

COMPLETE YOUR BOOK IN A YEAR

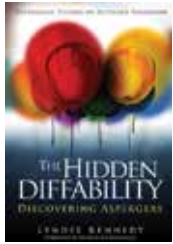


HAZEL EDWARDS

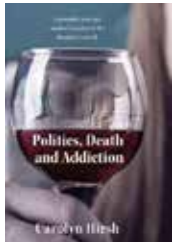


A few of the many Hazelnuts projects on diverse subjects mentored to publication. Other Hazelnuts include internationally known illustrator/author Gabrielle Wang, Judith Rossell and Corinne Fenton.

Shirley Fung's *Second Chinese Daughter*, nominated for the Dublin Literary Award by The National Library of Malaysia, is about three generations of resourceful Asian women.



Lyndel Kennedy's much reprinted *The Hidden Diffability: Discovering Aspergers* provides strategies and successes via her experience with parent support groups.



In *Politics, Death and Addiction*, Carolyn Hirsh shares the pressures of being an early female Labor member of parliament, and a young widow with children.

Mich Layet, author of *From French Fries to a Franchise*, was one of the earliest Australian female McDonald's franchisees.

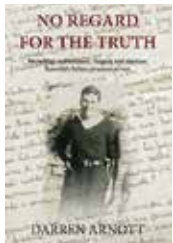


Darren Arnott explores the historic trial associated with suburban Rowville's little known Italian prisoner of war camp in *No Regard for the Truth*.

Maribel Steel's *Blindness for Beginners* is a humorous, motivational memoir, inspiring people to 'see' differently.

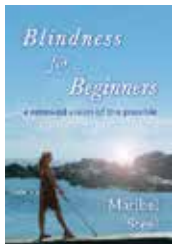
Gifted educator Dr Robyn Floyd explores young 'girlfriend' friendships in *Girlfriends!*

Pauline Luke's YA mystery novel *Knowing Joey Field* explores being a newcomer but also friendship across generations.

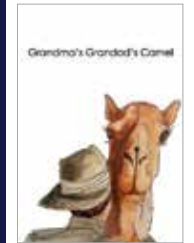


Felicity Marshall's intricate illustrations of *Hello, Honey Bee* are supported by bee facts and a wonderfully fanciful story of a Queen Bee.

The Boy Within is a comic graphic novel about a 'coming of age' of a trans guy by two trans men, Sam Orchard and Ryan Kennedy. Subsequently supported by Creative NZ.



Margaret Healey's child-friendly picture story *Grandma's Grandad's Camel* models how ordinary 'heroes' can be remembered by their descendants.



hazeledwards.com

Hazelnuts

Q. Who are the Hazelnuts?

A. *Procrastination or ‘putting it off...’ is the biggest challenge for a writer.*

Especially when contemplating a BIG project. It’s easier to talk about writing than actually do it.

The difference between ‘writing a book’ and being a writer is to write regularly and FINISH the project, even if you have qualms about quality, length or the less than perfection.

In 2016 PROV asked me to run a yearlong ‘Complete Your Book in a Year’ at their North Melbourne Archives. Aimed at historical procrastinators. All finished and are then entitled to call themselves ‘Hazelnuts’ an affectionate term developed by earlier mentorees who have been mentored by Hazel.

Then came the pandemic which forced all face-to-face classes to be postponed and go online. Hence this Manual which originated from Hazel’s notes to these students who still completed their books.



Some of the Hazelnuts celebrating the mini-launch of their finished projects.



About Hazel Edwards OAM

Hazel Edwards writes quirky, thought-provoking fiction and fact for adults and children. Coping successfully with being different is a common theme. Co-written junior novel *Hijabi Girl* and YA novel *f2m: The Boy Within* explore cultural diversity.



Best known for the *There's a Hippopotamus on Our Roof Eating Cake* series, recently touring as a musical, Hazel has grandkids for whom she writes a story each birthday. *Outback Ferals*, her YA novel set in Darwin, is a sequel to *Antarctica's Frozen Chosen*, researched during her 2001 Antarctic expedition.

Hazel runs book-linked workshops on 'Authorpreneurship' and 'Writing a Non-Boring Family History'. 'Complete Your Book in a Year' is a yearlong masterclass at PROV (Public Records Office Victoria) and all finish their projects.

Trail Magic: Going Walkabout for 2184 Miles on the Appalachian Trail, co-written with her son Trevelyan, is an adventure memoir. He did ALL the walking.

A National Reading Ambassador, in 2013 Hazel was awarded an OAM for Literature. Her memoir *Not Just a Piece of Cake: Being an Author* explores long-term creativity.

An interest in stories crossing mediums led to *Celebrant Sleuth: I Do or Die*, an adult mystery with an asexual sleuth, Hazel's latest

AUDIBLE fiction, plus the sequel, *Wed Then Dead on The Ghan*, which is available on Kindle and being adapted as a screenplay.

Hazel served on the board of the Australian Society of Authors for 20 years and is the current patron of the Society of Women Writers (Victoria).

She also reads in the bath.

Visit:

<https://hazeledwards.com/complete-your-book-in-a-year.html>

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HAZEL EDWARDS

Complete Your Book in a Year

Author – Hazel Edwards

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INTRODUCTION

You Can Do It

How much time do you need to invest each month so you can have a book written at the end of one year? Individuals vary and most work faster towards the end, but on average 7 hours per week, i.e. about 30 hours per month, is needed. Some writing is cathartic. Many find it very satisfying to have written. Others just have fun. All procrastinate at the start.

Schedule so You Will Complete Your Book in a Year

Month 1

1. Write yourself a letter to be opened at the end of the 12 months. List WHY you are doing this project and what you want to achieve from it. Put it in a sealed envelope addressed to yourself.

2. Decide on a working title.
3. Slot writing time in your diary. Either set weekly word goal or an amount of time per day. Minimum of one chapter per month. These are draft quality only. For example: Goal of 1,000 rough words per week. 40,000 in ten months and then polish. Minimum 200 words per day with 2 days off.
4. A memoir can be any length, even 20,000 words with photos, diagrams etc. Decide on final wordage and work backwards for monthly total.
5. Tick off daily. Redrafting is ongoing.
6. Read at least one book per month for technique. Who has written in the style, format or subject you want to do? Read as a writer.
7. Write a one-page synopsis (this may change later).
8. Draft a table of contents with ten chapters of equal length.
9. Assess what resources you already have. Sort photos. Make interview appointments. Check legal issues.

Month 2

1. Write a 'conversational' table of contents with chapter titles and subheadings.
2. Write 200 words per day or 1,000 words per week.
3. Decide on your structure. Chronological? Anecdotal? Other?
4. Join a workshopping group to read your drafts.
5. Read other authors' books for structure.

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6. Draft a 50-word bio for your published book. Organise an author photo.
7. Practise responding to 'What is your book about?' in one sentence.

Month 3

1. Write 200 words per day or 1,000 per week. Rework earlier drafts.
2. Read for characterisation.
3. Draft a detailed cast list of your characters. Write dossiers for major characters. List strengths and weaknesses.
4. Take part in an ancestor interview, where you become your ancestor and have to answer questions, honestly and in first person as 'I'. Then research what you don't know.
5. Use a diagram to work out relationships.
6. Make a checklist of significant dates and places.
7. Decide on viewpoint from which to write. Fact, faction or fiction?

Month 4

1. Write 200 words per day or 1,000 per week. Rework earlier drafts. Concentrate on senses.
2. Read others for their use of setting.
3. Revisit a significant location in your book as participant-observer. Include all senses when writing 200 words of this scene. Include in your week's quota.
4. Utilise photos. Put one as your screen saver for inspiration.

Month 5

1. Write 200 words per day or 1,000 per week. Rework earlier drafts.
2. Read others for handling of conflict, tragedy and humour.
3. Draft an extra 200-word emotional anecdote in your current writing which deals with tragedy. Use subtext and suggest rather than overwhelm the reader. Insert later in your project.
4. In one sentence, including the book title, say what your book is about. Include conflict, character and indicate period and place. What is your major theme or idea thread?
5. Keep research going, including interviews, while you are writing. Check legal issues like copyright of letters. Keep a running sheet of interviewee contacts. Work out your own system of distinguishing fact and opinion or gossip.

Month 6

1. Write 200 words per day or 1,000 per week. Rework earlier drafts.
2. Read others about challenges mid-book.
3. Write a 500-word WIP (work-in-progress) article on the challenges you are facing in writing this book. (This is a form of problem-solving now, but also useful later when the book is published.) Pitch to a magazine or journal.
4. Consider whether to change the structure or chapter order.
5. Investigate other formats like audio books.

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6. On graph paper, plot the tensions in your chapters and in your book. If missing, rewrite.
7. Use readers to fact-check your draft.

Month 7

1. Write 200 words per day or 1,000 per week. Rework earlier drafts. Write one scene only in dialogue and include this in your quota.
2. Check movies for effective dialogue. Think about transitions if your project were to become a doco or a historical drama. Watch period movies for times you are writing about.
3. Read three historical children's books. How do they simplify complex issues?

Month 8

1. Storyboard a 24-page children's picture book inspired from your research. Have a specific reader or listener in mind. Use photos or sketches. Trial with child, edit and self-publish via local printer. Gift it.
2. Find reputable editing, designing and publishing options via library, professional organisations etc.
3. Check with local genealogy society and library for recent, well-produced books.

Month 9

1. Complete first draft. Read through and use tracking.
2. Write back-cover blurb, 100 words.
3. Write art brief for cover.
4. Attend book launches for research.

Month 10

1. Check whole ms for continuity.
2. Print and bind a working copy.

Month 11

1. Editor (not you) checks.
2. Fix typos and errors.
3. Decide on traditional or 'indie' publishing.
4. Write 'pitch'.

Month 12

1. Write media release.
2. Organise a mini book launch. (Traditional will take much longer.)
3. Publicity.

Completing a book is a big undertaking, especially when you achieve it by your personal deadline. Open the letter you wrote to yourself about WHY you wanted to do this. Even if circumstances have changed, and the project may have been restructured, you DID it. Not good luck, but good management. Congratulations.



Something now exists which did not exist before. And that's one definition of creativity. Well done. 'A quest is a dream with a deadline', like your project.