

Speaker	Title	Desc
Sarah Baker	How Not to Start from Scratch (or, Why Didn't Someone Tell Me This Stuff?)	Sarah offers lessons learned over the course of a dozen years of publication: focused on writers who are starting their careers, this can also serve as a reminder for those farther along. Each of the tips are discussed in enough detail to give direction and help writers define areas that need further focus. A second presentation of this workshop has been requested by the Southwest Writers; the first presentation was made to approx 400 writers in various stages of their writing careers.
Kathleen Baldwin	The Secret Life of Pantsers—Magic Tricks and Delightful Games	<p>Did you know Pantsers (those of us who write by the seat of our pants) are hardwired differently than Plotters? Take the quiz and find out where you fall on the Pantser vs Plotter scale. Learn why you write the way you write. Plotters and pantsers alike will benefit from discussing tricks, tools and delightful games that make a writer's life easier.</p> <p>The creative mind is fabulously brilliant but also temperamental. Learn how to care for and protect your "muse" and never lose her again. Learn coping mechanisms for dealing with the unique challenges you face as a writer. Nurture your particular writing style. Pantsers, you really can have your cake and eat it too--you can excel at craft and yet still hold onto the wild adventure of natural spontaneous storytelling. Put the joy of storytelling to work for you. Set yourself free by using post-production analysis.</p> <p>Kathleen will share one of her ultra-fab, super-secret, story analysis tools. Every writer needs to be familiar with Swain and Bickham's scene and sequel breakdown. Kathleen simplifies it for you. Learn how Pantsers and Plotters use analysis tools in very different ways to create rich satisfying stories</p>
Sandy Blair,	MARK THAT HISTORICAL SOLD	<p>Historical sales are, thankfully, on the rise. Let's explore what separates a good historical submission from a mediocre one, how to catch the reader's (editor/agent's) attention from page one, what constitutes too much detail, what's wrong with scant research, and how dialect, facts, introspection, subplots and villains can make or break a novel.</p> <p>Handouts provided. This is an interactive workshop so please request bring the first page of your current manuscript (the page that starts CHAPTER 1 and has 6-13 lines of text.)</p>
Laura Bradford	Professionalism	An agent speaks on professionalism and the writer
Terry Burns	How to get started writing fiction	Always wanted to write? Where do ideas come from? How do I get started? How do I use the 3 act play structure to write works of fiction? Get answers to these and other questions from literary agent Terry Burns.
Beth Cornelison	Getting Your Story Off to the Right Start	<p>This workshop gives a set by step, detailed check list of elements to consider as you start each new book.</p> <p>All of the concepts covered are illustrated through examples. Participation from the audience is encouraged.</p>
Connie Cox with Elizabeth Hadwin	Ask a Bookseller	Discussion of how booksellers sell books, in general and how Barnes and Noble sells books specifically delivered in a Q&A format followed by an open forum and questions from the floor

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Kaye Dacus	The Fundamentals of Critiquing	<p>Being a good critique partner is a talent, but can be learned as a skill if worked at hard enough. We'll explore what it takes to learn the skill of both giving and receiving critiques. Topics that will be covered include:</p> <ul style="list-style-type: none"> • Becoming a Pot-Bellied Pig: Receiving Critiques Well (developing "tough, sensitive skin"; developing an excellent sense of hearing; being a "herd animal"; having a personality and interests apart from the "herd") • Be a Reader First, Writer Second • The Golden Rule of Critiquing ("Critique others as you would wish to be critiqued yourself.") • To Revise or Forge On: Putting the Crits to Work
Allen Davis III	Why Write A Play	<p>The workshop will deal with reasons to write a play, or better yet, why you should write a play instead of a short story or novel. The play is first and foremost a way to tell a story. The playwriting form will actually burrow into you in some odd way. The form will seize you, it will seem right for what you want to say.</p>
Robyn DeHart	Bigger Than Botox: Practical instructions for when your book needs more than a face-lift.	<p>Sure, everyone knows how to edit a ms. But how do you revise one? We're not talking masy-pansy punching-up-your-verbs revisions. We're talking my-book-is-flatlining-and-needs-a-heart-transplant revisions. The problems your spell checker and thesaurus can't fix. This workshop will unveil 3 levels of revisions that will take your book from an unhealthy, flabby mess, to a thing of beauty.</p> <p>Heart transplants - We'll take a look at the big elements here. Characters, GMC, character arcs, plot, theme, pacing, scenes and emotion. I'll show you how to see the flaws in your book and how to wield the scalpel. More importantly, I'll teach you to layer those big items into a book so smooth no one will ever see the surgery scars.</p> <p>Tummy tucks - After you've tackled the big areas, there are other elements to nip and tuck. Setting, subplots, and continuity are among the next level revisions</p> <p>Botox - Now you're ready to start polishing and editing. I'll show you how to take a concentrated look at character voice and proofreading to make your book shine with your voice.</p>
Tracy Garrett	REJECTION! When They Say Your Baby Is Ugly!	<p>We all know that feeling - the elation when a letter or email arrives, sporting a publisher's or agent's return address. The thrill, the jolt of excitement, the anticipation. The punch in the gut when you read that word "unfortunately." Rejected. The balloon deflates, sometimes taking our inspiration and energy with it.</p>
Tina Gerow	Living The Life of a Writer: Is It All Really Glamour & Bon Bons	<p>When most people envision living the life of a writer, they picture glamour, fame, money, posh lunches in Manhattan with glamorous agents or editors, etc. But how close is that to the truth? This workshop explores the myths and realities of living the life of a writer and discusses topics such as</p> <ul style="list-style-type: none"> • Money: Advances, royalties, earnouts; • Sales: Print runs, sell though, promo; • Selling Your Book: Agents, Editors, Writing Organizations; • What's involved in a working author's workday and responsibilities; Writing, Deadlines, Promotions, Critique Groups etc.

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Winnie Griggs with Wanda Ottewell and Melissa Jeglinski	Honing Your Pitch	This workshop will cover the following <ul style="list-style-type: none"> • The 7 elements of a pitch • Sample pitches • How to prepare for the appointment • What happens during the appointment, • Discuss what to do once the pitch is over
Terry McDermid	Nonfiction for the Down Times	Often writers do a lot of research for a book – even if it’s a contemporary. The time between hearing from an editor or an agent can leave a writer wondering what to do next. Why not use the information you’ve gathered to write short articles or stories for the many other markets that are out there? This workshop will show how fiction and nonfiction are similar and provide possible markets for selling your shorter ideas. Most magazines carry more nonfiction than fiction – check out the magazines the next time you’re at the store – and someone has to write those articles. Why not let it be you?
Susan Meier	Mama Always Liked You Better than Me (Or Mining Your Characters’ Pasts for Compelling Conflicts)	Confused about the role of conflict in your story? Not sure what editors mean when they say your characters must grow? Tired of editors saying your book just didn’t grab them? The problem is probably a weak conflict! A strong conflict doesn’t just create NYT Bestsellers. A strong, compelling conflict will virtually write your book for you. Join multi-published author Susan Meier as she explains the six components of a great conflict and how to use them to make your book the one everybody’s talking about.
Beth Miller,	How to Get Past the Gatekeeper-- A Workshop on Query Letters and the Submission Process	An agent’s perspective on submissions. In addition to her comments on what works and what doesn’t, Beth has agreed to critique actual query letters submitted by attendees.
Terry Odell	Dialogue Basics – Who’s Talking Now?	Dialogue is made up of two basic components. The words the characters speak (the stuff between the quotation marks), and the tags (other stuff, outside the quotes, which shows HOW they say it). The workshop will examine both aspects and how to get the most from each
Laurie Rauch	Chat with the editor	An informal Q&A session with Samhain Executive Editor Laurie Rauch
Sara Reyes	The Best Selling Author’s Marketing Plan (even on a miniscule budget)	This workshop will provide authors with an overview of marketing principles and how to apply them even with a small budget. We’ll include examples including a sample marketing plan, marketing tool kit and resources.
Jessica Sebor	Chat with the editor	An informal Q&A session with Bantam Dell Assistant Editor Jessica Sebor
Colleen Thompson	How To Finish The Damned Book	Do you have a drawer full of unfinished projects, or are you just having trouble getting over the hump and completing your latest manuscript? Or do your partials garner requests, only to fail to sell due to the book’s less-than-compelling final scenes. In "How to Finish the Damned Book," Rita-nominated romantic suspense author Colleen Thompson shares strategies to help you break down barriers to completion and create emotionally-satisfying, dynamic endings that will have readers begging for more.

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Lori Wilde	Layering Your Scenes For Maximum Impact	<p>You're a competent writer. You're close to selling or you might even have sold a book or two. You get nice reviews. But you still get more rejection letters than contracts. What's wrong? What's missing? Why can't you snag those contracts, collect sparkling reviews, hit bestseller lists and win lots of contests?</p> <p>This course seeks to answer those questions and will illustrate exactly what's holding you back and keeping you from being the writer you're truly meant to be. It's designed to teach you how to find the hidden excellence in your work.</p>
Gina Wilkins	Writing Within the Lines: How to Make a Living in Category Romance	<p>After 25 years and 95 books for Harlequin and Silhouette, Gina has some tips to share about writing category romances – from working with editors to finding ideas to staying fresh with the market and keeping a modern voice. She also touches on avoiding burnout and dealing with changing times and tastes.</p>