

MAJOR MORNING TRACK

Unputdownable Fiction

Robin Patchen

Course outline:

Saturday 9-10:30: Introduction and Character Development

- Hero, heroine, villain
- Secondary characters
- Goal, motivation, and conflict
- Stakes
- Deep Point of View

Saturday 11-12: Plotting

- Plotting devices
- Three-act structure
- The importance of mid-points
- Where to start
- Main plots, subplots, and layers

Sunday 9-10:30: Structuring the scene

- Time, space, emotional tenor
- Hook, moment of change, twist, and other scene elements
- Dramatic action and evoking emotion
- Adding setting details

Monday 9-10:30: Layering Emotion

- Three ways to add emotion to a novel
- Utilizing all three to evoke emotion

Monday 11-12: Dialog and Wrap-Up

- Four parts of dialog
- Wrap up: Putting it all together

CHARACTER NAME:

AGE/YEAR OF BIRTH:	MARITAL STATUS:
GENDER:	ROLE IN STORY:
PERSONALITY TYPE ¹ :	FAITH ² :
SOCIAL STATUS ³ :	EDUCATION LEVEL:
ACCENT/VOICE STYLE:	OCCUPATION:

EXTERNAL ...

GOAL: _____

MOTIVATION: _____

CONFLICT: _____

INTERNAL ...

GOAL: _____

MOTIVATION: _____

CONFLICT: _____

ACTUAL STAKES: _____

EMOTIONAL STAKES: _____

¹ Myers-Briggs, Enneagram, or even Archetype
² Could be religion, denomination, or even level of faith, i.e., shaky, strong, etc.
³ Where they came from and/or where they are today, i.e. wealthy, downtrodden, etc.

CHARACTER NAME: _____

BACKGROUND:

GREATEST FEAR:

DARK MOMENT⁴:

QUIRKS/MANNERISMS:

PHYSICAL DESCRIPTION:

SKILLS, WEAKNESSES, AND SUPERPOWER⁵:

NOTES:

⁴The moment in the character's past that created the deep longing that fuels the internal GMC, e.g., the character was sent to foster care and felt like her mother rejected her, so her internal goal is acceptance.

⁵ The thing your character does better than everyone else. Should be related to how the character ultimately achieves the goal.

Save the Cat *plot points*

<i>Plot Point</i>	<i>Percent</i>	
Opening image	1%	Opening image: Very first impression. Sets the tone for the book.
Theme stated	4-5%	Theme stated: Somewhere in the first 4-5%, someone needs to state the theme or raise the question. In <i>Toy Story</i> , this is the song where Woody is being replaced. It's showing the theme in the opposite.
Set-up	first 10%	Set-up: First ten percent of the story. Introduce or hint at all the main characters, plant every character quirk, tic, need, flaw, etc. In <i>Toy Story</i> , this is where we meet and get to know all the toys. We also hint at Sid, the neighbor kid.
Catalyst	5-7%	Catalyst: I would call this the inciting incident, and you want to keep it as close to the beginning as possible—by about 5-7% into the story. This is the event that thrusts the main character into the events of the story. Without the catalyst, the world would go on as usual, as it had in the set-up. In <i>Toy Story</i> , this is where Buzz falls out the window.
Debate	End Act I	Debate: Section where the hero tries to decide if he wants to go on this journey, save the princess, if you will. This leads up to the end of Act I, the beginning of Act II. In <i>Toy Story</i> , this is where the other toys accuse Woody of killing Buzz, and he realizes he has to save Buzz or lose their respect.
Break into two	15-20%	Break into two: At about 15%—20% at the very latest (but even 10% would work). This is where the hero has decided to go forward. Woody leaves the safety of Andy's room and tries to rescue Buzz.
B-story	20-25%	B-story: at 20-25%. Often the love story (whether romantic love or another relationship). This would be the developing friendship between Buzz & Woody. Also, this is where they meet the other toys at Sid's house and their plight. Often with characters we didn't meet in the set-up.
Fun & games	25-50%	Fun & Games—25-50%. Things aren't so dire yet. The story moves forward, but the stakes aren't really raised during this time. The hero is simply going forward, having adventures, etc. Woody and Buzz get to Sid's house, argue, try to figure out how to get home.

Midpoint	50%	Midpoint: Obviously, at 50%. Here, either the hero peaks and thinks, this is it—I've got it figured out. A false victory. Or the hero bottoms out. Either way, the stakes are raised.
Bad guys close in	50-75%	Bad guys close in: From 50 to 75%. Not always literal bad guys, but it refers to what just happened at the midpoint. The “bad guys” have been working all along. At this point, the hero and his team seem to fall apart. Forces align against the hero. Evil is not giving up, and the hero loses options—has no place to turn. Sid has some evil plan for the toys, and they're going to die.
All is lost	near 75%	All is lost: Near 75%, the opposite of the midpoint occurs. So if the midpoint was a false victory, now we have a real defeat. If the midpoint was where the hero bottomed out, here we have a false sort of victory. Often, there's a whiff of death. (This is where mentors go to die, so students can discover they could go it alone all along.) Could be anything. The flowers die in E.T. It's the “Christ on the Cross” moment of the story. Buzz decided he'll just fly home, then realizes he can't really fly.
Dark night of the soul	75-80%	Dark night of the soul: After all is lost, somewhere between 75 and 80%. It can be a line, a page, a few pages, but it's the moment where the hero realizes all is really lost. The Empire can't be defeated. E.T must be dead, because the flowers have died. Woody & Buzz are not going to get out in time. Buzz is despondent, and Woody has to figure out how to save them all by himself.
Break into three	near 80%	Break into three: Right after the dark night of the soul, so somewhere around 80%, the solution comes to the hero. The flowers perk up. The toys figure out how to get out. They start working toward the final solution, their last ditch effort. Woody comes up with a brilliant plan for escape.
Finale	80% to end	Finale: 80% to the end, the character solves the problem, all the loose threads are tied up, the character's flaws are revealed to be solved, and the world is a better place than it was before. Woody & Buzz escape and—through Buzz's newfound ability to “fly,” they make it to the moving truck in time.
Final image	100%	Final image: At 100%, this is some sort of opposite of the opening image, proof that the change has occurred. Woody, Buzz, and the toys are doing recon to figure out what Andy got for Christmas, then they hear the puppy's bark.

Scene Checklist

Prerequisites

- A strong plot
- Compelling characters
- Strong GMCs and stakes

Time/Setting

- Time of day
- Time in relation to previous scene
- Season/weather
- Setting

Elements of each scene

- Hook at the start
- Character goal
- Dramatic action
- Conflict
- Moment of change
- Twist at the end
- Thematic significance *
- Emotions
- Compelling dialog *
- Clear author goal

*won't necessarily be in every scene

Layering Emotions

There are three ways to convey emotions in novels:

We can _____ emotions.

We can _____ emotions.

And we can _____ emotions.

TEA Cycle: _____ lead to _____ which lead to

_____.



Dynamic Dialog

Parts of dialog:

- Thoughts or emotional state of the POV character.
- Dialog tags: the words that tell the reader who is speaking and how the words are spoken.
- Action beats: a description of the speaking character's actions before, during, and after speech.
- Spoken words: the words within the quotation marks

Dialog Tags⁶. Think in terms of:

- Tone
- Inflection
- Pitch
- Quality
- Volume
- Rate

Eliminate List:

- Eliminate all names, nicknames, and pet names.
- Eliminate all nonsense words: um, uh, hmm, etc.
- Eliminate all other filler words: like, well, you know, anyway, etc.
- Eliminate all greetings
- Eliminate all direct answers: yes, no, maybe, please, thank you, etc.
- Eliminate repeated sentiments.
- Eliminate as many he said/she saids as possible.
- Eliminate all adverbs in dialog tags.
- Eliminate telling in dialog. If you could start the sentence with "As you know," delete it.
- Eliminate every predictable answer.

⁶ Margie Lawson, <https://www.margielawson.com/lecture-packets/margie-lawson/writing-body-language-and-dialogue-cues>

MAJOR MORNING TRACK

Write Award-Winning Nonfiction that sells

Lynn Donovan

No outline or handouts for this class.

MAJOR MORNING TRACK

Turning Personal Experiences into Powerful Stories

Jeanette Hanscome

No outline or handouts for this class.

MAJOR MORNING TRACK

Developing a Thriving Speaking Ministry

Jennifer Slattery

No outline or handouts for this class.

MAJOR MORNING TRACK

Indie Publishing: Getting Started

Misty Beller

No outline or handouts for this class.

MAJOR MORNING TRACK

Screenwriting Basics

Bob Saenz and Jeff Willis

No outline or handouts for this class.

MAJOR MORNING TRACK

The Joy and Power of Partnering with Jesus

Judy Gordon Morrow

No outline or handouts for this class.

MAJOR MORNING TRACK

Business Beyond Your Book

Tricia Goyer

No outline or handouts for this class.

MAJOR MORNING TRACK

Teen Track

Lori Freeland and Katie Potter

No outline or handouts for this class.

MAJOR MORNING TRACK

Professional Writers

Deborah and Ken Raney

No outline or handouts for this class.

WORKSHOP

Friday, 4:30-5:30 p.m.

Newbie No More

Jill Osborne and Carrie Talbott

A Newbie: *an inexperienced newcomer to a particular activity.*

A Mount Hermon Newbie: *a person who can't stop staring at the redwoods, who can't find their cabin, who doesn't know where the bathrooms are, and is wondering if they made the right decision to come to a writers conference, because, after all, they aren't a real writer, at least they don't think so, but maybe if they are brave enough, they might ask someone about that. But maybe not.*

If any part of this description resonates, this workshop is for you!

(Time for prizes. It's early, we know. But newbies need prizes. Now.)

Part 1: WELCOME

Once upon a time, there were two Mount Hermon newbies ...

- a. Introduce Jill Osborne and Carrie Talbott
- b. Nerves are normal. Embrace the awkwardness!
- c. Jill's awkward moment
- d. Carrie's awkward moment
- e. Things to look forward to at Mount Hermon

... and though they both loved to read and write words, they were perplexed by some of the words they heard at Mount Hermon.

Part 2: WORDS

The writing industry, like every other industry, has its own lingo. Don't be intimidated. Let's make a cheat sheet to get you through the basics!

Our favorites (what we thought they meant, and what they really mean in the writing world).

Jill's 5 Faves:

YA, PITCH, HOOK, SPECULATIVE, LAUNCH PARTY

Carrie's 5 Faves:

SASE, WIP, POV, NOVELLA, INDIE

Other Head-scratchers:

Platform, one-sheet, book proposal, slush pile, critique team, editorial review, contract, deadline, agent, acquisitions editor, advance, influencer, unsolicited manuscript, query. (See handout given in class for definitions to these terms and more.)

Time for more prizes!

... It didn't take long for Jill and Carrie to shake the nerves and learn the words (some they still don't know). They opened their ears and listened to some great wisdom from faculty and other experienced writers.

Part 3: WISDOM (helpful tips we've heard)

- a. On surviving the conference
- b. On the writer's journey
- c. On what to do next
- d. Memorable quotes
- e. Books and resources

Q & A (and more prizes!)

Part 4: CONNECT

We're here to help you, even after the workshop ...

In the Dining Room:

Look for our names on our table and join us.

Email us:

jill.osborne@att.net carrie@carrietalbottink.com

Visit our websites:

www.authorjillosborne.com www.carrietalbottink.com

WORKSHOP

Friday, 4:30-5:30 p.m.

The Changing Nature of the Publishing Industry

Jason Fikes

No outline or handouts for this class.

WORKSHOP

Friday, 4:30-5:30 p.m.

Develop a Thick Skin: The Key to an Author's Long-Term Success

Steve Laube

How do you handle criticism? Of course you are strong and can handle anything ... "Water off a duck's back," you say.

Are you sure?

Better than having feathers ruffled you may want to develop the hide of a rhino, because the shots will come.

When does criticism come? From whom? What type of criticism will it be?

This discussion will help you explore the nature of the writing life. What happens if you end up the focal point of a social media firestorm? What about the one-star reviews? What happens if your cat doesn't even like your latest draft?

Come prepared to tell your stories (if you are willing), not just listen to mine. 😊

WORKSHOP

Friday, 4:30-5:30 p.m.

Did God Really Ask You to Write

Karen Ball and Erin Young

No outline or handouts for this class.

WORKSHOP

Friday, 4:30-5:30 p.m.

Understanding Publishing Speak

Linda Howard

No outline or handouts for this class.

WORKSHOP

Friday, 4:30-5:30 p.m.

How Can God Use What I Write?

Janet Ann Collins

Introduction

Reasons for Writing

God Can Use Anything – examples.

What if Our Writing Doesn't Sell Well?

Some Personal Examples

What Writing Has God Used for You?

Sharing Personal Examples

Expecting Success

WORKSHOP

Friday, 4:30–5:30 p.m.

How to Know if You'll Succeed as a Christian Writer

Nick Harrison

I. This fun and popular class consists of an oral quiz conducted during the class. The questions will probe the student's background, talent, personality, creativity, knowledge, and willingness to learn. Specific areas covered will include knowledge of the Christian bookselling industry, grammar, editorial protocol, writing habits, and creative ability.

II. The majority of class time will consist of discussion of each question's relevance to achieving success as a writer. Students will give themselves a final "grade" based on their answers.

III. The instructor will give specific suggestions on how to develop a strategy to improve the student's score in the future and thus increase his or her chances of success. Questions and answers will be encouraged throughout class.

Note: A student's final score will only determine where the student is *now* in his or her likelihood of success. It serves as an appraisal of the student's current strengths and weaknesses. A student who scores low will be encouraged to focus on his or her weaknesses and thus increase the likelihood of success in the future.

Christian Bestsellers, February 2020 Compiled and distributed by the ECPA

Rank (Prev)	Title	Author	ISBN	Publisher	Pub Date	List \$	Award
1 (2)	THE 5 LOVE LANGUAGES	GARY CHAPMAN	9780802412706	MOODY PUBLISHERS	Jan. 2015	\$15.99	
2 (1)	TOTAL MONEY MAKEOVER CLASSIC EDITION	DAVE RAMSEY	9781595555274	THOMAS NELSON PUBLISHERS	Sep. 2013	\$26.99	
3 (3)	GIRL, WASH YOUR FACE	RACHEL HOLLIS	9781400201655	THOMAS NELSON PUBLISHERS	Feb. 2018	\$24.99	
4 (7)	IT'S NOT SUPPOSED TO BE THIS WAY	LYSA TERKEURST	9780718039851	THOMAS NELSON PUBLISHERS	Nov. 2018	\$24.99	
5 (5)	JESUS CALLING	SARAH YOUNG	9781591451884	THOMAS NELSON PUBLISHERS	Oct. 2004	\$16.99	
6 (4)	LIVE IN GRACE, WALK IN LOVE	BOB GOFF	9781400203772	THOMAS NELSON PUBLISHERS	Oct. 2019	\$16.99	
7 (10)	THE ROAD BACK TO YOU	IAN MORGAN CRON AND SUZANNE STABILE	9780830846191	INTERVARSITY PRESS	Oct. 2016	\$24.00	
8 (NEW)	GET OUT OF YOUR HEAD	JENNIE ALLEN	9781601429643	WATERBROOK, an imprint of Penguin Random House	Jan. 2020	\$23.99	
9 (9)	NEW MORNING MERCIES	PAUL DAVID TRIPP	9781433541384	CROSSWAY	Oct. 2014	\$22.99	
10 (25)	BOUNDARIES UPDATED AND EXPANDED EDITION	HENRY CLOUD AND JOHN TOWNSEND	9780310351801	ZONDERVAN	Oct. 2017	\$18.99	
11 (50)	RHYTHMS OF RENEWAL	REBEKAH LYONS	9780310356141	ZONDERVAN	Oct. 2019	\$24.99	
12 (12)	THE POWER OF FAVOR	JOEL OSTEN	9781455534333	FAITHWORDS, a division of Hachette Book Group USA	Dec. 2019	\$26.00	

WORKSHOP

Friday, 4:30-5:30 p.m.

The Writing Mom

Joanne Bischof

No outline or handouts for this class.

WORKSHOP

Friday, 4:30-5:30 p.m.

The Shark Tank Method of Getting Your Proposal Noticed

Cynthia Ruchti

No outline or handouts for this class.

WORKSHOP

Saturday, 1:45-2:45 p.m.

10 Reasons Your Novel Isn't Published

Karin Beery

1. Reputation
2. Platform
3. Presentation
4. Proposal
5. Similarities
6. Genre
7. On the Nose
8. Inappropriate
9. Writing
10. Story

WORKSHOP

Saturday, 1:45–2:45 p.m.

Writing Gift Books

Marilyn Jansen, Hachette Book Group

What is gift publishing?

How is it different from trade publishing?

How is it similar to trade publishing?

Who writes for the gift market?

 First time writers

 Veteran writers

What should I include in a gift book proposal?

What should I expect once my proposal is accepted?

Questions

WORKSHOP

Saturday, 1:45-2:45 p.m.

Writing Craft: Editing

Lissa Halls Johnson

BEFORE YOU BEGIN

- Don't be _____
- Let it _____
- _____ it _____
- Focus and/or goal _____ and _____
- Look for _____, _____
- Watch for _____ details/story lines.
- Make sure you have only _____
- Importance of consistent _____

VERBS

- Always use an _____ verb to avoid a _____ one.
- Adverbs:

OBTRUSIVE, EXCESSIVE, OSTENTATIOUS DESCRIPTIONS

- _____
- _____
- _____

CHOOSING THE RIGHT CORRECT WORD

- _____
- _____

MATCHING SENSATE IMAGES

- _____
- _____

REDUNDANCY:

- _____
- _____
- _____
- _____
- _____

UNREALISTIC

- _____
- _____
- _____

DIALOGUE

- _____
- _____

SENTENCE ORDER

WORKSHOP

Saturday, 1:45-2:45 p.m.

Keys to Creativity

Robin Lee Hatcher

No outline or handouts for this class.

WORKSHOP

Saturday, 1:45-2:45 p.m.

Bring Your Backlist to Life

Misty M. Beller

No outline or handouts for this class.

WORKSHOP

Saturday, 1:45-2:45 p.m.

Partnering with Your Publisher to Create Book Sales

Linda Howard

No outline or handouts for this class.

WORKSHOP

Saturday, 1:45-2:45 p.m.

The Stress-Free Instagrammer

Joanne Bischof

No outline or handouts for this class.

WORKSHOP

Saturday, 1:45-2:45 p.m.

Ghostwriting: It's Not as Spooky as it Sounds!

Jill Osborne

Ghostwriting Definition: Writing material for someone else who is the named author

- a. Story of a Reluctant Ghost
 - The day of the frustrating email (the rejection)
 - The day of the confusing email (the “sort of” not rejection)
 - The day I decided to respond to the confusing email (Is God in this thing?)
- b. Ghost Types
 - Total ghost
 - Collaborative writers (“with” and “and”)
 - Write-for-hire
- c. Ghosts You Never Knew Existed
 - Books you have loved that were not written by the person whose name is on the cover
 - One-minute break to recover from the shock
 - Why Ghosts are important
- d. Qualities of an Excellent Ghost
 - Loves _____ and meeting interesting _____.
 - Enjoys being _____.
 - Don't love the _____.
 - Hates _____.
 - Has a _____ for the project they are ghostwriting.
 - _____ and sense of _____ (this is huge).
- e. Pros & Cons of the Ghost Life
 - _____ while you are waiting for your project to be accepted.
 - Making important _____.
 - _____ your craft.
 - _____ development
 - Answer to your _____?

- Not getting the _____.
- Out of your _____.
- Try your _____.
- Takes time from your _____.

f. How to Get Started

g. Q & A

Want to know more about ghostwriting? Join me at my table in the dining hall, or let's make an appointment! You can also email me at jill.osborne@att.net

www.authorjillosborne.com

WORKSHOP

Saturday, 1:45-2:45 p.m.

Turning Your Novel into a Screenplay

Bob Saenz

No outline or handouts for this class.

WORKSHOP

Saturday, 3:15-4:15 p.m.

The Power of Deep POV

Karen Ball

No outline or handouts for this class.

WORKSHOP

Saturday, 3:15-4:15 p.m.

Nonfiction: Writing to Heal Broken Hearts

Cindi McMenamin

Writing to heal broken hearts will always be trending because pain never goes out of style.

Writing to address others' pain starts with our own _____ or _____.

Consider writing your blog/article/book not from specifics but from your (and their) overall pain category.

1. Focus on your reader's _____.

2. Write _____ to your reader.

Reading is a very personal experience ... write personally.

Although you hope to ultimately have many readers of your material, always write individually to the (singular) reader.

3. Give your reader _____ - _____ stories/illustrations she can relate to.

4. Offer _____.

- Include biblical insights, principles, comfort.
- Provide practical ways your reader can get through her pain on a daily basis.

5. Collect material from _____ or _____.

6. _____ - _____ your ideas/material.

7. Write in a way that _____.

Don't just aim to impart information. Aim for life transformation.

3 Essentials of Life-Changing Writing:

- Write _____.
- Build a _____ with your reader.
- Draw powerful applications and insights from _____.

Recommended Resources:

Cindi McMnamin, *When Women Walk Alone*, Harvest House Publishers, 2002, 2012, 2019.

Cindi McMnamin, *When a Woman Overcomes Life's Hurts*, Harvest House Publishers, 2012.

Cindi McMnamin, *When God Sees Your Tears*, Harvest House Publishers, 2014.

Contact Cindi: / www.StrengthForTheSoul.com / Cindi@StrengthForTheSoul.com

WORKSHOP

Saturday, 3:15-4:15 p.m.

Simple Tricks to Improve Your Prose

Robin Patchen

No outline or handouts for this class.

AFTERNOON WORKSHOP

Saturday, 3:15-4:15 p.m.

Redeeming Rejection: Turning Pain into Pleasure

Steve Laube
The Steve Laube Agency

Rejected?
Dejected?
Disrespected?
Corrected?
Disaffected?



You have likely experienced the pain of being rejected by a publisher. Did you wonder if you would ever survive the agony? Did you wonder why were you rejected? After all, your best friend thought your story was wonderful? Did the publisher FedEx® their rejection letter to you? . . . because they *really* didn't like it.

This class will look into the real world of publisher's rejection: the "*whys*," the "*hows*," and the "*what nows*." There will be real life examples from an industry veteran's perspective of why some manuscripts are turned away. Innumerable stories of rejected but now published manuscripts will be told. The methods for dealing with rejection will be explored. But ultimately it will be a time of encouragement and support for all writers, both the novice and the veteran.

WORKSHOP

Saturday, 3:15-4:15 p.m.

The Art of the Query Letter

Adria Goetz

No outline or handouts for this class.

WORKSHOP

Saturday, 3:15-4:15 p.m.

Collaborative Marketing

Amanda Dykes and Joanne Bischof

No outline or handouts for this class.

AFTERNOON WORKSHOP

Saturday, 3:15-4:15 p.m.

Groups.io for Authors

Angela Breidenbach

Please bring a laptop with internet connectivity...

What we'll learn today: Managing launch teams, book clubs, and author loops on Groups.io. Calendars, message loops, file storage, polls, and more are at your fingertips. We'll learn privacy practices, how to roll a Yahoo group into Groups.io, group management, admin details, preset reminders for dates and events, and more. The tool makes managing any group a breeze. Great add-on class for Media & Marketing—Simple Video Broadcasting (ask me in class how these can work together.)

Plans: **You can change plans at any time. If downgrading, the downgrade will take effect after the currently paid period.

Premium Monthly

\$20/Month or \$220/Year - 20GB Attachment Storage

Unlimited Members And Subgroups - Directly Add Members - RSVPs for events

Enterprise Monthly (Avail. For non-profits at half-price)

\$200/Month or \$2200 a Year

1TB Attachment Storage - Premium Support - Your own domain/logo

Customizable home page

Basic FREE - Unlimited Members and Subgroups

1GB Attachment Storage - 5 Integrations

Sign up/Set your preferences:

Privacy practices:

Tip: Groups.io saves the messages so you don't have to keep them in your regular email!

Now what makes life simple:

Message loops:

Sub-groups:

Chats:

Power of the Calendar:

Files:

Polls:

How to roll a Yahoo group into Groups.io:

Group management/Admin details:

Be aware:

1. Manage storage regularly.
2. Updating files.
3. Notifications.

Notes:

WORKSHOP

Saturday, 3:15-4:15 p.m.

Day Jobs and Side Gigs

Jeff Willis

No outline or handouts for this class.

WORKSHOP

Saturday, 3:15-4:15 p.m.

Writing YA Christian Fiction

Tessa Emily Hall

If we hope to write authentic YA Christian fiction for today's youth, we must ...

1. Understand young adult fiction (in both _____ and _____ markets).
2. Understand _____.
3. Understand your _____ as a writer.
4. Understand how to avoid _____.
5. Understand the _____ _____ journey.

Why Do Teens Read?

1. Escapism
2. Entertainment
3. Connection
4. To understand and learn
5. Word of mouth (peer pressure)

What is your mission as a YA writer?

Do you want to write YA books that are geared toward the general market or the Christian market? To answer this question, take a moment to write your mission as a YA writer. Your mission should answer the following questions:

- What type of YA stories do I hope to write (e.g. inspirational, adventurous, issue-driven, edgy, etc.)?
- What is my purpose behind writing YA fiction?
- Who is my audience?
- What do I hope to accomplish through the books that I write?
- Is there a specific message I want to portray through my books?

Character Change Journey

When crafting your character change journey, answer these questions:

- ❑ Who is my protagonist at the beginning of my story? What is their attitude and views toward Christianity? What is their flaw, the lie they believe, and their hidden need?
- ❑ How does my protagonist attempt to resolve their hidden need throughout the story? How does their flaw cause more conflict?
- ❑ What happens during the black moment (peak moment of conflict before the resolution) that makes my protagonist feel as though the lie is true?
- ❑ How does my protagonist meet the hidden need at the end (or do they)? Do they overcome the flaw? How do they overcome the lie with the truth? How are they different at the end than they were at the beginning?

Take a moment to answer these questions...

Who is my protagonist at the beginning of my story? What is his/her attitude and views of religion? What is the **flaw**, the **lie**, and the **hidden need**?

“But where serious challenges exist, there are also great opportunities.”
- Shannon Marchese, senior editor for fiction at WaterBrook Multnomah Publishing Group (referring to the state of YA Christian fiction)

WORKSHOP

Sunday, 1:45-2:45 p.m.

Using Essay Structure to Power Through a Scene

Lori Freeland

No outline or handouts for this class.

WORKSHOP

Sunday, 1:45-2:45 p.m.

The Benefits of Short Writing

Janet Ann Collins

Introduction

Bestseller – or not?

Kinds of Short Writing

Income

Getting Started

Influence

What Does God Require of You?

WORKSHOP

Sunday, 1:45-2:45 p.m.

Great Beginnings, Middles, and Endings to Wow Editors

Cheri Cowell

No outline or handouts for this class.

WORKSHOP

Sunday, 1:45-2:45 p.m.

Staying Organized Amid the Chaos

Robin Lee Hatcher

No outline or handouts for this class.

WORKSHOP

Sunday, 1:45-2:45 p.m.

Landing a Literary Agent

Karen Neumair

No outline or handouts for this class.

AFTERNOON WORKSHOP

Sunday, 1:45- 2:45 p.m.

Simple Video Broadcasting

Angela Breidenbach

What we'll learn today: Media & marketing—the techie stuff. Practical and simple. Laptop/Smart Phone required. Earphones with mic suggested, but not required.

Learn to incorporate video broadcasting into your marketing campaign (and your life):

Simple Video Recording Options/Apps/Vlogs:

Facebook Live/Social Media Video:

Zoom:

Skype:

Generic recorded video:

Capture Recordings: _____

What to do with it: _____

Systematically supplement your brand, book, or book series with complementary content...

Audio:

Print:

Social Media:

Website:

Newsletter:

Other:

Simple solutions to run the marketing and media side of your business:

Marketing Calendar:

Checklist:

Assistance:

Video Storage:

Website Plug-ins:

What are your topics: _____

Break topics into short series: _____

Who are your ETPs (Exponential Trade Partners):

Your broadcast plan: _____

Record a three-minute series intro/Save the File/Repeat ...

Execute your plan!

Thoughts/Notes:

WORKSHOP

Sunday, 1:45-2:45 p.m.

Leveraging LinkedIn

Alice Crider

No outline or handouts for this class.

WORKSHOP

Sunday, 1:45-2:45 p.m.

Business Basics for Creative Professionals

Jeff Willis

No outline or handouts for this class.

WORKSHOP

Sunday, 1:45-2:45 p.m.

Writing Books Kids Want to Read

Sherry Kyle and Jill Osborne

Keys to writing devotionals for kids:

1. Choose a _____.
 - _____ verses
 - Keep total passage length between _____ words.
2. _____ the reader.
 - Ask a _____ that ties into the one big idea and gets the reader engaged.
 - Fun _____.
3. First paragraph:
 - Make _____ (only _____) relevant to their world.
4. Second paragraph:
 - Interpret the _____ and _____ to their lives.
 - Avoid “_____” words like _____, _____, and _____ unless you have explained them first.
 - Briefly explain what the _____ and how it supports the _____.
5. Challenge and _____.
 - Give the reader at least _____ of how to live out the big idea.
6. Conclude with a _____.
 - Brings the focus back to God and how he helps the child carry out the big idea.
7. Once you are done writing the devotion, add a _____ to capture the key message.

Other tips:

1. Write the devotion in _____. Keep the focus on the child, not the writer. (No _____-_____ stories)
2. Voice throughout the devotion should feel _____, _____, and _____. 😊
3. _____ tense
4. Word count for the devotional message is usually between _____ words.
5. For a 365-day devotional, keep a running _____ list as well as a _____ list. Try to use _____ of the Bible.
6. Check the guidelines for your publisher for specific _____.

Keys to writing fiction for kids:

1. Know your _____.
Writing fiction (and non-fiction) for kids has no other agenda than to build up the _____. Everything you write is aiming at the _____.
2. Know your _____.
What age is your target reader? Do you really know them?
Snapshot of today's kids:
Ways to research:
3. Know _____.
Before you begin to write, do a heart _____.
Ways to re-search:

Nuts and Bolts of Great Stories:

1. Inspiring Characters
 - a. Bear the fingerprint of _____.
 - b. Are not _____.
 - c. Are on the road to _____.
2. Engaging Plot
 - a. Must have _____.
 - b. Relatable with _____.
 - c. Make chapters _____.
 - d. Kids love _____.
3. Take Away
 - a. Lessons stick without being _____.
 - b. Characters become their _____.
 - c. Fortifies the _____.

Write the book you needed when you were that age!

WORKSHOP

Monday, 1:45-2:45 p.m.

Addressing Mental Illness in Christian Fiction

Kelly Harrel

No outline or handouts for this class.

WORKSHOP

Monday, 1:45-2:45 p.m.

Writing for the General Market

Janet Ann Collins

Introduction

Finding God's guidance

Circumstances

Advice of mature friends

Touching lives vs. witnessing,

Who shouldn't do secular writing

Types of writing

Making a difference

WORKSHOP

Monday, 1:45-2:45 p.m.

Writing Craft: Tackling Writers Block

Cindi McMenamini

Don't underestimate the power of mental and creative stimulation, which is fostered by having a _____ and _____ place to write.

8. Clear the _____.

9. Draw from your own _____.

10. Observe real _____ and notice the real-life _____ around you.

11. Gather stats, info and content by conducting _____ or surveys.

12. _____ a lot.

Writers must be readers. It's how we hone our skills and stay knowledgeable. It's also where we get our best ideas of what to write.

- Read what others are reading.
- Read about what others are saying and thinking and believing.
- Read lists – New York Times' Bestsellers List, Amazon's bestsellers lists by categories, and so on.

13. Get _____.

- Breathe fresh air
- Seek out a change of scenery.
- Exercise – It stimulates the brain.

“Keep focused in your mind, fit in your body, and fresh in your soul.” – Cindi McMenamin, *When You’re Running on Empty*.

14. Invest in _____ and _____.

“God would rather have you spend time with Him than do a bunch of things for Him.” – Cindi McMenamin, *When Women Long for Rest*.

We make the time to do what is most important to us. Make the time to rest and you will *find* the time to write.

Recommended Resources:

When Women Long for Rest: God’s Peace for Your Overwhelmed Life, Cindi McMenamin, Harvest House Publishers, 2004.

When You’re Running on Empty: Hope and Help for the Over-Scheduled Woman, Cindi McMenamin, Harvest House Publishers, 2007. (Keep Focused in your mind, fit in your body, and fresh in your soul.)

My Unedited Writing Year: 365 Invitations to Free Your Creativity and the Writer Within, Hope Lyda, Harvest House Publishers, 2019.

The Art of Slow Writing: Reflections on Time, Craft, and Creativity, Louise DeSalvo, St. Martin’s Griffin Publishers.

Contact Cindi: / www.StrengthForTheSoul.com / Cindi@StrengthForTheSoul.com

WORKSHOP

Monday, 1:45-2:45 p.m.

Staying Motivated When You Feel Like Giving Up

James L. Rubart

No outline or handouts for this class.

WORKSHOP

Monday, 1:45-2:45 p.m.

Proposals Publishers Love

Karen Neumair

No outline or handouts for this class.

WORKSHOP

Monday, 1:45-2:45 p.m.

Your Unique Marketing Portfolio

Stephanie Alton

No outline or handouts for this class.

WORKSHOP

Monday, 1:45-2:45 p.m.

Podcasting to Build Your Platform

Karen Ball & Erin Taylor Young

What is a Podcast?

Finding the Right Topic to Engage Both You and Your Audience

Before You Start Recording

The Recording Process

How a Podcast Goes out to the World

How a Podcast Can Build Your Newsletter List

How a Podcast Can Boost Your Social Media Presence

writefromthedeep.com

WORKSHOP

Monday, 1:45-2:45 p.m.

Lessons in Literary Law

Kelley Way

- I. Overview
 - a. How can you protect your rights in your work?
 - b. How can you reduce the risk of getting sued?
- II. Copyright
 - a. Purpose of Copyright
 - b. What is Copyright?
 - c. Rights Conferred by Copyright
 - i. Reproduction (the copy right)
 - ii. Derivative works
 - iii. Distribution
 - iv. Public performance
 - v. Public display
 - vi. Public transmission of sound recordings
 - d. What is Copyright Infringement?
 - e. How Do I Protect My Rights?
 - i. Register with the Copyright Office (www.copyright.gov)
 - ii. Actively police your work
 - f. How Do I Avoid a Copyright Infringement Lawsuit?
 - i. Get permission
 - ii. Make sure your content is original, and/or not copyrights
 - iii. Fair use/Parody
- III. Trademark
 - a. Purpose of Trademark
 - b. What is a Trademark?
 - c. What is Trademark Infringement?
 - d. What is Trademark Dilution?
 - i. Dilution by blurring
 - ii. Dilution by tarnishment
 - e. How Do I Protect My Rights?
 - i. Register your trademark
 - ii. Use your trademark properly
 - iii. Actively protect your mark
 - f. How Do I Avoid a Trademark Lawsuit?
 - i. Make sure your mark is distinctive and unique
 - ii. Fair use defense???

- IV. Rights of Privacy and Publicity
 - a. What is the Right of Privacy?
 - b. Four Ways to Violate the Right of Privacy
 - i. Intrusion
 - ii. Public Disclosure of Private Facts
 - iii. False Light
 - iv. Appropriation
 - c. What is the Right of Publicity?
 - d. How Do I Protect My Rights?
 - e. How Do I Avoid a Right of Privacy/Publicity Lawsuit?
- V. Defamation
 - a. What is Defamation?
 - b. How Do I Protect My Rights?
 - c. How Do I Avoid a Defamation Lawsuit?
 - i. Truth
 - ii. Statement of Opinion
 - iii. Not knowing and reckless
 - iv. Defamation does not survive a person's death
- VI. Contract
 - a. What is a Contract?
 - b. Contract Considerations
 - i. Always know what's in the contract
 - ii. If it's not in the contract, it's not binding
 - c. Important Contract Terms
 - i. Grant of Rights
 - ii. Payment Clause
 - iii. Termination Clause
 - iv. Dispute Resolution Clause
 - v. Indemnity Clause
 - d. What is a Breach of Contract?
 - e. How Do I Avoid a Breach of Contract Lawsuit?
- VII. Conclusion
 - a. Takeaways
 - i. Important to know what rights you have and to take steps to protect them
 - 1. Be on the alert for violations of your rights
 - ii. While lawsuits can't always be avoided, the risks can be reduced if you take precautionary measures
 - 1. Always make sure you have the permission of the person whose name, likeness, or content you are using
 - 2. If you can't get their permission, make sure your use is legal and/or unobjectionable
 - 3. Always know what you're agreeing to before you sign a contract

WORKSHOP

Monday, 1:45-2:45 p.m.

Writing for Young Readers

Jennifer Lindsay

No outline or handouts for this class.

WORKSHOP

Monday, 3:15-4:15 p.m.

Creating Unique Stories with Spiritual Impact

James L. Rubart

No outline or handouts for this class.

WORKSHOP

Monday, 3:15-4:15 p.m.

What Magazine Editors Wish Writers Knew

Sherri Langton

No outline or handouts for this class.

WORKSHOP

Monday, 3:15-4:15 p.m.

Working with a Professional Editor

Erin K. Brown

I. Do you need to work with a professional editor? Why?

- A. Fallacy thinking (or why I may think I don't need to work with one)

- B. You need an editor if you write any copy

II. What are the types of edits, and how much do they cost?

- A. Developmental editing

- B. Substantive editing

- C. Copyediting

- D. Proofreading

- E. Critique

III. What should I look for in a good editor?

- A. Knows the industry

- B. Familiarity with your genre and its expectations

- C. Familiarity with your audience

- D. Familiarity with your topic

- E. Respects/Guards your voice

- F. Partners with you to help you meet your goals

- G. Familiarity with CMOS 17

- H. Good reputation

IV. Where to Find a Good Editor

V. Cost of editing

VI. How do I hire an editor?

- A. Ask for a sample edit

- B. Information to provide

- C. The editor will provide . . .

VII. Agreements and Contracts

VIII. Get the most out of your edit

- A. Understand Track Changes

- B. Ask questions

- C. Have a teachable spirit

- D. What other services does the editor provide?

- E. What if you don't like the edit?

- F. What if you like the edit?

IX. Conclusion

- A. Writing is a solitary endeavor but . . .

- B. It takes a team

WORKSHOP

Monday, 3:15-4:15 p.m.

The Valleys and Mountains of the Writer's Journey

Joanne Bischoff

No outline or handouts for this class.

WORKSHOP

Monday, 3:15-4:15 p.m.

Master Class in Ebook Self-Publishing

Mark Coker

No outline or handouts for this class.

WORKSHOP

Monday, 3:15–4:15 p.m.

What to Do When You Don't Have a Platform

Nick Harrison

Intro: Your career as a writer. No one-book authors.

- A. Platform defined
- B. Examples of good platforms: Billy Graham, Oak Ridge Boys, Tim Tebow, Dave Ramsey, *Purpose Driven Life*, Lassie, Fox News.
- C. Importance—a look at the publisher's committee meeting. Marketing, sales departments. 10,000 the first year.
- D. Branding
- E. The Spiritual Side of Platform: Pride involved?

How to compensate for lack of platform

- A. Examples of successful books without a platform (the bestselling Christian book of the past decade is by an author without a platform. Do you know who it is?) Ann Voskamp. Dennis Pollock.
 - B. Felt Needs
 - C. A word about fiction. Write the best novel you can. Susan Meissner example. *The Shack. At Home in Mitford.*
 - D. Prayer and the leading of God (Can God sell your book despite your lack of a platform?) My story.
 - E. Subject matter (non-fiction), genre (fiction) Quilt, Lisa Bogart *Knit, Purl, Pray*: The first book you publish may not be the one you're working on now.
 - F. Team-writing, Larry, Marcus Brotherton. Judy Pella.
 - G. My story. Trends. Recovery book. Baby name book.
 - H. Charles Murphey, 48,000 copies for past three years.
 - I. Self-publishing (including e-books).
 - J. Idea factory: Rhonda, Oak Ridge Boys, etc. Focus on what you can do.
1. Start your platform slowly while continuing to write. Start where you are.
 2. If you blog, start an e-mail list. Debbie Macomber.
 - A. Ideas for promotion (from a platformless author). Larry Dugger.
 - B. Michael Hyatt. Follow his and other blogs
 - C. Long-term planning, go to a conference once a year. Writer, Writer's Digest, Christian Communicator. Keep a notebook.
 3. Discussion and questions.

Ideas for Promotion

(Hints from Larry Dugger, a platformless author who is succeeding)

I believe that a good writer can become a top selling author if they are willing to take responsibility for the marketing of their work. With my first book I became my own publicist as I had little to no help in the marketing process. (I understand that marketing dollars are few and that most of the money rightfully goes to the top sellers.)

Here are a few things that I did along the way to help promote and market *40 Days to Defeat Your Past*.

1. I spent my entire advance on marketing \$4,250 (My share). I am willing to do so again.
2. I personally sent a letter and a free copy of my book to over 100 Christian Television Programs. Even though this was months ago I am still receiving invitations to appear. Next week, for example, I am traveling to Atlanta to appear on a CTN program. I now have invitations to reappear on about seven of those programs (Interviews are available on YouTube).
3. I personally called over 250 radio stations to make myself known and offer an interview. I landed about 20 of those.
4. I contacted those on Facebook and Twitter with large followings and requested a social media endorsement. I sent my book to these individuals and saw fantastic results.
5. I had T-shirts made that said, "I spent 40 days with the devil and the devil didn't make it" and gave them away every Friday with a Facebook share.
6. I realize that I need to put more emphasis on my blog. I have been guest blogging for Faith Happening and for those with larger social media platforms. In my mind it was a more effective way to reach as many as possible. I am willing to really focus on my own blog.
7. I took out a full-page ad in Outreach magazine (\$1,000.00).
8. I have conducted about 50 book signings. (Walmart, Barnes and Noble, Book-a-Million, Starbucks, and etc.)
9. Titles: I am not married to the current titles and am willing to work with an editor to make them more appealing and find that all important hook.
10. Since I am a new author I have worked very hard to improve and really craft my message. I am attending writer's conferences and working with those who already enjoy success in the current market.

WORKSHOP

Monday, 3:15-4:15 p.m.

Social Media Etiquette

Crystal Hodges

No outline or handouts for this class.

AFTERNOON WORKSHOP

Monday, 3:15-4:15 p.m.

Landmines in Your Book Contract

Steve Laube
The Steve Laube Agency



Don't you wish book contracts were this simple? Shouldn't you simply trust that a publisher will give you a reasonable and fair contract?

Using a handout with real clauses from real contracts, from Christian publishers, we will explore some of the problematic language found in such documents.

But best to start learning now before you sign something and later regret it.

Landmines in Your Book Contract (Taught by Steve Laube)

AGREEMENT made this first day of National Donut Week, 2020, between xxxxx (hereinafter called the Author), whose residence address is xxxxx, whose citizenship is _____, whose social security number (or taxpayer identification number) is _____,

GRANT OF RIGHTS The Author hereby grants and assigns to the Publisher for the full term of copyright the irrevocable, perpetual, exclusive right, title and the territory, interest in a work provisionally entitled xxxxxxxxxxxxxxxxxxxx (hereinafter called the Work), including but not limited to the sole and exclusive right to print, publish, reproduce, use, edit, revise, modify, alter, adapt, digitize, record, transmit, display, produce derivative works, publicly perform, sell, rent, license, sublicense, otherwise use, and permit others to use all or any portion, in all media in all languages and all editions without limitation thereof throughout the universe, and the exclusive rights to license or exercise throughout the universe all subsidiary rights appertaining to the Work, whether now in existence or hereafter invented.

NEW EDITIONS The Author agrees to prepare the manuscript for a new or revised edition of the Work when the Publisher in good faith determines that a new or revised edition is desirable. Should the Author then be deceased, or be unwilling or unable, or fail to prepare and deliver such manuscript within a reasonable time, the Publisher may make such arrangements as it deems appropriate for the preparation of such manuscript. In such case, the Publisher may compensate the reviser(s) either by lump sum payment to be charged against any monies due the Author hereunder or by assigning to the reviser(s) such portion of the monies due the Author hereunder as, in either case, the Publisher shall determine is reasonable. Each such new or revised edition of the Work shall be deemed to be covered by this Agreement to the same extent as if it were the original Work, except as the terms and conditions hereof shall clearly be inapplicable thereto.

ROYALTIES The Publisher shall pay to the Author a xx percent royalty of the net profit receipts on all of electronic text/e-book forms. The Publisher shall pay to the AUTHOR a xx percent royalty of the net profit receipts on all cloth, soft, and pocket paper editions if the PUBLISHER agrees to publish such editions.

RECOUPMENT Author will permit Publisher to recoup any advance payments against future royalties or any portion thereof, by withholding and retaining for itself future payment of royalties earned and otherwise due Author, until such amount advanced is fully recovered. If any amount advanced against royalties earned on the Work is not fully recouped by Publisher within twelve (12) months following the first publication date of Work, Publisher will then have the right to recover such amount against any amounts due Author under any agreement between the parties.

Out of Print In the event that the Work shall at any time be out of print in all the Publisher's editions the Author or the Author's representative may give notice to the Publisher and in such event the Publisher shall declare within thirty (30) days in writing whether or not he intends to bring out a new printing of the Work within six (6) months. The Works shall not be considered to be out of print if it is available for sale in any edition, including reprints, whether under the imprint of Publisher or another, or if there shall be in existence a contract for another edition of the Works.

OPTION Author grants to Publisher the option to accept for publication the next two full book length works written by Author either individually or in conjunction with other writers, on the terms herein contained. Such work shall be submitted to Publisher along with a detailed synopsis or a complete manuscript (at Publisher's discretion). Publisher shall have ninety (90) days following receipt thereof to exercise its option by written notice to Author.

Failure of Performance Notwithstanding the general cure provision of Paragraph xx, above, each of the following shall constitute an event of default which shall (without limiting our other rights and remedies) entitle us to terminate the term of this Agreement immediately following (and without giving you an opportunity to cure) the occurrence of any such event:

- (i) If you commence a voluntary case under any applicable bankruptcy, insolvency or other similar law now or hereafter in effect, or if you consent to the entry of any order for relief in any involuntary case under such law, or if you consent to the appointment of or taking possession by a receiver, liquidator, assignee, trustee or sequestrator (or similar appointee) of you or any substantial part of your property, or if you make an assignment for the benefit of creditors or take any act (whether corporate or otherwise) in furtherance of any of the foregoing;
- (ii) If a court having jurisdiction over your affairs or your property enters a decree or order for relief with respect to you or any of your property in an involuntary case under any applicable bankruptcy, insolvency or other similar law now or hereafter in effect, or if such a court appoints a receiver, liquidator, assignee, custodian, trustee or sequestrator (or similar appointee) of you or for any substantial part of your property or orders the winding up or liquidation of your affairs and such decree or order remains unstayed and in effect for a period of sixty (60) consecutive days.

Moral Turpitude Further, in the event that Author is publicly accused of an act of moral turpitude, the violation of any law or any other conduct which subjects or could be reasonably anticipated to subject Author or Publisher to public ridicule, contempt, scorn, hatred or censure or could, in the sole discretion of Publisher, materially diminish potential sales of the Work, Publisher shall have the right to terminate this Agreement upon written notice to Author given within sixty (60) days following receipt by Publisher of proof (as described above) that the act or conduct in question warrants termination

of this Agreement. In the event that Publisher terminates this Agreement pursuant to this Section, Author will pay to Publisher a sum equal to the advances paid to Author prior to said termination which have not been recouped by Publisher as of the date of such termination, and shall repay to Publisher all of Publisher's documented expenses incurred directly related to the Work for production, advertising and publicity. Author will make such payment within ninety (90) days following author's receipt of an accounting statement for such period reflecting an unearned advance balance. Upon Publisher's receipt of such payment, all such rights granted to Publisher in the Work, with the exception of subsidiary rights licensed or sold to a third party and in effect at such time, shall terminate and vest exclusively in Author, provided that Publisher shall have the right to sell or otherwise dispose of all remaining copies of the Work published by Publisher under this Agreement in any manner Publisher shall deem appropriate.

WORKSHOP

Monday, 3:15-4:15 p.m.

Current Trends in Picture Books

Adria Goetz

No outline or handouts for this class.