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# STORYMAKERS CONFERENCE

## 2020 CLASS GUIDE Rev. 3/8/20

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[Click here for all teacher bios](#)

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### Friday, May 8

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**MARTINE LEAVITT KEYNOTE 9:30 - 10:00**

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#### BREAKOUT 1 (10:10-11:00)

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**INTENSIVE: Triangulating Your Characters: How Focusing on Character Relationships Drives Conflict and Plot**

**Lisa Mangum**

(This intensive requires pre-registration)

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Author Lisa Mangum begins every plotting session by drawing a triangle and identifying the protagonist, the antagonist, and the alternate. With that "character relationship triangle" as her foundation, she builds out the relationships that will drive the conflict of the story as well as uncovers character goals, story themes, and plot points. In this class, she will teach you this method of character development and plot work as well as demonstrate how it works in her own books and other stories. Attendees will be able to develop their own character relationship triangles and apply them immediately to their own project.

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**MASTER CLASS (Open to all attendees): Marvel vs. DC: What I Learned About Creating Complex Resonant Characters by Marrying a Comic Book (Geek) Aficionado**

**Stephani Eaton**

What is the biggest difference between Marvel and DC superheroes? It's character development. No matter what genre or market you write in, you can learn how to apply techniques that have made the Marvel franchise so successful. We'll look at character motivation, power, wounds and shields, and arcs vs. archetypes. Bring character sketches from a work in progress for hands-on application.

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**CRAFT BASICS: Frankenstein: Using All the Parts to Create Something that Breathes**

**Julie Wright**

This basic nuts and bolts class will help new writers take all the different parts of writing so they can reach that moment where they cry out into the night, "It's alive!" or maybe they will cry out "The end!" Both options are exciting proof of creation. We will discuss dialogue, voice, POV, Redundancy, Setting, and the creator (that would be you).

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**Making the Ordinary Come Alive: Pacing Tips**

**Dr. Rosalyn Eves**

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Most writers know how to make high-stakes scenes exciting—the tension already present in the scene makes it come alive. But what about more ordinary scenes that are nevertheless important to the story, such as critical conversations, a bonding moment between friends, a moment of internal struggle? In this workshop, we'll talk about basic scene structure (scene-and-sequel) as well as techniques of microtension to help build tension and strengthen pacing in your book, even if the fate of the world isn't at stake.

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**Saying More by Saying Less: The Art of Nuance and Subtlety in Fiction**

**Jenny Proctor**

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Ernest Hemingway said, "If a writer of prose knows enough of what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them." In this class, learn how to balance the things you must tell your readers with the things you should lead your readers to discover on their own through nuanced clues and intentional omission. Free yourself from info dumps, clean up unnecessary dialogue, and make your readers feel smart by saying more with less.

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**Don't Use That Tone With Me, Mister!**

**Emily Bleeker**

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This class is for everyone who keeps hearing: "You're a good writer...buuuuut..." This class is also for everyone that screams back at the computer screen: "WHAT THE HECK DOES THAT EVEN MEAN?!?"

Bring a chapter or short work of fiction and learn how to suss out your style, test your tone, verify your voice and recognize your level of relatability. Then, with a little help from your friends...ahem...fellow writers, we'll identify an individualized plan of action to help level up your pages by making small but important shifts in your writing. Finally, with these new ideas in place, we'll discuss how to apply your personalized revision toolbox even when you are starting from scratch and send you home ready to get readers, agents and publishers saying: "You're a good writer...AND..."

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**Seriously Funny**

**Janette Rallison**

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Can humor be taught? We sure hope so or this class might become an awkward exercise in silence. At any rate, Janette Rallison will share what she's learned from writing dozens of romantic comedies. She'll talk about different types of humor and how to use them in your novel. Everyone loves a character who can make them laugh--including editors and readers.

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**All That David Copperfield Kind of Crap: Hitting that Pitch Perfect Middle Grade Voice**

**Sarah Allen**

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Those characters that stay with you--you know the ones. The ones you can practically hear in your head even though you read the book when you were a kid. The unforgettable ones who don't sound like any character you've ever read. The ones who sound, above all, real. Yeah...how'd the writers do that? Join

our discussion about the practices and tools writers can use to hit that pitch perfect middle grade voice, and make your character's voice sing in your readers' minds. In the words of Jack Kerouac, "It ain't watcha write, it's the way atcha write it."

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**The Finances of Publishing****J. Scott Savage**

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We do not talk about money and publishing in the same sentence. I mean, sure it would be helpful to know exactly how advances work and what a reasonable return on a self-published book would be. And, yes, we have heard a little about LLCs and what you can deduct on your taxes. But writing is art, and money is just a fun byproduct, right? I mean, true artists don't care about that sort of thing. Join J Scott Savage as he digs into the nitty gritty of publishing income in all its shapes and sizes. (Feel free to disguise yourself as a businessperson during this hour.)

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**Reader Magnets****Lindzee Armstrong**

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Reader magnets are all the rage, but how do you write an effective one? In this class we'll discuss how to create the perfect reader magnet to help grow a newsletter audience of diehard fans! We'll learn what a reader magnet is and why it's so important. We'll cover how to choose a story for your magnet, how long it should be, and how to leverage it to sell your backlist. We'll also go over the basics of delivering a reader magnet to your audience. Come learn how to organically grow your newsletter list by giving readers a taste of your writing!

**BREAKOUT 2 (11:10-12:00)**

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**INTENSIVE: Triangulating Your Characters: (Continued from Breakout 1)**  
(This intensive requires pre-registration)**Lisa Mangum**

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**MASTER CLASS (Open to all attendees): Growth Through Borrowed Forms****Dr. Patrick Madden**

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Part lecture and part generative workshop for essayists, fictionists, and poets alike, this class examines borrowed forms as sparks for new creative work. Both thought-provoking and playful, our activities will nudge us sideways out of our writing ruts and into fruitful new paths.

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**CRAFT BASICS: The Hero's Journey: It's Not Just for Fantasy Anymore****Annette Lyon**

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You may have heard about the Hero's Journey in the abstract, but what is it, exactly? And knowing that George Lucas used it for Star Wars, why should you care about the Hero's Journey if you write romance or women's fiction or cozy mysteries? Chances are, your story will be stronger if you weave in elements of the Hero's Journey (yes, even with women's fiction or memoir!). Learn the archetypal characters and

main plot points, not to strap yourself into a formula but to give yourself tools for seeing what can make your story even stronger.

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**Worldbuilding 101****Matthew J. Kirby**

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This course will tackle the basics of world building and provide concrete strategies and techniques for bringing setting and character to life.

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**Literary Lego: How to Craft Sentences Worth Building With****Kimberly VanderHorst**

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Do your sentences feel lackluster? Does your prose-level writing have a basic, clichéd feeling to it? Come learn how to level up in a class that breaks writing down into its component parts and gives you a workshop-style opportunity to play with the pieces. We'll study literary devices and how to use them in both overt and subtext-laden ways, and how rhythms and patterns can influence the overall impact of your writing on a story level.

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**Weaving Research into Your Writing Bones of Your Story****A.L. Sowards**

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You've done your homework and you've got mounds of research. Now what? In this class, we'll discuss ways to weave information about a different time or a different culture into your story without creating an info dump. We'll also talk about how to make your point of view characters tell the story as if they were from that different place or time, not just a transplant from the author's world. You'll learn techniques that will make readers feel like they were there, and come away with a list of things to avoid if you want your readers engaged rather than bored.

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**Save Your Breath—Or Your Ink****Samantha Millburn**

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Have you ever found yourself repeating words in your manuscript? Are your critique partners or editors dinging you for wordiness and repetition? Come learn how to cut unnecessary wording from your writing.

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**Marketing Your Book - The Whole Book Approach****Victorine Lieske**

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Marketing is more complex than just setting up an ad. In this class we will look at how to identify your core market, how to know what your audience is looking for, and how to present your book so they want to buy it. We will look at cover art, how to write better blurbs and ad copy, and how to use these things to create great ads that sell books! Don't just buy ads. Build smart ones!

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**Lacerations, Amputations, Sepsis and More: How to Avoid Common Mistakes in Writing Injuries, Illnesses, and Recoveries**

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**Taralyn Johnson**

Do you plan to inflict violence or serious illness on characters in your book? Great! But do you know what is going to happen to them afterward? Do you know if a particular injury would scar, maim, or actually kill your character? Come learn how to avoid common mistakes in writing injuries, wounds, fainting, and the recovery thereof. If your character will have surgery, cancer, parasites, or be poisoned, impaled, shot, burned, mutilated or stabbed, this is the class for you. Be prepared to discuss hemorrhage, sepsis, violent musculoskeletal and visceral injuries, and so much more!

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**GUILD ONLY: Preorder Campaigns 101**

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**Samantha Hastings**

The best practices for when to start a preorder campaign, how to run it, what to include, where to advertise it, and why it's a great marketing tool.

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**LUNCH 12:00 - 1:20pm**

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**BREAKOUT 3 (1:30-2:20)**

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**INTENSIVE: 2k to 10k: How to Write Faster, Write Better, and Write More of What You Love**

**Rachel Aaron**

(This intensive requires pre-registration)

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Rachel Aaron is the author of twenty novels and the best selling writing book "2k to 10k: How to Write Faster, Write Better, and Write More of What You Love." Her methods have helped thousands of authors from best sellers to newbies double their daily word counts without sacrificing quality. If you're a writer struggling with limited time or just someone who wants to get books done faster, this is the course for you.

In this training, Rachel will cover:

- How to use the 2k to 10k method to double your words per hour and make your daily writing sessions faster, better, and more fun! (If you've already read the book, this course goes beyond the original article to bring in everything Rachel has learned and improved in the eight years since *2k to 10k* came out.)
- How to storyboard any scene from fights to romantic interludes so you never waste time wondering what happens next.
- Why fast writing doesn't equal bad writing. 2k to 10k is an efficiency system, not a speed writing hack. We're not putting down just any old words. We're removing the uncertainty and time wasting habits that hold us back.
- How to keep your enthusiasm high all the way to The End and look forward to getting your words every single day. Excited writing is fast writing! Never dread sitting down at the keyboard again!

- How to edit like a pro to produce a final draft that's polished, painless, and doesn't take forever.

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**MASTER CLASS (Open to all attendees): The History, Conventions, and Possibilities of Gothic Literature**

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**Dr. Kyle Bishop**

When Horace Walpole invented Gothic literature by marrying the fantasy of epic romance to the realism of the novel, he was actually just codifying the tropes, modes, and conventions used by a variety of other writers. Yet he did successfully launch a new, compelling, and lucrative sub-genre, one that uses antiquated spaces, hauntings, and secrets to move stories forward. The Gothic mode allows storytellers to create suspenseful plots, from ghost stories to monster tales to family dramas, and this workshop will explore the history, the conventions, and the possibilities of the Gothic for all kinds of writers, audiences, and stories.

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**CRAFT BASICS: Characters in 3D**

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**Traci Hunter Abramson**

Would you know your characters if you passed them on the street? Would your readers? This class will explore the different aspects of breathing life into your fictional characters and developing their vivid and unique personalities.

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**Is This a Kissing Book?**

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**Sara B. Larson**

Whether you write fantasy, sci-fi, historical fiction, or even horror, you still need to know how to create romantic tension and effectively utilize romantic subplots, because most books have at least a little romance in them. Let's face it—we all want to love and be loved. So what are the best (and worse) ways to include a romantic subplot? How do you build romantic tension effectively—not too fast or too slow? How do you write kissing scenes that are not only heart pounding (without going too far), but also emotionally satisfying and well timed? Come to this class to learn how to woo your readers in any genre.

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**Allies, Authors, Agents of Change**

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**Brittany Larsen**

"Diverse" is the current buzzword in publishing, whether it's referring to books or authors. However, the push for diversity is more than a passing fancy; it's a correction in an industry that is a gatekeeper to change. But can authors write experiences that are outside their own? And should they? This class will not only examine those questions, but also why more diverse books are needed. More importantly, we will discuss how white authors can facilitate diversity without the fear of appropriating other cultures or hurting their own careers. Come prepared to dig into ideas about implicit bias and privilege and leave prepared to use your stories to change the world.

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**Using Contagonists to Increase Story Tension**

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**E.B. Wheeler**

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Protagonist. Antagonist. Contagonist? Most writers are familiar with the roles of protagonists and antagonists in stories, but what about contagonists? Neither hero nor villain, these self-agended characters add an extra layer of conflict, realism, and emotional depth, especially when the hero is up against a force like nature, society, or personal flaws or when the villain has to be off scheming elsewhere. In this class, we'll look at how contagonists function in a story, some examples of contagonists, and how you can use them to strengthen your own storytelling.

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**It's All About Heart: Getting Your Picture Book Manuscript  
Submission-Ready**

**Shar Abreu Peterson**

You've written a picture book and are anxious to start submitting it. But is it ready? We'll discuss revising your manuscript for submission, including how to make your characters shine, your story arc interesting, and your ending pack a punch. We'll talk language and word choice and cutting out everything you don't need (and how to figure out what that is!) Most importantly, we'll look at the emotional core of successful picture books and learn how to strengthen the heart of your manuscript.

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**Dialogue: Say It Like You Meant It**

**James Best**

Fiction writing lives or dies with dialogue. Nothing kills beautifully crafted prose like two characters talking like stilted weirdos trading lines in a soap opera. Learn from a network TV writer how to create dialogue that reveals your characters and informs your plots. From comedy to drama, we'll explore how to steer away from melodramatic speech, why to avoid cliches, and how you can steal from your friends to create natural yet heightened dialogue.

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**Copywriting: The Art of Persuasion**

**Rebecca Rode**

What do pitches, query letters, synopses, back cover copy, and advertising campaigns have in common? Copywriting! Check that internal flinch at the door, because copywriting isn't as scary or boring as it sounds - and it's an essential publishing skill. We'll discuss common elements of good copy, dig deep into the structure of each type, learn about power words, and emerge feeling more confident about how we portray our work.

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**GUILD ONLY: World Markets: What Else Is Out There?**

**J.R. Johansson**

Most authors focus on just reaching publication within the U.S. and the English market and don't think much about anything beyond that. This class will talk about other opportunities that exist in other markets and why you should care about them.

## BREAKOUT 4 (2:30-3:20)

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**INTENSIVE: 2k to 10k (Continued from Breakout 3)**

**Rachel Aaron**

(This intensive requires pre-registration)

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**MASTER CLASS (Open to all attendees): Building Palaces out of Paragraphs: Writing Lessons from HAMILTON**

**Bree Despain**

Lin Manuel Miranda's HAMILTON is widely regarded as a modern masterpiece—and it's no accident why. Come learn the top ten writing lessons gleaned from an in-depth study of Miranda's techniques. This class will cover creating emotional resonance, crafting sympathetic characters, and more. This class is best suited for those familiar with the HAMILTON play or cast recording.

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**CRAFT BASICS: Dialogue: How to Get Your Characters to Sound Like Themselves**

**Stephanie Black**

You wanted an eloquent antagonist, but she gilds every line until her scenes take thirty pages to write (ten for the action, twenty for her orations). Your heroine (educated by feral chickens) speaks with charmingly unique syntax, but your manuscript readers keep getting confused and one of them hinted you should offer translations in footnotes. Your preschooler character speaks like a collection of cat memes, and your spouse gushed that all the characters talk like YOU—which he meant as a compliment, but you worry other readers might not be thrilled. Need some tips for writing great dialogue? In this class, we'll discuss how to write dialogue that sounds realistic, rounds out your characters as individuals, fuels appropriate story pacing, and holds your readers' interest.

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**Big Ol' Lumps or Grinding It Fine: How Building Backstory Is Like Cooking Grits the Way Your Grandmama Used to Make**

**David Gill**

"When it comes to grits and backstory, nobody wants big ol' lumps of stuff. We want to, as Ursula K. Le Guin says, to ""break up the information, grind it fine, and make it into bricks to build the story with."" But even Le Guin says that it's not always easy to sneak backstory into the main narrative: The techniques for parceling out exposition invisibly remain a mystery, like the recipe for Grandmama's grits....or so they say. Making great grits is not rocket science, and neither is writing what Le Guin calls ""invisible exposition."" Both take patience, time, and the willingness to eat your mistakes.

In this presentation, we will talk about the different forms of backstory, from large expositional lumps, to world building, to character background, to interior monologue, and to shared memory. I'll show you beaucoup ways to grind exposition so fine that even you won't know it's there, giving your character voice, motivation, history, trauma, stakes, and a world to live in. So bring your lumps, yourself, and your questions, because they will even be a ""stump the presenter"" segment where audience members generate exposition in a contest to see how fast we can brick some story bricks (aka a recipe for disaster).

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**The Perfect Setup: Matching your Character to Your Plot (and Visa Versa)****Shauna Holyoak**

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Character-driven stories are designed to reveal movement and growth through an arc. And in order for a story to feel satisfying to your readers, the plot needs to challenge your character(s) in ways that facilitate the specific type of growth they need. Using principles from STORY GENIUS, we will learn how to craft plot points perfectly matched to your character's growth points so that the character arc is both satisfying and well-earned.

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**You Want to Tell Your Life's Story - Now What?****Tara Cummins**

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Memoir can be some of the most touching and memorable books available. But how do you take your day to day life and make it into a book that people can't put down? Tara will walk you through how to narrow down which events should be in your memoir and which ones can be left out to effectively grab a reader's attention and keep them turning the pages of your book. Tara will also talk about the best ways to thread something throughout the book so that the ending satisfies all the readers hopes and your own.

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**Editing 101****Jolene Perry**

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We'll discuss

**1. EDITING LEVELS**

What's the difference between developmental, line, and copy edits? This will help you communicate with your beta readers and hired editors. This is a roadmap to make your work shine before independently publishing or querying agents and publishers.

**2. DEALING WITH FEEDBACK**

How do we deal with feedback we love? Don't love so much? How do we tackle revisions when they make us want to cry? Or scream? Or quit writing?

**3. HOW MUCH IS ENOUGH?**

How much editing is enough? How much is too much? When do we push through to complete a project and when do we give it time?

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**Theme Workshop****Amanda Rawson Hill**

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Theme is what makes a book meaningful to the reader. It's what imprints it onto our heart. In this class we'll do a brief overview of all the different ways Theme should be woven into your story (character arcs, symbols, plot points, etc) and then work on identifying and clarifying them in our own work.

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**Finding a Profitable Niche****Brittney Mulliner**

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Have an idea and want to see if it's profitable? Need some direction for your next series? Want to make the jump into a new genre? Learn how to read the market trends and make educated predictions to set your writing career on the path to success using tools you already have available (and some you'll discover).

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**Clothing and Textiles: Worldbuilding through  
Wardrobe****Caitlyn McFarland**

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Nothing can tell readers more about a world, culture, or character more quickly than clothing, and this shorthand can be especially effective in speculative fiction. In this class, we'll examine textile creation, clothing construction, historical fashion trends, and costuming in current hit fantasy/sci-fi movies and TV shows. I will also provide a sampling of swatches so participants can handle and see the fabrics we discuss for themselves.

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**SNACK BREAK 3:20**

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**BREAKOUT 5 (3:40-4:30)**

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**INTENSIVE: The Anatomy of Story**  
(This intensive requires pre-registration)**John Truby**

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World-renowned story expert John Truby is going to show you the missing component that most novelists completely miss that will keep your readers coming back for more.

John will teach you the tricks to meeting the #1 Rule of Popular Storytelling: genres.

In this training you will learn:

- how to fix the "murky middle, sagging middle, dragging middle"; issues in your stories FOREVER
- the key techniques to layer emotion into your story - and make your reader CARE DEEPLY about your characters
- the first rule of writing a bestselling novel
- why narrative drive is the most important aspect of ANY novel you write. (Nail this and 80% of your work is done!)
- why it has to be in your premise, or it will never be there at all
- how to create a desire line that MAXIMIZES the narrative drive
- the all-important connection between Narrative Drive and Opponent

- why adequate Conflict is one of the keys to great narrative drive (and the ability to accelerate it towards the finish line)

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**CRAFT BASICS: Beyond a Backdrop: Creating Unforgettable Settings**

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**Breana Shields**

Learn how to craft memorable settings that will do more than just serve as a backdrop for your story. In this class you'll discover tips for turning your setting a workhorse that can develop character, enhance theme, and create dramatic tension in any genre.

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**Deep Point-of-View**

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**Caitlin Sangster**

Have you ever read a book and thought, "Man, I wish I were closer to this character"? In order for readers to be fully immersed in your story, they need to experience it from deep inside the character's point of view, not watching from the outside. In this class we'll explore how to write cinematic and engaging character driven stories by staying deeply rooted inside your character's head rather than watching from outside. (Writers who use third person welcome!)

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**Tell Me What You Want: The Psychology Behind Believable Characters**

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**Erin Stewart**

Use Maslow's Hierarchy of Needs to figure out what your characters want, what they need and what motivates them. We'll dig deep into how human needs are met (from physical basics to love and self-actualization) and how you can use this view of psychology to create believable plot points and fully formed characters that jump off the page.

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**The Art and Craft of Story Openings**

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**M. Todd Gallowglas**

"Hook them from the first sentence." We've heard that time and time again, but what exactly does that mean? How do you do it? Join writer and educator M. Todd Gallowglas as he gives examples of memorable story openings, examines why and how those openings work so well, and explores the ways writers can apply those techniques to their own work.

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**Rewriting is the Heart of Writing**

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**Cindy Baldwin**

For many writers, revision feels like an overwhelming mystery. What does revision actually MEAN? Can I content myself with changing a chapter here or there and cleaning up typos? How can I develop a roadmap for changes that need to be made? How do I know when I need to change BIG things, and when the needed changes are smaller? How can I work up the courage to take an excavator to my precious draft? In this class, we'll discuss the importance of deep revision and learn how to take advantage of a story's flexibility without losing that story's heart.

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**Why You Need an MFA and How to Get a Free One**

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**Melanie Jacobson**

The truth is that you don't need an MFA, but it can have an extraordinary effect on your writing. Luckily, you can practice the most important principles of an MFA independently. Come learn the three key principles of a masters-level education and specific, actionable steps you can apply to push your writing to the next level.

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**Conflict, Characterization and Chemistry**

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**Sariah Wilson**

Come learn about the three Cs necessary for writing compelling, entertaining and swoony romance from a bestselling Amazon clean and wholesome romance author!

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**Stepping Into the Arena: A Discussion of Vulnerability and Writing**

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**Nicole Brouwer**

Being a writer requires courage. Our task is to create something intensely personal then offer it to the world for better or worse. The risk of criticism and rejection remains inescapable. In fact, it's almost certain. And yet, truly great writers don't shield themselves from being vulnerable. Instead, they learn to lean into emotional honesty by infusing their characters with their greatest fears, questions, and desires. In this class you'll learn to tap into your emotional truth and embrace vulnerability in ways that will enhance your writing and your life.

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**20 Things to Master to Make 2020 Your Best Year Yet**

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**Elana Johnson**

Join two-time USA Today bestselling, award-winning, and Kindle All-Star Author Elana Johnson as she shares how to manage your author career, balance the creative and business halves of your career, take your writing to the next level, and then how to put it all together to make 2020 your highest earning year yet.

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**BREAKOUT 6 (4:40-5:30)**

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**INTENSIVE: The Anatomy of Story (Continued from Breakout 5)**  
(This intensive requires pre-registration)**John Truby**

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**CRAFT BASICS: Pick Up the Pen**

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**Becca Wilhite**

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There is nothing quite as exhilarating (or exhausting) as a long, full day of attending amazing classes to learn writing craft. But then what? The struggle to condense, coalesce, and carry on? It's real. Come and discover a few simple, actionable next steps to keep you on the path to becoming the writer you want to be.

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**Redeeming your Villain****Jenn Bailey**

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Without the antagonist, there is no story. An antagonist must push the hero to the brink, force the hero to change, and still remain essential to the final conflict. But how do you make sure your Big Bad isn't so big and so bad that they are unbelievable? Crafting memorable villains means gifting them with just the right amount of horror and just the right amount of humanity. Warning: \* Spoilers Ahead \*

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**Between the Scenes: Using Transitional Material to Develop Tension and Pull Your Story Forward****Eric Taylor**

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Scenes, the real-time passages in your story, are where the action takes place. Strong scenes are critical, but the material that follows each scene (sometimes referred to as "sequel") is also key. The sequel lets you show how what happened matters emotionally. It gives characters (and readers) time to reflect, recover, react, and decide what to do next. The sequel lets you deepen emotion and create causal connections between your scenes. This workshop explores the key functions of sequels and how to write them more purposefully.

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**Simulating the Slush Pile****Panel**

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Agents and editors will read anonymous first pages and identify would keep them reading or what would cause them to stop. It's a real-time look into the thought processes of publishing professionals when they encounter submissions.

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**Worldbuilding: Creating Depth to Setting****Charlie N. Holmberg**

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Worldbuilding is an essential aspect of every story, even those told in our modern-day society. This class will teach you how to mold your story around a solid and believable setting, regardless of whether your world stems from the deepest depths of your imagination, the farthest eons of history, or your own backyard. Discover how to research the past and follow step-by-step instructions to creating your own continent, as well as determining where to start and what to cut.

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**Sense and Sensuality****Valerie Best**

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Characters can be sensual without having sex. The sheer lack or limitation of physical intimacy can develop and heighten tension. We've all read stories that thrill us with their slow burn and careful build, then end with a breath-stealing, face melting, book-incinerating first kiss. Let's talk about how to create them. We'll use the classical and contemporary canon to examine the necessity of creating characters who truly experience the world around them through sense and sensuality. Useful for anyone whose book includes characters who exist in a world with things to touch, feel, smell, taste, or fall in love with.

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**Writing, Planning, and Building a Graphic Novel****Dustin Hansen**

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Get an insider's look at what it takes to plan a graphic novel from concept to completion. We'll take a look at what a graphic novel script looks like, walk through what should be illustrated -vs- what should be written, and even cover how to work with artists.

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**Understanding Amazon****Jeff Wheeler**

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How well do you understand the indie publishing market? Do you know the difference between Kindle Direct and Kindle Unlimited and how they pay royalties? Have you heard you can be paid to write stories set in another author's world? What's it like to work with one of the Amazon Publishing imprints (Montlake Romance, 47North, Thomas & Mercer)? Come learn about different resources Amazon has enabled to help indie writers get noticed in a crowded publishing market that is only getting more crowded.

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**Understanding IngramSpark****Lehua Parker**

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At first glance, it can be overwhelming when you're trying to publish a title through IngramSpark. Come learn how to get your ducks in a row to print and distribute paperbacks, hardbacks, and eBooks through IngramSpark.

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**WHITNEY GALA 7:30**

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**Saturday, May 9**

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**BREAKOUT 7 (9:10-10:00)**

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(This intensive requires pre-registration)**John Truby**

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- the first rule of writing a bestselling novel
- why narrative drive is the most important aspect of ANY novel you write. (Nail this and 80% of your work is done!)
- why it has to be in your premise, or it will never be there at all
- how to create a desire line that MAXIMIZES the narrative drive
- the all-important connection between Narrative Drive and Opponent
- why adequate Conflict is one of the keys to great narrative drive (and the ability to accelerate it towards the finish line)

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**MASTER CLASS (Open to all attendees): World Building 401**

**Matthew J. Kirby**

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This class will build on the basic principles provided in World Building 101. We will delve into more nuanced and sophisticated techniques for creating not just a suspension of disbelief in your reader, but what J.R.R. Tolkien described as "secondary belief," an objective that applies to all genres of fiction and storytelling.

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**Story Structure: Getting the Middle Right**

**Josh Allen**

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Have you ever written a brilliant story opening and then struggled to develop it? Or have you ever written a fantastic ending and then had no idea how to get there? Story middles are hard, but the key to writing them is understanding how stories are developed and shaped. What should the middle of a story accomplish? And what options do writers have in navigating the difficult middles? In this lesson, author Josh Allen will explore various story shapes with the aim of helping writers figure out those darn middles.

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**The Power and Privilege of Writing Plus-Sized Characters**

**Sheena Boekweg**

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3.7 million children or teens in America are plus-sized. 40% of all adults. And yet, the percentage of character representation in publishing is nowhere near that number. Readers long for representation, but to fill that need we'll need to root out our own fatphobia to do it. In this class we'll talk about the power of the word fat, ways to create and describe fat characters, and the power of fat characters who love themselves.

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**Break into Freelancing****Stacey Nash**

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Time to pick a niche, create samples, and land your first freelance gig. But what's a content mill and where do you find job boards and is pitching for a freelance position the same as pitching a novel? Where do you start and how do you build a portfolio that gets noticed? This class covers the basics of breaking into freelance writing from creating samples to landing guest posts and clients. You'll learn to find your niche and target your pitches to the right companies and publications. Get ready to think outside the box, research, and capitalize on the knowledge you already have.

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**Making Spirituality and Religion Work in Your Writing****James Goldberg**

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Many readers are wary of spiritual or religious writing--in part because a lot of what they've seen is not great writing. How can writers make faith feel compelling in their work, whether it's a minor aspect of the story or a central feature, and avoid the traps some manuscripts fall in to? Come explore strategies and possibilities.

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**The Final Draft: Advanced Self-Editing****Kelsy Thompson**

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You've written your masterpiece, revised with the help of critique partners, and now you're ready for the last pass through your book before sending it out into the world. This presentation covers high-level editing topics such as tone, subtext, increasing tension, voice, conflict, narrative arc, and more.

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**Leaning and Leaping and Leveling Up****Elaine Vickers**

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"Write what you know." It's the first writing advice many of us received, but often the most growth comes when we expand the edges of our own understanding and experience. In this class, we'll explore how leaning into what you're knowledgeable and passionate about and taking the leap to new territory can yield results that take your craft and career to a whole new level.

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**Rapid Release Your Way to a Six Figure Income****Jen Geigle Johnson**

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How one hybrid author created a pen name, rapid released 24 books in a year, and made 50k dollars. I will go over book pricing, launches, and the theory behind rapid releasing. I'll share what I loved and didn't love about this market and the mistakes I made on the way.

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**Fifteen-Minute Marketing for the Busy Author****Julie Coulter Bellon**

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Have you ever said, "I don't have time to market my books?" As a busy mother of eight children, Julie Coulter Bellon worked hard to balance family, writing, and getting her books in front of the right audience. On some days it seemed impossible to find time for it all, until she developed a system of marketing that harnesses the power of just fifteen minutes. Through proven patterns that have increased her visibility and sales, Julie will teach you fifteen minute marketing techniques with tools that any busy author---from beginner to advanced---can add to their marketing toolbox.

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**BREAKOUT 8 (10:10-11:00)**

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**INTENSIVE: The Anatomy of Story (Continued from Breakout 7)**  
(This intensive requires pre-registration)**John Truby**

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**Mental Conflict: Spice Up Any Genre With a Dash of Psychological Horror****Dan Wells**

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Conflict is the heart of storytelling, but most books tend to default toward physical or emotional conflict. We can use the tools of psychological horror to create mental conflict for our characters, not just for horror or thriller stories but for any genre that wants a little kick.

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**Storytelling Chain Reaction****Yamile Mendez**

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What does "character agency" mean? In this class we'll explore characters from picture books all the way to YA and analyze how their agency and reaction to the inciting incident creates a chain of events that moves the story forward to an inevitable and yet unpredictable way.

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**Mastering the Middle Grade Novel****Jennifer A. Nielsen**

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Writing middle grade novels can be challenging, but so worthwhile. Looking back, many readers will say their all-time favorite book was discovered in their middle grade years. Learn the tips and tools to create the story that middle grade readers will love forever!

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**Make 'Em Beg for More****John D. Brown**

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How do you keep your readers begging for one more page? You do it with trigger and delay. But what do you trigger? How do you do it? When do you use it? In this class, you will learn the answers so you can write stories that are devilishly hard for readers to put down.

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**A Matter of Style: Expanding Our Writing Palette**

**Eric Taylor**

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While content is critical in creative nonfiction (and writing in general), various elements of writing style also significantly help make our creative nonfiction both more pleasing and more moving. This workshop explores how to avoid boring. How to make our language fresh and captivating. How to write more artfully. Techniques include using concrete language rooted in multiple senses; varying sentence structure and length; using fragments; varying tone; incorporating figures of speech; and intermingling dialog, thought, and description. We'll look at how these various elements effectively intermingle in various published pieces of short creative nonfiction.

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**Writing Style Makeover**

**Dr. Gideon Burton**

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Could your writing style use a tune up, a reboot, a makeover? Wake up your words, strengthen your sentences, and perfect your paragraphs by learning to read for style; by imitating models; by mastering metaphors and figuring out figurative language; by listening to the sounds and rhythms of your writing; by adjusting your style for audiences or characters; and by avoiding both blandness and blunders. Let your prose come to life with a style makeover.

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**Story of a Book**

**Martine Leavitt**

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Once upon a time, long ago and far away, I wrote a book, starting on page one and going right through to the end. That first draft was lightly edited and published. May it always be that way for you. But all the rest of my books have come with much weeping and wailing and gnashing of teeth. In this lecture I will show my process in detail, with many true confessions, and some principles about drafting and revision, proving that if you haven't found a publisher for your novel, you haven't done anything wrong; you just aren't done yet.

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**Principles of Print Formatting**

**KayLynn Flanders**

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Come learn how a professional designs the interior pages of a printed book, with principles you can apply to whatever software you choose. We'll talk about layout principles, typesetting basics, and design resources you can use to make your pages shine.

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**Everyday Autism**

**Talysa Sainz**

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We are finally seeing protagonists in fiction who are neurodivergent, such as autism/Asperger's, Tourette Syndrome, ADHD, OCD, dyslexia, etc. However, not every person's story centralizes around these differences. How do we write about those with neurodiversity without making the story ABOUT the neurodiversity? More fiction should show what is similar rather than what is different. What is it like to live with anxiety, Asperger's, Tourette's, or ADHD on a daily basis? How are children taught to use these superpowers? How does functionality differ? How do we work these differences into other worlds in a relatable way?

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### **BREAKOUT 9 (11:10-12:00)**

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**INTENSIVE: 2k to 10k: How to Write Faster, Write Better, and Write More of What You Love**

**Rachel Aaron**

(This intensive requires pre-registration)

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Rachel Aaron is the author of twenty novels and the best selling writing book "2k to 10k: How to Write Faster, Write Better, and Write More of What You Love." Her methods have helped thousands of authors from best sellers to newbies double their daily word counts without sacrificing quality. If you're a writer struggling with limited time or just someone who wants to get books done faster, this is the course for you.

In this training, Rachel will cover:

- How to use the 2k to 10k method to double your words per hour and make your daily writing sessions faster, better, and more fun! (If you've already read the book, this course goes beyond the original article to bring in everything Rachel has learned and improved in the eight years since *2k to 10k* came out.)
- How to storyboard any scene from fights to romantic interludes so you never waste time wondering what happens next.
- Why fast writing doesn't equal bad writing. 2k to 10k is an efficiency system, not a speed writing hack. We're not putting down just any old words. We're removing the uncertainty and time wasting habits that hold us back.
- How to keep your enthusiasm high all the way to The End and look forward getting your words every single day. Excited writing is fast writing! Never dread sitting down at the keyboard again!
- How to edit like a pro to produce a final draft that's polished, painless, and doesn't take forever.

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**MASTER CLASS (Open to all attendees): The 4th Language of Genre Fiction**

**M. Todd Gallowglas**

In his book, *How Fiction Works*, James Wood claims, "...the novelist is working with at least three languages." Hey, the guy teaches English at Harvard, so he's probably on to something. Scholar of genre literature, M. Todd Gallowglas, suggests a fourth language, one of vast importance to genre fiction, largely specific to science fiction and fantasy. Find out what these four languages are, and how having a conscious understanding of each will allow writers to weave these languages together in order to create a more immersive reading experience.

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**Why Kids Need Sad Books—And How To Do It Right**

**Cindy Baldwin**

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One debate that seems evergreen in children's and young adult literature is whether kids should be given "sad books"—books that delve into difficult, painful, or tear-inducing topics. In this class, we'll examine why emotionally resonant "sad books" are so important for children and teens, and how to balance difficult subjects with hope, gentleness, and catharsis. (Suitable for picture books through YA.)

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**How to Hook an Agent – From the Query Letter Through the Opening Pages**

**Agent Michael Carr**

An agent must sift through hundreds, even thousands of queries. Learn what makes an effective query letter and how to write a compelling opening for your sample pages. We will discuss how to write a grabby opening while avoiding the dreaded white room and its evil twin, the cliffhanger.

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**Multiple POVs: Balance, Pacing and Voice**

**Caitlyn McFarland**

Many stories require multiple points of view, but writing them often feels like trying to piece together one puzzle from two (or three, or ten) different boxes. In this class, we'll discuss how much page space to dedicate to each POV, how to keep the plot moving forward between constantly shifting perspectives, and how to give each character their own, distinct voice.

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**Co-Writing: Will It Make You Crazy?**

**Robison Wells**

Sometimes you have an idea for a book and realize that it might not be 100% your expertise... but if you just had another author help you on it, it could be gold. In this class, we'll talk about co-writing, how it works, how it pays, how to establish a relationship, and how to succeed without killing each other.

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**The Greatest Book Idea Ever!**

**Erin Summerill**

The best book ever written started with an idea. One idea woven into another can create a complex, powerful, resonant story. However, when ideas fall short, lacking a unique and a fresh spin, the story falls apart. Lackluster ideas, or worse, having no ideas leads to story-drought. In this class we'll learn how to avoid idea-wasteland. We will explore what to do when ideas run shallow, when they lack originality, or simply when ideas don't come. To keep your writing brain a constant flow of ideas, adapt mental focus strategies to open yourself to a stream of resonant ideas.

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**What Happens When It Isn't Happening?**

**J. Scott Savage**

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You know how to handle it when the story is flowing well, or when it needs a tweak here or there. You can handle edit letters, beta reader feedback, and critique groups. But what do you do, when the thing is just broken, and you can't see any way to make it work? Do you restart from scratch? Salvage what you can and blow the rest up? Chalk it up to beginner's bad luck and move on? Invite your writer friends to a book bonfire and torch the cursed thing page by page? Join J Scott Savage for strategies of handling reprobate stories that are ruining your sanity.

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**A Peek Behind the Curtain: Working with Book Promotion Sites**

**Jana S. Brown**

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No matter how you publish your book, if you want it to sell you must market it. Join Jana S. Brown, acceptance editor with Book Cave book promotions, to learn the ins and outs of book promotions sites: when to use them, how to get accepted, and why you should be willing to put your book on sale!

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**GUILD ONLY: Everything You Need to Know to Start an Effective Newsletter**

**Lindzee  
Armstrong**

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You know a newsletter is the single most important weapon in your marketing arsenal. But you have no idea how to get started, and every time you try you end up overwhelmed. That's why this class will walk you through the entire process from start to finish! We'll discuss how to set up your newsletter, where to find subscribers, and how to engage them once you've got them. Discover pitfalls to avoid. Learn what a drip campaign is, and why you need one. Get ideas on how to turn those subscribers into raging fans. Take control of your career with instant access to your readers!

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**LUNCH (12:00-1:30)**  
**First Chapter Contest Winners**

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**BREAKOUT 10 (1:40-2:30)**

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**INTENSIVE: 2k to 10k (Continued from Breakout 9)**  
(This intensive requires pre-registration)

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**Rachel Aaron**

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**MASTER CLASS (Open to all attendees): Why We WANT to Write and the Power of FLOW**

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**Dustin Hansen**

We'll take a look at what drives us, as creatives, to put words on paper. We'll look ourselves in the heart to ask a few tough questions about what it means to be a writer and why are we driven to continue when things are beyond impossible.

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**How to be a Pacing Rock Star****Nicole Brouwer**

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Pacing can either make or break your prose. If your story moves too fast, readers become confused or tire out. Too slow and you'll bore them into shutting your book for good. But have no fear. In this class you'll learn ten powerful techniques that can turn you into a pacing rock star. Using math, psychology, and specific literary devices you'll be given the tools you need to create perfect pacing on both the macro and micro levels, ensuring that your readers stay engaged from your story's first beat to its last.

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**Character Building Techniques from Marcel Proust to Stephen King****Jay Whistler**

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How can a French novelist born nearly 150 years ago and a writer of adult horror fiction have anything useful to teach children's writers about creating complex characters with rich backstories? Whether you are writing a 500-word picture book or a complex young adult space opera, character-building techniques remain consistent across all age categories and all genres of literature. Learn how to tap into Proust, King, and many others with tips that will teach you how to create multidimensional protagonists, antagonists, and secondary characters, and when to use simple one-dimensional characters.

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**Make It More Inciting****Tricia Levenseller**

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The inciting incident is a crucial turning point in your novel. It's often the part where readers choose to give up on a book or to keep reading. In this class, we'll talk about how to write a punchy inciting incident that will draw readers in, the best place to put the inciting incident in your novel, and the promises you're making to the reader with your inciting incident and how to fulfill them.

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**Funny Feminists: How to Write Humor Even When Bros Say You Can't****Lindsey Leavitt**

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A recent Daily Wire excerpt claims, "comedy is inherently masculine" and that women are only funny when they're "emulating a man." So girl, put on your trousers as we analyze the skills of talented female humorists. We'll dissect the various types of humor and strategize how to layer this into various forms of fiction. I solemnly promise you will leave this class funnier than the men in the aforementioned interview.\*

\*Okay, sure. You are already funnier than those yahoos. So is my coat rack.

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**Unique Problems and Possibilities in Mystery****Dr. Mette Harrison**

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Mystery isn't just about setting clues and figuring out "whodunnit," it's about building a great detective and a world that makes sense around that person, minor characters that can be developed in later books in the series, and themes.

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**Building Your Fictional World through Research****Dr. Rosalyn Eves**

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One of the joys of writing can be exploring ideas and historical eras we don't know much about--but writing about what we don't know inevitably requires research. In this presentation, I draw on my experience as a PhD researcher and writer of historical fiction and historical fantasy to discuss where to go to find sources, particularly the specific details that help your time period come alive.

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**Working with Personal and Virtual Assistants****Panel**

Join this panel of working writers who use personal assistants. They'll discuss how they found them, a fair wage, expectations, communications, and other pros and cons.

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**Get it Right: Police Procedure, Legal Matters, and The Criminal Justice System****Mike Perry**

We'll discuss what is often gotten wrong in fiction in regards to police procedure, courtroom procedure, arrests, and the criminal justice system. A timeline of a felony and misdemeanor case from arrest through trial: What happens and when.

QUESTIONS: Please ask questions specific to your WIP. Tell me what you'd LIKE to have happen, and we can discuss ways for that to fall within the realm of reality.

If we run out of time in class, I'm happy to chat with you after - I'm prior US Army/Military Police, worked at a correctional facility, private security, and have spent the last 14 years working as a prosecutor.

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**BREAKOUT 11 (2:40-3:30)**

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**INTENSIVE: What About The World?****Brandon Sanderson**

(This intensive requires pre-registration)

In what ways should my setting influence my characters? What is Worldbuilder's Disease, and how do I avoid it? Is my world too weird, or not weird enough? Where should I go wide, and where should I go deep? If you've ever asked yourself questions like these, this intensive is for you. Brandon Sanderson will discuss tried and true strategies for creating rich, diverse and interesting worlds as settings for your novels.

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**MASTER CLASS (Open to all attendees): Save the Cat Deep Dive: Going Beyond the Basics****Ali Cross**

You've read the books and attended the classes—but what does it all mean? In this class we'll discuss each Save the Cat beat in depth to learn how to create stories that truly resonate with our readers. This is not a how-to-outline-with-STC class, but an advanced class for those who want to make the most of each and every beat.

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**More to Win and More to Lose: Raising the Stakes****Kathryn Purdie**

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No matter what kind of story you're writing, high stakes are essential to keep the tension rising and your readers turning pages. Not achieving the main goal should feel like a literal or figurative death to your character. Join me as I help you explore different ways to help you create the most effective universal and personal stakes for your story, and then learn tactics to ensure your character tests those boundaries and risks "death" in order to succeed.

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**Trauma and Your Characters****AL Sowards**

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Do your characters have trauma in their backstory? Have they survived abuse, extreme danger, or a near-death experience? This class will delve into how the past can influence your character's reactions, motivations, and thought patterns. We'll go over the different parts of the brain and how past events can change average reactions when a person is a victim of trauma, and how it can affect both mental and physical health. We'll cover PTSD, flashbacks, and plausible ways for your characters to overcome their past hardships.

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**Subtext Speaks****Ilima Todd**

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Subtext is one of the most powerful elements of storytelling. Literally meaning what lies beneath the text, it exists in what is implied but not explicitly spelled out. It's what's not being said, and its presence affects how characters (and readers) feel, act, and respond. It adds depth to the dialogue, setting, actions, and descriptions in a story and often reveals truth. What you don't say is often more powerful than what you do say, and in this class students will explore ways to incorporate subtext in their writing. They'll also look at examples from classic and contemporary literature and practice adding subtext through brief writing exercises.

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**How to Decolonize Your Fiction****DongWon Song**

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This workshop will cover the basics of what decolonization means, how to identify biases and colonial thinking in your work, and how to begin to center other voices and perspectives without appropriating other cultures and speaking for marginalized communities. This will be a talk about how to bridge the conversation from simplistic appeals for diversity to building genuine restorative narratives.

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**My Precious Honey Duck: What Stylometrics Reveals about Our Work****David Gill**

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In their book, *The Bestseller Code: Anatomy of the Blockbuster Novel*, Archer and Jockers used data science to study—and predict—bestselling novels. Using their findings, we will learn how to make our books into bestsellers. Just kidding. That's impossible. But we can use to their findings examine our own

plot tendencies and sentence patterns to develop revision strategies for making our writing more appealing to a border audience.

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**Sweet Romance: How to Pull the Reader In, and Make Your Characters Fall in Love**

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**Victorine Lieske**

Romance readers are looking for specific things. In this class Victorine will teach you how to draw in your reader right away, and not let them go. You'll learn to master that first sizzle of attraction, and the breathless moments your characters experience as they fall for each other. Learn what your romance must have to keep your readers on the edge of their seat, which leads to you selling more books.

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**Anti-perspirational: How to Be an Inspirational Speaker Without Breaking a Sweat**

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**Michelle Wilson**

Yes, this is a writing conference, but many writers also speak to small and large groups of people as part of their platform. Especially inspirational nonfiction writers. Speaking to inspire can be frightening and sweat-inducing. But there's help! Join Michelle as she discusses 5 fundamental keys to preparing for an inspirational or motivational speaking engagement, not passing out during it, and even enjoying yourself throughout it. She will also discuss how to connect with the people you're speaking to. Got a speaking engagement coming up after Storymakers? No sweat!

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**Superpowered Self-Publishing**

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**Janeal Falor**

Conquer the self-publishing villain and let your story become the hero. If you've written a book you want to self-publish or want a look at the world of how to do so, this session is for you. We'll fly into a world of how to publish your book covering the basics and have a question and answer segment. This is a great class for beginners or anyone interested in what it's like behind the scenes of self-publishing.

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**BREAKOUT 12 (3:40-4:30)**

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**INTENSIVE: What About The World?** (Continued from Breakout 11)  
(This intensive requires pre-registration)

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**Brandon Sanderson**

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**Controlling the Reader's Expectations: Advanced Plot Twists, Suspense and Intrigue**

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**Chersti Nieveen**

While suspense engages the emotion, intrigue engages the mind. Every story relies on either suspense or intrigue to pull in readers: the best stories use both. Learn advanced techniques to intentionally control the reader's experience with your story by incorporating suspense and intrigue at the sentence

level, the scene level, and the plot as a whole while guiding the reader's expectations to create fantastic surprises.

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**Breaching Boundaries: Propelling Characters  
Through their Crossroads**

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**Tasha Seegmiller**

Turning points. Crossroads. Boundaries. Gates. Regardless of the term or genre, a story must be driven by character. Writers have the responsibility to convey a character's momentum, whether active or passive, and to understand things start getting interesting when the character(s) are forced toward something just beyond their comfort zone. In this class, attendees will identify the parameters of the normal zone and learn how to nudge characters into the story zone.

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**Using the Micro to Affect the Macro**

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**Ashley Gebert**

Alpha and beta readers like your manuscript but . . . something is off. The story just isn't clicking on paper the way it does in your head. Believe it or not, the problem might not lie in your characters, plot, setting, and other macro elements. You may need to refocus and take a look at the micro elements. In this class, we'll discuss the huge impact paragraph structure, sentence structure, and even punctuation have on the larger aspects of your story.

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**Editing: The Punctuation Edition**

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**Kami Hancock**

Some punctuation is relatively straightforward. Or is it? Have you ever thought you knew how to use a question mark only to have your editor change it to a period? Have you wondered when to use a hyphen and when to use an en or em dash? And what's with semicolons? In this class, we'll go over when and why to use which punctuation, from commas to apostrophes to ellipses, to help polish your manuscript for submission.

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**The Nitty-gritty of Picture Book Writing**

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**Janet Johnson**

Picture book writing is so much fun! But now that you've done it, you have questions. How do you format it? Double space? Single? Do you mark page breaks? What about illustrations? How does that work? In this class, we'll answer all these questions. We'll discuss format, art notes, plot considerations specific to picture books, what it means to "leave room for the illustrator" and how to do it, what you need before querying an agent, the process of getting a story from contract to printed copy, and much more. Come with your questions and be prepared to leave confident in the picture-book-writing basics.

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**Manuscript Liposuction with the Lit Service  
Podcast featuring Special Surprise Guest™**

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**Lit Service Panel**

You've heard the phrase "kill your darlings." Join us for the manuscript murder spree that will touch on how to approach killing the big picture, machete-deserving darlings as well as the much smaller surgeon's knife sorts at the line level. For the second portion of the class we will do a live first chapter critique for one Storymakers attendee while modelling good writing group behavior, which usually doesn't involve murder.

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**Writing For Such a Time as This****Kaylee Baldwin**

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Many of us feel drawn to writing and being creative, and we are living in a time when there are so many opportunities and paths for creativity. There is no one "correct" path or "right" goal in writing, and finding peace in our own journey is essential. In this class, we'll use a gospel perspective to talk about the things that may try to prevent us from writing (they're probably not what you think!) and how we can overcome them, how we can use our gift of writing (and desire to create) to bless others and ourselves, and examine the idea that perhaps you were given this gift for such a time as this.

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**Scrivener Secrets for Success****Tiana Smith**

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Scrivener is complicated. But once you get it, it can make everything else simple. Learn all the Scrivener basics, plus all the ways you can customize the program to make it work for you. We'll talk targets, word counts, exporting to Word, pictures, fonts, colors, you name it. If you've been intimidated before, don't let that stop you from using one of the most powerful processors available to writers. Two free copies of Scrivener will be given out during the class.

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**Bookstagram for Authors: How to Grow Your Readership****Bridget Howard**

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Everyday thousands of your potential readers rely on Instagram's book community to post images, chat nonstop, and discuss all things book related. Authors must take advantage of the marketing opportunities that take their book straight into the hands of the right person dying to dive into their new world. Don't be left behind. Learn how to promote yourself in the Bookstagram community and see your book take flight.

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**Snack, Keynote, and Closing Session 4:30**

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**Mass Book Signing & Publisher Mix and Mingle 6:00-7:00**

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