

# Plot

How to build short stories and novels that don't sag, fizzle, or trail off in scraps of frustrated revision—and how to rescue stories that do.

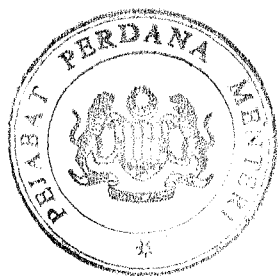
---

Ansen Dibell

# PLOT

B Y

*ANSEN DIBELL*



**Writer's  
Digest  
Books**

PUSTAKA PERDANA



1002880

CINCINNATI, OHIO

# CONTENTS

|                     |  |    |
|---------------------|--|----|
| <i>Introduction</i> | <b>COMING TO PLOT THE<br/>HARD WAY</b>                       | 1  |
| <i>Chapter 1</i>    | <b>WHAT IS PLOT?</b>   | 5  |
| <i>Chapter 2</i>    | <b>GRAND OPENINGS</b>  | 19 |
| <i>Chapter 3</i>    | <b>WOULD YOU TRUST A<br/>VIEWPOINT WITH<br/>SHIFTY EYES?</b> | 30 |
| <i>Chapter 4</i>    | <b>“SHUT UP!” HE<br/>EXPLAINED—HANDLING<br/>EXPOSITION</b>   | 43 |
| <i>Chapter 5</i>    | <b>EARLY MIDDLES: NEW<br/>DIRECTIONS AND<br/>SUBPLOTS</b>    | 58 |
| <i>Chapter 6</i>    | <b>BUILDING THE BIG<br/>SCENES: SET-PIECES</b>               | 69 |
| <i>Chapter 7</i>    | <b>HARNESSING<br/>MELODRAMA</b>                              | 81 |

|                   |   |     |
|-------------------|---|-----|
| <i>Chapter 8</i>  | <b>PATTERNS, MIRRORS,<br/>AND ECHOES</b>            | 94  |
| <i>Chapter 9</i>  | <b>PACING, TRANSITIONS,<br/>FLASHES, AND FRAMES</b> | 111 |
| <i>Chapter 10</i> | <b>WHEN YOU COME TO<br/>THE END, STOP</b>           | 120 |
| <i>Chapter 11</i> | <b>BEYOND PLOT</b>                                  | 144 |
|                   | <b>INDEX</b>  | 164 |