

THE PLOT, CHAPTER BY CHAPTER

Prepare Your Chapter Beats

Your bible is the world. Your beat outline is the plot — what actually happens, chapter by chapter. This is the single most important thing you give the engine, because it's the one thing the engine will never invent for you.

The deal

You write **one beat per chapter, for every chapter**. The engine takes each beat and expands it into the finished chapter — roughly tripling it into finer moments and then into prose. But it expands *only what you give it*. It fills the space of a chapter you mapped; it will **not** invent the plot of a chapter you left out.

A thin beat is worse than no beat. When a beat doesn't say enough, the engine fills the gap with its own default plot instinct — the average, predictable, seen-it-before version. That generic instinct is precisely the thing you're paying this engine to keep out of your book. Under-write a beat and you hand that chapter back to the machine.

So the goal of every beat is to give the expansion **real material to work with** — enough of *your* story that there's no room left for the generic one.

What makes a good beat

- **Judge a beat by what it says, not how long it is.** Every sentence should tell us something that matters: an event, a decision, a revelation, a change, or a fact about a character or the world.
- **Write what happens, and how it leaves things — honestly.** If a chapter is a defeat, write it as a defeat — don't soften a loss into a near-win. The engine trusts your outcome completely.
- **Events and consequences, not staging.** You're the architect, not the set designer. "They cross the river and lose the map" — yes. The choreography, the light on the water, the dialogue — that's the engine's job. Give it the *what*; it supplies the *how*.
- **Don't tidy.** A quiet chapter, an anticlimactic one, a chapter that ends on an unanswered question — keep it exactly as you mean it. Odd-shaped chapters are often doing deliberate work.
- **Name the point-of-view** for each chapter if it changes — whose eyes we're in.
- **Every chapter, numbered, no gaps.** If the outline jumps from 2 to 4, the engine stops and tells you rather than guessing what Chapter 3 was — because guessing is exactly what we refuse to do with your plot.

Thin vs. dense — the difference in one example

TOO THIN — THE ENGINE WILL INVENT THE REST

Chapter 4: The group has a disagreement and splits up.

DENSE — THE ENGINE EXPANDS YOUR STORY

Chapter 4: Following the flooded map, the group reaches the fork at Blackreach and finds the eastern bridge gone. Kade wants to wait for the water to drop; Mara refuses to lose three days and argues for the northern pass, which she's crossed before. When Dov sides with Kade, Mara realizes the group no longer defaults to her lead — the first crack in her authority. She takes the northern route alone at dawn, leaving the dive watch behind as a promise she'll be back. The others don't follow.

Same event count on the surface; wildly different amounts of *your book* in it. The dense version pins the location, the specific disagreement, the shift in group power, the emotional turn, and a concrete parting image — none of which the engine now has to make up.

Notes you can tuck into a beat

A beat can carry more than plot. Two kinds of note are worth knowing.

Asking for explicit content

If a chapter needs explicit sexual language, say so at the **start** of the beat in a bracketed note, and state the **degree** you want — the engine reads it and writes to that line instead of defaulting to a tasteful fade-out. For example:

CHAPTER 18: THE LIGHTHOUSE · POV: MAX

[ed. note: this chapter should include explicit language in the love scene between Max and James — their sensual feelings and their bodies. Don't shy away from explicit detail; open-door sex.]

Max finally says why he left. James doesn't so much accept the apology as stop needing it, and what's been held back all book finally isn't.

Be as specific about the degree as you are about anything else you want controlled: "tender, sensual, closed-door" and "graphic, open-door" are different scenes, and the engine only knows which you mean if you say so.

Extra material you don't want to lose

You can also drop in things that aren't strictly plot — a line of dialogue you love, a specific interior feeling, an image you want the chapter to hit. Put them in. Just know the engine treats them as **guidance to interpret, not lines to transcribe**: it honors the intent and may reshape the wording to fit the finished prose. If something must land word-for-word, say so.

The shape of it

Keep it simple and consistent — a heading per chapter, the **POV character**, then the beat:

Chapter 1: The Wreck at Gray Harbor · POV: Mara

Mara arrives at the salvage site expecting a routine survey and finds the wreck isn't the one on the manifest...

Chapter 2: What the Report Left Out · POV: Mara

...

Chapter 3: Blackreach Fork · POV: Dov

...

A title is optional but helpful, and **naming the POV character per chapter** is likewise helpful — in multi-POV books it's how the engine knows whose head each chapter lives in. What's *not* optional is that **every chapter is present and mapped**.

How many chapters?

Your call — the engine builds to the count you give it. A tight thriller might be 24 chapters; an epic, 40. Map each one at the same level of care: don't lavish detail on the opening and let the middle go thin. The middle is where generic plot creeps in, so hold the line there most of all.

Need the world these beats happen in? See the companion guide, **Write Your Own Bible**. · Questions? submissions@writemynovel.io