



# Writing books: Message, Structure and Market

Are you hoping to write a book? You have your basic ideas and loads of information, and now need to organise them so that the book flows well, has no repetition and misses out none of the important points.

This course gives participants a structured approach to planning your book and helps you take control over large writing projects.

This six-hour course enables participants to:

- identify various readers and decision-makers,
- determine the key message for the book,
- determine a set of subsidiary messages,
- create a structure that incorporates all your information in a reader friendly order,
- control the way that information flows through the book,
- understand the benefits and disadvantages of literary agents,
- have an insight into the elements contained in standard contracts, and
- write a 'pitch' that has the right components to interest a publisher.

You should come on the course if you:

- are wanting to write a book, but are unsure where to start,
- have started writing a book and have got stuck,
- need help in structuring and writing a book, and
- are worried about dealing with book contracts.

## Participant comments

"Involved the audience a lot, so we were not just sitting and listening. Very enthusiastic presentation."

*Lecturer, University of Reading*

"Very clear, interactive session delivered with endless enthusiasm. The course has helped me a great deal."

*Lecturer, UCL*

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To book a course  
or ask questions  
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# Writing Books

message, structure, market.

Delivered at the

INSTITUTION

on

DATE

[www.petemoore.biz](http://www.petemoore.biz)

# Writing books

## Session 1

Introductory questionnaire.....	2
Setting goals.....	3
You and your book.....	5

BREAK

## Session 2

Analyse Success.....	7
Writing messages.....	8
Structure.....	9

LUNCH

## Session 3

Capturing research.....	11
Editing for clarity.....	12
Time management.....	13

BREAK

## Session 4

Contracts.....	15
The pitch.....	19
Publicity.....	23



# ThinkWrite™ courses

The ThinkWrite suite of courses enables participants to communicate with greater clarity, certainty and confidence.

## Clarity

A key theme in the courses is the need to be sure about what it is that you are trying to convey. The underlying issue being 'what's your message?'. Communication fails when the message is unclear.

## Certainty

To communicate well you need to know who you are and who you are addressing. Both of these components will vary from task to task. On some occasions you may be a student, an expert or an examiner. You could be a colleague, a coach or a consultant. You could be addressing an editor, a peer, an examiner. You may need to convince a grant-awarding committee of your competence or a patient of the need to stick to a particular regimen. In each case deciding the identity and role of the players involved in this act of communication can enable you to feel much more certain as you carry out the task.

## Confidence

Pushing on with a task if you lack confidence is hard. Runners who are unsure whether they can complete a long-distance race tend to pull out 75% of the way through. Having a process that breaks communication into multiple carefully defined steps can increase your confidence that you can not only deliver, but deliver to a set of deadlines.

## Background

The courses have been created by Pete Moore PhD. By academic background, Pete is a fetal physiologist. In terms of communication experience, Pete has plenty. He has written over 14 books and created hundreds of news articles and features in newspapers, magazines and journals. He has also delivered talks to groups ranging in size from less than 30 to greater than 3000, as well as appearing on local, national and international radio and TV.

Earning his keep from communicating ideas has forced Pete into creating processes that are efficient and effective, and these underlying processes form the core of each course in the ThinkWrite suite.



## Why am I here?

What genre of book would you like to write?

.....  
.....

## Current experience

- Any non-book published work.....
  - .....
  - .....
  - Any other book experience .....
- .....

## What issues worry you?

- .....
- .....
- .....
- .....
- .....

## Complete

By the end of today I'd like to .....

.....



# Learning objectives

Today's objectives are to:

- Set goals for yourself and your book
- Research your book's genre
- Create a message-driven structure
- See how to research to that structure
- Edit for clarity
- Turn deadlines into assistants
- Negotiate the commercial side with greater confidence
- Create a clear pitch

## SWOT me and my book

**L**et's be honest now. You have strengths, but you are human, so you will have weaknesses. There are opportunities, but there are also threats. Facing them is the first step towards making the best use of each.

You also need to ask the same question of your proposed book.

<p style="text-align: center;"><b>Strengths</b></p>	<p style="text-align: center;"><b>Weaknesses</b></p>
<p style="text-align: center;"><b>Opportunities</b></p>	<p style="text-align: center;"><b>Threats</b></p>

# Why bother?

**W**

hy do you want to write this book? Different people have different answers, but how many different options can you list.

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## Analyse success

**N**o need to reinvent literary wheels. Most radically formatted books fail, so a stronger plan is to produce a book that neatly fits expectations. The best way of achieving that is to study some books that have already been published, and would be found on the shelf that you hope will soon support your offering.

Book title	
Author	
Published by	
Length—pages	
Length—words	
Number of chapters	
Subheadings within chapters: Y/N Level	
Numbers of illustrations etc.	
References: Number Location	
Index	

### Readability

- Select 100 words of text—count to end of sentence (      )
- Count number of sentences (      )
- Count number of words with three or more syllables (      )

Airport novels	= 8-10
Tabloid newspaper	= 10-12
"Broadsheets"	= 12-14
Medical journals	= 14-16
Insurance smallprint	= 18-20

$$\left( \left( \frac{\textit{number of words}}{\textit{number of sentences}} \right) + \textit{number of long words} \right) \times 0.4 =$$

$$\left( \left( \frac{\text{-----}}{\text{-----}} \right) + \text{-----} \right) \times 0.4 =$$

