

# THE SECRETS OF WRITING LIKE A PROFESSIONAL

In this special report we have collected together four articles that will teach you the secrets that all successful writers know, but hardly ever share.

If you read the articles and apply the lessons hidden within, you will immediately write better, more commercial, novels.

The report contains the following articles:

- How Changing The Structure Of Your Novel Can Help Get Your Book Published.
- Why Understanding Conflict Will Make You A Better Writer.
- How To Write Effective Dialogue In Your Novel.
- See How Easily You Can Format Dialogue.

These articles sum up the key elements of writing that are applied by such writers as Stephen King, J.K. Rowling and even Shakespeare.

However, there is nothing in this report that you can't immediately learn and apply to your own work<sup>1</sup>

Enjoy!

If you have any questions please don't hesitate to email me [gary@bubblecow.co.uk](mailto:gary@bubblecow.co.uk)

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# HOW CHANGING THE STRUCTURE OF YOUR NOVEL CAN HELP GET YOUR BOOK PUBLISHED

**In this article I will teach you a set of techniques that will allow you to bring cohesion and a meaningful narrative arc to the structure of your novel. The techniques will allow you to avoid producing confusing, and emotionally disappointing story narratives.**

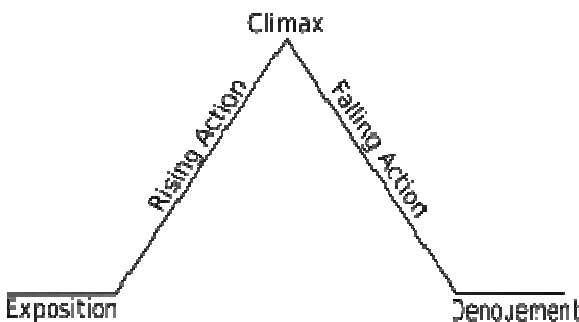
It is easy to mock and dismiss the 'science' behind story writing. Hey, I used to do it a lot (though I was unpublished at the time). It was not until I learned more about the technical nature of writing and how a narrative can be constructed from scratch, that I finally lifted my own writing from a mediocre level, up to a level where publishers were prepared to take a gamble on my books (I now have more than 20 books in print – Google 'gary smiles').

## THE FIVE ACT STRUCTURE

Dramatic Structure is a narrative structure that is taken from the ancient Greeks and was used with great success by Shakespeare. In fact, Dramatic Structure remains the basic narrative framework on which the majority of successful novels, plays and films are based.

In its very simplest terms this is the idea of a start, a middle and an end.

In 1863 German playwright Gustav Freytag set out what was to become known as the 'dramatic arc'. Freytag identified a five act structure: exposition, rising action, climax, falling action, and dénouement. He produced a pyramid to demonstrate this idea, this is known as the Freytag pyramid.



The five acts can be broken down as follows:

**1. Exposition:** Sets up the story providing any contextual background the reader needs, but most importantly it contains the *inciting moment*. This is the incident that sets the story in motion. It is an incident that forces the protagonist to react and requires resolution, producing narrative tension.

**2. Rising Action:** On a simplistic level this is the obstacles that are placed in the way of the protagonists as they attempt to resolve the inciting moment.

**3. Climax:** This is the turning point of the story. It is the point of the highest tension. In many modern narratives, this is the big battle or showdown.

**4. Falling Action:** The falling action is that part of the story in which the main part (the climax) has finished and you're heading to the conclusion. This is the calm after the tension of the climax.

**5. Dénouement:** This is the resolution of the story where conflicts are resolved and loose ends tied up. This is the moment of emotional release for the reader.

Perhaps the most famous example of the Five Act Structure is William Shakespeare's *Macbeth*. Here's a summary of the five acts:

*Exposition* – The exposition is very vague since the characters are introduced throughout the first part of the play. It can be considered that the entire first act is the exposition. Inciting incident – The three witches start the play off with a prophecy that Macbeth will become king and that Banquo's children will become kings after Macbeth.

*Rising action* – The rising action is when some of the prophecies are coming true and Lady Macbeth is trying to convince Macbeth to kill Duncan.

*Crisis/Climax* – The climax is the actual murder of Duncan.

*Falling action* – The falling action is all the events occurring after the murder where Macbeth tries to hide his crime and cement his position as king by killing other would-be kings. Lady Macbeth goes insane.

*Denouement* – Lady Macbeth dies and Macbeth is executed. Malcolm becomes the King.

The Five Act Structure is a very classical interpretation of dramatic structure. The start of the 19th Century (and the rise of the film) saw a more simple, but very similar narrative structure increasing in popularity: the **Three Act Structure**.

## THE THREE ACT STRUCTURE

The best way to think of the Three Act Structure is as a simplification of the Five Act Structure:

**1. Set Up:** This is the introduction of the characters, plus any information the reader needs as context for the upcoming events. This also contains the inciting moment, which establishes narrative tension and spurs the protagonist into action.

**2. Confrontation:** The act sees the protagonist facing conflict to resolve the situation. Each time they appear to have found a solution, they are faced with more intense problems.

**Resolution:** This act sees resolution of the inciting moment and ties up any loose ends that have been unraveled. This is a mixture of climax and dénouement from the Five Act Structure.

A good example of the Three Act Structure is *Star Wars*.

This flow diagram from William P. Coleman's blog offers an excellent simplification of the narrative arc.

### Star Wars - 3-act Timeline

0:00:00	(end of titles)
	<b>Act 1. (40:37)</b> Luke decides to follow Ben, fight for the rebellion, and rescue the princess
0:40:37	
	<b>Act 2. (48:55)</b> Luke finds the princess, loses Ben, and escapes from the Death Star
1:29:32	
	<b>Act 3. (28:43)</b> Luke blows up the Death Star and saves the rebellion
1:58:15	

### HOW TO WRITE USING STRUCTURE

The theory behind story is long established, but applying it to your writing is not an easy task.

As a starting point I would suggest you ask (and answer) these three questions:

1. *What is the inciting incident in your book?* This incident must have such an impact on the protagonist that they are left permanently altered and have no choice but to act to resolve the incident.
2. *What conflict does your protagonist face?* Conflict can be Inner (internal, in the mind), Personal (with family and friends) or Extra-Personal (with society as a whole). Conflict is the fuel that drives your narrative.
3. *How is the Inciting Incident resolved?* The resolution to the inciting incident must overcome the conflict and leave the protagonist permanently changed.

The answer to these questions will give you the framework on which you can build your three or five act story. However, to actually build the structure, you must first understand how acts are formed.

### BUILDING ACTS

The building blocks of an act are **scenes**. In its simplest form a scene is an event that forces the protagonist to act, altering them in the process.

To examine further... the scene will begin with the protagonist in a certain state. This may be as simple as happy or sad, or something far more complex as being perceived as a hero or villain. An event will occur that will force the protagonist to react. In reacting to the event, the protagonist is faced with conflict, which they overcome. In this process their state is altered.

**For example:**

*The protagonist of a novel is driving his car late at night along a seemingly deserted street. He is returning from a date with his girlfriend, where he proposed and she said yes. He is happy and content, his world seems to be falling into place.*

*Suddenly, a drunken man stumbles out in front of his car. The protagonist can't stop in time and he hits the man. The protagonist halts the car and can see the drunken man lying in the road. The protagonist looks around. There is no one else about. No one has seen him hit the man.*

*What should he do?*

*The right thing would be to phone the police and ambulance services, but he has had a drink and might be arrested [conflict]. He stares at his phone and glances at the man in the road before finally speeding away.*

This scene sees the protagonist moving from a state of happiness and contentment to one of confusion. In a split second his world has changed from blissful peace to chaotic pain. One thing to note is that this scene sets up the chance to examine another layer of writing, and that is the difference between a character's thoughts and their actions.

Imagine in writing this novel you had developed a backstory where the protagonist was a 'great guy'. You had even included a scene where he goes to great lengths to comment about his 'ethics'. You have a side character commenting on him being a "nice guy" and an "honest person." This one scene suddenly exposes a chasm between the protagonist's thoughts and words and his actions, demonstrating a difference between his internal dialogue and his external actions.

This is a good example of why events in themselves are of little interest, but the way characters react to these events is fascinating.

An act is constructed by linking a number of scenes. The act, in itself, will have its own narrative arc with the same rules as the scene. An act will see the protagonist changing state as he overcomes conflict. Each scene will see the protagonist moving in a stepwise fashion from one state to the other.

When considering an act structure for your novel, my tip is to start with the sweeping narrative of your story, then to build into this the Three or Five Act Structure. Once you have these acts in place, you can then pencil in the key events turning these into scenes. You can then sketch out the event, conflict and change in state for each scene before finally writing.

### WHAT TO DO NOW...

The Three and Five Act Structures are just two of many act structures, but they are, especially the Three Act, by far the most common form of storytelling. I would urge you to go back to the novel you are currently writing and determine if you are applying an act structure to your narrative. If not, then it's time to act.

My final note is a plea... don't fall into the trap of thinking at your writing is beyond the need for the act structure.

It is true that there are examples of unstructured novels and films. They exist, but to be honest they are very rare.

If you are looking to apply an act structure to your novel, start with the Three Act Structure, it is the easiest to understand and will give you the best results with the least amount of effort. A well written novel, that falls into a three or five act framework, has a far better chance of being published than one that is written with an unstructured narrative.

## WHY UNDERSTANDING CONFLICT WILL MAKE YOU A BETTER WRITER

**In this article I will show you why understanding conflict will make you a better writer and help you to create engaging stories that capture the reader's imagination. I will also show you how to avoid creating boring and one dimensional characters.**

### CREATING TENSION

In the previous article I discussed the importance of structuring your novel. I suggested you use a Three or Five Act structure which, in brief, contains an initial inciting incident, which compels the protagonist to act (Act 1), a climax that sees the inciting incident resolved (Act 2), and a section of resolution that ties up all of the loose ends (Act 3).

A very basic example of this would be a crime novel. The *inciting incident* would be the discovery of a body, the *climax* is the solving of the crime and capture of the murderer, the *resolution* is the motive behind the crime and the character's actions.

The beginning of traditionally structured novels sees an inciting incident. Once this incident has occurred the writer has set up a level of tension within the reader's mind. The reader knows this incident must be resolved and they will keep reading to seek the emotional release set up by the inciting incident, this is just human nature at work. **This is the cliff hanger effect.**

Imagine someone telling you the set up to a joke in the morning and then refusing to tell you the punch line until the next day. It would drive you insane! No matter how poor the joke, your natural instinct will drive you to resolve the mystery.

Writers can exploit this human trait.

Once the inciting incident has been set up, your novel will gain its own 'momentum'. This is a build-up of tension that can be used to engage the reader and drive the plot forward. However, simply resolving the inciting incident would produce a short and very boring book. Instead, the reader is engaged by placing the protagonist in a state that, whilst seeking to resolve the inciting incident, the main character is continually faced and forced to resolve smaller conflicts.

The set-up and resolution of smaller conflicts, within the novel's wider tension that comes from the resolution of the inciting incident, is the bricks and mortar of a novel.

The best way to do this is through the protagonist's reaction to events.

Whilst these events may represent physical conflict, they may also illustrate other levels of conflict. The choices a character makes and how these reflect internal dialogues can be illustrated by how they react to a particular event. It is the way the protagonist faces and resolves the conflict, whilst in the search to



resolve the final inciting incident, that will keep the reader interested and more importantly reading to the last page.

## THE THREE TYPES OF CONFLICT

In his book *Story*, Robert McKee explains that there are three types or levels of conflict:

**Inner:** This is a protagonist's internal thoughts, feelings and belief system.

**Personal:** This is relationships with friends and family.

**Extra-personal:** This is society as a whole.

*Inner conflict* is the level of conflict at which novels have the advantage over other mediums such as films. The inner conflict is the voice that plays inside everyone's head, it is their thinking, decision making, sets of beliefs, prejudices etc. A skillful writer will establish an inner voice for their main characters and then demonstrate how this conflicts with external events and actions. The beauty of a novel is that you can 'show' a reader the protagonist's inner thoughts. You can demonstrate how they are at conflict as they struggle through a string of events. A good example of a novel that uses inner conflict well is *The Naked Lunch* by William S. Burroughs.

*Personal conflict* is the next level up and focuses on the conflict that arises from the interaction between characters. Conflict in this context is not violence (though that may be an option). Conflict is simply a set of circumstances/events/thoughts that are opposed to the protagonist's wishes as they move to the resolution of the inciting incident. McKee suggests that a good example of personal conflict is the soap opera. I would add to this that any great love story operates on a personal conflict level – boy meets girl, boy falls in love with girl, girl's parents/friends/society disapprove of the relationship...

*Extra-personal conflict* is the final level of conflict and involves the protagonist's interaction with a wider society. This could be with the beliefs of society, such as in George Orwell's *1984* or with the police/army/enemy (see any war/action movie). Extra-personal conflict is almost exclusively event driven.

## BUILDING BETTER STORIES

The best novels use all three levels of conflict.

A great example of this has already been mentioned, and that's Orwell's *1984*. Orwell demonstrates a masterful use of conflict in this book as he drags the reader to the book's inevitable conclusion.

The inciting incident comes when the protagonist (Winston Smith) receives a note that simply says, 'I love you'. This note forces a string of *inner*, *personal* and *extra-personal* conflicts as Winston Smith is forced to act. This then sets up a situation that must inevitably be resolved. At the highest level there is constant **extra-personal conflict** as Big Brother looks on, dictating the every move and thought of Winston Smith.

The **personal conflict** is brought into sharp focus as Winston Smith's relationship with Julia (the author of the note) develops, a relationship that is forbidden by Big Brother. The final level of conflict, **inner conflict**, is presented throughout the book as Winston Smith struggles to reconcile his own internal thoughts, and desires with the propaganda of Big Brother. In fact, you could argue that what makes *1984* such a successful novel is not its dystopia vision, but the deeper questions that Winston Smith is forced to ask and answer via the inner conflict.

### WHAT TO DO NOW...

I suggest that, if you do nothing else having read this article, it would be to start looking at novels and stories in relation to conflict.

I would suggest you read a novel, a bestselling 'classic' is a good place to start, and view the novel in terms of locating the inciting incident, whilst also recognizing internal, personal and extra-personal conflict.

## HOW TO WRITE EFFECTIVE DIALOGUE IN YOUR NOVEL

**If you follow the techniques outlined in this article you will be able to write more effective and revealing dialogue for your novels. The techniques will allow you to avoid writing one dimensional characters that fail to grasp the reader's interest and imagination.**

*"Characterization is an accident that flows out of action and dialogue."* Jack Woodford

Wiki defines characterization as 'the process of conveying information about characters in narrative or dramatic works of art or everyday conversation. Characters may be presented by means of description, through their actions, speech, or thoughts'.

Everyone you will ever meet in your life is a paradox, you included.

Each person has a set of beliefs and understandings. This is the never-ending internal dialogue, the voice in your head that dictates your thoughts and feelings.

This is the first dimension.

The second dimension is your external dialogue, the words you say. Your internal thoughts and external dialogue are not always the same.

The final dimension is your reaction to events. How you react to events is a mirror of your internal dialogue and often in contradiction to your external dialogue.

It is this contradiction between internal thoughts, external dialogue and reactions to events that creates believable and memorable characters.

### **For example:**

Imagine a situation in a novel...

A father's only son is murdered by a serial killer. The father says at one point in the novel, "I intend to find and kill the man who murdered my son." Then, later in the climax of the novel when the father does indeed come face-to-face with the killer, rather than kill the killer, he turns him over to the police. It turns out that the father's external thoughts and internal dialogue were not aligned – just like real life. Perhaps the father *believed* that justice, rather than murder, was the correct moral solution. Thus, the novel sees the father contradicting his dialogue, and his actions reflecting his internal feeling. It is this complexity that makes for a three dimensional character.

DIALOGUE IS NOT CONVERSATION

Just listen to any real-life conversation and you will see it has little resemblance to the dialogue written in novels. When we converse in real-life situations our sentences are clipped, we talk across each other and most of the time use non-verbal cues for communication.

The mistake many writers make is to see dialogue in a novel as a reflection of real-life conversation – this is not the case.

**The aim of dialogue in a novel is to fulfill one of two very distinct goals:**

1. To provide plot or character information.
2. To develop characterization and build the depth of your characters.

Dialogue is a tool.

#### WRITING DIALOGUE

To write effective dialogue you must first understand what Robert McKee calls 'beats'.

He explains that the 'beat' is the smallest unit of construction, used to build scenes and acts. He defines a beat as, 'an exchange of behaviors in action/reaction'.

A second important aspect of a beat is that it passes a very particular piece of information or documents a change in character. Dialogue can be made up of a string of beats, each with its own distinct direction.

For example: If we return to our fictional novel that sees a child killer on the loose. This exchange takes place between the father of a murdered child and a police officer. As we have said previously all dialogue must have a direction. The aim of this exchange is to set up the father as a person who has *said* they will kill the murderer of his child. It also provides important plot information (private investigator), which would be built on later.

*It had been a few days since they had discovered the mutilated body but this was the first time the policeman and the father had met in person. They had chatted on the phone twice, but the conversations had been truncated, nothing more than short, unemotional exchanges of information.*

*"I am sorry for your loss," said the policeman.*

*"Yeah," said the father, his head in his hands, not looking up as he spoke.*

*"I have just spoken to my boss and he is expecting to make an arrest in the next few days," said the officer.*

*"I hope so," replied the father, looking up. "You are not the only person looking for the killer. I have hired a private detective to follow some of my own theories."*

*The officer's face failed to show any emotion. "That's regrettable. We don't encourage..." He paused searching for the correct word. "Vigilantes. I hope you plan to pass any information you gather to the police."*

*"No," says the father looking directly into the officer's eyes. "I intend to find and kill the man who murdered my son."*

If we look at this exchange we can see the action/reaction process:

### **Exchange 1**

*[ACTION]"I am sorry for your loss," said the policeman.*

*[REACTION]"Yeah," said the father, his head in his hands, not looking up as he spoke.*

Here we see the police officer unable to cope with the deeply emotional situation and reverting to a well-worn, even clichéd comment. The father has been under extreme emotional pressure for days and has spoken to countless police officers. He feels helpless. The authority figure of the policeman is challenging him on many levels. Therefore, his reaction is almost a non-reaction as he tries to maintain some control of the situation.

### **Exchange 2**

*[ACTION]"I have just spoken to my boss and he is expecting to make an arrest in the next few days," said the officer.*

*[REACTION]"I hope so," replied the father, looking up. "You are not the only person looking for the killer. I have hired a private detective to follow some of my own theories."*

Unable to express his emotions the police officer tries to engage in conversation by offering 'information' he feels the father will find useful. The father's reaction is one of anger and leaves him feeling more helpless as a father and man. In the exchange he tries to gain some level of control by telling the police officer about the private detective.

### **Exchange 3**

*[ACTION] The officer's face failed to show any emotion. "That's regrettable. We don't encourage..." He paused searching for the correct word. "Vigilantes. I hope you plan to pass any information you gather to the police."*

*[REACTION] "No," says the father looking directly into the officer's eyes. "I intend to find and kill the man who murdered my son."*

The police officer suspects the father is not telling the truth about the private detective. His response is to 'toe the line' and provide un-emotional information. This further angers the father and he responds with the threat to murder the killer. At that moment the father believes his words since they give him some control and increases his feelings of masculinity. Only his actions at a later date will show his true internal voice.

#### THE KEY POINTS

In order to write effective dialogue, here are the key points to understand:

1. A character is made up of three elements; dialogue, internal thoughts/feelings/beliefs and reaction to events. Characterization is the inconsistency of these three elements.
2. See dialogue as 'beats'. That is short sections that alter a character and/or pass a specific piece of plot information.
3. Dialogue is all about action and reaction.
4. You can only write effective dialogue if you understand the internal motivations of your characters.

#### WHAT TO DO NOW...

Practice! Think up a simple section of dialogue, just one beat with two characters and write it out. Focus on action/reaction. Try to express a character's internal thoughts with external dialogue. Keep it simple and remember the goal (direction) of the beat.

## SEE HOW EASILY YOU CAN FORMAT DIALOGUE

**Formatting dialogue correctly can trip up even the most talented writer. From the outside it can appear that formatting dialogue is a black box of contradictory rules. In this article I want to dispel this myth and detail a set of easy-to-use guidelines that will allow you to grasp the basic building blocks of dialogue formatting.**

The best way to explain the rules of formatting dialogue is to use an example.

In this article we will follow the steps that are required to format the following section of dialogue:

*Hi have you seen my cat said Bob. No said Bill I have no idea where your cat is. If you see my cat will you let me know questioned Bob looking sad. Of course replied Bill with a tone of concern.*

### FORMATTING DIALOGUE: NEW SPEAKER, NEW LINE

This is a pretty easy rule to apply. Each time a new speaker speaks you place the line of dialogue on a new line. This line should also be indented.

We can see how this applies to our example:

*Hi have you seen my cat said Bob.*

*No said Bill I have no idea where your cat is.*

*If you see my cat will you let me know questioned Bob looking sad.*

*Of course replied Bill with a tone of concern.*

### FORMATTING DIALOGUE: ADDING SPEECH MARKS

Our next rule says that all speech should be placed in speech marks. These can be either single (') or double ("), it's your choice. However, keep in mind that if you use, say single ('), you need to be using the opposite, in this case double (") when you are reporting speech inside speech.

*'Hi have you seen my cat' said Bob.*

*'No' said Bill 'I have no idea where your cat is.'*

*'If you see my cat will you let me know' questioned Bob looking sad.*

*'Of course' replied Bill with a tone of concern.*

### FORMATTING DIALOGUE: PUNCTUATION

When writing dialogue you will often use 'tags'. These are verbs that link the spoken words with the remainder of the sentence. Commonly used tags includes said, asked, replied and many more. Without going into the technical detail, to correctly punctuate spoken words and tags you must link them using a comma. If you use a full stop the sentences are broken and it no longer makes sense.

If we look at the second line of our example we see:

'No' said Bill

This is a single sentence and therefore must end with a full stop, giving us:

'No' said Bill.

The tag in this sentence is 'said' and this must be connected to the speech. If you added a full stop at the end of the spoken words, it would separate the tag and become incorrect:

'No.' Said Bill. [WRONG]

Instead we must link the spoken word and the tag with a comma, this gives us:

'No,' said Bill. [CORRECT]

If we apply this to the full example we get:

*'Hi, have you seen my cat?' said Bob.*

*'No,' said Bill. 'I have no idea where your cat is.'*

*'If you see my cat will you let me know?' questioned Bob, looking sad.*

*'Of course,' replied Bill, with a tone of concern.*

Please note that in the first and third lines we have used a ? instead of a , since it is a question.

## WHAT TO DO NOW...

This article has highlighted just the very basics of dialogue formatting. However, the aim is to give you just enough information to get it right most of the time. As with all writing rules there is some give and take in the system and sometimes the way you present speech in complex situations becomes a judgement call.



## DO YOU NEED PROFESSIONAL HELP?

So you have read the articles and applied the lessons but...

### **...how do you know if your book sucks or not?**

In 1973, a then unknown writer was sweating hard over his first novel. He was working crappy jobs and slaving away in his spare time. However, it just wasn't going his way.

So, after one particularly difficult night of writing he screwed up his half-finished manuscript and chucked it in the trash. Resigned to give it all up and 'go get a real job'.

Then... at his lowest point, when he felt as though the world had turned its back on him, when he thought he would have to give up his dream and face all the 'told-you-so' haters, when he thought he was just wasting his life, *his wife came to the rescue*.

She recovered the manuscript from the trash, read the first few chapters and begged the writer to finish the novel.

That book was *CARRIE* and went onto earn its writer, Stephen King, millions of dollars.

I am betting you know exactly how King was feeling at that moment.

You have been writing away but wracked with doubt you just don't know if your book is good enough.

Are YOU just wasting your time?

We have all asked ourselves this question.

But how do you find out?

How do you discover if your book is good enough?

Since you are probably not married to Stephen King's wife the question is - Where do you get honest feedback with suggestions for improvements?

Well...

You could just trust your own judgment. You know you have structured the book well and your dialogue seems fine. After all you have read the book like a million times. Why not just take the gamble?

The problem is you don't know what you don't know.

I am betting the articles in this ebook have taught you something that you didn't know already.

What else don't you know?

So if not you, what about your friends and family?

They are always willing to help.

After all it worked for King.

Well... here's the secret.

King's wife might have kicked him up the butt, but it was King's editor at Doubleday that licked the book into shape.

By all means get feedback from your friends and family, but remember they are probably just going to tell you what they think you want to hear.

You NEED honest and brutal feedback. I am betting this isn't your mum's cup of tea!

So what can you do?

The answer is to seek professional help.

No... not that kind of professional help, the BubbleCow kind.

***We specialize in the 'big picture' editing that will give you the ruthlessly honest, unbiased advice you need to improve your manuscript.***

- We will show you plot holes and tell you how to fill them.
- Spot problems with dialogue and explain how to fix them.
- Check the flow and readability and then provide a step-by-step guide on how to lift your book to the next level.

Our professional editing includes two key aspects:

**The first is the Editor's Report.**

This includes our editor's thoughts on your manuscript, ideas about improving your work and any structural points you should consider. This feedback also includes any points that we feel need particular attention. The aim of this report is to provide a single summary document that you can use as a reference point when applying the feedback. Many writers have told us that they found it very useful to have a summary of the key areas that need attention, especially when the individual comments embedded within the document can number in the high hundreds.

**The second part is the in-depth line edit.**

This is embedded in your original document and can be viewed by opening the document with any good word processing package. Our comments will appear on the right hand side of the text. The editor will have read through your work on a line-by-line basis, and added comments and pointers that will improve your text. Though this is not a proofread, any grammar or spelling mistakes we spot will be corrected. The report is designed to allow you to produce a new and better re-write by systematically working through the comments and implementing their suggestions as you see fit.

It is our belief that the report is as much a teaching aid as it is an assessment of your book. We design our feedback to highlight areas in which you can strengthen your writing. We also structure our comments in such a way that you will be shown how to apply the techniques we are suggesting to improve your book.

You see, **editing** is what we do.

Since setting up in 2007 we have edited more than 500 books, both fiction and non-fiction.

So, I am sure you have heard lots about the cost of professional editing.

The truth is that BubbleCow are set up in such a way that we can provide you with a competitive price.

To be really honest, we are much cheaper than we should be. Our advisors are always pushing us to drastically increase our prices.

But, for us, we are in this for the long game.

We want self-publishing to be an unbridled success and to do this we need to play our part by providing the kind of professional help that will help writers to be amazing. .

So... I will not ruin the surprise.

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Because we really do believe in providing a service that writers can afford.