

30

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Jegham

story

Chapter 1

“Bringaring Bringaring Bringaring! That was the first thing Chris had heard every day for the past month. “Ugh, hoahhhhh.” He yawned as he stretched his arm to try to turn off the ancient alarm clock his grandpa had gotten him. He spread his hand over the bedside table searching for the clock. After about a minute, he opened his eyes groggily. He looked over to his bedside table. Nothing was there. Huh? Slowly, he turned on his side. The alarm clock wasn’t there either. Also weird. He got up and put his back against the headboard of his bed. He looked down and saw his dog, Max, holding the alarm clock in his mouth. “Max, no bad dog, get that out of your mouth, Max!” Chris hopped out of bed and ran after his dog. “Max, get back here! He finally got hold of his dog. His brother walked out of their room, took one look at Chris, and went back into their room, snickering. Chris looked down and realized he was only wearing boxers. “Crap.” Chris ran back to his room, pulled on some clothes, and checked the time. It was 7:10. He was gonna be late if he didn’t leave in 5 minutes. He raced to brush his teeth. When he rushed downstairs, his mom was there.

“Oh, good morning, honey!” Chris braced for the long lecture about his future that happened almost every day. His mom stood up, pulled him into a hug, and began to lecture him. “Now, honey, do well in school, don’t skip class, don’t do stupid stuff.” She emphasized the stupid stuff. He just nodded and grabbed a banana. His mom stood up and dusted off her jeans. “Well, let’s get going.” She jingled her car keys in his face to get his attention. Chris walked out the door of their townhouse and down the tinted cement steps to the sidewalk. He went to open the door of the big, shiny jeep. Once he had gotten in, he didn’t shut the door. His brother could do that. Then he thought again and closed the door. Why leave the door open for his brother when he could do it himself? His brother finally made it to the car and opened the door. He slid in next to Chris.

Plot page

This is just so I remember it

Guys, I got this idea from a dream, so here it is. There is this random teen, and he goes to see one of those old timey momerials in houses for a school project. A strange lady meets him at the door of this memorial and invites him inside. He goes to take a look, but instead sees a modern house on the inside. There are 4 other teens there. He says hi asks them stuff like where do you go to school, and like sup what your name dude. They all look at him, confused. He eats a dinner and is like hi ms can I go home now. The lady shakes her head. bro tries not to struggle and just decides to wait for an opening. A few hours later he finds it he rushes to the exit and go through but when he turns around he is in a new room with a timer and another child the child is confused like him and there is a puzzle in the room the solve the puzzle and goes through the door. another room. and another and another and so on until they reach 30. They find the exit and run all the way to their house. He about to tell his parents when he see the strange lady in the corner of his eye." too bad your house burned down." (his house has not burned down YET) he tries to ignore her and goes into his house.

New more improved plot:

So same beginning its a school project and stuff. He goes to the house and sees a lady, and bro is in 7th grade, but he is super oblivious. Bro walks in and asks her about the history of the house. He does his assignment. A few minutes into him starting his assignment, a girl walks in, and they meet and start to work together. They finish and turn to leave. Sort of Haymitch and Masilee vibes. The lady stops them, and they eat since they are SUPER HUNGRY. At this point, they are sort of becoming unsettled. The lady blocks the door AGAIN. Now they are starting to get worried. They start to run and the lady sort of gets bigger, her hair longer her finger nails grow and so do her arms get longer. They run and BARELY make it out alive. Now they are in the puzzle rooms. To clarify these are like separated deserted houses and stores that are locked and you have to find and solve the puzzle. At the end they see a letter they pick it up and it say "*Only 1 of you can leave.*" DUN DUN DUN!! Alison panics and starts to run pushing chris to the side he starts to fall feeling his strength deplete when he see's a boy dressed in 1970s clothing with an afro. throws a rope down. Chris climbs up and the turn to run but they find the strange lady. They run the other way and they make a deal if the can go into any room she chooses and make it out alive and solve it, they get to leave alive and safe.

Tyyyyy

outline

Chapter 1: Meet Chris. He wakes up and walks to school

Chapter 2: He gets the assignment and decides to go to the memorial near his house.

Chapter 3: We meet Alison. They eat dinner

Chapter 4 : They get blocked at the door again, and they barely escape alive

Chapter 5: Enter first room

characters

ROLE: MC (Main Character)

NAME: Chris

GENDER: Male

TRAITS: curious, (to a fault) kind, empathetic, intelligent, courageous, and obviously chill.
Has short brown hair, green eyes, tan skin, and dimples.

ROLE: FMC (side character)

NAME: Alison

GENDER: female

TRAITS: If you've read Sunrise on the Reaping, she is like Masilee. If you have not, she is sarcastic, cool, snaps back, a fashion diva, and smart; she has striking blue eyes and black hair and pale skin.

Role: Antagonists

Name: Elowyn (El- o - ween) (fake name to fool the kids) (real name) Casline

Gender : female

Traits: mysterious, sadistic, basically a manic. (This person lets Chris in)

Role: Side character; kid who helps Chris out of the

Name: Bruno

tips

1. Start with a strong premise

Ask yourself:

- *What if...?*
- *Who wants what, and what's in their way?*

If you can explain your story idea in one clear sentence, you're off to a great start.

2. Build characters who WANT something

A story moves when characters have desires:

- A goal
- A fear
- A secret
- A flaw

The stronger the motivation, the better the conflict.

3. Create meaningful conflict

Conflict doesn't always mean fighting—it's anything that creates tension:

- Internal (doubts, trauma, conflicting values)
- External (rivals, environment, society)
- Interpersonal (relationship strain)

Your job is to *make it harder* for the character to get what they want.

4. Use structure as a guide (not a cage)

A simple reliable structure:

1. Hook – Something intriguing happens
2. Rising tension – Problems escalate
3. Turning point – A big choice or revelation
4. Climax – The final confrontation
5. Resolution – Consequences + emotional payoff

5. Make scenes do more than one job

Good scenes should:

- Move the plot

- Develop a character
- Build the world

If a scene only does *one* of these, strengthen it—or cut it.

6. Show emotion through action

Instead of “she was sad,” try:

- Her hands trembled on the coffee cup
 - She avoided looking at the empty chair
- Readers connect more when they *infer* emotions.

7. Use specific details

Not “a tree,” but:

- “a crooked pine with initials carved into the bark”
- Specificity = texture = immersion.

8. Let your dialogue sound like real people

- People rarely speak in full sentences
- They interrupt, trail off, have subtext
- What a character *doesn't* say is often more interesting than what they do

9. Raise stakes as the story progresses

Ask:

- What gets worse?
- What gets more complicated?
- What becomes more personal?

10. Write messy first drafts

Don't aim for perfection—aim for *momentum*.

You can fix a bad page, but you can't fix a blank one.

If you want, you can tell me the kind of story you're writing and I can give more tailored tips (genre-specific, plot help, character brainstorming—whatever you need).

You said:

more pls for scifi and dark academia

ChatGPT said:

Absolutely—here are more *targeted* tips specifically for sci-fi and dark academia, plus some hybrid ideas if you want to blend them.



SCI-FI STORY TIPS

1. Ground your world in logic

The tech/physics doesn't need to be *real*, but it should be consistent.

Ask yourself:

- What are the rules?
- What are the limits?
- What breaks the rules—and why?

Consistency makes even wild concepts feel believable.

2. Focus on how technology shapes *people*

Great sci-fi isn't about gadgets—it's about the way humanity reacts to them.

Consider:

- How does this tech change society?
- Who gains power? Who loses it?
- How does ordinary life look different?

The emotional consequences make sci-fi resonate.

3. Don't explain everything at once

Drop worldbuilding hints like breadcrumbs:

- Use in-world slang
- Let characters reference familiar tech casually
- Reveal mechanics only when necessary

Trust the reader to catch up.

4. Make your “big idea” personal

If your core concept is:

- time travel
- AI consciousness
- space exploration
- parallel realities

Tie it to a personal struggle:

- grief
- ambition
- guilt
- revenge

High concept + human emotion = unforgettable sci-fi.

5. Alien cultures/worlds should reflect themes

If your story deals with isolation, maybe the alien society values radical individualism.

If it's about community, maybe the aliens have a hive-style consciousness.

Worldbuilding becomes thematic enhancement.



DARK ACADEMIA STORY TIPS

1. Let the atmosphere do heavy lifting

Essential ingredients:

- Dusty libraries
- Midnight study sessions
- Old dorms with creaking floors
- Candle wax on lecture hall desks
- Rain on stone courtyards

Sensory details shape the mood.

2. Your characters should be *obsessed* with something

Not just “smart students.”

Give them:

- A dangerous curiosity
- A fixation with a subject/person/secret
- A belief worth sacrificing for

Dark academia thrives on obsession turning into downfall.

3. Rivalries > friendships

Academic rivalry is basically the genre's fuel:

- Who's top of the class
- Who uncovers the truth first
- Who gets the professor's approval

Make the tension intellectual *and* emotional.

4. Morally gray choices should feel inevitable

Not “bad people doing bad things,” but:

- “good people pursuing knowledge at any cost”
- “ambition outweighing ethics”
- “truth worth losing yourself for”

Let characters justify their descent.

5. Uncovering secrets should drive the plot

Examples:

- A forgotten experiment
- A banned book
- An institution-wide cover-up
- A deceased student's hidden research

Mystery + academia = core dark academia energy.

HYBRID: SCI-FI + DARK ACADEMIA

If you want to mix them, here are some killer angles:

1. A research academy studying dangerous futuristic tech

- Students uncover corrupted data about an AI project
- The academy's prestige hides unethical experiments
- A professor vanished after a theoretical breakthrough

2. A secret society obsessed with forbidden science

Imagine:

- quantum rituals
- experiments on parallel selves
- time-altering equations treated like sacred texts

3. Rival students competing to solve a universe-bending problem

- One is a prodigy
- One cheats reality itself
- Both slowly lose their humanity

4. A campus built around a mysterious anomaly

Maybe the academy exists *because*:

- a rift appeared under the library
- a meteorite fell centuries ago
- time flows unevenly in certain rooms

5. Technology as the new “ancient tome”

Encrypted files instead of grimoires.

Old research logs instead of forbidden scrolls.

AI ghosts instead of literal ones.

SCI-FI: FAST TIPS

- Use tech as conflict, not decoration. If it exists, it should cause problems.
- Start in the middle of the weirdness. Drop the reader into the future—explain later.
- Limit one or two big speculative ideas. Too many = noise.
- Make your world feel lived-in. Scratched metal, glitchy screens, half-broken drones.
- Use futuristic slang sparingly. Enough to flavor, not confuse.

- Focus on consequences. Every invention should cost someone something.
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DARK ACADEMIA: FAST TIPS

- Let obsession be the engine. Characters ruin themselves willingly.
 - The campus is a character. Describe the architecture like it has moods.
 - Make everything slightly ominous. Even lectures feel like rituals.
 - Use intellectual rivalry. Debate as combat; compliments as threats.
 - Secrets drip out slowly. Every clue should raise more questions.
 - Atmosphere first, plot second. Shadows, books, rain, cold halls.
-

HYBRID (SCI-FI + DARK ACADEMIA): FAST TIPS

- Call labs “archives,” servers “vaults.” Blend future + old aesthetic.
- Futuristic tech treated like ancient magic. Students whisper about algorithms like curses.
- Professors morally compromised. They’re geniuses with dangerous theories.
- Research projects with existential stakes. Not grades—realities collapsing.
- Let the mystery be scientific. A failed experiment no one talks about.
- Ambition > safety. Always.



Tips for Word Choice

1. Be specific, not fancy

Instead of “nice building” → “weathered stone cloisters.”

Instead of “cool machine” → “humming polymer console.”

2. Use contrast

Mix soft + sharp:

“velvet static,” “gentle machinery,” “quiet algorithms.”

3. Use sensory details

Dark academia = texture, smell, shadow.

Sci-fi = light, hum, temperature, motion.

4. Pick 3–5 motifs and repeat them

For consistent vibe:

- DA motifs: ink, dust, rain, candles, marble
- Sci-fi motifs: light, code, metal, energy, hum

5. Use verbs that carry mood

Sci-fi: pulse, flicker, hum, distort, fracture

Dark academia: linger, whisper, decay, murmur, unravel

★ 1. Make readers care before you make things happen

Action means nothing if we don't care about *who* it's happening to.

Even one small detail—an insecurity, a dream, a quirk—creates attachment.

Give readers a reason to stay.

★ 2. Give every character a desire

Doesn't have to be big—just clear.

Examples:

- “I want to be accepted.”
- “I want to prove myself.”
- “I want to escape.”

Desire creates tension → tension creates story.

★ 3. Raise the stakes over time

Start small → grow.

If early chapters are intense but later ones feel flat, the story collapses.

Good stories *escalate*: harder choices, bigger consequences, deeper emotions.

★ 4. Conflict should be personal, not just external

A story is strongest when the character must face:

- an outer problem (enemy, situation, mystery)
- and an inner problem (fear, flaw, emotional wound)

When outer vs inner collide, storytelling becomes powerful.

★ 5. Structure is your friend (even if you break it)

A simple structure that works EVERY time:

1. Hook – something interesting happens
2. Set-up – who the character is + what they want
3. Rising tension – obstacles, failures, complications
4. Climax – decisive moment, no going back
5. Resolution – emotional aftermath

You can twist it later. Learn it first.

★ 6. Scenes should *change* something

A scene is only good if, by the end:

- a character has new info
- a relationship shifts
- a problem worsens
- a choice is made

If nothing changes → cut or rewrite.

★ 7. Show emotion with behavior, not adjectives

Instead of:

- “she was nervous”

Try:

- “she kept twisting her ring”

Let readers *feel* it, not read it.

★ 8. Use details with purpose

A good detail:

- reveals character
- builds atmosphere
- hints at theme
- foreshadows something

DON'T overwhelm with random descriptions.

★ 9. Let characters make mistakes

Flawed characters are believable.

Perfect characters are boring.

A mistake creates consequences → story fuel.

★ 10. Follow your story's *theme*, even subtly

Theme = what your story is *really* about.

- ambition
- betrayal
- belonging
- identity
- obsession

You don't need to announce it—just let it echo through choices, imagery, and outcomes.

★ 11. Cut anything that only exists because you like it

Harsh truth:

If it doesn't serve story, character, theme, or mood → let it go.

This is what makes writing feel *clean* and intentional.

★ 12. Let the ending feel *earned*

A good ending:

- comes from character choices
- resolves the central conflict
- answers the emotional question
- feels inevitable *in hindsight*

Not “random twist” energy.

More like “oh... of course.”

A good story begins with *connection*. Before anything dramatic happens, the reader needs to feel anchored to someone or something—an emotion, a perspective, a small detail that feels true. It's not the plot twists that pull people in; it's the sense that the characters' lives matter. If you can make a reader care about a character doing something as simple as locking their front door or re-reading an old message, you've already won half the battle.

Once that connection is established, the story becomes a conversation between desire and difficulty. Every character should want something—even something tiny—and something should be in the way. Stories thrive on tension created naturally by unmet wants. It doesn't even have to be huge or heroic; sometimes the most gripping stories come from very quiet conflicts: someone afraid to disappoint a friend, someone determined to hide the truth, someone desperate not to fall apart again.

As the story unfolds, let things tighten slowly. A common mistake is to begin with everything exploding and then run out of intensity. Instead, imagine your story as a spiral, drawing the reader inward. With each chapter or scene, the complications grow slightly sharper, slightly more personal. A good story never stagnates; the world breathes, pressure builds, decisions become harder, and consequences become unavoidable.

Characters should also be challenged from both the outside and the inside. A plot obstacle is useful, but an internal struggle is what makes a story feel meaningful. Maybe a character is trying to save someone, but deep down they're terrified of being responsible. Maybe they're chasing knowledge, but losing their sense of who they are. When internal and external pressures move in the same direction, the story begins to feel inevitable—and inevitability is one of the most satisfying sensations for a reader.

A good story also respects the power of change. Every scene should shift something, even if it's subtle. A relationship strains, a belief cracks, a secret surfaces, a plan falters. If a scene ends in the exact state it began, it tends to feel like filler. Change doesn't need to be dramatic; even the smallest shift can create momentum.

Emotion is strongest when it's shown through action rather than declared. Instead of simply stating that a character is angry, let their behavior reveal it: the controlled voice, the too-calm smile, the fingers tightening around a pen. This makes the reader experience the emotion rather than being told about it. Emotion revealed through behavior builds empathy, which is the heart of storytelling.

Details matter, but only when they're chosen thoughtfully. The color of the wallpaper is meaningless unless it says something about the atmosphere or the character's inner world. A single strong detail—a chipped mug, a forgotten note, a scrape on a door—can hold an entire story's weight if it carries thematic or emotional relevance.

One of the greatest gifts you can give your story is a sense of theme, even if it's never spoken aloud. What question is your story trying to ask? What belief is it testing? What fear is it circling around? When your plot, setting, imagery, and character arcs all subtly echo the same emotional idea, the story gains a cohesion that readers deeply feel even if they can't describe it.

Finally, a good story ends not with convenience, but with consequence. The resolution should grow naturally from everything that came before: the choices the characters made, the mistakes they couldn't avoid, the desires that drove them. A satisfying ending feels surprising in the moment and inevitable in retrospect—like stepping back from a painting and realizing all the brushstrokes were leading here all along.

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feedback

Add your name if it hasn't been added already

Brinley:

I'll try and use a bit of your idea

Gigi: