

Index for *Conceiving the Heavens* (unpublished index)  
by Melissa Scott  
index written by Lisa Costello  
<http://www.costelloindexing.com>

## A

advertising 182–183  
age of characters 73–74  
agents 151–152, 164–169  
Amber series (Zelazny) 139  
Anderson, Poul 20, 68–69, 97  
animal life 36  
Anthony, Piers 136  
*Armor of Light, The* (Scott) 115  
Arneson, Eleanor 69  
Asimov, Isaac 110–111  
Atwood, Margaret 9

## B

*Babel-17* (Delany) 172  
background 27–38, 107  
Beinhart, Larry 5  
*Bladerunner* 67–68  
Blish, James 34, 66  
*Blue Tyson* (Dowling) 55–56  
boundaries 41–45, 48  
Bradley, Marion Zimmer 136–137, 138  
Brin, David 100  
Bujold, Lois McMaster 138, 139  
*Burning Bright* (Scott)  
    characterization 74–75, 96  
    inspiration 14  
    research 94  
    story vision 134  
Busby, F.M. 8

## C

calendars 34–35  
career development 175–188  
*Career Novelist, The* (Maass) 149  
Carver, Jeff 138, 139  
Catron, Louis 122, 141  
characterization 4, 5, 65–84, 96  
    age 73–74  
    cast of characters 139–140  
    character's desire 65–66  
    character's environment 71–72  
    and exposition 109–115, 117–118  
    and extrapolation 21–22, 69–71  
    family background 76–77  
    gender 72–73  
    names 56–58  
    occupation 74–75  
    the Other 81  
    physical appearance 74, 78–79  
    self-description 113

## characterization (*continued*)

    separating protagonist from writer 78–80  
    and setting 27–29  
    sexuality 81  
    sympathetic protagonist 68  
    traits 113–114  
    and the unearned ending 66–67  
Charnas, Suzy McKee 79, 106  
*China Mountain Zhang* (McHugh) 111  
*Cities in Flight* (Blish) 34, 66  
*Citizen of the Galaxy* (Heinlein) 47, 109, 111  
Clarke, Arthur C. 6–7, 110  
Clement, Hal 6–7, 110  
cliches 4, 98  
climate 35–36  
computers 124–128  
    printers 125–126  
    software 124–128  
conflict 65–66  
contracts 149–150  
conventions, science fiction 153–154, 184–187  
copyediting 150–151  
cover art 172–173  
cover letters 154  
craft 3, 130–141  
    importance of 140  
    learning by avoidance 133  
    learning by imitation 132–133  
    learning by reading other works 131–132  
    planning 137–138  
    pushing your own limits 134–135  
    understanding of scientific method 146  
    writing in multiple universes 136–137  
creative writing courses 146–147  
critiques 158–163  
cultivating serendipity 14–15, 87–88, 135  
culture 16  
cutting file 115–116  
*Cyberworld* (game) 47

## D

Daley, Brian 100  
Darkover series (Bradley) 138  
Delany, Samuel 114, 172  
description 94–95  
deus ex machina 4  
dialogue 111–113, 116–117  
    high context/low context 112, 116–117  
Dick, Philip K. 67  
divisions, societal 43  
*Do Androids Dream of Electric Sheep?* (Dick) 67  
Dowling, Terry 55–56, 61–62, 114

# Index

---

*Dramatist's Toolkit, The* (Sweet) 111–112

*Dreaming Metal* (Scott) 31, 108

*Dreamships* (Scott) 31, 48, 74, 108

*Dune* (Herbert)

exposition 108, 110

financial systems 47

FTL travel 8

point of view 106

world-building 30, 31, 34

## E

economic power 40–41

economy 45–46

financial system 46–47

editor, internal 123

editors 169–171

acquiring editor 171

copyeditors 171

education, writing 145–147

emotions

behind the facts 90–91

conveying 94–95

core of the story 66

distance from protagonist 96–97

imagination 96

observation 95

*Empress of Earth, The* (Scott) 138

ending, unearned 66–67

Engh, M.J. 109

environment of characters 71–72

exercises

characterization 81–84

description of story characteristics 119–120

dialogue 116–117

ideas 22–24

names 63–64

point of view 117–118

titles 25–26

voice 117–118

world-building 49–50

exorcism 117

experts 88–90

exposition 109–117

choosing proper methods of 114–115

dialogue 111–113

expository lumps 107

high context/low context 116–117

protagonist as stranger to society 109–110

protagonist familiar with situation 111–112

protagonist immersion in situation 114

protagonist in unfamiliar situation 110–111

protagonist self-description 113

expository dialogue. *see* exposition, dialogue

expository lumps 107

extrapolation 5–6, 9–11, 16–22, 85

and characterization 66, 69–71

naming things 61

physical world 28–29

social world 39–40, 44–45

## F

family background 76–77

Fausto-Sterling, Anne 136

feedback 158–163

*Female Man, The* (Russ) 106

financial system 46–47

*Fire from Heaven* (Renault) 84

*Five-Twelfths of Heaven* (Scott)

characterization 113–114

and cover art 172

naming characters 57

and series writing 137

food chains 36–37

Friesner, Esther 95

FTL travel 8

*Furies, The* (Charnas) 106

## G

galactic encyclopedia entry 107–109

gender of characters 72–73

genres

finding your place in 105

subgenres 106

Gerrold, David 97

Gibson, William 7, 90, 97

*Glory Season* (Brin) 100

Gould, Stephen 136

*Great Gatsby, The* (Fitzgerald) 44

groups, social 43–44

*Gun, with Occasional Music* (Lethem) 105

## H

*Handmaid's Tale, The* (Atwood) 9

hardware, computer 125–126

Heinlein, Robert 47, 97, 109

Herbert, Frank 30, 47, 106

hierarchies 41–42

hooks 116

*How to Write a Mystery* (Beinhart) 5

## I

ideas 13–26

exercises 22–24

non-technological 18

revolutionary 97

sources 15–16

taking notes 121–123

testing 16

# Index

---

ideas (*continued*)  
  tracking 121–123  
  turning into "what-if" 16–22  
  weird 21–22  
identity 43–44  
imagination 96  
imitation of style 105, 117, 132–133  
income 188  
Infinite Sea series (Carver) 138, 139  
info dumps 107  
inspiration 14, 97  
internal editor 123  
Internet 91–94  
interviews 181–182  
invented terms 51–52, 55–56, 107, 115

## J

Jainschigg, Nicholas 172  
journaling 15, 121–123, 135

## K

Keating, H.R.F. 4  
*Kindly Ones, The* (Scott) 33, 38, 108–109  
Kurtz, Katherine 52

## L

language 46, 51–64  
  gender-neutral 73  
  invented terms 51–52, 55–56, 107, 115  
  names 56–61  
  problems choosing words 115  
Le Guin, Ursula K. 7, 8, 13, 22, 134  
*Left Hand of Darkness, The* (Le Guin) 7, 22  
Lethem, Jonathan 105  
libraries 86–88  
  browsing 88  
*Locus* 151, 176

## M

Maass, Donald 149  
magazines 15, 85–86  
magazines, professional 151, 176  
mailing lists 93–94  
*Making of Star Trek, The* 10  
*Maltese Falcon, The* (Hammett) 66–67  
*Man Who Counts, The* (Anderson) 20  
manuscripts  
  copyediting 150–151  
  cover letters 154  
  electronic delivery of 129  
  followup after submission 155–156  
  format 128  
  preparation 127–129  
  printing 151

manuscripts (*continued*)  
  query letters 154  
  rejected 148  
  revisions 149–150  
  sales 149  
  selling 154–155  
  unagented submissions 152  
marketing 151, 152–156, 179–187  
*Mars* trilogy (Robinson) 106  
*Mask of Apollo, The* (Renault) 84  
*Masque World* (Panshin) 30–31, 53  
masterworks 97–98  
McCaffrey, Anne 137, 139  
McHugh, Maureen 111  
*Metropolitan* (Williams) 7, 109  
Miles Vorkosigan series (Bujold) 138  
*Mismeasure of Man, The* (Gould) 136  
*Mismeasure of Woman, The* (Tavris) 83, 136  
*Mission of Gravity* (Clement) 6–7, 110  
*Moby Dick* 106  
*Moon is a Harsh Mistress, The* (Heinlein) 97  
*Mote in God's Eye, The* (Niven & Pournelle) 52–54  
*Motherlines* (Charnas) 79, 106  
*Myths of Gender* (Fausto-Sterling) 136

## N

*Naked Sun, The* (Asimov) 110–111  
names 56–61  
  sources of 58  
narrative style 104  
networking 15  
*Neuromancer* 7, 34, 90  
newsgroups 93–94  
newspapers 15  
*Night Sky Mine* (Scott) 44, 113, 172  
Niven, Larry 52  
Norton, Andre 20  
notes, taking 86, 121–123  
novels  
  media tie-in 176–179  
  picaresque 111  
  science fact 6  
  science fantasy 6  
  science fiction 6  
  selling 147–148  
  vs. short stories 145  
  stand-alone 5

## O

objects, naming 60–61  
observation 95  
occupation of characters 74–75  
on spec changes 148–149  
*On Writing Crime Fiction* (Keating) 4  
originality 21, 98–99

# Index

---

Other 81  
outlines 102–104

## P

packagers 176–179  
Panshin, Alexei 30–31, 53

paper  
  as journaling tool 122–123  
  as writing tool 123–124

paying forward 187  
photos 183  
physical appearance of characters 74, 78–79  
physical laws 29  
physical setting 31–38  
  and characterization 71–72  
picaresque novel 111  
Piercy, Marge 47  
*Pirates of Penzance* 34  
places, naming 59–60  
plagiarism 99  
planning 137–138  
plotting 4, 102–118  
  exposition 107–111  
  expository dialogue 111–114  
  and outlines 102–103  
  and proposals 103  
  and reader expectation 105–107  
  scene sketches 104–105  
*Point of Hopes* (Scott) 115, 172  
point of view 104, 106, 113, 117–118  
political power 40–41  
Pollack, Rachel 54–55, 116  
Pournelle, Jerry 52  
power 40–43  
press releases 182  
printers, computer 125–126  
professionalism 152, 153–155, 173–174  
promotion 179–187  
proposals 103  
protagonists 68–70  
  self-description 113  
  separating from writer 78–80  
  sympathetic 68

publishers 147–151, 169–174  
  book publishing process 149–151  
  contract negotiation 149  
  cover art 172–173  
  making submissions to 147–148  
  relationship with copyeditors 171  
  relationship with editors 169–171, 173–174  
  researching 153  
  on spec changes 148–149

## Q

query letters 154

## R

*Rainbow Man* (Engl) 109, 111  
reader expectation 105, 106–107  
reader's fees 154  
reading 130–131  
readings, public 179–181  
recorders, tape 122–123  
reference tools, electronic 127  
rejections 148, 158–163  
Renault, Mary 84  
*Rendezvous with Rama* (Clarke) 6–7, 110  
research 11, 85–101  
  electronic reference tools 127  
  experts 88–90  
  finding an agent 166–167  
  Internet 91–94  
  libraries 86–87  
  market 153  
  as method of improving craft 134–135  
  taking notes 86  
revisions 149–150  
rewriting 115–116  
*Ring of Swords* (Arneson) 69  
risktaking 134–135  
Robinson, Kim Stanley 106  
Roddenberry, Gene 10  
Rosenblum, Mary 20  
rules, societal 44–45  
Russ, Joanna 106  
*Rynosseros* (Dowling) 55–56, 114

## S

Sakers, Don 33  
sales 149  
  coping with 162–163  
  first 149, 163  
scavenging 95  
science fact 6  
science fantasy 6  
science fiction 6  
  conventions in writing 8–9  
sciences 85–86  
  as part of society 135–136  
scientific method, understanding 146  
scope 29–30  
Scott, Melissa  
  *Armor of Light, The* 115  
  *Burning Bright* 14, 74–75, 94, 96, 134  
  *Dreaming Metal* 31, 108  
  *Dreamships* 31, 48, 74  
  *Empress of Earth, The* 138  
  *Five-Twelfths of Heaven* 57, 113–114, 137, 172

# Index

---

- Scott, Melissa (*continued*)  
    *Kindly Ones, The* 33, 38, 108–109  
    *Night Sky Mine* 44, 113, 172  
    *Point of Hopes* 115, 172  
    *Shadow Man* 35, 73, 87, 109, 111  
    Silence Leigh trilogy 7, 137–138
- Scott, Ridley 67
- second-book problems 139
- self-censorship 123
- self-description of characters 113
- self-knowledge 141
- self-promotion 151, 168, 179–187
- serendipity 14–15, 87–88
- series writing 137–140
- setting 4–5  
    and characterization 27–29  
    physical features 31–34
- sexuality of characters 81
- SFFWA Handbook, The* 176
- Shadow Man* (Scott)  
    calendars 35  
    exposition 109, 111  
    gender 73  
    research 87
- short stories 145
- signings 179–181
- Silence Leigh trilogy 7, 137–138
- Silverberg, Robert 8
- Simmons, Dan 31
- sketching 123
- social groups 43–44
- societies 39–50, 72–77  
    age 73–74  
    basic assumptions of 136  
    basic rules 44–45  
    basic unit 47–49  
    economy 45–46  
    families 76–77  
    financial system 46–47  
    gender roles 72–73  
    and language 46  
    and power 40–43  
    and social groups 43–44
- software, writing 124–128
- Solar Queen* (Norton) 20
- solar system, designing 33–34
- Star Trek* 97
- Star Well* (Panshin) 30–31, 53
- Stars in My Pockets Like Grains of Sand* (Delany) 114
- status, societal 41–42
- Stone Garden, The* (Rosenblum) 20
- stories, short 145
- story structure 106  
    as described in terms of other arts 119–120  
    overall story vision 133–134  
    protagonist as stranger to society 109–110
- story structure (*continued*)  
    protagonist familiar with situation 111–112  
    protagonist immersion in situation 114  
    protagonist in unfamiliar situation 110–111
- story vision 133–134
- strangeness budget 35, 106–107
- style  
    imitation of another writer's 105, 117, 132–133  
    narrative 104  
    work 103–104, 129
- subgenres 106
- submission guidelines 147, 152, 154
- submissions, unagented 152
- subtext 132–133, 140
- support 187–188
- Sweet, Jeffrey 111–112
- T**
- taking notes 86
- Tales of the White Ship Avatar* (Daley) 100
- tape recorders 122–123
- Tavris, Carol 83, 136
- technology, invented 29
- telepathy 8
- television 15–16
- Temporary Agency* (Pollack) 54–55, 116
- text 132–133, 140
- themes 100–101
- third-person narrative 105
- Three by Five (software) 126
- Thurb Revolution, The* (Panshin) 30–31, 53
- time 34–35
- titles 25–26
- Tolkien, J.R.R. 51
- tools, writing 123–128
- training, writing 145–147
- traits, character 113–114
- transportation 37–38
- Trouble and Her Friends* (Scott) 14, 172, 173
- Trouble Twisters, The* (Anderson) 97
- Twilight Beach* (Dowling) 55–56
- typewriters 123, 124
- U**
- unearned ending 66–67
- universes, writing in multiple 136–137
- V**
- values, as expressed in written works 140–141
- vegetation 36
- viewpoint 104, 106, 113, 117–118
- Vinge, Joan 31
- vision, story 133–134
- voice 104–105  
    exercises 117–118

# Index

---

## W

- Walk to the End of the World* (Charnas) 106
- web. *see* World Wide Web
- "what if" 9–11
  - exercises 22–24
  - non-technological ideas 18
  - turning ideas into 16–22
  - weird 21–22
- When Harlie Was One* (Gerrold) 97
- Williams, Walter Jon 7, 109
- Woman on the Edge of Time, A* (Piercy) 47
- word choice 115
- word processors 124–128
- work-for-hire 176–179
- work styles 103–104, 129
- world-building 11, 27–38
  - animal life 36
  - calendars 34–35
  - climate 35–36
  - food chain 36–37
  - invented technology 29
  - names of places 59–60
  - physical features 31–38
  - size of world 29–31
  - societies 39–50
  - time 34–35
  - transportation 37–38
  - vegetation 36
- World Wide Web 91–92
- writers' groups 188
- writing as profession 145–163
  - agents 151–152, 164–169
  - career development 175–188
  - contracts 149–150
  - coping with sales 162–163
  - followup after submission 155–156
  - professionalism 152, 153–155, 173–174
  - reader's fees 154
  - rejections 148, 158–163
  - sales 149
  - selling a novel 147–148
  - on spec changes 148–149
  - submitting work 147
  - training 145–147
  - unagented submissions 152
- writing basics 3–4
- writing, in longhand 123–124
- writing methods 123–128
- Writing, Producing, and Selling Your Play* (Catron) 122, 141
- writing skills 3

## Z

- Zelazny, Roger 138–139