

AutoCrit Elite Courses

What To Expect: A Guide To Get You Started

Welcome to AutoCrit Elite! We are so glad to have you as part of our community of thousands of successful authors publishing books across the globe.

AutoCrit is the PREMIER Online Editing tool.

No other system comes close to offering the quality analysis and recommendations to help strengthen your writing.

If you are not currently an Elite Member, click the button below and get started today for only \$1!



Writing, revising, and publishing a novel is a lot of fun and extremely rewarding. The AutoCrit team is cheering you on to help you transform your draft into a polished manuscript readers will LOVE!

AutoCrit Elite combines the best of our reliable editing tool with the training you need to effectively and efficiently revise your work.

In this document, you'll find your weekly plan to become a master at revisions! We'll cover things like how to revise for plot, characterization, creating a page turner, setting, and more.

This is a progressive program with each session building on the previous session.

Please make sure to come back on a weekly basis and complete the lessons.

You will be building up to know:

- **Exactly how to make your first chapter stand out** in week 5.
- How to make sure **your book is a page turner** by the end of week 9.
- How to tackle the most common **point of view problems** in week 12.
- How to get your **book's theme** to stay with the reader in week 18.

And this is just the beginning with so much more to come!



What To Do After You Finish the First Draft

If you've finished your first draft of your story or novel, you might be wondering, now what do I do? That's where we come in. This series helps you tackle the editing process. We'll give you a step-by-step guide to rock your revisions, teach you how to think like a reader, and help you chill out when editing starts to feel overwhelming.



The Editing Process. In this first session, we'll walk you through the five stages of the editing process, including the difference between revising and editing.



Thinking like a Reader. We'll show you strategies to look at your work the way your readers will – and how to revise accordingly.



Keeping the Magic Alive. We'll help you stay fired up and fearless when the editing process feels overwhelming.

Plot - The Essence of Your Story

In this series, we're looking at the mother of all story elements: plot.

Plot is the essence of your story—the series of events that takes your reader from beginning to end, and it's some tricky territory: if your plot fails, so does your book.

So we're here to help. We'll show you how to look for and edit the major plot points in your novel. We'll teach you how to avoid the biggest Chapter One pitfalls, so you can hook your reader and build an airtight beginning. And we'll tackle the toughest part of your novel: the middle.



What's in a plot? We're talking about plot points – what they are, why they're important, and where they should appear in your novel. We'll help you check for these key points and show you how to revise.



Avoiding Chapter One Pitfalls. Chapter One is the most important, and we'll help you nail it. We'll show you how to spot the biggest chapter one pitfalls and how to edit your way out of them.



Tackling the Middle. Chapter One is the most important, and we'll help you nail it. We'll show you how to spot the biggest chapter one pitfalls and how to edit your way out of them.

Narrative Tension

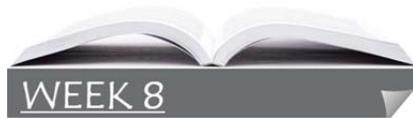
What makes a book a page-turner?

Have you ever wondered what is it about a particular book or story that makes readers unable to put it down? The answer is narrative tension. Narrative tension, which is sometimes referred to as suspense, is the force in any story or novel that makes readers want to keep reading.

In our three-part series, we'll teach you what narrative tension is all about, why it's important for every genre, and how you can build tension into your story so readers simply can't put your book down.



Making your reader care about your character. Keep your readers hooked by creating characters your readers feel invested in. We'll show you three strategies methods to build characters your readers love.



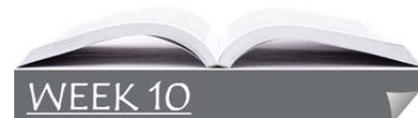
Conflict & Suspense. Conflict is at the heart of any great story, and master storytellers know how to use conflict to create suspense. We'll show you how to do it.



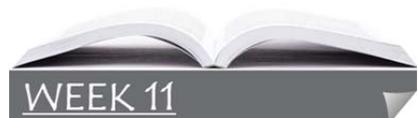
Upping the Stakes. Writing a page-turner goes well beyond an exciting beginning and a dramatic climax—they also keep readers on the edge of their seats throughout the book. How? By always upping the stakes.

Character

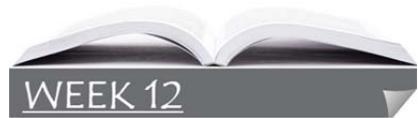
At the heart of every great story is a great character. But what makes a character work in fiction? That's what we're diving into in this course. We'll look at strategies to develop a well-rounded, interesting character that your readers fall in love with.



Creating 3-D Characters. We're helping you avoid one of the biggest problems with characterization—the flat character. We'll cover the eight essential elements of creating a 3-D character and show you how you can get to know your character. We'll also give you editing tips on bringing your character to life.



Secondary Characters. Where would Frodo be without Sam? Or Dorothy without the Tin Man? In this session, we're turning our attention to secondary characters—the people and figures that populate your fictional world. We'll look at their role, how you can make them interesting, and how you can use them to support your protagonist.



Editing point of view. We're tackling the most common point of view problems, from head hopping to inconsistency to failing to convey your character's internal narrative.

Write Better Dialogue

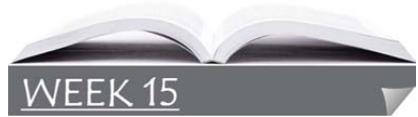
When an agent or editor receives your manuscript, he or she will frequently turn to a passage of dialogue first. Why? Because this is the fastest way for an agent or editor to tell how well you write. Are you making amateur mistakes or do you really know what you are doing?



What is strong dialogue and why does it matter. The first session will focus on dialogue tags -- including the use of adverbs, showing versus telling, and how to make sure your dialogue tags don't get in the way of the dialogue itself.



The grammar and mechanics of strong dialogue. We'll cover all the grammar, punctuation and formatting rules that help make your dialogue smooth and clear to the reader. We'll also touch a bit more on dialogue tags.



Making your dialogue sound more authentic. Even if you feel like your dialogue is pretty good, it's worth spending some time revisiting the elements of strong dialogue.

Editing Your Setting

In this series, we'll look at one of the most essential, yet often overlooked, elements of fiction: Setting. Setting is much more than just where your story takes place—it can add richness and complexity and suspense and humor to your writing. It can also set the mood, tell us about your characters, and elevate your writing. We'll show you how to spot and fix the biggest setting issues in your manuscript, give you tips on adding all the elements of setting into your writing, and help you tackle world-building.



Writing a Standout Setting. We're sharing our best tips and tricks to making your setting stand apart. We'll also help you avoid the biggest mistakes related to setting and give you ideas on how to use setting to add richness and mood to your story.



Creating an advanced setting: World-building. Creating advanced settings, like fantasy worlds and alternate universes, can get tricky. The most common complaints we hear from editors and agents about novels with an advanced setting is that the world is underdeveloped, confusing or inconsistent. This session will help you avoid those pitfalls and give you tips and ideas on how to fully develop an advanced setting in your novel.

Developing Your Novel's Theme

In this course, we'll dive into one of the essential elements of fiction: Theme. The theme of a novel is the overarching message or idea – it's what stays with your reader long after he's done reading.

Every novel needs a theme – it's one of the key elements that agents and editors look for, and it's part of what make a novel go from merely entertaining to truly memorable.



Key things you need to know about theme. In this session, we address the most frequently asked questions writers ask about theme, from why theme matters and what to work on as you develop themes in your novel to helping you avoid the biggest theme pitfalls. We'll also give you lots of tips and examples along the way

Editing Out the Boring Bits

In this series, we take on some of the biggest pitfalls writers fall into. We'll show you how to handle prologues, incorporate backstory, and how to address the annoying and boring parts that readers tend to skip, like blocks of description. It's all about keeping your writing bright and your pace quick, so your readers stay hooked.



Editing out the Skippable Parts. We're counting down the top 10 areas of a novel that readers tend to skip. We'll explain why they're a problem and what you can do instead.



Tackling Prologues. We'll help you address one of the trickiest questions writers face: whether or not to include a prologue.



Incorporating Backstory. Most writers struggle with how to convey backstory. Never fear—we'll give you tips and strategies for the best ways to share your character's history and backstory with your reader.

Eliminating Repetition

In the real world, there are lots of things worth repeating. Like revisiting a fabulous vacation spot, rewatching a favorite movie, or having a second piece of that amazing triple-chocolate lava cake.

In fiction, however, repetition is a manuscript killer. It's boring. It's a sign of an amateur writer. And repeating the same phrases, actions, or sentence structures can annoy your reader or cause them to lose interest.



Word and Phrase Repetition. Let's start by focusing on Word Repetition. This is one of the easiest problems to identify and fix in your manuscript, and will instantly improve your writing.



Repeated Sentence Beginnings and Sentence Structure. Repeated sentence beginnings are when many sentences in your manuscript begin the same way. Reading too many of these in a row can ruin the rhythm of your work.



Character Action Repetition. In fiction, we bring our characters to life by showing their actions, behaviors and gestures. This is good. But too often, we tend to rely on the same actions or gestures over and over and that's when it becomes a problem of repetition.

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