



IGNITE THE POWER  
OF FAITH AND CREATIVITY...  
BE

**Unquenchable!**

[writers.mounthermon.org](http://writers.mounthermon.org)

mounthermon  
**CHRISTIAN  
WRITERS  
CONFERENCE**

**March 16-18, 2016** ~ PRE-CONFERENCE NEXT LEVEL CLINICS

**March 18-22, 2016** ~ MAIN CONFERENCE

" The act of putting pen to paper encourages pause for thought, this in turn makes us think more deeply about life, which helps us regain our equilibrium."

**–Norbet Platt**

## ▶ **MAJOR MORNING TRACKS**

Seven comprehensive courses to choose from, each one designed with three parts packed with benefits.

- RECEIVE INSTRUCTION FROM TOPNOTCH INDUSTRY PROFESSIONALS.
- APPLY SOME OF THE PRINCIPLES IN YOUR OWN WRITING.
- IN AN AFTERNOON MENTORING GROUP, SATURDAY AND MONDAY, SHARE YOUR WRITING FOR CONSTRUCTIVE RESPONSE AND/OR BRAINSTORMING.

At the conference, choose one of seven tracks designed for writers at every skill level for your Major Morning Track – Saturday, Sunday, and Monday.

Unquenchable!



KAY MARSHALL STROM  
Speaker and Writer of  
Fiction and Nonfiction

## #1 THE READY WRITER: AN INTRO TO WRITING FOR PUBLICATION

Writing is both an ART and a CRAFT. If you want your writing to be ready for publication, you need both. In this class, you will learn how to develop both sides of the writer within you. And you will have a chance to practice what you learn.

### SATURDAY: THE ART OF WRITING

#### GETTING TO KNOW YOU

Let's start at the very beginning. It's a very good place to start!

##### 1. IDEAS:

- Where to find them

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- Build an idea file

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- How to test them

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## #1 THE READY WRITER: AN INTRO TO WRITING FOR PUBLICATION

### 2. SPEAKING OF STARTING AT THE BEGINNING... NOW IS THE TIME TO START BUILDING YOUR PLATFORM.

- The three strongest building blocks

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- Here's how it works

### 3. FROM THE BEGINNING—TAKE CHARGE!

- Manage your time
- Handle acceptances
- Gain through rejections

## Q & A

### YOUR TURN:

You will be writing a 1-2 page devotion or meditation or....?

- Decide on an idea
- Run it through the test
- Write a paragraph defending its marketability
- Explain your ideas for beginning work on your platform

### YOUR WRITING TIME

### 4:30 MEET YOUR MENTOR



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## #1 THE READY WRITER: AN INTRO TO WRITING FOR PUBLICATION

### SUNDAY: THE CRAFT OF WRITING

ANY WRINKLES OF CONFUSION?  
NOW'S THE TIME TO PRESS THEM OUT.

#### 4. HOW-TO'S OF SUCCESSFUL WRITING

- Fiction or Non-Fiction?
- Your Theme is...
- ...and your Story Question
- Determine your Structure

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#### 5. CRAFTING YOUR BEGINNING. IT SHOULD...

- Hook \_\_\_\_\_
- Set \_\_\_\_\_
- Introduce \_\_\_\_\_

#### 6. PLAN YOUR ENDING (YES, NOW!) IT MUST...

- Answer \_\_\_\_\_
- tie up \_\_\_\_\_
- MOST OF ALL \_\_\_\_\_

#### 7. FROM THE BEGINNING—TAKE CHARGE!

Yes... even if you are writing Non-Fiction

- Characters
- Setting
- Dialogue



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## #1 THE READY WRITER: AN INTRO TO WRITING FOR PUBLICATION

### 8. AND ALSO NON-FICTION TECHNIQUES

Yes... even if you are writing Non-Fiction

- Reliable facts
- Felt Need
- Research

### 9. WRITING A PERSONAL EXPERIENCE?

(Even if you aren't, you may be sometime. And I can guarantee you that you know someone who is or will be doing so. Share this craft point, and that person will be indebted to you for his/her writing life!)

- What is your story's \_\_\_\_\_?
- How can you frame it with your story?
- Research

## Q & A

YOUR TURN:

Continuing with your devotion or meditation:

- Write a beginning
- What is your Universal Truth?
- Sketch out an ending

YOUR WRITING TIME

If you finish the assigned elements, go ahead and start writing the devotion or meditation.



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## #1 THE READY WRITER: AN INTRO TO WRITING FOR PUBLICATION

### MONDAY: THE CRAFT CONTINUES

DID YOUR WRITING BRING OUT MORE QUESTIONS?  
NOW'S THE TIME TO ASK THEM

#### 10. THE IMPORTANCE OF STORY

Yes, yes, yes! Even in Non-Fiction

- Facts are \_\_\_\_\_
- Statistics are \_\_\_\_\_
- Story will \_\_\_\_\_

#### 11. LEARN TO WRITE SMALL

- The Story
- What should \_\_\_\_\_?
- What should \_\_\_\_\_?
- What it will do for you!

#### 12. YOUR WRITING SHOULD

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#### 13. BECAUSE IT'S NOT ABOUT YOU. IT'S ABOUT \_\_\_\_\_

- Don't aim to \_\_\_\_\_
- Don't \_\_\_\_\_
- Be careful about making the reader \_\_\_\_\_



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## #1 THE READY WRITER: AN INTRO TO WRITING FOR PUBLICATION

### 14. BUT WHAT ABOUT WRITER'S BLOCK?

- Here's the lowdown...
- And here is what you can do:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_?

### 15. BEST EVER ADVICE?

- Write!
- Write some more
- Keep on writing
- Never, ever give up!
- Because \_\_\_\_\_

### 16. PASS IT ON!

## Q & A

### YOUR TURN:

- Finish your devotion or meditation.
- If you finish early, begin working on the article/book of your heart.

### YOUR WRITING TIME

### 4:30 MEET WITH YOUR MENTOR GROUP

KAY@KAYSTROM.COM  
KAYSTROM.COM





JESSE FLOREA  
Editor for Focus on the Family  
Youth Publications

## #2 MAGAZINE WRITING: STARTING POINT OR DESTINATION?

*THESIS: CHILDREN'S WRITERS ALSO NEED BOUNDARIES  
AND RULES—JUST LIKE CHILDREN DO.*

### I. Why Magazines?

- a. Uniqueness in market
- b. Reasons to write for periodicals
  - 1. THE 3-P'S
    - a. Profit
    - b. Platform
    - c. Portfolio
  - 2. The extra P: Passion
- c. Are magazines dying?
- d. Tips for breaking into magazine market

### II. How to capture an editor's attention

- a. Know the magazine
- b. Make their job easy
- c. No mistakes

### III. Begin with a bang

- a. Purpose of lead
- b. Types of leads
  - 1. Anecdote
  - 2. Action/Narrative
  - 3. Personal Involvement
  - 4. Descriptive



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Editor for Focus on the Family  
Youth Publications

## #2 MAGAZINE WRITING: STARTING POINT OR DESTINATION?

5. Startling Statements
  6. Summary
  7. Question
  8. Quote
- c. Scientifically proven ways to capture someone's attention
- d. Mistakes in writing leads
- e. Finding and rewriting your lead—assignments
1. Read interview and find the lead. Write it and be able to justify why you chose that for the opener.
  2. Working with a previously written story, go back and rewrite your lead.
- f. How to properly construct an article
- IV. Interviewing
- a. Why interviewing skills are so important to magazine writing
- b. How to get an interview
1. Be \_\_\_\_\_ without being \_\_\_\_\_.
  2. Details to include with interview request
    - a. When you need the interview
    - b. What publication the story will appear in
    - c. What angle you want to cover
    - d. How much time the interview will take
    - e. When the story will be published
    - f. Anything that sets you apart for doing the interview
- c. Pick the setting
1. \_\_\_\_\_ is always better than over the \_\_\_\_\_.
  2. Tips for phone interviews



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Editor for Focus on the Family  
Youth Publications

## #2 MAGAZINE WRITING: STARTING POINT OR DESTINATION?

d. Do your research, but don't be a know-it-all

1. Ask \_\_\_\_\_ questions.
2. To script or not to script?

e. Make your subject feel comfortable

1. Your goal is to make your time together feel like a \_\_\_\_\_, not an \_\_\_\_\_.
2. Start easy
3. Creative Interviewing says the three most important characteristics you need as an interviewer:
  - a. \_\_\_\_\_
  - b. \_\_\_\_\_
  - c. \_\_\_\_\_

f. End on time

g. Practice interviewing

V. Go short before going long

1. What's uniquely you?

- a. Personal experience
- b. Creative take on common theme
- c. Be transparent

1. Write what God is teaching you
2. Share most embarrassing moment. Nobody has it all together
3. Connect with your reader's heart through authenticity
4. Don't be preachy or use "Christianese."

2. Types of short articles

a. How-to

1. Ages & Stages from Thriving Family magazine For themes and submission guidelines go to: <http://www.thrivingfamily.com/extra/call-for-submissions.aspx>



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Editor for Focus on the Family  
Youth Publications

## #2 MAGAZINE WRITING: STARTING POINT OR DESTINATION?

- a. Early Years (0-3) = 50-200 words
  - b. Discovery Times (4-7) = 50-200 words
  - c. Tween Ages (8-12) = 50-200 words
  - d. Teen Phases (13-18) = 800 words
- b. A devotional:
- 1. 250-350 words.
  - 2. Tightly formatted to a particular publication
  - 3. Shows God's presence in everyday life
  - 4. Unpacks a Bible verse
  - 5. Shows how a situation fostered a new thought or opinion
  - 6. Ministers to you before it ever reaches the reader
  - 7. Passes the SAT test.
    - a. S = Scripture
    - b. A = anecdote
    - c. T = takeaway
  - c. Crafts and recipes
3. Taking the next step
- a. Importance of self-editing
    - 1. Assignment: Edit a previously written story in half
  - b. Brainstorm at least five story ideas and identify potential publications
4. Final thoughts
- a. Afternoon mentors share their magazine journeys
  - b. Opportunities in Clubhouse and Club Jr.

E-mail story ideas for Clubhouse and Clubhouse Jr. magazines with "Mount Hermon Christian Writers Conference" in subject line to: [jesse.florea@fotf.org](mailto:jesse.florea@fotf.org) Theme list also available upon request.

Websites: **ClubhouseMagazine.com** or **Clubhousejr.com**



LISA WINGATE  
Christy Award Finalist,  
Two-time Carol Award Winner

## #3 SUPERCHARGE YOUR FICTION AND YOUR WRITING CAREER

### 1. **Motivate**

Creating a novel that travels successfully from Once upon a time to The End is both a science and an art. In this segment, we'll discuss ten tips for getting past the stumbling blocks that may be stalling your manuscript and your writing career.

- A. Step by step
- B. Moving past sticking points
- C. Tips and tricks for sagging spots
- D. Two's better than one
- E. Getting the creative brain moving
- F. Goals
- G. Accountability
- H. Words on paper
- I. Support systems
- J. It's never easy

### 2. **Initiate**

Even for organic writers, structuring and plotting do matter, particularly in a market that increasingly requires an author to produce frequent projects under tight deadlines. In this segment, we'll talk about designing your story for success by employing advance planning and plot structuring. Whether you're a plotster or a panster, in today's competitive publishing environment, time wasted on blind alleys and scrapped pages is a luxury most writers can't afford and a frustration most of us can live without.

- A. Creating characters your readers will love
- B. Identifying the rub
- C. Preplanning the setup and establishing the audience expectation
- D. Obstacles, oh how we love to hate them!
- E. Designing your story with the market in mind
- F. Structuring and plotting -- the magic of simplified three-act structure and a breakdown of three-act structure using movie clips



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## #3 SUPERCHARGE YOUR FICTION AND YOUR WRITING CAREER

### 3. Fascinate

What is the story hook and how much does it matter? In this segment we'll talk about the marketing value of a high-quality story hook. In today's publishing world, an especially magnificent or original hook will float a novel into a publishing deal when the writing still needs work. How can you employ story hook and fascination factors to increase your novel's marketability?

- A. How do you identify the hook?
- B. What are the characteristics of a good story hook?
- C. The dangers of a weary hook
- D. Using the cyclical hook
- E. What are fascination factors?
- F. Can fascination factors be overused?G. Accountability

### 4. Excavate

Even for organic writers, structuring and plotting do matter, particularly in a market that increasingly requires an author to produce frequent projects under tight deadlines. In this segment, we'll talk about designing your story for success by employing advance planning and plot structuring. Whether you're a plotster or a panster, in today's competitive publishing environment, time wasted on blind alleys and scrapped pages is a luxury most writers can't afford and a frustration most of us can live without.

- A. Deep POV. What it is/what it isn't.B. Identifying the rub
- B. How do you know if you're working in deep POV?
- C. Is deep POV always best?
- D. Identifying signs of shallow POV
- E. Techniques you can use to deepen POV
- F. What's the downside to deep POV?

### 5. Elaborate/Encapsulate

Repeatedly in writing classes and critique groups, we hear, "Show, don't tell." While it's important for writers to know the difference between the two, a good story makes correct use of both. In this segment, we'll talk about showing, telling, and choosing the most opportune moments for each technique.

- A. What's the difference?
- B. I'm showing/I'm telling



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- C. The advantages of showing
- D. The advantages of telling
- E. When to show
- F. When to tell
- G. Why your story needs both

### 6. **Congregate, Educate, Evaluate**

Writing is, inherently, a lonely profession. It requires that we spend long hours in front of our computers and inside our own heads. It requires that we constantly evaluate the validity of our own ideas and make educated guesses as to how those ideas and our ways of presenting them will be received by others. The difficulty is that we only know what we know. We're limited by our own perceptions, our own experiences, our own fears, beliefs, and prejudices. To hone the craft, to broaden our viewpoints, to remain alive, enthusiastic, and growing as writers, we need regular communication and feedback. In this segment, we'll talk about finding a creative tribe, discovering outlets for study of writing and story crafting, and seeking out those who will deliver honest, valid, and useful feedback.

- A. Writer's groups and conferences
- B. Writing books and courses
- C. Writing buddies
- D. Critique partners
- E. Beta readers
- F. Listening without judging
- G. Brainstorming, retreating, and collaborating
- H. Balancing your creative tribe and your writing life
- I. Insecurities
- J. Jealousy, envy, competition, frenemies, and other ouchy things we don't like to talk about

### 7. **Exterminate and Eviscerate**

When the first draft is finished, the real work begins. Today's editors are more time-pressed than ever. An author who turns in clean, well-written, skillfully plotted novels time after time, on time, establishes both value and credibility. Publishers love writers who can master this skill and readers treasure their books. In this segment, we'll cover must-have techniques for turning in the best book possible.



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## #3 SUPERCHARGE YOUR FICTION AND YOUR WRITING CAREER

- A. Gathering information
- B. When you should substitute someone else's opinion for your own and when you shouldn't.
- C. Basic cleanup points for every manuscript
- D. The cutting room floor
- E. The never-fail secret my first editor taught me
- F. Using first readers and beta readers
- G. Should you hire a private-pay editor?
- H. Finding a good private-pay editor
- I. When is it good enough?
- J. How to properly deal with editorial comments and editorial revision letters

### 8. **Navigate**

After you've written the best book possible, edited it to technical perfection, and prepared a quality submission packet, it's time to find a place in the market for your novel. Today's options include e-publishing, indie publishing, the Amazon market, hybrid publishing, and a myriad of author-financed publishing options. The choices are broader and more complicated than ever before. In this segment, we'll consider various options and discuss advantages, disadvantages, risks, and potential rewards.

- A. Evaluating your project
- B. Sizing up your goals
- C. Setting realistic expectations
- D. Go indie?
- E. Traditional publishing - what's to love?
- F. Creating your submission package
- G. Selling yourself - onesheets, platforms, and other tools
- H. Finding, getting, and working with an agent
- I. Pitching your project live
- J. Finding the best home for your project
- K. Understanding the publishing industry





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- L. Dealing with successes
- M. Dealing with disappointments
- N. Six barriers to selling your project
- O. When to give up and move on to a new project

### 9. **Laminate**

Thriving in life and in the writing business involves developing strategies for surviving setbacks and bouncing back from disappointments. Thrivers turn obstacles into opportunities and missteps into learning experiences. The very sensitivity that makes us writers causes us to be vulnerable. Our stories come from deep within us and we can't help being deeply invested. We've put our hearts on the page, yet writing is a business of inherent criticism, frequent rejection, and unmet expectations. Building a toolkit of survival skills is critical. In this segment, I'll share seven techniques from my survival kit and then we'll share as a class.

- A. All steamed up
- B. Writer therapy
- C. Validation
- D Consultation
- E. Backfiring
- F. Response time
- G. Dressing for success

### 10. **Replicate**

While occasional writing careers are built from single mega-selling books, the reality for most successful writers is that building a career will involve many projects over many years. In order to write for a living, most authors must take successes in stride, leave disappointments behind, move nimbly from one project to the next, and never, ever lose the magic of discovering new stories, new characters, new situations, and new truths. Is it possible? In this session, we'll discuss and share techniques for staying productive, keeping it all in perspective and keeping the joy.

- A. Stop, look, listen
- B. Market research
- C. Good reads
- D. Downtime

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## #3 SUPERCHARGE YOUR FICTION AND YOUR WRITING CAREER



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Christy Award Finalist,  
Two-time Carol Award Winner

E. Life goes on

F. Setting up for success

G. To sell on proposal or not to sell on proposal?

H. An ending parable

Worksheets will be available at these links:

[lisawingate.com/threeactstructure](http://lisawingate.com/threeactstructure)

[lisawingate.com/MtHermonHandouts](http://lisawingate.com/MtHermonHandouts)

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ALICE CRIDER

Senior Acquisitions & Development  
Editor at David C. Cook

## #4 WRITING NONFICTION THAT CHANGES LIVES

Have you written a non-fiction book (or two) that hasn't quite hit the mark high enough for a traditional publisher? Have you published or self-published a book that didn't reach as much of your audience as you intended? In this workshop, we'll talk about how to reach and engage your audience by tapping into a felt need they don't even know they have. We'll look at the characteristics of best-selling books and how you can use the same techniques, and Alice will provide "results-based" coaching that will help you take a quantum leap forward in your writing career. Bring your current project and/or new ideas, as well as some white paper and a blue ink pen (you'll see why), and be ready to transform how you approach your writing career.

### SESSION ONE: SATURDAY 9:00AM-10:30AM

#### **WHY WRITE BOOKS?**

*"You don't write because you want to say something; you write because you've got something to say."*  
- F. Scott Fitzgerald

Knowledge on its own doesn't produce anything.

Inspiration on its own is just a feeling.

Knowledge + Inspiration + Congruent Action = Results

Action + Results = Experience/Skill

#### **WHAT ARE YOUR BELIEFS ABOUT PUBLISHING? ABOUT YOURSELF AS AN AUTHOR?**

#### **VALUING OUR EXPERIENCE—INITIATION TOOL**

What are you proud of? What are your values?

#### **WRITE THE VISION**

Habakkuk 2: 2-3



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Editor at David C. Cook

## #4 WRITING NONFICTION THAT CHANGES LIVES

### *WRITING EXERCISE: YOUR WRITING FUTURE*

#### GETTING STARTED...

1. What category/categories have you written for? What topics?
2. On what shelves are your books found in the bookstore?
3. Who is your audience?
4. How do you connect with your audience? (ie. Speaking, blogging, social media)
5. How have your books changed their lives?
6. How many people have read your books?
7. What languages and formats are your books published in?
8. How do you feel about yourself?
9. Describe your partnership with God inside your publishing career.
10. How does your audience find your books?
11. What do you do with your royalty checks?
12. What's your favorite aspect of being an author?

#### *DISCUSSION TIME*

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## #4 WRITING NONFICTION THAT CHANGES LIVES

### SESSION TWO: SATURDAY 11:00AM-12:00PM

#### *WHAT LIFE-CHANGING MESSAGE IS BURNING IN YOUR HEART?*

What compels you to share it?

What category does your book fit into?

- Bible Study
- Christian Living
- Spiritual Growth
- Church & Ministry Resource
- Devotional
- Gift Book
- Humor
- Memoir
- Personal Narrative/Narrative Non-fiction
- Practical Life
- Systematic Theology
- Academic
- Theology & Doctrine

#### *SEVEN STEPS TO BUILDING A LIFE-CHANGING MESSAGE*

1. Identify the Reader's Real Problem
2. Describe What's Being Lost to the Problem
3. Expose the Misconceptions
4. Reveal the Benefit
5. Deal with the Yeah Buts
6. Make It Real
7. Lead the Reader



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## #4 WRITING NONFICTION THAT CHANGES LIVES

### WRITING EXERCISE

What problem is your reader experiencing (that they know about—their “felt need”)?

What is their blind spot (the problem they don’t know they have)?

How has the problem/blind spot been overlooked?

What are they missing out on due to this problem?

What impact has this problem had on their life?

What misconceptions has the reader bought into that keep him/her from experiencing the benefit you offer?

What underlying beliefs do they have that keep them from seeing a new solution or alternate view?

What solution or benefit will you show the reader?

What truths will help the reader see the benefit?

What will give them an “aha” moment?

What might influence the reader to avoid possible change? In other words, what influences, sins, beliefs or fears need to be exposed and torn down?

How are others enjoying this benefit?

What connections can you make between the benefit and the reader’s deepest desires?

What will the reader let go of in order to adapt a new view of their life?

What choice(s) will they make?

What action(s) might they take?

With whom will they share their paradigm shift?

### DISCUSSION TIME

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## #4 WRITING NONFICTION THAT CHANGES LIVES

### SESSION THREE: SUNDAY 9:00AM-10:30AM

#### *COMPELLING OPENING WORDS*

- What's in a promise
- How soon, how much
- Context counts
- Opening lines
- Striking to the quick
- Personal touch
- Leads for laughs

#### *POWERFUL CLOSINGS*

- Three-point landing
- Flipping the old pyramid
- The hen that lays the golden endings
- Conventional ending models
- Cliched endings
- Landing by the rules

#### *DISCUSSION AND SHARING*

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Editor at David C. Cook

## #4 WRITING NONFICTION THAT CHANGES LIVES

### SESSION FOUR: MONDAY 9:00AM-10:30AM

#### *SELF-EDITING FOR NON-FICTION WRITERS*

Big Picture First: 21 Important Questions to Ask When Editing a Manuscript

1. What's in this manuscript for the reader?
2. Is the manuscript delivering something new and relevant?
3. Is the content significant?
4. Will this book get talked about? If so, how?
5. Do we have an outstanding title?
6. Does the subtitle offer a clear and compelling promise to the reader?
7. What is the word count? If it's too high, what can be cut without losing the message?  
If it's too short, what can be added for value?
8. Is the structure of the whole book right? (Chapter length, chapter structure)
9. Are the chapters in the best order?
10. Do any chapters need to be cut or added?
11. Does the book need an introduction and/or a conclusion?
12. Are the chapter openings compelling? Do they make the reader want to read the chapter?
13. Do the chapters end with a good transition leading to the next chapter?
14. Are there subheadings within the chapters? Are those transitions smooth?
15. Does the writing add value, distract the reader, or disappear?
16. Is the author credible?
17. Does the author's platform support the message?
18. How will the reader use the book?
19. Does the concept promise AND deliver?
20. Will the reader be committed to reading the entire book by the end  
of the Introduction or first chapter?
21. Does the writing flow so well you forget you're reading?



Unquenchable!

## #4 WRITING NONFICTION THAT CHANGES LIVES



ALICE CRIDER  
Senior Acquisitions & Development  
Editor at David C. Cook

### *DEEPER EDITING: LESS IS MORE*

#### Editing Checklist

- Get to the Point
- Be Passionate
- Avoid clichés like the plague!
- Passive vs. Active Voice
- Weak vs. Strong Verbs
- Negative vs. Positive
- Redundancy and Pet Words
- Adverb Abuse
- Split Infinitives
- Assertive Voice
- Show Don't Tell
- Minimize Modifiers
- Word Choice

### *DISCUSSION TIME*

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## #4 WRITING NONFICTION THAT CHANGES LIVES



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Editor at David C. Cook

### *SESSION FIVE: MONDAY 11:00AM-12:00PM*

- Who are you now?
- Rule #1: You will be tested on your own message.
- Refine your vision. Proverbs 29:18
- Trust God. Psalm 37:3-5
- He holds your hand. Psalm 37: 23-24
- Embrace the unseen. 2 Corinthians 4:18

### *THE SEVEN STAGES OF BECOMING AN AUTHOR*

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.

*DISCUSSION TIME*

*CLOSING PRAYER*

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## #4 WRITING NONFICTION THAT CHANGES LIVES



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### *THE SEVEN STAGES OF BECOMING AN AUTHOR*

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.

*DISCUSSION TIME*

*CLOSING PRAYER*

## #5 THE ART AND WONDER OF WRITING FOR TWEENS AND TEENS



NANCY RUE  
Fiction and Nonfiction Author  
Two-Time Christy Award Winner

### IN GENERAL:

#### WHAT YOU WILL FIND IN THIS TRACK:

- A total focus on writing specifically for children and young adults, the things that make it different from creating general fiction
- Tons of examples, practical information as well as imagination sparkers, and step-by-step instructions where appropriate (although writing fiction isn't largely a linear activity)
- Copious hand-outs and worksheets for class exercises and future reference
- Opportunities for you to try out what you're learning, right on the spot
- Fun. If it isn't fun, I'm doing something wrong.

#### WHAT YOU WON'T FIND IN THIS TRACK:

- A gloom and doom assessment of the market. If you want to write for kids, write for kids. Period.
- A discussion of trends ... what's "selling" ... what "they" want. You'll be surrounded by editors and agents at Mt. Hermon who are far more qualified than I am to fill you in on that
- Instructions on putting together proposals and finding your "platform". We're going to concentrate on the art of writing for this most important audience. Our only authentic choice is excellence. That's all we'll have time for in our 8 hours together
- A cookie-cutter method. My hope is that you will discover your own best means of expression. I'll be your guide to the destination that is already waiting for you.

Unquenchable!

## #5 THE ART AND WONDER OF WRITING FOR TWEENS AND TEENS



NANCY RUE  
Fiction and Nonfiction Author  
Two-Time Christy Award Winner

**SATURDAY, MARCH 19**

**9:00-10:30AM**

### **LECTURE AND GUIDED WRITING**

- This first session will essentially be a gathering on the playground. We'll take a "quiz" of sorts to determine where you are as a writer for tweens and teens. That foundation will be essential to everything we do in our 8 1/2 hours together, so come with your mind free and your imagination engaged. Crayons, paper and toys will be provided, as well as a hand-out for assessing your results.
- Instruction will then begin with the writing-before-the-writing as we explore audience and hidden need. We'll take time to discuss how this applies specifically to the spiritual message. Hand-outs provided for personal focus.
- Guided writing will be comprised of a series of five-minute fiction pieces based on the morning's pre-writing. Hand-outs on five-minute fiction guidelines will be provided for individual use in the future.

**SATURDAY, MARCH 19**

**11:00AM-12:00PM**

### **LECTURE AND GUIDED WRITING**

- During this second session we'll invite our protagonists in for a play date/sleepover/hangout (depending on targeted audience). We'll explore various methods for getting to know that main character and create his or her arc.
- A detailed hand-out on playing with characters and helping them develop will be provided
- Guided writing will focus on journaling/dialoguing with our protagonists. Again, imagination and a letting-go of inhibitions will be essential.



**NANCY RUE**  
Fiction and Nonfiction Author  
Two-Time Christy Award Winner

## #5 THE ART AND WONDER OF WRITING FOR TWEENS AND TEENS

**SATURDAY, MARCH 19**

**4:30PM-5:30PM**

### **CRITIQUE AND BRAINSTORMING SESSION**

- I'll be joined by awesome fellow kid-friendly authors Tim Shoemaker and Jill Osborne. The three of us will divide you into small groups based on your exercises during the first Saturday morning session.
- During the first half hour, you'll each read aloud from the morning's writing exercise and receive immediate feedback from your group's mentor.
- During the second half of this session, at which point we'll rotate the groups, you'll have a chance to read from something previously written that you've brought with you. You'll receive details on that when you email me
- Here's what you can expect in your critiques:
  - Everything your group mentor likes about your piece.
  - No more than two suggestions for areas to work on
  - Positive yet honest approach
  - Laughter and fun (and perhaps snorting, because if you aren't going to snort, why even bother to laugh?)
- Each student will leave with an individualized writing assignment for our next afternoon session (Monday)

**SUNDAY, MARCH 20**

**9:00AM-10:30AM**

### **LECTURE AND GUIDED WRITING**

- In this third session we will discover the plot skeleton as it specifically applies to the age group each of you is writing for. Bringing together the bones of the skeleton will involve:
  - Narrowing down the hidden need
  - Creating backstory for the protagonist
  - Imagining the best setting
  - Providing him/her with allies and antagonists
  - Making the poor kid suffer
  - Celebrating his or her turning points

We'll also discuss how much planning is comfortable for each of you (there's a wide range of planners and pantsers, and an approach for each)

- Guided writing will involve trying on an opening scene for size.

Unquenchable!



NANCY RUE  
Fiction and Nonfiction Author  
Two-Time Christy Award Winner

## #5 THE ART AND WONDER OF WRITING FOR TWEENS AND TEENS

**MONDAY, MARCH 21**

**9:00AM-10:30AM**

**LECTURE AND GUIDED WRITING**

- In session four, we'll delve deeper into what truly sets kids' and YA fiction apart from other genres: voice and style. Since those are things I can't teach you, we'll explore those together through a series of exercises. Many fine examples from our best-loved authors will be used to help you grasp your own individual expression.
- Your guided writing will involve the actual creation of short scenes for your protagonist.

**MONDAY, MARCH 21**

**11:00AM-12:00PM**

**LECTURE AND GUIDED WRITING**

- With the morning's work as our context, we'll use this session to fill in other kid-specific elements with the help of hand-outs, to include:
  - Point of view
  - Dialogue
  - Interior monologue
- Guided writing will be woven into the above in short pieces

**MONDAY, MARCH 21**

**4:30PM-5:30PM**

**LECTURE AND GUIDED WRITING**

- We'll rotate groups for the first half hour, and each of you will have a chance to share what you've written on your assignment from Saturday.
- During the second half hour we'll come together as one. Our hope is to send each of you off with an individualized direction as you leave our playground/hangout with your teeming ideas.

PLEASE EMAIL ME FOR MORE INFORMATION AT [NNRUE@ATT.NET](mailto:NNRUE@ATT.NET)



**DOUG NEWTON**  
Senior Pastor, Author, and  
Former Magazine Editor

## #6 FIND YOUR WORDS IN THE FATHER'S PRESENCE

**SYNOPSIS:** Jesus set the standard for writers when He said: "I do not speak on my own. The Father tells me what to say and how to say it" (John 12:49). Seriously? All those amazing parables (fictional short stories) that change hearts? All those authoritative teachings (non-fiction) that transform minds? All that came from an intimate listening relationship with His Father? If the "Word of God made flesh" had to find His words in His Father's presence, how can we hope to write without a similar process?

In this major morning track, you will gain confidence in your co-authorship relationship with God and learn how it works in the realms of reasoning and imagination. Your writing will likely become Spirit-filled and creatively fresh. And the value-added bonus? Your prayer life will never be the same.

### **SCHEDULE:**

**SESSION #1: SEEKING GOD'S PERFORMATIVE WORDS**

**SESSION #2: BUILDING CONFIDENCE IN RECEIVING GOD'S WORDS**

**SESSION #3: THE ETCH-A-SKETCH: PREPARING FOR FRESH IDEAS**

**SESSION #4: SPIRIT-GUIDED IMAGINATION**

**SESSION #5: HOW THE IMAGINATION WORKS**

The following pages provide the Biblical texts and materials we will use in the course of our sessions.

### **LUKE 10:38-42**

As Jesus and his disciples were on their way, he came to a village where a woman named Martha opened her home to him. She had a sister called Mary, who sat at the Lord's feet listening to what he said. But Martha was distracted by all the preparations that had to be made.

She came to him and asked, "Lord, don't you care that my sister has left me to do the work by myself? Tell her to help me!"

"Martha, Martha," the Lord answered, "you are worried and upset about many things, but only one thing is needed. Mary has chosen what is better, and it will not be taken away from her."





**DOUG NEWTON**  
Senior Pastor, Author, and  
Former Magazine Editor

## #6 FIND YOUR WORDS IN THE FATHER'S PRESENCE

### JOHN 4:46-54

Once more Jesus visited Cana in Galilee, where he had turned the water into wine. And there was a certain royal official whose son lay sick at Capernaum. When this man heard that Jesus had arrived in Galilee from Judea, he went to him and begged him to come and heal his son, who was close to death. "Unless you people see miraculous signs and wonders," Jesus told him, "you will never believe."

The royal official said, "Sir, come down before my child dies."  
Jesus replied, "You may go. Your son will live."

The man took Jesus at his word and departed. While he was still on the way, his servants met him with the news that his boy was living. When he inquired as to the time when his son got better, they said to him, "The fever left him yesterday at the seventh hour." Then the father realized that this was the exact time at which Jesus had said to him, "Your son will live." So he and all his household believed. This was the second miraculous sign that Jesus performed, having come from Judea to Galilee.

### WHAT GOD'S WORD DOES

JOHN 1:1-3

HEBREWS 4:12

HEBREWS 1:2-3

EPHESIANS 5:25-26

ISAIAH 55:10-11

JOHN 17:17

1 PETER 1:23

EPHESIANS 6:17

ROMANS 10:17

### LUKE 4:16-21

He went to Nazareth, where he had been brought up, and on the Sabbath day he went into the synagogue, as was his custom. And he stood up to read. The scroll of the prophet Isaiah was handed to him. Unrolling it, he found the place where it is written:

The Spirit of the Lord is on me, because he has anointed me to preach good news to the poor. He has sent me to proclaim freedom for the prisoners and recovery of sight for the blind, to release the oppressed, to proclaim the year of the Lord's favor.

Then he rolled up the scroll, gave it back to the attendant and sat down. The eyes of everyone in the synagogue were fastened on him, and he began by saying to them, "Today this scripture is fulfilled in your hearing."



DOUG NEWTON  
Senior Pastor, Author, and  
Former Magazine Editor

## #6 FIND YOUR WORDS IN THE FATHER'S PRESENCE

German scholars who carefully studied the Greek word proclaim tell us it has a very specific meaning. Here's how they put it:

*"When heralds proclaimed the year of jubilee throughout the land with the sound of the trumpet, the year began, the prison doors were opened and debts were remitted. The preaching of Jesus is such a blast of the trumpet. Its result is that the Word proclaimed becomes reality. For the divine Word is creative force. It gives what it declares." (Kittle's Dictionary of New Testament Theology, Volume 3, p.706-707).*

### ISAIAH 55:1-11

"Come, all you who are thirsty, come to the waters; and you who have no money, come, buy and eat! Come, buy wine and milk without money and without cost. [2] Why spend money on what is not bread, and your labor on what does not satisfy? Listen, listen to me, and eat what is good, and your soul will delight in the richest of fare. [3] Give ear and come to me; hear me, that your soul may live. I will make an everlasting covenant with you, my faithful love promised to David. [4] See, I have made him a witness to the peoples, a leader and commander of the peoples. [5] Surely you will summon nations you know not, and nations that do not know you will hasten to you, because of the Lord your God, the Holy One of Israel, for he has endowed you with splendor." [6] Seek the Lord while he may be found; call on him while he is near. [7] Let the wicked forsake his way and the evil man his thoughts. Let him turn to the Lord, and he will have mercy on him, and to our God, for he will freely pardon. [8] "For my thoughts are not your thoughts, neither are your ways my ways," declares the Lord. [9] "As the heavens are higher than the earth, so are my ways higher than your ways and my thoughts than your thoughts. [10] As the rain and the snow come down from heaven, and do not return to it without watering the earth and making it bud and flourish, so that it yields seed for the sower and bread for the eater, [11] so is my word that goes out from my mouth: It will not return to me empty, but will accomplish what I desire and achieve the purpose for which I sent it.

---

We have the mind of Christ so that what we cannot conceive will be revealed to us in words taught by the Spirit (1 CORINTHIANS 2:9-16). Our responsibility is to let our mind be controlled by the Spirit (ROMANS 8:6). When we do so, God's words remain in us (JOHN 15:7), and the Spirit helps us pray when we don't know what to say (ROMANS 8:26). He even gives us words in challenging situations (MATTHEW 10:19-20) and divine wisdom when we ask (JAMES 1:5).

The Bible paints a picture of God's mind and your mind being in much more union than we often think. The Old Testament prophets foretold this kind of union wherein God's will moves our will (EZEKIEL 36:26-27). Jesus often spoke of the possibility of spiritual union with Him (JOHN 17:23,26) and the apostle Paul reaffirmed it several times, as well as spoke about Christ living in us (GALATIANS 2:20; COLOSSIANS 1:27) and working in us to will and to act according to His good purpose (PHILIPPIANS 2:13).

Unquenchable!



## #6 FIND YOUR WORDS IN THE FATHER'S PRESENCE

DOUG NEWTON  
Senior Pastor, Author, and  
Former Magazine Editor

### LUKE 11:5-9

[5] Then HE said to THEM, "Suppose ONE OF YOU has a FRIEND, and HE goes to HIM at midnight and says, 'FRIEND, lend ME three loaves of bread, [6] because a FRIEND OF MINE on a journey has come to ME, and I have nothing to set before HIM.' [7]" Then the ONE INSIDE answers, 'Don't bother ME. The door is already locked, and MY children are with ME in bed. I can't get up and give YOU anything.' [8] I tell YOU, though HE will not get up and give HIM the bread because HE is HIS friend, yet because of THE MAN'S boldness HE will get up and give HIM as much as HE needs. [9]" So I say to YOU: Ask and it will be given to YOU; seek and YOU will find; knock and the door will be opened to YOU.

DOUG NEWTON  
DOUG@MARYSPLACE.ORG  
MARYSPLACE.ORG



SHELLEY ADINA BATES  
Fiction and Nonfiction Author

## #7 EXPECT SUCCESS LAUNCHING YOUR INDIE CAREER

### DAY 1: OVERVIEW

- Traditional, indie, or hybrid? Choosing the best publishing route for you and the way you work.
- Getting to know the retailers and what they can do for you.
- Targeting your book on retailer sites: Categories, keywords, back-cover copy, reviews.
- Cover art: What works, what doesn't, and how to commission a great cover.
- Author branding, series branding, and how to find your own brand, even if you write in multiple genres.
- Formatting and layout made easy.
- Editing: developmental, copy editing, proofreading.

4:30–5:30: Exploring the retailer sites in real time coaching

### DAY 2: MARKETING

- Advertising: Where to get the best bang for the buck.
- Cross promotion: Do Facebook parties really work? And what's a continuity series?
- Box sets: multi-author, single-author.
- Social media: But I like posting bird videos!

### DAY 3: RUNNING YOUR BUSINESS

- Reaching all readers: Audiobooks and translations
- Who am I? Sole proprietor, LLC, S-Corp.
- Why do I need a business plan?
- Time management.
- Work/life balance.

4:30–5:30: Q&A and final wrap-up



CATHERINE DEVRIES  
Publisher, Children's Resources  
David C. Cook

# #1 CHILDREN'S: THE TOP 5 CATEGORIES FOR CHRISTIAN CHILDREN'S BOOKS

## INTRODUCTION

- I. Why are Christian children's resources so important? (The ministry/ the "why" behind it)
- II. Context of Christian Children's Publishing
  - a. Key Publishing Houses and history
  - b. What generally works and doesn't work, and why

## MAIN PORTION

### Category 1

History

Research (including Nielsen Children's Book Summit, NYC, 9/2015; Nielsen Religious Summit, Nashville, 10/2015; Campbell Rinker Church Curricula report 2015, Barna research, and Awana research, plus various focus group research)

Opportunities

Challenges

Ideas

### Category 2

History

Research (including Nielsen Children's Book Summit, NYC, 9/2015; Campbell Rinker Church Curricula report 2015, Barna research, and Awana research, plus various focus group research)

Opportunities

Challenges

Ideas

### Category 3

History

Research (including Nielsen Children's Book Summit, NYC, 9/2015; Campbell Rinker Church Curricula report 2015, Barna research, and Awana research, plus various focus group research)

Opportunities

Challenges

Ideas

### Category 4

History

Research (including Nielsen Children's Book Summit, NYC, 9/2015; Campbell Rinker Church Curricula report 2015, Barna research, and Awana research, plus various focus group research)

Opportunities

Challenges

Ideas

### Category 5

History

Research (including Nielsen Children's Book Summit, NYC, 9/2015; Campbell Rinker Church Curricula report 2015, Barna research, and Awana research, plus various focus group research)

Opportunities

Challenges

Ideas

Unquenchable!

## #1 CHILDREN'S: THE TOP 5 CATEGORIES FOR CHRISTIAN CHILDREN'S BOOKS



CATHERINE DEVRIES  
Publisher, Children's Resources  
David C. Cook

### **Conclusion**

I. Changes in the Marketplace (including the digital space and data regarding a child's developmental and cognitive response to consuming digital media)

II. Looking to the Future

III. General Tips for "reading the market" and maximizing trends

IV. Q&A

### **Contact**

Catherine.devries@davidccook.com



SHERRI LANGTON  
Associate Editor of the  
*Bible Advocate* magazine

## #2 CHILDREN'S: THE TOP 5 CATEGORIES FOR CHRISTIAN CHILDREN'S BOOKS

### What a teaching article isn't

- not a sermon
- not preachy
- not a textbook
- not a string of scriptures
- it does not inspire, convict, or otherwise affect the emotions

### What a teaching article is

- explains Scriptures and applies them to everyday life: What does the Bible say about this matter?
- gives the Bible breath and bone – brings it alive to the reader
- covers any subject: Leviticus, forgiveness, grief, fear of future, Second Coming, midlife, complaining in church, witnessing, discipling, praying the Lord's Prayer (what "Thy kingdom come" means)

### Elements of a good teaching article

- Good introduction
- Clarity, precision
- Practical application
- Biblically sound

### Rightly dividing the Word of God

2 Timothy 2:15: "Be diligent to present yourself approved to God, a worker who does not need to be ashamed, rightly dividing the word of truth" (NKJV).

### Wrongly dividing

- We proof-text.
- We jump from reading a text to applying it to our lives. What did it mean to the original audience?
- We forget that God chose the medium of writing – literature – to communicate to us.
- We read the Bible superficially – settle for surface meaning.
- We don't pay attention to context – what comes before passage and after – or author's purpose in writing.

### Rules

- Understand literature of the Bible.
- Pay attention to four basic elements in Bible as literature: structure, genre, setting.
- Be aware of literary context, historical setting, life situation.
- Know literary techniques/figures of speech in the Bible (hyperbole, personification, euphemism, circumlocution, Hebrew idioms).
- Understand the "gaps": language, historical, cultural, philosophical.

### Ask three questions when you interpret Bible

1. What does the text say?
2. What did the text mean to the original audience?
3. What does the text mean for us today?

### Contact

Sherri Langton: [sherri@cog7.org](mailto:sherri@cog7.org)



BEN WOLF

Founder and Executive Editor of  
Splickety Publishing Group

## #3 FICTION: WRITING FLASH FICTION THAT SELLS

- I. Introduction
  - a. Introduce presenter and Splickety
  - b. Share two scenarios with audience
    - i. The scenarios illustrate two problems:
      1. A novel is a huge project that is not easily finished
      2. Many agents and editors want to know you've been published in other venues before they'll consider repping or publishing you.
    - ii. Here's a solution: Write a short story, then get it published.
- II. What is Flash Fiction, and Why Write it?
  - a. Define different types/lengths of flash fiction.
  - b. Provide reasons why writing flash fiction is helpful to authors' writing careers.
  - c. Describe how flash fiction will improve an author's writing ability.
- III. What Makes a Flash Fiction Story Publishable?
  - a. Characters
  - b. Setting
  - c. Plot
  - d. Structure
  - e. Conflict/Tension
- IV. Beyond Flash: Taking Your Flash Fiction from Good to Great
  - a. Provide various approaches and strategies for enhancing flash fiction
- V. Editing and Submitting Your Flash Fiction for Publication
  - a. Editing
  - b. Submitting
- VI. 6 Practical Steps/Exercises to get Started on your Story
  - a. Create a character
  - b. Pick a setting
  - c. Establish a problem
  - d. Plot a beginning, middle, and an end
  - e. Inject more conflict into the story
  - f. Edit and submit your story
- VII. Questions and Giveaways

### CONTACT

[www.splicketypubgroup.com](http://www.splicketypubgroup.com)

[www.benwolf.com](http://www.benwolf.com)



Unquenchable!

## #4 WRITING: THE BOOK PUBLISHING BUSINESS FROM THE INSIDE OUT

EAVESDROP AS TWO INDUSTRY VETERANS DISCUSS BOOK PUBLISHING. TOPICS MAY INCLUDE BUT ARE NOT LIMITED TO THE FOLLOWING:

1. Who's on first? The key players in the book publishing business
2. To market, to market, to pitch a great book:  
Agents and editors as matchmakers
3. Pick me, pick me: what gets you and your proposal noticed (by both of us)
3. Decisions, decisions: How publishers make publishing decisions
4. Deal or No Deal: A few things you should know about the financial side of publishing
5. It's a dirty job, but somebody has to do it: After the ink on the contract dries, somebody has to write the book. And edit it. And design a cover. And...
6. It ain't over until somebody markets the book: The expanding role of author as marketer.
7. That is so 2015! Ebooks, self publishing opportunities, and the continuing role of traditional publishers



VICKI CRUMPTON  
Executive Editor Revell, a division of  
Baker Publishing Group



WENDY LAWTON  
Books & Such  
Literary Agent

*Unquenchable!*

## #5 PLATFORM: THE 5 SOCIAL MEDIA SITES FOR WRITERS



KATHI LIPP  
National Speaker and Author  
of over a dozen books

*DETERMINE YOUR PERSONALITY*

*DETERMINE YOUR PURPOSE*

*DETERMINE YOUR PEOPLE*

*DETERMINE YOUR PLATFORM*

1. Facebook
2. Twitter
3. Instagram
4. Pinterest
5. YouTube

*HOW TO MANAGE EVERYTHING*

*CREATE KILLER CONTENT*

*NOW, GROW YOUR AUDIENCE*

[communicatoracademy.com/5socmed](http://communicatoracademy.com/5socmed)



ELIZABETH MAZER  
Associate Editor at Harlequin

## #6 ADVANCED: CREATING CONFLICT IN FICTION

### CONFLICT

How to Put Your Characters Through the Wringer and Make Them Earn That Happy Ending

#### I. Intro

- a. What is conflict?
- b. What role does it play in stories?
  - i. Revs up readers: gets them invested in your characters
  - ii. Revs up the romance: builds tension and drama
  - iii. Revs up the repercussions: sets up the stakes of a story. If characters don't face obstacles in achieving their goals, who cares about them?
- c. What happens when there isn't conflict?
  - i. Story isn't engaging
  - ii. Characters aren't relatable
  - iii. Reader puts down the book (and so do editors)

#### II. Types of conflict

- a. External: plot (give your characters real problems)
  - i. Suspense/thriller
  - ii. Straight romance
  - iii. Historical
  - iv. Personal journey
- b. Internal: psychological (give your characters real weaknesses)
  - i. Doubts
  - ii. Insecurities
  - iii. Protective barriers (dig deep—avoid “It was all a misunderstanding!” plots)
- c. Romantic: differences and dilemmas (the course to true love should never run smooth)
  - i. Reunion romance
  - ii. Burned by love
  - iii. Divided loyalties
- d. Connecting them together
  - i. Layered conflicts
  - ii. Character arc
  - iii. Story arc

#### III. Understand your conflict = understand your story

- a. Craft your cover letter
- b. Know your pitch
- c. Push your story on a blurb

#### IV. Maintaining conflict

- a. Open with problems
  - i. Minimize backstory/set-up
  - ii. Push characters together quickly
  - iii. Avoid the dreaded “open in car” scenario

## #6 ADVANCED: CREATING CONFLICT IN FICTION



ELIZABETH MAZER  
Associate Editor at Harlequin

- b. Build sustained conflict
  - i. Episodic vs. sustained
  - ii. Equally paced between internal and external
  - iii. Equally paced between hero and heroine
- c. Escalating conflict
  - i. Stakes always go up
  - ii. Build to climax
- d. Resolve in the end
  - i. “Earned” happy ending
  - ii. Satisfying character and plot arcs
- V. Throw in a curveball...
  - a. Unexpected twist
  - b. Chain of conflict (link by link)
- VI. Conclusion
  - a. Be mean to your characters
  - b. Make the problems matter
  - c. Create strong resolution

### PRESENTER BIO

Elizabeth Mazer is an associate editor at Harlequin, where she has worked since 2007. She is primarily focused on the Love Inspired inspirational program, where she edits across all three lines—Love Inspired (contemporary romance), Love Inspired Suspense (contemporary romantic suspense) and Love Inspired Historical (historical romance). Her authors include popular favorites such as Allie Pleiter, Debra Kastner, Elizabeth Goddard, Susan Sleeman, Laurie Kingery and Victoria Bylin. Elizabeth has a BA in Communication from The George Washington University and an MBA from New York University. She lives in Brooklyn, NY. She can be reached via email at [elizabeth.mazer@harlequin.com](mailto:elizabeth.mazer@harlequin.com) or on Twitter @Elizabeth\_Mazer.

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## #7 SPECIALTY: A DAY IN THE LIFE OF A LITERARY AGENT



JANET KOBOBEL GRANT  
Founder of Books and  
Such Literary Management

### RELATIONSHIPS

- Clients
- Editors
- Marketers
- Publicists
- Film producers
- Audio book producers
- Foreign publishing houses
- Attorneys
- Graphic designers
- Potential clients
- Other agents

### CONNECTIONS

- Email
- Phone
- Social media
- Face-to-face

### READING

- Proposals
- Manuscripts
- Contracts
- Industry news
- Queries and proposals
- Screenplays
- Clients' published books
- "Pleasure" reading

### WRITING & CREATIVE WORK

- Proposals
- Manuscripts
- Title ideas
- Cover ideas and input
- Suggested solutions to a manuscript
- Marketing plans
- Workshops
- Blog posts
- Training for clients

Unquenchable!

## #8 CHILDREN'S: DO'S AND DON'TS OF WRITING FOR CHILDREN



JESSE FLOREA  
Editor for Focus on the Family  
Youth Publications

***THESIS: CHILDREN'S WRITERS ALSO NEED BOUNDARIES AND RULES—JUST LIKE CHILDREN DO.***

- I. Don't Underestimate Your Audience
- II. Do Get Into a Child's Mind
- III. Do Work on a Gripping Opening
- IV. Do Use Vibrant, Active Verbs
- V. Don't Go Adjective Crazy
- VI. Do Use Realistic Dialogue
- VII. Do Use Humor
- VIII. Don't Wrap Up Your Story in a Nice Little Bow
- IX. Do Play by the Rules
- X. Do Stay Out of Clicheland
- XI. Do Leave Readers with a Nugget of Truth
- XII. Do Be Creative
- XIII. Do Know Industry Trends
- XIV. Do Write Compelling Characters
- XV. Do Be Yourself
- XVI. Do Know the Publication You're Writing For

NOTE: Lots of examples and statistics used throughout for tangible takeaways.

E-mail story ideas for Clubhouse and Clubhouse Jr. magazines with  
"Mount Hermon Christian Writers Conference" in subject line to: [jesse.florea@fotf.org](mailto:jesse.florea@fotf.org)  
Theme list available upon request.

WEBSITE: [clubhousemagazine.com](http://clubhousemagazine.com)

## #9 NONFICTION: FROM IDEA TO SALABLE ARTICLE OR BOOK



ANN BYLE

Agent with Credo Communications

1. Generating Ideas—Life experiences, people you know/meet, history, assigned pieces, trends, etc. List three ideas you have for a book/article. Ask: Is the topic too broad? Specific enough? Match my target audience?
2. Selling Your Product—Where will you try to sell this book, or where will an article run? List three options, with contact information/details. Ask: What topics does this publisher cover? Requirements?
3. Gathering the Pieces—Knowing and finding the information you need. Create a graphic on the back of this paper that pictures what you need. Ask: What kind of info do I need? Where do I find it? How do I get it?
4. Writing the Book/Article—Putting the pieces together. Write a possible lead for the article you have in mind or outline the first chapter of a book. Ask: What piece of information or story makes the best lead?

Unquenchable!

## #10 NONFICTION: THE RESPONSIBILITY OF WRITING A NONFICTION BOOK



DAWN ANDERSON  
Editor with Kregel

1. Assessing Qualifications

2. Writing Authoritatively

3. Knowing the Market

4. Building Connections





KEREN BALTZER

Lead Nonfiction Editor at Guidepost  
Books and Inspirational Media

## #11 WRITING: THE WRITING PRACTICE

Everyone wants to know how to become a better writer, how to have great beginnings, great hooks, great practices that will ultimately turn them into the writer they want to be. This class will offer specific writing practice guidelines, tips, and exercises that will help the writer break out of their slump or bad habits and learn to see their writing in a more connected way to their daily life.

- I. Explanation of the Writing Practice
  - a. Keep your hand moving
  - b. Feel free to write poorly
  - c. Be specific
    - i. Not truck but Ford. Not fruit but persimmon. Not sheep but Cotswold.
  - d. Lose control
- II. Setting a Schedule
  - a. Discuss what writers' schedules look like
  - b. Give example of a strong schedule
  - c. Seven attitudes of mindfulness
- III. The Beginning: Act of Discovery
  - a. Things to Draw
    - i. Take 5 minutes to draw with words (I'll give them the word)
    - ii. Discuss being fully present as a practice
  - b. Lists
    - i. Discuss how they are backbone of writing
- IV. Try a Short Practice
  - a. Show up at your chosen place
  - b. Becoming more attuned to others
- V. Keep Practice from Getting Sleepy
  - a. Six-word memoir
  - b. Share your story like you've never heard it before
  - c. The third thing
    - i. A way to step out of the conundrum, to get unstuck
- VI. Five-Minute Writing practice
  - a. Write for 5 minutes using only one- or two-syllable words
  - b. Discuss
- VII. Don't write alone
  - a. Let others in
  - b. Let go
  - c. Read great writing
- VIII. Wrap up and answer questions

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## #12 PLATFORM: THE MAKINGS OF A GREAT RADIO INTERVIEW



SUSIE LARSON  
National Speaker,  
Talk Radio Host, and Author

1. START WITH GREAT MEDIA QUESTIONS
2. SECURING A RADIO INTERVIEW
3. HOW NOT TO SECURE A RADIO INTERVIEW
4. HOW TO PREPARE AHEAD OF TIME
5. WHAT TO REMEMBER ON THE DAY OF
6. DO'S & DON'TS DURING THE INTERVIEW

### DON'T

- Repeatedly refer to your book (content is king; moderation is key)
- Give too short an answer
- Give too long an answer
- Convey a shred of pride or attitude
- Use clichés
- Don't over promote your other products or website

### DO

- Remember your host's name
- Always thank them for the opportunity
- Enjoy a back and forth conversation
- Be humble and gracious and thankful
- Follow the host's lead, and winsomely weave in your content
- Honor the host and trust God

### *PSALM 18:35*

YOU GIVE ME YOUR SHIELD OF VICTORY. YOUR RIGHT HAND SUSTAINS ME.  
YOU STOOP DOWN TO MAKE ME GREAT.



## #13 ADVANCED: TRANSFER AND TRANSLATE REAL LIFE FOR STRONGER FICTION

ANGELA BREIDENBACH  
Award winning Author, Speaker,  
and Radio Personality

Use real life experiences, expertise, and issues to deepen characters, plot, and motivation in fiction. Participants in this workshop will learn how to translate personal experiences and transfer personal traits and authentic problems into fictional characters. They'll also learn when to, and when not to, use a personal experience and how to build reader take-away value in storytelling.

Start Here: What makes you laugh, cry, angry, compassionate, etc.? \_\_\_\_\_

You experienced the emotion you want to write into the scene or character in your past.

Use of catharsis. \_\_\_\_\_

Telling your story. \_\_\_\_\_

Highlight emotional keywords. \_\_\_\_\_

Circle visceral reactions. \_\_\_\_\_

Examine for universal emotional experience. \_\_\_\_\_

Rewrite your story in character. \_\_\_\_\_

Write a short cathartic scene. Find the universal applications and audience appeal. Then rewrite the short scene to meet the universal application and audience appeal.

What is emotional transference? \_\_\_\_\_

Go there. \_\_\_\_\_

Universal emotion. \_\_\_\_\_

Slow it down. \_\_\_\_\_

Study the tells. \_\_\_\_\_

Familiarity (the whole story). \_\_\_\_\_

\*Remember it's the feeling/emotion you're capturing. Many different scenarios can tell the same story. (What's your genre's tone? Drama, comedy, romance, thriller, etc.)

### HOW TO USE WHAT YOU'VE GLEANED

Rewriting the scene OR Use emotion to write a different scene, combine story elements, or splice conversation/change dialogue.

Avoid play-by-play action and dull time spans.

**Example of play-by-play:** He got up, stepped out of bed, walked into the bathroom, grabbed his razor, and shaved away the stubble on his chin. Then he showered and dressed before eating toast, eggs, and ham for breakfast. *Today* he'd land that account. *Today* he'd change his life.

Angela Breidenbach is available [angie.breidenbach@gmail.com](mailto:angie.breidenbach@gmail.com) to discuss your group's needs.

Referrals are always appreciated for speaking opportunities. <https://AngelaBreidenbach.com>



ANGELA BREINDENBACH  
Award winning Author, Speaker,  
and Radio Personality

## #13 ADVANCED: TRANSFER AND TRANSLATE REAL LIFE FOR STRONGER FICTION

Getting into character. The story you're telling changes with nuance.

Character study. \_\_\_\_\_

Character psyche. \_\_\_\_\_

Physical attributes. \_\_\_\_\_

Vocal cadence. \_\_\_\_\_

Regionality. \_\_\_\_\_

Physical action. \_\_\_\_\_

Big body movement. \_\_\_\_\_

Small body subtlety. \_\_\_\_\_

Facial expression. \_\_\_\_\_

Audience triggers. \_\_\_\_\_

The unexpected. \_\_\_\_\_

The common experience. \_\_\_\_\_

Tears. \_\_\_\_\_

Laughter. \_\_\_\_\_

Communal bond. \_\_\_\_\_

What to change/What to Keep.

Name(s) \_\_\_\_\_

Settings(s) \_\_\_\_\_

Circumstance(s) \_\_\_\_\_

Era \_\_\_\_\_

Outcome \_\_\_\_\_

Handling real people and events \_\_\_\_\_

Combining characters \_\_\_\_\_

What difference do you see between memoir and using personal experience to enhance fiction?

### TOOLS TO HELP

1. Strengths Finder 2.0 by Tom Rath, Gallup Press
2. The Hero's 2 Journeys by Michael Hauge and Christopher Vogler

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**Personal Story Examples Used in Class:** Bridal Whispers in The Lassoed by Marriage Romance Collection, A Healing Heart, the Montana Beginnings series.



JESSIE KIRKLAND  
Marketing and Literary Agent with  
the Blythe Daniel Agency, Inc.

## #14 SPECIALTY: AN AGENT'S PERSPECTIVE ON HYBRID, INDIE, & TRADITIONAL PUBLISHING

- I. Welcome to the best era for authors
- II. The options that abound for writers in 2016
  - a. Traditional model
    1. I have forty-four authors total
    2. Thirty-seven are traditionally published
  - b. Independent or Self-Publishing model
    1. One author is indie only, but moving towards traditional route
  - c. Hybrid model
    1. Six authors are hybrid.
- III. Traditional Publishers Today
  - a. There are currently between 80-100 Christian publishing houses that exist.
    1. As an agent, I consider approximately 25 of these houses to be viable choices for launching an author's career well.
    2. Of the 25 viable options in the CBA, approximately 15 are still acquiring fiction.
  - b. Like agents, traditional publishers are looking for the following:
    1. A unique book idea
    2. An interesting writing style or author "voice"
    3. A flourishing author platform
- IV. The Benefits of partnering with a traditional publishing house:
  - a. They front the money and act as a bank of sorts.
  - b. They have industry expertise.
  - c. They have influential relationships with media, marketers, & printers.
  - d. When you traditionally publish, you get a team of:
    1. Editors
    2. Marketers
    3. Graphic Designers/Formatters
    4. Brand experts
- V. Option 2: To be Indie or not to be Indie
  - a. An author's decision to blaze their own trail should be made on a book-by-book basis
  - b. Before you self-publish you should take the following into consideration:
    1. Author personality
    2. Years writing (raw talent plus your investment to learn the craft)
    3. Long-term career goals
    4. Size of platform
    5. Current market trends, demands, & obstacles
    6. The genre you've written
  - c. Success for the indie author will look different from one person to the other, and even vary from book-to-book for authors.



JESSIE KIRKLAND

Marketing and Literary Agent with  
the Blythe Daniel Agency, Inc.

## #14 SPECIALTY: AN AGENT'S PERSPECTIVE ON HYBRID, INDIE, & TRADITIONAL PUBLISHING

- d. Three author case studies and their experiences with Indie publishing:
  - 1. Amy Matayo
  - 2. Tammy Gray
  - 3. Nicole Deese
- e. Our indie marketing plans have reflected the same action steps that a traditional house will take for their authors.
- VI. The good, bad, and ugly of agent-assisted self-publishing:
  - a. Writer has to edit the manuscript until the agent says it's ready.  
This book reflects the reputation of both of you.
    - 1. What if the author/agent don't agree about this?
    - 2. Is it fair for the author to press on anyway?
  - b. You need a healthy line of communication with your agent to do this model well.
  - c. The agent & author both become the editor, publisher, marketer & more in this model.
    - 1. Does your agent have time for this?
    - 2. Do you have time for this type of career?
  - d. The author pays a lot of money up front. They invest in:
    - 1. Additional editors (developmental & copy editing)
    - 2. Cover designers
    - 3. Formatting
    - 4. Marketing or social media services
    - 5. Launch team coordinators
    - 6. Prizes/giveaways for launch
    - 7. Books to give away to reviewers & media
- VII. Characteristics of an Indie Author
  - 1. Entrepreneurial spirit
  - 2. A strong love for marketing
  - 3. Often Extroverted & Independent thinkers
  - 4. Can be reckless & sometimes rush their books/careers
  - 5. # 1 pitfall of indie authors: quantity over quality
- VIII. Hybrid Careers: The Path in Between
  - a. My Favorite model & why
  - b. What does a publishing schedule for a hybrid look like?
  - c. Two contract clauses to watch out for
  - d. Hybrid brand management issues
  - e. The #1 must have for a hybrid author

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## #14 SPECIALTY: AN AGENT'S PERSPECTIVE ON HYBRID, INDIE, & TRADITIONAL PUBLISHING



JESSIE KIRKLAND  
Marketing and Literary Agent with  
the Blythe Daniel Agency, Inc.

- IX. The right conclusion no matter what & some tips to take with you:
1. You need an agent, no matter which path you take.
  2. Know your personal & professional strengths & weaknesses.
  3. Join or build a trusted community to help you write & market your work.
  4. Be strategic with pricing & keywords if they're in your control.
  5. Put your marketing plan on a calendar & have your launch team help you carry it out.
  6. Your brand should be the same wherever readers find you.
  7. Don't let quantity trump your quality.
  8. Keep writing, no matter what you see or hear

### CONTACT

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CRYSTAL BOWMAN  
Best-selling Children's Author

## #15 CHILDREN'S: RHYTHM, RHYME, AND REPETITION

### PRESCHOOL PICTURE BOOKS OR BOARD BOOKS (AGES 0-4)

- Few words per page
- Words need illustrations
- Word play—alliteration/onomatopoeia
- Fun rhythms and rhymes
- Repetition
- Strong nouns and verbs

### USE STRONG RHYMING WORDS

#### **Exact Rhymes**

door/floor

sneeze/please

white/night

sad/glad

try/fly

swing/sing

you/true

fire/higher

#### **Near Rhymes**

down/around

kiss/fish

find/mine

friend/been

trash/grass

home/alone

swirl/world

dime/shine

### STORY BOOKS IN RHYME (AGES 4-8)

- Why write in rhyme?
- Be consistent
- Use natural language

### RHYMING PATTERNS

- AABB      ABCB    ABAB
- Phrase repetition
- Rhyme within the line



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## #15 CHILDREN'S: RHYTHM, RHYME, AND REPETITION



CRYSTAL BOWMAN  
Best-selling Children's Author

### TOPICS FOR RHYMING STORIES

- Universal themes: nature
- Emotions: fear, joy, excitement
- Prayers
- Daily routines
- God's love

### POETRY -- THE BEST WORDS IN THE BEST ORDER

#### PUBLISHING POETRY

- Magazines
- Church or community newsletters
- Self-help organizations
- Website
- Write a poem as a gift to a friend or relative.

### CONTACT

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## #16 NONFICTION: FINDING THE HEART IN YOUR NON-FICTION



**BILL GIOVANNETTI**  
Author, Pastor and Contributor  
to Daily Guideposts

Christian non-fiction is always more than a recitation of \_\_\_\_\_

*“Now when they heard this, they were cut to the heart, and said to Peter and the rest of the apostles, “Men and brethren, what shall we do?” (Acts 2:37, NKJV)*

All Christian non-fiction writing needs to reach beneath the skin and \_\_\_\_\_

the reader to \_\_\_\_\_

- New Beliefs
- New Actions
- Changed Life
- Different \_\_\_\_\_
- Renewed Energy
- Marching \_\_\_\_\_
- Revived \_\_\_\_\_
- Pursued Dreams
- Evils \_\_\_\_\_
- Truths Embraced
- Lies \_\_\_\_\_
- Warnings \_\_\_\_\_
- Faith buttressed
- Truth \_\_\_\_\_
- Christ Honored

“SERMONS should have real teaching in them, and their doctrine should be solid, substantial, and abundant. We do not enter the pulpit to talk for talk's sake; we have instructions to convey important to the last degree, and we cannot afford to utter pretty nothings.”

**C.H. Spurgeon**

STITCH....



**BILL GIOVANNETTI**

Author, Pastor and Contributor  
to Daily Guideposts

## #16 NONFICTION: FINDING THE HEART IN YOUR NON-FICTION

### THE PATTERN (THREE-PART PROCESS)

- 1.
- 2.
- 3.

*“Then I said, “I will not make mention of Him, Nor speak anymore in His name.” But His word was in my heart like a burning fire Shut up in my bones; I was weary of holding it back, And I could not.” Jeremiah 20:9, NKJV.*

*“For if I preach the gospel, I have nothing to boast of, for necessity is laid upon me; yes, woe is me if I do not preach the gospel!” 1 Corinthians 9:16, NKJV.*

### STITCH THE READERS HEART TO GOD’S TRUTH

- 1.

Mainly by appealing to an \_\_\_\_\_  
Break up the hard soil before you plant the seed.

- Story/Inspiration/Experience
- Humor/Joke
- 
- Example/Illustration
- Analogy/Literary Device
- 
- Life Experience
- Poem/Striking phrase
- 

- 2.

Mainly by appealing to the \_\_\_\_\_

Truth-based arguments

- Teach, tell, argue, make your case for the main argument of the book, one chapter at a time.
- 
- Refer to your “piercing” element
- To base an entire book on emotion only is \_\_\_\_\_



**BILL GIOVANNETTI**  
Author, Pastor and Contributor  
to Daily Guideposts

## #16 NONFICTION: FINDING THE HEART IN YOUR NON-FICTION

2.

Address the \_\_\_\_\_

\_\_\_\_\_ your truth into the soul like garlic into the bread dough.

- What are the implications?
- Who \_\_\_\_\_
- Why \_\_\_\_\_
- Call forth the the \_\_\_\_\_ to the argument of the chapter...  
always with an eye on the larger argument.
- You're building \_\_\_\_\_ in a \_\_\_\_\_

### FOUR KEY QUESTIONS

*And you shall know the truth, and the truth shall make you free. Therefore in the Son makes you free, you shall be free indeed. John 9:32, 36*

1. What are the \_\_\_\_\_ readers have accepted  
that contradict your thesis?

2. What are the \_\_\_\_\_ readers believe that contradict your thesis?

3. What are the \_\_\_\_\_ readers miss by contradicting or not  
knowing your thesis?

4. What are the \_\_\_\_\_ and \_\_\_\_\_ readers face  
(personally, nationally, corporately, maritally, etc.) when they fail to apply your thesis?

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## #16 NONFICTION: FINDING THE HEART IN YOUR NON-FICTION



**BILL GIOVANNETTI**  
Author, Pastor and Contributor  
to Daily Guideposts

LET'S KEEP IN TOUCH!

### CONTACT

Facebook.com/PastorBillG  
Twitter.com/BillGiovannetti  
PastorBillG.com

## #17 FICTION: UNLEASH THE POWER OF POINT OF VIEW



KATHY TYERS GILLIN  
Freelance Editor, ACFW Carol  
Award Winner and Fiction Author

1. First or Third Person Limited: the easiest viewpoint to write well.  
It's not like watching a movie. It's more like real life. Why?
2. Your cheat sheet: Three fast steps to establish viewpoint (POV):
  - a. When
  - b. Why
  - c. How
  - d. What a viewpoint slip looks like, and how it affects your reader:
3. Beats: powerful tools for reinforcing viewpoint
  - a. What's a "beat"? How do you punctuate it?
  - b. What a beat can include when the viewpoint character speaks:
  - c. What a beat can include when a non-viewpoint character speaks:
4. The omniscient narrator
  - a. Why we're tempted to invite her into the story:
  - b. What happens to your reader's sense of "being the character"?
  - c. Is there a time to narrate?
5. Stay in story time.
  - a. Your viewpoint character experiences events in order. That's like real life too.
  - b. Show action before reaction.
  - c. What "reaction out of order" looks like:
6. How to accidentally distance your reader from the POV character:
  - a. Sensory filters: she saw, she heard, she thought
  - b. Call a character "the x"
  - c. Use saidisms, clichés, or other distracting writerly devices.

### CONTACT

Kathy Tyers Gillin  
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JOANNE BISCHOF  
Award-winning Author of the  
Cadence of Grace series

## #18 WRITING: A GUIDE TO CRITIQUE PARTNERS

Whether you're looking to learn more about what a critique partner is, or for tips on how to go about forming that relationship, our goal with this workshop is to help you along your way. Chances are, you may be looking to strengthen your writing life by joining forces with another writer who shares your passion for the written word and the Lord's gift of story. We've been blessed to travel down this path as critique partners and have a few years of experience that we hope will help you along in the next steps of your own journey.

Our hope is that in this session, you will...

- Obtain practical, immediately-usable tools for approaching critiques.
- Be equipped with at least five excellent resources for streamlining collaboration and organizing critique feedback.
- Enter an environment that understands sharing your work is a courageous and personal thing to do.
- Grow upon a foundation that approaches the critique process in a ministry-minded, servant-hearted way, with a goal to learn, grow, encourage and inspire.
- Observe an in-depth example of the critique process (without you being on the hot-seat!) and be guided through how best to utilize feedback.
- Gain knowledge of the varying types and purposes of unique critique partner dynamics.
- Engage considerations to use when connecting with potential critique partners, how to approach potential working relationships, and how to begin the critique process.

In addition, we'll close by offering an optional way to connect with potential critique partners for any who are interested.

Below, you will find three questions where you can journal your critique partner goals.

1. I would like to find a critique partner because....
  
  
  
  
  
  
  
  
  
  
2. I would love to have a critique partner who would...
  
  
  
  
  
  
  
  
  
  
3. I would like to be the sort of critique partner who...

### FURTHER SESSION NOTES:

### CONTACT

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Amanda Dykes – amandadykes@gmail.com www.amandadykes.com



SARAH SUNDIN  
Author and on-call  
Hospital Pharmacist

## #19 PLATFORM: FIND YOUR UNIQUE LIGHT AND LET IT SHINE

### PLATFORM

- What is it?
- Why do you need one?
- When do you need one?
- Components of a platform
- “Tooting your own horn”—or “Letting your light shine before others”?

### BRAND

- What is it?
- Why do you need it?
- Where does it come from?
  1. Who are you as a person?
  2. Who are you as a writer?
  3. What do you write?
  4. Who will want to read what you write?
  5. What aspects of you and your writing will appeal to your reader?
  6. Refine with reader feedback and insight

### BUILD YOUR UNIQUE PLATFORM

- Tie to your brand
- Select the components
  1. Essentials
  2. Strongly recommended
  3. Worth consideration
- How to Select
  1. Suit you as a person
  2. Reach your readers
  3. Trial and error
  4. Concentrate where you see best results

### CONSTRUCTION GUIDELINES

- Focus on others, not yourself
- Offer value (inspiration, information, laughs, ideas)
- Keep your brand consistent across platforms
- Tailor content to platform
- Be regular and consistent
- Choose interaction and accessibility
- Choose meaningful numbers over rapid growth
- Earn the right to be heard—don’t be one of those writers!

### CONTACT

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## #20 ADVANCED: MEET THE AGENTS



**KATHI LIPP**

National Speaker and Author  
of over a dozen books

### MEET THE AGENT PANEL!

Come add to your publishing industry savvy, learn what you want from an agent and what an agent wants from you, get your questions answered.

#### **ANN BYLE**

Credo Communications, Literary Agent

#### **JANET KOBABEL GRANT**

Books & Such Literary Management, President and Literary Agent

#### **NICK HARRISON**

WordServe Literary Agency, Literary Agent

#### **RACHEL KENT**

Books & Such Literary Management, Literary Agent

#### **JESSIE KIRKLAND**

The Blythe Daniel Agency, Marketing & Literary Agent

#### **STEVE LAUBE**

The Steve Laube Agency, President and Literary Agent

#### **WENDY LAWTON**

Books and Such Literary Management, Vice-President and Literary Agent

#### **TAMELA HANCOCK MURRAY**

The Steve Laube Agency, Literary Agent

# #21 SPECIALTY: TURN YOUR WRITTEN WORDS INTO PLATFORM PRESENTATIONS



CAROL KENT  
Award-winning Author and popular  
International Speaker

## BUILDING A SPEECH: THE OVERVIEW

### General Knowledge

- Nationality
- Childhood
- Parents
- Children
- Education
- Job Experience
- Church
- Bible Study
- Books
- Observation

### Narrow Topic

Consider Audience & Aim

### Balanced Outline

- I. \_\_\_\_\_
- II. \_\_\_\_\_
- III. \_\_\_\_\_

### Appropriate Illustrations

- I. \_\_\_\_\_
  - a. Definition
  - b. Anecdote
- II. \_\_\_\_\_
  - a. Personal Experience
  - b. Quotation
- III. \_\_\_\_\_
  - a. True Story
  - b. Biblical Example

### Add Rapport

- I. \_\_\_\_\_
  - a. \_\_\_\_\_
  - b. \_\_\_\_\_
- II. \_\_\_\_\_
  - a. \_\_\_\_\_
  - b. \_\_\_\_\_
- III. \_\_\_\_\_
  - a. \_\_\_\_\_
  - b. \_\_\_\_\_

**Application**  
**Conclusion**



CAROL KENT

Award-winning Author and popular  
International Speaker

## #21 SPECIALTY: TURN YOUR WRITTEN WORDS INTO PLATFORM PRESENTATIONS

### FINDING A TOPIC

*"My heart is stirred by a noble theme...my tongue is the pen of a skillful writer." Psalm 45:1 (NIV)*

### CHOOSING TOPICS

Ask for God's direction in picking your topics. Study the topics below to get ideas. As you pray for guidance, ask yourself these questions:

- What do I know a lot about?
- Do I have an urgency to speak about it?
- Do I feel enthusiastic about sharing my ideas with someone else?
- Does anyone want to hear it?

### TOPICS

- Personal Testimony
- Bible Study
- Teacher Training
- Music
- Suffering
- Physical Fitness
- Illness or Death
- Love, Dating & Marriage
- Depression
- Time Management
- Color Analysis, Makeup & Wardrobe
- Goal Setting
- Loneliness
- Divorce
- Stress
- Parenting

### TOPICS I COULD DEVELOP

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.

## #21 SPECIALTY: TURN YOUR WRITTEN WORDS INTO PLATFORM PRESENTATIONS



CAROL KENT  
Award-winning Author and popular  
International Speaker

### MAKING YOUR SPEECHES COME ALIVE!

Rapport: Gaining the Attention of your Audience

Dr. Floyd Ruch says "attention" has three aspects:

- An adjustment of the body and its sense organs
- Clearness and vividness in consciousness
- A set toward action

In other words, if you begin a speech by gaining the attention of your audience, you increase their capacity to *hear* what you say. If the beginning of your talk is clear and vivid, the audience is ready to *move toward action*.

A good "attention step" should create warmth between you and the audience and lead people into the subject of your talk. You know your rapport is working when you feel the audience *anticipating* what you have to say next.

Some good ways of gaining rapport include:

1. A humorous anecdote \_\_\_\_\_
2. A personal experience or illustration related to the topic \_\_\_\_\_
3. A series of thought provoking questions \_\_\_\_\_
4. A reference to the music, occasion, or problem \_\_\_\_\_
5. An interesting description of your topic \_\_\_\_\_
6. A startling statement of fact or opinion \_\_\_\_\_
7. A quotation \_\_\_\_\_
8. A visual aid \_\_\_\_\_



CAROL KENT

Award-winning Author and popular  
International Speaker

## #21 SPECIALTY: TURN YOUR WRITTEN WORDS INTO PLATFORM PRESENTATIONS

### MESSAGE BUILDING MATERIALS

*"Now I want you to know, brothers, that what has happened to me has really served to advance the gospel."*

Phil. 1:3

#### I. Personal Experience

- a. Nationality \_\_\_\_\_
- b. Birth \_\_\_\_\_
- c. Childhood \_\_\_\_\_
- d. Summer Camp \_\_\_\_\_
- e. Music Lessons \_\_\_\_\_
- f. Schools \_\_\_\_\_
- g. Athletics \_\_\_\_\_
- h. Education \_\_\_\_\_
- i. Dating \_\_\_\_\_
- j. Marriage \_\_\_\_\_
- k. Job Experience \_\_\_\_\_
- l. Leadership Roles \_\_\_\_\_
- m. Children \_\_\_\_\_
- n. Trauma/Illness \_\_\_\_\_
- o. Family \_\_\_\_\_
- p. Vacations/Travel \_\_\_\_\_
- q. Christian Growth \_\_\_\_\_
- r. Other \_\_\_\_\_

#### II. Daily Life

- a. Newspapers \_\_\_\_\_
- b. Magazines \_\_\_\_\_
- c. Observation of people \_\_\_\_\_
- d. Menus and Placemats \_\_\_\_\_
- e. Radio and TV \_\_\_\_\_
- f. Billboards, Bumper Stickers, and Signs \_\_\_\_\_
- g. Letters and Junk Mail \_\_\_\_\_

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## #22 CHILDREN'S: WRITING THAT FORTIFIES THE HEART OF KIDS



JILL OSBORNE  
Middle Grade Children's Fiction  
and Nonfiction Author

### KIDS ARE

funny, transparent, honest, trusting, caring, vulnerable, truthful, curious, smart, silly...

---

They want books to *entertain* them! They are looking for characters they can love and identify with, like a best friend.

### PARENTS ARE

concerned, caring, serious, cautious, wise, generous, protective...

---

They want books to entertain and help their kids! They are looking for characters who will be good role models.

### AUTHORS WORK HARD TO MAKE SURE THEIR STORIES ARE

creative, different, exciting, real, suspenseful, encouraging, life- changing

---

We want our books to *entertain, help, and fortify the hearts of kids!*

So, how can we write to satisfy everyone?

### CHARACTERS ARE KEY!

**The following should be true of all your main characters**

1.

2.

3.

### CONTACT

jill.osborne@att.net



ANDREW GARLAND BREEDON  
Associate/Acquisitions Editor for  
The Upper Room Magazine

## #23 NONFICTION: WHAT MAKES FOR GOOD DEVOTIONAL WRITING?

### WORKSHOP DESCRIPTION

This workshop covers the basics of good devotional writing, from what to avoid to achieving the right balance between commentary on a scripture passage, personal narrative, and practical application. Topics range from discovering the connection between our lives and what God is doing in the world to setting pen to paper. In addition to a conversation on some of the various literary forms devotions can assume, we will look at and discuss several examples of devotional writing done well. There will also be plenty of time for questions and conversation.

- I. Introduction  
Associate/Acquisitions Editor, The Upper Room magazine
  
- II. Goals
  1. Learn more about the characteristics of good devotional writing
  2. Learn more about structure and style of good devotional writing, common themes, and what to avoid
  3. Compare a piece of writing that was chosen for publication and one that was not chosen, and discuss the reasons why one was chosen and the other was not
  4. Answer any questions you might have about devotional writing in general or writing for The Upper Room specifically (a time of informal, laid-back conversation)
  
- III. My Background
  
- IV. Good Devotional Writing (Handouts)  
Context  
Characteristics  
Common Themes  
Common Errors  
What to Avoid  
“Preachiness”/Sanctimonious Style or Tone  
Common Forms  
Evaluating Meditations: What The Upper Room looks for in good devotional writing  
The Upper Room Magazine information sheet for those interested
  
- V. Writing Sample Comparison  
Piece that The Upper Room accepted
  - What is helpful from a faith or devotional perspective?
  - As a writer, what do you appreciate or admire about it?
  - What personal connections do you make to it?
  - What do you want to know more about?
  - How does the writer connect his or her writing to scripture?
  - What could make this stronger?  
Piece that *The Upper Room* rejected  
What did it lack?  
What does it do well?  
What would you as a writer have done differently?

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## #23 NONFICTION: WHAT MAKES FOR GOOD DEVOTIONAL WRITING?



ANDREW GARLAND BREEDON  
Associate/Acquisitions Editor for  
The Upper Room Magazine

VI. Questions/Conversation

### ADDITIONAL INFORMATION

The Upper Room Magazine: The Upper Room is the spiritual companion of more than 3 million people worldwide. Each of the reader-written meditations encourages believers to open their hearts to God. Today The Upper Room is offered in 75 editions, translated into 35 languages, and reaches over 100 countries. For more information or to submit a meditation, please visit us online at <http://devotional.upperroom.org/>

### CONTACT

(615) 340-7252  
(877) 899-2780 ext 7252

1908 Grand Avenue  
Nashville, TN 37212

Website: [Devotional.UpperRoom.org](http://Devotional.UpperRoom.org)  
Email: [ureditorial@UpperRoom.org](mailto:ureditorial@UpperRoom.org)  
Submissions: [submissions.UpperRoom.org](http://submissions.UpperRoom.org)



## #24 FICTION: BALANCING ROMANCE & SUSPENSE IN ROMANTIC SUSPENSE



ELIZABETH MAZER  
Associate Editor at Harlequin

### THE HAPPY MEDIUM BETWEEN PULSE-POUNDING DANGER AND HEARTSTOPPING ROMANCE

- I. Intro
  - a. Appeal of the romantic suspense genre
    - i. Excitement/danger (adrenaline rush)
    - ii. Emotional engagement
    - iii. High stakes
  - b. Challenges of romantic suspense
    - i. Keep the balls in the air
    - ii. Make every element strong (satisfy readers)
- II. Most common problems
  - a. Story isn't meshed
    - i. Romance is "chunked" or "framed" with suspense
    - ii. One element is constant, other is periodic
  - b. Unsustained romantic conflict
    - i. Characters fall in love quickly, then fight danger together
    - ii. Character A is on the run, meets Character B halfway through
    - iii. Danger is the only romantic conflict
    - iv. Romance isn't developed, characters just end up together (ie. action movies)
  - c. Unsustained suspense
    - i. Danger is resolved quickly, characters deal with aftermath
    - ii. Danger seems resolved—pops back up in the end
    - iii. Romance happens first, then danger arrives
  - d. Action serves the characters, not the plot
    - i. Villain motivation doesn't jell
    - ii. Danger isn't convincing/proportional
    - iii. Hero's not the right guy for the job
- III. Solutions
  - a. Link romance and suspense
    - i. Make both hero and heroine part of the suspense
    - ii. Keep them together!
    - iii. Avoid either/or scenes by aiming for both
    - iv. Internal vs. external conflicts—push them together and pull them apart
    - v. What's at stake for each of them?
  - b. Start early, and build
    - i. Try to introduce hero, heroine, and danger in first chapter
    - ii. Escalate conflict as the story progresses—and as romance progresses
    - iii. Use danger and risk to force characters into soul-searching decisions

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## #24 FICTION: BALANCING ROMANCE & SUSPENSE IN ROMANTIC SUSPENSE



ELIZABETH MAZER  
Associate Editor at Harlequin

- c. Maintain pacing
  - i. Keep danger fast and romance gradual—they both need to be wrapping up at the same time
  - ii. Stretch over the course of the story
  - iii. Avoid “fake outs”—if it’s not over, it shouldn’t *feel* over
- IV. Conclusion
  - a. Stress-test all the aspects of your story
  - b. Create high stakes—physically and romantically
  - c. Happy ending is when all problems are resolved

### PRESENTER BIO

Elizabeth Mazer is an associate editor at Harlequin, where she has worked since 2007. She is primarily focused on the Love Inspired inspirational program, where she edits across all three lines—Love Inspired (contemporary romance), Love Inspired Suspense (contemporary romantic suspense) and Love Inspired Historical (historical romance). Her authors include popular favorites such as Allie Pleiter, Debra Kastner, Elizabeth Goddard, Susan Sleeman, Laurie Kingery and Victoria Bylin. Elizabeth has a BA in Communication from The George Washington University and an MBA from New York University. She lives in Brooklyn, NY. She can be reached via email at [elizabeth.mazer@harlequin.com](mailto:elizabeth.mazer@harlequin.com) or on Twitter [@Elizabeth\\_Mazer](https://twitter.com/Elizabeth_Mazer).



SARAH SUNDIN  
Author and on-call  
Hospital Pharmacist

## #25 WRITING: NO MISSED DEADLINES: STRATEGIES TO KEEP YOU ON TRACK

### INTRODUCTION

Building your reputation as a writer requires more than great writing. Publishers and other professionals depend on you meeting your deadlines, and they love working with writers who do so. Disorganization can sabotage the career you've worked so hard to build.

To stay organized, every professional writer needs:

- Calendar(s)
- Filing system
- System to track goals
- System to track assignments

### CALENDARS

#### Types

- Online calendar (Google/Yahoo, etc.)—can be shared with family or team members
- Word calendar—computer document, can be printed
- Old-fashioned wall calendar
- Color coding

#### Examples

- Event calendar—family activities, speaking events, book signings, interviews
- Blog calendar—schedule posts on your blog, guest posts/interviews on others' blogs

### FILING SYSTEM

Keep it simple, straightforward, and logical.

#### E-mails

- File in folders for easy retrieval (ie: "publisher assignments," "interviews," "speaking.")

#### Documents

- Download immediately—or copy/paste info from email into Word doc
- Consistent naming (ie: "Interview Jane Doe 5-1-16," "Article MH 5-3-16 deadlines")
- File in folders, either by project or by type

### TRACKING GOALS

#### General

- Log every assignment immediately
- Break large assignments (books) into smaller chunks
- Work backward from deadlines
- Spread out assignments to avoid crunch times (release dates, etc.)
- Factor in major events (vacations, weddings, conferences)

#### Goal Chart

- Table in Word or Excel (or by hand!)—Customize to meet your needs!
- Columns for writing, editing, research, publicity, articles, etc.
- One row per month

#### Monthly Goals

- Every month: update, reassess

#### Weekly Goals

- Every week: write down specific goals for the week, assigned to dates
- Wall calendar, white board calendar, printed calendar—keep it in front of you!

#### Daily Goals

- Every day: review goals for day, evaluate any overflow from previous day

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## #25 WRITING: NO MISSED DEADLINES: STRATEGIES TO KEEP YOU ON TRACK



SARAH SUNDIN  
Author and on-call  
Hospital Pharmacist

### TRACKING ASSIGNMENTS

Microsoft tables, Excel spreadsheets

#### Examples

Article & Interview Chart: columns for...

Name of website or blogger

Website/blog URL/Permalink

Dates: assignment received, due date, date I sent it, post date

Am I giving away a book?/Book mailed?

Special instructions

Make sure each article and interview is filed and entered in your calendar and goal chart

Radio Interview Chart: columns for...

Name of station/blog radio show

Website URL/Permalink

Name of host/ E-mail address of contact

Date & time & length of interview

Who calls—me or the station?/ Phone numbers

Special instructions

Make sure each interview is entered in your calendar and goal chart

### CONTACT

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Email: [sarah@sarahsundin.com](mailto:sarah@sarahsundin.com)

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## #26 PLATFORM: FIVE PLATFORM PITFALLS



SUSIE LARSON  
National Speaker,  
Talk Radio Host, and Author

1. Building a Sturdy Platform From the Ground Up
2. Temptations Along the Way
3. Tests That Prove Strength
4. Five Platform Pitfalls:
  - Like Me!
  - It's All Up to Me!
  - Feel Sorry for Me!
  - You're More Important Than Me!
  - I'm More Important Than You!
5. Finish Strong – Rightly Define Success

1 Corinthians 3:7

So neither the one who plants nor the one who waters is anything, but only God, who makes things grow.

James 4:7-8,10

So humble yourselves before God. Resist the devil, and he will flee from you. Come close to God, and God will come close to you.. Humble yourselves before the Lord, and he will lift you up in honor.

Galatians 6:9

Let us not become weary in doing good, for at the proper time we will reap a harvest if we do not give up.

## #27 ADVANCED: PLANNING YOUR BOOK LAUNCH

### WHEN TO START YOUR LAUNCH PLAN

### WORKING WITH YOUR PUBLISHER

- To develop marketing ideas
- To coordinate efforts
- How to craft and propose a marketing idea
- What to expect from a marketing meeting
- How to fill out your marketing sheet
- Finding marketing/media hooks for your book and in your life

### FINDING YOUR READERS

### HOW TO STAY ORGANIZED

### WHAT ELEMENTS TO INCLUDE IN YOUR PLAN

- website
- e-newsletter
- building your lists
- influencers
- launch team
- social media
- launch party



**JANET KOBOBEL GRANT**  
Founder of Books and  
Such Literary Management



**KATHI LIPP**  
National Speaker and Author  
of over a dozen books



**LISA WINGATE**  
Novelist, Christy Award Finalist &  
Two-time Carol Award Winner

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## #27 ADVANCED: PLANNING YOUR BOOK LAUNCH

WHAT WORKS BEST FOR A NONFICTION BOOK

WHAT WORKS BEST FOR A NOVEL



**JANET KOBOBEL GRANT**  
Founder of Books and  
Such Literary Management



**KATHI LIPP**  
National Speaker and Author  
of over a dozen books



**LISA WINGATE**  
Novelist, Christy Award Finalist &  
Two-time Carol Award Winner

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## #28 SPECIALTY: THE AUTHENTIC VOICE OF GREETING CARDS



TRIESTE VAN WYNGARDEN  
DaySpring Editorial Director

What is “voice” in greeting cards?

What makes a voice authentic?

How do we get there?

- True to life

- Emotionally accessible

- Empathetic

- Conversational

Styles & Situations

- Acknowledgment

- Affirmation

- Nurturing the relationship

- Inspire faith

Consumer Needs

- Real life scenarios

- Talking with people

- Drawing from personal experience

Go to the truth

- What you know is true, then Scriptural backup

- Scripture, then apply it

Check it for authenticity

- Try it out loud first

- Try writing an email

- The Tweet, Caption Status test

Check it for limiters

- Strong emotion

- Specific imagery

- Specific language

Check it for exhortation

The final word

### CONTACT

Trieste Van Wyngarden

triestev@dayspring.com





LINDA HOWARD

Acquisitions Director for Children and  
Youth at Tyndale House Publishers

## #29 CHILDREN'S: PARTNERING TO CREATE AWARENESS AND SALES FOR YOUR BOOK

1. Why is it important for authors to self-promote?
  
  
  
  
  
  
  
2. What is a platform? Why is it important?
  
  
  
  
  
  
  
3. How do you build a platform? What resources are there to help with each of these arenas?
  - a. Speaking engagements
  
  - b. Website
  
  - c. Facebook
  
  - d. Instagram
  
  - e. Pinterest
  
  
  
  
  
  
  
6. How can publishers help authors build their platform?
  
  
  
  
  
  
  
7. How can authors use their platform to help create awareness for their books?
  
  
  
  
  
  
  
8. How can publishers support authors in their efforts to create awareness for their books?

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## #30 NONFICTION: WRITING PERSONAL EXPERIENCE



B.J. TAYLOR

Editorial Representative, Writer for  
Guideposts and Angels on Earth

Do you like free stuff? Then don't miss the beginning of this class.

Guideposts is all about personal experience stories. They run a Writers Workshop Contest and invite 10 writers to New York (all expenses paid) to learn how to write for their magazine. Since 2016 is a contest year, I'm going to teach you how to write a true, first-person story for the workshop. Note: writers who took this class went on to win a spot. They made dreams come true.

Others have become published Chicken Soup for the Soul authors. Chicken Soup publishes numerous books each year filled with slice-of-life stories. (Writers use this formula in crafting nonfiction books as well.)

In this workshop, you'll learn how to craft an engaging 900-1,200 word piece that you can SELL and get PAID for by doing these things:

1. Hook your reader right from the start,
2. Engage with vivid, descriptive scenes,
3. Wrap up with a fulfilling and upbeat ending.

NOTE: I will teach the FORMULA: P M S to a T. If you have the book, bring it. I'll give you an extra something just for having it in class. In addition to the formula, we'll be talking about:

### THE SEVEN STEPS TO STORIES THAT SELL

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.

We'll also have time for questions, and more free stuff! It may be the last workshop session on Monday afternoon, but don't miss out on the chance to learn how to make money with your writing.

### CONTACT

[www.bjtaylor.com](http://www.bjtaylor.com)



TAMELA HANCOCK MURRAY  
Literary Agent with the  
Steve Laube Agency

## #31 FICTION: FOR THE LOVE OF ROMANCE

### ELEMENTS OF A ROMANCE

1. Hero and heroine meet very early on. As early as page one is acceptable and even preferred.
2. Conflicts to the romance are introduced early. The reader wants to know what issues will be addressed.
  - a. External: Family issues? Money? Land? Inheritance? Something else?
  - b. Internal: What emotional issues are keeping the hero and heroine apart?
3. Do the subplots affect the romance?

Length:

Category Romance:

Love Inspired: 55,000 - 60,000 words

Love Inspired Historical: 70,000 - 75,000 words

Love Inspired Suspense: 55,000 - 60,000 words

Trade length: 85,000 to 100,000 words

### WOMEN'S FICTION

1. Characters are involved more in life issues that don't affect the romance.
2. Subplots may or may not affect the romance.
3. Without the romance, you still have a story.

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## #32 WRITING: WHAT TO DO WHEN YOU GO HOME



NICK HARRISON  
Agent with WordServe  
Literary Agency

1. Take a deep breath and pray!
  - a. Commit your writing to God.
  - b. Make a plan/set goals (keep it flexible)
2. Start accessing specific resources
  - a. A review of available resources  
critique group?
  - b. Avoiding time-wasters
3. Plan how to network
4. Platform-building ideas
5. Publishing industry immersion
6. A final encouragement about your writing future

For follow-up questions, handouts you've missed, or other information, contact Nick Harrison at [nick@wordserve.com](mailto:nick@wordserve.com). Nick's website and writer's blog, A Writer's Way of Seeing can be found at [nickharrisonbooks.com](http://nickharrisonbooks.com)

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## #33 PLATFORM: THE BEGINNER'S GUIDE TO PODCASTING



KATHI LIPP  
National Speaker and  
Author of over a dozen books

1. Prep
2. Push Record
3. Post Production
4. Publish
5. Publicize

Create An Editorial Calendar

How to Interview

Now, Grow Your Audience

### CONTACT

[Communicatoracademy.com/podcast](http://Communicatoracademy.com/podcast)



JESSIE KIRKLAND

Marketing and Literary Agent with  
the Blythe Daniel Agency, Inc.

## #34 ADVANCED: THE SQUEEZE: WRITING YOUR STORY THROUGH ANY SEASON

- I. What is “the squeeze” for writers?
  - a. The squeeze is everything in between the call to write and the “Promised Land” of publication.
    - i. It’s the middle matter of your journey.
    - ii. It’s always the middle that matters.
  - b. God can take your mess and make it your message.
  - c. How this class was pressed into being
    - i. The Israelites @ The Red Sea
    - ii. My personal seasons in the squeeze
  - d. The writing life is often not the landscape we expect.
  - e. Our careers will reflect seasons of sweet and seasons of sour.
  - f. One truth remains: All writers will be squeezed.
- II. What in the world is she talking about?
  - a. C.S. Lewis said it best
  - b. If you aren’t currently in a place that feels like you’re being squeezed, you will be at some point.
  - c. When you feel the squeeze, don’t quit...writers must adapt.
  - d. The finish line in our industry is attainable, but few will reach it.
    - i. What is the “finish line” and why is this level hard to reach?
    - ii. How the squeeze makes a writer question his/her call to write
- III. Hard Pressed Seasons for the writer
  - a. Securing an agent
  - b. Shopping your manuscript
  - c. The editorial season
  - d. Your book launch
  - e. Unacceptable manuscripts
  - f. Bookstore bankruptcy’s
  - g. Publishing house/imprint closures
  - h. Personal tragedy
- IV. How do I move forward if I’m feeling squeezed?
  - a. Ask God to confirm your vision for your career despite what you see.
  - b. Give yourself grace.
  - c. Be open to your title of “writer” taking on different forms in different seasons.
    - i. You might write for your eyes only in a season.
    - ii. You might write for a small community newspaper.
    - iii. You might blog publicly.
    - iv. You might write something that surprises you: a Bible study instead of non-fiction, a fiction book instead of memoir.
  - d. Trust God’s timing.
  - e. Pray for God’s leading in your life & career.
  - f. Go to scripture for how you’re supposed to pray in your particular season.



JESSIE KIRKLAND

Marketing and Literary Agent with  
the Blythe Daniel Agency, Inc.

## #34 ADVANCED: THE SQUEEZE: WRITING YOUR STORY THROUGH ANY SEASON

- f. Go to scripture for how you're supposed to pray in your particular season.
- g. Ask a trusted counselor, pastor, or friend to pray over you to see if he/she discerns anything on your behalf.
- h. Get yourself a schedule if you're being squeezed.
- V. Beware of Sour Lemons
  - a. The ups & downs of a writers' life can leave us sour.
  - b. Why there are lots of bitter writers in the publishing industry & how this attitude could be your main obstacle to achieving your dreams.
  - c. The act of writing is intimate and brave.
  - d. Be careful who you air your writing grievances & career baggage to
- VI. How to pray against career sabotage
  - a. Pray a daily prayer that hides your life in Christ.
    - i. The Daily Prayer by John Eldredge
    - ii. Neil Anderson's life-saving books
  - b. Pray according to how you feel the Holy Spirit leading you in your writing.
  - c. Don't lose sight of the position you have in Christ & incorporate these truths into your prayer life.
- VII. How can you connect with other writers feeling the same squeeze?
  - a. Find people who build you up where you are.
  - b. Find prayer warriors willing to pray for your specific needs & concerns:
    - i. These people may not be family.
    - ii. These people may not be friends.
    - iii. These people may not be your critique group.
  - c. Specific seasons require specific communities.
- VIII. How do I get help for my writing on this journey?
  - a. Go to writers' conferences and enter writing contests.
  - b. Find a developmental editor to assist with the meat of your story.
  - c. Ask trusted friends, writers, & church members to pray with you and for you as you write your story.
  - d. Read other best-selling authors in your genre, and take notes.
  - e. Study the teaching methods of experts in story telling.
- IX. Points to remember
  - a. Make sure your identity is rooted in Christ, and not solely in your career.
  - b. Trust God to create a good story for your life, even when faced with a hard season.
  - c. Press in to God in easy seasons so that your heart is prepared for seasons of personal hardship or professional drought.
  - d. Trust the Lord to shepherd both yes's and no's in your writing career.
  - e. The most important lessons in life aren't found in happy endings, but in the pain of the squeeze.

### CONTACT

Jessica@theblythedanielagency.com  
@jessiefromTexas

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## #35 SPECIALTY: CRAFTING DIGITAL ASSETS



MARK BETHEA  
Acquisitions and Digital Editor  
with New Hope Publishers

### QUESTIONS TO ASK

1.

2.

3.

4.

### FROM PROPOSAL

### TO BOOK LAUNCH

### HELPFUL RESOURCES AND TOOLS

### CONTACT

[newhopepublishers.com](http://newhopepublishers.com)

[mbethea@wmu.org](mailto:mbethea@wmu.org)