

[Techno music, sounds of a spaceship taking off]]

Narrator

Lift off in 3, 2, 1

[Techno music fades]

Ruby 0:16

Hello, and welcome to the moving write along podcast. The podcast that's all about young writers created by young writers. We're your hosts, Ruby,

Kat 0:24

Kat,

Ray 0:25

and Ray. Now, before we get started, we're going to tell you a little bit about what this podcast actually is. So we're called the moving write along podcast. And we were created by the young writers initiative. And if you don't know what that is, the young writers initiative is a nonprofit organization that provides free services to young writers such as beta reading, alpha reading, editing, and trust me much more, you can find out more about them on their website at www.tywi.org.

Kat 0:52

And if you're wondering what this podcast is about, well, don't worry anymore, because I'm gonna tell you, it's all about creating a safe space for writers, especially like young writers and exploring new writing topics without being stuffy and uptight about them. The kind of concept of this podcast is that we're exploring space to like find new writing topics with you guys. And now we're going to talk a little bit about who we are, if you're wondering who we are. So here's a little bit about us hosts.

Ray 1:18

So to start us off, Hi, I'm Ray, I'm 14, I use they he she pronouns, and I've been nicknamed as death ray by Kat and the rest of the podsquad. I write a lot of prose, but I'm also a huge filmmaking nerd, like, an obsession should probably stop but you know what? Will I? No. And my goal with this podcast is to inspire young creatives to dream big, I want to show everyone that they should never be afraid of their passion. ,

Ruby 1:44

Hey I'm Ruby. I'm 16. I'm known as the hype woman, and the golden retriever person, which was given to me by Ray, shout out to you,

Scott, you have in regards to writing, I have what we could call a novel addiction. I literally cannot write a short story to save my life. And my goal with the podcast is just to bring happiness to even one person's day as they listen and get to grow alongside us as writers.

Kat 2:15

Hi, I'm Kat, my pronouns are she her. I'm 19. And my known alias is the evil scientists, which I hope doesn't put any of you guys have I, I may be a little bit evil, like 10%, maybe 20 on Sundays. And I write basically everything from poetry to screenplays to novels, anything you can think of I have tried it and why I'm doing this podcast is because I want to motivate myself to write more than anything. It is an entirely selfish reason. I just wasn't. I feel like I have someone holding me accountable. Like listeners, I can't be telling you guys. Oh, yeah, these are writing tips. What I'm not even writing anything myself. So that's why I'm doing this podcast. So I hope you see now I'm the alias evil scientist.

Ruby 2:58

Amazing. All right. So time to get into our topics for this episode. Our topics are plotting, plantsing and pantsing. And for starters, what what are those things. So just to start off with plotting, plotting is basically having a thought out plan for your story. And usually that is

done through an outline, which details basically just all the different plot points that are going to happen.

Kat 3:19

The other hand, pantsing is the absence of a thought out plot and the method of beginning a project with just a vague idea of a concept instead of a step by step outline.

Ray 3:27

And sitting right in the middle in between those two extremes is plantsing. So plantsing is a mix of both plotting and pantsing. Usually, there's some sort of an outline for your story, but you're not really planning it down to the last detail. You have a lot of wiggle room to work with.

Ruby 3:41

Yeah, and so looking at all those I mean, guys, it's it's pretty obvious, plotting the best,

Kat 3:48

Excuse me?

Ruby 3:48

You're excused.

Ray 3:49

No. No, plantsing is obviously the best

Ruby 3:52

Guys guys plotting,

Kat 3:55

I think you're wrong. I think I think you made a mistake there. I think you've got--

Ruby 3:59

Let's really think about this for a second. Okay, it's just

All 4:03

[unintelligible arguing, comedic crosstalk]

Ray 4:03

Hold on, hold on. Wait a second here. Okay. This is starting to give me Romeo and Juliet vibes. So let's just rewind for a second. Okay. I

think the only way that we all know we can solve this is an epic debate. Okay. Take it away Shakespeare.

[Music, two harps]

Kat 4:23

Two writers, both alike in dignity and fair TYWI where we lay our scene, from ancient grudge break to new mutiny, where civil Inc makes civil pens unclean. From fourth the fatal minds of rival groups, a star crossed debate spreads past the moon.

[Music fades]

Ray 4:42

Hello, and welcome to the fight of the century. On the plotting side. It's Ruby pantsing is Kat and for plantsing. It's me.

Ruby 4:51

That's right. All right. Let's get it started. So plotting is the most effective at least for me, because I'm more about the creative writing. aspect, and I absolutely hate revisions. And when you plot here, listen to this, okay? When you plot, you're less likely to have a bunch of issues with your plot that you'll have to revise later. So like

for me, if you're like me, and you despise revisions, plotting is the way to go.

Kat 5:16

I don't I don't get that, like you saying, Oh, it's because I like, creative, creative writing side of it. Because like, for me, that's the exact reason I hate plotting is because like, for me, it's like, if I'm plotting, it's like, when I'm sitting down to write, I already know what's gonna happen. Like, the bit the bit about writing. That's exciting. It's like getting to, like know more about my story, as I like, write it. Like, I have no clue what's happening. My characters have no clue what's happening. No one knows what's happening. And I get to like, just discover, it feels like I'm reading the book, as I'm writing it and like, to me to meet To me, that's creative writing, oh, shots fired. Oh,

Ray 5:51

I'm right in the middle of you two. So if I start a story without knowing where it's going, I'm terrified of the story, I will not write the story the way I want it to be. So I need a little bit of an outline to start off with. And then as I go, since my you know, outline is loose, I'm able to come up with new ideas as I write and, you know, change

that outline to as I learn more about my story and about my own writing style, I can change that outline as I come up with new ideas.

Ruby 6:19

Well, Kat on your point of plotting, being less creative, we do flesh out the idea, you just do it earlier on in the process. Okay, you discover the story, just before you're actually writing it. So I feel like I still even when I plot I always feel like wow, I feel so creative right now. So here's the thing with plotting is for me, is that like, I still will sometimes if I feel like I want to do something here that's on the outline, I'll do it. And that does lean towards plantsing, which is not really where I'm at.

Kat 6:49

So you're a traitor. You're a traitor.

Ray

Oh, Ruby. Oh, Ruby. Come on, you gotta step up your game,

Ruby 6:56

Plotting is life plotting is love.

Ray 6:58

Cuz you starting to sound like a pantser here.

Ruby 7:00

Hey, watch yourself. I am no pantser I am no pantser, For the most part, I do only use my outline. But there is creative freedom in outlines, you know, some outliners will be super extensive about certain stuff and super extensive about different stuff. And sometimes, I know, I know, sometimes it's okay to go a little to go a little different, which you know, but that doesn't mean that plotting still doesn't have value to it. I'm not a traitor.

Kat 7:30

That sounds like something a traitor would say. And I think what you're really saying is that like, the pantsing bit out is the best bit of it. Because like, for me, in my head, like, I just find it so much more exciting. I just I feel like when I'm writing it, like I normally start a story with like, not really much clue of like, why I'm what I'm going in for I only have like, a basic concept that I want to do. And like normally as well. I always have like tropes that I want to survive every time I like enter a story. For some reason. I was like, the only thing in my head that like I'm like, I really want to like serve a certain tribe whenever I'm going into like a story. But apart from that I like don't have any ideas. But then like when I'm writing, I'm like, Oh, so

this character is like rude. Oh, I see. This is like a really rude character. So this rude character is going to do that. And like half the time I'm like, surprised at what my like characters are doing is saying I'm like, Wow, I've like ridden an idiot. Half the time I'm like, oh, wow, that's really interesting. So that, to me, is like more exciting like plotting, because if you're like plotting, you're like going, Oh, this character is going to do something. And like, this is what's going to happen something Stephen King said that he said he doesn't write he just watches his characters and notes down what they're doing. And I for me, that's how I feel like I write is that I'm not like, in control at all. Like, I'm not in control of any part of my life, let alone writing. So like, for me, it's just like, kind of like observing what's happening and like writing everything down. Like what want to ask you guys is what got you into your method of like writing what got you into plotting the wrong way. And what goes into pantsing the kind of wrong way

Ray 8:15

Hey, don't forget, don't forget about us planters here.

Kat 9:02

That's why I said pantsing is the the kind of wrong way it's like the middle road, like I could hang with you. I could talk to you. But like you still wrong.

Ray 9:11

Well listen, the way I think I kind of realized I was a pantser at heart was because I started late if we look at my current work in progress, for example, my current first draft, you know, I started off with a really a really thought out plot and a very nice outline for me to follow. But as I kind of dug myself deeper into the story, the characters ended up just kind of like you said, Kat taking over. And they kind of just made their own story in a way and it became something that the outline was but also wasn't really my characters evolved it on their own. So I think that's why I like pantsing so much because it's a healthy balance in the middle. That's what pantsing really is all about is finding that balance between Okay, I have planned for my story, but I'm also going to let my characters you know, be my characters.

Ruby 10:01

Yeah, well, I'm about to reveal some really scandalous information. So as previously going to referring to my novel addiction, the first novel I ever wrote, I did pants it.

Ray 10:16

Traitor!

Kat 10:20

You're one of us! Once a pantsner, always a pantsner.

Ray 10:25

One of us! One of us!

Ruby 10:26

So basically I started out with pantsing it and then I found that I was terrible at writing it. So then I like I would write a chapter and then I wouldn't write for like three months. And so I was like, okay, something about this is obviously not working. Then I like googled, like how to how do people write books. And I came across like Marissa Meyers blog. And on it, she talks about outlining. And I was like, oh, okay, so I was like, halfway through the first draft. So for the rest of it, I kind of planned it, I'd say. So I've dabbled in both fields. But then at that point, I learned what plotting was, and I learned how, when you write a book, you can write it all out what happens before you start writing it. So then I was like, Okay, I really wanted it was like november of like, 2018. I was like, Oh, I really want to do

nano. So I plotted, and I plotted a book. And that book to this day is created. I just found that plotting, like, for me with my writing, it just is what works best for me. It keeps me going, it keeps me writing. Because I think if my pants I would just get stuck so easily. And I don't think that can apply to every pantsers of course, because you know, so many very successful authors are pantsers. But I know that for me, like that would never work. I would never get anything done.

Kat 11:39

Yeah, I mean, what's the you know, this is some information I'm gonna reveal is that you know, why I got started pantsing is because my English teacher told me that if you don't plot your creative stories for like your exam, you're not going to pass it. I can be like a contrary child. I was like, wanna bet in my head ever since that I was like, you know, when someone tells you like, you can't do it this way. Like, my head was just like, Okay, I'm going to do it that way now. And so like, I started like, pantsing. And I do you like see your point about plotting, like, all the time, but I really, I'm like, wow, I have a lot of plot holes. But like, for me, when I tried plotting, I was just like, lose motivation halfway through, because I'd be like, I'll be like, I know what's going to happen. So like for me, just like, I like write things. And then I'm just I also don't really write chronologically

either, right, like, just like random scenes. And then like, afterwards, I'm like, Okay, now, now, I need to make a plot out of this. But another thing I think, which holds a lot of people back from pantsing, is that they don't trust themselves enough. Because intuitively, we know we watch a lot of movies, we read a lot of books, we basically absorb a lot of stories, I think a lot of people know a lot more about story structure, like than they think they do. So like when you're like writing like that kind of like, you know, not to sound hippie dippie. But like, a subconscious part yourself, like kind of like comes to this office. And it's like, Okay, I'm, I'm in control. Now, you just you just sit back, and I'm just gonna take control of the ride. So that's like, why I really, really enjoyed pantsing and stuff like that. But also, because I just wanted to prove my teacher wrong.

Ruby 13:22

Yeah, I don't like pantsing but I support that.

Ray 13:26

I think especially with pantsing, if we're talking about it here, I really relate to what you've both said. I mean, I've tried being a hardcore plotter, and I've tried being a hardcore pantser. But neither of them really worked for me, because the thing with me if with my writing is that, I hate that I'm admitting this on a podcast, but I have writer

commitment issues, I cannot do long term projects for the life of me, I am a short term project kind of person by heart,

Kat 13:51

It's okay, we accept you. You are safe, you are loved.

Ray 13:56

But my problem with long term projects, when I tried plotting it down to the tee and like not straying from my outline, it got really boring and I wasn't able, I found myself kind of trying to push through the story, instead of letting my story you know, be the story. And instead of it being creative writing it kind of felt more like a school assignment than me actually writing because I loved writing. So then when I tried pantsing, because I decided, you know, plotting obviously isn't working for me, let's let's just try completely pantsing it. My story was a jumbled mess. There was no plot, there was no, there was no character arcs, no one ever got where they needed it to be. It was so confusing. I don't even know what that story is.

Hopefully I never have to read it again. Someone who knows Okay, let's try maybe a bit of both. And that's where I am right now, with my current work in progress. You know, I start off plotting what I want my story to be I start off where I want it to start and where I want it to finish where how I want that arc to look. So yeah, now I'm

in a bit of mix of both when I when I start by plotting, I have that outline and I'm ready to go. But when that plot that plotting and that outline starts to get kind of boring and you know, dull for me, I kind of ditch the outline for a bit and go into my pantsing side a bit more I started exploring the story, I start getting to know my characters on a more personal level, and I kind of just give them the reins and they take the story from there. And then when I get eventually too confused with my story and too much of a pantser, I shift back into plotting and I kind of organized the the new creative thoughts that I had from that little pantsing section into my previous plot, and I change it to the way I want the story to look. So pantsing everybody, definitely try it. Great.

Kat 15:37

No, no,

Ruby 15:38

Guys, don't listen to her.

Ray 15:39

Hey, you're the traitor here, Ruby.

Ruby 15:44

Guys! It happened once when I was 12!

Kat 15:49

I think as well it's like about what you kind of like, you know what you kind of read in the story as well. Like, for me, I read a book, I never remember what the plot is about a book, you know what I mean? Like, I read a book and I don't like I would walk away not knowing what, like what happened to Harry Potter? Who knows? I have no clue. You know, what I remember? Yeah, I think at first, if you've read hard fortune still has no idea what's happening. And why like, remember from those stories, it's like the characters, the themes, and like the emotions. So for me, part of like pantsing that I like is that you get to really go into those kind of your subconscious kind of taking over and saying, These are characters and like these are like the themes that you're kind of like interested in exploring and stuff like that, rather than like certain plot points that I really want to hear. And that way, it's like, it feels a lot more like organic in my head. I do. Like I do get why people plot because like, plot holes are like a thing that happens a lot when you pants at the end of the day is about what? Like if you're writing you want to enjoy it, right? So like you want to enjoy it. So like if you're someone like me, who finds that they don't enjoy writing that way, even if it might make a better story. I don't want to do it that way, because I'm not going to enjoy

it. And then like the creative like juices. I don't like that word, not creative juices, creative flow. I don't like the word juices, I just like it feels like I'm an apple being squeezed.

Ruby 17:21

But that's like such that's such an interesting thought like that. Like what you pick out of a story is like what you lean towards, which I don't know if that I mean, I do think a lot about plot when I'm reading a book. But I think just like an example outside of plotting, plantsing, pantsing I love writing romance. And so when I read a book, the romance is usually what I remember the most of so that's Wow, that was a genius revolution right there, Kat. Wow. So just another point of how useful plotting is, it's very useful. When I write a draft, I can find it really easy to get super stuck in scenes that are difficult to write in scenes that are slow. I feel like it's inevitable. If you're writing, especially with longer projects, just like to feel like you're like super stuck in like a scene that you're like, this is so boring. So for me with plotting, I find it so much easier to get through those longer, harder scenes when I know like on the other side, there's going to be this awesome scene that I'm super excited to write. So, you know, because I'm a bit of a romance simp whenever there's like a romance scene in the near future, I'm always so excited to like get past the actual plot. No, I'm like, oh, character

development. I'm good. gonna move on to the romance. Yeah, so, guys, I'm really smart and really intentional.

Kat 18:47

That's really interesting. Because like, I have the exact kind of same thing where like, when I'm writing, I get like stuck at a point. But like, unlike you, I don't think oh, I've got to get to that point. I like just write it I just write that scene instead.

Ray 19:01

True pantsing fashion.

Ruby 19:03

This is me, like, I'll be like, Oh, that's a scene I really want to write but like, you know, like when you have like transitions you say like, for example, you have to get from like one point to another point. And you're like, Okay, that I know that needs to happen. But now I just want to write like the fun bits where like people die and stuff like that. So like, I do get I do I do.

Ray 19:21

Again, emphasis on evil scientist.

Kat 19:26

But I feel like that is like literally emblematic of like the difference between like plotters and pantsers is like the plotters, I feel like are just like organized because I like oh, I have to write this. Like, I just I feel like I just don't want to so I'm not going to right now. And then like you just leave it for future self to deal with. So yeah, I definitely I definitely do get that.

Ruby 19:45

Wow, wow, revolutionary.

Ray 19:46

I've been working on my my current write writing thing for over. Actually now almost two years now. I'm only on scene five. Surely because of the fact that I write at a very slow pace, especially when it comes to long term writing. So plotting in that sense helps me like you said Ruby get past that little hump of I do not want to write this scene. I don't even know what this scene is. But in the same sense pantsing. Also, I know I said this before, but pantsing also helps me be creative with it, it helps me get my characters to grow and be their own person instead of me, kind of forcing their own personality onto them, because I'm a very character driven writer. So both of those really helped me kind of let them--

Kat 20:30

If you love them, let them go. The point you made write about like the speed of writing, because for me, I find pantsing is what helps me write so fast, because I normally write a first draft in about 25 days, because in my head, I know that I'm gonna have to edit it later. So I just will pant really hard, get like every kind of thought that is in my head. Like, it's really weird. I pants really hard. I get every fill outside of my head, like just on the page, write it down. And like by the end, I will have something that I can go. Okay, so now looking at this kind of first draft, I can kind of make it into something that's actually worth reading. So I think that's really interesting talking about, like, the different kind of speeds at which people write, but like, Yeah, what do you think Ruby?

Ruby 21:16

I wanted to ask how long are your first drafts on average?

Kat 21:20

Now, I also write confession. I write quite short books. My books are normally Yeah, like about 55,000 words. I don't Okay, I like to write things. Yeah, basically, I literally the reason why cuz I go like nano, and I'm like, I gotta write. So I normally do that, like a couple of

months in the year like this year, about three or four first drafts. Cuz I just like to do it. And also a couple of screenplays as well, because I love writing. Like when I get when I finish, like novel, I just can't go to my writing process. But I finished the novel I like to write a screenplay afterwards. Because I like like this or like, kind of like different screenplays.

Ray 21:59

Screenplays for the win!

Ruby 22:00

Yeah, I mean, similar. Similarly to you, Kat. I'm a very fast drafter my stuff usually falls more around the 80k mark, though, I think like, keeping like in regards to like what Ray said about how like plotting can make characters feel forced. I think that that's so true. I know, for me, like characters, is like making really like three dimensional characters is one of definitely the things I have the hardest time with. So you're right, you're right,

Kat 22:28

Oh okay. Have you got that recorded and

Ruby 22:31

Shut up!

Kat

and I'm just gonna make that my ringtone now. Play that every single day. Ruby saying You're right. .

Ruby

Anyways, back to what I was saying Um, I feel like I characters and plotting and pantsing and plantsing, I feel like all three of them, they develop characters in very different ways. Just because like, you know, plotting, you will have some semblance of an idea of what your character is going to be like. But you still there's a lot of wiggle room. And then for pantsing, it's just completely like letting your character discover sort of discover themselves. And then I know for plotting, like, I really think about my characters. And I really try and come up with personality traits background just like everything I can, but that I often find like characters do in the middle of a draft kind of take a voice of their own. And they come sometimes we'll all like discover new characteristics about them in the draft. Oh, my gosh, I'm such a traitor. I'm sorry.

Ray 23:32

You're a plantser Ruby!

Ruby 23:35

No I'm not, no I'm not! Okay. You can look at my 20 page outlines. And we can talk. Okay?

Kat 23:39

20 page outlines?

Ruby 23:42

That's right. So y'all are like you're a plantser. You're a plantser. And I'm like, no 20 page outlines 20 page outlines.

Kat 23:49

What do you include in those 20 pages?

Ruby 23:51

Literally, I just go single space chapter to chapter, here's what's gonna happen. Here's what's gonna happen in the next chapter. Yeah, so I usually do like a paragraph or a chapter. That's not the same, but I write decently long books. So then it adds up to like 20 pages.

Ray 24:08

you know, I think it's, you know, really interesting, too, because we're talking about this, and we're calling Ruby a traitor a lot. But this kind of brings me to another point here. Uh, you know, with plotting, pantsing plantsing, they're all three very different ways to write a story. But at the end of the day, they also have some really similar qualities, like plotting, obviously, you have like, strict outline, like you know, where you're going with the story. But obviously, sometimes, you know, you're a creative person. So you still, you're still gonna get ideas here and there. And, you know, you'll work them into your outline, whereas like, pantsing, sometimes you need a little bit of plotting, you need to know like, okay, where am I going after this, but you really just plot as you write the story, in a way so I think I always thought that was really cool how each, you know, these three completely different sides have such like similarities and writing styles.

Kat 24:55

I think, I can't remember who quoted it. So maybe I'm making this up, but I think someone like a famous writer or something said that like the difference between like plotters and plantsers is that like plantsers like plot in their head, whereas like plotters are just writing it down. So we're all essentially doing the same thing. But it's just like depends on where you're doing it. Like if you're doing it in your

head, where you like, forget things. And you're like, kind of going to the dusty crevices of your brain to try to remember that plot thread, or whether you actually like, organized and like writing it down and things like that. So I think that's really good point you made Ray about how it's also like similar and stuff like that. But Ruby is I find that so fascinating that you have like 20 page outlines, I would love to like just see them one day just be like, yeah, you better because like, I guess, like, I literally write like, to like normally about three sentences or something before I start writing.

Ruby 25:50

See, that's crazy to me.

Kat 25:51

And then like, later on, I like write like, I think my one of my books was literally I wrote, like, imagine the chosen one trope. But instead, it's the sidekick is like told from the sidekicks point of view. That was literally all I wrote. And then I wrote the book. So like, for me, that's like saying, the level of lighting Oh, that's crazy, like I do. And then later on, I will be like, Oh, this is a plot hole that I like, I will, like make notes afterwards. So I think it's also about like, whether you do it before or afterwards, like, for me, I will normally do or they like, kind of plotting bits afterwards. But like, obviously, for you, do you

feel like that, like helps you a lot more with like, making sure everything stays organized. And you don't forget anything?

Ruby 26:31

Oh, yeah, I so I do my 20 page outlines. But then I also do 20 page brainstorming. So overall, it's like 40 pages of plotting.

Ray 26:40

Oh, my God.

Ruby 26:44

Yeah, that's right. Okay, the actual books are a book length. But yeah, so it's like, it definitely helps me though. You know, y'all make me feel crazy, but I'm sure some people do that. But it's just kind of like, it helps me to feel like Okay, I understand this book, I know what's going to happen. And I know for me, you know, I, I'm exposing myself a little bit here. When I say novel addiction, I'm not being sarcastic. I've written four books. And I'm working on my fifth right now. So you guys can't see it but Ray's gaping.

Ray 27:19

What in the heck? How?

Ruby 27:20

I know. I know. But because, okay, because I have so many different books and so many different ideas. It really helps me to figure out okay, what's from this idea? What's from this book? What's from, you know, it helps me to keep my thoughts like in order, because I don't jump like I do jump project to project for revisions. So it really helps me to like have these documents that like detail all my ideas, just so that at the end of the day, like I can figure out okay, here was my idea for this. Here's my idea for this. And then like you're saying, like forgetting plot threads, Kat I don't forget them? Because I write them down in my 20 page idea document?

Kat 27:57

Yeah, I definitely. The worst part is when I make notes for myself when I'm writing, like when I'm pantsing. And I'm like, Oh, you need to include something but like, normally, what I've written is just like a character name. And then I'm like, What does this mean? What does this mean? What do you mean, catapult? I don't understand who's getting in the catapult. Because I will just like, like, jot something down. So I do think that like, it's kind of interesting seeing the the different aspects of it by No, but like, we've been calling like Ruby crazy, this entire like, but like, like the writing community are very pro plotters. I like not to sound like victimized, but like, you know, a

victim, but like, you know, sometimes you go into spaces, and you're like, I'm a pantsier and they just go, You're what? Sorry, I'm not ashamed about it. But like I do think, I think I think it's interesting, I do think people should try the different methods like you know, I do think you should try, like I mean, maybe one day I'll try proper plotting like I plot a plot it before I say plus it I've written like a page, not 20 pages. I've written a page before, but then I I don't really like it because pantsing was better.

Ruby 29:10

Yeah, my example of plotting is a very extreme one. So do keep in mind many people do not go as extreme as I go. That's just like the way I am. So even if you like are like wait, I thought I was a plotter, but I don't do 20 page outlines. You're a, if you plot out your story, you're a plotter. It doesn't have to be 20 pages. It can be like one page like Kat said a one page outline is still an outline. So it just depends on how much I think you stick to that during your project is whether you're a pantsier a pantsier or a plotter because I know for me plot wise I stick to it

Kat 29:44

Also not all pantsiers are as extreme as I am a very strict pantsier and then I will let you like write down one sentence I know that

somebody says I like kind of like will normally have a couple more ideas than me. But like I just you'd like i said i just i like to be I like to be living on the edge.

Ray 30:01

I think. I think another good thing to note too is that you don't have to stay with one specific way you're writing a story, you don't always have to be a plotter, you always have to be a pantsner. Like, for me, I know I am a pantsner, but that doesn't, we're not gonna talk about that at the moment. Okay, that's not what I'm focusing on. Because, for me, it changes depending on what kind of story I'm trying to write. Like, I write also a lot of flash fiction, just, you know, short, like short stories. And when I write those, I'm a complete pantsner. I don't even know what I'm talking about in this story. When I started, I literally sat down on my computer before we decided, hey, I want to write something and just came up with this character and like, Okay, this character is gonna go dress shopping, and then I'll come out with like a page long, fully fleshed out story, you know. So in that instance, I'm a complete pantsner. But when it comes to long term projects, sometimes I have to be a little bit more of a plotter, because it's not going to work if I don't. So, you know, it's about what's finding what's right for you. And you don't have to stick to one thing all the time, you can switch it up. Maybe on Tuesday, you're going to

be a plotter with this long, this long story. And then on, you know, Friday, you're going to be a pantsier with a short story. So you know, it's all up to you and finding what works for you. So just try everything that's like my, I think our actually biggest advice with this whole thing, just try a little bit of everything and find find your groove find what works for you as a writer. Yeah,

Kat 31:22

Remember that it should be pantsing.

Ruby 31:24

Hey, hey be neutral right now we're being nice.

Ray 31:28

We're trying to play happy family. Okay.

Kat 31:30

I couldn't I couldn't. Yeah, no, I totally agree with you. Right? I think it does depend on what kind of story you're writing. Because like for some stories, like like, confession time, sometimes when I write screenplays, I have plotted

Ruby 31:45

Who's the traitor now?

Kat 31:51

It was only once I promise! It's just because I like screenplays, because you have a lot less time to like maneuver like scenes, you have a very much more strict structure I find in screenplays because like a film is only like, you know, an hour and a half long, like so screenplays only gonna be like 90 pages of like mostly like dialogue or stuff. I find that in those cases, he sometimes only once might. You might you might plot like,

Ruby 32:22

Yeah, well, in regards to confession, I can confess as well. I kind of already did. But when I write flash fiction, I don't plot

Ray 32:32

I think i think that's kind of justifiable now. Because flash fiction is a really hard thing to plot.

Ruby 32:37

I know how am I gonna plot like 200 words?

Kat

A 20 page outline for like five sentences?

Ruby

Yeah no, for like flash fiction. And like, and like poems, if I ever write poetry, which does occasionally happen, you don't plot poetry. I don't know if people do. I'd be so impressed if you do.

Kat 32:57

It would be amazing if you did, I think I think maybe

Ruby 32:59

Yeah like please let us know if you plot poetry. I'm so curious.

Ray 33:04

Definitely I wonder if that's a thing?

Ruby 33:07

Yeah, cuz, like, isn't poetry like about like, following? Like, your emotions? I know. Sometimes it's about that. Sometimes. It's totally not But

Ray 33:17

I think whichever process you use, either, you know, plotting pantsing or plantsing, it really only matters that you're happy with what you're writing and happy with yourself happy with what you're accomplishing. It doesn't really matter. If you have a strict outline, or no outline at all, or somewhere, you know, maybe you're somewhere in the middle like me. So it doesn't really matter. Whatever you use, it just matters that you're happy with it.

Ruby 33:37

At the end of the day, we're all writers, we're all putting together our final products. And even just like doing a tiny bit of writing is a huge achievement. Because writing is hard. Let's be real. So it's just amazing that you even tried in the first place. And I feel like something that we've kind of realized just through this conversation is it just depends what works for you. Because even how like Ray was talking about how they kind of started out first with like, trying to pants and then trying to plot and just going back and forth. And I did that as well. Kat did you do that?

Kat 34:10

I've like, I've never been a plotter so like

Ruby 34:12

So much for my beautiful point .

Kat 34:13

Stick with the method that like works, because I've never changed it. See, see. That's how you know it works I never never had to change it. So

Ruby 34:21

just finding what works for you is what's most important at the end of the day, I think. And for me it's plotting and you know, plotting may be superior, but that doesn't mean it's for everyone.

Ray 34:32

Hey.

Ruby 34:38

I've been attacked as a traitor. I need to stake out my ground. Okay.

Kat 34:46

I mean, yeah, I think there's like this really beautiful quote from I think it's George RR Martin and he says that like, it's about architects and gardeners so like architects plan the house, while like gardeners like nurture the seed. I thought that was a really beautiful way

instead Looking at like plotters versus pantsers, we're all just trying to make something beautiful, right guys? You're like no, no we still want to fight.

Ruby 35:09

We're just like, No,

Ray 35:11

But I definitely agree. You know, the the theme and message of the story is so much more important than the way you're doing it. You know, if you're able to communicate what you what the story is about what it's trying to achieve by existing in the world, if you're able to communicate that to your audience, the method behind doing it is it doesn't matter because you were able to get that message across.

Kat 35:31

I mean, I guess now that we're all playing happy families, you know, it's nice, but at the end of the day, I think Guess what, guys, you are at home, you need to pick a team now because all stories, whether they're pantsing stories, or whether they're plotting stories, they need conflict. And here's the conflict right now.

[Suspenseful music]

Ruby 35:53

So, listeners, writers, readers, it is up to you to choose which one of us gets to set the flag on the moon and claim it plotters

Kat 36:04

pantsers

Ray 36:05

or plansters.

Ruby 36:06

This is the fight of your life.

Ray 36:09

One of the most important decisions,

Kat 36:11

You have to hurry. Visit the official TYWI Podcast Instagrams page, @movingwritealongpodcast and vote which side you're taking on the poll. The decision is all yours.

[Suspenseful music fades]

Ruby 36:22

And that's all on plotting pantsing and plantsing your stories,

Ray 36:26

Head over to the pole and pick your side now. We'll be announcing who won this debate in Episode Three. But until next time writing cadets. We'll see you on our next adventure.

Ruby 36:37

Yeah, and I mean, guys, let's look on the bright side. At least this story didn't end up with anyone dying like in Romeo and Juliet.

[music, two harps]

Kat 36:46

A gleaming piece settled throughout space. Today a generation of writers begin to race united all together by what brings them inspiration. Now making a choice on what ignites their motivation. Farewell listeners. And until next time, when then we will serenade you with another rhyme.

[Harp music fades into techno music]

Simone 37:08

Thank you for listening to the moving write along podcast made possible by the young writers initiative get involved with tywi on their website tywi.org. And while you're there, why not check out the new chapters program inspire young writers at your school and bring the URL to the IRL get involved in the young writers initiative community by joining our Discord server the writers town thank you so much to our amazing podcast crew without whom this wouldn't be possible. Our producer Simone our assistant producer Jasmine, our script writer Delaney and last but certainly not least, our social media manager Cosette All music is taken from film music.io by Kevin MacLeod today you heard take a chance beauty flow and Canon in D for two Renaissance harps all sound effects are taken from the Freesound project and tune in next episode where we talk about what counts as real writing

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