

FictionFixer™ Evaluation of *[Novel Title Here]*

August 8, 2005

Introduction

FictionFixer™ tracks and analyzes more than 250 characteristics of current bestselling novels. The software combines this data with a consensus of expert advice and opinion to define a model representing what the public expects from such books. FictionFixer matches every corresponding aspect of your manuscript to the current model, a specific work, or both.

FictionFixer™ reveals how close to the mark your novel is in relation to the current model of what people are buying. And, the software tells you exactly what to change to come closer to the ideal. The more you know about what your readership expects, the easier it is to communicate a particular story or message—to get the content across to the reader without them being bogged down by the form in which it is presented.

While there is no way a computer program can be a “magic bullet” if the basic ingredients of plot and character development are not present, applying FictionFixer’s advice to your manuscript will assure that your novel comes much closer to those that reach the top of the bestseller lists.

Conventions

This evaluation uses the following conventions:

- In 2 column comparisons, your novel is always on the left, the model is on the right.
- Excesses (compared to the model) are **colored red** (you may want to decrease something back to this amount).
- Deficiencies (compared to the model) are **colored in green** (you may want to increase something up to this amount).
- Favorable comparisons (falling within 5% of the model) are **colored in blue** (you don’t need to change any of these).

Using FictionFixer’s Evaluation

This evaluation includes much data. You should be familiar with the “Search and Replace” options of your word processor in order to use the information provided by FictionFixer. Here is an example dealing with attributions. Print out this evaluation and go to the section called Attributions to understand this example.

If FictionFixer displays the following: **77 – answered** and that is colored in red, your novel has exceeded the model by 77 uses of the attribution “answered.” Put the word “answered” into the search field of your Search and Replace window. Learn the keyboard shortcut for “Find Again” (on a Macintosh it is command-G). Examine each occurrence of the attribution “answered” to determine whether it is necessary. If it is not, consider swapping it with one of the attributions listed in **green**. The attributions listed in green are ones that you could have used more of. It may help you to put a tick beside a word each time you reduce it (**red values**) or increase it (**green values**). You can deal with most of the information reported by FictionFixer this way. Yes, it will take some time—maybe even a week—but it will have been worth it.

Tolerance = Variable

This FictionFixer evaluation has a variable tolerance corresponding to the smallest of three standard deviation calculations. For example, if an item has a deviation of 5%, your novel's features must exceed the model by 5% before being listed as **excessive (in red)**, or fall short of the model by 5% before being listed as **potentially insufficient (in green)**. Any values falling within the range 5% below and 5% above the model are **blue**. In the columnar listings, your novel appears in the left column; recommendations and comments appear in the right column.

Coefficient = 76.26

FictionFixer assigns an overall coefficient indicating how close your novel comes to the model on a scale of zero to 100. This is not a "grade," nor is it an indication of quality. This coefficient is a benchmark for comparing subsequent revisions of your manuscript based upon FictionFixer's recommendations. The coefficient algorithm is continually under review; therefore, evaluations often omit this one particular heading.

Your novel = 76.26	ModelB (version: 04-04-05) Consisting of bestselling novels written in the past 25 years. All but one of the bestselling novels represented by this model scored higher than 92 when compared against each other. (the one exception scored 83.421)
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Characters

FictionFixer extracts the following information about your characters: the location of the first mention of his or her name as a percentage of the way through your novel and at precisely which word. Sometimes a "gap" is noted. This means the character is foreshadowed once or twice, followed by a gap of at least 5,570 words before that character's main entry. The next line indicates the total number of times the character is mentioned by name and how many of these mentions involve material in the first person. Figures are sometimes given in brackets and italic. That means there are multiple characters in the category, and only the category, not the specific character, has been tracked by FictionFixer. Add all the italicized numbers together for the category total.

Note: Your evaluation will include Character Names as well as categories.

Protagonist 0% (word 12) 1479 mentions 289 in 1st person	Protagonist introduced at word 12 and receives 1479 mentions, 289 of which are in first person. Consider reducing Protagonist's 1st person mentions by up to 90.
Love Interest 0% (word 108) 102 mentions 15 in 1st person	Love Interest introduced at word 108 and receives 102 mentions, 15 of which are in first person. Consider increasing the Love Interest's first person mentions by up to 42.
Confidant 0% (word 349) 186 mentions 37 in 1st person	Confidant introduced at word 349 and receives 186 mentions, 37 of which are in first person. Consider reducing the Confidant's 1st person material by up to 3

Mentor 0% (word 643) gap 34,001 75 mentions 163 in 1st person	Mentor introduced at word 643 and receives 75 mentions, 15 of which are in first person. Consider decreasing the Mentor's 1st person material by up to 129.
Victim #1 1% (word 2,282) 273 mentions 31 in 1st person	Victim #1 introduced at word 643 and receives 273 mentions, 31 of which are in first person. Consider decreasing Victim #1's first person material.
Victim #2 2% (word 3,853) 135 mentions 32 in 1st person	Victim #2 introduced at word 3,853 and receives 135 mentions, 32 of which are in first person. Consider decreasing Victim #2's first person material.
Antagonist #1 3% (word 4,444) 133 mentions [84+ in 1st person]	Antagonist #1 introduced at word 4,444 and receives 133 mentions, at least 84 of which are in first person. Consider decreasing Antagonist #1's first person material.
Antagonist #2 3% (word 5,010) 348 mentions [84+ in 1st person]	Antagonist #2 introduced at word 5,010 and receives 348 mentions, at least 84 of which are in first person. Consider decreasing Antagonist #2's first person material.
Antagonist #3 3% (word 5,494) 432 mentions [84+ in 1st person]	Antagonist #3 introduced at word 5,494 and receives 432 mentions, at least 84 of which are in first person. Consider decreasing Antagonist #3's first person material.
Antagonist #4 3% (word 5,626) 664 mentions [84+ in 1st person]	Antagonist #4 introduced at word 5,626 and receives 664 mentions, at least 84 of which are in first person. Consider decreasing Antagonist #4's first person material.
Buffoon 4% (word 7,415) 155 mentions 20 in 1st person	Buffoon introduced at word 7,584 and receives 155 mentions, 20 of which are in the first person. This is within is within the limits of the model.
Antagonist #5 4% (word 7,584) 281 mentions [84+ in 1st person]	Antagonist #5 introduced at word 7,584 and receives 281 mentions, 31 of which are in first person. Consider decreasing the Antagonist #5's first person material.
Helper 4% (word 7,587) 121 mentions 59 in 1st person	Helper introduced at word 7,587 and receives 121 mentions, 59 of which are in first person. Consider increasing the Helper's first person mentions.
Imposter 4% (word 7,738) 57 mentions 18 in 1st person	Imposter introduced at word 7,538 and receives 57 mentions, 18 of which are in first person. Consider increasing the Imposter's first person mentions by up to 23.
Trickster 5% (word 9,345) gap 7,112 146 mentions 36 in 1st person	Trickster introduced at word 7,538 and receives 146 mentions, 18 of which are in first person. Consider decreasing the Trickster's first person mentions by up to 29.

Surface Counts

FictionFixer evaluates surface details of "countable" elements from large-scale to small while differentiating between dialog and narrative (non-dialog). For example, chapters, chunks, paragraphs, sentences, independent clauses, dialog blocks, multi-paragraph dialog by single characters, narrative-dialog switches, use of punctuation, quantity of dialog words, sentences, syllables, "stop-words," vs. those of non-dialog.

Your story divides into 1 part.	You may want to increase the number of parts.
Your story has 42 chapters.	This is within the limits of the model.
Your story is further subdivided into 7 chunks (subdivisions)	If it conforms to your style, you can greatly increase the number of subdivisions.
Your story has 0 hiatus's (indicated by 2 blank lines)	If it conforms to your style, you can greatly increase the number of hiatus's.
Your story has 0 dingbats (indicated by 3 asterisks or other dingbat symbol)	If it conforms to your style, you may want to add dingbats.
Your story switches between narrative and dialog (or vice versa) 753 times.	You may want to add up to 523 transitions from narrative to dialog (or vice versa).
Your story has 10,933 statements (sentences ending in a period)	You may want to increase the number of statements by up to 2,904.
Your story has 1943 questions (sentences ending with a question mark)	You may want to decrease the number of questions by up to 351
Your story has 525 exclamations (sentences ending with an exclamation mark)	You may want to decrease the number of exclamations by up to 28.
Your story has 0 em-dashes.	If it conforms to your style, you can greatly increase the number of em-dashes
Your story has 125 semicolons.	You may want to increase the number of semicolons by up to 60.
Your story has 33 colons.	You may want to increase the number of semicolons by up to 58.
Your story has 9196 commas.	You may want to increase the number of commas by up to 400.
Your story has 1 ellipsis.	If it conforms to your style, you may want to increase the number of ellipsises by up to 58.
Your story has 114,613 non-dialog words.	This is within the limits of the model.
Your story has 59,258 words of dialog.	This is within the limits of the model.
Your story has 5,751 non-dialog sentences.	You may want to increase the number of non-dialog sentences by up to 2,713.
Your story has 7,717 dialog sentences	This is within the limits of the model.
Your story has 653 non-dialog paragraphs.	You may want to increase the number of non-dialog sentences by up to 751.
Your story has 3,663 dialog paragraphs.	This is within the limits of the model.
Your story has 43 multi-paragraph dialog blocks.	You may want to increase the number of multi-paragraph dialog blocks by up to 4.
Your story has 13,560 independent clauses	You may want to increase the number of independent clauses by up to 2665.

Your story has 202 possible comma splices.	You many want to look out for possible comma splices.
Your story has 168,001 syllables devoted to non-dialog words.	This is within the limits of the model.
Your story has 78,785 syllables devoted to dialog words.	This is within the limits of the model.
Your story has 116,278 one-syllable words.	This is within the limits of the model.
Your story has 34,126 two-syllable words.	You may want to increase the number of two-syllable words by up to 1,923.
Your story has 13,897 three-syllable words.	This is within the limits of the model.
Your story has 5,588 four-syllable words.	You may want to decrease the number of four-syllable words by up to 983.
Your story has 1,144 five-syllable words.	This is within the limits of the model.
Your story has 189 six-syllable words.	This is within the limits of the model.
Your story has 23 seven-syllable words.	This is within the limits of the model.
Your story has 1 eight-syllable word.	You may want to increase the number of eight-syllable words by up to 3.
Your story has 1 nine-syllable word.	This is within the limits of the model.
Your story has 0 ten-syllable words.	This is within the limits of the model.

Attributions

FictionFixer evaluates your use of dialog attributions (said, asked, thought, shouted, etc.) and the combination of adverbs with dialog attributions.

Your story uses 2,008 dialog attributions.	You may want to increase the number of dialog attributions by up to 103.
Your story uses 88 different dialog attributions.	This is within the limits of the model.
Your dialog attributions include an adverb ending in “ly” 5 times.	You may want to increase this number by 9
You have used “said” 424 times.	You may want to increase the number of “said” usages by up to 324. Because this number is greater than the total number of dialog attributions after increasing that number by 103 (see above), you will need to decrease other attribution usage accordingly.
You have used “asked” 173 times.	You may want to increase this number by 42
You have used “thought” 100 times.	You may want to increase this number by 75
You have used other attributes 1,311 times.	You may want to decrease this number by 466. A list of specific problem attributions follows:

<p>Here is a complete list of your overages and deficiencies with respect to dialog attributions, omitting those within limits or those you haven't used.</p>	77 - answered
<p>If the attribution is colored red, then try to decrease by up to the number of occurrence that proceeds it.</p>	3 - added
<p>Similarly, if the attribution is colored green, consider those to be underused by the amount indicated. They are like attributions "in the bank."</p>	15 - advised
<p>You might sleep sounder if you make these adjustments.</p>	4 - apologized
	7 - argued
	2 - asserted
	2 - barked
	10 - begged
	3 - bellowed
	70 - called
	3 - claimed
	4 - conceded
	12 - confessed
	2 - contemplated
	16 - corrected
	62 - cried
	15 - declared
	27 - demanded
	3 - gasped
	2 - groaned
	1 - hissed
	40 - inquired
	3 - insisted
	1 - interrogated
	6 - lied
	4 - mentioned
	16 - moaned
	2 - mumbled
	4 - murmured
	6 - mused
	14 - noted
	20 - pleaded
	1 - proclaimed
	12 - protested
	15 - questioned
	1 - railed
	1 - recited
	14 - remarked
	5 - reminded
	7 - reported
	29 - replied
	4 - responded
	2 - sang
	18 - screamed
	35 - shouted

	1 - shushed 2 - snarled 10 - snickered 3 - spat 2 - speculated 1 - swore 11 - whispered
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Proportions

FictionFixer evaluates your novel's proportions: characters per dialog word, syllables per word, words per sentence, sentences per chunk, chunks per chapter, and so forth. The same for non-dialog (narrative) words, sentence, paragraphs, and chapters, etc. As well as detailed analyses that may consist of comparisons, including minimums, maximums, averages, and means, with per-chapter, per-chunk, per-paragraph, and per-sentence breakdowns.

Nondialog words

Average number of characters in Nondialog words: 4.72	This is slightly higher than the model, but within the limits of the model.
Average number of syllables in Nondialog words: 1.57	This is slightly higher than the model, but within the limits of the model.
Average number of Nondialog words per sentence: 17.81	This is much higher than the model. Consider reducing the number of Nondialog words per sentence.
Average number of Nondialog syllables per sentence: 31.18	This is significantly higher than the model. Consider reducing the number of Nondialog syllables per sentence.
Average number of Nondialog sentences per paragraph: 3.14	This is slightly higher than the model, but within the limits of the model.
Average number of Nondialog words per chapter: 957 (range 0 to 6697)	This is much higher than the model (700, range 0 to 4387). Consider reducing the number of Nondialog words per chapter.

Dialog Words

Average number of characters in Dialog words: 4.03	This is slightly lower than the model, but within the limits of the model.
Average number of syllables in Dialog words: 1.33	This is slightly lower than the model, but within the limits of the model.
Average number of Dialog words per sentence: 7.5	This is slightly higher than the model, but within the limits of the model.
Average number of Dialog syllables per sentence: 10.21	This is slightly higher than the model, but within the limits of the model.
Average number of Dialog sentences per paragraph: 2.06	This is slightly higher than the model, but within the limits of the model.
Average number of Dialog words per chapter: 529 (range 0 to 3343)	This is much higher than the model (384, range 0 to 3015). Consider reducing the number of Dialog words per chapter.

Combined Dialog and Nondialog Words

Average number of characters per word: 4.75	This is slightly lower than the model, but within the limits of the model.
Average number of syllables per word: 1.49	This is within the limits of the model.
Average number of words per sentence: 12.78	This is slightly higher than the model, but within the limits of the model.
Average number of syllables per sentence: 19.08	This is somewhat higher than the model. Consider reducing the number of syllables per sentence.
Average number of sentences per paragraph: 3.11	This is somewhat higher than the model. Consider reducing the number of sentences per paragraph.
Average number of words per chapter: 4077 (range 621 to 9196)	This is much higher than the model (3446, range 1475 to 6695). Consider reducing the number of words per chapter.

More Counts

Average number of words per chunk: 2446 (range 14 to 9196)	This is somewhat higher than the model (2096, range 138 to 4450). Consider reducing words per chunk.
Average number of sentences per chunk: 191 (range 1 to 619)	This is within the limits of the model.
Average number of chunks per chapter: 0.17 (range 1 to 6)	This is considerable lower than the model (3.13, range 1 to 15)

Readability

FictionFixer's readability algorithms are more accurate than any others! Includes: Flesch (ease), Flesch-Kincaid (age), SMOG (100% comprehension age), Flesch-Kincaid (grade level), SMOG (100% comprehension grade level), and Gunning-FOG. Also Moshe Koppel's Gender algorithm (including component comparisons and spread). FictionFixer employs the most accurate passive voice detection currently available. This proprietary algorithm divides passive constructions into twelve types. FictionFixer also tracks 36 varieties of introductory verbal phrases (see next section).

Your Book:		The Model:
Flesch Reading Ease	67.8	Consider increasing this to the 90s
Flesch-Kincaid Age	12	This is within the limits of the model.
SMOG: 100% Comprehension Age	11.5	This is within the limits of the model.
Flesch-Kincaid Grade Level	7	Consider decreasing this by up to 1.28
SMOG: 100% Comprehension Grade	6.5	This is within the limits of the model.
Gunning-FOG Years of School	10	This is within the limits of the model.

Voice, Verbs, and Gender

As part of FictionFixer’s Readability Evaluation, we also check a dozen passive voice and weak auxiliary verbal constructions and 36 varieties of introductory verbal phrases, and apply Moshe Koppel’s Gender algorithm to determine probable author gender.

Note: If your story comes up with a lower passive score than the model, don’t feel compelled to add more passive constructions.

Your story has 627 phrases in the passive voice making your book 4.6% passive. A list of passive constructs specific to your story with recommendations follows.	You can increase the number of passive phrases by up to 131 and still stay within the limits of the model’s currently recommended 6.61% passive voice. Don’t feel you have to.
475 – Was/were verbed	Possible increase by up to 40
68 – Has/Had/have been verbed	Possible increase by up to 17
48 – To be verbed	Possible decrease by up to 1
25 – Is/are verbed	Possible increase by up to 57
4 – Will be verbed	This is within the limits of the model.
3 – Was/were being verbed	Possible increase by up to 6
3 – Is/are being verbed	Possible decrease by up to 1
1 – Can be verbed	Possible increase by up to 2

Your story has 94 introductory verbal phrases giving your book 0.7% percent verbal openers. A list of introductory verbal phrases specific to your story with recommendations follows. The bullet (•) character represents “any single word.”	You can increase the number of introductory verbal phrases by up to 133 and still stay within the limits of the model’s currently recommended 1.3% introductory verbal phrases. Don’t feel you have to.
19 – Verbed ••••,	This is within the limits of the model.
15 – Verbed •••••,	This is within the limits of the model.
13 – Verbed •••,	10 – Verbed •••,
11 – -ing ••,	13 – _ing ••,
10 – Verbed ••,	2 – Verbed ••,
8 – -ing •••••,	6 – _ing •••••,
5 – -ing •,	12 – _ing •,
4 – Verbed,	10 – Verbed,
3 – -ing •••,	21 – _ing •••,
3 – -ing ••••,	16 – _ing ••••,
2 – Verbed •,	2 – Verbed •,
1 – Having ••• verbed	This is within the limits of the model.

Moshe Koppel’s Gender Genie	
You are a Masculine writer with a point spread of 453,020 between your Masculine and Feminine scores.	Your Masculine points are within the limits of the model, but you could decrease your number of Feminine points by up to 52,154

Starters

FictionFixer evaluates sentences that start with conjunctions, pronouns, transitionals, known problem starters, adverbs and adjectives, "was" and "had" phrases (with pronouns or character names), and general problems arising from habitually starting sentences with character names. All words in the lists below are displayed with their number of occurrences as the *first* word of sentences.

275 – But	This is within the limits of the model.
281 – And	You may want to decrease this by up to 5
12 – Or	This is within the limits of the model.
1 – Yet	You may want to increase this by up to 9
1 – However	You may want to decrease this by up to 1
792 – The	You may want to increase this by up to 462
944 – He	This is within the limits of the model.
158 – She	You may want to increase this by up to 158
243 – It	You may want to increase this by up to 122
279 – They	This is within the limits of the model.
435 – You	You may want to decrease this by up to 31
1,685 – I	You may want to decrease this by up to 189
77 – We	You may want to increase this by up to 78
Adverbs ending in the letter “y” (and a comma) follow these sentence starters 126 times.	This is within the limits of the model.

Pronoun starters with “was” or “had”

While the above list includes pronouns used as the first word of sentences, the following list presents pronouns immediately followed by the dreaded “was” or “had,” and what to do about those sentences.

152 - He was	Decrease by up to 5
119 - It was	Increase by up to 15
82 - He had	Decrease by up to 9
60 - I was	This is within the limits of the model.
44 - A [noun] was/were	Increase by up to 31
43 - They were	This is within the limits of the model.
38 - A [noun] had/have	Increase by up to 43
36 - She was	Increase by up to 1
22 - I had	This is within the limits of the model.
16 - They had	This is within the limits of the model.
10 - We were	Decrease by up to 1
7 - She had	Increase by up to 15
5 - You were	Increase by up to 2
3 - You had	This is within the limits of the model.

3 - Some [noun] was/were	Increase by up to 1
3 - Some [noun] had/have	Increase by up to 1
3 - An [noun] was/were	Increase by up to 10
2 - Many [noun] had/have	Increase by up to 3
2 - An [noun] had/have	Increase by up to 7
1 - We had	Increase by up to 3
1 - Many [noun] was/were	Increase by up to 5
1 - It had	Increase by up to 12
1 - Few [noun] was/were	Increase by up to 3
1 - Few [noun] had/have	Increase by up to 2

Character Name Starters

FictionFixer does not compare or evaluate sentences that start with character names when your work is compared to a multi-work model, so the left-hand column may be blank in this category. When you choose to compare your work to a single other work, the model will contain relevant data in the left-hand column. *Note: Your evaluation will include Character Names too.*

412 – Protagonist 28% of mentions 88 – was 58 – had	
162 – Antagonist #1 24% of mentions 19 – was 18 – had	
105 – Antagonist #2 24% of mentions 31 – was 25 – had	
78 – Antagonist #3 22% of mentions 27 – was 22 – had	
66 – Victim #4 24% of mentions 17 – was 8 – had	
39 – Incidental #6 19% of mentions 24 – was 9 – had	
33 – Imposter 58% of mentions 4 – was 1 – had	

33 – Trickster 23% of mentions 16 – was 3 – had	
30 – Antagonist #4 11% of mentions 9 – was 8 – had	
26 – Confidant 14% of mentions 10 – was 9 – had	
24 – Victim #1 18% of mentions 13 – was 12 – had	
23 – Antagonist #5 17% of mentions 6 – was 3 – had	
18 – Incidental #3 33% of mentions 4 – was 4 – had	
18 – Mentor (no starters with was or had) 24% of mentions	
14 – Incidental #1 22% of mentions 4 – was 3 – had	
13 – Love Interest #1 13% of mentions 6 – was 1 – had	
13 – Helper #1 9% of mentions 5 – was 3 – had	
11 – Incidental #2 13% of mentions 4 – was 3 – had	
6 – Love Interest #2 24% of mentions 4 – was 2 – had	

Vocabulary

FictionFixer evaluates modifiers to avoid, problem words and phrases, redundancies, clichés, similes, reflexive pronoun usage, adverbial suffixes, and more.

Word Endings

5598 -ing	This is within the limits of the model.
3291 -ly	You may want to decrease this by up to 649
59 -ingly	You may want to decrease this by up to 12
134 -ness	This is within the limits of the model.
46 -ize	This is within the limits of the model.
354 -ate	You may want to increase this by up to 239

Contractions

Your story uses 3,966 contractions. You may want to redistribute these.	This is within the limits of the model.
1446 - 't	You may want to decrease this by up to 308
1074 - 's	You may want to decrease this by up to 56
398 - 're	You may want to decrease this by up to 40
363 - 'm	You may want to decrease this by up to 36
291 - 'll	This is within the limits of the model.
254 - 've	You may want to decrease this by up to 61
140 - 'd	You may want to increase this by up to 69

Reflexive Pronouns

238 - himself	You may want to decrease this by up to 40
27 - yourself	You may want to decrease this by up to 3
21 - themselves	You may want to increase this by up to 2
21 - herself	You may want to increase this by up to 25
18 - myself	This is within the limits of the model.
13 - itself	You may want to increase this by up to 13
7 - ourselves	This is within the limits of the model.

Simile Indicators

622 - as a	This is within the limits of the model.
218 - as the	You may want to increase this by up to 60
64 - as though	You may want to decrease this by up to 51
58 - as an	You may want to increase this by up to 19
25 - was as	This is within the limits of the model.
14 - as one	You may want to increase this by up to 3
9 - was like	This is within the limits of the model.
5 - were as	You may want to increase this by up to 1
2 - as if	You may want to increase this by up to 56
1 - were like	This is within the limits of the model.
1 - being like	This not found in the model (cut?)
1 - be like	This is within the limits of the model.

Modifiers to avoid

212 - really	You may want to decrease this by up to 139
65 - suddenly	You may want to decrease this by up to 24
54 - finally	You may want to decrease this by up to 1
43 - certainly	This is within the limits of the model.
38 - exactly	This is within the limits of the model.
24 - absolutely	You may want to decrease this by up to 21
22 - simply	This is within the limits of the model.
21 - completely	This is within the limits of the model.
13 - slightly	You may want to increase this by up to 1
13 - nearly	This is within the limits of the model.
8 - constantly	This is not found in the model (cut?)
7 - actually	You may want to increase this by up to 23
6 - truly	This is within the limits of the model.
5 - utterly	This is not found in the model (cut?)
5 - eventually	This is within the limits of the model.
3 - totally	You may want to increase this by up to 3
3 - highly	You may want to increase this by up to 5
3 - equally	You may want to increase this by up to 2
3 - continually	This is within the limits of the model.
2 - personally	You may want to increase this by up to 3
2 - ironically	This is within the limits of the model.
2 - hopefully	This is within the limits of the model.
2 - continuously	This is within the limits of the model.
1 - predictably	This is within the limits of the model.
1 - practically	You may want to increase this by up to 3
1 - fairly	You may want to increase this by up to 4

Words that can sometimes be a problem or indicate an error

3192 - of	This is within the limits of the model.
2554 - was	This is within the limits of the model.
1665 - that	You may want to decrease this by up to 8
1324 - had	You may want to increase this by up to 136
1232 - for	You may want to decrease this by up to 42
906 - at	This is within the limits of the model.
578 - up	You may want to decrease this by up to 25
499 - about	This is within the limits of the model.
449 - by	This is within the limits of the model.
396 - could	This is within the limits of the model.
393 - just	You may want to decrease this by up to 88
392 - there	You may want to decrease this by up to 23
372 - would	This is within the limits of the model.
360 - so	You may want to decrease this by up to 34
334 - even	You may want to decrease this by up to 164
329 - down	You may want to decrease this by up to 15

257 - got 251 - see 245 - get 244 - too 215 - very 214 - then	You may want to decrease this by up to 1 This is within the limits of the model. This is within the limits of the model. You may want to decrease this by up to 66 You may want to decrease this by up to 58 You may want to increase this by up to 18
194 - now 189 - because 170 - almost 168 - began 156 - here 153 - ever 127 - might 124 - knew 112 - look	You may want to increase this by up to 23 You may want to decrease this by up to 82 You may want to decrease this by up to 85 You may want to decrease this by up to 54 This is within the limits of the model. You may want to decrease this by up to 86 You may want to decrease this by up to 12 You may want to increase this by up to 2 You may want to increase this by up to 55
99 - saw 93 - thing 87 - felt 82 - seemed 75 - should 74 - already 71 - looked 58 - most 57 - try 54 - getting	This is within the limits of the model. You may want to decrease this by up to 1 You may want to increase this by up to 14 This is within the limits of the model. You may want to increase this by up to 8 You may want to increase this by up to 2 You may want to increase this by up to 96 This is within the limits of the model. You may want to decrease this by up to 5 This is within the limits of the model.
50 - pretty 46 - feel 39 - begin 28 - real 25 - anyway 24 - absolutely 23 - rather 21 - quite	You may want to decrease this by up to 14 This is within the limits of the model. You may want to decrease this by up to 21 You may want to increase this by up to 7 You may want to decrease this by up to 7 You may want to decrease this by up to 21 You may want to increase this by up to 6 You may want to increase this by up to 15
19 - may 18 - myself 16 - whatever 13 - seem 13 - nearly 13 - lots 12 - seems	This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. You may want to increase this by up to 54 This is within the limits of the model. This is within the limits of the model. This is within the limits of the model.
8 - gotten 7 - per 7 - attitude 4 - stuff 4 - somewhat 4 - robust	This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. You may want to increase this by up to 9 This is within the limits of the model. You may want to decrease this by up to 2

<p>4 - numerous 4 - interesting 4 - frankly 3 - sufficient 3 - nature 3 - enormity 2 - ubiquitous 2 - obviously 2 - initial 2 - extreme 2 - attempt 2 - apparently 2 - appalling 1 - virtually 1 - tortuous 1 - spearhead 1 - somehow 1 - respective 1 - remainder 1 - meaningful 1 - factor</p>	<p>This is within the limits of the model. You may want to increase this by up to 4 You may want to decrease this by up to 1 This is within the limits of the model. You may want to increase this by up to 6 This is not found in the model (cut?) This is not found in the model (cut?) You may want to increase this by up to 14 You may want to increase this by up to 4 This is within the limits of the model. You may want to increase this by up to 7 You may want to increase this by up to 7 This is within the limits of the model. You may want to increase this by up to 2 You may want to increase this by up to 1 This is not found in the model (cut?) You may want to increase this by up to 11 You may want to increase this by up to 3 This is within the limits of the model. You may want to increase this by up to 1 This is within the limits of the model.</p>
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Problem phrases and redundancies

<p>50 - a bit 45 - a little 38 - kind of 20 - in order to 17 - close to 13 - lots of 11 - the fact that 8 - seems to 7 - sort of 7 - seem to 7 - as per 7 - I feel</p>	<p>You may want to decrease this by up to 18 You may want to increase this by up to 1 You may want to increase this by up to 1 You may want to decrease this by up to 17 You may want to increase this by up to 1 This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. You may want to increase this by up to 9 This is within the limits of the model. This is within the limits of the model. This is within the limits of the model.</p>
<p>5 - in case 5 - back to you 5 - a pair of 3 - that said 3 - reach out 2 - you know what I mean? 2 - to share 2 - kicked off 2 - just then 2 - it's a good thing 2 - different than</p>	<p>This is not found in the model (cut?) You may want to decrease this by up to 1 This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. This is not found in the model (cut?) This is within the limits of the model.</p>

2 - dead serious 2 - almost like	This is not found in the model (cut?) This is within the limits of the model.
1 - vast majority 1 - some kind of 1 - pretty bad 1 - pool of blood 1 - one of the most 1 - on the basis of 1 - in the vicinity of 1 - in terms of 1 - in order that 1 - had had 1 - found innocent 1 - couldn't care less 1 - could of 1 - appear to 1 - all too	This is not found in the model (cut?) You may want to increase this by up to 4 This is within the limits of the model. You may want to increase this by up to 1 You may want to increase this by up to 2 This is not found in the model (cut?) This is not found in the model (cut?) This is not found in the model (cut?) This is not found in the model (cut?) You may want to increase this by up to 5 This is not found in the model (cut?) This is within the limits of the model. You may want to increase this by up to 1 This is within the limits of the model. This is within the limits of the model.

Clichés

Clichés are not always bad when used artistically. Clichés occurring once (120) omitted.

59 - of course 47 - talking about 46 - what the hell 28 - going on 27 - first time 26 - instead of 21 - see you 16 - why not 15 - pretty good 14 - right now 14 - all the time 13 - on the ground 12 - no idea 12 - come back 11 - get away with it 10 - out of sight 10 - go ahead	This is within the limits of the model. You may want to decrease this by up to 29 You may want to decrease this by up to 29 You may want to decrease this by up to 9 You may want to decrease this by up to 5 You may want to decrease this by up to 8 You may want to decrease this by up to 9 You may want to decrease this by up to 7 You may want to decrease this by up to 4 This is within the limits of the model. You may want to decrease this by up to 4 You may want to increase this by up to 2 You may want to increase this by up to 4 You may want to decrease this by up to 1 You may want to decrease this by up to 8 This is within the limits of the model. You may want to decrease this by up to 5
9 - on the other hand 9 - in the dark 9 - good idea 7 - well in 7 - escape hatch 7 - big shot 7 - big shot 6 - no choice 6 - my way 6 - in bed with	You may want to decrease this by up to 6 You may want to increase this by up to 2 You may want to decrease this by up to 4 You may want to decrease this by up to 3 This is not found in the model (cut?) You may want to decrease this by up to 4 You may want to decrease this by up to 4 This is within the limits of the model. You may want to decrease this by up to 3 You may want to decrease this by up to 4

<p>5 - way out 5 - way out 5 - the morning after 5 - right on 5 - in the clear 5 - by the way 4 - wait and see 4 - up and down 4 - these days 4 - take it easy 4 - over and over 4 - out of his mind 4 - next of kin 4 - in the black 4 - hard work 4 - around the corner 3 - wide open 3 - up front 3 - stamped out 3 - over the hill 3 - out of it 3 - on the spot 3 - not at all 3 - matter of fact 3 - look bad 3 - handful 3 - good thing 3 - good deal 3 - far out 3 - black hole 3 - ask the question 3 - almost certain</p>	<p>This is within the limits of the model. This is within the limits of the model. This is not found in the model (cut?) You may want to decrease this by up to 2 You may want to decrease this by up to 2 This is within the limits of the model. You may want to decrease this by up to 1 You may want to increase this by up to 5 You may want to decrease this by up to 1 You may want to decrease this by up to 1 This is within the limits of the model. This is within the limits of the model. This is not found in the model (cut?) You may want to decrease this by up to 1 You may want to decrease this by up to 2 This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. This is not found in the model (cut?) This is not found in the model (cut?) This is within the limits of the model. You may want to decrease this by up to 1 You may want to decrease this by up to 1 This is within the limits of the model. This is within the limits of the model. You may want to increase this by up to 1 You may want to decrease this by up to 1 This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. You may want to decrease this by up to 1 You may want to decrease this by up to 1</p>
<p>2 - yearn for 2 - whatever you want 2 - way of life 2 - up to you 2 - up the road 2 - under the impression 2 - time out 2 - take my word 2 - step in 2 - so what 2 - side by side 2 - roll up 2 - over the top 2 - out of reach</p>	<p>This is within the limits of the model. This is not found in the model (cut?) This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. This is not found in the model (cut?) This is not found in the model (cut?) This is within the limits of the model. You may want to increase this by up to 6 This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. This is within the limits of the model.</p>

<p>2 - open it up 2 - open door 2 - on time 2 - now and then 2 - no alternative 2 - nick of time 2 - more and more 2 - make up 2 - make love 2 - long run 2 - knock out 2 - keep your mouth shut 2 - is that it 2 - income tax 2 - in the nick of time 2 - in no time 2 - good luck 2 - going for a song 2 - cut it out 2 - crash landing 2 - carry on 2 - call out 2 - around the back 2 - all right then</p>	<p>This is within the limits of the model. You may want to increase this by up to 1 This is within the limits of the model. This is not found in the model (cut?) This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. This is not found in the model (cut?) This is within the limits of the model. This is not found in the model (cut?) This is within the limits of the model. You may want to increase this by up to 1 This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. You may want to increase this by up to 1 This is not found in the model (cut?) This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. This is within the limits of the model. This is not found in the model (cut?)</p>
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Stop Words

<p>You have used 92,833 “stop words”</p>	<p>This is within the limits of the model.</p>
<p>Even though your stop word usage is within the limits of the model, you have used some stop words in excess and should consider removing some of those. The reason you are still within the limits of the model is that you have used some stop words so little that it offsets the words listed to the right.</p>	<p>afterwards – decrease by up to 3 again – decrease by up to 106 against – decrease by up to 42 all – decrease by up to 299 almost – decrease by up to 77 always – decrease by up to 29 and – decrease by up to 1031 any – decrease by up to 36 anybody – decrease by up to 9 anyone – decrease by up to 32 anything – decrease by up to 17 around – decrease by up to 8 away – decrease by up to 107 back – decrease by up to 87 because – decrease by up to 88 both – decrease by up to 26 did – decrease by up to 13 do – decrease by up to 93 down – decrease by up to 6</p>

	<p>each – decrease by up to 67 either – decrease by up to 21 else – decrease by up to 34 enough – decrease by up to 7 even – decrease by up to 147 ever – decrease by up to 42 every – decrease by up to 99 everybody – decrease by up to 45 everyone – decrease by up to 51 everything – decrease by up to 33 everywhere – decrease by up to 24 fair – decrease by up to 22 give – decrease by up to 18 good – decrease by up to 76 him – decrease by up to 988 himself – decrease by up to 35 his – decrease by up to 198 instead – decrease by up to 21 into – decrease by up to 99 let – decrease by up to 83 like – decrease by up to 60 matter – decrease by up to 18 might – decrease by up to 7 my – decrease by up to 33 never – decrease by up to 103 none – decrease by up to 8 once – decrease by up to 21 order – decrease by up to 29 other – decrease by up to 66 ought – decrease by up to 15 out – decrease by up to 30 say – decrease by up to 26 somebody – decrease by up to 10 someone – decrease by up to 10 soon – decrease by up to 33 still – decrease by up to 39 such – decrease by up to 17 that – decrease by up to 40 them – decrease by up to 28 those – decrease by up to 7 though – decrease by up to 31 too – decrease by up to 51 until – decrease by up to 39 up – decrease by up to 12 upon – decrease by up to 22 very – decrease by up to 31</p>
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	when – decrease by up to 89 who – decrease by up to 392 whom – decrease by up to 25 whose – decrease by up to 11 why – decrease by up to 168 with – decrease by up to 946 without – decrease by up to 48
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Senses

FictionFixer tracks more than 5,000 "sensory-trigger" words in five categories: sight, sound, touch, taste, and smell. The software evaluates the richness of your sensory vocabulary as well as the rate of delivery (per thousand words) of words triggering sensory reactions.

Sight 2484 total, 374 unique, 15 per thousand words	Increase the number of Sight Triggers by 7 to 9 per thousand words
Sound 1760 total, 286 unique, 11 per thousand words	Increase the number of Sound Triggers by 2 per thousand words
Touch 1705 total, 272 unique, 10 per thousand words	Increase the number of Sight Triggers by 4 per thousand words
Taste 660 total, 109 unique, 4 per thousand words	This is within the limits of the model.
Smell 249 total, 44 unique, 1 per thousand words	Increase the number of Sight Triggers by 1 per thousand words (twice as many).

Structure

FictionFixer tracks 100 paragraph characteristics contributing to rhythm and flow. From this data, the software identifies patterns and progressions, both recurrent and unique. Most perceivable structural elements are displayed from the standpoint of zeroeth-, first-, and second-order entropy and redundancy. In simple terms: this answers questions like, "should I follow that multi-sentence non-dialog paragraph about the antagonist with a single sentence of dialog by the protagonist, and should it include a tag or a "special feature" and should it be a question or a statement? This "Structure" option is can seem complex to first-time users.

In the structure charts, paragraph pattern display uses the following conventions: Nondialog paragraphs are indicated with the letter ‘N’ in blue (upper case for multi-sentence paragraphs, lower case for single sentence paragraphs). Dialog paragraphs are indicated with the letter ‘D’ in red (upper case for multi-sentence paragraphs, lower case for single sentence paragraphs).

Some of the data is display using a segment of FictionFixer’s internal encoding for paragraphs (note that FictionFixer keeps much more information about paragraphs but the evaluation displays only the first five items). Such paragraphs listings include one or more colons to a maximum of four (dividing the paragraph representation into five items). In such cases the second character may be ‘V’ (main Viewpoint character), or ‘v’ (secondary viewpoint character), or ‘e’ (exposition). Between the 2nd and 3rd colons may be a hyphen or a bullet. A bullet indicates a paragraph in the passive voice.

Between the next two colons a maximum of six character functions may be displayed using the following abbreviations: ‘P’ = Protagonist, ‘A’ = Antagonist, ‘L’ = Love interest, ‘C’ = Confidant, ‘F’ = Foil, ‘H’ = Helper, ‘M’ = Mentor, ‘T’ = Trickster, ‘I’ = Imposter, ‘S’ = Seductress, ‘K’ = Killjoy, ‘B’ = Buffoon, ‘X’ = Victim, and ‘Z’ = Incidental. A character abbreviation in lower case indicates subordinate characters of the class of the upper-cased character. For example, in a story with three antagonists, the primary antagonist will be indicated by an upper-case ‘A’ while the other antagonists are indicated by a lower-case ‘a.’

Between the next two colons, you may find any of the following three letters: ‘s’ if the paragraph includes a statement, ‘q’ if the paragraph includes a question, and/or ‘x’ if the paragraph includes “extra” features (an exclamation point, a dash, a semicolon, a colon, or an ellipsis).

The characters following the final colon may be ‘t’ for tag (attribution), ‘b’ for action beat, ‘j’ for just dialog (no tags or beats), ‘-’ for just nondialog, ‘g’ for a group of nondialog sentences, ‘o’ for order reversed (dialog tag or beat comes before quoted dialog instead of afterwards), or ‘u’ for unclosed dialog block (no closing quote means dialog continues in the next paragraph).

Most of the listings are truncated for reasons of space. When only a subset is shown, that fact will be indicated in the heading: for example, “the 40 most common” or “the 16 primary paragraphs.” Your initial consultation or questionnaire asked for your preference about this, and the complete listings are available if you so desire.

<p>This list displays the frequency of your 16 primary paragraph types following one another. For example, “d D” refers to a single sentence dialog paragraph followed by a multi-sentence dialog paragraph.</p>	<p>Comment: Moving “N N” to first position (multi-sentence nondialog paragraph followed by another multi-sentence nondialog paragraph) would produce a list in which the first 8 terms would be identical to the first 8 terms of the model listing.</p>
<p>D D 1215 d D 735 D d 702 d d 635 N N 229 D N 217 N D 199 N d 115 d N 88 D n 46 n D 31 n d 27 n N 24 d n 21 N n 14 n n 4</p>	

Your 4316 paragraphs divide into 1282 varieties. These have an Entropy of 6.13, a Maximum Entropy of 7.16 and a Redundancy of 14%. Here are the 40 most common. There are 816 unique (paragraph types used once).

dv:--P.....s...:j	134
dv:--a.....s...:j	125
Dv:--a.....s...:bo	114
dv:--P.....:q...:j	88
dv:--a.....:q...:j	87
dV:--P.....s...:t	62
dv:--A.....s...:j	61
DV:--P.....s...:bo	60
DV:--P.....s...:to	58
Dv:--P.....s...:bo	56
Dv:--a.....s...:to	52
dv:--z.....s...:j	41
dv:--z.....:q...:j	39
Dv:--a.....:sq...:to	38
Dv:--a.....s...:bog	37
DV:--P.....:sq...:to	35
dV:--P.....s...:b	34
Dv:--a.....:sq...:bo	33
DV:--P.....:sq...:bo	33
dv:--a.....s...:t	33
dV:--P.....:sq...:t	32
Dv:--a.....:sq...:bog	31
dv:--x.....s...:j	30
dv:--a.....:sq...:t	27
dv:--A.....:q...:j	26
Dv:--x.....s...:to	26
Dv:--z.....s...:bo	25
Dv:--P.....s...:bog	23
dV:--P.....:sq...:b	22
dv:--a.....s...:b	22
Dv:--P.....s...:to	21
Dv:--A.....s...:bo	21
NV:--P.....s...:-	20
Dv:--P.....:sq...:bo	20
dv:--X.....s...:j	20
dv:--C.....:q...:j	19
dv:--M.....s...:j	19
Dv:--x.....s...:bo	19
dv:--M.....:q...:j	18
dv:--C.....s...:j	17

For purposes of comparison, here are the 40 most common paragraph varieties of the 682 (386 only once) used in the model. The model exhibits an Entropy of 5, a Maximum Entropy of 6, and 17% Redundancy.

ne:--.....s...:-	117
Ne:--.....s.x:-	101
Ne:--.....s...:-	93
dv:--L.....s...:j	58
NV:--P.....s...:-	56
dV:--P.....s...:t	53
DV:--A.....s...:to	45
NV:--F.....s...:-	44
NV:--P.....s.x:-	44
dv:--L.....:q...:j	43
nV:--P.....s...:-	43
dV:--P.....:sq...:t	43
dV:--F.....s...:t	42
DV:--F.....s...:to	41
dV:--A.....s...:t	41
NV:--F.....s.x:-	39
NV:--A.....s...:-	36
Ne:·.....s...:-	33
NV:--A.....s.x:-	32
dv:--F.....s...:j	31
DV:--P.....s...:to	31
dv:--P.....:q...:j	28
nV:--F.....s...:-	28
nv:--L.....s...:-	27
Ne:·.....s.x:-	27
dv:--P.....s...:j	26
Nv:--L.....s...:-	25
nV:--A.....s...:-	22
NV:--PL.....s...:-	22
NV:--PL.....s.x:-	22
dv:--M.....s...:t	21
ne:--.....s.x:-	21
NV:·F.....s.x:-	21
dv:--A.....s...:j	20
dv:--F.....:q...:j	20
dv:--L.....s...:b	20
Dv:--M.....s...:to	20
NV:·F.....s...:-	17
Nv:--L.....s.x:-	16
DV:--P.....:sq...:to	16

Omitting the 4th column (statement, question, and/or special feature), then you have 712 varieties of paragraphs of which 381 are unique (used only once). These have an Entropy of 5.25, a Maximum Entropy of 6.57 and a Redundancy of 20%.

dv:P.....:j	240
dv:a.....:j	228
Dv:a.....:bo	170
dV:P.....:t	109
Dv:a.....:to	105
DV:P.....:to	104
DV:P.....:bo	101
Dv:a.....:bog	90
dv:A.....:j	88
Dv:P.....:bo	87
dv:z.....:j	83
dv:a.....:t	67
dV:P.....:b	58
dv:x.....:j	50
Dv:P.....:bog	46
Dv:x.....:to	46
Dv:z.....:bo	41
dv:a.....:b	41
dv:M.....:j	38
dv:X.....:j	38
dv:C.....:j	37
Dv:a.....:tog	37
NV:P.....:-	35
DV:P.....:bog	35
Dv:x.....:bo	34
dv:C.....:t	32
Dv:P.....:to	31
Dv:A.....:bo	31
NV:Pz.....:-	29
Dv:z.....:to	28
DV:A.....:bo	26
DV:P.....:b	26
Nv:a.....:-	25
DV:P.....:tog	25
Dv:z.....:bog	24
Dv:M.....:bo	24
dv:x.....:t	23
Dv:C.....:to	23
dV:P.....:j	22
Dv:M.....:to	21

For this category, the model uses 298 forms (89 only once). The model exhibits an Entropy of 4, a Maximum Entropy of 5, and 22% Redundancy.

Ne:.....:-	259
ne:.....:-	157
NV:P.....:-	138
NV:F.....:-	124
dV:P.....:t	106
dv:L.....:j	103
NV:A.....:-	90
dV:F.....:t	74
DV:A.....:to	69
NV:PL.....:-	66
dv:P.....:j	64
Nv:L.....:-	64
dV:A.....:t	63
DV:F.....:to	61
dv:F.....:j	54
nV:P.....:-	53
DV:P.....:to	53
nV:F.....:-	38
dv:A.....:j	32
dv:M.....:j	31
dv:M.....:t	31
DV:F.....:tog	31
NV:PF.....:-	31
nv:L.....:-	29
dv:L.....:b	28
Nv:M.....:-	28
nV:A.....:-	27
NV:AF.....:-	27
dV:P.....:j	26
Dv:M.....:to	22
DV:A.....:tg	22
Nv:X.....:-	21
DV:A.....:tog	20
NV:PA.....:-	20
DV:P.....:tg	20
NV:PAF.....:-	18
Dv:A.....:bo	18
Dv:L.....:bo	18
Nv:C.....:-	18
DV:P.....:tog	18

Frequency of basic paragraph types, considering both characters involved and paragraph features. <i>OMITTED IN SAMPLE EVALUATION</i>	
Frequency of basic paragraph types, considering only the characters involved. <i>OMITTED IN SAMPLE EVALUATION</i>	
Frequency of basic paragraph types, considering only the first character (by function) mentioned in the paragraph. Your novel has 64 varieties of paragraphs in this respect, with a combined entropy of 2.95, a maximum entropy of 4.16, and a redundancy of 29%. <i>Note: Your most frequent paragraphs are multi-sentence dialog paragraphs mentioning the Protagonist (747). Your second most frequent paragraphs are multi-paragraph dialog paragraphs mentioning the secondary antagonist.</i>	For this category, the model uses 34 forms (1 of which is used only once). The model exhibits an Entropy of 2 , a Maximum Entropy of 3 , and 23% Redundancy . <i>Note: 4 of the model's most frequent paragraphs are found within the first 6.</i>
D:P 747 D:a 602 d:P 513 d:a 352 N:P 304 D:A 231 d:A 141 D:z 138 D:x 121 d:z 119 D:M 94 N:a 90 d:x 83 d:C 79 D:C 66 N:A 64 d:X 60 d:M 52 D:X 39 D:T 35 n:P 34 D:H 31 D:b 23 N:z 19 D:I 19 n:a 18 N:x 15	D:P 371 N:P 327 N:. 260 d:P 253 D:A 247 D:F 203 n:. 158 d:F 151 d:L 147 N:F 139 N:A 138 d:A 129 D:L 95 N:L 72 D:M 68 d:M 64 n:P 61 D:. 48 n:F 41 n:L 33 D:C 31 n:A 29 N:C 28 N:M 28 d:C 22 N:X 21 D:Z 18 d:Z 17 d:. 16 n:C 6 n:M 6 d:X 4 D:X 4 n:X 1

d:Z	15
D:L	14
d:H	13
d:T	13
N:M	11
D:Z	11
N:X	11
N:b	11
d:I	11
n:.	9
d:L	9
d:b	9
N:C	8
N:H	8
n:A	7
n:x	7
n:z	6
d:S	6
N:.	5
N:B	4
D:B	4
N:I	3
N:L	3
D:S	3
d:.	3
D:.	2
N:S	2
D:l	2
d:l	2
n:C	1
n:H	1
n:L	1
n:Z	1
n:b	1
N:T	1
N:Z	1
d:h	1

<p>Frequency of basic paragraph types when only paragraph features are considered (not presence of characters). Your novel has 7 varieties of paragraphs in this respect, with a combined entropy of 1.71, a maximum entropy of 1.95, and a redundancy of 12%.</p>	<p>For this category, the model uses 34 forms (1 of which are used only once). The model exhibits an Entropy of 2, a Maximum Entropy of 2, and 16% Redundancy. <i>Note: The model uses the same paragraph forms as your novel, but in completely different proportions.</i></p>
<p>D:b 1280 d:j 907 D:t 902 N:- 560 d:t 365 d:b 209 n:- 86</p>	<p>N:- 1013 D:t 650 D:b 434 d:j 389 d:t 356 n:- 337 d:b 58</p>

From this point forward, structural charts deal with second-order analyses.

For example, given a paragraph containing a single sentence of dialog spoken by the Protagonist (d:P... . : j), what is most likely to follow that paragraph form?

<p>Frequency of basic paragraph types when considering both the characters mentioned by the paragraph, and the presence of special features. Your novel has 2141 cases of one paragraph type being followed by another (or the same) of which 1720 pairs are used only once, with a combined entropy of 6.87, a maximum entropy of 7.67, and a redundancy of 10%. The following 52 pairs are used 10 or more times.</p>	<p>For this category, the model uses 1301 pairs (889 of which are used only once). The model exhibits an Entropy of 5, a Maximum Entropy of 6, and 11% Redundancy. The following 48 pairs are used 10 or more times.</p>
<p>d:P.....:j d:P.....:j 102 d:a.....:j d:a.....:j 80 D:a.....:b D:a.....:b 77 D:P.....:b D:P.....:b 70 d:a.....:j D:a.....:b 64 D:a.....:b d:a.....:j 62 D:P.....:b d:P.....:j 60 d:P.....:j D:P.....:b 54 D:a.....:t D:a.....:b 38 D:P.....:t D:P.....:b 36 D:P.....:b D:P.....:t 34 d:A.....:j d:A.....:j 33 D:a.....:t d:a.....:j 33 d:z.....:j d:z.....:j 32 D:a.....:b D:a.....:t 31</p>	<p>N:.....:- N:.....:- 92 d:L.....:j d:L.....:j 45 N:F.....:- N:F.....:- 33 n:.....:- n:.....:- 32 N:P.....:- N:P.....:- 23 N:.....:- n:.....:- 22 d:P.....:j d:P.....:j 22 n:.....:- N:.....:- 22 D:F.....:t d:F.....:j 20 d:F.....:j d:F.....:j 17 N:.....:- N:F.....:- 16 D:A.....:t N:.....:- 15 N:A.....:- N:A.....:- 15 D:P.....:t d:P.....:j 15 D:F.....:t d:P.....:t 14</p>

D:A.....:b	d:A.....:j	30	N:X.....:-	N:X.....:-	14
D:z.....:b	d:z.....:j	29	D:L.....:b	d:L.....:j	14
D:P.....:t	D:P.....:t	28	d:P.....:j	D:P.....:b	12
D:P.....:t	d:P.....:j	26	D:M.....:t	d:M.....:j	12
d:A.....:j	D:A.....:b	25	d:P.....:t	D:P.....:b	12
d:z.....:j	D:z.....:b	21	d:P.....:t	D:P.....:t	12
d:X.....:j	d:X.....:j	19	D:P.....:b	d:P.....:j	12
D:A.....:b	D:A.....:b	18	D:A.....:t	d:A.....:j	12
d:P.....:j	D:P.....:t	18	D:P.....:t	D:P.....:t	12
d:P.....:t	D:P.....:b	18	d:F.....:t	d:F.....:j	12
d:P.....:t	d:P.....:j	17	d:L.....:j	N:L.....:-	12
d:x.....:j	d:x.....:j	17	N:.....:-	N:P.....:-	11
D:z.....:b	D:z.....:b	16	d:P.....:t	D:F.....:t	11
d:C.....:j	d:C.....:j	16	N:A.....:-	N:.....:-	11
D:P.....:b	d:P.....:t	16	D:P.....:t	N:P.....:-	11
D:M.....:b	D:M.....:b	16	N:P.....:-	N:.....:-	11
d:a.....:j	D:a.....:t	15	N:.....:-	D:.....:t	11
d:M.....:j	d:M.....:j	14	d:F.....:j	D:F.....:b	11
d:P.....:t	d:P.....:t	14	N:.....:-	N:A.....:-	11
D:P.....:b	D:a.....:t	13	d:M.....:j	D:M.....:t	10
D:a.....:t	D:a.....:t	13	d:P.....:j	D:P.....:t	10
D:P.....:b	d:P.....:b	12	d:P.....:t	D:A.....:t	10
D:A.....:t	D:A.....:b	12	D:F.....:b	N:F.....:-	10
d:x.....:j	D:x.....:b	12	n:F.....:-	N:F.....:-	10
d:M.....:j	D:M.....:b	11	n:P.....:-	N:P.....:-	10
d:P.....:b	D:P.....:b	11	N:P.....:-	D:P.....:b	10
D:a.....:b	d:a.....:t	11	D:P.....:t	d:P.....:t	10
d:a.....:b	D:a.....:b	11	D:A.....:b	D:A.....:b	10
D:x.....:b	D:x.....:b	11	N:P.....:-	n:.....:-	10
D:x.....:t	d:x.....:j	11	N:P.....:-	n:P.....:-	10
D:C.....:b	d:C.....:j	10	D:A.....:b	D:A.....:t	10
d:P.....:b	D:P.....:t	10	D:A.....:t	D:F.....:t	10
D:a.....:t	D:P.....:b	10	d:A.....:t	D:A.....:b	10
d:P.....:t	D:P.....:t	10	N:.....:-	D:A.....:t	10
d:a.....:j	d:a.....:t	10			
d:a.....:t	D:a.....:b	10			
d:a.....:t	D:a.....:t	10			
D:x.....:t	D:x.....:b	10			

Frequency of basic paragraph types when considering only the characters mentioned by the paragraph (and not the presence of special features).

Your novel has 1604 cases of one paragraph type being followed by another (or the same) of which 1250 pairs are used only once, with a combined entropy of 6.08, a maximum entropy of 7.38, and a redundancy of 18%. The following 50 pairs are used 10 or more times.

D:P.....	D:P.....	168
d:P.....	d:P.....	162
D:a.....	D:a.....	159
D:P.....	d:P.....	131
D:a.....	d:a.....	123
d:a.....	d:a.....	122
d:P.....	D:P.....	121
d:a.....	D:a.....	116
d:z.....	d:z.....	48
D:A.....	d:A.....	44
D:z.....	d:z.....	43
d:A.....	d:A.....	43
D:A.....	D:A.....	42
d:A.....	D:A.....	41
D:M.....	D:M.....	37
D:x.....	D:x.....	36
d:z.....	D:z.....	32
d:x.....	D:x.....	32
D:x.....	d:x.....	31
D:P.....	D:a.....	29
d:x.....	d:x.....	28
D:a.....	D:P.....	28
d:C.....	d:C.....	27
d:X.....	d:X.....	26
d:M.....	d:M.....	25
D:z.....	D:z.....	24
d:C.....	D:C.....	22
d:P.....	D:a.....	22
d:M.....	D:M.....	21
D:P.....	D:z.....	20
D:M.....	d:M.....	20
d:P.....	D:z.....	19
D:z.....	D:P.....	16
D:C.....	d:C.....	16
D:X.....	d:X.....	15

For this category, the model uses 968 pairs (605 of which are used only once). The model exhibits an Entropy of 5, a Maximum Entropy of 6, and 15% Redundancy.

The following 66 pairs are used 10 or more times.

N:.....	N:.....	92
d:L.....	d:L.....	60
d:P.....	D:P.....	47
d:P.....	d:P.....	39
D:P.....	d:P.....	38
D:P.....	D:P.....	37
N:F.....	N:F.....	33
d:F.....	d:F.....	33
n:.....	n:.....	32
d:A.....	D:A.....	32
D:F.....	d:F.....	31
d:F.....	D:F.....	31
d:M.....	D:M.....	28
D:M.....	d:M.....	26
D:A.....	D:A.....	26
D:F.....	D:F.....	25
d:M.....	d:M.....	23
D:A.....	d:A.....	23
N:P.....	N:P.....	23
N:.....	n:.....	22
n:.....	N:.....	22
D:L.....	d:L.....	21
D:M.....	D:M.....	20
D:P.....	D:A.....	20
d:P.....	D:F.....	18
D:P.....	N:P.....	18
D:L.....	D:L.....	17
N:.....	N:F.....	16
d:P.....	D:A.....	16
N:F.....	D:F.....	16
N:P.....	D:P.....	16
D:F.....	d:P.....	16
N:.....	D:.....	16
N:A.....	N:A.....	15
D:A.....	d:P.....	15
D:A.....	N:.....	15
d:L.....	N:L.....	15
N:A.....	D:A.....	14
D:F.....	D:P.....	14
N:L.....	D:L.....	14

D:a.....	D:Pa.....	14	D:F.....	N:F.....	14
D:C.....	D:C.....	14	D:.....	D:.....	14
D:a.....	d:P.....	13	N:X.....	N:X.....	14
D:Pa.....	D:P.....	12	D:P.....	D:F.....	12
D:Pa.....	D:a.....	12	N:L.....	d:L.....	12
D:a.....	D:M.....	12	d:F.....	D:A.....	12
D:z.....	d:P.....	11	N:.....	N:P.....	11
D:Aa.....	d:A.....	11	N:A.....	N:.....	11
D:ah.....	D:a.....	11	d:P.....	d:A.....	11
D:A.....	D:P.....	10	D:A.....	D:F.....	11
D:Pa.....	d:P.....	10	N:P.....	N:.....	11
N:P.....	d:P.....	10	D:F.....	d:A.....	11
D:Pz.....	d:P.....	10	D:PL.....	d:P.....	11
D:a.....	D:ah.....	10	d:A.....	D:F.....	11
D:aM.....	D:a.....	10	D:A.....	N:A.....	11
d:a.....	D:Pa.....	10	d:A.....	d:A.....	11
			d:L.....	D:L.....	11
			N:.....	N:A.....	11
			d:L.....	d:PL.....	10
			d:P.....	d:L.....	10
			n:F.....	N:F.....	10
			D:F.....	N:.....	10
			n:P.....	N:P.....	10
			N:P.....	n:.....	10
			N:P.....	n:P.....	10
			D:.....	N:.....	10
			N:.....	D:A.....	10
<p>Frequency of basic paragraph types when considering only the first character mentioned by the paragraph (and not the presence of special features). Your novel has 597 cases of one paragraph type being followed by another (or the same) of which 306 pairs are used only once, with a combined entropy of 4.94, a maximum entropy of 6.40, and a redundancy of 29%. The following 74 pairs are used 10 or more times.</p> <p>D:P D:P 275 D:a D:a 241 D:P d:P 179 d:P d:P 172 D:a d:a 156 d:P D:P 155 d:a D:a 140 d:a d:a 130</p>			<p>For this category, the model uses 409 pairs (163 of which are used only once). The model exhibits an Entropy of 4, a Maximum Entropy of 5, and 19% Redundancy. The following 98 pairs are used 10 or more times.</p> <p>N:. N:. 92 N:P N:P 82 D:P D:P 76 d:P D:P 71 D:P d:P 64 d:L d:L 61 d:P d:P 49 D:P N:P 48 N:P D:P 47 D:A D:A 38 N:F N:F 38 d:A D:A 37 D:P D:A 36</p>		

N:P N:P	93	d:F d:F	33
D:A D:A	69	n:. n:.	32
D:A d:A	65	D:A d:A	32
D:a D:P	58	d:F D:F	32
D:P D:a	57	D:F d:F	31
N:P D:P	56	d:M D:M	28
d:A D:A	55	D:F D:F	28
D:P N:P	52	N:A N:A	27
N:P d:P	51	D:M d:M	26
d:z d:z	48	N:P d:P	26
d:A d:A	46	N:. N:P	25
D:z d:z	43	D:A N:P	25
D:M D:M	40	D:A D:P	25
D:x D:x	38	d:M d:M	23
d:x D:x	33	d:P D:A	23
d:z D:z	32	N:A D:A	23
D:x d:x	32	D:F D:P	23
d:P D:a	31	N:P n:.	23
D:P D:A	29	D:L d:L	23
d:x d:x	28	N:. n:.	22
d:C d:C	28	n:. N:.	22
N:a D:a	26	D:P D:F	22
D:P D:z	26	d:P D:F	21
d:X d:X	26	D:M D:M	20
d:M d:M	25	N:P N:.	20
D:A D:P	25	D:A N:A	18
D:z D:z	24	n:. N:P	18
d:C D:C	24	D:F d:P	18
d:P N:P	23	D:A d:P	18
D:a N:a	23	N:P n:P	18
D:z D:P	22	D:L D:L	18
d:M D:M	22	D:A N:.	18
d:P D:z	22	N:. N:F	17
N:A D:A	21	D:P D:L	17
D:M d:M	20	N:F D:F	17
D:a N:P	19	n:P N:P	17
D:a d:P	19	d:F D:P	17
d:a D:P	18	d:F N:P	17
D:A D:a	18	d:L d:P	16
N:A N:A	17	N:A N:.	16
D:C d:C	17	D:P N:.	16
D:a D:M	17	N:. D:.	16
N:a N:a	17	d:L N:L	16
N:P D:a	16	d:P N:P	15
D:M D:a	16	N:A N:P	15
D:x D:P	16	D:F N:P	15
D:z N:P	15	N:P N:A	15
D:A N:A	15	d:F D:A	15

D:X d:X	15	d:L D:L	15
d:P D:A	15	d:L D:P	15
D:C D:P	14	d:P d:L	14
N:a d:a	14	D:A D:F	14
D:C D:C	14	N:L D:L	14
D:P d:a	13	D:F N:F	14
d:z D:P	11	N:P D:F	14
D:z d:P	11	D:. D:.	14
D:P D:T	11	D:F d:A	14
d:P D:x	11	D:P d:F	14
d:a D:A	11	D:P d:L	14
n:P N:P	10	N:P d:F	14
D:T D:P	10	N:X N:X	14
N:P N:a	10	d:A d:A	14
D:a D:A	10	N:. D:A	14
D:P D:x	10	D:L D:P	14
d:X D:X	10	d:P d:A	12
D:a n:a	10	N:L d:L	12
d:a N:a	10	N:. D:P	12
		D:L N:L	12
		N:. N:A	12
		N:A D:P	11
		n:. N:A	11
		n:F N:F	11
		D:F N:.	11
		N:P D:L	11
		N:P N:L	11
		d:A D:F	11
		d:A N:A	11
		D:F D:A	10
		N:F N:.	10
		N:F n:.	10
		D:P d:A	10
		D:. N:.	10
		D:P n:.	10
		D:P n:P	10
		D:A n:.	10
		d:A D:P	10

<p>Frequency of basic paragraph types when considering only the presence of special features.</p> <p>Your novel has 56 cases of one paragraph type being followed by another (or the same) of which 7 pairs are used only once, with a combined entropy of 3.34, a maximum entropy of 4.02, and a redundancy of 17%. 43 pairs are used 10 or more times.</p> <p>D:b D:b 434 d:j d:j 346 d:j D:b 294 D:b d:j 290 D:t D:b 288 D:b D:t 276 N:- N:- 229 D:t D:t 217 D:t d:j 155 d:j D:t 141 D:b N:- 116 N:- D:t 110 D:t N:- 101 d:t D:b 100 N:- D:b 89 D:b d:t 85 d:t D:t 82 d:t d:t 74 D:t d:t 68 d:b D:b 59 d:b D:t 59 D:b d:b 58 N:- d:t 57 d:t d:j 54 d:j d:t 47 D:t d:b 46 d:j N:- 41 N:- d:b 34 d:b d:j 29 d:t N:- 29 D:t n:- 26 d:j d:b 25 n:- N:- 24 N:- d:j 24 d:b d:t 22 D:b n:- 20 d:b d:b 19</p>	<p>For this category, the model uses 61 pairs (6 of which are used only once). The model exhibits an Entropy of 3, a Maximum Entropy of 4, and 19% Redundancy.</p> <p>43 pairs are used 10 or more times.</p> <p>N:- N:- 485 D:t N:- 161 N:- D:t 147 D:t D:t 138 N:- n:- 138 n:- N:- 134 d:j d:j 118 d:t D:t 114 D:b D:t 102 D:t d:t 96 D:b N:- 93 D:t D:b 90 N:- d:t 88 D:t d:j 87 N:- D:b 87 D:b D:b 81 d:j D:t 79 d:j D:b 76 D:b d:j 70 d:t D:b 65 D:t n:- 64 n:- n:- 63 d:t N:- 60 d:j N:- 59 n:- D:t 55 d:t d:t 49 d:t d:j 48 D:b d:t 48 d:j d:t 34 N:- d:j 33 n:- d:t 31 D:b n:- 27 n:- D:b 25 d:t n:- 16 n:- d:j 16 N:- d:b 16 d:b d:j 15</p>
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d:t d:b 19	N:- f:b 14
d:b N:- 18	d:b D:t 14
n:- D:t 17	d:j n:- 12
n:- D:b 14	D:b d:b 11
N:- n:- 14	d:j d:b 11
n:- d:t 12	D:t d:b 10
d:j n:- 12	d:b N:- 10

Flow

FictionFixer evaluates dialog and narrative (non-dialog) "runs" from the standpoint of average run-length, minimum, maximum, and mean, as well as providing a breakdown by runlength. Additionally, a color "run" map of your novel is created, differentiating between single and multiple sentence dialog runs, vs. single and multiple sentence narrative runs (and also flagging chunks in first person). Can be very helpful for visualizing large-scale structures you gravitate to put of habit or otherwise unconsciously.

In the Flow diagram, extracted recurrent patterns use the following conventions: Nondialog paragraphs are indicated with the letter 'N' in blue (upper case for multi-sentence paragraphs, lower case for single sentence paragraphs). Dialog paragraphs are indicated with the letter 'D' in red (upper case for multi-sentence paragraphs, lower case for single sentence paragraphs).

DdddD n Ddd N d N	Features detected: 1) Dialog blocks alternate with single Nondialog paragraphs. 2) Number of dialog paragraphs continually decreases
DD n ddddDdDDDDD n Dd N DdDdddDD N D N DDD NN dddddddddddDDDDdDdDDDDdDDddd n dddDdD N D n DDdDDddDd N DdddDDdDD N d N	3) Sometimes the number of dialog paragraphs increases, sometimes it decreases, but it usually alternates with a single Nondialog paragraph in these instances. 4) Additional examples follow.

<p>D n DD NN ddDDDDddddDDddDdDdDdDdD N dd N DdD N ddD N DDdDddD n d N</p>	
<p>N dDdDdDdDDDDdDdDDDDdDDDDddd N ddDddDdDDDDdddDdDD N DDDDDDDD N DddD N DDDdD n DdD N</p>	
<p>n ddDDdDDdDdDDddddddDdDD N DdD N DD N DdDdDDDdDdDDDD</p>	
<p>dD N Dd n Dd N dddDd N ddDDDDddddDdDDDDd N</p>	
<p>N D n dDdDD n DDDDdD N d N</p>	

N DDDDdDDDDDD N DDdD Nn dDDDD N DddDdDdDDDD N dDdDDdDDDDddDdDdDddddd N DdDD N DddDDdDDDDdDDDDdDddDDDDd N DDdDDDDDDDD	
N d N DD N DD N D	
N d N DDD NN DdDdDdDdddddDDDDdDDDDDD N	
dDDDDDD N DdDDdDDDDDDdDdDdDDdDdDDDDdDdddDdDdDD N DDDD N dDDDD N dDDdDdDDDDdDdDD NN Dd NN dDdDDdDDDDDD N dDDd	
D N DDdDdD n dDDDDDDDDDD N D N	
dddddDdddDDdDDdDDdDddd n	

<p>dDDDDDD N DdD N D</p>	
<p>N DdDd N DDddDdDdD N DDDDddDDD N dDdDdDDDDDDdDdDd</p>	
<p>DdD N dDDd N DddDdDDdDDDD N DDDDDDdDdDDDDdDddD N dDDDD N DdddDD N</p>	
<p>N D N dd N Dd N DdddDdDDDDdDD N</p>	
<p>N Dd N DDdDD N dD N D N</p>	
<p>n DdDdDDddDDdddddDdDDdDdDdddDDDDDDDDDD N DDDDdDdDDDDDDDDDD N DDDDDDDDdDDDDDDDDdDDD n DdDdddDDDDDD N dDDDDd n ddddDDDDDD N</p>	<p>The “shape” of the continually decreasing number of dialog blocks is particularly evident here as it alternates with single Nondialog paragraphs.</p>

<p>“Power Position” monitoring</p>	<p>In <i>Beginnings, Middles, and Ends</i>, the author Nancy Kress talks about words in the “power position.” FictionFixer will soon track power-position words at the paragraph level, excluding stop words and a separate power position exclusion list.</p>
<p>“Interesting” Sentences</p>	<p>We are working on an algorithm to detect and list the most interesting sentences in each novel. It is very complicated (<i>Don't ask!</i>). For example, here is the first sentence identified as “interesting” by an early version of the algorithm in Michael Crichton’s <i>CONGO</i>:</p> <p>Those calls would be routed to Travis, and he would have to listen to the bright expectation in the voices, the hopefulness, and his own careful answers—he wasn’t sure, he understood the problem, he would do his best, of course, of course...</p> <p>The algorithm is undergoing considerable refinement, of course, of course...</p>
<p>Distribution of sentences that start with character names, and the distance of the first mention of a character’s name from the beginning of a chunk</p>	<p>In any chunk within a novel that includes multiple points of view, the distance from the chunk’s beginning of the first mention of the POV character’s name can be a determinant in establishing whose head the reader is currently in.</p>
<p>Use of “leading phrases.”</p>	<p>We are beginning to identify something we term “leading phrases.” Such phrases force the reader to interpret what follows differently than he or she would without the leading phrase or word. For example, “To make matters worse...,” and “Ironically,...” and “He could not have anticipated what happened next... [implying that neither can you!]</p>
<p>Page-turner hook usage.</p>	<p>We have identified 19 forms of chunk endings that compel readers to “turn the page” or continue reading far beyond their bedtimes.</p>

	FictionFixer will soon be able to track such forms automatically.
Tracking of opening and closing adverbs.	This refers to adverbs as the first or last word of sentences.
Percent of paragraphs commencing with a “stop word.”	Just something else to consider.
<i>Your feature request here</i>	

Remarks

If you requested a personal critique, it will begin here.