

The Next Chapter

March 2022
Volume 18 Issue 3

etwritersguild.org

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Sharon Thayer to speak at March 14 meeting

Sharon Thayer will present "Adventures in Children's Book Publishing" on Monday, March 14, at the ETWG regular meeting. The meeting will be held at 6:30 p.m., Chamber of Commerce, Genecov Room, Broadway and E. Line Street, Tyler. Meetings will be held in person and through Zoom.

Sharon Thayer is a full-time author, speaker, publisher, and grandmother. In her award-winning books, cherished around the world, Sharon emphasizes positive values, developing a strong relationship with nature, and creating memorable traditions that build vital family bonds.

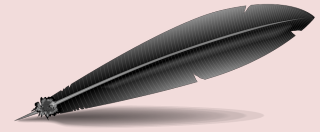
Sharon has a wonderful story of how being clear on her goals from her first publication, *A Letter from Santa*, and two decades of hard work and small steps led to a successful full-time writing career.

Come and bring bookish friends!



Sharon Thayer

President's Corner



Happy March, fellow ETWG members!

It's almost Spring, y'all! I can't wait for all the flowers and fun that spring brings.

Before we get to all that, let's talk about what our BOD has been up to in February. The results of our member survey came in and we started setting up Special Interest Groups and Critique Groups for our guild members (a webpage for those groups is coming soon). The East Texas Book Festivals/Author Events page went live on our website. The BOD also made a list of ways to both advertise ourselves better and to encourage writing in our community. I went out and met with the Tyler Legacy High School Writing Club and listened to their leader's lesson on Worldbuilding and then told the group a little about our guild. We had a great meeting on the 21st where many guild members read their love stories out loud to each other. We'll have a Nutz and Boltz meeting on the last day of the month and then it'll be March!

So, for my family, March means driving all over, visiting family and friends over Spring Break, so many friend birthdays, and having our California relatives come out to visit Texas for the first time ever – during the Azalea Festival! We are looking forward to it all.

As a writer, I'm looking forward to things like the Women in Publishing Summit and the East Texas Literary Symposium during the first week of March, and the annual Dogwood Festival in Palestine mid-month. I'm hoping to visit the Tyler High School writing groups (they have a couple of them, apparently!) and see what they have going on over at TJC and UTTyler. I'm really excited about bringing more writers into the fold.

I'm also looking forward to some new books coming out, like *The Way Spring Arrives and Other Stories: A Collection of Chinese Science Fiction and Fantasy in Translation from a Visionary Team of Female and Nonbinary Creators* coming out from TOR and *The Kaiju Preservation Society* by one of my favorite sci-fi authors, John Scalzi, and *French Braid* by my forever favorite author, Anne Tyler.

Are you looking forward to any new books coming out in March? If you have any favorites you'd like to write about, send in an article, either to Lydia for the newsletter, or to etwritersguild@gmail.com to be posted on the website for the ETWG blog. I look forward to hearing from y'all!

Hope y'all have a delightful March and hope to see you soon!

Lisa Holcomb

ETWG 2022 President

WASPs DON'T ALWAYS STING

Part 4: Finally Recognized

By Patricia La Vigne

(Editor's Note: Part 1 was published in TNC's December 2021 issue, Part 2 in TNC's January 2022 issue & Part 3 in TNC's February 2022 issue)

By 1944 the WASPs had firmly established themselves as well-trained pilots able to fly most, if not all, models of planes used in the combat overseas. There was no reason, we felt, not to continue in the air industry doing what we loved. So it came as a crushing blow when General Hap Arnold sent a letter thanking us for our service and stating how proud he was. The war was still going on in both the Atlantic and Pacific theaters, including preparations for invading Europe through Normandy, France. Of course, we couldn't know that at the time. So why were we being dismissed?

High praise came from several military leaders for the work we had done, but this did not negate the disappointment felt by most of the WASPs. We wanted to continue to fly, to do what still needed to be done in aiding the troops, and to continue to prove ourselves as well-trained pilots. However, we were not part of the military establishment. We had filled a necessary role which was no longer needed. Now it was pretty much "thank you and good-by."

We looked at ourselves and decided there was a place for our abilities in the air industry. Our training and performance had given us a confidence in meeting challenges we never would have developed had we not faced the hardships and the intense preparations over the past few years. We had shown the world what we were capable of. While many of us became flight instructors, design engineers, commercial pilots, and teachers, others sought positions outside of the airline industry, contributing to the fields of medicine, law, creative arts, and theater.

Nancy Love married, added motherhood to her life, and continued to fly her own plane. Jackie Cochran developed and ran a cosmetic business while still competing in flight races, setting new records.

(Continued on Pg. 6)



(U.S. Air Force Photo)

Spring Cleaning (A Pantoum)

By Lisa Holcomb

Out with the shame,
Out with the roses,
Out with the memories.
Out with the pain

Out with the roses,
Roses are red,
Out with the pain.
and yellow, and pink.

Roses are red,
A flower to ease the pain
And yellow, and pink
Does it really work that way?

A flower to ease the pain
Run your nose in the petals
100% money back guarantee --
does it really work that way?

Run your nose in the petals...
This'll work, it won't hurt.
Does it really work that way?
Anesthetic for the heart.

This'll work, it's won't hurt
Three dried roses--
Anesthetic for the heart
each for a chance I shouldn't have given you.

Three Dried Roses
Out with the Roses!
Each for a chance I shouldn't have given you.

Out with the memories!

*Out with the roses,
Out with the shame,
Out with the memories,
Out with the pain.*





(Pictured: Renee Tyer Goodwin and Betty Smith Rose)

Team GG Video Podcasts, YouTube channel

2022 Theme: Commit Yourself to Grow Yourself

Video Segment 1: Mentally

<https://youtu.be/ISOGhwI2e5U>

<https://youtu.be/7P1Mt37WESw>

Video Segment 2: Emotionally

<https://youtu.be/J6mLMbQMYO0>

<https://youtu.be/oRsuJ07jLVI>

Video Segment 3: Physically (nutrition, exercise)

<https://youtu.be/MmEqmy3d43U>

<https://youtu.be/D7e-oDjAKQw>

Video Segment 4: Physically (sleep, brain)

<https://youtu.be/x4fHJLyNZZ8>

<https://youtu.be/Uua6neUzwBg>

Video Segment 5: Mentally (stress)

<https://youtu.be/390BQ0IHKsI>

Message From the Bank

By Anna L. Russell



The message from the bank said, “Attempt to use incorrect numbers against your account...” Those scoundrels are trying to take all our money. “Call the bank,” I handed Gene my phone, “now.”

What follows is not about the craft of writing; it’s about what we do it on. This is about computers, Apps to protect the computer, and an attempt to retrieve \$300 from the latter.

Normally Gene is cautious enough not to bite on anything. Whether it is a phone call, a message, text message, or email, Gene says, “It is a scam.” However, yesterday in an attempt to discontinue a protect- your-computer service and retrieve the money supposedly paid this company, Gene got sucked into a con thread. Basically, it went something like this:

The voice of the foreigner instructed Gene that instead of \$300 related to his account, \$3,000 had been put in the account. Then the stern voice of the foreign-sounding man said, “You owe us... here is what you do. Buy five gift cards,” and outlined a plan to buy the Target \$500 gift cards then give him the number on each of the cards. Meanwhile he would deposit \$5,000 in Gene’s account. At 7 PM Gene traveled 55 miles to purchase cards. His mind churned. The cloud of intention (retrieve his \$300) hazed the waving red flags.

The foreigner gladly received the numbers on each of the five cards then adamantly demanded, “Cut them up. Have you cut them up? Did you cut them up and put them in the bin? Did you cut them up? Did you put them in the bin?” Then he said, “I will release your computer to you tomorrow at 10 AM.” As Gene closed the conversation, a bewildered expression crossed his face. “What have I done?”

Why am I telling you this? Because some people sound so pure, so true, so helpful, that a person can be beguiled. If you get an email about a protective service for your computer saying it is about to expire, be very careful. I want to repeat that: **BE VERY CAREFUL**. Too late Gene realized he had been duped out of \$2,500 if not \$4,000 and possible access to our Social Security funds.

The cards were cashed immediately.

WASPs Don't Always Sting... Cont'd from Page 3

Then in 1964, Senator Barry Goldwater, Republican candidate for President at the time, and a pilot in World War II helped seal official recognition of the WASPs as a true military organization. He, along with others, sponsored a bill which passed and now gave every former WASP all the military benefits they deserved. But it was only with the persistence and the many voices of the women and the men who supported them that the bill passed. President Jimmy Carter signed it into law on November 23, 1977. The crowning moment came in 2010 when President Barak Obama signed into law that the Congressional Medal of Honor be awarded to the WASPs. WASP Deanie Parrish from Waco, Texas accepted the medal in the name of every WASP. An individual copy of the medal was given to each woman with the original medal now on display in the Smithsonian Museum.

~*~

[**Author's note:** My role in this story is strictly fictional since I was only six years old when Jackie and Nancy founded their organizations. My reference for the information is drawn from Amy Nathan's book, *Yankee Doodle Gals*, a short but compact history of the WASP organization. For more information, go to www.wingsacrossamerica.us/wasp.]

Quote of The Month:

"Singers may be born with an incredible voice, but no writer is born with technique. It's work: hard, relentless work."

—Baz Luhrmann

Did You Know?

The third ETWG meeting of the month, affectionately called Nutz and Boltz, is your time to ask questions. With all the writers in our group, one is bound to know the answer! Bring it on!

Our next Nutz and Boltz meeting is
Monday, March 21, 6:30
on Zoom (check the website for the link).

Book Reviews

By Lisa Holcomb

This year I'm trying to read at least a book a week from my "To Be Read" pile. It is the most random assortment of books, but I have 237 unread books on my Kindle and I really need to whittle it down soon.

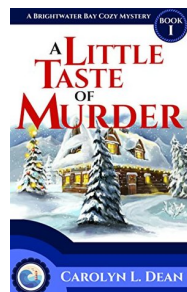
Fiction:



Eleanor Oliphant is Completely Fine by Gail Honeyman

It is clear from the start that Eleanor Oliphant is NOT completely fine. The story, nonetheless, was delightful, quirky, and heartwarming. Eleanor's mind runs counter to other people, and she is so quick-witted compared to those around her. But her heart needs training on how to be complete and the universe gives her Raymond and a whole slew of new people to help her along her path towards wholeheartedness.

While some parts were emotionally difficult to read, this was a mostly humorous book. I loved Eleanor, prickly though she was. I was amused by brief references to classic literature throughout the book. A delightful read.



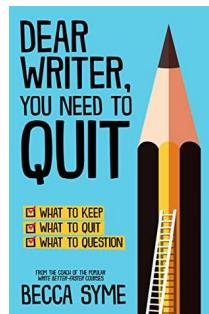
A Little Taste of Murder (A Brightwater Bay Cozy Mystery #1) by ETWG's own Carolyn L. Dean

This was a sweet little cozy mystery. I was enchanted with the town of Brightwater Bay and all its quirky inhabitants. The mystery was intricate enough that I didn't ever guess whodunnit, which almost never happens for me. I enjoyed the gentle love story that unfolded, as well as the friendships that were formed over the course of the book. I'm looking forward to the next one!

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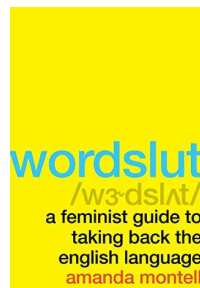
(Book Reviews, Cont'd from Page 7)

Non-Fiction:



Dear Author, You Need to Quit by Becca Syme

A friend suggested this book to me some time ago, but I hesitated because the title seemed so negative. I finally found the time to read it while I had Covid and this little book blew away me. Becca Syme takes you through all the lies and myths of a writer's life and has you QTP (Question the Premise) of them all. It's not a how-to book, but it takes you through different stumbling blocks that Becca has seen throughout her years as a writing coach, and gives you a different perspective on them, along with advice on how to overcome each one. She also talks some about the Gallup CliftonStrengths assessment and how to use your strengths to hone your ultimate writing schedule. I had done the CliftonStrengths assessment a couple of years ago for a job I was working at the time and it is a helpful skills/emotional type inventory. The short version is inexpensive (and if you go to her website, there's a coupon code for a discount). In any case, I found this book helpful enough that I bought the bundle to get the other two books in the series.



Wordslut: A Feminist Guide to Taking Back the English Language by Amanda Montell

This book was so educational and fascinating. I've always been interested in words and how language has evolved over time, but seeing it from a feminist point of view was fantastic. It was witty, snarky, and full of quirky phrases. A small warning: if you don't like swearing or find modern slang alarming, this is not the book for you. I enjoyed it a lot, but wished there was a bibliography or links to the studies she mentioned so I could go read those as well.

Build Your Story Without Repeats

by Lydia Holley

Do you find yourself using the same word repeatedly when starting sentences? For example:

***She** walked into the dark room and switched on the light. **She** smiled when she saw the cake on the table. **She** was pleased Joe finally remembered her birthday.*

That may be fine for a first draft, but upon revision, you want to keep from repeatedly starting your sentences with the same word.

According to Sandra Gerth, there are several ways to keep from doing this.

First way: change a verb into a noun.

She walked into the dark room and switched on the light. **A smile spread** across her face when she spied the cake resting on the table. She was pleased Joe finally remembered her birthday.

Second way: use internal monologue

She walked into the dark room and switched on the light. A smile spread across her face when she spied the cake resting on the table. **Joe remembered her birthday after all.**

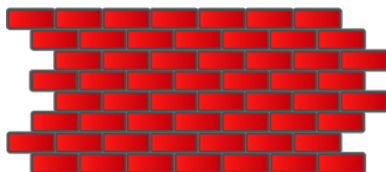
Third way: change the order

After switching on the light, she entered the room. A smile spread across her face when she spied the cake resting on the table. *Joe remembered her birthday after all.*

Gerth also reminds you there are ways NOT to change your sentences:

First (not recommended) way:

Never starting with pronouns (she, he, etc). Just because we changed all three sentences above doesn't necessarily mean we had to.



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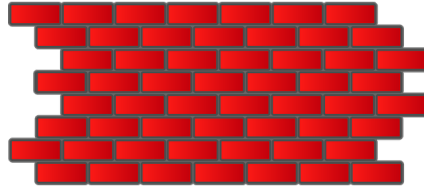
(Build Your Story Cont'd from Page 10)

Second (not recommended) way:

Starting with a **participle** (-ing word) Why? Because this implies it is being done *at the same time* as the rest of the sentence, not in sequence. She states to break down your sentence when doing this to make certain it would be physically possible.

Third (not recommended) way:

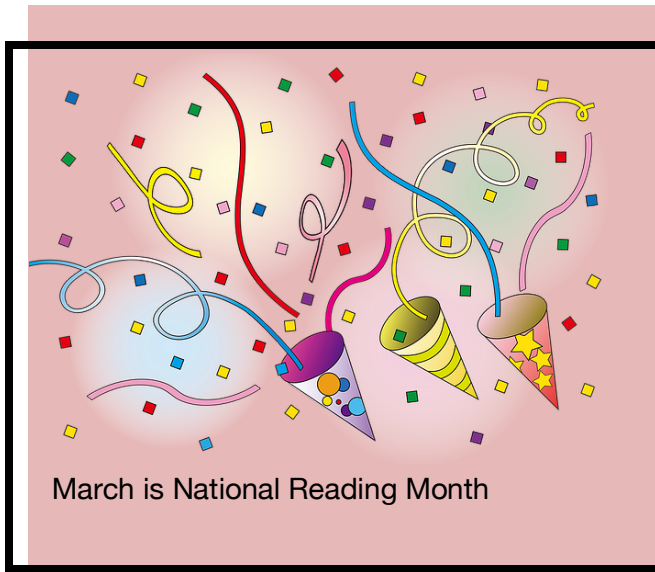
Going from active voice to **passive** (using 'be' verbs)



Other advice:

Watch for too many participles, watch for too many as's and watch for too many but's in your sentences.

Source: <https://sandragerth.com/repetitive-sentence-and-paragraph-structure-in-your-writing/#more-148>



Dates to Celebrate in MARCH:

- 2nd National Read Across America Day
- 4th National Grammar Day
- 8th National Proofreading Day
- 9th Read in the Bathtub Day
- 19th International Read to Me Day
- 14th National Write Down Your Story Day
- 20th World Storytelling Day
- 21st World Poetry

6th – 12th Both Read an E-book Week AND Return Borrowed Books Week

Sources: <https://nationaldaycalendar.com/>;
<https://buildbookbuzz.com/2022-literary-calendar>

Renee' La Viness Presents

Meet the Publishers!

Saturday, March 26, 2022 * 2:00 – 4:30 PM
 Martin Regional Library
 2601 S. Garnett Rd * Tulsa, OK

www.jespiddlin.com/publishers

This event is not affiliated in any way with the Tulsa City-County Library. The Library neither sponsors nor endorses this event, the speaker(s) or the organization.

Dealing with Criticism

By Lydia Holley

New to a critique group? Beta readers telling you something you don't want to hear? Editor handing out harsh advice? Writers will never please everyone, so we must learn how to deal with negative comments. And we need to understand what should be listened to and what should be ignored. What is the best way to deal with criticism?

First, do nothing. Don't argue back. Don't start self-hating. And don't change your draft—not yet. After your anger, embarrassment, and/or disappointment has stopped stinging (this step may take a few minutes to several days (and it hurts all of us)), take a step back and evaluate the criticism.

There is a reason many critique groups have a rule about being quiet while the critic gives their evaluation. If you feel the need to have to explain your character's actions, do not argue with the critic. Instead, write down your explanation or rebuttal. Then make certain that information is in your story. We have to remember as writers we know the story, our characters, and their world intimately. What others read, however, is what comes out on the page.

Hopefully, your critique will be given in the Oreo method—criticism sandwiched in between layers of compliments. Sometimes this isn't feasible, but when giving criticism, remember to always include at least one comment that's positive.

If being criticized hurts too much, re-evaluate yourself. Make a list of the things you love about you. Then try to remember that the criticism is targeted at your writing—not you personally. Thank the critic for their opinion, whether you decide to use it or not.

Many times, it may take a bit of sleuthing to understand the critique's actually advice, especially if the critic is not an experienced writer. They may say one thing but mean something else. It's up to you to get to the heart of their comments. For instance, they may state: "I hate your character." What they may mean: "I don't understand why your character is doing the things she does." If you start changing your story before you understand what the critic truly means, you may do more harm than good to your story. This step may take some time, but don't rush it.

“*That's the beauty of critique groups...*”

What if you get a personal attack? Hopefully you never come across this. But if you do, you'll soon learn those critiques are about the critic themselves, not your writing. Take a deep breath and evaluate the comments to determine if there is any worthy advice buried within them. If it continues to happen, don't be confrontational, but let them know personal attacks are not acceptable. This is best done in a calm manner in front of others. Expect an initial pushback, but hopefully they'll change.

That is rare, though. Most people will try to give constructive criticism. While only you can determine if their advice is right for your story, pay special attention if more than one person says the same thing—even if said in different ways.

Above all, be thankful that you can change your writing before putting it out for the entire world to see. That's the beauty of critique groups, beta readers, editors, and such.

SCENE CRAFTING

By Lisa Holcomb

Introduction:

Scenes are the building blocks of your plot. Knowing how to write one is a crucial skill for writing a novel. If the scenes offer a solid chain of purposeful structure, that's what your story will be. If too many scenes lack focus or dramatic momentum, so will the story.

Whether writing by the seat of our pants or plotting our stories ahead of time, we need to make sure our scenes are working as hard. If we're pantsers, we make up our scenes as we go along, and the appraisal of our scene doesn't happen until we rework them. If we're plotters, we decide on the emphasis of our scenes ahead of time. If we're somewhere in between, we might have some idea of where the scene will end up, but we take a wandering way to get there, so our modifications will look more like those of a pantser.

This article will talk about what a scene is, what it should contain, how to handle non-action scenes, scene sequels, and provide a good checklist to follow when you go back to revise your scenes later.

What is a scene?

When is a scene a scene? Any time your character is pursuing their goal (as opposed to reflecting or reacting to the events of the plot) they are engaged in a scene.

Scenes serve several functions. They keep us engaged, asking 'what happens next?' They establish characters' arcs or cause and effect. They reveal consequences of earlier events. Scenes make a story easier to follow by making easily digestible units of action and event. They can allow us to play with how we release information to the reader.

The core structure of a scene is simple. Your point of view character (POV) sets out on a quest for a certain objective. Someone –usually the antagonist-- tries to stop them. There is a Conflict. The reader wonders whether the POV character will be successful. The result of the Conflict is always a Disaster --at least until you get to the end of the book.

What each scene should contain:

The key to plotting is in what is usually referred to as the GMC – the Goal, Motivation, and Conflict for your characters, but you can also add "D" for disaster. You should have the goal-motive-conflict-disaster (or "GMCD") pattern in every scene, and the sequel should happen either at the beginning or at the end of an existing GMCD scene.

(Cont'd on Next Page)

(Scene Crafting Cont'd from Page 13)

The Opening Hook:

The opening hook of a scene:

1. Makes the reader curious about coming events.
2. Anchors the scene in relation to what precedes or comes after it (it establishes setting, who acts out the scene, and sets the tone for coming events).

POV character:

You need to know who the key POV character is because that's whose scene Goal you are looking at. Always pick the person the most emotionally at stake in the scene. If you do that, you build in additional tension, you get to show off more emotion (and build greater empathy in the reader), and you ensure that the conflict matters.

Goal:

The External Goal will be your story question, in terms of the protagonist. This needs to be an active, specific goal. Instead of your character setting out to "save the day" he needs to have a goal more like, "go pound the antagonist for information that might help me save the day." instead of "make a girl like me" their goal needs to be "take the girl out for a date night to remember with special attention to detail in customized surprises for her."

The Internal Goal deals with emotions and is not quantifiable. The need to preserve the POV character's identity drives the internal plot. While for YA and adult readers, stating things outright can steal tension from a scene, in a younger audience, be very clear about the goals because younger readers don't always pick up on nuances. A little telling where needed is necessary for them.

Motivation:

Motivation is something the POV character wants so badly. It has to relate to the overarching GMC. It also needs to be important to the protagonist in ways that the reader will understand.

Conflict:

Conflict is essentially a question of "what's standing in the protagonist's way?" Basically, someone or something requires your character to fail in their goal, or someone is pursuing a goal that will stop your POV character from reaching their goal. Conflict all happens between characters. You need an antagonist with the same kind of specific, attainable goal and the same level of emotional stakes as your protagonist. Once you've figured out the set-up, the scene almost writes itself. (PS, An antagonist is not always a villain. It is whoever/whatever is keeping the character from their goal.) The conflict presents an inferred scene question: Which character will succeed?

(Cont'd on Next Page)

(Scene Crafting Cont'd from Page 14)

The Four Basic Conflict Types:

- **Person vs. Person**
 - This is an external conflict where one person creates a direct obstacle to what the other person wants or needs. It can be physical, verbal, or emotional.
- **Person vs. Self**
 - This is an internal conflict between a person and their own personal weakness or thoughts, usually about desires, morals, fate, or beliefs.
- **Person vs. Society**
 - This is an external conflict where one person is in conflict with a larger group, or community, often over standards, morals, or racial differences.
- **Person vs. Nature**
 - This is an external conflict between a person and the elements of nature, such as natural disasters or weather events.

Disaster:

The disaster results from the conflict. Your POV character tried to carry out a certain goal--and they don't succeed. What?! If it was that simple, it wouldn't be an interesting story at all.

There are several ways you can end a scene. Unless it's a resolution scene, every scene will end in a Disaster. Here they are, beginning with the least desirable, from the perspective of trying to keep a reader interested in the story:

- **Ending 1: Yes.**

This one is actually a “no.” It's leaves you with the least excitement and the fewest possibilities. It's predictable and gives you the worst chance of keeping a reader's interest.
- **Ending 2: Yes . . . But.**

This one is much better. In this situation, your POV character achieves their scene goal --but there's a problem that might have consequences later on. The more hopeless and/or disastrous the potential consequence, the more chances you have to keep the reader reading.
- **Ending 3: No!**

Here the POV character tries to reach their goal but is stymied. Either they get stopped by the antagonist, or they make a mistake they cannot recover from. In either situation, they try their hardest and are disappointed. Your POV character will have to stop, reconsider the circumstance, and do something different. This kind of scene should be used sparingly because it can cause your story to come to a full stop too early, which can be frustrating for the reader and make your character look ridiculous. This reduces both the story tension and your readers empathy and attention. *(Cont'd on Next Page)*

(Scene Crafting Cont'd from Page 15)

- **Ending 4: No! And additionally!**

Not only does your protagonist not achieve their objective, they manage to make things worse. It's best if the deterioration of the situation is your protagonist's fault, but it doesn't have to be. This answer gives you the most appealing scenes, provides the kernel for the most fascinating and engaging sequels, and is the spectacular thing you pull out of your hat when the plot is decelerating. The only problem with this kind of ending is that you have to get imaginative because it magnifies the number of challenges your protagonist has to resolve.

Handling Sequel Scenes:

How do you manage the in-between scenes where the world isn't ending yet or things need to slow down to give the reader a break from the tension? These in-between scenes (the sequels I mentioned in the intro) are where you allow your protagonist to reflect and react to the tense scenes. These scenes help with pacing and help remind the reader why everything that's happening is important. You can use them to explore your character more fully, advance the theme, and create a bond between cause and effect in your overarching plot. The trick here is to still give the reader something to wonder about –foreshadowing or revelations about secrets or other information discovered.

The sequel usually consists of three phases:

1. **Reaction (one of these two):**

Emotional: They react with their heart. They could feel outraged, angry, insulted, frustrated, or embarrassed.

--OR--

Rational: They calm down and react with their head.

2. **Dilemma:** They must figure out what course of action to solve the fresh problem created in the previous action scene, while still moving forward toward the main plot goal.
3. **Decision:** They set a new short-term goal that puts them on a path to the next action scene which incorporates both the main goal and the temporary one.

(Cont'd on Next Page)

(Scene Crafting Cont'd from Page 16)

A More Complete Scene Checklist from Jami Gold and Janice Hardy

This checklist summarizes the elements a scene should contain and breaks them down into the categories of essential, important, and bonus. Every scene needs at least three reasons for being there

Scenes *should* reveal *at least one* of these **essential elements**:

- A plot point
- A character's goal
- Action to advance the plot
- Action to increase the tension
- Discovery of additional information

Scenes *should* also reveal *at least two* of these **important elements**:

- Character development
- A cause of character conflict
- An effect of character conflict
- A reinforcement of the stakes
- Character motivation
- Further the character arc

Scenes *can* also reveal these **bonus elements**:

- Character backstory
- Worldbuilding
- The story's tone or mood
- Story theme
- Foreshadowing
- How stakes raised

TNC Newsletter and ETWG Information

2022 ETWG Officers

Founder—“K” Sellers

President—Lisa Holcomb

Vice President—Woody Edmiston

Secretary—Patricia La Vigne

Treasurer—Janice Conlee & Marilyn Grounds

Historian—Aaron Plan

TNC Editor—Lydia Holley

Membership—Johnathan Vega

Publicity—Lynn Pinkerton

Website—Nikki Brown & Lisa Holcomb

Technical—Mike Wigington & Roger Middleton

Conference Committee Head—April Coker



TNC Submission Guidelines and Deadlines

All submitted data must be received by the 30th of the month prior to the month in which art/ad/etc. will appear.

Length —up to 500 words (ask if more)

Format—single space, no indent

Fonts—12 pt. Times New Roman

Photos—jpeg with caption instructions

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