

***Scheduled times subject to change due to WPF Program needs.***

*Changes will be announced at registration if they occur.*

<b>THURSDAY, JUNE 21</b>		
<b>3:00-6:00 PM</b>	<b>Lynch 114</b>	Registration
<b>3:00-5:00 PM</b>	<b>Boyle 156</b>	<b>Promptaplooza</b> /Donna Munro and Deanna Sjolander Come and write your heart out. A fun, laid back, prompt-based writing workshop meant to help spur creativity and sharpen writing tools. Come with laptops charged and ready to type or pencils sharpened and ready to scribe.
<b>5:00-6:00 PM</b>	<b>Boyle 156</b>	<b>Pitch Practice</b> /Deanna Sjolander This is part of the Thursday open workshop day: Yay! You've written a book! Now you need to sell it. Sell it?! Whether you have some ideas or no idea where to start, this interactive workshop allows you to work among your peers to practice your pitch.
	<b>Boyle 356</b>	<b>Free Write Among Friends</b> /Non-Directed Hogwarts on the Hill + you + time to write = Awesome
<b>FRIDAY, JUNE 22</b>		
<b>8:30-2:00 PM</b>	<b>Lynch 114</b>	Registration
<b>7:00-9:00 AM</b>	<b>Lynch 114</b>	Coffee Bar at Registration
<b>8:00-8:50 AM</b>	<b>Boyle 356 &amp; 370</b>	<b>Breakfast Peer Critiques Sessions</b> /Moderator TBA In this session, participants will give peer critiques of one another's 10-page submission. Please come to the session having fully read the submitted works and with either written or typed notes on each submission to return to each author.
<b>9:00-9:50 AM</b>	<b>Boyle 356</b>	<b>Pitch Mastery</b> /Deanna Sjolander You've written your pitch, you've even practiced! Come to this session and hear from Pitch Masters as they relate their best practices, their best (and worst!) pitch stories and more!
	<b>Boyle 156</b>	<b>Free Write</b>
	<b>Boyle 370</b>	<b>You Are Here: Deepening the POV</b> /Scott Johnson

		POV gives people fits, and this is how you can deepen yours to put the reader into your story
<b>10:00-10:50 AM</b>	<b>Boyle 370</b>	<b>Writing for the New Pulp Fiction Market/Fred Adams Jr.</b>  A discussion in five parts: 1. What constitutes “New Pulp” fiction? 2. Writing series novels to expand sales 3. Working with established pulp characters. 4. Learning from the old guard. 5. Who’s publishing new pulp? Handouts, including a list of presses currently publishing this genre will be included.
	<b>Boyle 356</b>	<b>Plotting Backward/Anna LaVoie</b>  In this module I will focus on macro plotting as a way to explore an idea and decide if it is worth pursuing before you get 20,000 words into a dead end. By starting at the end and ensuring the author knows where, even in a general sense, the story is going, I hope to save authors that frustrating moment when they realize their story has fizzled out or has an unsound premise. Using elements of Debra Dixon's GMC and the Three Act Structure, I will show authors how to turn their initial idea into a broad outline with a clear beginning, middle, and end.
	<b>Boyle 156</b>	<b>Those First Few Lines: Four Ways to Start Your Story/Tim Esaias</b>  You already know how a story starts, you've seen hundreds of them. Still, it can be intimidating, so we'll review four key methods. We'll actually try them out on your current project, so you'll leave with more possibilities than you can use. Malt balls will play a significant role in the procedure
<b>11:00 AM-12:00</b>		Lunch on Your Own
<b>12:00 AM-12:50</b>	<b>Boyle 156</b>	<b>Twitter Hashtags/Sam Lienhard</b>  #MSWL? #PitMad? #CpMatch? Twitter has become a valuable resource for writers, but only if you know which hashtags to use and what they mean. In this workshop, we'll take a look at some of the best Twitter hashtags for writers, including pitch contests, WIP celebrations, and more. Whether you're ready to query or just want to connect with other writers, there's a hashtag for you!
	<b>Boyle 356</b>	<b>Women’s Weapons: Why Don’t Our Clothes Have Pockets?/C. A. Jacobs</b>

		<p>Have you ever had a character about to do battle with the Forces of Darkness and she can't figure out how to fit the giant magical sledgehammer into her 18th Century ball gown? A space-adventurer who gets all of their space suit accessories stuck on the bulkhead while trying to save crewmembers after a space battle? A young teenager who needs to carry a tampon but doesn't have any usable pockets? For guys, it's usually easy because all their clothes come with built-in, usable pockets. Women, sadly, are often much less fortunate with their attire options. This module intends on providing your characters with viable options for transporting whatever weapons they require for their story with the clothing options available.</p>
	<b>Boyle 370</b>	<p><b>Writing about Hackers and Cybersecurity/Rebecca Halsey</b></p> <p>Former U.S. Navy information warfare officer and civilian cybersecurity analyst, Rebecca Halsey, walks attendees through all things hackers, hacking, and information security. Anyone writing characters that are computer scientists, hackers, or anything else cyber-related should attend and ask questions about the latest trends.</p> <p>Additionally, Ms. Halsey can cover how data security issues may affect authors.</p>
<b>1:00-5:00 PM</b>	<b>Admin 202 Admin 203 Admin 211</b>	<p><b>Individual Pitch Sessions</b></p> <p>(8-10 min sessions for each pitch)</p> <p><b>Admin 202 - Linda Camacho</b></p> <p><b>Admin 203 - Quressa Robinson</b></p> <p><b>Admin 211 - Allison Lyons</b></p>
<b>1:00-3:00 PM</b>	<b>Admin 212</b>	<p><b>Author Guest of Honor Critiques with Paul Tremblay</b></p> <p>(15 minute pre-scheduled sessions)</p>
<b>1:00-1:50 PM</b>	<b>Boyle 370</b>	<p><b>Painting with Words/How to Improve Description in Your Writing/Symantha Reagor</b></p> <p>Throughout my time in the Writing Popular Fiction Program I was often told that I was a “sparse writer” and that while my scene or chapter was really good, it needed more description or that I needed to convey more emotion.</p> <p>No matter how many times I was told this, my internal thought was always the same. “If I knew how then I would have done it the first time I wrote it!” After reading the book “Word Painting” by Rebecca McClanahan I suddenly</p>

		<p>understood description and emotion in a new way. This module will teach writers - even writers that prefer sparse description – how to layer description and emotions. I will teach about the different types of description (scientific, sensory, emotional, poetic) and how to incorporate the five senses (sight, hearing, touch, taste, smell) into a given scene.</p> <p>I will also cover methods for layering in emotional descriptions (a character doesn't just "feel" an emotion. There are physical manifestations of every emotion.)</p>
	<b>Boyle 156</b>	<p><b>Idea vs Story: Creating a Full Length Novel/Anna LaVoie</b></p> <p>How many times have you gotten a nifty idea, sat down to start writing... and run out of oomph thirty pages later? A great idea is a great idea, but how do you turn it into a complete story with a beginning, middle, and end? Influenced by a range of plotting and world building methods, I will share my approach to expanding upon an initial idea and fleshing out the necessary pieces to create a full-length novel.</p>
	<b>Boyle 356</b>	<p><b>Blueprint for Writing Success/Sherry Powers</b></p> <p>There is no magic trick to writing. Writing itself isn't hard. Persisting at it, completing a story, pursuing a career as a writer is. Distractions and self-doubt get in our way. It doesn't have to be that way. We are the architects of our own success. Our writing lives are our masterpiece designs. In this interactive workshop, participants will develop tools necessary for building the writing life they want.</p>
<b>2:00-2:50 PM</b>	<b>Boyle 156</b>	<p><b>Know Thou Character/Desi D (Desiree Dorman)</b></p> <p>How to create a strong first appearance with any character is about learning who your character is. I will go over a couple of examples of published authors characters that make an excellent first appearance. The importance of backstory and how to use it without info dumping. There will be five activities where participants will learn by doing.</p>
	<b>Boyle 370</b>	<p><b>Pitching Your Personality/J. R. Baird and Tori Bovalino</b></p> <p>Humans are scary but we're all here for the write reasons. This workshop features discussions on branding, the buddy</p>

		system, conferences, and networking. Come for the writing, stay for the new friendship.
	<b>Boyle 356</b>	<p><b>Dissecting the Romance Plot Using You've Got Mail/Priscilla Oliveras</b></p> <p>The romance plot is far more than a simple: boy meets girl, boy gets girl, they live Happily Ever After. Let's face it, a plot like that makes for a dull story, the opposite of the Keeper Shelf novel we aspire to write. Using teachings from the classic textbook A Natural History of the Romance Novel written by Pamela Regis as a guide, this presentation will detail the eight essential and three optional elements of a romance novel Regis explores in her book. Then, with the help of scenes from the classic romantic comedy "You've Got Mail", attendees will see how the eight essential elements, with the help of one of the three optional elements, can be woven together to create a Keeper Shelf novel/film—one that meets your readers' expectations and has them clamoring for more.</p>
<b>3:00-3:50 PM</b>	<b>Boyle 156</b>	<p><b>Publishing Experiences Panel/Priscilla Oliveras, Rhonda Mason, Jen Brooks, Luke Elliot</b></p> <p>Published, newly contracted or debut authors share their experiences in the first year or two since they "signed with a publisher" or "decided to self-pub" or "had their debut released." (what I learned, what I did okay, what I'd do differently).</p>
	<b>Boyle 370</b>	<p><b>"She Would Not Yield": Writing Realistic Female Characters in Historical Settings/E. J. Lawrence and K. P. Kulski</b></p> <p>Of course it's important to write realistic female characters, even in your medieval fantasy or historical romance...but there's no need to fill your historic world with damsels-in-distress or even impose modern expectations on historical women. E.J. Lawrence--a lover of medieval literature--and K.P. Kulski--an expert in medieval history--will show you how to draw inspiration from women, both real and literary, in the ancient and medieval worlds. If you think these damsels only hung around towers waiting to be rescued by knights-in-shining-armor, be prepared to enter a world of powerful queens, wise scholars, bloodthirsty warriors, and even swashbuckling pirates--and leave with fresh new ideas for your own "badass female character."</p>

	<b>Boyle 356</b>	<b>Fitness and Movement for Writers/Christina Stitt, Mary Boland-Doyle, Chris Daniels, and Aaron Bennett</b>
<b>4:00-4:50 PM</b>	<b>Boyle 356</b>	<b>Mastering Promises and Payoffs in Fiction/Jaye Wells</b> Good stories don't happen by accident. To master the art of delivering satisfying tales, writers must learn how to effectively make story promises in Act One as well as how to deliver satisfying payoffs by The End. This class will explore the types of promises you must make from the first line of your story, demonstrate a variety of tools you can use to make those promises, and offer strategies to avoid cheating your readers out of satisfying payoffs.
	<b>Boyle 156</b>	<b>Why? The Question that can Save Your Plot/ Scott A. Johnson</b> For everything you do in fiction, the question must be asked Why? And if you don't know, you've got a plot hole.
	<b>Boyle 370</b>	<b>It's Not A Mystery/Victoria Thompson</b> Mystery plots can be used in any genre. Victoria Thompson will show you how to create a mystery plot that you can use for a true mystery novel or plug into a novel of any genre.
<b>5:00-5:50 PM</b>	<b>Boyle 356</b>	<b>X-Ray Your Scene/Mary Mascari</b> This workshop gives participants a practical tool they can use to evaluate written scenes to figure out why they might not be working.
	<b>Boyle 156</b>	<b>Using Fanfiction Tropes to Spice Up Your Stories and Spark New Ideas/Kelly Parlin</b> Are you stuck on your story or having trouble coming up with a new idea? Not sure of a scene, a character, a plot? Well, fanfiction tropes might be the answer to your writer woes!  In this module, we'll start by discussing what we love (or hate) about our favorite characters, then boil them down to their base elements before shaping them into something new.  After that, we'll use fanfiction tropes to transplant those characters into different genres, which allows them to be viewed in a fresh light. What if your hard-boiled detective was suddenly a king who had to send his people to war?

		<p>What if your regency heroine sprouted wings, or your scientist woke up in the body of their assistant? How would they react? Scenes and plot lines naturally develop from there based on the resulting genre or genre mash-up.</p> <p>Fanfiction tropes encourage exploration, and this kind of harmless, fun exercise can break you free of your writer's block and even give you more story ideas to play with in the future!</p>
	<b>Boyle 370</b>	<p><b>Writing Violence/Miles Watson</b></p> <p>The module is an analysis of the techniques available to write violent sequences effectively in any genre. We will analyze the use of color, speed, internal monologue, the senses, and even punctuation to bring violent passages to life (and to death!). Emphasis is placed on the fact that violence is defined as a state of "highly excited action" and not merely bloodshed, so the module has great utility for all writers of fiction. Getting your handouts in airline barf bags is merely a bonus.</p>
<b>5:30-6:30 PM</b>		Dinner on your own
<b>6:00-8:00 PM</b>		<p><b>WPF Thesis Readings</b></p> <p>Observe the readings offered by the Writing Popular Fiction graduates. All attendees of IYWM are welcome and encouraged to attend. A list of topics is available at registration.</p>
<b>9:00-Midnight</b>	<b>McKenna Hall</b>	<p><b>Costume Ball</b></p> <p>Theme: Storybook Land</p> <p>Costumes are encouraged, but not required.</p> <p>Join us for our annual costume ball! Finger foods will be provided, and there will be a beer/wine cash bar. Come in your best storybook ensemble, or come as you are! Prizes will be awarded for best costumes. Come and dance the night away!</p>
<b><i>SATURDAY, JUNE 23</i></b>		
<b>8:00-3:00 PM</b>	<b>Lynch 114</b>	Registration
<b>7:00-9:00 AM</b>	<b>Lynch 114</b>	Coffee Bar at Registration

<p><b>8:00-1:00 PM</b></p>	<p><b>Boyle Lobby</b></p>	<p><b>Red Pen Query Session</b></p> <p>All conference attendees should bring a query letter or two (personal info removed) to be read and edited by a variety of conference attendees.</p>
<p><b>8:00-8:50 AM</b></p>	<p><b>Boyle 356</b></p>	<p><b>Publishing and Marketing for Indie Authors/Carrie Gessner</b></p> <p>Participants: Carrie Miller/Cara McKinnon, A.J. Culey, Sheri Queen Flemming, Carrie Gessner. The panelists have experienced the highs and lows of independent publishing firsthand, and they're prepared to help you navigate the learning curve. Bring any and all questions about: editors, formatting, covers, marketing, reader interaction (social media/blogging/newsletter), distribution channels, ISBNs, illustrators, and more.</p>
	<p><b>Boyle 156</b></p>	<p><b>Behind the Scenes of Military Life/J. L. Gribble, Bill Huff, Alex Savage, K.P. Kulski, Michael K. Ingram.</b></p> <p>So much information on the military that authors research is geared toward things like rank structure, combat, munitions, and life in the field. However, the majority of service members operate behind the scenes rather than on the front lines, where there is plenty of additional story fodder to be mined. Essential personnel can be in any career field, from intel, to cybersecurity, to maintenance, to food services (after all, an army marches on its stomach).</p> <p>In addition, while it's cliché to say that the service member is not the only one who sacrifices, another important perspective is from family members. Whether they follow around the world or are left behind during deployments, they have stories of their own.</p> <p>This panel of current service members, veterans, and dependents is ready to share their unique experiences of life in the military (and life attached to the military) and answer questions from the audience.</p> <p><u>Panel members:</u></p> <p>Bill Huff, Active Duty Navy (enlisted and officer)  Alex Savage, former Navy and Army officer, current Navy spouse</p> <p>K.P. Kulski, former enlisted member of the Navy and Air Force Signals Intelligence Field, Navy brat, mil-to-mil spouse</p>

		<p>Michael K. Ingram, former enlisted Navy Intelligence Analyst, mil-to-mil spouse</p> <p>J.L. Gribble, former Air Force and Army brat, current Air Force spouse</p>
<b>9:00-9:50 AM</b>	<b>Boyle 356</b>	<b>Writing Through the Saggy Middle by Focusing on Character</b> /Guest Agent Linda Camacho
	<b>Boyle 156</b>	<b>Developmental Editing Pt 1</b> /Guest Agent Quressa Robinson
	<b>Boyle 370</b>	<p><b>Writing Dialog</b>/Miles Watson</p> <p>This module takes a deep look at the craft of writing dialogue. We will begin with the Whys -- why does some dialogue seem to have the dreaded "cadence of the typewriter" while other dialogue seems to burst off the page? Why does our dialogue sometimes sound so good in our minds but "listen" so badly when it is read aloud, and does that really matter? Are "good and bad dialogue" universal absolutes, or does the definition change from genre to genre? And if there are universal truths, what are they? What techniques can we utilize to make dialogue punchier and more effective regardless of our genre? At the end of this module you will have a better understanding of how to make the spoken word work WITHIN the written one.</p>
<b>10:00-10:50 AM</b>	<b>Boyle 356</b>	<p><b>Emotion is Not a Dirty Word Pt. 1</b>/Maria V. Snyder</p> <p>No matter how complex your plot is or how beautiful your descriptions are, or how well you can use a metaphor, if your readers don't care about your characters, you've lost them. Many writers are reluctant to incorporate emotions and emotional reactions for their characters for fear of being called out on writing "purple prose," or for being "overly dramatic." This module will help guide you in adding in a layer of emotional complexity to your stories.</p>
	<b>Boyle 156</b>	<b>Developmental Editing Pt 2</b> /Guest Agent Quressa Robinson
	<b>Boyle 370</b>	<b>Hybrid Authors</b> /Guest Editor Allison Lyons
<b>11:00-11:50 AM</b>	<b>Boyle 356</b>	<p><b>Emotion is Not a Dirty Word Pt 2</b>/Maria V. Snyder</p> <p>Second part of workshop, but you can still jump in.</p> <p>No matter how complex your plot is or how beautiful your descriptions are, or how well you can use a metaphor, if</p>

		<p>your readers don't care about your characters, you've lost them. Many writers are reluctant to incorporate emotions and emotional reactions for their characters for fear of being called out on writing "purple prose," or for being "overly dramatic." This module will help guide you in adding in a layer of emotional complexity to your stories.</p>
	<b>Boyle 156</b>	<p><b>Ten Craft Issues I See in Submissions and How to Fix Them</b>/Guest Agent Linda Camacho</p>
	<b>Boyle 370</b>	<p><b>Flash Fiction Discussion and Workshop</b>/Donna J. W. Munro</p> <p>“Flash fiction is so hot right now.” ~Mugatu</p> <p>A quick discussion of what it is, how to do it, and where to publish it. Then we will write some.</p>
<b>11:50-1:30 PM</b>	<b>Boyle 156</b>	<p><b>Guest Author Lunch</b></p> <p>Lunch provided for pre-registered IYWWM attendees.</p>
<b>1:30-2:20 PM</b>	<b>Boyle 156</b>	<p><b>Romance Suspense</b>/Guest Editor Allison Lyons</p>
	<b>Boyle 356</b>	<p><b>Your Book Will Be Judged by Its Cover</b>/Carrie Miller</p> <p>Cover design can make or break a book. Aside from a catchy blurb, it is an author's most important marketing tool. Most readers won't look past a bad cover to see if the book is good. Covers are even more important in the world of self-publishing, as you'll need all the help you can get to make sure you stand out in an oversaturated market.</p> <p>In this module, I will discuss elements of cover design such as color theory, negative space, focal points, thumbnail view, and font choices. I will also talk about researching trends—and when to subvert those trends. The class will also cover typical designer fees, how to find a designer, and the difference between pre-made and custom covers. There will also be a (very brief) section about DIY covers (mostly why not to do it).</p>
	<b>Boyle 370</b>	<p><b>Wait, What Just Happened??? Using Ambiguity in Horror</b>/Guest Author Paul Tremblay</p> <p>Ambiguity is often the soul of a horror story, or any kind of story for that matter, particularly given our identities and realities are much more ambiguous than we care to admit. (What, really?) Paul Tremblay will discuss the many ways</p>

		in which to use ambiguity to your advantage in fiction and get you working on putting your own ambiguities to work.
<b>2:30-3:20 PM</b>	<b>Boyle 356</b>	<b>Mastering Your Cliches/Luke Elliott</b> When it comes to your writing, don't just mail it in. Using cliches in your prose might seem like just a drop in the bucket, but it can be a real kiss of death. But before you get all bent out of shape about it, never fear! This module can help you whip your prose into shape. Before long, you'll be turning a phrase with the best of them.
	<b>Boyle 156</b>	<b>Costuming and Historical Dress Reveals Character and Builds Skill/Aaron Bennett, Carrie Miller, Deanna Sjolander</b> Panelists will discuss the evolution of male clothing and how the different wardrobe pieces can affect your character. With expertise from medieval up to the modern day, our experts can answer pretty much all of your fashion questions.
	<b>Boyle 370</b>	<b>Genre in a Page/Mike Arnzen</b> We will analyze short short stories less than one page long live in class to glean a few lessons for generating effective flash fiction. Even if you don't write flash, this exercise in brevity will help you tighten up your scenes for a genre audience.
<b>3:30-4:20 PM</b>	<b>Boyle 156</b>	<b>Special Guest Panel</b> Bring your questions about the publishing world. Our fantastic industry professionals (two agents, one editor and author) will be ready to give you answers.
<b>4:30-5:30</b>		<b>Dinner on your own</b>
<b>5:30-7:00 PM</b>		<b>Book Signings with Readings</b> Between 20 and 30 different authors available for book signings and personal questions about their craft.
<b>7:00 PM</b>	<b>Cecilian Hall</b>	<b>Public Forum:</b> Enjoy a lecture by the special guest of the WPF program. All IYWM attendees are invited.
<b>8:00-9:30 PM</b>		<b>Book Signings with Readings</b>

		<p>The authors are back, post Public Forum to sign their books and answer questions about their craft.</p> <p>Raffle basket winners will be announced.</p>
<b>9:45 PM-Done</b>		<b>Ghost Tour</b> beginning at 9:45. Meet at Admin Lobby.
<b><i>SUNDAY, JUNE 24</i></b>		
<b>8:00-9:00 AM</b>	<b>Lynch 114</b>	Coffee Bar
<b>8:00-8:50 AM</b>		<p><b>Morning Peer Critique Session/Moderator TBA</b></p> <p>In this session, participants will give peer critiques of one another's 10 pages submissions. Please come to the session having fully read the submitted works and with either written or typed notes on each submission to return to each author.</p>
<b>9:00-9:50 AM</b>	<b>Boyle 370</b>	<p><b>Writing Cops (and Criminals)/Miles Watson</b></p> <p>One of the most daunting aspects of writing fiction is the performance of due diligence -- known to some by the dread term "research." Whether penning mysteries, thrillers, historical fiction, horror, or even certain types of romance, research of the criminal justice system is often necessary -- and to some, intimidating (or let's face it, boring!). As a ten year veteran of law enforcement, I offer a fast, fun module whose purpose is to educate writers on the basic nuts and bolts of the criminal justice system -- and its mirror-image, the criminal underworld. Avoid the sort of mistakes that make critics cringe, and dazzle audiences with your inside information. That, and listen to my autopsy stories.</p>
	<b>Boyle 356</b>	<p><b>Laugh Between Gunshots/Fred Adams Jr.</b></p> <p>A discussion of the use of humor in horror, detective, western, and other genre fiction.</p>
	<b>Boyle 156</b>	<p><b>Inspiration for the Small Stuff: You Did Remember to Have a Setting Right?/Timons Esaias</b></p> <p>What makes a setting convincing, even surprising, are those unexpected little details. Sure, you're thinking RESEARCH, but we'll talk about a different procedure: PLAYSEARCH. Playsearch involves tools that may seem unrelated [newspaper ads, magazine articles, catalogs, postcards, antique shops, specialty museums], but which remind you what a character typically has around them. We'll discuss how to go from This Thing to A Thing Like</p>

		It, to The Thing your story requires. Nor will we hesitate, nay, we will do the thing.
<b>10:00-10:50 AM</b>	<b>Boyle 370</b>	<p><b>Good Grief: Using the Stages of Grief to Plot Your Novel/Symantha Reagor</b></p> <p>The stages of grief are universal and experienced by people from all walks of life and across all cultures. But people don't just grieve for the death of loved ones. People grieve over the loss of jobs or status, the end of a relationship (romantic or friend), the transition from one stage of life to another. Grieving is part of every stage of life and major change. As writers, it's important to show the emotional struggle a character goes through - their journey from grief to acceptance is critical. Being aware of the stages of grief and how/when your character moves through them will deepen the emotional resonance of every story and scene written.</p>
	<b>Boyle 156</b>	<p><b>Abracadabra: Using Magic in Popular Fiction/Scott A Johnson</b></p> <p>How to effectively use magic in your work.</p>
	<b>Boyle 356</b>	<p><b>Ten Things I Hate About Martial Arts (in popular media)/ Michael Mullig</b></p> <p>We see martial arts portrayed in pop culture, from Karate Kid to Iron Fist, in film, prose, graphic novels, and animation, and the quality can range from exquisite to abysmal. In this session, we will review some of things that rile up my chi and discuss how to avoid them -- or use them.</p>
<b>11:00-11:50 AM</b>	<b>Boyle 370</b>	<p><b>Deepen Your Writing OR Going deep: Thrust your readers into a world of sensation with heightened descriptions/Anna La Voie</b></p> <p>Once you've drafted the bones of your novel, it's important to flesh it out with vivid description, genuine emotion, and themes that lead to a satisfying resolution by "The End." We will discuss various techniques that will help you layer in sensory description and emotional beats that will keep readers deeply engaged with your story.</p>
	<b>Boyle 156</b>	<p><b>Mastering the Great Agent Hunt/Rhonda Mason and Jen Brooks</b></p> <p>You've decided that signing with an agent is the right career move for you. Excellent! Now what?</p>

		<p>Where do you find agents? Which agents are taking new clients? Which agents are making book deals? How do you know if an agent will like your manuscript? How do you know which agents are right for you and your career?</p> <p>This module will teach you how to find the answers to those questions and many more. As authors who have been through the process (and heartbreak) several times before landing an agent, let us save you some time and headaches. We'll tell you how we went about the agent search, what worked and what didn't, and the things we wished we'd known before we mailed our first query letters.</p>
	<b>Boyle 356</b>	<b>Writing Dialog</b> /Miles Watson
<b>12:00-1:00 PM</b>		<p><b>IYWM Closing Luncheon</b></p> <p>All attendees are welcome to attend this luncheon when the new graduates of the WPF program are celebrated and welcomed into the alumni community.</p>
<b>1:00-2:30 PM</b>	<b>Boyle 156</b>	<p><b>Alumni Business Meeting</b></p> <p>WPF alumni are welcome to attend this meeting to discuss the IYWM conference, make suggestions, and recognize needs.</p>
<b>3:00 PM</b>	<b>Cecilian Hall</b>	<b>WPF Commencement</b>