

AMBER WHEELER BACON, JONATHAN BOHR HEINEN, Submission Strategies In this workshop, we'll give you the inside scoop using our experiences working with journals such as *Crazyhorse*, *Blue Mesa Review*, *Ploughshares*, *Four Way Review*, and SCWA publications. They will also disclose their personal submissions strategies and share a few tools for tracking submissions.

AMY BISHOP, Queryfest Your query letters are read aloud and an agent responds to them in real time.

AMY BISHOP, FELICE LAVERNE, Agent Q&A Agents demystify their role in the publication process and answer your questions about how to get an agent. Ask them anything!

JONATHAN BOHR HEINEN, FELICE LAVERNE, DAVID LERNER SCHWARTZ, Slushfest Your work is read aloud anonymously. Agents & editors respond to your work in real time, explaining when they would stop reading and why. Or maybe they'd want to keep reading! You'll never know unless you submit!

GARY JACKSON, Poetry Roundtable Read aloud one of your poems, get instant feedback and learn some tips and tricks from award-winning poet, Gary Jackson. Includes Q&A.

ASHLEY M. JONES, What's Form Got To Do With It? New Explorations in an Inclusive, Intersectional Formalism Form is sometimes difficult for poets to enter with full heart and vibrant poetic flare--I was totally against form for most of my young adult life. But when I began to encounter formal poetry by women and women of color, specifically, new worlds opened up, and I saw the ways in which formal poetry *can* be a vehicle for work that cuts right to the bone.

ASHLEY M. JONES, GARY JACKSON, In Conversation Join these poets as they discuss craft, the daily practices of a poet, and Ashley's journey to becoming the first Black, and youngest Poet Laureate of Alabama.

BRAD LAND, SUSAN ZURENDA, ET AL, SC Author Panel Join these authors as they discuss creating and sustaining a writing career in South Carolina, their inspirations for writing and more. Ask them anything!

JESSICA LEE RICHARDSON, Setting as Structure Whether you are an advance planner or a writer who only sees as far as your headlamp illuminates, eventually the plot and structure of a story asks to be clearly defined. Inspiration for a story's shape can walk well-worn trails, tracing the rising slope of Freytag's triangle, or following fairytales and heroes' journeys into the forest, but we can also take cues from smaller, more hidden places. Sometimes the environments and set pieces already nested inside our writing can act as able guides for how to arrange material. The rich porosity between a writer and the physical space they find themselves tucked inside can also help shape work influenced by observation. In this workshop we will look at some trusty mapping methods and spend time thinking about the organic and inorganic forms that pop up in our imaginative and actual landscapes. If weather allows, we will engage directly with our surroundings. Together we'll explore how our finds may translate as story containers, structure sculptors, and lifegiving formal innovators. You can bring works in progress to dig into, or map and draft from scratch. We will reserve time for peer feedback and sharing.

DAVID LERNER SCHWARTZ, Generate by the Beach Join David for inspiration and rejuvenation using a series of generative prompts in a room with a gorgeous ocean view.

ED SOUTHERN, Weaving in Research Without Losing the Thread Even the most "creative" of creative nonfiction usually requires some amount of research. Even the most fact-based nonfiction, though, needs to tell a story, preferably one that will hold the reader's interest from start to finish. Weaving the two together seamlessly can be a writer's most daunting challenge. Using classic and contemporary examples, this class

will look at ways writers can work in all (or most) of what they've learned without sacrificing pace, voice, or the narrative thread.

LEIGH STEIN, Wants and Needs: Plotting Begins with Character “A story tracks what a person wants, what he'll do to get it, and what costs he'll have to pay along the way,” plotting guru John Truby says. To write a great story, start with a fascinating main character: Tom Ripley, Merricat in *We Have Always Lived in the Castle*, Jack in *Room*, Edie in *Luster*. A majority of the craft choices you'll make—voice, pacing, arc, conflict—spring from character. Learn how to develop complex characters by giving them both subconscious needs and explicit desires. This craft seminar is for fiction writers at all stages of the outlining, drafting, and revision process. If you're slogging through the middle of a draft, or stuck on the ending, clarifying a character's desire line will help you find your way in the dark.

LEIGH STEIN, TAILGATE WORKSHOP, \$50 ADD-ON class, Friday, 3-5pm

How to Pitch Your Book Agents get up to 100 queries in their inbox *every day*. Book editors get dozens of submissions *each week*. It isn't the most beautifully written 300-page manuscripts that rise to the top—in the era of short attention spans, it's the killer concept that sells. Learn how to answer the question, “What's your book about?” in a way that makes a reader go, *I want to read THAT book!* Writers at all stages of the publishing process—whether you're drafting your manuscript, querying agents, or about to have your debut published—can benefit tremendously from thinking about their book from a reader's point of view. **This is for fiction and non-fiction writers, and poets, too!** Conceptualizing a book gets at the paradox at the heart of book publishing: your book must be totally original *and* similar to something that's already popular. By the end of this master class, writers will be able to describe their own book in a succinct and compelling way. Every student will have their book concept workshopped by Leigh. Class size is limited to 20 students.