



Sept. 13-15th, 2018 Phoenix, AZ

2018 ANWA Writers Conference

Friday Schedule

Welcome

Desert Rose Ballroom

8:30 AM

Keynote: Martine Leavitt

Desert Rose Ballroom

9:00 AM

Breakout #1

10:00 – 10:50 AM

Annette Lyon

Arizona

Success as a Writer in a World Intent on Distracting Y— SQUIRREL!

Between Twitter, Facebook, Pinterest, Instagram, LinkedIn, e-mail, YouTube, Wikipedia, and, well, life, everyone finds themselves distracted at some point, sucked into the internet black hole internet or a hundred other things instead of working. In this class, taught by someone diagnosed with ADD/ADHD-I as an adult, you'll learn to identify the biggest challenges standing in the way of YOUR personal productivity, and you'll then gain the tools and techniques needed to come off conqueror over them. We'll also look at some of the more surprising symptoms of ADHD/ADD, which happen to be characteristics that a lot of creatives have. (Guess what: hyperactivity isn't necessarily part of ADHD!) Best of all, if you have full-fledged ADHD/ADD, you may discover that you have a superpower that you can exploit to be even more productive.

Regina Sirois

Workshop

Flagstaff

“It was like, you know. . . the art and science of description”

A vivid imagination is critical to the craft of writing description, and description is critical to delivering a story to a reader. This workshop is a deep-breathing, hard-thinking, senses-delving, writing-intensive adventure into your own mind. We will push your creativity, your memory, and your imaginations as we keep your pencil/pen/scented marker/ keyboard busy and moving for most of the elapsed time. Come ready to work and share.

Valerie Ipson

Gilbert

Beyond *Save the Cat!*: Making story structure work for you

Strong storytelling requires a solid foundation that gives stories shape and purpose. Learn how story structure can be the key to outlining your novel, fixing leaky plots, shoring up sagging middles, and even overcoming writer's block. All with faster, better writing!

Editor Kami Hancock

Intensive

Legado

Editing 101: Everyday Tools for Better Submissions

Preregistration required

I know what you're thinking: I'm an author, not an editor. When my manuscript is accepted, won't I have an editor to help prepare my manuscript for publication? Isn't that what they're paid for? Yes and yes. But in order to get accepted, your manuscript has to shine, and for that to happen, you need to embrace your editorial side. In this intensive, learn to use the everyday tools at your disposal to make the changes that can mean the difference between rejection and acceptance.

Breakout #2

11:00 – 11:50 AM

Agent Kelly Van Sant

Arizona

Before Your Sign: Dissecting Publishing Contracts

Landing a publishing contract is a triumph, but wait a minute before you sign! Whether you have an agent advocating for you or are representing yourself, you should always know what you're agreeing to in a legal document. Topics covered will include red flags and warning signs, advance and royalties, rights of termination, and subsidiary rights. Contracts can potentially dictate everything, from the length of your manuscript to whether or not you get to choose the title of your book. What happens if you don't turn your revisions in on time? Are you allowed to share sneak peaks of your book on your blog? Do you get free copies of your book to give away to friends and family, or will you actually have to buy them yourself? This class will answer all those questions and more. By the time we're through, you'll be able to sign a contract with confidence.

Jolene Perry Workshop Flagstaff

Idea Factory - How to turn a seed of an idea into a killer pitch (AKA, one of Jo's favorite pre-writing tools)

We'll begin by taking a few successful series and/or books, and show WHY the pitch/idea is so intriguing. What makes high stakes? What constitutes high-concept? What kind of single-sentence pitches make people hit the PRE-ORDER button?

We'll take a few minutes with prompts for some brainstorming sessions. We'll take some of those ideas and elevate them into 1-3 sentence pitches, and a jumping off point for a new project. If writers prefer to come in with a pitch, we'll re-work it for maximum effect. If they'd prefer to watch, we'll work around that as well.

From characterization, to loose plotting, to tight plotting, and a few worksheets, questions, and specifics, we'll get your writing brain on the right track before starting your next project.

Stephanie Black

Gilbert

Pacing: How to Keep Your Story Moving and Your Reader Happily Nervous

Is your story so slow that yawning readers start sneaking peeks ahead to see if anything is ever going to happen? Or is it so crammed with frenetic action that frazzled readers end up begging for a break? In this class we'll discuss how to make your story flow in a way that sweeps readers on a rewarding journey.

Kate Stradling

Legado

Liar, Liar, Pants on Fire

If you write, chances are, you're a liar. Deception is a tool of the trade when you fabricate characters, settings, scenes, and those delectable plot twists everyone adores. The good news? Your readers want to be fooled. The bad? They're constantly, instinctively looking for your tricks.

This class explores the dynamics of deception in the written word: why less detail is often more effective, how barrier objects hurt your credibility, and the cooperative principles you can harness to your advantage. Learn the tells of a poor liar and the skills of an accomplished one so you can put away those flame-retardant trousers and lie like a pro.

Lunch

Beginning of Book Contest Results

Desert Rose Ballroom

12:00 PM – 12:50 PM

Breakout #3
1:00 PM – 1:50 PM

Editor Lisa Mangum

Arizona

Conflict and Adversity: How to Use Both to Raise in the Tension in Your Story

If conflict is the engine that drives the story, then adversity is the gas that makes that engine run. This class will discuss how conflict and adversity are similar, how they are different, and how you can maximize both in order to craft a story that is unstoppable.

Randy Lindsay

Workshop

Flagstaff

Keep 'Em Reading

Read-on prompts are essential if you want to turn your story into a page-turner. With the right kind of chapter breaks you can keep your readers up way past their bedtimes. Participants are encouraged to bring a few of their troublesome chapter endings to work on during the class.

David Gill

Gilbert

Sticky Note Plotting Workshop (2-HOUR WORKSHOP)

Many of us are pantsers who, like E.L. Doctorow, compare writing a novel to "driving a car at night: you never see further than your headlights, but you can make the whole trip that way." Some of us like to have a dashboard map that cross-country journey more efficient, lest we take a left turn in Albuquerque.

This workshop is for would-be mappers. We will use the Sticky Note Plot process to map the structure your novel, develop a plot, and build satisfying character arcs. We will start with an overview of the Sticky Note Plot and progress to plotting, sub-plotting, structure of a novel, key scenes, building character arcs, and finding internal and external conflict/motivation.

Kaylee Baldwin

Legado

Character Development with Show vs. Tell

Many of us have heard about showing versus telling in our manuscripts, and mastering this technique will ensure well-rounded, three-dimensional characters that readers can connect to. In this class we'll examine examples from bestselling novels to discuss how to determine which details are important to show, how to enhance your characterization in showing vs. telling, how to "show" without killing your pace, and how to know when "telling" is the right answer.

Breakout #4
2:00 PM – 2:50 PM

Heather Justesen

Arizona

Top 10 Mistakes in Self-Publishing

Self-publishing has grown from a small portion of book sales to roughly half of all ebook sales being made by indie authors and very small, independent publishers. The market share keeps growing, but if you're considering going indie—for your whole career, or even just a project or two—there are a few things you should consider before deciding to branch out on your own. We'll discuss the ten biggest considerations, so you can make the decision that's right for your career.

Josi Kilpack

Workshop

Flagstaff

Show Don't Tell Workshop

One of the first "rules" a writer learns when they begin their journey of storytelling is to "Show not tell." But when to tell is as much a skill as what to show. The first half of this workshop will focus on how to identify those parts of your story that can be strengthened by "showing," as well as see the parts where "telling" is going to best support your plot and characterization. The second half of the workshop will consist of hands-on work where we will change a "show" scene to a "tell" scene and vice versa.

David Gill

Gilbert

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Donald Carey

Legado

The Four Element Ensemble

Water. Earth. Fire. Air. Long ago the four elements were fundamental to writing teams of characters. None of that changed when science discovered the atom.

In this class, we'll use the four element ensemble and related tropes to show how Cast Calculus can be used to create complementary, well-balanced groups. We'll draw from obvious, literal examples like *The Last Airbender* and the *Fantastic 4*, as well as more nuanced casts from such varied sources as *Seinfeld*, *Friends*, and *The Golden Girls*.

Snack
3:00 PM

Breakout #5
3:30 PM – 4:20 PM

Dennis Gaunt

Arizona

Voice: The Muppets, Metallica, and Me

Every story needs a storyteller, and every storyteller needs a voice. Having the right voice can make or break your story. This class will focus on the two primary aspects of voice when it comes to writing: character voice and author voice. With the help of the Muppets and Metallica, we will explore what these two kinds of voice are, where and how they overlap, and how to capitalize on the differences between them to strengthen both in your own story.

Melanie Jacobson

Workshop

Flagstaff

Use Your Metaphor

Choosing the right imagery to shape your story also shapes your voice. We'll explore new ways of working with metaphors, similes, and other figurative language to give your writing a new richness.

Julie Wright

Gilbert

How to Take the Suck Out of Success

This class could also be called Making Castles out of the Bricks Life Throws at You. It offers a chance to learn how to get over some of the things that suck away at success. Time, disorganization, naysayers, and fear have one thing in common: they all suck. Here's how to get over them and get back to your own success!

Martine Leavitt

Legado

Plan of Story Salvation

Preregistration required

Save your story from running out of steam in the middle, and save your readers from boredom. Learn everything MFA professor Martine Leavitt can squeeze into one hour.

Breakout #6
4:30 PM – 5:20 PM

Catherine Jones Payne

Arizona

So You've Written 80,000 Words—Now What?: A Practical Guide to Releasing Your Indie Book

Indie publishing is a booming business, but taking the plunge can feel overwhelming. What is typesetting? Do I need an ISBN? What is this Kindle Unlimited thing, anyway? What about promotions? In this hands-on session, learn the nitty-gritty details of production, distribution, and marketing so you can release your book faster, smarter, and with confidence.

Anika Arrington

Workshop

Flagstaff

Good Notes: How to get (and give) the most out of any critique

Ever read a piece for a friend and wonder, "Where do I even start?" Ever get feedback and feel like you've been put through a meat-grinder? Or just feeling like you need to up your feedback-game? No fear. In this class we will unpack what critique is, what it isn't, how to be the best critique buddy ever, and what to do with feedback when it comes your way.

Sarah Eden

Gilbert

Seven-Point Story Structure: Romance Edition

After attending a Dan Wells presentation on the "seven-point story structure" several years ago, Sarah sat down to apply the method to her own romance plots. And failed. Miserably. The must-have moments of romance didn't quite fit. Determined to find out if the very logical, easy to follow method of plotting could apply to romantic plot lines, Sarah studied the best examples of romance, both modern and classics, for the story points of romance and how they lined up with the seven-point method. 30+ evaluations later, she fine tuned a romance-specific version of the Seven-Point Story Structure she has used ever since. In this class, Sarah will share the version of the seven-point story structure that she developed specifically for romantic plot lines. Whether attendees are writing for the romance genre or a story with a romantic sub-plot, this streamlined plotting method and the invaluable insights it offers into the key aspects of any romantic plot line will help attendees formulate story structures with a well-developed story arc. The class's interactive format will allow attendees to apply the principles and approaches they learn, enabling them to leave ready to apply this story-building technique in their own writing.

Agent Kristy Hunter

Intensive

Legado

Ask Anything: Everything You've Wanted to Know about Agents and Publishing But Were Too Afraid to Ask

Preregistration required

Everyone knows there is no such thing as a dumb question. But speaking up in front of a room full of strangers can be easier said than done. This chat is designed to be super informal and fun—and really give attendees the chance to ask anything they've ever wondered about the publishing industry and working with an agent. To make sure no one is put on the spot, attendees will be given notecards at the beginning of the talk so that questions can be submitted anonymously.

BOB Awards and Closing Remarks
Desert Rose Ballroom
5:30 PM

Saturday Schedule

Welcome
Desert Rose Ballroom
8:30 AM

Breakout #7
9:00 AM – 9:50 AM

Jolene Perry

Arizona

Self Edit Like a Pro: From big picture edits, to getting rid of those pet words we JUST love...

Every author has a team of readers and editors behind their work, but the best way to make sure that an author's story stays true to the original vision, is to put some solid self-editing tools to use. We'll work through a few ideas every writer can use as they're drafting, once that draft is done, and what on earth to do with reader and editor feedback. We'll go over lists of questions writers can ask themselves and their characters, as well as ways to both flesh out scenes or cut back word count. We may need a village to finish off a book, but we can do a lot of polishing alone.

Jordan McCollum

Workshop

Flagstaff

Constructing Character Arcs

Most characters go on a journey of growth and change throughout the events of their story, becoming better people. Seeing a character change is one of the most satisfying parts of reading. But are your characters' journeys of emotional growth strong enough and clear enough to connect with your readers? Get hands-on help building a character arc that will resonate with your readers

Ready-Set-Write Podcast

Gilbert

So You Think You Can Write

Attend a recording session of the YouTube game show hosted by the Ready-Set-Write group. Janette Rallison, Brock Booher, Adrienne Quintana, Aaron Blaylock, and Randy Lindsay will be critiquing first page submissions from the audience to see if the manuscripts are ready to send to agents and editors. If you've seen the show before, then you know this is going to be fun.

Martine Leavitt

Legado

Plan of Story Salvation

Preregistration required

Save your story from running out of steam in the middle, and save your readers from boredom. Learn everything MFA professor Martine Leavitt can squeeze into one hour.

Breakout #8
10:00 AM – 10:50 AM

Editor Kami Hancock

Arizona

Submission Dos & Don'ts

You're about to submit your manuscript, and you're excited, relieved, and nervous. You've heard about submission gatekeepers and how quickly they decide the fate of manuscripts, and you just want your work to be given a fair chance. In this behind-the-scenes class, learn the best—and worst—ways to make your manuscript stand out. From queries to formatting to the unwritten rules of submission etiquette, avoid the common pitfalls that'll earn a manuscript a one-way ticket to submission exile. Learn how to make your gatekeeper your advocate.

Julie Daines

Workshop

Flagstaff

How to Show Emotion

Show, don't tell. We've heard it a million times, but what we really need to know is HOW. Clenched fists and pounding hearts—these are not the answer to the Show Don't Tell rule. This class will cover a number of techniques on how to take your emotion to the next level through dialogue, psychic distance, metaphors, objective correlatives, and much more.

Josi KilpackS

Gilbert

Building a Mystery

Every story has an element of mystery—will he get the girl? Will she save the world? Who set them up to fail? This class will focus on the elements of a mystery that can apply to any story being told, with an emphasis on the specific elements of writing a mystery novel. Some of the questions we will answer in this class will be: What is the difference between a mystery novel, suspense novel, and thriller? How do you make your reader a part of the journey without giving away the end or making them feel tricked? What is the proper use of a red herring? What type of "detective" is the best choice for the story you tell? And, how does setting play into your story?

Agent Kelly Van Sant

Intensive

Legado

Earning Emotional Payoff

Preregistration required

What makes a book emotionally satisfying, and how can you secure reader investment in everything you write? There's nothing more frustrating than getting to the end of the a book and realize that you just...don't...care. In this class we'll talk about earning emotional pay off through rich character development, vulnerability, and rising, meaningful stakes. Readers can feel manipulated or disappointed if story events don't unfold in authentic, genuine ways, and the easiest way to avoid that is by grounding your characters emotionally. Learn how to invite your readers to establish real connections with your characters, and how to hit them in the feels. Earning emotional payoff will ensure that readers are thinking and talking about your story long after they've turned the last page.

Breakout #9
11:00 AM – 11:50 AM

Laurie Schnebly

Arizona

Plotting via Motivation

Any of us could write a book in which characters get shipwrecked on an uncharted desert isle. We've seen what seven such characters would do...over and over and over again. But what would YOURS do? If you nail down any character's motivation, it doesn't matter whether the ship capsizes or lands safely three hours later. Your characters will create a plot from whatever happens, because you've got their motivation built in from the very beginning...and here's how to do it.

David Gill

Workshop

Flagstaff

Point of View Workshop

Point of View is tricky. We can define POV as "the narrator's position in relation to the story being told." We can say that POVs are first, second, and third person. Third person POVs include Close 3rd, Limited 3rd, and Omniscient. Each POV has strengths and weaknesses, and often the story dictates which POV works best. But why does one writer always choose 1st person while another never uses it? Why are some genres always in 3rd, while others seem to adore 1st? Is there ever any reason to use 2nd? That's the tricky part. In this session, we will define POV, describe the various types, show how they can be violated, and practice using different POVs in writing exercises to reveal the unique qualities of each.

Sarah Eden

Gilbert

Know What You Write: Research tips for historical fiction writers

Few words strike as much fear into an historical fiction writer's heart as "research." Everything from clothing to transportation, food to vocabulary requires research and verification. Where does an author start? Are some sources better than others? How essential is research anyway? Are some historical errors more acceptable than others? Calling on a degree in research, decades of historical study, and lessons learned while writing dozens of historical works, Sarah M. Eden shares tips of the trade and advice on making historical research as painless, productive, and accurate as possible.

Editor Lisa Mangum

Intensive

Legado

The Editor Is In: A Live Editing Demonstration

Preregistration required

Ever wonder what goes on in an editor's head during the editing process? In this live demonstration, Managing Editor Lisa Mangum will work through the first few pages of an actual manuscript, pointing out the reasons why she changes the things she does.

Lunch
Desert Rose Ballroom
12:00

Book Signing
Flagstaff
12:30

Breakout #10
1:30 PM – 2:20 PM

Agent Kristy Hunter

Arizona

Pitch Perfect: How to Create the Perfect Query Letter

You've reviewed, edited and polished your manuscript to perfection. Now it's time for the next step—landing the agent or editor of your dreams. But in order to do that, you'll need to craft a query letter that does your project justice. In this 50-minute class, Kristy Hunter will shed light on the do's and don'ts of writing the perfect query.

Dennis Gaunt

Gilbert

Heroes, Villains, and Antiheroes: Exploring the Good, the Bad, and the Ugly In Between

Memorable stories have memorable characters, whether good, bad, or somewhere in between. We want our readers to cheer the heroes and boo the villains, but what makes a strong hero or a compelling villain? And where do antiheroes fit in all this? This class will give helpful examples and tips for strengthening these three types of characters.

Kate Watson

Legado

Capturing Teen Voice

When it comes to writing, voice is essential. When it comes to writing for teens, voice is everything. Voice goes beyond slang or dialogue; it is the soul of a novel, that unique essence that makes a story work. Yet capturing a distinct, real teen voice can be harder than capturing wild Pokémon. In this class, YA author Kate Watson will share techniques to help participants find their inner teenager. The class will examine passages from successful YA novels and practice looking at everyday situations through a Snapchat filter. Participants will leave this interactive class with a YA voice strong enough to annoy your little brother and get you grounded, all at once.

Breakout #11
2:30 PM – 3:20 PM

Julie Wright

Arizona

Fantasy: Making Fiction Magical!

For the author who wants to say, "My other car is a Nimbus 2000." Character, World Building, Plot, Magic, Travel, and Fairytales: how to get it right and own some land in a genre territory that feels like it has a no-vacancy sign posted out front.

Heather B. Moore

Workshop

Flagstaff

Creating a Long-Term Marketing Plan for Your Book Release

Marketing your book starts long before release date and continues long after. Heather B. Moore will walk you through marketing steps that you can use to customize your own plan for selling your book. Each book needs a pre-release strategy, the first thirty-days after release plan, and additional promoting that can take place long after your book is out to create new interest in your work and continue to reach more readers.

Agent & Editor Panel

Gilbert

Questions and Answers with Editors and Agents

How much do I personalize a query letter? When should I give up on a book? What's the best way to make a good impression on an industry professional? Whatever your question is, get it answered by our visiting agents and editors. Questions will be anonymous.

Darci Cole

Legado

Studying Series of Standalones

This class will examine and discuss speculative fiction series where each story contains its own full arc, but together they build upon each other to form a cohesive whole. Using popular examples from literature and film, we'll look at how many significant threads the first and last books have in common, how a series may grow and change in tone as it progresses, how character arcs can be seen within each book but also over the whole series, and how the characters learn new things—about themselves and their world—in each book. Throughout, we'll discuss how to apply these strategies in our own works.

Snack

3:30 PM

Breakout #12

4:00 – 4:50 PM

Kaylee Baldwin

Arizona

For Such a Time as This

All of us have 24 hours in our day, seven days in our week. A finite amount of time in which to take care of all our many responsibilities, leaving only a little time for our dreams. Yet, many of us feel drawn to writing and are living in a time with 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 ways we can use our gift of writing (and desire to create) to bless others and ourselves, how to find peace in our own individual journeys, and examine the idea that perhaps we were given this gift for such a time as this.

Lisa McKendrick

Workshop

Flagstaff

Dialogue That Dazzles

Dialogue is a powerful tool in storytelling. In this class we'll look at the common problems that can crop up when using dialogue, such as, using attributives in a way that draws too much attention, spitfire dialogue that is void of attributives, dialogue that is interrupted with long breaks of description that stalls pacing, and journalistic dialogue which quotes the characters instead of letting dialogue flow in full-fledged scenes. We'll discuss how to fix these problems, and how to make dialogue neither commonplace, overly informational or melodramatic.

Melanie Jacobson

Gilbert

Unlocking Your Characters

If you know which emotional shields a person uses to protect herself, you have everything you need to know to understand that person. Using the vulnerability shields identified by Brené Brown in her sociology work, we'll examine how identifying your character's emotional shields leads to richer, more resonant characters.

Sandra Jarvis

Legado

Who Are You? Connecting with Your Audience by Just Being Yourself

In the non-fiction genre, you are the main character in all your writings. Whether a blog post, an essay, a memoir, or an inspirational story, it is you that keeps your readers coming back for more. This class will discuss the importance of authenticity, vulnerability, and emotional connection as a non-fiction author. We'll discuss how to use your struggles, doubts, and anxieties to connect with your fans, the fine line between being real and airing your dirty laundry, as well as how to grow your audience and build your network—just by being you. (And if you happen to be a fiction author with a following of real people who have real problems, you might learn something, too!)

Closing Remarks
Desert Rose Ballroom
5:00 PM – 5:30 PM