

Short story idea, no title yet, 10 pages double spaced is the goal, highlighted needs to be scene, else can be in summary. This is an outline, writing started at the climax, located at the bottom.

Boy lives in a futuristic world, post war-times and high technology days. Everyone watches things, plays interactive games, and talks to gain knowledge and learning. People know how to read, but only just. Grammar, spelling, advanced vocabulary are things of the past and don't matter. Society blames books, philosophy and theology for the wars and contention in the world. Political correctness has sickeningly pushed out all non-secular belief into taboo.

The world is all about going with the flow, a boy wants to find himself, age 18, all about breaking out and making yourself your own life, fighting the flow.

He gets with the wrong sorts of people, rebels, because of how flagrantly different they are. He looks to them as a way to get out, though not directly looking for danger he nervously joins the potentially dangerous group, lies to parents, tries to cover it up, goes on his own personal mission but does not want his family to suffer persecution from peers and authorities because of his simple journey for knowledge and self-exploration. The group meets in the city library. There is one, it is run down, old, and run by an OCD elderly man with a mental ailment, he is the book protector, that's all he's there for. Group reads from "Art of War" some of The Bible, other scripts that conditionally promote violence, and liken conditions to their day and setting. The group uses the book protector, the boy uses the group. Their club takes strength on the fact that they got a new guy, someone who looks like he's from the 'inside' from the world, not obviously different and rebellious like them. They believe if they can convert this boy to their anti-establishment thinking, they can convert the world, because he is from the world. The truth is he is never really converted, just using them, but has to agree with everything to stay in the group, and with every "yeah, that really makes sense" that half-heartedly comes out of his mouth the more validation their thoughts have.

People find out. Family pleads with the boy to leave the group, the group does something destructive, and the boy is connected by association. The family and the boy are investigated, persecuted by peers, parents reject son who has hurt the family, and he tries to respond that he needs them to just find himself, that he's not like them or one of them he's just with them for the time but he finds himself saying he needs them, and saying words to back them up. His family kicks him out of the house, he goes to the only group that will take him, further into danger.

The boy ran away last time so the group doesn't trust him, but he's given another chance if he pledges to go with them to do something they won't say. The boy has no other option, he feels, and goes along with it. Another new guy comes on, a classmate, a friend of the boy's younger brother develop relationship with brother and role-model responsibility earlier, same high school just a couple years younger. The younger friend gets in and stays in the beginning because he knows the boy. There is planning, they speak in code, all the boy is told is who he needs to go with and that he'll be told what to do when it comes to it. They all staple their library cards to the fronts of their shirts. The two new guys are split up in the group and the groups all move out at the time of a parade. They get in view of a (mayor/senator/ someone in

Comment [BI1]: A really interesting idea, but definitely one you would need to strongly support/explain in order to make it believable.

Comment [BI2]: You'll need to come up with a good reason why the library is still there if books are considered evil in your world.

politics) at the parade, the boy's leaders, two revolutionaries lead him to a spot, and he is pressured greatly, promises, swears, then 3 knives are pulled out, one put firmly into the boy's hand and the two leaders charge the politician, the boy is pushed a few steps forward by the leaders and they charge ahead, one is clubbed down, the other is shot and the boy is pursued. He runs, escapes with the help of another revolutionary group, they think he 'got out' rather than abandoned the mission. More die, more elaborate and risky spots, at the last chance to get out boy talks to other new boy, tries to convince other new guy to leave with him, but he's caught in the moment, wants to go with the group that has accepted him. Boy rips the library card from his chest while leaving just in time to slip past police, goes home, the assassination is unsuccessful, boy is fine fitting into his family roles, found his excitement. ... eh... I kinda think the boy has to die.

James didn't even look back before he slammed the wooden door at the end of the alley that led into the museum behind him, shutting Clint out. Clint's heart was pounding in his chest, but he felt paralyzed. They were gone, they had finally rejected him, and in the end James chose Dirk and the gang. Not a single day had gone by during the entirety of his involvement with the revolutionaries in which he didn't think about abandoning them, there was never a question about whether he would, it was always a when. He suddenly felt horribly vulnerable. Dirk and them were crazy, but they cared. They protected Clint. His own family threw him out, and though he had only been with the gang 3 weeks, he felt his life before them so far away. His new life wasn't liked, but it was familiar. He wanted to run. He wanted to stay. He had to hide, the police that would surely round the corner any moment looking for him.

The noise of the parade grew as the procession neared in the street, amplified bouncing off brick walls to assault Clint, denying him peace to make a decision. There's always another way, but Clint only saw two. Run home to the house of rejection or rejoin Dirk's welcoming herd and be led to slaughter on some mad mission to make a difference. It was stupid, he just watched half of these idiots get hauled off out of sight where they were gunned down, and left dead, already forgotten and nobody batted an eye. Justicier Hatch probably didn't even know there's been assassination attempts yet. But James, he was like a little brother to Clint. Another year or so and he'd probably be dating Becka. James only joined Dirk's crew because he followed Clint into it. Clint made his decision, and tore into the building after James.

On the inside all was muffled, the din of the parade stifled to an eerie roar by the thick brick walls of the building. He headed to the third floor. In another 5 minutes the parade would end in the square, the road butting right up to the old town hall that this museum connected to. At the top of the steps the Justicier would give a speech, below the third floor balcony that below it had a sloped roof of red ceramic tile. Hundreds of slick tile Dirk and his followers would slide down and drop off of ten feet to charge Justicier Hatch with matching knives, their paper badges gleaming in the midday sun.

Comment [B13]: He doesn't have to die, you just need to find your conclusion, because you don't really have one right now. Maybe figure out how his actions/the actions of this group have changed the world- does he make any kind of impact? If not, what is the point you are trying to make with your book, then? Just some questions you need to ask yourself and keep in mind as you're writing.

Comment [B14]: When writing in a futuristic/imaginary world, you have to clue your readers into that fact right away. You don't have to do anything big, but by just adding a small detail about this world that is vastly different from our own, it helps the reader figure out that you're not writing about our world.

Comment [B15]: What exactly are the goals of this group? What are they trying to accomplish, specifically?

Jessica DeLand

What Works:

You have a really interesting, unique idea here for a futuristic world. The basic concepts you have laid out are believable because those trends are visible in our own lives and are concerns that we all carry. You also have a very well thought out structure on which to build your story. It is clear that you know exactly where you want to go and how you want to accomplish each step, and if you keep those milestones in mind as you write, I think this story will turn out great, though it will probably turn out to be longer than the 10 pages you had in mind since you have such a complex world and plot constructed.

What Doesn't Work:

You really need to spend some time thinking about the logistics of your world. From the little you have actually written here, it is clear that you have not yet figured out what your world looks, smells, and feels like, and how it is different from our own world as you have not included setting or description of any kind. It would be beneficial to you to spend some time figuring out the history behind your world, how it has gotten to the point it is from where we are now, as well as the mood/feel you want the world to have. What also does not work is that in just the first three paragraphs of your story you introduce a total of five different characters by name, and a bunch more in passing. It is overwhelming to a reader, especially since you do not establish who most of these characters are. You need to just slow down and let the story evolve on its own without thinking about the 10 page limitation you set for yourself. It would be better to start the story in the middle of the action when James is confronting Clint because this will allow you to introduce these conflicts and Clint's inner concerns without throwing a bunch of meaningless names at the reader right off the bat. This will also force you to show instead of tell, which these three paragraphs are lacking. As Aristotle said, "Character is action," so get your character active and give him a clear motive right away to get your readers interested.