

## Excerpt from Synopsis Critique

\*\*\*\*\* is an 83,000 word fiction that targets the span from YA to Adult audiences. It is a stand-alone novel but is intended to serve as the first in a series. The protagonist, \*\*\*\*\*, is a member of an am\*\*\*ae co\*\*\*\*\*n – a tribe of five families of shape shifters that can change between human and \*\*\*\*\*-form at will.

The story begins with the prologue giving a sneak peek at \*\*\*\*\*'s escape from his home in pursuit of saving his family. The story then changes to \*\*\*\*\*'s point of view. She is vividly dreaming of an upcoming battle; a dream she has had many times. The dream is very realistic and though she can't yet explain it, is significant and carries with it a warning. The dream indicates trouble coming, though her life in \*\*\*\*\* is almost mundane because of her overly protective family.

### NOTES:

The writing can be tightened up a bit in your synopsis. Something like:

*\*\*\*\*\* has vivid, recurring dreams of a battle not yet fought, dreams that carry a warning of trouble to come in her hometown of\*\*\*\*\*.*

The part about her hometown being mundane and her family being overprotective should probably come earlier in the synopsis, so that you're not explaining these things on the backend but painting a picture of the story. Part of the setup of this story is that the town of \*\*\*\*\* is mundane and her family is overprotective.

**Comment [O1]:** This is information for the query letter. You'll need to approach the synopsis as a format for just telling the story and showing the agent/editor that you have written a book with a continuous, unbroken story arc. That's the main goal of the synopsis, it's just an overview.

So just start with what's going on in the story, e.g. that \*\*\*\*\* is a member of an am\*\*\*ae co\*\*\*\*\*n...no need to explain that she's the protagonist or anything about the book itself (genre, word count, none of that).

**Comment [O2]:** Unless it's vital to the story arc that we know it's specifically five families, this is a detail you can leave out. Just say it's a tribe of shape shifters, etc.

**Comment [O3]:** You'll want to remove language like this where you're telling the agent about what's in the prologue, etc. If the prologue is relevant to the story arc, then just tell what's going on in the prologue without prefacing that with the explanation that it's the prologue you're describing. Does that make sense?

Reading through it, I think you need to stick to talking about \*\*\* in this opening section. You can deal with the \*\*\* aspect later, but for now, keep it simple and tell the story as it relates to \*\*\*.

**Comment [O4]:** I don't believe this is necessary either. I think you can just approach the synopsis from the God's eye view narrator who explains what's going on without explaining HOW you know what's going on (e.g. that the perspective has switched). So instead of saying that the story switches perspectives, you can just go straight to explaining what's going on with \*\*\*.