

Fictionary StoryCoach

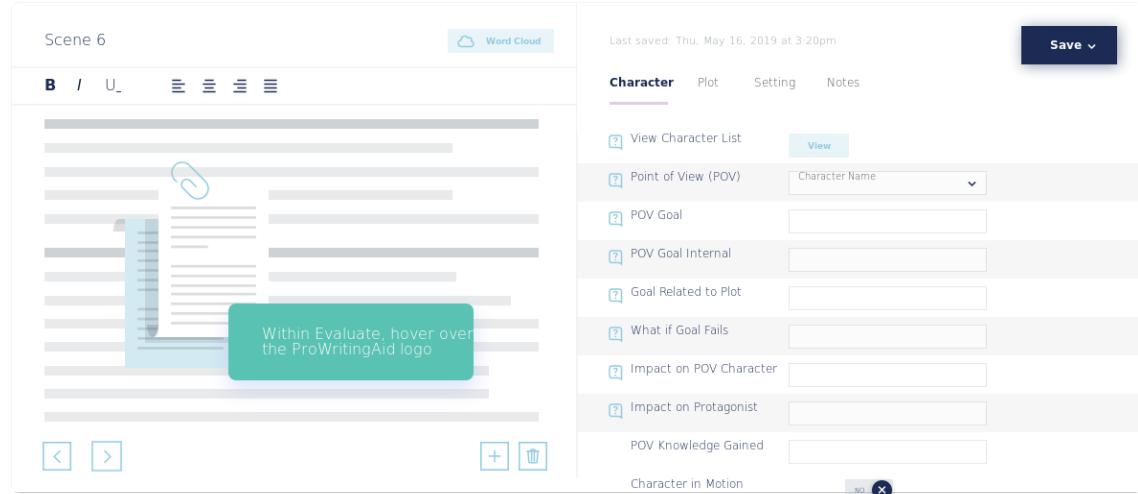
Sample Edit

Structure | Characters | Plot | Settings

When writers hire a Fictionary Story Coach, they'll receive both an in-depth story edit and access to leading-edge StoryCoach software to help them finish your novel.

The story edit includes a professional summary letter and a complete package of editorial advice including:

- Per scene notes
- In-line comments
- Tracked changes
- Story element feedback
- Visual insights



The screenshot shows the Fictionary StoryCoach software interface. On the left, a 'Scene 6' editor window displays a document with several horizontal lines of text. A blue 'L' shaped cursor is visible. A green callout box with the text 'Within Evaluate, hover over the ProWritingAid logo' points to a small blue logo in the bottom right corner of the editor window. On the right, a 'Character' analysis panel is open, showing a table with various fields for character development. The table includes columns for 'Character', 'Plot', 'Setting', and 'Notes'. Fields include 'View Character List', 'Point of View (POV)', 'POV Goal', 'POV Goal Internal', 'Goal Related to Plot', 'What if Goal Fails', 'Impact on POV Character', 'Impact on Protagonist', 'POV Knowledge Gained', and 'Character in Motion'. A 'Save' button is located in the top right corner of the panel.

They'll receive the editorial advice within their own StoryCoach subscription with two copies of your edit. One copy is for the writer to revise. The second is called "the editor's copy" and it's for the writer to reference.

Sample Edit

The following is a sample of an edit performed by a professional editor using Fictionary StoryCoach. This particular edit is on the first scene of an 80,000 word novel. You'll give this level of feedback for every scene.

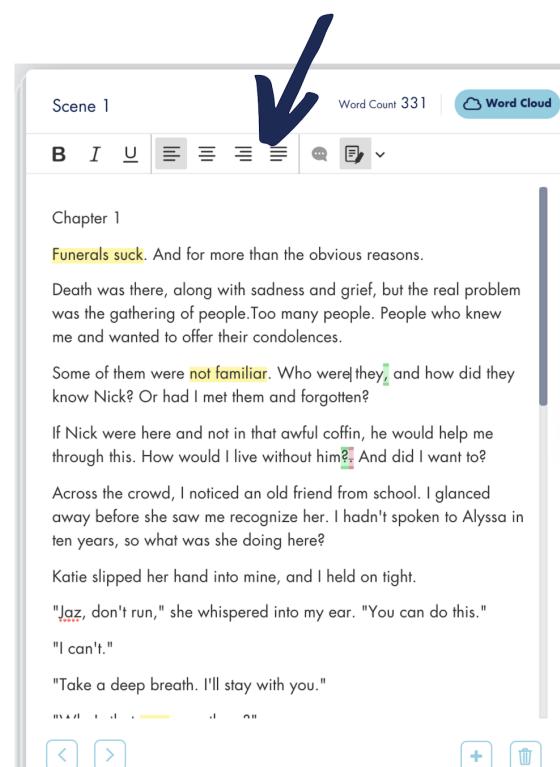
Per Scene Notes

You can view each scene AND the scene-by-scene notes at the same time with StoryCoach software.

This enables you to reference your editor's notes while you revise your scene based on their comments.



Your Scene With Editor Feedback



Scene 1 Word Count 331 Word Cloud

B I U Text format icons Comment icon Word Cloud icon

Chapter 1

Funerals suck. And for more than the obvious reasons.

Death was there, along with sadness and grief, but the real problem was the gathering of people. Too many people. People who knew me and wanted to offer their condolences.

Some of them were not familiar. Who were they, and how did they know Nick? Or had I met them and forgotten?

If Nick were here and not in that awful coffin, he would help me through this. How would I live without him? And did I want to?

Across the crowd, I noticed an old friend from school. I glanced away before she saw me recognize her. I hadn't spoken to Alyssa in ten years, so what was she doing here?

Katie slipped her hand into mine, and I held on tight.

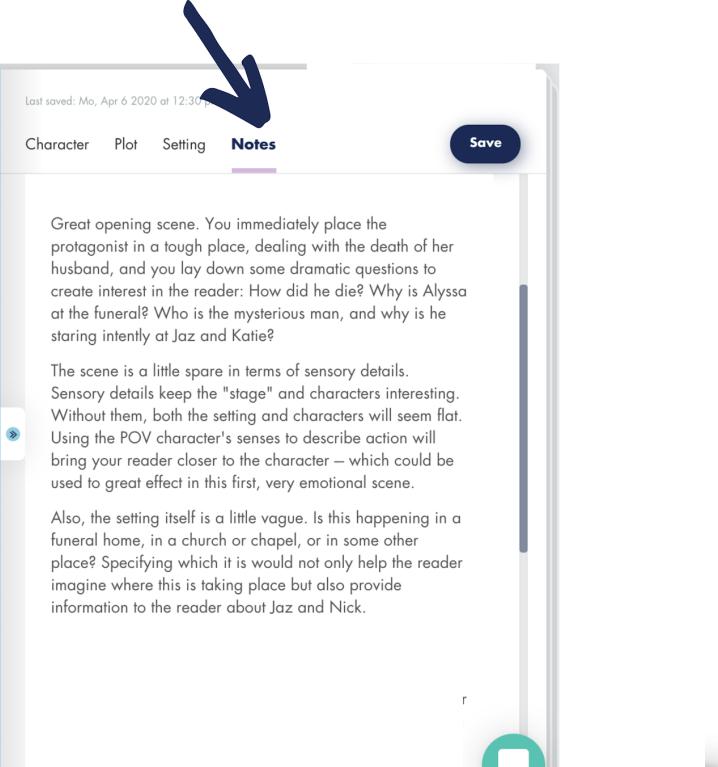
"Jaz, don't run," she whispered into my ear. "You can do this."

"I can't."

"Take a deep breath. I'll stay with you."

Text format icons Comment icon Word Cloud icon Save icon

Editor Notes Per Scene



Last saved: Mo, Apr 6 2020 at 12:30

Character Plot Setting Notes Save

Great opening scene. You immediately place the protagonist in a tough place, dealing with the death of her husband, and you lay down some dramatic questions to create interest in the reader: How did he die? Why is Alyssa at the funeral? Who is the mysterious man, and why is he staring intently at Jaz and Katie?

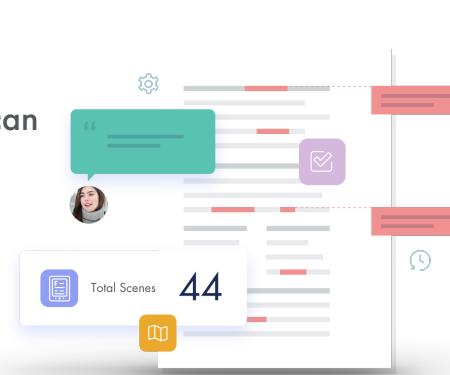
The scene is a little spare in terms of sensory details. Sensory details keep the "stage" and characters interesting. Without them, both the setting and characters will seem flat. Using the POV character's senses to describe action will bring your reader closer to the character – which could be used to great effect in this first, very emotional scene.

Also, the setting itself is a little vague. Is this happening in a funeral home, in a church or chapel, or in some other place? Specifying which it is would not only help the reader imagine where this is taking place but also provide information to the reader about Jaz and Nick.

In-Line Comments

Once you've read the notes for the scene and understand the high-level feedback, you can move on to the more detailed line-level comments.

Your editor leaves comments throughout the text. These comments are highlighted in yellow. Click the highlighted text and read the comment.



Per Line Comments



A screenshot of the Fictionary interface showing a scene titled 'Scene 1'. The word count is 331 and there is a 'Word Cloud' button. The scene is set in 'Chapter 1'. The text reads: 'Funerals suck. And for more than the obvious reasons. Death was there, along with sadness and grief, but the real problem was the gathering of people. Too many people. People who knew me and wanted to offer their condolences. Some of them were not familiar. Who were they? and how did they know Nick? Or had I met them and forgotten?' A yellow callout box with a person icon is pointing to the word 'not familiar'. The box contains the text: 'This is a complex negative. You could replace this phrase with just one word: unfamiliar'. Below the box, there are two user interface elements: a blue circle with a white dot and a blue circle with a red dot, both with a 'Reply...' button next to them. The text continues: 'would help me through this. How would I live without him? And did I want to? hool. I glanced away before she saw me recognize her. I hadn't spoken to Alyssa in ten years, so right. u can do this.' The interface includes navigation arrows at the bottom, a '+' button, a blue button with a white circle, and a green button with a white smiley face.

Track Changes

The next level of editorial advice comes in the form of copyediting changes that are tracked within the text. With the in-line edits, you can accept or reject each change one at time or all at once for each scene.

Accept or discard all recommended changes.

Accept or discard each recommended change.

Scene 1

Chapter 1

Funerals suck. And for more than the obvious reason, the real problem was the gathering of people. Too many people. People who knew me and wanted to offer their condolences.

Some of them were not familiar. Who were they, and how did they know Nick? Or had I met them and forgotten?

If Nick were here and not in that awful coffin, he would help me through this. How would I live without him? And did I want to?

Across the crowd, I noticed an old friend from school. I glanced away before she saw me. What was she doing here?

Katie slipped her hand into mine, and I held on tight.

"Jazz, don't run," she whispered into my ear. "You can do this."

"I can't."

"Take a deep breath. I'll stay with you."

"Who's that man over there?"

Katie checked him out and shook her head. "I don't recognize him."

"It's odd how intensely he's staring at us." I turned my back to him. "Crap. Here comes my family."

Word Count 331 | Word Cloud

Track changes

Accept all suggestions

Discard all suggestions

Sacha Black 02-06-2020 11:47

Replace ":" with "?"

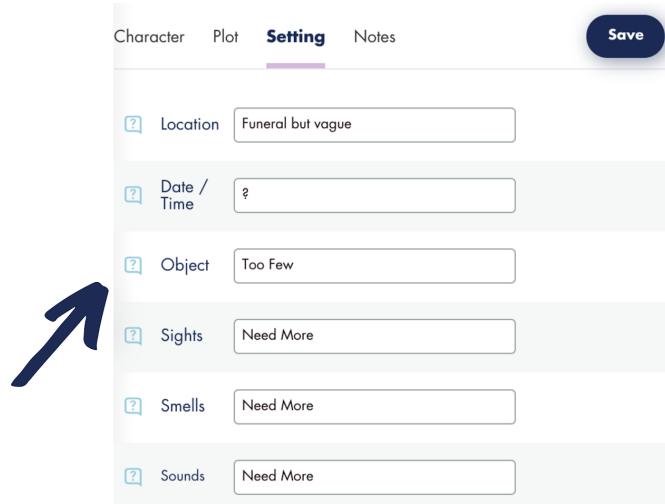
Reply...

Fictionary Story Element Feedback and Online Library

StoryCoach software allows authors to become better writers as the online library and structural information is phenomenal. A writing tip for each Story Element gives you advice you need when you need it. In the example below, the editor has filled out the Object Story Element with "Too Few" meaning there are not enough objects in the scene.

A pop up appears when the ? beside the object is clicked and includes:

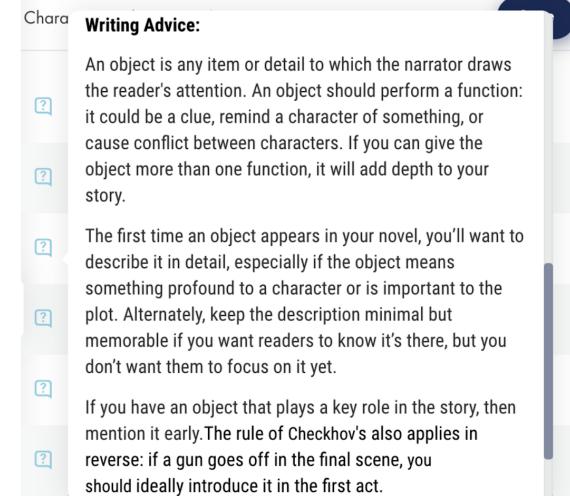
- Why the Story Element is important
- How to best use the Story Element from a writer's perspective
- Writing advice specific to the Story Element



Character	Plot	Setting	Notes
Location	Funeral but vague		
Date / Time	?		
Object	Too Few		
Sights	Need More		
Smells	Need More		
Sounds	Need More		

Your editor tells you there are too few objects in the scene.

 **Fictionary**
Click the ? beside Object, and writing advice tailored to that Story Element will pop-up.



Visual Insights

As you revise your story, the visual insights in StoryCoach update. The editor updated the Story Elements on the Evaluate page and the results are shown on the Story Map on the Visualize page of StoryCoach. Using the drop-down menu on the Story Map, the writer can select groups of Story Elements to focus on when they are making revisions. This writer immediately sees they have an issue with tension.

The editor used the Story Elements to mark this scene as having no tension or conflict.

The writer knows they must revise the scene to add tension and/or conflict.

The writer uses the StoryMap to see how many scenes have an issue with tension or conflict. This quickly shows if this is a novel wide concern or it only happened a few times.

	Scene 2	Scene 3	Scene 4	Scene 5	Scene 6	Scene 7	Scene 8
Tension		✓	✓		✓	None	Weak
Conflict	✓	✓	✓	Too Little	✓	None	

Select Story Map Elements

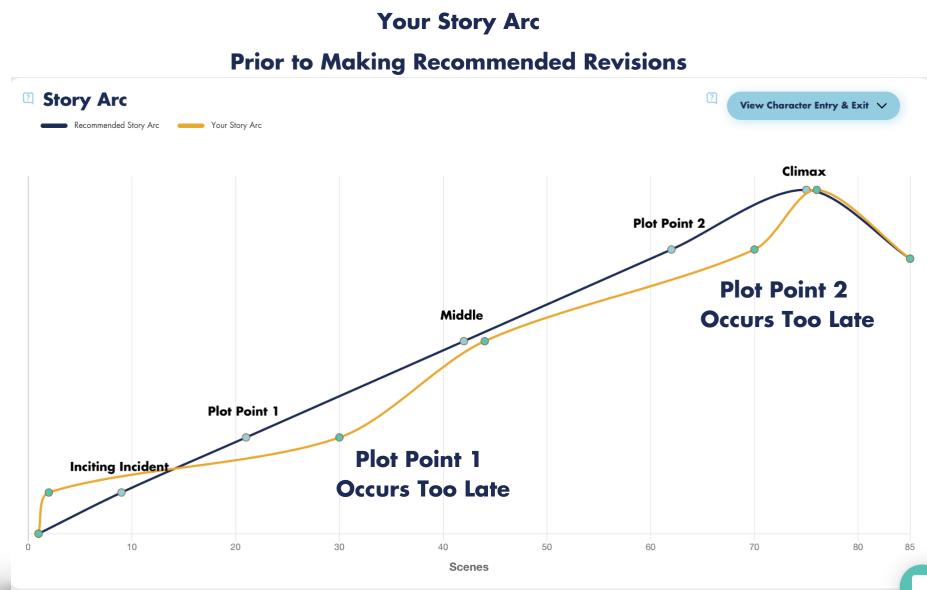
Select All Select None Reset

Search...

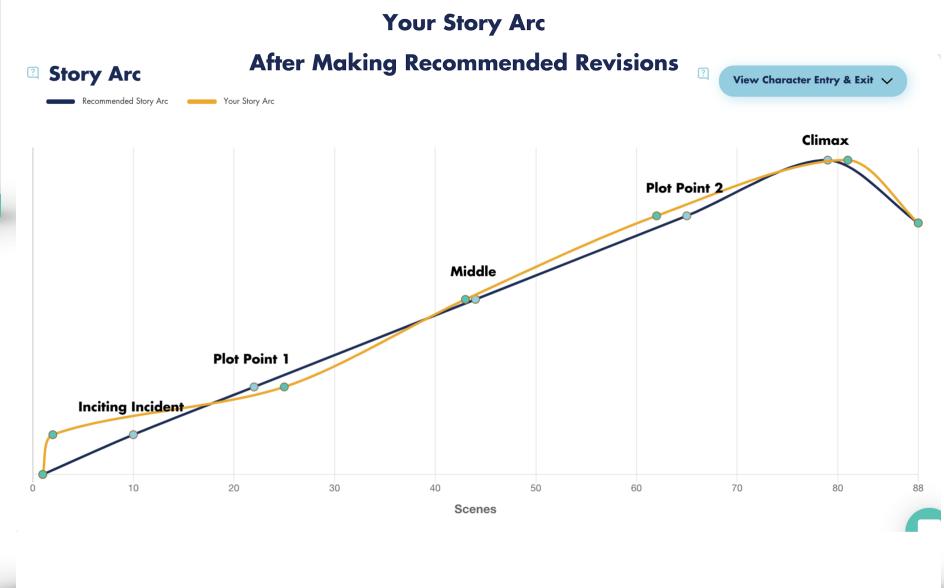
- Characters
- Point of View (POV)
- POV Goal
- POV Goal Internal
- Goal Related to Plot
- What if Goal Fails
- Impact on POV Character
- Impact on Protagonist
- POV Knowledge Gained
- Character in Motion
- Scene Name
- Story Arc
- Purpose
- Opening Type
- Closing Type
- POV Anchored

The Story Arc

Compare the story arc prior to revisions to the story arc that draws after you've added your post-editing changes. The story arc is one of 13 visuals you can compare before and after your editorial revisions.



Watch your story arc improve as you apply your editor's advice and revise your story.



How Does It Work?

After you hire a Fictionary Certified StoryCoach editor, you send them:

1. Your manuscript in a .docx file with it formatted properly
2. The word count
3. The genre
4. The blurb for the story
5. The email address you want your StoryCoach Client account associated with. [Must be different than your StoryTeller account email]

The editor performs the edit. When they are done, they click “Edit Complete” in StoryCoach, and your edit is sent to a StoryCoach Client account.

To review your edit and revise your story, you must have a StoryCoach Client account. This is similar to a StoryTeller account but with added features. If you don’t already have one, sign up using the email address you gave the editor.

If you already have a StoryCoach Client account, the new edit will be sent to a new item on your bookshelf. You can have up to 10 manuscripts per account.