

TIME	ACTIVITIES	LOCATION
7:00 am	Registration Dinner Reservations	Dining Hall
7:45 – 9:00	Welcome & Speaker Introductions	Main Tent
9:15 – 10:45 Panels Choose one that interests you.	<i>Memoir / Storytelling</i> Panelists: Deb Engle, Beth Hoffman, Carol Hunter, Ann Garvin	Mahan Hall
	<i>Nonfiction Writing: Finding Secrets & Reporting Basics</i> Panelists: Perry Beeman, Laura Belin, John Dinges, Phoebe Wall Howard, Ty Rushing, Lee Rood	Mahan Hall
	<i>Fiction Writing</i> Panelists: Nicole Baart, Scott Garson, Jean Logan (moderator), Leigh Michaels	WAITT
	<i>Basics of Story Telling</i> Panelists: Margaret (Peggy) Engle, Kyle Munson, Chuck Offenburger	SHIMEK
	<i>Commentary</i> Panelists: Rekha Basu (Moderator), Douglas Burns, Art Cullen, Todd Dorman, and Larry Stone	WAITT
	<i>Alternative Ways to Tell a Story</i> Panelists: Margaret (Peggy) Engel (playwriting), Nik Heftman (TV), Carol Montag (songwriting), Pat Tyrer (poetry)	Main Tent
	<i>Private Sessions with Literary Agent Andy Ross:</i> Andy will be giving 15-minute consults. You can pitch a book or just get information and advice about publishing. Andy Ross	Library
10:45 – 11:00	BREAK	
11:00 – 12:30 Coaching Session 1 Limit 10 Persons per Session.	Storytelling Basics: From understanding your audience to word order within a sentence, every detail matters. Kyle Munson	SHIMEK
	Turning True Life Events into Plays. Transforming journalism into drama requires learning the unique rules and advantages of playwriting. Plays like “The Exonerated” are created from court transcripts. Learn how to adapt facts/figures to the demands of a stage narrative. Margaret (Peggy) Engel	SHIMEK
	Can You Describe Your Novel in Two Sentences? If you can't, you may be having trouble understanding the basics of storytelling as it relates to your project. Premise, character, story, and plot are paramount to talking about and writing your novel, but how are these different, and which comes first? It doesn't matter where you are in your process; it's never too early or too late to write your elevator pitch and a summary. In this interactive workshop, we will walk you through the process of distilling your book down into two sentences. On the way, we will examine what works, what should be clarified, and you'll never have difficulty again when someone asks, “What's your book about?” Ann Garvin	WAITT

11:00 – 12:30 Coaching Session 1 Limit 10 Persons per Session.	<p>No Such Thing as Writer's Block Using brain science to get out of your head and onto the page: In ancient Greek mythology, the muses were deemed the source of all creativity and inspiration—and without their benevolent attendance, any artistic endeavor was doomed. Today, we know that the work of imagination isn't quite so ethereal. And yet we still often pretend that in order to write well, we need a magical combination of the right mood, headspace, and surroundings, as well as the catalyst of some divine stimulation or intervention. What if you had a toolbox of writing habits (backed by brain science) that could ensure that you are (almost) always ready and eager to write? In this session we'll dive deep into how our brains work, and how we can harness that power to tell masterful stories. Nicole Baart</p>	WAITT
	<p>Stories in Miniature: The New Horizon of Flash Fiction, Microfiction and Prose Poetry. With the coming of new online publications, editors are looking for work short enough to be read on a laptop or phone. Flash fiction is on the move. In this generative workshop, we'll survey the field and look into how writers get started. Scott Garson</p>	WAITT
	<p>Speaking truth to power through Opinion writing: Rekha Basu has spent more than three decades writing editorials and/or opinion columns on social justice issues for newspapers in Iowa, Florida and New York. She'll talk about the difference between the two and how she broke into the field, and offer writing exercises for participant to harness their anger to drive change. Rekha Basu</p>	Main Cottage
	<p>Framing a story when you have to stick to the facts: Nonfiction writing from essay to article to chapter to book. Writing starts with reporting. We will talk about how to find a story, run down the details, and know the difference between reliable information and, well, what you see on the internet. John Dinges</p>	Main Cottage
	<p>Finding Your Columnist's Voice: There's the reporter's voice, the institutional voice of a staff editorial and the, um, feature-y voice of a feature story. Your column is yours, so it's written in your unique voice. Let's figure out how to find it. Todd Dorman</p>	Main Tent
	<p>Entering the Digital Frontier: Using Social Media To Build Your Brand Ty Rushing</p>	Main Tent
	<p>Finding Emotional Detail: How to capture detail in your writing that pulls readers in, creates empathy. Learn a strategy that will transform your work into something that is experienced rather than witnessed. Phoebe Wall Howard</p>	Main Tent
	<p>Taking the Road Less Traveled! In this hands-on poetry workshop, you'll learn some humorous, short forms in a safe, supportive environment. You'll take away a journal filled with poetry prompts and examples to continue your study. Pat Tyrer</p>	Main Tent
	<p>Getting Out of the Swamp: Many writers have great beginnings, get them down on paper, then get stuck. The writers may think that they have a false start and begin again. Soon, they find themselves in the swamp, writing the same kind of thing over and over again, and never advancing. In this workshop, we'll discuss development of a piece. Where do I go from here? How do I shape my writing to keep the reader's attention? How do I create a solid argument or fresh metaphor or scene? Or write toward a satisfying ending. Mary Lynch Swander</p>	<i>Porch of the Tamisiea Cottage</i> <i>Mask Required!</i>

11:00 – 12:30 Coaching Session 1 Limit 10 Persons per Session.	Writing Your Life Through Memoir: Memoir is one of the most powerful ways to capture your message, your life, your voice. But memoir, unlike autobiography, is one slice of your life—a series of events that build into a compelling story. In this hands-on session, we'll do writing exercises and discussion to help you decide where to start (and end) your memoir, how to develop characters and scenes, and how to help your readers find transcendence in your story. Deb Engle	Dining Hall
	Digging Deep: When you know you've got something worth investigating. Lee Rood	Dining Hall
	The craftsmanship of storytelling: Some practical tips from a veteran editor Carol Hunter	Dining Hall
	Why Should Anyone Care About Your Memoir? Why should anyone care about your memoir? In this workshop, we will think about how your personal story ties into bigger themes and how to incorporate research into your work. Beth Hoffman	Mahan
	Writing Hot: It's Not About Sex, It's About Sensuality: As a writer, how do you make a scene hot—or rather, a sexy read? A sexy read does not mean lots of sex. A scene or book can be overflowing with sex and be disappointingly un-sexy. Or it can have little or no sex and be overwhelmingly sexy. So how can you make an every-day, mundane, nonsexual situation sexy and satisfying for the reader? Whether you need to add a hint of sexiness or sizzling heat, the answer to both is sensuality. Regardless of the genre your writing, if your book has a relationship, you will benefit from this session. In this session, you'll learn the #1 misconception about sensuality, the 3 factors that heighten sensuality, how to use "Sensual Layering" to make the mundane sexy, and the 10 ingredients necessary for a sensual and satisfying sex scene. Come prepared to learn and write and get feedback from others, including Rachelle Chase, whose work has been included in Writer's Digest Books' On Writing Romance and The Complete Handbook of Novel Writing to illustrate sensual scenes. Rachelle Chase	Mahan
12:45 – 1:15	Lunch	Dining Hall
1:15 – 2:45 Coaching Session 2 Limit 10 Persons per Session.	Why Start a Substack Column Panelists: Laura Belin, Art Cullen, Julie Gamack, Bob Leonard	Mahan
	How to Get Published in Newspapers. Doug Burns	SHIMEK
	Opinion Writing: Your mission, should you accept it, is to be an opinion writer. Do your reporting and research, check your facts, make clear arguments and take a strong stand. Throwing in a little humor helps. The haters will hate but you'll be great. And never use poetry. Todd Dorman	SHIMEK
	Our Town: Local history is a popular topic in every city and town — and the rewards of creating history books for your local area can be immense. You, too, can enjoy the satisfaction of preserving and sharing the stories and photos of your town (and the profits can be pretty good, too). How to think through, plan, organize, write, and publish YOUR local history. Leigh Michaels	WAITT

1:15 – 2:45 Coaching Session 2 Limit 10 Persons per Session.	<p>Using Research to Bring Your Work to Life -- Not Kill It: No matter what genre you write, odds are, you will need to research something to add interesting details to your story. But how much is enough -- or too much? How do you seamlessly weave what you've found into your work without it sounding like an information dump? Come prepared to write! Bring your own research or use supplied examples to craft scenes that inform and entertain readers and leave them wanting to read more.</p> <p style="text-align: right;">Rachelle Chase</p>	WAITT
	<p>Writing is everything...and I do mean, EVERYTHING! Did you get your dose of news today? We'll go over some of our favorite headlines of the day, or news stories that we've recently come across and dissect them a little bit. I'll also share a little bit of how I was thrown into the firepit that is a morning-show newsroom, and I'll have everyone take a stab at writing and reading their own 30-second report.</p> <p style="text-align: right;">Nik Heftman</p>	WAITT
	<p>How to Plot Your Book with Ease: How to Plot Your Book with Ease. What's the biggest mistake writers make? Often aspiring novelists start with a premise and move to plotting and writing their book. The key to good storytelling is merging the technical aspects of plot with character desire at the helm. Without these things working together, authors get rejected time and time again. In this workshop, participants will be challenged to use the character as the driver and traditional plot pacing to tell a compelling story. Participants will understand plot archetypes and never get stuck in the mushy middle again.</p> <p style="text-align: right;">Ann Garvin</p>	Main Cottage
	<p>Finding Your Own Voice: "Finding Her Voice" author and syndicated columnist for the Des Moines Register, Rekha will talk about her collection of columns based on real life stories of women in America's heartland. Learn about how these women utilized their voice to inspire change, illustrate an injustice and contribute to understanding an issue.</p> <p style="text-align: right;">Rekha Basu</p>	Main Cottage
	<p>Private Sessions with Literary Agent Andy Ross: Andy will be giving 15-minute consults. You can pitch a book or just get information and advice about publishing.</p> <p style="text-align: right;">Andy Ross</p>	Library
	<p>Getting Out of the Swamp: Many writers have great beginnings, get them down on paper, then get stuck. The writers may think that they have a false start and begin again. Soon, they find themselves in the swamp, writing the same kind of thing over and over again, and never advancing. In this workshop, we'll discuss development of a piece. Where do I go from here? How do I shape my writing to keep the reader's attention? How do I create a solid argument or fresh metaphor or scene? Or write toward a a satisfying ending.</p> <p style="text-align: right;">Mary Lynch Swander</p>	Porch of the Tamisiea Cottage Mask Required!
	<p>Bird by Bird: Tackling the Longer Forms of Poetry: In this hands-on workshop, we'll take a look at some of the longer, more complicated forms in poetry, working through each step-by-step with guides and handouts. Forms may include the English sonnet, the French Villanelle and Sestina, and a few strategic shorter warm-up poems to get us pondering subjects that require more intense consideration. Handouts will include specific directions, examples, and ideas for continuing your experiments with the long forms.</p> <p style="text-align: right;">Pat Tyrer</p>	Main Tent

<p>1:15 – 2:45</p> <p>Coaching Session 2</p> <p>Limit 10 Persons per Session.</p>	<p>Spiritual Nonfiction Writing to Inspire: Spiritual nonfiction is one of the hottest categories in publishing today, giving more writers a chance to share and teach through memoir, self-help, and inspiration. These stories encompass everything from Christianity to Buddhism to New Thought, and many defy classification, reflecting a uniquely personal spiritual path. Through discussion and writing prompts, this hands-on session will help you home in on the type of spiritual nonfiction you want to write, with insights on crafting wisdom stories that elevate your sense of purpose and make your story stand out from the crowd.</p> <p style="text-align: right;">Deb Engle</p>	Main Tent
	<p>The craftsmanship of storytelling: Some practical tips from a veteran editor</p> <p style="text-align: right;">Carol Hunter</p>	Dining Hall
	<p>Workshop Your Work: Bring a short (one page) section of your work that exemplifies a challenge you are having in your writing. We will tackle it together, and you will leave with a renewed sense of direction and clarity. Or listen to someone else work through issues and learn how you can approach similar problems. Feel free to come with a short piece of work, an idea or just the interest to sit in while others workshop their stories.</p> <p style="text-align: right;">Beth Hoffman</p>	Dining Hall
	<p>What's Investigative Journalism, anyway? Why audience matters in watchdog writing.</p> <p style="text-align: right;">Lee Rood</p>	Dining Hall
	<p>Write what you know, or how to get dirty in the name of good writing: From Iowa's chemical-laced lakes and streams to the Amazonian rainforest and the gorilla-nurturing Virunga Mountains of Rwanda, it's easiest to write with authority if you know the topic. You may already have that knowledge base, but if you don't, getting one is important and a lot of fun. Learn the value of specialization, drawing on the author's adventures visiting mountain gorillas in Rwanda; testing water and air in Brazil's shrinking rainforest, in Massachusetts' eelgrass beds and in Iowa lakes and streams; and monitoring shrimp-farm pollution and coral bleaching in Belize.</p> <p style="text-align: right;">Perry Beeman</p>	Dining Hall
	<p>Digging for your family roots: The research. Discover the lives and times of your ancestors. Who were they, and how did they live?</p> <p style="text-align: right;">Arnold Garson</p>	Dining Hall

	<p style="text-align: center;">SESSION 3 OPTIONS</p> <ul style="list-style-type: none"> • Attend one of the scheduled sessions below. • Connect with other writers. • Work on a writing project or begin a new one. • Seek out a coach not doing a session. • Relax and enjoy the beautiful grounds. • Kayak or Canoe on your own. 	Main Tent
<p>3:00 – 4:45</p> <p>Coaching Session 3</p> <p>Limit 10 Persons per Session.</p>	<p>Book Publishing: 10 things you should know about self-publishing. Self-publishing (indie publishing) -- where authors keep their rights, make all the decisions, and collect more of the price of each book sold - looks very appealing. But is it the best route for every author? Two indie authors talk about the challenges and the rewards of doing it yourself. The discussion will cover both e-books and print books in the new publishing world.</p> <p style="text-align: right;">Jean Logan Leigh Michaels</p>	MAHAN
	<p>Hook, Line, & Sinker: Using Spoken Word Techniques to Capture & Hold an Audience When a poet steps to the microphone, truth on the tip of their tongue and vulnerability in their voice, you listen. But what writing techniques does a performance poet use to hook their audience? From the syntax of the first line to the structure of the whole poem, spoken word artists have found multiple ways to keep the audience's attention. You may be a master at creating images, a poet that can capture passion and pain, or even a talented storyteller, but if you cannot hook your audience, they won't stick around long enough for you to prove it. This workshop, designed for poets & storytellers, will focus on the hook by examining the spoken word artists that have found a way—in just a minute—to capture the attention of millions of viewers online. The artists include names such as Neil Hilborn, Javon Johnson, Sabrina Benaim, Blythe Bard, and many others.</p> <p style="text-align: right;">Caleb Rainey</p>	WAITT
	<p>Turning Real Life Events into Plays. Consider public domain works and past injustices for dramatic content. Chances are good you'll make more money than writing a book and have more editorial control.</p> <p style="text-align: right;">Allison Engel</p>	WAITT
	<p>Mining History and Little-Used Archives for Important Stories: Museum archives, labor history magazines, library collections, university histories are among the resources to use to bring attention to little-discovered stories. The New York Times and Washington Post both run regular columns on events and people that were not given proper attention in the past. Correcting and expanding history gives an urgency to articles, podcasts, and documentaries.</p> <p style="text-align: right;">Margaret (Peggy) Engel</p>	WAITT
	<p>Interviewing techniques: Perceptive questions and uncomfortable silence.</p> <p style="text-align: right;">Kyle Munson</p>	Main Cottage
	<p>Grow Your Audience. How to pull readers into subject that may initially disinterest or repel them. Learn a strategy that will transform your readership/audience to include the least likely consumers.</p> <p style="text-align: right;">Phoebe Wall Howard</p>	Main Cottage

3:00 – 4:45	<p>Getting Out of the Swamp: Many writers have great beginnings, get them down on paper, then get stuck. The writers may think that they have a false start and begin again. Soon, they find themselves in the swamp, writing the same kind of thing over and over again, and never advancing. In this workshop, we'll discuss development of a piece. Where do I go from here? How do I shape my writing to keep the reader's attention? How do I create a solid argument or fresh metaphor or scene? Or write toward a satisfying ending.</p> <p style="text-align: right;">Mary Lynch Swander</p>	<p>Porch of the Tamisiea Cottage</p> <p>Mask Required!</p>
<p>Coaching Session 3</p> <p>Limit 10 Persons per Session.</p>	<p>You've Gotta Know the Territory: Write what you know! And know how to track down experts to back you up. Perceptive readers will quickly get a feel for whether you're bringing them along into a world you love and understand – or if you're drowning them in facts from Google or Wikipedia.</p> <p style="text-align: right;">Larry Stone</p>	<p>Dining Hall</p>
	<p>Taking the Road Less Traveled! In this hands-on poetry workshop, you'll learn some humorous, short forms in a safe, supportive environment. You'll take away a journal filled with poetry prompts and examples to continue your study.</p> <p style="text-align: right;">Pat Tyrer</p>	<p>Dining Hall</p>
	<p>So, what's it like? Rules to the game: What's it like working in a large newsroom? I'll go over the day-to-day life of a producer at CBS Mornings. I'll also go over everything that I have to consider when I start my writing process. The workshop will learn the do's and don't's of script writing.</p> <p style="text-align: right;">Nik Heftman</p>	<p>Dining Hall</p>
4:45 – 5:15	<p>Wrap Up: Today's Takeaway</p>	<p>Main Tent</p>
6:30	<p>Dinner (Optional) Okoboji Classic Cars, 810 Jeppeson Road, Milford</p>	

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7:50 – 9:00	Speaker Intros: Highlights of yesterday & plans for today.	Main Tent
9:15 – 10:45	Memoir / Storytelling Panelists: Deb Engle, Beth Hoffman, Carol Hunter	Mahan Hall
Panels Choose one that interests you.	Nonfiction Writing: Finding Secrets & Reporting Basics Panelists: Perry Beeman, John Dinges, Phoebe Wall Howard, Lee Rood	Dining Hall
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	Basics of Story Telling Panelists: Rachelle Chase, Allison Engel, Kyle Munson	SHIMEK
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Coaching Session 1 Limit 10 Persons per Session.	Turning True Life Events into Plays. Transforming journalism into drama requires learning the unique rules and advantages of playwriting. Plays like “The Exonerated” are created from court transcripts. Learn how to adapt facts/figures to the demands of a stage narrative. Margaret (Peggy) Engel	SHIMEK
	What makes a good broadcast story and how can I improve? I’ll go over some of the toughest lessons I’ve learned in the business. I share some tips for everyone in improving their workflow and developing their eye for production. We’ll also revisit the 30 second stories we wrote in the beginning. Nik Heftman	WAITT
	Make Your Prose Sparkle: We all know that a gripping plot + relatable characters + a great setting = the recipe for a good book. But if you want to make your writing really extraordinary you can’t forget the prose. In this workshop I’ll give you the tools you need to take your writing to the next level—and help you avoid the mistake of overwriting. Knowing how to spice your work with gorgeous prose is a skill you can learn and refine, and this advanced course is guaranteed to level up your writing. Nicole Baart	WAITT
	What Is Autofiction? Blurring the Line Between You and Your Stories: The Czech writer Milan Kundera says that he sees his characters as “possible selves.” One way to interpret this: your main character is like you if certain factors of their life were somehow different. As a writer, I’ve always been drawn to this idea. In this generative workshop, we’ll consider how you might open into memory and personal history to write stories of powerful authenticity. Scott Garson	WAITT

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	<p>Finding secrets: The basics of investigative reporting and writing. We'll talk about getting the stories the bad guys want to hide. The methodology of developing sources—be they human or documents. About planning the investigation and getting it on paper—oh yes, and how to avoid getting sued. Dinges was a correspondent in South and Central America (Washington Post, NPR) and has written four investigative books using interviews, court testimony and declassified documents. Examples will be drawn from my work investigating dictatorships and US policy. John Dinges</p>	Main Cottage
	<p>Finding Your Columnist's Voice: There's the reporter's voice, the institutional voice of a staff editorial and the, um, feature-y voice of a feature story. Your column is yours, so it's written in your unique voice. Let's figure out how to find it. Todd Dorman</p>	Main Tent
	<p>Writing Your First Film: How A Print Journalist Made a Movie Ty Rushing</p>	Main Tent
	<p>Finding Emotional Detail: How to capture detail in your writing that pulls readers in, creates empathy. Learn a strategy that will transform your work into something that is experienced rather than witnessed. Phoebe Wall Howard</p>	Main Tent
	<p>"Songs are What Feelings Sound Like": Whether you play an instrument or not, if you enjoy writing songs or have thought about writing songs, this workshop is for you. We will discuss being a singer/songwriter, the songwriting process, tools, tips, and overcoming roadblocks Carol Montag</p>	Main Tent
	<p>Getting Out of the Swamp: Many writers have great beginnings, get them down on paper, then get stuck The writers may think that they have a false start and begin again. Soon, they find themselves in the swamp, writing the same kind of thing over and over again, and never advancing. In this workshop, we'll discuss development of a piece. Where do I go from here? How do I shape my writing to keep the reader's attention? How do I create a solid argument or fresh metaphor or scene? Or write toward a a satisfying ending. Mary Lynch Swander</p>	Porch of the Tamisiea Cottage Mask Required!
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	Using Research to Bring Your Work to Life -- Not Kill It: No matter what genre you write, odds are, you will need to research something to add interesting details to your story. But how much is enough -- or too much? How do you seamlessly weave what you've found into your work without it sounding like an information dump? Come prepared to write! Bring your own research or use supplied examples to craft scenes that inform and entertain readers and leave them wanting to read more. Rachelle Chase	Mahan
	Writing the Story, Column, or Non-fiction Book: Chuck has talked about media, writing, interviewing with audiences, college and high school classes across the state and will share his experiences and advice. Chuck Offenburger	Mahan
12:45 – 1:15	Lunch	Dining Hall
1:15 – 2:45 Coaching Session 2 Limit 10 Persons per Session.	Marketing and Promotion Panelists: Beaverdale Books, Ann Garvin, Ty Rushing	Mahan
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	Finding Your Writing Voice Doug Burns	SHIMEK
	Opinion Writing: Your mission, should you accept it, is to be an opinion writer. Do your reporting and research, check your facts, make clear arguments, and take a strong stand. Throwing in a little humor helps. The haters will hate but you'll be great. And never use poetry. Todd Dorman	SHIMEK
	Our Town: Local history is a popular topic in every city and town — and the rewards of creating history books for your local area can be immense. You, too, can enjoy the satisfaction of preserving and sharing the stories and photos of your town (and the profits can be pretty good, too). How to think through, plan, organize, write, and publish YOUR local history. Leigh Michaels	WAITT
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<p>1:15 – 2:45</p> <p>Coaching Session 2</p> <p>Limit 10 Persons per Session.</p>	<p>Writing is everything...and I do mean, EVERYTHING!: Did you get your dose of news today? We'll go over some of our favorite headlines of the day, or news stories that we've recently come across and dissect them a little bit. Why were you interested in that story? What about the headline grabbed you? What about the copy kept you dialed in? We'll hear from some of my award-winning colleagues at CBS News about their storytelling process. I'll also share a little bit of how I was thrown into the firepit that is a morning-show newsroom, and I'll have everyone take a stab at writing and reading their own 30-second report.</p> <p style="text-align: right;">Nik Heftman</p>	WAITT
	<p>How to Plot Your Book with Ease: What's the biggest mistake writers make? Often aspiring novelists start with a premise and move to plotting and writing their book. The key to good storytelling is merging the technical aspects of plot with character desire at the helm. In this workshop, participants will be challenged to use the character as the driver and traditional plot pacing to tell a compelling story.</p> <p style="text-align: right;">Ann Garvin</p>	Main Cottage
	<p>Speaking truth to power through Opinion writing: Rekha Basu has spent more than three decades writing editorials and/or opinion columns on social justice issues for newspapers in Iowa, Florida and New York. She'll talk about the difference between the two and how she broke into the field, and offer writing exercises for participant to harness their anger to drive change.</p> <p style="text-align: right;">Rekha Basu</p>	Main Cottage
	<p>Getting Out of the Swamp: Many writers have great beginnings, get them down on paper, then get stuck. The writers may think that they have a false start and begin again. Soon, they find themselves in the swamp, writing the same kind of thing over and over again, and never advancing. In this workshop, we'll discuss development of a piece. Where do I go from here? How do I shape my writing to keep the reader's attention? How do I create a solid argument or fresh metaphor or scene? Or write toward a satisfying ending.</p> <p style="text-align: right;">Mary Lynch Swander</p>	<p>Porch of the Tamisiea Cottage</p> <p>Mask Required!</p>
	<p>Private Sessions with Literary Agent Andy Ross: Andy will be giving 15-minute consults. You can pitch a book or just get information and advice about publishing.</p> <p style="text-align: right;">Andy Ross</p>	Library
	<p>Protest With Poetry: Protest With Poetry: A Generative Spoken Word Workshop As writers, we are asked to be aware—to observe, analyze, empathize—but perhaps the most important action we can take is using our knowledge to create change. For decades spoken word artists tackle this task with fervor, finding themselves in the front lines of protests and even the front steps of the white house. In times like these we are in need of even more writers taking the brave step into the world of spoken word. In this workshop we will discuss the basic approach to writing a politically charged spoken word poem, analyze contemporary examples, and try our hand at writing our own piece.</p> <p style="text-align: right;">Caleb Rainey</p>	Main Tent
	<p>Yes, But What Does It Mean? Join in reading some of the best-loved poems by writers from Shakespeare to Billy Collins. Learn how writing poetry can enhance your own genre of writing and increase your writer's vocabulary. A selection of well-known poems will be provided.</p> <p style="text-align: right;">Pat Tyrer</p>	Main Tent

1:15 – 2:45 Coaching Session 2 Limit 10 Persons per Session.	<p>Spiritual Nonfiction Writing to Inspire: Spiritual nonfiction is one of the hottest categories in publishing today, giving more writers a chance to share and teach through memoir, self-help and inspiration. These stories encompass everything from Christianity to Buddhism to New Thought, and many defy classification, reflecting a uniquely personal spiritual path. Through discussion and writing prompts, this hands-on session will help you hone in on the type of spiritual nonfiction you want to write, with insights on crafting wisdom stories that elevate your sense of purpose and make your story stand out from the crowd. Deb Engle</p>	Main Tent
	<p>Workshop Your Work: Bring a short (one page) section of your work that exemplifies a challenge you are having in your writing. We will tackle it together, and you will leave with a renewed sense of direction and clarity. Or listen to someone else work through issues and learn how you can approach similar problems. Feel free to come with a short piece of work, an idea or just the interest to sit in while others workshop their stories. Beth Hoffman</p>	Dining Hall
	<p>What's Investigative Journalism, anyway? Why audience matters in watchdog writing. Lee Rood</p>	Dining Hall
	<p>The craftsmanship of storytelling: Some practical tips from a veteran editor Carol Hunter</p>	Dining Hall
	<p>Incorporating the environment into the scenes/setting of your writing: In an era when climate change is the No. 1 environmental issue and the whole earth is changing, it is important to think about the settings in your writing. The environment can provide captivating scene-setting. Perry Beeman</p>	Dining Hall
	<p>Writing your family story: Creating something that people will want to read. Arnold Garson</p>	Dining Hall
3:00 – 4:45 Coaching Session 3 Limit 10 Persons per Session	<p style="text-align: center;">Session 3 Options</p> <ul style="list-style-type: none"> • Attend one of the scheduled session below. • Connect with other writers. • Work on a writing project or begin a new one. • Seek out a coach not doing a session. • Relax and enjoy the beautiful grounds. • Kayak or Canoe on your own. 	Main Tent
	<p>Writing Hot: It's Not About Sex, It's About Sensuality: As a writer, how do you make a scene hot—or rather, a sexy read? A sexy read does not mean lots of sex. A scene or book can be overflowing with sex and be disappointingly un-sexy. Or it can have little or no sex and be overwhelmingly sexy. So how can you make an every-day, mundane, nonsexual situation sexy and satisfying for the reader? Whether you need to add a hint of sexiness or sizzling heat, the answer to both is sensuality. Regardless of the genre your writing, if your book has a relationship, you will benefit from this session. In this session, you'll learn the #1 misconception about sensuality, the 3 factors that heighten sensuality, how to use "Sensual Layering" to make the mundane sexy, and the 10 ingredients necessary for a sensual and satisfying sex scene. Come prepared to learn and write and get feedback from others, including Rachelle Chase, whose work has been included in Writer's Digest Books' On Writing Romance and The Complete Handbook of Novel Writing to illustrate sensual scenes. Rachelle Chase</p>	Mahan

<p>3:00 – 4:45</p> <p>Coaching Session 3</p> <p>Limit 10 Persons per Session</p>	<p>Becoming a Self-Published Author: 10 things you should know about self publishing. Self-publishing (indie publishing) -- where authors keep their rights, make all the decisions, and collect more of the price of each book sold -- looks very appealing. But is it the best route for every author? Two indie authors talk about the challenges and the rewards of doing it yourself. The discussion will cover both e-books and print books in the new publishing world.</p> <p>Jean Logan Leigh Michaels</p>	SHIMEK
	<p>What Is Autofiction? Blurring the Line Between You and Your Stories: The Czech writer Milan Kundera says that he sees his characters as “possible selves.” One way to interpret this: your main character is like you if certain factors of their life were somehow different. As a writer, I’ve always been drawn to this idea. In this generative workshop, we’ll consider how you might open into memory and personal history to write stories of powerful authenticity.</p> <p>Scott Garson</p>	SMIMEK
	<p>Hook, Line, & Sinker: Using Spoken Word Techniques to Capture & Hold an Audience When a poet steps to the microphone, truth on the tip of their tongue and vulnerability in their voice, you listen. But what writing techniques does a performance poet use to hook their audience? From the syntax of the first line to the structure of the whole poem, spoken word artists have found multiple ways to keep the audience’s attention. You may be a master at creating images, a poet that can capture passion and pain, or even a talented storyteller, but if you cannot hook your audience, they won’t stick around long enough for you to prove it. This workshop, designed for poets & storytellers, will focus on the hook by examining the spoken word artists that have found a way—in just a minute—to capture the attention of millions of viewers online. The artists include names such as Neil Hilborn, Javon Johnson, Sabrina Benaim, Blythe Bard, and many others.</p> <p>Caleb Rainey</p>	WAITT
	<p>Writing Opinion Pieces that Get Published. Replace academic jargon and wishy-washy summations with concise and illuminating opinions.</p> <p>Allison Engel</p>	WAITT
	<p>Mining History and Little-Used Archives for Important Stories: Museum archives, labor history magazines, library collections, university histories are among the resources to use to bring attention to little-discovered stories. The New York Times and Washington Post both run regular columns on events and people that were not given proper attention in the past. Correcting and expanding history gives an urgency to articles, podcasts, and documentaries.</p> <p>Margaret (Peggy) Engel</p>	WAITT
	<p>Interviewing techniques: Perceptive questions and uncomfortable silence.</p> <p>Kyle Munson</p>	Main Cottage
	<p>Grow Your Audience. How to pull readers into subject that may initially disinterest or repel them. Learn a strategy that will transform your readership/audience to include the least likely consumers.</p> <p>Phoebe Wall Howard</p>	Main Cottage
	<p>So, what’s it like? Rules to the game: What’s it like working in a large newsroom? I’ll go over the day-to-day life of a producer at CBS Mornings. I’ll also go over everything that I have to consider when I start my writing process. The workshop will learn the do’s and dont’s of script writing.</p> <p>Nik Heftman</p>	Dining Hall

3:00 – 4:45 Coaching Session 3	Share Your Passion: Make an impact with persuasive writing. How to use your expertise, personal stories, and research to write op-eds and opinion pieces to advocate for issues that you're passionate about. Larry Stone	Dining Hall
Limit 10 Persons per Session	Environmental issues can provide perspective and context to your writing: Environmental issues can be social, political, economic, and health-related. Let's talk about how these pressing issues may fit into your fiction or nonfiction work. With information about key resources . Perry Beeman	Dining Hall
4:45 – 5:15	Wrap Up: Today's Takeaway	Main Tent
6:00/6:10/6:20	Barge Sunset Tour of the Lake – Cash Bar	
	Dinner on Your Own	

7:45 – 8:00	Welcome. Highlights of Yesterday and Plans for today	Main Tent
8:00-9:45 Coaching Session 1 Limit 10 Persons per Session.	Storytelling Basics: From understanding your audience to word order within a sentence, every detail matters. Kyle Munson	SHIMEK
	Writing Important Op-Eds That Get Published. An imaginative and well-reasoned op-ed on a fresh topic can get you published in major outlets. This can be a calling card to obtain an agent and publisher. Learn how to strip academic writing from your essay and how to write compelling prose in 800 words. Margaret (Peggy) Engel	SHIMEK
	Turning Real Life Events into Plays. Consider public domain works and past injustices for dramatic content. Chances are good you'll make more money than writing a book and have more editorial control. Allison Engel	WAITT
	Make Your Prose Sparkle: We all know that a gripping plot + relatable characters + a great setting = the recipe for a good book. But if you want to make your writing really extraordinary you can't forget the prose. In this workshop I'll give you the tools you need to take your writing to the next level—and help you avoid the mistake of overwriting. Knowing how to spice your work with gorgeous prose is a skill you can learn and refine, and this advanced course is guaranteed to level up your writing. Nicole Baart	WAITT
	Stories in Miniature: The New Horizon of Flash Fiction, Microfiction and Prose Poetry. With the coming of new online publications, editors are looking for work short enough to be read on a laptop or phone. Flash fiction is on the move. In this generative workshop, we'll survey the field and look into how writers get started. Scott Garson	WAITT
	Speaking truth to power through Opinion writing: Rekha Basu has spent more than three decades writing editorials and/or opinion columns on social justice issues for newspapers in Iowa, Florida and New York. She'll talk about the difference between the two and how she broke into the field, and offer writing exercises for participant to harness their anger to drive change. Rekha Basu	Main Cottage
	Nonfiction: The dilemmas of disinformation: ethics and verification in the fight against fake news. John Dinges	Main Cottage
	Finding Your Columnist's Voice: There's the reporter's voice, the institutional voice of a staff editorial and the, um, feature-y voice of a feature story. Your column is yours, so it's written in your unique voice. Let's figure out how to find it. Todd Dorman	Main Tent
	Entering the Digital Frontier: Using Social Media To Build Your Brand Ty Rushing	Main Tent
	Finding Emotional Detail: How to capture detail in your writing that pulls readers in, creates empathy. Learn a strategy that will transform your work into something that is experienced rather than witnessed. Phoebe Wall Howard	Main Tent
Taking the Road Less Traveled! In this hands-on poetry workshop, you'll learn some humorous, short forms in a safe, supportive environment. You'll take away a journal filled with poetry prompts and examples to continue your study. Pat Tyrer	Main Tent	

8:00-9:45 Coaching Session 1 Limit 10 Persons per Session.	Private Sessions with Literary Agent Andy Ross: Andy will be giving 15-minute consults. You can pitch a book or just get information and advice about publishing. Andy Ross	Library
	Spiritual Nonfiction Writing to Inspire: Spiritual nonfiction is one of the hottest categories in publishing today, giving more writers a chance to share and teach through memoir, self-help and inspiration. These stories encompass everything from Christianity to Buddhism to New Thought, and many defy classification, reflecting a uniquely personal spiritual path. Through discussion and writing prompts, this hands-on session will help you hone in on the type of spiritual nonfiction you want to write, with insights on crafting wisdom stories that elevate your sense of purpose and make your story stand out from the crowd. Deb Engle	Dining Hall
	Digging Deep: When you know you've got something worth investigating. Lee Rood	Dining Hall
	The craftsmanship of storytelling: Some practical tips from a veteran editor Carol Hunter	Dining Hall
	Why Should Anyone Care About Your Memoir? Why should anyone care about your memoir? In this workshop, we will think about how your personal story ties into bigger themes and how to incorporate research into your work. Beth Hoffman	Dining Hall
	Getting Out of the Swamp: Many writers have great beginnings, get them down on paper, then get stuck The writers may think that they have a false start and begin again. Soon, they find themselves in the swamp, writing the same kind of thing over and over again, and never advancing. In this workshop, we'll discuss development of a piece. Where do I go from here? How do I shape my writing to keep the reader's attention? How do I create a solid argument or fresh metaphor or scene? Or write toward a a satisfying ending. Mary Lynch Swander	Porch of the Tamisiea Cottage Mask Required!
	Becoming a Self-Published Author: 10 things you should know about self publishing. Self-publishing (indie publishing) -- where authors keep their rights, make all the decisions, and collect more of the price of each book sold -- looks very appealing. But is it the best route for every author? Two indie authors talk about the challenges and the rewards of doing it yourself. The discussion will cover both e-books and print books in the new publishing world. Jean Logan Leigh Michaels	MAHAN
	Writing the Story, Column, or Non-fiction Book: Chuck has talked about media, writing, interviewing with audiences, college and high school classes across the state and will share his experiences and advice. Chuck Offenburge	MAHAN
9:45 – 10:00	BREAK	
10:00 am	All Group Meeting	Main Tent
11:00 am	Writers Read: Share something you've been working on. (2-4 minutes)	Main Tent
12:00 noon	Close – See You Next Year!	Main Tent