

	<p>Kelley Armstrong has taught every aspect of writing, from character to dialogue to editing to publishing. In this workshop, participants can take full advantage of that breadth of experience by selecting the topics of discussion. Armstrong will begin the workshop with a list of potential subjects and poll the participants to set the agenda. An additional 25% of the workshop time will be reserved for answering specific questions.</p> <p>Page-Turning Fiction</p> <p>Genre fiction is all about entertaining and engaging the reader. This workshop will focus on ways to keep readers up into the night, turning your pages. Armstrong will provide strategies for maximizing reader engagement starting with the planning stages and continuing through to tips and tricks for picking up the pace in a completed manuscript.</p>	<p>RICHARDSON CONFERENCE</p> <p>10.45AM SUNDAY MAY 1 CARITAS</p>	
<p>ANNA COMFORT OKEEFFE</p>	<p>So, you have an idea for a book... Conceptualizing your Publishing Path</p> <p>In this candid workshop, participants will discuss challenges and opportunities in the Canadian publishing landscape today as well as the various steps and stages of a book project from concept to bookstore. Participants will be invited to share their publishing goals and, with the input of an experienced publishing professional, work together to create publishing plans, considering decisions like self-publishing vs traditional publishers and critical topics like working with editors as well as ways to connect with a readership.</p> <p>A Taste of Food writing</p> <p>Do you love to cook and love to write? Dream of sharing your recipes in a cookbook?</p>	<p>11.00AM SATURDAY APRIL 30 RICHARDSON</p> <p>3.00PM SUNDAY MAY 1 RICHARDSON</p> <p>9.30 AM SATURDAY</p>	<p>BLUE PENCIL/PANEL</p>

	<p>When nearly any recipe is a Google search away, readers look to cookbooks for more than just recipes. They are there to be enjoyed and to inspire.</p> <p>Fusing technical writing with creative prowess, while avoiding the many, many culinary cliches, writing about food is not always easy as pie (oops!). Topics include voice, precision, creativity as well as considerations in testing recipes and pitching your brilliant idea to publishers.</p> <p>Workshop presenter Anna Comfort O’Keeffe is the daughter of a successful cookbook author (who taught her from a tender age that when in doubt, more butter is better and to never, ever use the phrase “mouth-watering”. With this early advantage she published her first recipe in Canadian Living at age 9 and since then, she has edited many bestselling cookbooks (while some of the vegan recipes were butter free, none contained that forbidden phrase).</p>	<p>APRIL 30 CONFERENCE PORTABLE #1</p>	
<p>CHARLIE DEMERS</p>	<p>It’s (Never) Just A Joke</p> <p>What is a punchline, and how does it relate to a premise? Why do funny things always happen in patterns of three? Why do so many jokes take place in bars, psychiatrists’ offices, and confessional booths? And what is with that peripatetic chicken, anyway? Juno-nominated comedian Charlie Demers has been a stand-up comic for nearly 18 years. In that time, he’s been a regular on CBC radio’s The Debaters, opened for the likes of Sarah Silverman and Marc Maron, and taught comedy writing at the university level. In this intensive, we’ll explore joke structure, the timeless rules of comedy, the uses and abuses of humour, and more.</p> <p>Does This Question Sound Rhetorical? (Don’t Answer That)</p>	<p>11.00AM SATURDAY APRIL 30 ART BARN</p> <p>1.30PM</p>	<p>CAFÉ LIT/ BLUE PENCIL/ SATURDAY EVENING GALA EVENT/PANEL</p>

	<p>The unstoppable proliferation of unavoidable online platforms seems to impel always greater numbers of people to share both opinions and personal details for all and sundry to read. Despite this, fewer and fewer seem to share either their deepest convictions or deepest secrets with wit, clarity, or integrity; some of our most enduring prose forms have been shattered into pieces the size of Twitter posts, Instagram captions, and Facebook statuses. BC Bestselling essayist Charles Demers has written review, commentary, and memoir for Vancouver Magazine, The Tyee, Outdoor Canada, and two book-length essay collections, <i>The Horrors</i> (2015) and <i>Vancouver Special</i> (2009), a finalist for the Hubert Evans BC Book prize for Non-Fiction. In this intensive, we'll explore the essay as a form worth preserving, and a creative vehicle perfect for expressing a writer's experiences, opinions, questions, and style.</p>	<p>SUNDAY MAY 1 RICHARDSON</p>	
NORMA DUNNING	<p>What's Your Beat?</p> <p>To my way of thinking, our lives are a song! Within each and every day we move with a rhythm that lies deep inside of each of us. Richard Wagamese wrote that we have an attachment to the drum as Indigenous peoples because of the sound of our mother's heart beat that we hear invitro.</p> <p>In this 90-minute workshop we will each spend time writing a piece of our own design. Following the writing we will each read out our work to one another with special emphasis on the rhythm of the work.</p> <p>As artists, as writers, we have to have our audience hear our words in the same way that we do as we are creating our prose or poetry. This workshop helps writers to put forth their best beat.</p>	<p>9.30AM SATURDAY APRIL30 CARITAS</p> <p>1.30PM SUNDAY MAY 1 CARITAS</p>	<p>CAFÉ LIT/ CONVERSATION WITH/BLUE PENCIL/PANEL</p>
SCOTT FITZGERALD. GRAY	<p>A Writer's Guide to Editing</p> <p>This informal overview/Q&A session covers everything you ever wanted to know about editing but were afraid to ask. In a general introduction to editing, we'll talk about the different types of editors that exist in the wild, which types you'll most often interact with as a</p>	<p>9.30AM SATURDAY APRIL 30 ART BARN</p>	<p>BLUE PENCIL/ PANEL</p>

	<p>writer (whether traditional or indie published), and what those editors will and won't do for you. Then extending from the discussion of what editors do, we'll talk about a writer's approach to editing, focusing on tips and tricks that will improve your own work by letting you look at that work with an editor's eye.</p> <p>The Language of Story (Master Class)</p> <p>Outlining is a contentious topic among authors. Some writers swear by the process; others maintain that outlining is the hallmark of amateurism, and that being able to face down the blank page with nothing but your raw talent and an unhealthy amount of self-loathing is the hallmark of the real artiste. For his part, Scott is in the former camp of incurable outliners. But even if you're not, crafting effective fiction is the same process for all writers — tapping into the essential shape of story. That's the arrangement of plot and subplot, and the assembly of narrative events that are the raw materials of drama. If you're drawn to mucking around with story at the outline stage — and especially if you've tried outlining before and have been frustrated when your sense of your story goes off track — this workshop will show you a slightly different approach to plotting that can make a huge difference in your ability to visualize and clarify your story. And even if you've already decided that outlining doesn't suit your own style of storytelling, exploring the process of outlining in the particular way this workshop presents it will sharpen your understanding of the language of story — the underlying mechanics that determine how plot, character, and conflict weave together to create compelling fiction.</p>	<p>1.30PM SUNDAY MAY 1 ART BARN</p>	
ANNE FLEMING	<p>Poetry for the poetry-wary or -weary</p>	<p>1.30PM SUNDAY MAY 1</p>	<p>CAFÉ LIT/ BLUE PENCIL/GALA EVENT</p>

	<p>I think for a lot of people there is a charge around poetry, even among people who write it, that forms a barrier that keeps people out. Like there's an inside and an outside or like poetry is a closed category. It's not. Poetry, like all writing, is ridiculously multiplicitous. This workshop seeks to crack poetry open, to dissolve fear about it, to find and foster its vibrancy, its aliveness, its malleability, its capacity to have a good time.</p> <p>Writing for Children is Writing for Everyone</p> <p>Children haven't lived as long as the rest of us, but they have complex inner lives and perception. How do we write in a way that recognizes and honours complexity AND keeps readers reading? This workshop will focus mostly on writing middle grade fiction (for ages 9-12) but welcomes writers with ideas for books for both older and younger readers.</p>	<p>CONFERENCE PORTABLE #1</p> <p>2.00PM SATURDAY APRIL 30 CONFERENCE PORTABLE #1</p> <p>10.4AM SUNDAY MAY 1 ART BARN</p>	
KAT MONTAGU	<p>Formatting for Film & TV</p> <p>Open with a short discussion about why formatting matters in building a screenwriting career.</p> <ul style="list-style-type: none"> - Feature Film Formatting: The Rules and the Rule Breakers - Comedy Formatting: Multi-cam and Single-cam Comedy - One Hour Drama Formatting <p>We will be using the book <i>The Dreaded Curse: Screenplay Formatting for Film & TV</i> as the guide and text for this class. Each section will include a table reading from a section of the book, followed by examples from actual well-known scripts, a Q&A and discussion</p>	<p>11.00AM SATURDAY APRIL 30 CARITAS</p> <p>3.00PM SUNDAY MAY 1 CONFERENCE PORTABLE #1</p>	CAFÉ LIT /BLUE PENCIL/PANEL
ED PEEKEEKOOT	Ear Worms & Other Delights, Songs & Song Writing	9.30AM SATURDAY APRIL 30	SATURDAY EVENING GALA EVENT

	<p>This will be a 3-hour exploration of song writing with a couple of people (Ed & Gail Peekeekoot) who have known and loved a lot of songs over the years and have written and recorded a few too. Here are some things we'll be doing:</p> <p>What is it about a song that catches our ears and our hearts?</p> <p>Participants are asked to bring a professionally recorded song they wish they had written – but didn't – and share why they chose that song. Even if we don't have time to hear and discuss every song brought to the session, the process of selecting one will hopefully be engaging, perhaps fun and may help you add to your own writing toolkit.</p> <p>Why sing it when you can just say it? We'll have a group conversation about the differences between poetry and songs. Some songs are pure poetry, and some poetry just can't be sung. (We bow here to Leonard Cohen who masterfully pulled off both.)</p> <p>Beyond the lyrics, it's the rhythm, the chords, and the instrumentation (including the vocals) that contribute to a great song. While we can only touch briefly on this topic, we couldn't talk about song writing without it. What is it about a song that makes you hit replay over and over and over?</p> <p>How do we tap into inspiration? As a group, we'll brainstorm a list of things (from the ridiculous to the sublime) that have worked to get us each into the zone. We'll finish this section with a guided meditation followed by a few minutes to journal about a song that wants you to write it.</p> <p>Rhyme, Reason, and Doggerel. We'll talk about rhyme structures and will have examples of some rhymes that are so delicious you can taste them. Participants are also invited to bring and share a rhyme that personally knocks them over. We'll also bask in some doggerel.</p> <p>Then we'll all work in small groups with one well known tune and a theme (drawn out of a hat) to write one or two original verses to it. We'll arm you with rhyming dictionaries and other resources. (If you have your own rhyming dictionary, please bring it.) Once written, we may tweak the verses in the large group to get the very most meaning,</p>	<p>CONFERENCE PORTABLE #2</p>	
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	<p>beauty, “singability”, &/or playfulness out of your lyrics. If there is interest on the part of the group and the festival organizers, we may perform verses (which are certain to be flat-out-amazing!) on Saturday night.</p>		
JACQUELINE TURNER	<p>Writing for Our Lives: Developing Self-Reflective Writing Practices</p> <p>How do we write in compelling ways about ourselves? Learn to expand the potential for autobiographical work by using the connection between words and their meanings to reflect our diverse experiences. By engaging in critical and creative experimentation, we’ll find new ways to explore lived and imagined realities in ways that make space for readers. Can we transform memory into action? How do we make ourselves known? Let’s work together to find out.</p>	<p>2.00PM SATURDAY APRIL 30 CONFERENCE PORTABLE #2</p> <p>10.45AM SUNDAY MAY 1 CONFERENCE PORTABLE #2</p>	CAFÉ LIT/ BLUE PENCIL/PANEL
IAN WEIR	<p>Wrestling The Structural Bear</p> <p>So, you’ve written a brilliant opening. But then you come to the middle...</p> <p>Story structure poses persistent – and maddening – challenges to writers in all forms and genres, including literary fiction. Those challenges can often seem nearly insurmountable. But structure is actually the straightforward part of the creative process – or at least, it’s the part that can be studied, learned, and applied.</p> <p>In this workshop, we’ll look at the nature of the challenge...some favourite lurking-places of the bear...and strategies for wrestling it to the ground.</p> <p>Come prepared to write.</p> <p>Finding The Heart</p> <p>It’s one thing to write a draft – or several drafts – of a story or a novel or a screenplay. But it’s quite another find the heart of the narrative: to</p>	<p>11.00AM SATURDAY APRIL 30 CONFERENCE PORTABLE #1</p> <p>1.30PM SUNDAY MAY 1</p>	CAFÉ LIT /BLUE PENCIL/PANEL

	<p>navigate your way to the essence of what your story wants to be...to find the heart...and to clear your own path to writing it.</p> <p>In this workshop, we'll look at the barriers that lie between you and the undiscovered heart of your narrative – including the barriers that you throw up yourself. We'll look at strategies for dismantling them, and for giving yourself permission to do so in the first place. Along the way, we'll examine questions relating to voice, structure, and character, as well as that eternal question: to outline, or not to outline? (Hint: it depends. And not usually the way you think.) Come prepared to write.</p>	CONFERENCE PORTABLE #2	
SAM WIEBE	<p>Bringing Characters to Life</p> <p>In this workshop, we'll focus on two essential parts of storytelling: creating dynamic characters and writing convincing dialogue. Using a variety of examples, we'll discuss techniques to people your story with characters that readers care about, and write dialogue that reveals character while moving your story forward. Suitable for writers at any stage.</p> <p>Plotting The Mystery</p> <p>How do you structure a mystery novel? How many suspects do you include? To outline, or not? This workshop will discuss story structure, applying it to mystery and detective fiction, though the concepts will be applicable to any genre of fiction.</p>	<p>2.00PM SATURDAY APRIL 30 ART BARN</p> <p>10.45AM SUNDAY MAY 1 RICHARDSON</p>	BLUE PENCIL/PANEL
PANEL DISCUSSIONS SATURDAY	<p>MEDIA MOGULS - KAT MONTAGU-FILM IAN WEIR-THEATRE CHARLIE DEMERS-RADIO/ STAGE</p>	<p>2.00PM SATURDAY APRIL 30 RICHARDSON</p>	

<p>SUNDAY</p>	<p>SCOTT FITZGERALD GRAY- GAMING/DUNGEON & DRAGONS ANNA COMFORT OKEEFFE-PUBLISHING</p> <p>WHAT PANDEMIC ISOLATION TAUGHT ME ABOUT MY WRITING LIFE.</p> <p>NORMA DUNNING SAM WIEBE KELLEY ARMSTRONG GAIL ANDERSON DARGATZ JACQUELINE TURNER ANNE FLEMING</p>	<p>3.00PM SUNDAY MAY 1 CARITAS</p>	
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