



WRITERS' CONFERENCE PROGRAM

September 21, 2019

REGISTRATION and Light Breakfast: 9:00 - 9:45 am (gym/auditorium)

NOTE: First Pages drop-off table is located at the entrance, next to the registration table.

WELCOME: 9:45 am (gym/auditorium)

MORNING KEYNOTE: 10:00-10:50 (gym/auditorium)

Get Out! Get better at what you write by getting out of your writing comfort zone with Lisa Romeo, Author of the memoir *Starting with Goodbye*, Teacher in the Bay Path University MFA program, and locally with The Writers Circle: Specialization is superb, but sometimes jumping into different literary sandboxes can make you even better at what you do—improving writing skills, boosting confidence, ramping up productivity, and enhancing writing enjoyment. Skeptical? Good.

SESSION A: 11:00 – 11:50

In A Flash: Writing (Very) Short with Christina Kapp , Writer, Editor, and Writing Coach. Teacher at the Writers Circle Workshops in Summit and Rutgers University—Newark: What is flash fiction? Is it just a short story, or is it a form of its own? This session will begin with a discussion of the various ways editors define flash fiction, and grow into an exploration of how the elements of craft—complex characters, vivid settings, and interesting story arcs—can be incorporated into efficient and powerful short forms. We will also experiment with exercises and techniques for writing micro-fictions and mosaic narratives, as well as consider ways more traditional linear plots can fit into a shorter framework.

Find the RIGHT Agent - Maximize Your Query's Potential, with Agent Leslie Zampetti, Dunham Literary Agency, former Librarian: Confused about how to find an agent? Frustrated by queries that receive no response or form rejections? Just what does agent- speak like "character-driven," "genre-bending," and

"intersectional" mean? This interactive workshop will teach you strategies and show you resources to find the best agents for you and your work. A former librarian, Leslie uses her expertise with research and readers' advisory to show you how to target your query to the right agents for you.

The Buzz about Online Bylines with, Lisa Romeo: Want to get your nonfiction essays, articles, and short memoir works published in online venues? Already getting pieces picked up, but want to land bylines more frequently, in more desirable markets? Learn to find venues, determine a good editorial fit, make submissions, pitch editors, and other tips and tricks.

So You Have A Book Deal, Now What? What to Expect from a Publishing Contract with Agent Jessica Felleman, Foundry Literary Agency and Media Development Company: Once you have a book deal it can be tempting to relax into the creative process, but even with your agency looking over your book contract, you should read it through as well, so you understand exactly what the publisher's rights are and what's expected contractually from you. From deal points to subrights, royalties and out of print clauses, we'll talk the basics of understanding your publishing contract as it applies to the actual process of writing and then publishing your book.

SESSION B: 12:00-12:50

Your Creative Source with Lori Lynn Meader, licensed psychotherapist (LCSW) and Nia Black Belt: Join Lori for an experiential journey, allowing your mind to rest. Tap into the wisdom of your body where all creativity and imagination live. As writers (and artists of all kind), there are bound to be times when blocks and blanks arise. This session will give you an opportunity to tune into your creative source where every idea begins. Gentle movement that anyone can do will be involved.

First Pages* – Children's (PB, MG, YA) – Leslie Zampetti & Maya Marlette

First Pages* – Prose – Jessica Felleman & Christina Kapp

***If you sign up for either First Page Session - please see below.**

Captivate Young Readers with a Dynamic Plot with Elissa Matthews, author of the novel, *Where the River Ends* and short stories in literary magazines: Even the littlest children are ruthless critics when it comes to a good story. Whether it's a picture book, a chapter book, or a young adult novel, a story that portrays the

classic elements of the dynamic plot pull the reader back time and again, while stories that don't measure up get put away and forgotten. This program will lay out the elements of a classic plot, and we'll discuss how the presentation varies as we move across the age groups. We will take apart some of our most beloved children's classics, discuss their key elements, and what it takes to edit your own books into a captivating story.

LUNCH: 12:50 – 2:10 (get yourself a nibble while exploring charming Madison)

SESSION C 2:10 – 3:00

That's Funny! Writing Humor that Doesn't Fall Flat with Maya Marlette, Assistant Editor, Scholastic: This panel is for writers of picture books, middle grade, and YA, though there is a particular emphasis on novels. Discover what makes humor work, and learn to find your character's unique (and hilarious!) voice. There will be practical advice on writing comedy for children.

How to Fire up a Dynamic Plot (Prose writers) with Elissa Matthews: In a good story, the characters act and react, they struggle for something, they fight and win, or they fight and lose and rise again. This is called, boringly, "the plot". When put together by a captivating storyteller, the plot comes to life as a dynamic page-turner that we go back to again and again. We all know the problems of early drafts, though, where we realize we've written a scene that goes nowhere. This program will show you why that happens, and how to deal with it. We will take apart some of our most beloved story classics and line up their key elements against the plot structures laid out in popular writing textbooks. In the end, we'll have a common framework for a dynamic plot that you can build into your own storytelling.

Crossing Boundaries: Hybrid Forms that Challenge the Definitions of Poetry and Prose with Christina Kapp: In this session we will look at hybrid and experimental works in both fiction and nonfiction that defy categorization and blur the lines between genres. Beginning with some sample readings that show the flexibility of both prose and poetry, we will consider possibilities that grow out of challenging traditional labels and thinking more expansively about language and form. If you have a work that you'd like to try in another form, feel free to bring it with you, but all are encouraged to come prepared to write, experiment with language, and have some fun.

AFTERNOON KEYNOTE: 3:10 – 4:00 (gym/auditorium)

The Self-Marketing Author's Checklist with JR Bale, author, marketing consultant and college professor: Many aspects of book marketing are often overlooked by authors, particularly self-published ones. However, even traditionally distributed authors are being required by the big publishing houses to do more to market their books. J.R. Bale will specifically discuss marketing issues to consider when creating a book, building an author's platform and engaging in cooperative marketing.

CLOSING REMARKS, PRIZES, and CAKE: 4:00-4:20

*** FIRST PAGE SESSIONS**

If you signed up for either selection of First Pages in Session C you need to do the following:

- **Bring four copies of a first page of a single manuscript** with you to the conference and place it in the designated bin upon arrival. It will be located near the entrance. As many First Pages as possible will be read aloud by a volunteer reader and two editors/agents will give their critiques. First Pages will be read in the order in which they are received.
- **It must be the very first page of your work,** not the first page of a later chapter. Do not put your name on the paper, but do include a title and indicate the genre (picture book, chapter book, middle grade, young adult, adult). Your manuscript must fit on a single sheet of paper (begin at the top of the page). If you submit a second page, only the first page will be read.
- **Formatting** - Use standard manuscript formatting—double spaced, 12 point Times New Roman or Courier font, one-inch margins all around, half-inch indents for each new paragraph, single column of text. You may include up to the first 23 printed lines (not sentences) of text from your manuscript.



CRITIQUE GUIDELINES

For Conference 2019, on September 21, 2019

Please print out and keep handy to format your manuscript.

Total submission cannot be longer than 15 typewritten pages of a Fiction, Middle Grade or Young Adult novel, or of sample chapters of a non-fiction work or a Short Story. Complete Picture Book manuscript will count as one submission, even though it may contain fewer than 15 pages. If you would like to have a summary included, it must be part of the 15 pages. Poetry: one poem per critique.

1. Submissions must be typed double spaced on an 8½ x 11 white paper with 1” margins all around, in a Times New Roman, Courier or Garamond Font no smaller than 12 pt.
2. Please put your name, title of the work, genre (Fiction, YA, MG, PB, NF) and complete word count of your finished novel (if you have one) on the first page, your last name, and the title on all subsequent pages on the top left hand corner of each page.
3. Please number all pages on the top right hand corner.

IMPORTANT: Send your submission as **Word 97-2004** document (.doc) to ConferenceCritique@WomenWhoWrite.org no later than August 8, 2019.

In the SUBJECT, please say 2019 PROSE (or POETRY or CHILDREN’S or SHORT STORY) CRITIQUE SUBMISSION so it won’t get lost in our mailboxes. We will confirm receipt within a couple of days. Why a Word .doc format? Because some of editors can’t open the later versions. Regular mail submissions cannot be accepted.

Just some quick tips:

- Editors and agents notice things like misspelled words, or words that the computer has spell-checked incorrectly (use of *their* instead of *there*, or *to* instead of *two* or *too*.) So before you hit that send button, please be sure to read over your work carefully and send in your very best.
- Please follow the formatting rules to show you are a professional (does not apply to poetry).
- Do not expect your editor or agent or author to accept your work for publication. A critique is exactly what the word means.
- Your editor or agent will tell you what they liked about it, but also what confused them or slowed them down or what they feel needs to be worked on. If you go in with that in mind, you will come out with some great professional advice on how to make your work better.