. What is this character's significance to the opening of your story?**

---

---

---

**2. Where is this character physically in the opening scene and why is this specific setting important?**

---

---

---

**3. What details are you going to share about the character and why?**

---

---

---

**4. Why are these details necessary right now (what do the details show?) and what is the ticking clock?**

---

---

---

**5. Why do we care about this character or the future of this character?**

---

---

---

**6. Is there any unnecessary information that is slowing the opening?**

---

---

---

**7. What question(s) will this opening create? What are the hooks that will compel the reader to continue reading?**

---

---

---

**8. What emotional stakes (fear, excitement, tension, etc.) are raised at the beginning and how does this emotion foreshadow your story?**

---

---

---

There is no perfect opening for any story, but there are several potential strong ones and just as many potentially boring ones. Your job is to drop us into the story at the moment when a character's life is about to change drastically. Think "forward movement" when you think "opening," instead of events that have happened in the past. If you find that too much of your opening is in the past tense, you are probably in Back Story and you need to start your opening at a different point.

## POWER PLOTTING TEMPLATE EVERYDAY WORLD

The purpose of this template is to establish a reference point for your character and show that there will be major change by the end of the story.

**The Character for this template is:**

---

**1. When your story opens, what is this character doing and why?**

---

---

---

**2. What is this character's expectation of what the future will bring?**

---

---

---

**3. What is this character feeling internally (emotionally)?**

---

---

---

**4. What event or action is about to happen to this character externally that will start the character toward his or her External Story Goal?**

**TIP:** What is about to happen most immediately in the opening scene that you as the author know, since the character may or may not?

---

---

---

**5. What is the ticking clock?**

**TIP:** A “ticking clock” is an internal or external element in the story that creates a limit to how much time the character has to complete his or her Immediate External Goal.

---

---

---

**6. What is the overall (to the end) External Story Goal planned for this character that you as the author know, even if your character may be unaware of it?**

---

---

---

**7. How will this character’s External Story Goal impact his or her Internal Character Growth by the end of your story, or how will this character’s Internal Character Growth impact his or her External Story Goal?**

---

---

---

**8. Who are the key people present in this character’s Everyday World?**

---

---

---

**9. What other significant characters will be in your story?**

---

---

---

**10. Describe (show) three details (internal or external) about this character that will change over the course of the story.**

---

---

---

**POWER PLOTTING TIP:** Your character’s Everyday World is the world they are in at the beginning of chapter one. Focus on the details (a room, a town, a universe, a boat in the ocean) that define your main character’s Everyday World. In *Cinderella*, her Everyday World was scrubbing floors in the home of her stepmother. In *Star Wars*, Luke Skywalker’s Everyday World was on another planet, but still in a remote farming area. In the original *Spider-Man*, Peter Parker is a teen whose Everyday World is his bedroom and high school.

**POWER PLOTTING TEMPLATE  
PREMISE STATED**

The purpose for this template is to ensure the character will make significant internal change as he or she moves from their Everyday World, thus resulting in Internal Character Growth.

**The Character for this template is:**

\_\_\_\_\_

**1. What is this character's overall External Story Goal even if he or she is not yet aware of it (reference Question 6 answer in Chapter 4)?**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**2. What is this character lacking internally, i.e., security, connection, trust, hope, etc.?**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**3. What is this character's belief system? (If X happens, then Y will happen.)**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**4. How will this character's belief system change over the course of the story?**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**5. What is this character most afraid of internally and why?**

---

---

---

**6. When this character achieves his or her External Story Goal (question 1 above), will he or she also achieve what is missing internally (question 2 above) for this character? Why or why not?**

---

---

---

**7. What is the first significant decision/choice this character is given at the beginning of the story that will turn out nothing like he or she expects?**

---

---

---

**8. How does this character initially feel about this decision/choice?**

**TIP:** This is your character's normal internal reaction based on life up until the opening of your story.

---

---

---

**9. How is this character going to eventually feel about this decision/choice?**

**TIP:** This is your character's internal reaction based on the changes that will have happened by the end of the story; this is the Internal Character Growth.

---

---

---

**NOTE:** The character's "original" external goal—if he or she has one—at the beginning of the story is not always reached, but the External Story Goal you, as the author, plan for this character is reached. Also, the character must reach some form of Internal Character Growth.

**POWER PLOTTING TIP:** Your story premise is the basis of your story. The premise for *Cinderella* is “goodness will always triumph over adversity.” The premise for *A Christmas Carol* is “greed will destroy you.” The **story arc** encompasses your entire story from beginning to end, with all the changes that occur in between. **The idea is that *there must be change***; the end should be significantly different from the beginning and must show the purpose of the story. For instance, The story arc for *Cinderella* shows her starting in her Everyday World mopping floors as a maid in her own home, then getting a chance to go to a ball where she loses her slipper. The prince then hunts frantically for her. By the end of the movie, Cinderella has met and fallen in love with the prince who loves her as well, then they marry and live happily ever after.



**POWER PLOTTING TEMPLATE**  
**SEEDS OF CHANGE—PROS AND CONS**

The purpose of this template is to ensure that change is actually happening and the character is not just going from one event or action to the next. It must be clear that there is a cost or consequence to the character, whether they take action or not.

The Character for this template is:

---

1. What external action or event is happening as a result of the decision (reference question 7 answer in Chapter 5) this character has made that's about to change his or her life?

---

---

---

2. What internal conflict does this action (reference question 1 above) create in this character's life?

**PLOT HOLE ALERT:** If this action does not create an internal conflict, then create an additional strong external conflict.

---

---

---

**TIP:** ON QUESTIONS 3—7: These are possible outcomes to explore for your character.

3. What could happen if this character *doesn't* achieve or reach his or her External Story Goal? (This should have significant repercussions for the character.)

---

---

---

**4. What will happen if this character *does* achieve or reach his or her External Story Goal?**

---

---

---

**5. What could happen if this character *doesn't* achieve or reach his or her Internal Character Growth?**

---

---

---

**6. What will happen if this character *does* achieve or reach his or her Internal Character Growth, and thus changes internally by the end of the story?**

---

---

---

**7. What is it about this character's personality/belief that is an obstacle to his or her Internal Character Growth?**

---

---

---

**8. Who else will be impacted personally—and in what way—by the changes about to happen (as referenced in question 1)?**

---

---

---

**9. What decision/choice does this character make next that will force an action to be taken?**

**TIP:** This action will change the course of the story, and should happen about a quarter to a third of the way through your story

---

---

---

**10. What action is taken as a result of question 9?**

---

---

---

**POWER PLOTTING TIP:** A **plot hole** is an area of your story that may not be working as hard as it could to advance character growth, increase risks, or show change. In the strongest plots, no scene can be removed without impacting the primary story line. A plot hole can allow the reader to set the book down and walk away. A plot hole also means your story is lagging, that action is happening that does not move the story forward as strongly as it could be moved. The hole creates wasted words. An example is a fast-paced story where the characters stop to eat a meal in a restaurant. If that meal is necessary to the story, to give the characters time to reveal key information or to show character development or to strengthen a relationship or, *best of all*, all three, then the restaurant scene belongs. (See the movie *The Bourne Identity* for an example of a restaurant scene that does all three.) But, if the scene is there to show the restaurant to add color to the story or because one of the characters likes this restaurant, then you have a potential plot hole.

**POWER PLOTTING TEMPLATE  
MOMENTUM—DECISION—PUSH**

The purpose for this template is to give the character a clear motivation for moving forward to take an action the character does not want to take. (Tip: This is almost a quarter to a third of the way into your story.)

**The Character for this template is:**

---

**1. Who is giving advice to this character at this point?**

**TIP:** This is an advisory character who will help or force the primary character to take action that he or she may not otherwise want to take. This advisory character is also known as a mentor, who allows the reader to see that even though action is difficult for the primary character, he or she is given strong enough motivation to act anyway. Note: A mentor is a catalyst as well as a guide or advisor, and there may be more than one

---

---

---

**2. Are any gifts given by the mentor, which will make the decision to act easier for this character? If so, what are these gifts?**

**TIP:** Gifts can be tangible such as a map, key, codeword, etc., or intangible such as a belief, understanding, emotional support, insights, etc.

---

---

---

**3. What decision does this character now make?**

---

---

---

**4. How does this character feel about the decision?**

---

---

---

**5. What action does this character take next?**

---

---

---

**6. Is there a person who initially attempts to block this character from making a change or reaching his or her external goal, and if so, how?**

---

---

---

**POWER PLOTTING TIP:** The **mentor** is a character who advises or aids the primary character to finally make a decision and act. This is an archetypal role out of Jungian psychology and is sometimes called the Wise Old Man or Wise Old Woman. In contrast, a **threshold guardian** is someone who (temporarily) blocks your main character from reaching his or her goal. This sets up a test for your character to prove how important the goal is. If a threshold guardian can stop a character completely from moving forward, then the character is not sufficiently motivated to reach that goal. The hotel manager in *Pretty Woman* acts first as a threshold guardian by telling Vivian she must fit into the world of the hotel if she is to stay, and then as a mentor, by connecting her with a shop clerk who will find Vivian an appropriate dress for her first public appearance with Richard.

**POWER PLOTTING TEMPLATE  
MOMENTUM—DECISION—PUSH**

The purpose of this template is to make sure that action is taken in the story and that it will impact both external events and internal character growth in some way. **Tip:** This is approximately a quarter to a third of the way into your story.

The Character for this template is:

\_\_\_\_\_

**1. What significant action happens (approximately a quarter to a third of the way into the story) that will change this character over the course of the story and how does this move the story forward?**

**PLOT HOLE ALERT:** If this happens too soon or too late in your story you risk either not enough story setup or not enough story development. Also, if this is an action “thrown in” that does not move the story forward, then the plot is not holding up.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**2. How does this action impact this character’s overall External Story Goal (insert answer from Chapter 4)?**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**3. How does this action impact the character’s Internal Character Growth (insert answer from Chapter 5)?**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**4. What tests will the character face to reach his or her External Story Goal or Internal Character Growth? (Name at least three—you can have more than three but at least three larger tests.)**

---

---

---

**5. Who will help this character reach his or her External Story Goal, and how? (Name at least one.)**

---

---

---

**6. Who will hinder this character from reaching his or her External StoryGoal, and how? (Name at least one.)**

---

---

---

**POWER PLOTTING TIP:** A **Twist Point** is not a superficial surprise thrown in, but a change that creates a new question about the outcome of a story. It's also an opportunity for the protagonist to stop their attempt to move forward in the story, but because the character takes action, not only will they be changed, but also it will be harder for them to return or revert to their Everyday World as they once were. In the movie *Gone with the Wind*, when Scarlett O'Hara confronts Ashley (the man she longs for) at a picnic about her feelings for him, he says he's bound to another woman, a conversation Rhett Butler overhears. The Twist Point is that at the end of the picnic it's announced that war has broken out. Charles Hamilton, who she's been innocently flirting with, asks Scarlett to marry him before he goes to war, and she agrees.

**POWER PLOTTING TEMPLATE**  
**SECONDARY STORY INITIATED—TEST YOUR PREMISE**

**The purpose of this template is to determine if the subplot impacts the primary story or if the secondary story line mirrors the primary story.**

**Tip:** A *secondary story line* will enhance a story or add texture, but can be removed without real damage to the plot. But a *subplot* should be so important to the central plot that if it is removed, the story will fall apart.

**The Character for this template is:**

---

**1. What three tests will this character experience in trying to reach his or her External Story Goal or Internal Character Growth?**

**TIP:** These can be the same three from previous templates and should be large enough tests to fill your manuscript from a quarter of the way into the story until at least halfway or beyond.

---

---

---

**2. Is there a subplot or secondary story line? If so, what is it?**

**TIP:** If you have a subplot, add how the story's *primary* story line will fall apart without the subplot so that you can confirm it is not just a secondary story line.

---

---

---

**3. If so, which characters are involved in the subplot or secondary story line?**

---

---

---

**4. How do the actions of the characters in the subplot impact the primary story line or how do the actions of the characters in the secondary story line mirror the primary story**



line?

---

---

---

**POWER PLOTTING TIP:** Most larger stories (over 80,000 words) will have a subplot running concurrently with the primary story line. The key to weaving this in is to make sure your additional plots and story lines tie into the primary story line and that the supporting characters involved do not overpower the main character's story arc. (Note: The larger your book, the more subplots and secondary story lines you can include in your story.) In *Star Wars*, Luke Skywalker is on a primary story line of discovery about his father, but his need to find the answers becomes entwined with the secondary plot, which is Princess Leia's battle with the Empire to save her people.

**POWER PLOTTING TEMPLATE  
THINGS ARE ABOUT TO GET FAR WORSE**

The purpose for this template is to set up raising the stakes as you head toward the midpoint of your story.

The Character for this template is:

---

**1. What is this character's Immediate External Goal that he or she is striving for at this point (leading up to the midpoint of the story)?**

---

---

---

**2. What will reaching this character's immediate External Goal mean to this character?**

---

---

---

**3. What is this character hoping will happen if he or she reaches this Immediate External Goal?**

---

---

---

**4. How does this character feel as he or she approaches the most Immediate External Goal?**

---

---

---

**5. What will happen if this character doesn't reach this Immediate External Goal?**

---

---

---

**6. Does this character have any illusions about reaching his or her External Story Goal or the meaning of his or her External Story Goal? (In other words, the illusion is that the character thinks if he or she reaches this next Immediate External Goal, that all will be fine.) If so, what is the illusion?**

---

---

---

**7. Who else is involved at this point in your story? How and why?**

---

---

---

**POWER PLOTTING TIP:** It isn't enough that a character is still striving for a goal. There have to be enough roadblocks thrown in the character's path to make the goal worth achieving. As the challenges and obstacles grow, the reader will engage deeper with the character and want the character to reach his or her goal. We cheer for people who succeed against all odds.

**POWER PLOTTING TEMPLATE  
STAKES RAISED—TWIST POINT TWO**

The purpose of this template is to determine if your story is escalating (yes) or remaining static (no).

The Character for this template is:

\_\_\_\_\_

**1. What event (external test) does this character face in the middle of the story that changes the direction of the story?**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**2. Before the event in question 1 above, how did this character feel about facing that event (story crisis)?**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**3. What is the outcome of that event (external test) and what changes happen as a result?**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**4. How does this character feel about the outcome of that event and the changes?**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**5. How have the stakes in the story been raised?**

---

---

---

**6. What aftermath happens as a result of Twist Point Two and Raising the Stakes?**

---

---

---

**POWER PLOTTING TEMPLATE  
AFTERMATH—REGROUPING/DECISION**

The purpose of this template is to show that although change has happened, the character still must make one final push to reach either the External Story Goal or the final step of the Internal Character Growth.

The Character for this template is:

---

**1. What internal change has happened to this character as a result of the outcome of Twist Point Two in Chapter 11?**

---

---

---

**2. Where is this character physically at this point, and what action is he or she about to take?**

---

---

---

**3. What has this character realized as a result of Twist Point Two?**

---

---

---

**4. Who else is involved at this point in the story, and how?**

---

---

---

**5. Has this template character's External Story Goal or part of this goal been met, and if so, how?**

---

---

---

**6. What decision does this character make now?**

---

---

---

**7. What action happens next?**

---

---

---

**POWER PLOTTING TEMPLATE  
TRANSFORMATION—TWIST POINT THREE**

**The purpose for this template is to clarify that Internal Character Growth has happened.  
The Character for this template is:**

---

**1. What external action or challenge does this character face at this point?**

---

---

---

**2. How does this external action influence the character's External Story Goal?**

---

---

---

**3. What death happens, and in what form does death occur at this point?**

**TIP:** This could be literal, physical, metaphorical, etc.

---

---

---

**4. What internal lesson has been learned or is being learned by this character and how does it relate to the character's overall Internal Character Growth?**

---

---

---

**5. What action is happening in the story at this point?**

---

---

---



**6. Does this character return to his or her Everyday World? If so, how is he or she different?**

---

---

---

**7. Who else is impacted and how?**

---

---

---

**POWER PLOTTING TEMPLATE  
WINS AND LOSSES—LESSONS LEARNED AND SHARED**

**The purpose for this template is to resolve all outstanding story questions.**

**The Character for this template is:**

---

**1. As a result of the Transformation (Chapter 13), what has happened to this character?**

---

---

---

**2. What external reward, if any, has this character achieved at this point in his or her story?**

---

---

---

**3. What internal lesson has this character learned as a result of the climax—Twist Point Three (especially if he or she had not learned the lesson before that section of the story)?**

---

---

---

**4. Who else is impacted by the character learning his or her internal lesson and reaching the final stage of his or her Internal Character Growth, and how?**

---

---

---

**5. Does the character return to his or her Everyday World? Why or why not, and what has changed for him or her?**

---

---

---

**6. How does this compare to where this character started the story?**

---

---

---

## POWER PACING TEMPLATE

The purpose of this template is to determine if each scene has a goal and conflict, if the characters are moving with a purpose, and if the scene moves the story forward.

Scene selection for this template is:

---

POV character for this scene is:

---

1. What is the reason this scene must be in this (character's) POV?

---

---

---

2. What is the POV character's Immediate External Goal in this scene?

---

---

---

3. What major action/development will occur in this scene and how will that impact the plot?

---

---

---

4. How will the aftermath of the above action/development impact the character internally?

---

---

---

5. What is creating the urgency in this scene?

---

---

---

**6. By the end of this scene, the plot will have changed and moved forward how?**

---

---

---

## POWERFUL ENDINGS TEMPLATE

The purpose of this template is to resolve your story with a strong ending.

The Character for this template is:

---

**1. What does this character want externally as he or she approaches the climax (This is Twist Point Three—the last huge push to either achieve the External Story Goal or their Internal Character Growth), and how is this in conflict with his or her internal feelings?**

**TIP:** Start setting up your ending or resolution much earlier than the last few pages of the book.

---

---

---

**2. Why are the stakes high at this point if the character does not reach his or her goal?**

---

---

---

**3. What is the climactic moment for this character and what happens?**

---

---

---

**4. What action does the character take, which will cause the reader to cheer for the character?**

**TIP:** This should be the biggest emotional point of the story.

---

---

---

**5. Give an example of how the character has changed internally since the beginning of the story.**

---

---

---

**6. How are any secondary story lines or subplots resolved?**

---

---

---

**7. What is the emotional feel of the end of the story? Why?**

---

---

---

## DIALOGUE TEMPLATE

The purpose of this template is to push your dialogue to be as realistic as possible and to be used in a productive way.

Dialogue passage for this template is:

---

1. What is the reason in the story that this conversation happened?

---

---

---

2. Why is this conversation necessary to the story?

---

---

---

3. Why did this conversation have to happen at this specific time in the story?

---

---

---

4. What was each character feeling prior to this conversation?

---

---

---

5. What has changed for each character after this conversation?

---

---

---

6. Read the passage out loud. Does anything sound stilted? Do people around you talk



**this way? If not, rewrite the stilted parts and read it again.**

---

---

---

**7. Choose a line of dialogue for each person that would sound out of character for the other person to have spoken that way.**

---

---

---

