

Write in the Harbor 2017, November 4 Saturday Sessions				
BLOCK	ROOM	TIME	PRESENTER	DESCRIPTION
BLOCK #1	Lobby	9:30-10:20a	J.A. Jance	<b>Character Building: The Case Against Protagonist A</b> Join J.A. Jance to learn more about how to deal with the complexities of creating believable fictional characters. You don't just name them and forget them!
BLOCK #2	102	10:30-11:20a	Wayne Ude	<b>Who Are These People?: Characters and Characterization</b> This session will explore various methods of showing character including appearance, action, dialogue, inner representation, reactions to other characters, reactions by other characters, commentary or interpretation by a narrator, tone—and any others which may come up
	104	10:30-11:20a	Jospeh Ponepinto	<b>Unspoken: Using Subtext to Give Meaning to Your Story</b> Charles Baxter calls subtext “the unspoken soul-matter” of a story. It is the invisible element that makes creative writing come alive with dimension and meaning. This session will combine lecture and workshop to lead students to a deeper understanding of what subtext is and how to incorporate it into their writing, both in dialogue and narrative. Students will discuss examples of subtext in fiction, and engage in exercises designed to illustrate its proper use.
	105	10:30-11:20a	Wendy Kendall	<b>The Contemporary Cozy Mystery</b> Learn the ingredients of a successful Cozy, and specifically what it is that the contemporary, target audience is hungry for in their reading. Cozy Mysteries have evolved. Participants will spend a short time identifying where an element fits in their work-in-progress, and expanding that based on what we've discussed. You will come away with: The specific elements for today's successful Cozy Mystery; an extensive list of Cozy Mystery resources and contacts, demographics, and industry trends; and, what pitfalls to avoid with contemporary Cozies.
BLOCK #3	102	11:30-12:20p	Wayne Ude	<b>Point of View - 3rd Person</b> We'll explore and practice four levels of third person narration: limited, shifting, neutral omniscience, and editorial omniscience. Does third person really create a greater distance from characters but make giving information easier than in first person? Not necessarily.
	104	11:30-12:20p	Jeff Leisawitz	<b>The Passion and Purpose of Creativity</b> Whether you're a writer, dancer, musician, entrepreneur, filmmaker, visual artist or any other flavor of creative— something drives your desire to express yourself. This roundtable discussion will touch on themes including: inspiring others; expressing truth; healing through creativity; and, mastering skills.
	105	11:30-12:20p	Dean Wells	<b>The Rhythm of Fiction</b> Narrative flow has three elements: 1. story rhythm to separate plot from random events; 2. equal parts action and reaction; and 3. either internal or external movement. In this session explore how these elements can be incorporated into your own stories.
		12:20-1p		<b>Lunch</b>

BLOCK #4	102	1-1:50p	Wendy Kendall	<b>Layering Your Writing</b> A story is like a great painting: they both reveal their core message through many enhancing layers. For instance, peel away the top layer and you get background information.; another layer gets you to tension and atmosphere; next you get deep emotion, empathy and immediacy; go further to characterization, and so on. The ability of the writer to create layers of these aspects gives stories and novels not only depth, but appeal. We'll talk about how layering is done so that it never directs or demands but gently persuades.
	104	1-1:50p	Dean Wells	<b>Character and Transformation</b> Transformation in fiction is the reinvention of the self by the self. It represents your character's search for wholeness. In this session we will discuss this integral process of the hero becoming a more complete human being.
	105	1-1:50p	Mark Lindquist	<b>Subgenres of Mystery - Mystery, Detective, and Crime Novel Conventions</b> Discussion of the rules and conventions of the mystery novel, the detective novel, and the literary crime novel. What traits distinguishes one from the other, how are they similar, which form best suits you and the story you want to tell or read? The market potential of each will be examined. This will be a dialogue more than a lecture so come prepared to discuss examples.
BLOCK #5	102	2-2:50p	Regina Sadano	<b>Science and Mythology in Story Structure</b> What are the current thoughts on story structure and writing? How can you use the research of Lisa Cron, Chris Vogler, or Blake Snyder to help you approach your own writing? How can these theories help you develop the emotional arc of your protagonist, plot out the sequence of your story events, or structure conflict that will help your characters grow? This is an opportunity to understand how different but complimentary approaches to narrative structure and story design can work together - not only for writers to produce a great book or film, but for readers and viewers to better understand the inner workings of what makes a great story.
	104	2-2:50p	Ryan Petty	<b>Craft an Author Business Plan in Ten Easy Steps</b> This session is for writers who are (or would like to be) pragmatists about how to find readers and participate in the marketplace in a business-like way. It emphasizes a simple 10-step process based on two of the presenter's nonfiction how-to books. The workshop is about how to create a substantive business plan for yourself as a writer, how to access the marketplace and use the most impactful technologies...and to do this in 10 days.
	105	2-2:50p	E.C. Murray	<b>Family History or Memoir: Which Shall I Write?</b> Confused about the terms memoir, family history, and biography? Start by deciding who you want your audience to be. Learn the similarities and differences of each genre. Whether you're writing about your grandparents' adventures or your personal transformation, you will learn how to: select significant scenes, infuse meaning behind the action, create tension, bring characters to life, weave reflection and backstory, and flesh out themes. A fun and practical workshop!

BLOCK #6	102	3-3:50p	Dean Wells	<b>The Ten Stages of Writing, Plus One</b> Writing is a process. No two authors employ the same one, but yet they all share core elements and techniques. In this session we will discuss the stages most commonly used in the development of a finished work, and what may happen next.
	104	3-3:50p	Joseph Ponepinto	<b>Your Book's Path to Publication</b> This session will help you understand and manage the process of bringing a full-length work to publication, including how to decide whether traditional publishing or self-publishing avenues are best for you and your work. Specific information on publishing in a variety of genres (e.g. science fiction, romance, mystery, etc.) will be offered. Key points to be covered: Do you need an agent?; getting connected with agents and/or publishers; understanding publishing markets; traditional publishing deals and support; self-publishing options.
	105	3-3:50p	Cathy Warner	<b>Scene Essentials</b> Scenes are the heart of stories, the vivid events and images that expand time, heighten the senses, and engage a reader in both fiction and nonfiction. We'll explore the elements and uses of scene, including dialogue, through discussion and examples, and learn how to apply them in our writing. The session will cover in detail the four basic scene elements as described in Sandra Scoffield's <i>The Scene Book</i> .
		4-4:30p		<b>Closing</b>