



“WE LOVE IT,
BUT...”

**REVISION TIPS AND TRICKS
TO MAKE YOUR
MANUSCRIPT SHINE**

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“If writing builds the house, nothing but revision will complete it. One writer needs to be two carpenters: a builder with mettle and a finisher with slow hands.”

—Susan Bell, *THE ARTFUL EDIT*



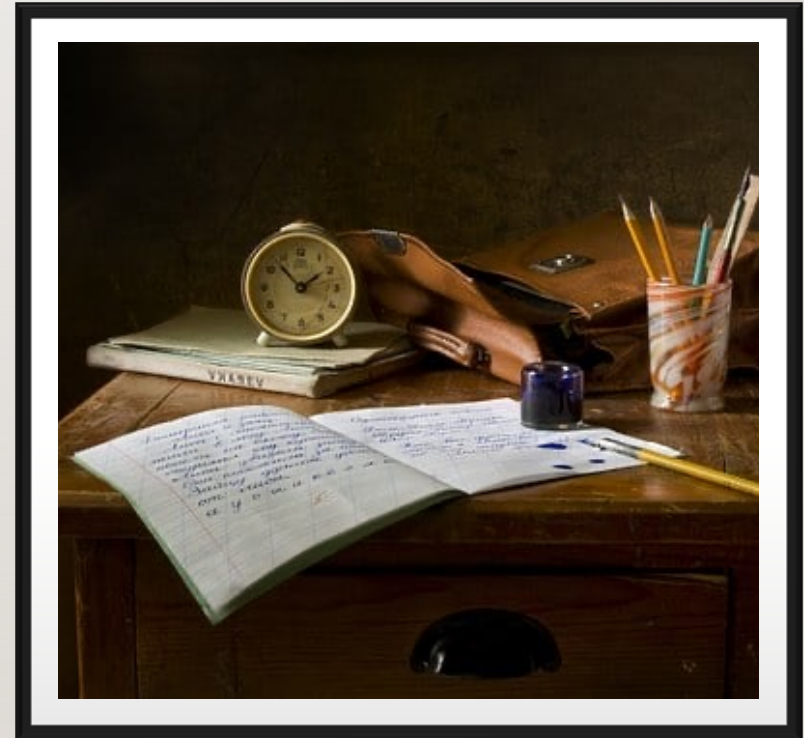
WHY REVISE? LET ME COUNT THE WAYS



- Self-editing (polishing your manuscript before sharing it with betas or others)
- Suggestions from a trusted alpha or beta reader
- Feedback from a teacher or editor you've hired to assess your work
- Feedback from an agent or editor you've submitted your manuscript to
- Feedback from an agent or editor post-contract of representation or publication

THINK LIKE AN EDITOR, NOT A WRITER

- When it comes to revision, you'll need a level of objectivity that's not present when you're immersed in writing
- Separate yourself from your emotional attachment to your characters, scenes, et cetera and regard them the way an impartial reader would
- Determine ways to create distance between yourself and your work, so you can re-read it with a fresh perspective
- Options: Allow time to go by; read your work aloud or use software that will read it to you; imagine yourself in the role of your ideal reader; physically situate yourself in a different place than the one you're in when you write



KNOW YOURSELF AND YOUR PROCESS

- Some people benefit from editing as they go, reworking their previous day's writing before they can move on to the next scene
- Others find that disruptive; they tend to become too “precious” about their work & prefer to barrel through a rough draft first
- Do you edit best on-screen or by hand, with a printout?
- Are you an auditory editor (it really helps you to listen to your work aloud) or a visual one (it helps you to “see” your plot by making a vision board with index cards)?
- Are you a collaborative editor (it helps you to talk over sticky plot points with beta readers you trust)?



ONGOING EDIT VS. DRAFT EDIT

- Don't confuse what Susan Bell calls "the ongoing edit" with "the draft edit"
- We all edit as we go, adjusting a word here and a phrase there. That's different than revising a full draft.
- Ongoing edits streamline your prose on a word-by-word, line by line level, prompting small additions and subtractions
- The draft edit allows you to zoom out, looking at your work as a whole and addressing big-picture issues
- Only during the draft edit can you gain the objectivity necessary to successfully revise your manuscript on a deeper level (themes, plot, pacing, character arcs)



MICRO VS. MACRO EDIT



- Susan Bell, author of *THE ARTFUL EDIT*, has some excellent parameters for separating how you regard revisions on both a micro and macro level
- A solid revision requires both perspectives
- Some of these elements of revision may come more easily to you than others. It may be easier for you to zoom in or pan out.
- Through previous experience, feedback from readers, or the revision process itself, you will come to learn where your strengths and weaknesses lie, and be able to ask for help in those areas where you know you tend to struggle
- Even better, you can identify these areas before you begin writing & find tools to help you grow, so that the revision process becomes less cumbersome

WHAT TO WATCH FOR IN A MACRO EDIT

- Does your theme or "point" carry all the way through the novel?
- How is your pacing? Is it uneven? Where does it sag or lag? Does your book start in the right place? Do you have too much backstory?
- How's your character development? Do your characters have clear goals, obstacles, flaws, and needs that evolve and resolve in a compelling arc?
- Is your novel's tone consistent throughout? Similarly, are your characters' voices unique and consistent?
- Does your novel build tension in a way that holds the reader, both on a scene-by-scene and a big-picture level?
- If your novel is a mystery or has mysterious elements, how's your foreshadowing? Your red herrings? Your breadcrumb trail of clues? Does the mystery unravel too quickly? Too slowly?

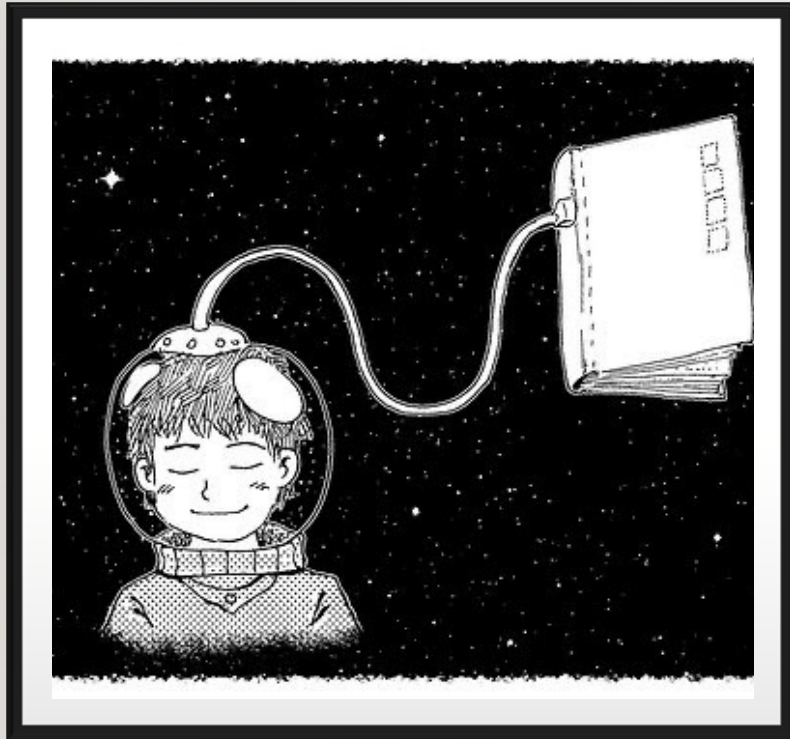


WHAT TO WATCH FOR IN A MICRO EDIT

- Do you repeat certain words, phrases, or body movements (e.g., shrugging to express indifference or confusion)?
- Are you relying on crutch words that you don't need (e.g., 'just' or 'seems')?
- Do you have continuity or timeline errors?
- Do your scenes reiterate elements we're already aware of?
- Are you telling rather than showing (narrating rather than demonstrating)?
- Are all of your descriptive elements serving you well (tying into character development or plot)?
- Do each of your scenes have a clear goal and do they end with something that incurs curiosity or propels the story?
- How's your emotional regulation and variation? Do your characters have appropriate reactions, both internally and externally?
- Look at each scene individually. Does it begin, end, and transition in a compelling fashion? What doesn't need to be there?



COMMON STORY ELEMENTS THAT NEED REVISION



- The book starts in the wrong place, or the opening pages are not compelling enough to hook readers and keep them engaged
- Too much backstory/too many flashbacks/a plethora of info dumps
- The characters aren't emotionally engaging/their arc isn't clear/we're not invested
- Characters' voices aren't unique or distinct/there are POV issues and head-hopping
- Characters are too passive/choices don't drive the story
- Characters are reactive rather than proactive



COMMON ELEMENTS FOR REVISION, PART 2

- Pacing is uneven/scene-by-scene goals are lacking/the middle sags
- The stakes are low or muddy (often connected to poor character development)
- There are too many scenes where characters are sitting around and talking, but nothing is actually happening/the plot isn't moving forward
- Your characters' emotional dials are turned up to eleven. Make sure (especially in YA), that characters aren't always reacting to a situation with extreme emotions, and that you find a variety of ways to express those emotions. There's only so many times a fist can clench or a heart can pound!

3 WAYS NOVELS ARE BORN, & HOW THAT AFFECTS HOW YOU REVISE

- You might be a theme-based novelist if:
 - What appeals to you most is the *reason* you want to tell a story and the message you want readers to take away
- You might be a character-based novelist if:
 - Before you write a single word, your characters speak to you. You know who they are, what they want, and how they see the world.
- You might be a plot-based novelist if:
 - What comes to you first is the Big Idea, sometimes in the form of a what-if question. What appeals to you most are the twists and turns of a story.

HOW EACH MANIFESTS ON THE PAGE

- Author, editor, and book coach [Susan DeFreitas](#): amazing series of articles about the benefits and drawbacks of starting your novel with plot, theme, or character
- **Pros & Cons of Starting with Theme:** Strong sense of story's 'meaning' carries throughout pages. Story feels authentic, genuine and connected. BUT plot might suffer and may be hard to critique. Likely to be revision-heavy.
- **Pros & Cons of Starting with Character:** We care about your characters from the outset. BUT arc may be flat, too many POVs, plot may take a back seat.
- **Pros & Cons of Starting with Plot:** Appeals to readers. "Path" of the story clear. BUT character arc may be flat, plot can get too complicated, ending may not be conclusive because author is so in love with story.

3 WAYS TO THINK ABOUT YOUR NOVEL:

REVISING FOR THEME

- When revising, consider your theme or point:
 - Why this novel, now? Why does it matter to you?
 - What's the message you want readers to walk away with?
 - The “point” should inform every scene you write, including the opening pages
 - **Resource:** [Starting Your Novel With Theme: 3 Strengths and 3 Challenges](#)

EXERCISE: WHAT'S THE POINT?

- It's helpful to figure this out *before* you start writing. But if you're an author who begins with character or plot rather than theme, and you have a completed first draft, then I encourage you to narrow down the point of your novel before you revise.
- Examples: It's important to stand up for what you know is right, even when you may face dire consequences (*The Hate U Give*); love always triumphs over evil (*Harry Potter*)
- **Exercise: Write a single sentence that captures the point or takeaway message of your story. Then, as you begin to revise, make sure that this message is clear throughout your book.**



3 WAYS TO THINK ABOUT YOUR NOVEL:

REVISING FOR CHARACTER

- When revising, consider: who's telling your story, and why?
 - What's their tone? Their emotion? Their voice?
 - Can you clearly envision their backstory? What brought them to this point?
 - Do you know why we should care about them?
 - Who are they? What do they want, and why do they want it? What obstacles are in their way?
 - What is their greatest flaw — the ghost that haunts them? What's their core misbelief as a result? What happened to make them this way?
 - What do they need to learn/how do they need to change by the end of your story?
 - **Resource:** [Starting Your Novel With Character: 3 Strengths and 3 Challenges](#)

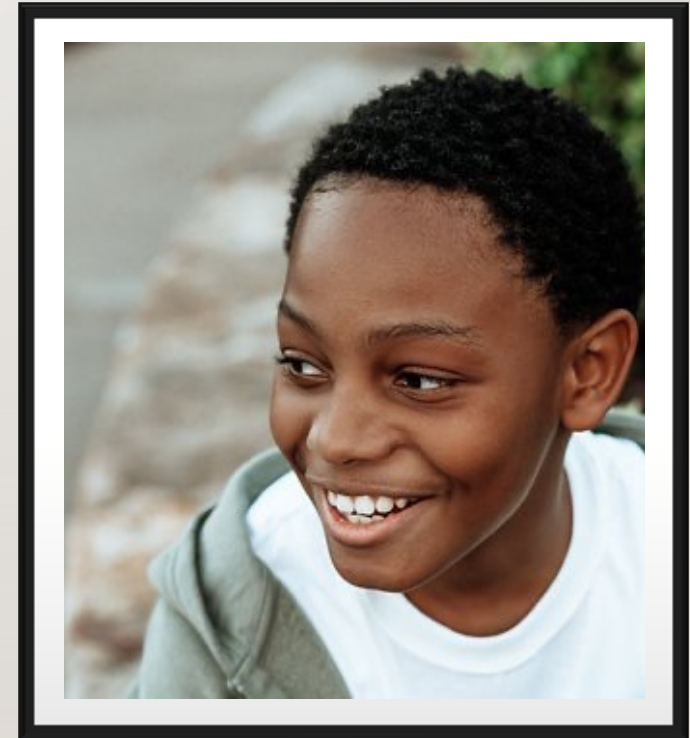
REVISING TO BUILD CHARACTER INVESTMENT, RIGHT FROM THE START



- We must care about your characters, from the very beginning
- This doesn't mean we have to like them. We might *hate them!* But we must have empathy for them.
- Put them in desperate or dangerous circumstances. Make them funny. Have them do something we respect or admire (saving the cat!). Make them powerful or successful. Or, make them the underdog, so we root for them right away.
- Don't do just one of these things! Combine at least two, as soon as possible.
- Check out this post on Writers Helping Writers, [Build Character Empathy in Your First Few Pages](#), for additional tips and tricks.

EXERCISE: CHARACTER QUESTIONNAIRE

- For each main character in your story (protagonist(s), antagonist, helper character), write down the following:
 - What they want (goal)
 - Why they want it (motivation)
 - What's in their way (obstacles)
 - What happens if they don't get it (stakes)
 - What their deepest flaw is
 - What happened to cause this flaw (trauma)
 - What core misbelief they have as a result
 - How they will evolve at the end of the story (in most cases, this should be in direct contradiction to their misbelief)



3 WAYS TO THINK ABOUT YOUR NOVEL:

REVISING FOR PLOT

- When revising, consider: what's driving the engine of your novel?
 - Are there sufficient obstacles and challenges in between your characters and their goals?
 - How are the events of your novel intimately connected to your characters' goals, wants, and needs? How does each development in the plot drive your characters' evolution, and vice versa?
 - Are there enough reversals and surprises that the reader remains engaged throughout the story?
 - Do you have both internal and external conflict in your story? For example, if your book's a YA romance, is there a subplot that drives it forward, beyond the 'will they/won't they' of your main characters?
 - **Resource:** [Starting Your Novel With Plot: 3 Strengths and 3 Challenges](#)

EXERCISE: CONCEPTUALIZE YOUR STORY AS A WHAT-IF QUESTION

Every great story can be reduced to a 'what-if' question. For instance, what if...

...a neglected orphan boy suddenly discovered he was a wizard? (Harry Potter)

...*Romeo and Juliet* took place in a fantastical 1920s Shanghai? (These Violent Delights)

...the Old Gods walked among us, warring with the New Gods of technology? (American Gods)

...the letters a girl wrote in secret to her old crushes were mailed to them without her knowledge or consent? (To All the Boys I've Loved Before)

...a girl who witnessed the shooting of her best friend by a police officer had to choose between keeping the secret or risking everything to tell the truth? (The Hate U Give)



REVISING YOUR OPENING PAGES FOR MAXIMUM IMPACT



Begin your book *in medias res*, which is to say, in the middle of the action



Your story's inciting incident should occur no more than 10% into the book



Don't start your story too soon, or we'll wind up having to slog through pages of backstory until we get to the moment when It All Begins



Don't start too late, or we'll have no idea what's going on



In essence: Don't distract or bore us. But don't bewilder us, either.

MAKE SURE
YOU'RE
STARTING
IN THE
RIGHT
PLACE

BEGIN AS YOU MEAN TO GO ON: FANTASTIC FIRST LINES

- “A girl is running for her life.”
—*The Invisible Life of Addie LaRue*, V.E. Schwab
- “There was a hand in the darkness, and it held a knife.”
—*The Graveyard Book*, Neil Gaiman
- “I lost an arm on my last trip home. My left arm.”
—*Kindred*, Octavia Butler
- “There was a boy called Eustace Clarence Scrubb, and he almost deserved it.”
—*The Voyage of the Dawn Treader*, C.S. Lewis



YOU'VE GOT OUR ATTENTION. NOW WHAT?

- Make us care about your characters
- Make us curious about what's going to happen to them
- Use vivid, dynamic language. Show, don't tell.
- Don't bog us down with backstory, but don't strand us, either!
- Have a strong voice
- Above all, make us *feel*.



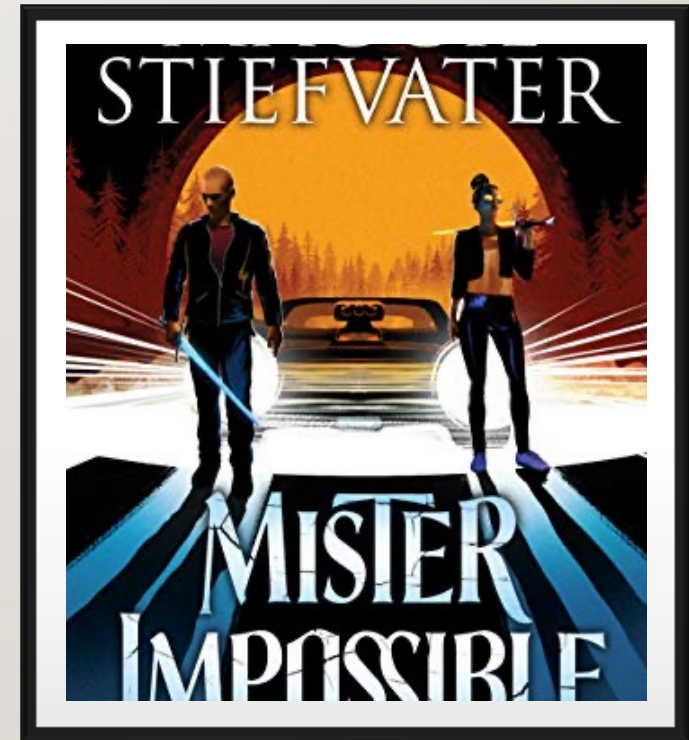
REVISING FOR VOICE



- Show us your character's personality. Are they funny? Sarcastic? Earnest? Rude?
- Show us your character's speech patterns. Do they use a lot of slang? Speak very formally? Curse a lot? Use short, choppy sentences or long, flowery ones?
- How does your character react to the situations in which they find themselves? Do they make jokes when under emotional duress? Cry during their little brother's kindergarten graduation? Hide under a blanket during embarrassing movie scenes, because they can't bear to see the characters get humiliated?
- Make their voice strong and consistent, so we can't mistake them for anyone else in your story!

DON'T FORGET THE SENSORY DETAILS!

- Use vivid sensory details and figurative language to ground us in your story throughout, especially if you're writing fantasy. This is especially true of the beginning, when everything is new to the reader!
- Example: "I open my eyes to the cold, gray sky; to the howling ocean crashing against Jimeta's rocky bluffs." —*Children of Virtue and Vengeance*, Tomi Adeyemi
- Or: "Full winter daylight streamed in the window. It was quiet, but nonetheless Ronan had that feeling one sometimes has on waking, the feeling of having been woken by a sound. In this case, a scream." —*Mister Impossible*, Maggie Stiefvater



REVISING FOR POINT OF VIEW

- If you're going to incorporate multiple POVs, have a good reason for this & maintain each character's voice
- Consider whether your novel would be better suited for a different POV. Would it benefit from the immersion of first person? The distance of third-person limited? The bird's-eye view of an omniscient narrator?
- Whatever you do, DON'T head-hop, moving from one character's POV to the next without warning or a clear break for the reader

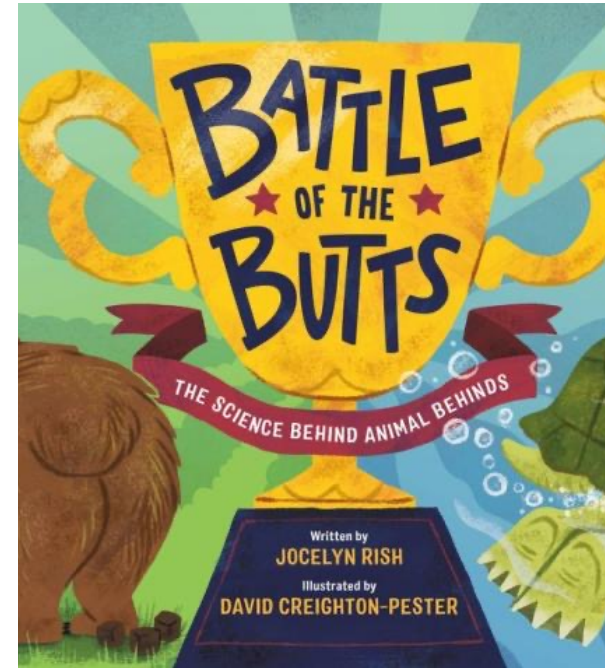
REVISING FOR STAKES AND CONFLICT



- If everything's A-OK in your character's world and looks like it's going to stay that way, we have no reason to keep reading. Make sure you have enough conflict on the page and that we know what's at stake!
- Are there long stretches of time when nothing happens other than the vagaries of daily life? Cut them!
- Do we understand what's on the line for your characters? Do they have both scene-level and overarching goals? Do we know what dire thing will happen if they don't meet these goals?
- Are we sufficiently invested in your characters that we care whether they reach these goals? Remember, plot + character=story!

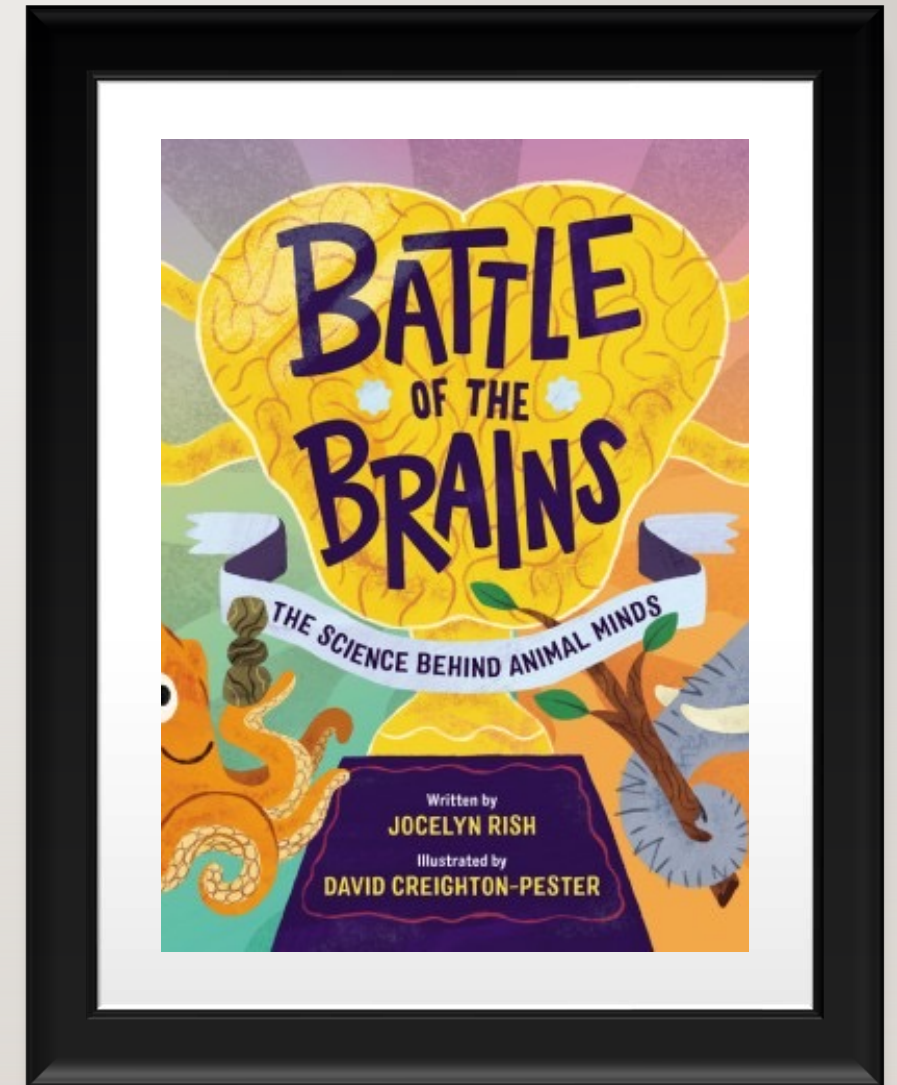
REVISING PICTURE BOOKS: ADVICE FROM JOCELYN RISH

- It's such a cliché, but because the word count is so low for picture books, every word **really** does count. As you revise, ponder each word. If the book is funny, is there a word you can use instead that will make the sentence sillier? If it's lyrical, is there a replacement word that will make the sentence sing? If it's emotional, is there an alternate word that will amp up the hit to the heart?
- But getting creative with word choices can be a double-edged sword since you're writing for young readers, so be careful. That SAT word might have the perfect rhyme/rhythm/alliteration/meaning, but if most of your readers will be clueless about what it means, then it's probably not the right word. Using context to push your readers' vocabulary is good, but if even the adults reading to the kids are like "Huh?!?" then it's better to use a less perfect but more understandable word.



REVISING PICTURE BOOKS, PART 2: MORE ADVICE FROM JOCELYN

- Remember that picture books are often read aloud by parents, teachers, and librarians. Ask people to read your manuscript back to you. Have your computer read it to you. You want it to flow easily and sound fun to the listener.
- Even if you're not artistic, try to envision potential illustrations. You don't need to spend any of your precious word count on things the illustrator can easily convey. If aspects of setting/wardrobe/character description are important to the narrative but don't flow with the story, then add an illustrator's note rather than using your word count to describe them. Always think about the balance between what can be seen versus what needs to be told.



REVISING DESCRIPTION TO ADVANCE CHARACTER DEVELOPMENT

- Rather than introducing us to your characters and their world “lecture-style,” as Joe Ponepinto warns against in his piece, [Using Telling Details to Connect Description to Character](#), show us what your character’s world looks like as they would naturally discover it
- When you walk into a room, what do you notice? Probably, it’s what matters most to you: Is the floor filthy, even though your husband promised to wash it? Why can’t he keep any of his promises to you, even the tiny ones? Is the cat’s bowl empty? Did your kid splash orange juice on the counter, and then neglect to clean it up?
- These are all details that can tell you what a room looks like, but also show the reader how your character reacts to them & drive the plot forward



REVISING ON A SCENE-BY-SCENE LEVEL

- Chapters may contain a single scene or multiple scenes
- Every scene that's present on the page should be there for a reason. We should learn something new about your characters, or the scene should drive the plot forward.
- This is crucial throughout the novel, but especially important at the very beginning
- If information doesn't absolutely have to be there, strike it
- Every sentence should suck us deeper into your characters' world, teaching us who they are, what's happening to them, and why it matters





REVISING TO CREATE CURIOSITY AND QUESTIONS

- End every scene by leaving a question in your readers' minds:
 - Will your character steal the car or not?
 - Can they trust their unreliable memory, or should they rely on someone else's version of events—even if it means they go to jail for murder?
 - Or even, on a more prosaic note, will they make it to school before the bell rings?
- Even if it doesn't end on a stereotypical cliffhanger, a scene that doesn't leave the reader wanting to know more gives them no reason to keep reading

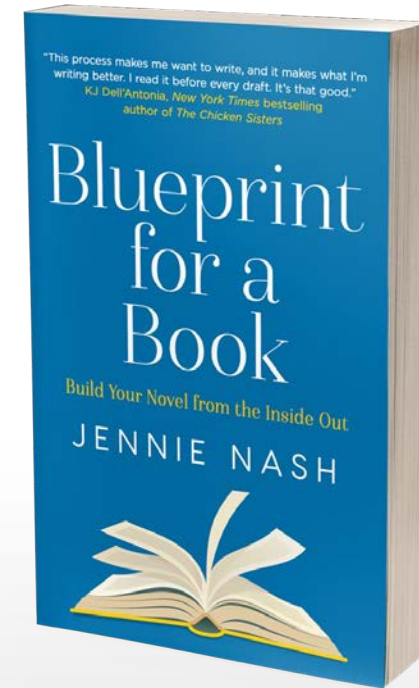
SUGGESTIONS FOR REVISING SCENE-BY SCENE

- David Brown's article, [Stoking Your Story's Fire: Three Considerations for Revising Scene-by-Scene](#), is a treasure-trove of suggestions, including:
- Immersing readers in your characters' world through including vivid sensory details
- Embedding hints in your story rather than hitting readers over the head with explanations
- Ensuring that the trajectory of your characters' struggle toward their goals results in a "narrative chain," where each scene necessarily gives rise to the next

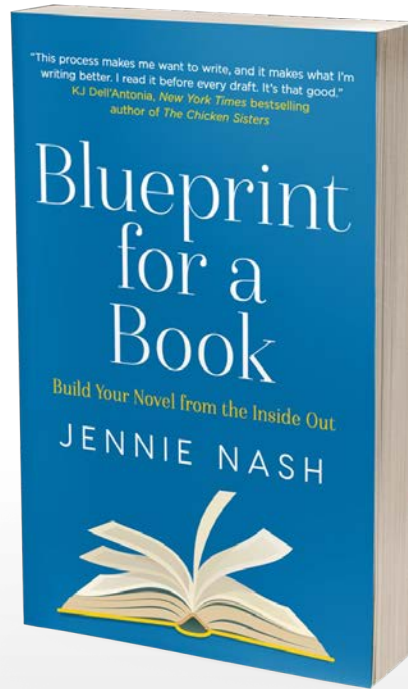


JENNIE NASH'S “INSIDE OUTLINE”

- Want to see if your story holds together? Jennie Nash's [Inside Outline](#) is pure gold.
- Here's how the Inside Outline works.
- For each scene in your novel (a chapter can contain one or more scenes), write **no more than three sentences** that capture what happens in the scene.
- Then, write **no more than three sentences** about what the point of this scene is. How does it affect the character or plot? Why must it appear at this point in the story, and how does it naturally lead to the next scene? Why is this scene crucial to the story?



WHY USE THE “INSIDE OUTLINE”



Once you've outlined all of your scenes in this way, linking 'what happens' to its emotional fallout, you'll be able to clearly see whether:

- your scenes follow logically from one to the next
- each scene has a clear point and arc (your characters should grow and change over the course of the scene, and the plot should evolve over the course of the scene as well)
- any of your scenes are repetitive
- you're steadily building the conflict, tension, and stakes
- all of your scenes feed into the "point" of the story

REVISING FOR PACING

- Familiarize yourself with your genre so you have a sense of how fast-paced your novel needs to be
- For example, a mystery novel will typically move at a far faster pace than a work of literary fiction
- Once you've done this, be ruthless with your literary scalpel. No matter how beautiful a turn of phrase might be, if it doesn't advance the plot or give us crucial information about a character, it's got to go.
- Create a "cut file" for well-loved phrases and save them for future projects
- Consider guides like Jessica Brody's *SAVE THE CAT! WRITES A NOVEL*, based on the screenwriting bible by Blake Snyder



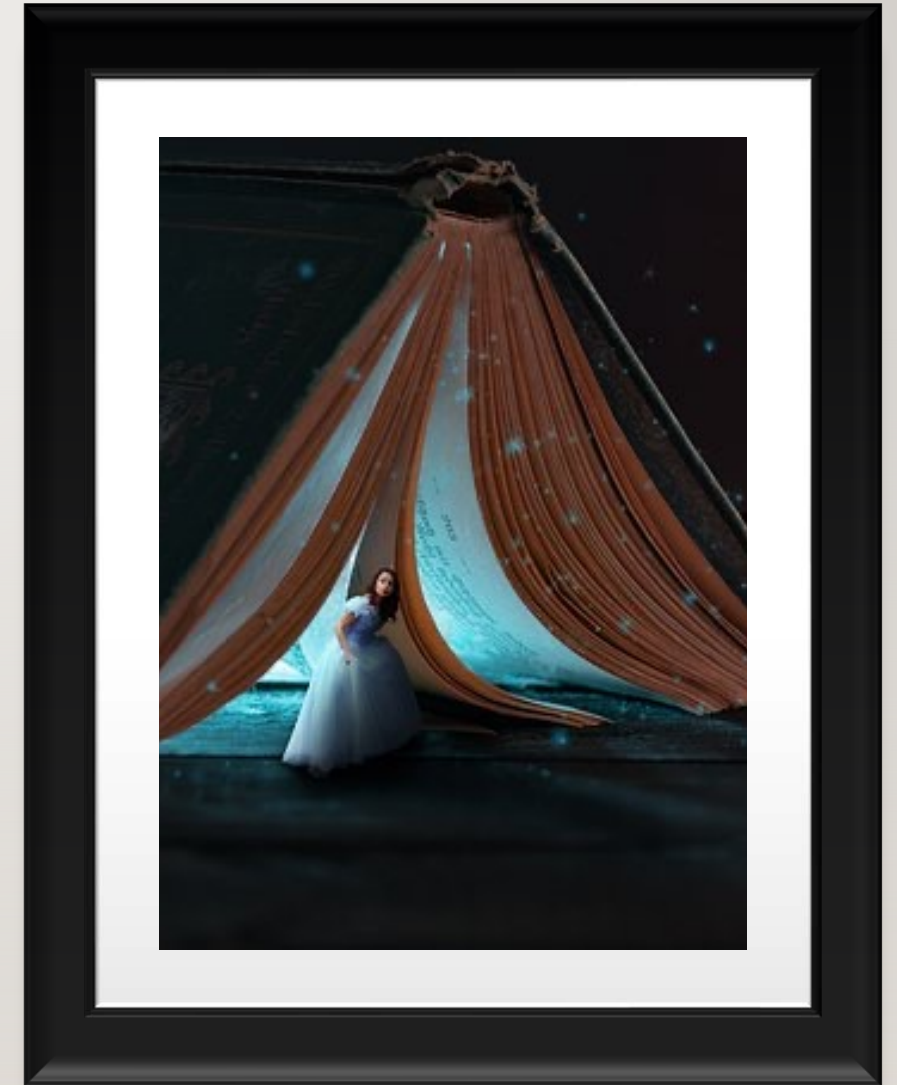


THE STORY BEHIND BACKSTORY

- Backstory can be confusing. People will tell you, “Don’t bog down your story with info dumps! Keep us in the moment!” But then they might also say, “Help! What’s going on here, and why should I care?” What’s a writer to do?
- The idea that backstory has no place in your novel is a myth
- Backstory is all-important. Without it, we have no way to understand why your character is making certain choices, and even more important, why those choices matter. But incorporate too much backstory, and your novel will grind to a screeching halt.
- Don’t worry. Help is here!

WHAT IS BACKSTORY AND WHERE DOES IT BELONG?

- In her article, [Weaving Flashbacks Seamlessly Into Story](#), Tiffany Martin references the three kinds of backstory: context, memory, and flashbacks. Sometimes, these are broken out differently, as [backstory, character memories, and flashbacks](#).
- Here's what you really need to know. Every book has two stories: The front story (what's happening on the page right now) and the backstory (what brought your characters to this point in time).
- **The front story is where your novel needs to live.** There's a reason why you chose to start your novel here, rather than two months, six weeks, or four years before.



SO, HOW AND WHEN DO YOU BRING IN BACKSTORY?



- Include backstory only when it's crucial to what the reader needs to know
- Fold it in as contextual information, as part of a conversation or action
- Don't spend your first few pages filling the reader in on information that they can figure out from context clues
- Questions to ask yourself: Why does the reader need to know this now? Will it move the plot forward? Can I hint at it rather than explaining it directly? How can I connect it to the action that's already taking place on the page or to interactions with other characters?

BACKSTORY AND THE ELEMENT OF SURPRISE

- Does the information contained in your opening pages belong on the page? Or is it something you, as the author, need to know—but your reader doesn't have to...at least, not yet, and not all at once?
- You need to know your characters' backstories. Not their favorite ice cream flavors, necessarily, but their goals, wants, needs, and what brought them to this point. In terms of what your reader needs to know and when they need to know it—well, that all depends on your story.

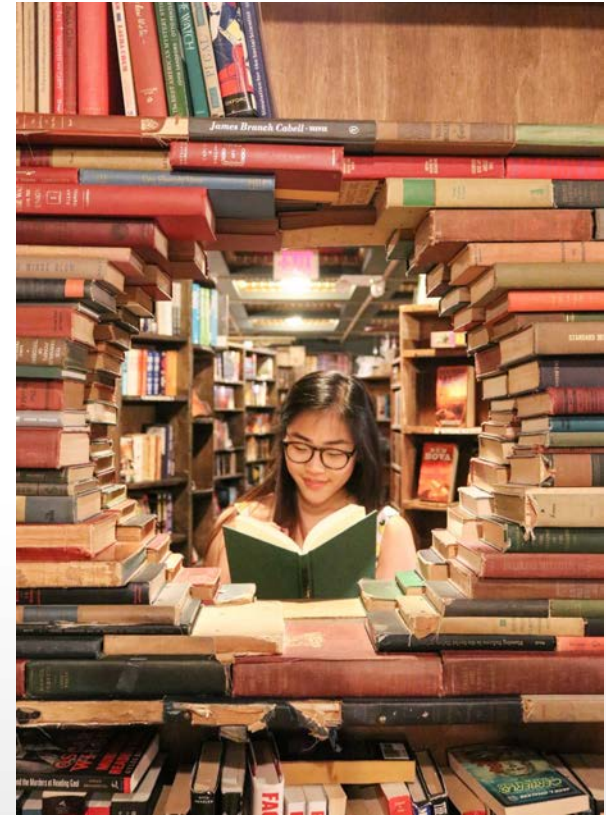


HOW TO FOLD IN A FLASHBACK, IF YOU ABSOLUTELY MUST

- Show us what's going on in the scene (front story)
- Provide a trigger or impetus for the flashback (how does what's happening now remind the character of what you're about to share?)
- Give us a detailed memory of the trigger or impetus that will lead into what [Tiffany Martin](#) calls “the anchor memory”
- Show us the “anchor memory” itself, which depicts a certain moment in time
- Transition us out of the flashback and into the front story
- Give us the reason for including the flashback (what does it inspire your character to think, say, or do differently?)
- For a detailed explanation and examples of this approach, read Tiffany Martin's fabulous article, [Weaving Flashbacks Into Story](#)

THIS ALL ADDS UP TO: STRONG NARRATIVE DRIVE

- A book with strong narrative drive:
 - Makes its characters' flaws, goals, and needs clear from the beginning
 - Makes you care about its characters from the start
 - Establishes conflict between the characters, the world, and the protagonists themselves
 - Sets up a compelling inciting incident and clear stakes
 - Has scenes which consistently provide new information and drive the plot (strong pacing)
 - Raises enough questions that the reader wants to keep going in order to find the answers



EXERCISE: LOGLINE AND BACK COVER COPY



- What's your book “about”? How would you sum it up in an elevator pitch or logline?
- Think of a logline as: When (inciting incident) happens to (character), they must (action) or face (stakes).
- Write your logline. Then, write your manuscript's back cover copy—what you'd envision would appear on the back cover if you walked into a bookstore and pulled it off a shelf. Make sure that your first 50 pages hits all the high points.
- These two exercises will help ensure that your stakes, characters' goals, and trajectory are strong & clear.

THE INS AND OUTS OF GETTING AN R&R

- Don't resubmit your manuscript to agents/editors unless they encourage you to do so
- This is called an R&R: Revise and Resubmit
- Generally, R&Rs come with an editorial letter highlighting the issues the agent or editor would like you to address
- They can sometimes be extensive or overwhelming. Before jumping in, make sure that these changes are in line with your vision for your book
- Keep in mind that R&Rs don't guarantee an offer
- For a deeper dive into R&Rs, see [this useful post](#) by Michelle Hazen



GOT AN EDIT LETTER? GET A PLAN!

- Take some time to let all of the suggestions sink in. Then, put together a list of questions for your editor, so you can send them all at once & schedule a conversation.
- Once any questions you have are cleared up, do the easy stuff first, the stuff you know you can get out of the way quickly but will a) give you a sense of accomplishment and b) give you a clearer picture of what remains
- If you know your word count is too high, consider doing a crutch word search to trim some of the fat, so you know how much room you have to play with. Ditto for any scenes you know you can just cut, without major repercussions to the rest of the manuscript.
- Prioritize what remains. Does any of it require additional research? While you're waiting for a source to call/email you back, what else can you work on within the manuscript?

THE PLAN, PART 2

- Put together your new scene-by-scene outline. Does your outline address all of the major components of the edit letter? If not, where can you fit it in?
- While you're doing the above, consider your characters' goals/wants/flaws/needs, as well as the "point" or takeaway message of your book. Your characters' thoughts, feelings, and actions should move in lockstep with the elements of the plot, driving each other.
- As you rewrite, try to be conscious of what you've learned re: crutch words, but don't worry TOO much. You can catch these at the end.
- When you're done, read through your book in print or on screen, listen to it aloud, and address any issues that remain
- It's micro-edit time. Polish that baby and grab a chocolate truffle (or seventeen). You deserve it!

MICRO-EDITING: A SUGGESTED APPROACH

- Read through the book carefully, looking for typos and glaring errors
- Read the book again, this time aloud. Consider using a program like [Voice Dream Reader](#) so that you can listen to your manuscript, catching inconsistencies, repetitions, and other errors you might otherwise miss.
- Check your word count against your goal and figure out how much you need to cut/expand. This will give you a sense of whether you're within reasonable limits or if you need to do considerable overhauling.
- Search your book for crutch words like “just” or “seems.” Every writer has words they rely on, ones that needlessly repeat and add bloat without making the manuscript any stronger. Do a “find and replace” for these and give them the boot.
- Search your book for the word “realize,” which is a stand-in for doing the work of showing us your character’s process of discovery

DON'T SUBMIT YOUR MANUSCRIPT UNTIL IT'S READY!



- It's tempting to start querying as soon as your manuscript is done, but resist the urge
- Remember, once you've querying a given agent or editor, if they decide to pass, it'll be very difficult to get them to take a second look at your manuscript
- Take your time during the revision process, and make sure you've done everything possible to polish your manuscript, on both a micro and macro level, before sending it out into the world

RESOURCES

[BLUEPRINT FOR A BOOK](#), Jennie Nash

THE ARTFUL EDIT, Susan Bell

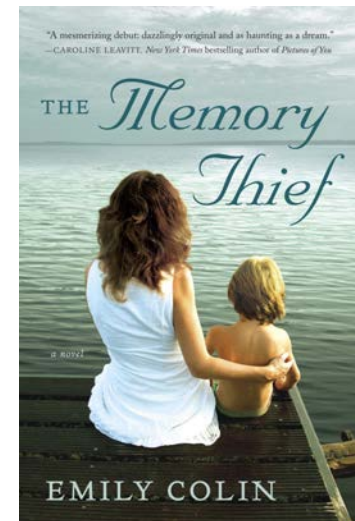
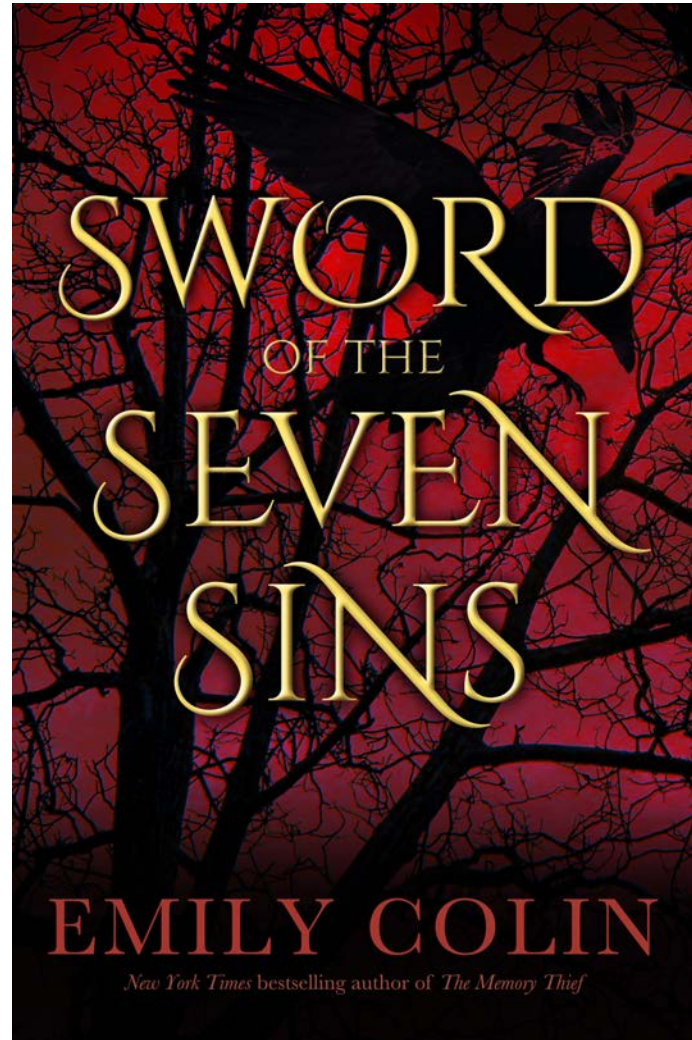
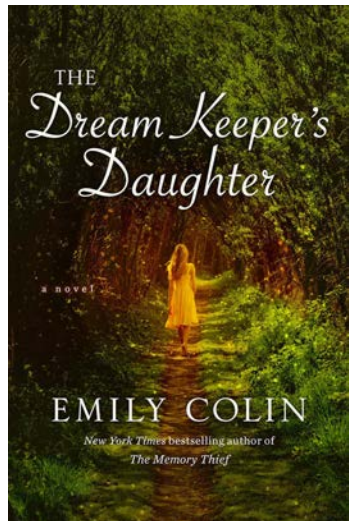
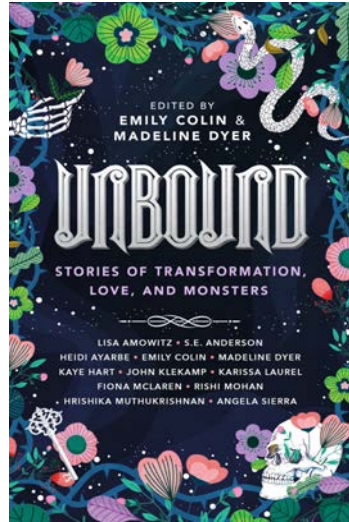
WIRED FOR STORY and STORY GENIUS, Lisa Cron

[One Stop for Writers](#) (Character, Emotion, Setting, etc. Thesaurus)

[When Revising Your Novel, Look For These Four Problem Areas](#), Kris Spisak

Emily Colin, www.emilycolin.com





The End.

