

# Michelle Medlock Adams

## **Writing for Children Bootcamp – (Continuing Class – 4 Sessions over 4 Days, Act I/II/III)**

From getting started to getting published to getting the word out about your children's book, we'll cover it all! It will be high energy, non-stop fun—and Michelle promises to bring the chocolate!

Specifically, we'll explore:

- The many different types of children's books—from board books to picture books to middle grade fiction—and where your story fits best, as well as non-fiction versus fiction.
- The “make or break it” building blocks that your story must have to keep an editor's attention and a child's enthusiasm.
- The process—from idea to finished story...
- The myths and truths of children's writing, answering those lingering questions you've been dying to ask, like, “Do I need an agent?”
- The various venues for your children's stories—from magazines to websites to anthologies to curriculum to library books.
- The best ways to format your board and picture books for successful submissions, as well as the keys to building a killer book proposal for your tween and teen fiction and non-fiction books.
- The elements of an intriguing query letter and the most effective ways to get your foot in the door with publishers today.
- Ways to come up with great article/book ideas and what to do with those genius ideas once you have them...
- Methods for marketing your published children's book(s) once you enter “The Published Author World.” (Getting TV interviews, newspaper articles, celebrity endorsements, etc.)
- How to enjoy the journey on the way to publication...

## **Writing as a Career – Taught with Bethany Jett – (Continuing Class – 3 Sessions over 3 Days, Act I/II/III)**

In this continuing class, we'll explore what it takes to launch out into the freelance writing world and stay happily afloat! Michelle will share with you all the tricks of the trade that have allowed her to run a successful freelance writing business (Michelle Medlock Adams, LLC) for the past 16 years.

Similarly, Bethany Jett opened her own freelance writing, editing, and consulting company (JETTsetter Ink, LLC) in 2015. Even though she was still a “baby in the business,” Bethany successfully leveraged her skills and secured freelance projects that netted her business into the five-figure mark her first year.

We hope you'll join us for a practical, fast-moving, ever-so-fun, chocolate-filled kind of class.

Specifically, we'll cover how to:

- Prepare yourself for taking the big leap of faith into a fulltime freelance writing career & how to determine when you're ready
- Break into competitive markets and stay there
- Find consistent paying freelance work
- Identify your resources and tap into your current connections
- Maximize the impact of current and past projects
- Come up with sellable ideas and turn them into articles, blogs, devotions, and books
- Craft a killer query letter, a perfect pitch letter, and a polished proposal
- Network, market, and maintain a presence in the industry
- Quickly build a modest platform
- Recreate content for your blog
- Appear as an expert with your first book
- Network quickly with influencers in your niche
- Supplement your freelance writing income with related ventures such as speaking gigs
- Find time to write without sacrificing your family time
- Divide your time between looking for work and doing the work that's already on your plate
- Find credible—and even celebrity—sources
- Mine your goldmine of past published pieces and additional unused research
- Make money while maximizing your ministry—it doesn't have to be an either/or choice
- Think outside the box to increase your publishing potential and freelance income
- And how to do it all with balance and grace and a great big smile on your face!

## **Jessica Barnes**

### **Line Editing for Fiction Authors – (Workshop, Act I/II)**

Your plot is perfect, your characters leap off the page – now it's time to look at your writing. Learn how to spot common pitfalls like repetition, pet phrases, sentence clutter, passive phrasing, awkward dialogue, and more. A fiction editor from Bethany House will help you polish your writing and make it sing. Bring a few pages of your WIP, and we'll practice line editing each other's work.

## **Brian Bird**

### **Screen Writing – (Continuing Class – 3 Sessions over 3 Days, Act I/II)**

## **Lynn Blackburn**

### **How to Use Scrivener Practicum – (Continuing Class – 3 Sessions over 3 Days, Act I/II/III)**

Have you tried Scrivener and been too overwhelmed to use it? Have you started using it but know you aren't scratching the surface of what you could do with it? Don't let your fears and frustrations keep from you exploring all you can do with Scrivener.

In this three-day practicum—How to Use Scrivener—you'll discover how to save time and frustration by utilizing this popular writing software for everything from fiction manuscripts to blog posts. By the end of the Practicum each participant should be able to create a new project (fiction, non-fiction, short story, blog post), fully utilize the Toolbar, Binder, Scrivenings Mode, Corkboard, Outliner, Research, Split Screen, Snapshots, Project Notes, Project Targets, Name Generators, and much more. We will create Templates that will make Scrivener work for you whether you're a die-hard outliner or a free-range organic writer. When you've finished your project you'll be able to successfully Compile the document into Word for submissions and then start the process all over again.

Participants will need to have a working version of Scrivener on their laptop for use during class.

A free 30-day trial is available for new users. PC or Mac.

Class size is limited. Please email [lynnhblackburn@gmail.com](mailto:lynnhblackburn@gmail.com) to reserve your space.

## Brad Bloom

### The Ministry of Magazine Practicum – (Continuing Class – 3 Sessions over 3 Days, Act I/II)

This class guides you in how to write for and manage many aspects of a magazine. The sessions will draw from experiences of [Lifestyle Media Group's](#) three magazines. Get started with a fresh definition of what a magazine is in today's world of rapidly evolving communication. Then before you dig into the details Brad will help you evaluate the rapidly evolving you. Getting a grip on these basics gives you the ability to build vision, influence and strength.

Shift into drive for a creative and aggressive journey into the business of magazine. Day 1 focuses on **message**. Content is king and the secret ingredients add more than just flavor (Food and food analogies will be included at not extra charge). Day 2 you'll unpack the tools of **process**. Discover how good magazine is a real hands-on job. Some of these tools are sharp for precision work. Some parts of the process are big, noisy and seemingly difficult to control. Grab hold, learn how to be the best you can, and then discover all you can do. Day 3 ventures into the realm of **influence** where you find all that lies beyond the written word. We'll explore how to gain impact through other media outlets. This is where it gets interesting for most and adventurous for everyone. Discover the world of magazine and create a world of powerful ministry.

# Lindsey Brackett

## **Make a Spark: How to Write Flash Fiction Romance – (Workshop Act I/II/III)**

“But I can’t show the romance in only 1000 words!” is a common excuse for writers we ask to submit to Splickety’s romance imprint. However, we’re not asking for the whole story. Rather, we’re looking for those sweet, funny, and sexy moments that make a romance spark.

We believe romance can be found in:

- the linger
- the look
- the allusion

For this workshop, we will teach writers how to craft a red-hot romance that has all the elements of story without needing more than 1000 words or a lot of exposition.

Attendees will receive handouts, notes, be engaged in question and answer, as well as be given a list of upcoming themes for Splickety Love including current and future themes.

## **Writing Through the Chaos: A Q & A Session with Busy Writers on How They “Do It All” – (Workshop Act I/II/III)**

As a busy wife, mom, and writer myself, I am often asked how I do it all. Which only makes me laugh, because truth is, I drop a lot of those balls I’m juggling daily. However, I’ve learned some tried and true tricks that help me meet deadlines, make connections, and manage my household while building a career.

The vision for this workshop is that it be a casual time for so many who feel overwhelmed upon entering the publishing world to ask questions and receive feedback from a panel. This panel would include a variety of people who have several big things in common—they are all extremely busy, not just as writers, but as parents, teachers, entrepreneurs, etc.

## **A Byline is Worth 500 Words – (Workshop, Act I/II)**

As a blogger for six years, a newspaper columnist since 2013, and a flash fiction writer, I have taught myself the art of writing in 500 words or less. Online audiences expect a quick story that is scan-able and tweet-able. Traditional readers (newspaper, magazines) look for truth on the page, but they don’t want to keep flipping to finish. Magazines will pay big bucks for short—but true—anecdotes and tips from real life.

Then there’s the whole world of flash fiction just waiting to help hone your creativity and word count skills.

In this beginner to intermediate course, I will teach attendees how to craft a simple blog post that is unique to their story. Next, I'll show them how to take this post and turn it into a suitable column for a newspaper or a freelance article for a magazine. Using examples from my own writing, I will also provide attendees with avenues toward publication by offering suggestions of where to submit, as well as sharing tips for how to get published with Splickety—even if you don't write flash fiction.

## **Davis Bunn**

### **Building a Strong Overview of Your Story – (Continuing Class – 4 Sessions over 2 Days, Act I/II)**

How to succeed in entering the commercial world of publishing. These sessions will examine three topics. First and foremost, how to develop your concept into a one-page overview that will electrify the editorial review board. Second, how to create the one-sentence hook, or pitch, that is necessary for selling to Hollywood. And third, how these two elements can help you focus upon the dynamics of creating a strong first draft.

## **Ann Byle**

### **Making Your Best Pitch Ever Practicum (Workshop, Act I/II)**

Pitching to editors and agents can be scary, but it doesn't have to be. Learn how to create a unique and useful one-sheet, hone your elevator pitch, and practice, practice, practice. This is a hands-on workshop that will help you prepare to meet publishing professionals.

### **The Fine Art of Getting an Agent – (Workshop, Act II)**

You think you are ready to find an agent! Learn when you're actually ready for an agent, how to approach an agent, how NOT to approach one, what an agent can do for you, and how to behave once you sign a contract with an agent. Lots of useful information from an agent who has seen it all.

## **Jonathan Clements**

### **Is This Elevator Stuck? – (Workshop, Act I/II)**

So your manuscript is finished and has been edited. And edited again. You've even had the courage to show it to your writer's group. And then, well ... you went back and edited it yet again. Anyhow, you've pieced together a solid proposal, and have targeted a handful of agents and editors to pitch. So ... ?

All you have to do is quickly garner the attention of a publishing professional, who hears dozens of pitches similar to yours every week. Good. Bad. And the Ugly. But how do you do this?

Simple: Craft the perfect ELEVATOR PITCH. Sound like a daunting task? Well, it doesn't have to be.

In this session, we'll discuss the WHATs (What even is an elevator pitch?), the WHYs (Why is this important?) and the HOWs (How do I craft mine?) of creating an effective ELEVATOR PITCH—along with some absolute DO's and DON'Ts.

### **Help Me Help You – (Workshop, Act I/II)**

This iconic line from a somewhat iconic film actually also describes how an author / literary agent relationship works best.

Come join me as we discuss everything you ever wanted to know—and even things you didn't know you needed to know—about this relationship. We'll cover burning questions like:

- What does an agent do?
- When does an author need an agent?
- Does every author need an agent?

Do agents really just sit at coffee shops and drink java all day?

## **Cheri Cowell**

### **Independent Publishing Boot Camp – (Continuing Class – 5 Sessions over 4 Days, Act III)**

Learn the pros and cons of this growing trend, how to evaluate your options, the basics of formatting and cover design, e-book options, and how marketing your self-published book is different than a traditionally published book.

- Session 1: Evaluating Indie/Co/Self-Publishing: The Pros and Cons of Doing it Yourself.
- Session 2: Understanding the Do-it-Yourself Process: We'll look at the various things you need to master if you're going to indie-publish a print book.
- Session 3: Why EBook? We'll look at the limitations in e-book technology and what it takes to convert your book into an e-book for Kindle and others. Step-by-step instructions.
- Session 4: Marketing an Indie Book: We'll look at three major components of a marketing plan: your brand, an Internet presence, and what is needed in a social media plan.
- Session 5: Before The Book is Written: This blueprint for action includes addressing the same questions traditional publishers ask: who is your target market, how will you reach them, what is your core message, and more. Come learn the questions any good author must answer and then how indie authors address them.

## **Evaluating Your Options/Is Independent Publishing a Good Option For You? – (Workshop, Act I)**

We'll discuss traditional publishing, answer some forbidden questions, and take a look at the many options for self, independent, co-publishing, and partnership publishing. As someone with her foot in both worlds, Cheri can help you evaluate your options.

## **Reprints, Rights, and Rewrites — Getting Mileage out of Your Work (Workshop, Act I)**

It takes twice as long and ten times the energy to write a new piece than to rework and resubmit that piece again and again. Learn how to get more mileage out of your work in this chock-full-of-tips-and-tricks class.

# **Michelle Cox**

## **Managing the Writer's Life – (Workshop, Act I/II)**

You'll soon discover that juggling your writing life with the rest of your life can sometimes be challenging and overwhelming. Join me for tips and skills that will help you cope and thrive despite the physical, spiritual, and emotional challenges of the writing journey. We'll talk about ways to manage your time and become more disciplined, how to deal with rejections and stay motivated, about the rejuvenating power of cupcakes, and a bunch of other stuff.

## **Troubleshooting 101 – (Workshop, Act I/II)**

Do you have questions about various aspects of the writing life and you don't know where to ask them? Well, this is the place for you! In this interactive session, I'll try to look smart while I answer your questions and cover topics like what to do when you don't know what to write, what to do when you have writer's block or are procrastinating, what to do if an emergency affects your deadline, how to handle awkward situations with your publisher or co-author, and so on.

# **Vicki Crumpton**

## **Trends in Christian Book Publishing – (Workshop, Act I/II)**

Explores trends in Christian book publishing and how they may shape your publishing strategy.

# **Mary Denman**

## **Photography and Blogging: How to Use Your Pictures More Effectively on Your Blog – (Workshop, Act I/II/III)**

Join Mary for her class on learning how to take better pictures so you can use them on your blog! Mary will teach quick tips to immediately improve your photography and also how to take pictures specifically to use for memes. You'll get ideas of how to use your photography for inspiration and to illustrate your content.

## **Lynette Eason**

### **Brainstorming Practicum (Continuing Class for Advanced Writers – 4 Sessions over 4 Days, Act IV)**

#### **PREREQUISITE : 2 Published Fiction Novels**

Join Lynette Eason for three days of intense brainstorming. Come prepared to discuss your current work in progress or think up a new one. Everyone who attends will leave with something. Space is limited to 8 participants. Please send a synopsis of what you want to get from the brainstorming class to [lynetteeason@gmail.com](mailto:lynetteeason@gmail.com). Lynette will ensure that all participants receive a copy of each synopsis at least two weeks ahead of the start of the conference so all can be thinking ahead. Deadline to sign up for the class and submit material is May 1, 2017.

#### **Writing Suspense (WS, Act I/II)**

Learn what elements make up a rocking, edge of the seat, suspense story. Workshop will include topics such as: writing the best opening line ever, using all five senses, dialogue, internal and external conflict, red herrings, character development and endings.

## **Eva Marie Everson**

### **Fiction Practicum Practicum (Continuing Class – 3 Sessions over 3 Days, Act I/II)**

The First Three Things to Consider. Internal and External Conflicts. Character Arcs. The Seven “Issues.” Time Lines & Dialogue. Title Pages, Hooks, & “The Four Questions.” In this 5-hour hands-on practicum, Eva Marie Everson will discuss elements of fiction for next-level conferees. Get your red pens ready because we’re going to work on your manuscripts. Conferees must sign up in advance, and the class is limited to the first ten. Class participants should bring ten copies of their first 1,000 words, as well as one page that is heavy with dialogue. Participants should also be ready to discuss concept to completion ideas, title, and possible avenues for publication. Hands-on, loads of fun, and chocolate is involved.

This class is limited to the first ten participants. You must sign up in advance and can do so by emailing Eva at [PenNhnd@aol.com](mailto:PenNhnd@aol.com).



# Jesse Florea

## **Magazine Writing: Breaking In and Staying In – (Workshop, Act I/II)**

Is print dead? No way! But the industry is changing. This workshop looks at the reasons you may want to write for periodicals, which include the 3P's (not to be confused with the C-3PO's): profit, platform and portfolio. It's also a great way to express your passion. (Hey, that's a fourth *P*!) We'll talk about how to capture an editor's attention, practice crafting an effective lead, learn about different types of periodicals and stories, and discover how good interviewing skills can open doors to big-time periodicals. Then there's that whole business about the writer/editor relationship. This is a very hands-on, interactive series of classes that will expand your thinking about this still viable area of writing.

## **Art of the Interview – (Workshop, Act I/II)**

Everybody has a story to tell . . . and you may have to help tell it. A constructive interview will help you write an engaging story. (And personality stories are big sellers in the magazine and book market.) From tips on how to land an interview to ideas on how to structure questions, this workshop will help you make the most of an interview.

# Aaron Gansky

## **Teaching Fiction Writing – (Continuing Class – 3 Sessions over 3 Days, Act II)**

This continuing class will focus on teaching Creative Writing for a variety of age groups. In addition to looking at the fundamental elements of fiction, we'll talk about teaching strategies, workshop models, providing feedback in a timely, efficient manner, and inspiring the love for writing in a young generation.

Day 1: Strategies for Teaching Writing

Day 2: The Workshop—Dos and Don'ts

Day 3: Giving Feedback to Encourage and Correct

## **Poetry Practicum – (Workshop, Act II/III)**

For this class, attendees will arrive having already submitted three to five poems. Each class will focus on the work of one or two attendees. Feedback will be given by all attendees.

To participate in the poetry practicum, please send up to three poems to [adgansky@msn.com](mailto:adgansky@msn.com) with the subject line "Poetry Practicum Submission" before April 28th. Expect to receive other students' submissions around the first of May. In order to maximize our time together, please read all entries and make notes on each. Look specifically for the use of language, sound, and

rhythm. Note uses of figurative language as well as new, vivid descriptions. Be sure to note what each poet has done well, and specific, professional ways for the poet to improve their practice. Thanks, and I'll see you in May!

### **First in Fiction Podcast Live! (Panel discussion)**

**NOTE: Time to be announced.**

This live podcast will focus on a variety of topics and will feature an editor, an agent, and a writer. We will cover the different perspectives of different craft issues such as: "What makes a great opening?" "What makes a book memorable?" "What are the elements of a novel that make it a classic?"

## **Linda Gilden**

### **Articles, Articles, Articles: Everything you want to know! – (Continuing Class – 3 Sessions over 3 Days, Act I/II)**

Learn the basics of magazine article writing in this information-packed continuing class. Topics addressed will be how to break in to the magazine market, where to find marketable ideas, the importance of titles, leads and endings, how to study the markets to find a perfect fit for your manuscript, making the most of your interview time, using the Internet in writing and much more. Discover how to make the most of your research by repurposing it for other articles and books. Find out how to give editors what they want so that your work stands out from the slush pile. Network with other writers for research as well as for encouragement and fellowship and use article placement as a successful marketing tool.

### **The Writer's Personality – (Workshop, Act I/II/III)**

The Writer's Personality? What does my personality have to do with the way I write? Your personality affects the way you see the world. Therefore, everything you write is influenced by your point of view. What are the healthy habits of a sanguine writer? Why does a melancholy writer seem to get more projects done? How can a choleric writer organize his or her checklists for the most benefit? What can encourage a phlegmatic writer? Upon examination we will find that we all have characteristics of more than one personality. Our writing will be stronger if we understand our personalities, the personalities of our characters, and our readers.

## **Deb Haggerty**

### **Networking: Nuisance or Necessity? – (Workshop, Act I/II/III)**

Networking is an attitude. Always keep in mind those people you know to whom you can refer others. In order to receive the benefits from networking, you must first give. Effective networking techniques are a necessity to successfully marketing ourselves and our organizations

and, when implemented, reduce the nuisance factor of making new contacts. Effective networking aids us in finding new employees, as well as in maintaining our professional relationships.

### **Tips and Tricks for Working with Editors/Publishers – (Workshop, Act I/II/III)**

To present yourself and your work successfully to an editor/publisher, you must have certain skills and documents. That any paper you submit to them is absolutely perfect is a necessity. That said, we'll talk about ways to ensure you do what's required to make that very important great first impression. In addition, we'll talk about writers' conferences in general and what you should hope to gain from them. This is an interactive seminar with questions and discussion actively encouraged.

## **Bob Hostetler**

### **Writing Nonfiction – (Continuing Class – 4 Sessions over 4 Days, Act I)**

On writing all forms of nonfiction, from newspaper and magazine to books.

### **From Pulpit to Print – (Workshop, Act I)**

Preachers, teachers, and other Christians engaged in ministry are frequently writing sermons, lessons, etc. This workshop will help such writers convert resources into published material.

### **Sell Everything You Write – (Workshop, Act II)**

This workshop outlines the strategy I used when I became a full-time freelancer to never again wrote something that didn't sell. (Includes "The Art of the Query Letter" material.)

## **Steven James**

### **Troubleshooting Your Novel: Essential Techniques for Identifying and Solving Manuscript Problems – (Workshop, Act II/III)**

In this practical workshop packed full of specific, time-tested advice, you will explore how to pinpoint weak spots in your story—and solve them—examine how to adjust elements of story progression, develop riveting characters, master narrative techniques, and ensure reader engagement. You owe your book more than a polish and a proofread. This workshop will help take it to the next level.

### **Pulling the Rug Out: How to Craft Twists Your Readers Will Never See Coming – (Workshop, Act II/III)**

A great twist will be unexpected, inevitable, an escalation of what preceded it, and a revelation that adds meaning to what has already occurred. Readers want to predict how a story will end, but they want to be wrong—yet still satisfied. Everyone tells you to include a good twist, yet no one tells you how. Until now. In this seminar you'll discover how to develop endings that leave your readers stunned, thrilled and panting for more.

## Bethany Jett

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- Maximize the impact of current and past projects
- Come up with sellable ideas and turn them into articles, blogs, devotions, and books
- Craft a killer query letter, a perfect pitch letter, and a polished proposal
- Network, market, and maintain a presence in the industry
- Quickly build a modest platform
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- Appear as an expert with your first book
- Network quickly with influencers in your niche
- Supplement your freelance writing income with related ventures such as speaking gigs
- Find time to write without sacrificing your family time
- Divide your time between looking for work and doing the work that's already on your plate
- Find credible—and even celebrity—sources
- Mine your goldmine of past published pieces and additional unused research
- Make money while maximizing your ministry—it doesn't have to be an either/or choice

- Think outside the box to increase your publishing potential and freelance income
- And how to do it all with balance and grace and a great big smile on your face!

## Eddie Jones

### **Why You're Not Getting Book Contracts and What To Do About It – (Workshop, Act I/II)**

The book publishing industry changed last decade ... year ... month. Did you? Learn the top seven mistakes writers make when they pitch their book and what to do about it.

### **Why You're Not Getting Amazon Reviews and What To Do About It – (Workshop, Act I/II)**

Amazon book reviews are social-proof and one of the top reason online consumers make a purchase. Learn seven ways to increase the number and rating of your book's Amazon reviews.

### **Why You're Not Selling Copies of Your Book and What To Do About It – (Workshop, Act I/II)**

Do you have a sales goal for each of your books? A royalty target? A marketing budget? Would you like to have a top-seller. Learn the seven secrets that can turn any *good* book into a “blessed seller.”

## Terri Kalfas

### **Crafting Bible Studies for Spiritual Growth – (Continuing Class – 3 Sessions over 3 Days, Act I/II)**

Have you ever thought about publishing a Bible study? Maybe you've got an idea but don't know exactly what to do with it. Maybe you're already writing and teaching Bible studies for your church or small group. How do you take the next step—publication? You don't need a doctorate in theology to write a Bible study, but you do need to know certain things before you pitch it to a publisher or self-publish.

We'll discuss what you need to know about the changing market and how today's cultural influences impact your audience—how the participant has changed and how that has changed Bible study itself. We'll also discuss such things as the various types of studies, specific differences in curriculum and Bible study guides, who publishes what, the basics you need to know about learning styles and stages, how to use illustrations, how to craft good questions, and most important, Jesus' pattern for teaching.

## **When God Calls You to Write – (Workshop, Act I/II)**

Do you have a burning desire to communicate with others through the written word, but you aren't sure of how or where to begin? Maybe you've begun writing, but you're not sure you're on the right track. If you sometimes find yourself questioning whether you're even pursuing the right dream, this workshop's for you! Come discover the many ways you can step out and follow God's call in your life. You'll leave assured He does have a purpose for you, and that He will use you to honor Him through your words and commitment to writing.

## **Susan King**

### **Writing Great Devotionals/How to Write Well in Any Genre – (Continuing Class – 4 Sessions over 4 Days, Act II/III)**

Do you want to write with such sparkle and verve that you'll knock the socks off editors? Do you want them to be falling all over themselves to publish your submission and then clamoring for anything you plan to write in the future?

As all professional writers know, the longer a work, the easier it is to write. The inverse is also true: the hardest piece to write is the shortest—a poem or a devotional. That's why any class about writing devotionals also has to be a class about advanced writing techniques. We'll start with the essentials for writing for the Christian market and specific do's and don'ts in writing devotionals and move on to detailed instruction in the elements of great style in any genre. Participants will come away with concrete tools for self-editing to produce polished works that will delight editors and publishers.

On Thursday, participants are welcome to bring any unpublished devotional they've ever written (including ones that were not accepted by *The Upper Room*), and we'll have our own writers' critique group. We may not look at every meditation in every portfolio, but every participant will get to read at least one devotional for the group to discuss and offer feedback on, with suggestions for making it fit *The Upper Room*.

## **Steve Laube**

### **The 10 K's of a Good Book or How You Can Earn 10K on Your Next One – (Workshop, Act I/II)**

A fun discussion of the elements of a good book.

### **The Maze of Contracts and Negotiations – (Workshop, Act II/III)**

A detailed discussion of the major elements of a book contract.

# Tosca Lee

## **Writing Unforgettable Characters – (Continuing Class – 3 Sessions over 3 Days, Act II/III)**

... is a pens-out fiction workshop. Though the majority of our time is spent drawing from the well of personal experience, hopes, dreams and fears to create characters that are as rich, complex, sympathetic and multi-dimensional as we are, it also touches on methods to convey these characteristics beyond simple telling. Best for those with works in progress or finished works that need more depth.

## **10 Secrets of a Bestselling Author – (Workshop, Act I/II)**

... is an interactive session designed to delve into our personal motivation for writing, practical advice to reach the finish line, harnessing our personal and writing strengths, the components of stories readers can't put down, and professionalism and dealing with rejection.

# Yvonne Lehman

## **When Pictures Speak Louder Than Words—Value of a Storyboard Practicum (Continuing Class – 2 Sessions over 2 Days, Act I/II)**

Learn how to turn your book idea into a visual tool. Whether you're a plotter or a panster, storyboarding can be an asset in outlining or letting the story evolve as you type. There's a saying that picture is worth a thousand words. Writers may take issue with that. But after trying storyboarding, you may admit that the adage may apply to your writing. Discover when and how a storyboard can be more valuable to a plotter than an outline, and pictures enhance the work of a panster. Learn the purpose of having pictures all around to inspire you as you write. Magazines will be available for you to find your pictures or you may choose to research the internet.

## **Interactive Genre Clinic – (Continuing Class – 2 Sessions over 2 Days, Act I/II)**

This is a group discussion for those who have a story idea, or have written the novel but are not sure where it belongs. "It's a great story. Anybody would want it." Well, no... editors have their genres and know what the readers want. No matter how good your story might be, or how great the writing, if it doesn't fit into their genres, they won't accept it. Doubts about your genre? Let's discuss it. As editor with LPC, I'm looking for Romance novels and Women's fiction. Maybe your novel fits into one of these genres.

## **Articles: Writing for Moments Books: Your Writing Tithe – (Workshop, Act I/III)**

You have a lifetime of experiences that will make great stories. But how do you write them in a way that the reader finds meaning, inspiration, or entertainment? Let's try your hand at getting these stories started. Learn how you can join hundreds of writers making a difference in other people's lives.

# Torry Martin

## **The Power of Networking – (Workshop, Act I/II/III)**

The who, what, where, when, why and how of networking . Including how to network from a spiritual perspective. *(This is a great class to teach on the first day of a conference to prepare conferees for networking throughout the week.)*

## **Discovering Your Calling/Finding Your Gift – (Workshop, Act I/II/III)**

Part in depth Bible study, part personal testimony and all fun. This humorous teaching is geared towards encouraging others to step out and start using their gifts. This is my most requested class and keynote.

## **What's the Big Idea? – (Workshop, Act I/II)**

Two areas where writers tend to stumble when putting together a story are “the big idea” and pacing. For “the big idea,” this means, “Does this story need to be told as a book or a movie and will it keep audiences engaged for 300 pages or 90-120 minutes?” Engaging the audience, however, starts on the page. You need a reader to keep turning pages of your book or screenplay in rapid succession because the story propels them forward with energy and purpose. Readers need to see the movie as they turn pages, and if the script drags, the movie certainly will. How do you determine if your idea is “big” enough to carry a movie? And how do you make sure your script has strong pacing? In this class we will be delving into detail about the importance of the big idea and solid pacing. I’ll be using some of my own stories as examples.

## **Comedy Shorts for Stage or Screen – (Workshop, Act I/II)**

Everything you need to know about writing comedy sketches for short films or staged productions. Emphasis on format, story and structure, character and dialogue, dialogue, DIALOGUE! (12-page handout)

# Scott McCausey

## **The Show Must Go On – (Continuing Class – 3 Sessions over 3 Days, Act II/III)**

This class will share the exact way to start a Blog Talk Radio program. It will cover the mechanics of “The Studio” as well as how to set up a show and get one started, including advertising via social media to get “listens”. How You Too Can Host a Radio Program to Display Your Expertise



## **Tune Out the Static – (Workshop, Act II)**

This class will hone in on that interview time. Discussions will include: What the host looks for. Things to expand your story. The infamous brain-freeze during the interview, getting back on track. Inflecting emotion through your voice and story. How to stay focused on your topic during the interview to shake the nerves and deliver the message.

# **Lucinda McDowell**

## **PATH for the Dedicated Writer/Speaker – (Continuing Class – 2 Sessions over 2 Days, Act II)**

The PATH you follow in your soul life will greatly affect your writing (and speaking) career. If you truly desire to Pursue All Through Him, we'd love for you to join our journey of incorporating certain essentials into your daily life and deeper walk with God. Find direction to launch forth into a hurting world with healing words of hope and grace.

Part 1 – Essentials for the PATH of your Inner Journey

Part 2 – Essentials for the PATH of your Outer Journey

## **Balancing Personal and Professional Responsibilities – (Workshop, Act I/II/III)**

Where do I find time to write amidst family and work? How do I monitor time on social networking when a platform is demanded by my publisher? How many speaking engagements should I accept while my kids are still young? How do I juggle the conflicting deadlines all around me? How do writers conferences help my career? Where do I find (and keep) true friends in this crazy publishing world? Honey, if you've ever asked even one of the above questions, then you will enjoy this gathering where we share wisdom and wit for living our calling with integrity. And you may just meet a few like-minded new friends...

## **7 Ways to Destroy Your Speaking Career – (Workshop, Act II)**

Come to this workshop and you will never speak again. Just kidding. Actually, as we look at what *not* to do, we will discover the qualities that make a speaker one who is invited back time and again. This class covers many logistical details about starting or polishing your speaking ministry. Printed resources and interaction on your specific questions are provided.

# **Edie Melson**

## **Social Media, Marketing, and Branding – Taught with DiAnn Mills – (Continuing Class – 3 Sessions over 3 Days, Act I/II/III)**

As writers we need to connect with our readers. We also need time to write. Edie and DiAnn provide easy instructions for how to balance both without sacrificing either. They teach social media from both sides, the working author and the writer working to grow a platform. Bring your laptops and prepare to work as they help you build a strong foundation to grow the platform you need for publishing success.

### **The Antagonistic Setting – Taught with DiAnn Mills – (WS, Act II/III)**

### **Blogging for Writers – (Workshop, Act I/II/III)**

Blogging isn't dead—it's very much alive—and a great way to connect with your audience. Edie shares the foundational building blocks that can help you start of right or take your existing blog from good to great.

## **Andrea Merrell**

### **Writing Through the Pain – (Workshop, Act I/II)**

Sometimes our greatest words can come from our greatest pain. Learn how to dig deeply into painful life experiences to find inspiration, passion, and purpose for your writing.

Many people, especially new writers, feel called to write, but don't know what to write about. Even seasoned authors look for inspiration wherever they can find it, but sometimes they miss one of the most valuable resources available: pain.

Why would we want to write about pain? Because it's a fact of life. Whether physical, mental, or emotional, pain is something we all go through. It's something everyone can relate to and learn from, especially when we're open, honest, and transparent about what we've experienced, whether it's dealing with a strong-willed child, coping with the crisis of divorce or death, caring for an elderly parent, or a struggle with weight loss, chronic illness, or addiction.

### **Warning: Writing Can Be Hazardous to Your Health – (Workshop, Act I/II)**

Learning the importance of an ergonomically correct work station, along with tips for keeping your body free of pain as a result of hours and hours on the computer.

Writers spend a lot of time and money on doctors, chiropractors, physical therapy, massage therapists, cortisone shots, medication, and even surgery because of poor habits at the computer. Once you injure yourself, it takes a lot more than ibuprofen, ice packs, and heating pads to get rid of the pain.

## **Murder of a Manuscript – (Workshop, Act I/II)**

What are agents, editors, and publishers *really* looking for? This workshop will give you a number of writing and editing tips to polish your prose and keep your book from ending up in the editorial graveyard.

Big mistakes usually get our immediate attention, but what about the small stuff? The Bible says it's the "little foxes that spoil the vine," and the same is true in our writing. All those pesky little details we overlook can make or break our projects. As a writer, you can arm yourself with some basic weapons to keep those annoying little foxes out of your manuscript.

## **DiAnn Mills**

### **Social Media, Marketing, and Branding – Taught with Edie Melson – (Continuing Class – 3 Sessions over 3 Days, Act I/II/III)**

As writers we need to connect with our readers. We also need time to write. Edie and DiAnn provide easy instructions for how to balance both without sacrificing either. They teach social media from both sides, the working author and the writer working to grow a platform. Bring your laptops and prepare to work as they help you build a strong foundation to grow the platform you need for publishing success.

### **The Antagonistic Setting – Taught with Edie Melson – (WS, Act II/III)**

### **Mastering the Art of Plotting – (WS/Act I/II)**

We've worked hard to create characters who are authentic, fascinating, and irresistible. We've researched our setting so thoroughly, we know the area inch by inch. But if our novel lacks a substantial plot, our story will never reach publication. Our plot is the story idea. How will a character reach her goal—and change along the way? In Mastering the Art of Plotting, the writer will discover the techniques of plotting for the beginning, middle, climax, and ending. This hands-on workshop shows the value of stress, tension, and conflict to build scene after scene of exciting story.

## **Alycia Morales**

### **90 Days in the Life of a Freelance Editor – (Workshop, Act II/III)**

What does the life of a freelance editor look like? How long does it take to edit a manuscript? How do I relate to my client? What do I need to know before I begin a career in editing?

By taking a look at 90 days in the life of a freelance editor, these and many more questions will be answered. We'll take an in-depth look at the process of editing, from the initial client contact to editing the manuscript to following up with a client.

## **Microsoft Word for Writers Practicum (Workshop, Act I/II/III)**

In this class, writers will learn the ins and outs of Microsoft Word and Track Changes. As a freelance editor, I have often found that writers of varying levels don't always know how to properly format a manuscript for submission and/or publication. I have also found that many don't understand how Track Changes works.

Since we live in a digital age where manuscripts are passed back and forth via e-mail, rather than on paper, and editors tend to use Track Changes and require submissions in Word format, it is becoming more and more necessary for writers to know how to use these tools.

This class will cover the basics of formatting in Microsoft Word, how to save documents with various extensions (including PDF), and how to use Track Changes in the editing process.

Bring your tablet or laptop where Word is installed. You'll want to follow along on your version of Word, as some icons and menus are in different locations depending on your version of Word.

# **Paula Mowery**

## **Seven P's of Pitching to an Editor – (Workshop, Act I/II)**

Do you have all your ducks in a row? Another way to put that would be: Are you completely prepared? This workshop focuses upon seven areas to have covered and prepared when planning to pitch to an editor. This workshop was born out of my experience as an acquiring editor. There's more than just having a one sheet or a short "elevator" pitch prepared. A Q & A time will be allowed at the end for specific inquiries from attendees.

## **Proximate Point of View – (Workshop, Act I/II)**

This workshop was formerly entitled, Deep POV Basics. Proximate more clearly defines the type of POV to be taught. Point of view will be defined as well as what proximate POV is and why writers should strive to achieve this in their novels. The presenter will explore six different areas which can enhance or hone the writer's POV into a deeper one thus allowing the reader to connect even more with the POV character. Examples for hands-on practice will be utilized, some taken from the resource, Rivet Your Readers With Deep POV, by Jill Elizabeth Nelson (used by permission).

## **From Blog to Book – (Workshop, Act I/II)**

This workshop will discuss how blog posts can be turned into a book. The presenter will draw from her own personal experience of turning blog posts into a children's chapter book and having it be published. Attendees to this workshop will brainstorm possible ideas and explore ways to write fiction and nonfiction material in blog posts and then transition the material into book form. The benefits of creating a book in this way will be discussed as well as the differences in approach as creating the blog posts.

# Ane Mulligan

## **Lies & Motivation: the Key to Great Characters & Plots – (Continuing Class – 3 Sessions over 3 Days, Act I/II)**

The Lie the characters believe about themselves is the key to their motivation, and motivation is the key to great characters and to plotting. Motivation is the drive, the character's impetus, the incentive to reach their goal. It's the foundation to compelling characters and the key to great plots. Make the motivation complex and you'll have memorable characters your readers will follow through anything. Once you know your character's motivation, plotting becomes easier. In plotting a novel, coincidence can't replace motivation. In this class, we'll start with their backstory, learn the lie they believe about themselves, what incident caused it, the fear developed from it, and dig deep for the core motivation, which is also a great way to find your theme. Plan to bring your work in progress or ideas for a new WIP. Together, we'll ferret out your character's motivation.

## **How To Run a Successful Group Blog – (Workshop, Act I/II/III)**

Keeping up with a blog is time consuming for a writer. Other than cloning yourself, group blogging is the best alternative. Founded in 2005, Novel Journey—now Novel Rocket—was the first literary group blog. From our 10 years of experience, learn how to find your audience, find your focus, pull together the right team, and monetize your blog.

## **Critiques of Consequence – (Workshop, Act I/II)**

A common misconception about critique groups is they strip away your individual style and voice. It can be circumvented, if you know how. This workshop offers advice on how to find critique partners, work with different genres, and how to blend your unique strengths and weaknesses to form a top-notch group, and avoid discouragement. Novelist and Novel Rocket president, Ane Mulligan, has been with her critique partners for over 12 years. She mentors the Penwrights, a large critique group that has seen most of its members published, and has taught this course online and at conferences. This workshop will discuss the attitude necessary to give and receive critiques, how to be tough on each other and dig deep, while remaining encouraging.

# Tamela Hancock Murray

## **Beyond the Book Deal: What an Agent Can Do for You – (Workshop, Act I/II)**

Authors often wonder when and if it's a good time to engage the services of a top literary agent. Steve Laube and Tamela Hancock Murray, both veteran agents representing top CBA authors, offer their insight on how an agent helps authors from their very first book proposal submissions, to successful careers that often involve complex situations best left in the capable hands of experienced agents. This class will help you answer the questions of how an agent can help you through all stages of your career, and offer advice on how to find a great agent for you!

# Beth Patch

## **Writing for CBN – (Workshop, Act I/II/III)**

A workshop introducing participants to the various sections of [CBN.com](http://CBN.com) that consider submissions, what types of articles are considered for those sections, what the process is for submitting, and what to expect if your article is accepted for publication. Writing for the Web differs from writing for a magazine or print – key differences and how to tailor your writing for a web audience will be covered. There will be an open session for questions and ideas in the last portion of the workshop.

## **Writing the Inspirational Article – (Workshop, Act I)**

A workshop focused on presenting basic steps to penning inspirational articles of various lengths, including devotions. Practical tips on where to get new material, story-telling techniques, scripture selection, scripture citing, pairing scripture with the topic, self-editing, the take-away, and interacting with publishers.

# Katara Washington Patton

## **First Time's a Charm – (Workshop, Act I)**

How I got a 3-book series deal along with another single-book deal from a major publisher in one year (and wrote all 4 books in one year) as a first-time author...and what I'd do differently next year!

# Karen Porter

## **Speaking for Writers – (Continuing Class – 3 Sessions over 3 Days, Act I/II)**

Speaking and writing go together like a hand in a glove. If you write, you must speak and if you speak, you must write. Karen Porter researched every place in the Bible where Jesus spoke and determined his speaking technique. You will learn where to find ideas, how to put them together in a compelling message. Then you'll learn stage presence including what to do with your hands, voice, and eyes. Discover how to prepare a spectacular opening and a dramatic ending. Learn how to add the perfect story or illustration and speak without notes. Come learn to speak like the Master.

# Deborah Raney

## **Writing Women's Fiction – (Continuing Class – 3 Sessions over 3 Days, Act I/II)**

Keying on characterization, setting, dialogue, pacing, and other foundational elements of fiction writing, this class will also focus on the women's fiction genre, specifically focusing on using social issues as a basis for plot, and discussing how to make family/relationship drama strong elements of a compelling and entertaining story.

## **Show Me a Story: Writing Cinematically – (Workshop, Act II/III)**

Using movie techniques—writing cinematically—is a great way to be sure you are **SHOWING** instead of telling, but it's also a great way to be sure your novel reads like a script, and is therefore more likely to be considered by filmmakers. Through examining various film techniques and how to apply them to novel writing, Deborah will explore showing vs. telling, point-of-view, deepening characterization, making settings come to life, and many other secrets of strong writing that will make your writing visual and vivid.

## **Surprising Secrets of the Writing Life – (Workshop, Act I/II)**

Little-known facts about what a working writer's daily life is really like. Did you know that much of a writer's day is spent doing things *besides* writing? Do you know why your agent earns his/her keep? What are the pitfalls of fame and the myths of fortune? How do you deal with the green-eyed monster—yours and fellow writers'? How does becoming a writer threaten your family life and life as you knew it before you were a writer? All this and much more, including what to do about it all!

# Rhonda Rhea

## **Write It with Some Funny – (Workshop, Act I/II)**

Plugging humor into your writing can endear readers and help you communicate with pizzazz. But don't you have to be born funny to write funny? The answer is: nah. Check out formulas for humor-writing in this how-to workshop. You might actually find you're pizzazzier than you knew!

## **Blank Screen, Ain't No Thing – (Workshop, Act I/II)**

No need to fear writer's block. Idea generators—let's talk about some! We'll also look at how to file away usable thoughts, concepts and snippets so you have your own idea machine with a near endless supply of resources. Never sweat that blank screen again!

## **The Care and Feeding of a Healthy Query Letter – (Workshop, Act I/II)**

A query letter is like a giant business card. Learn the basics of presenting your “card” with zing. Make editors hungry for your writing with a tasty query. Come hungry to learn!

# **Erin Smith**

## **What a Fiction Editor Does – (Workshop, Act I/II)**

After a quick overview of the steps your manuscript goes through at a publishing house—from the review stage to the printer—this session will also explain how an editor can help you refine your novel by looking at various aspects of your story: plot, pacing, suspense, tension, characterizations, POV, showing vs. telling, voice, tone, grammar, syntax, etc. Come away with helpful resources for self-editing, as well as an understanding of common pitfalls in fiction writing.

## **Trends in Fiction – (Workshop, Act I/II/III)**

Get a peek at what the Tyndale House Publishers fiction acquisitions team is looking for. And take a broader glance at trends in the Christian fiction market and what it takes to stay relevant or even ahead of the times.

# **Cindy Sproles**

## **Say What? Knowing the Lingo? – (Continuing Class – 4 Sessions over 4 Days, Act I)**

Many times conferees walk into a conference and feel as though they entered a foreign country without a translator. This one-day class will focus on writing and publishing jargon familiarizing conferees with those initials they hear, such as POV, GWS, RUE. They’ll learn publishing terms such as first rights, queries, cover letters, lead time, pay on publication and even proposals etc. Once you understand the lingo things fall into place and you can roll through a conference confident and comfortable.

## **Polish that Won’t Crack: Writing to Engage – (Workshop, Act I/II)**

Learning to write is an ongoing form of refining. In this class we will talk about those first lines, first paragraphs, and first pages. How do you grab a reader and hold them? And better yet. . .how do you keep them turning the pages. It’s learning to insert a cliffhanger thought without hanging the reader out to dry. We’ll discuss dissecting what the writer’s story is about and then when we find it, how to write that first line that drives the hook in. We’ll look at forming the ending paragraph of each chapter so the reader hungers for the next page. Learn what it means to be engaged with your reader. Conferees are encouraged to bring their first chapter to class so we can become. . . ENGAGED.



## **Learning the Art of Critique – (Workshop, Act I/II)**

Get ready to get your hands dirty. Each workshop participant should bring one page of a current work-in-progress or something they've written in the past and we'll work hands-on learning to critique. In this class, we'll look at what a critique is. What is its purpose. Having a teachable spirit. Critique etiquette, lingo, how to work with tracking in Microsoft Word. And most importantly – how to present and receive a critique. We'll talk about the value in a critique group and how the right one can move you ahead while the wrong one can crush your spirit. There is an art to critique.

# **Todd Starnes**

## **How to Make Your Networking Truly Sociable – (Workshop, Act I/II)**

Todd Starnes will teach you how to get the most out of your social networking platforms. From Facebook to Instagram, he will demonstrate methods to promote your book or project that will bring results. And one of those methods is an old school favorite – the newsletter! Todd has more than 210,000 newsletter subscribers and nearly 250,000 Facebook fans with one of the highest engagement rates in social media. So he does know a thing or two about building, growing and sustaining social media platforms.

## **The Author as a Promoter – (Workshop, Act II)**

So you've published your book – now comes the hard part – promotion! In today's modern publishing environment, authors are responsible for promoting their projects. It doesn't matter if you are a New York Times bestseller or a self-publisher. This class will provide you tried-and-true methods to promoting your books and pitching your project to the media. Todd will also give pointers on how to conduct an interview that will keep you on message and sell your book!

# **David Van Diest**

## **Crafting an Unforgettable Proposal (Continuing Class, Act I/II)**

Literary agent David Van Diest knows what it takes to create an unforgettable proposal. In this class, he will share what it takes to make your proposal stand out.

# **Ben Wolf**

## **Acting Out: Fighting Basics for Writers – (Continuing Class – 3 Sessions over 3 Days, Act II)**

As a professional stage combat instructor and a mixed martial arts practitioner, Ben Wolf teaches and demonstrates the essential moves authors will need to ensure maximum believability for

their fight scenes (such as punches, kicks, and even some jiu jitsu). Get ready to get off your keister and jump into some fighting movements and (safe) action. Screenwriters and visual media attendees will benefit from knowing how to write actual stage combat into their screenplays, and fiction authors will benefit from knowing what they can and can't do in a fight scene in their novels.

Time-permitting, conferees will have the opportunity to develop their own live performances of fight scenes to present to the class. Advanced classes can also learn swordplay, knife-fighting, and quarter-staff basics.

### **Writing Flash Fiction that Sells – (Workshop, Act I)**

I teach on Splickety's specialty: flash fiction, which I define as 1000 words or less. Attendees will learn what makes a flash fiction story great (elements like plot, structure, conflict, character development, etc.) and how to condense everything into such a small amount of words. By the end of the presentation, attendees will know what it takes to write compelling flash fiction, will know where they can submit their fiction, and will hopefully do so as one step in their journey toward publication on a grander scale (i.e. a novel).

## **Cyle Young**

### **The “Polish” Draft: Selling Your Book Before You Submit Practicum (Continuing Class – 4 Sessions over 4 Days, Act I/II)**

Become a writer that wows a prospective agent or editor by enhancing your manuscript and proposal submission with targeted editing geared to make your submission shine above the competition. Learn how to perform a proper “look” test, make sure you always kill the “as” monsters, “beat” up your dialogue, pull “weeds” and much more!

### **Winning at Winning Contests: From Contest to Contract – (Workshop, Act I)**

Winning your way to a publishing contract and/or agency contract. Embrace contests to initiate your writing career. Create publicity and create market awareness by winning contests. Learn why you need to separate your writing passion from your contest entries, and harness your contests entries to work for you.