



**Kansas Writers Association  
Workshop**

**Writing & Selling Poetry**

**By Sandra Soli**

**ByLine Magazine Poetry Editor**

**April 16**

**Collegiate Upper School  
1221 N. Webb Rd.**

**12:30-5:00 p.m.**

Sandra Soli has published fiction for adults and children, essays, and articles, but her specialty is writing and teaching poetry. Her poems have appeared in many major literary journals and her chapbook *Silvering the Flute*, a finalist for the Oklahoma Book Award, sold out of two printings. Sandy served in Oklahoma's artist-in-residence program for ten years. She regularly judges competitions for such events as the Cowboy Hall of Fame Western Heritage Awards, the Alabama Book of the Year, and OWFI. Since 1998 she has been columnist and editor for *ByLine*, a national trade publication for writers.

**Early Registration by forms are available on KWA's website at [www.kwawriters.org](http://www.kwawriters.org). Registration will also be accepted at the door.**

**\$10 for KWA members and students  
\$20 for Non-members**

**New & Renewing Members**

**New**

Lila M. Arnold  
Sheryl L. Buettgenbach  
Collette M. King

**Renewals**

Bernell Baldwin            Louise Pelzl  
Grace Becker              Myrne Roe  
Nancy A. Breth            Lynn Shannon  
Arlene Rains Graber     Victoria Venskus  
Linda Graves  
Theresanna Manganiello

**Mark Your Calendar**

**April 6 & 20**—GK Brainstormers, contact Gordon Kessler for information about where to meet, [gordon@gordonkessler.com](mailto:gordon@gordonkessler.com), or 316-685-0098.

**April 6 & May 4**—First Wednesday Literary Women, 1 p.m. Watermark Books, 4701 E. Douglas.

**April 8, 22 & May 6**—Working Women Writers, 10 a.m. Watermark Books, 4701 E. Douglas.

**April 10**—KWA 2004 Anthology Signing Party, 2:00-4:00 p.m., Watermark Books.

**April 16**—KWA Workshop on Writing & Selling Poetry, 12:30-5:00 p.m.. Collegiate Upper School, 1221 N. Webb Rd.

**April 20**—Newsletter deadline for May.

**April 21**—KWA Board meeting, 7:00-9:00 p.m., 1459 Homestead Lane.

# Market Place

## Magazine Market News

**Aim Magazine** is looking for ethnic, mainstream, historical and suspense fiction of 1,000-1,500 words. Pay is \$25-\$35. [www.aimmagazine.org](http://www.aimmagazine.org).

**Escapees Magazine** for RV enthusiasts publishes adventure, historical, humorous, mainstream, mystery and western stories 1,000-3,000 words. Pay is \$150 maximum. [www.escapees.com](http://www.escapees.com).

**Fifty Something Magazine** for older adults publishes adventure, confessions, ethnic stories, experimental fiction, fantasy, historical, mainstream, mystery, romance, suspense and westerns of 500-1,000 words. Pay is \$10-\$100. Contact Linde Graphics Company, 7533-C Tyler Blvd., Mentor, OH 44060; Linda L. Lindeman-DeCarlo, Publisher.

**Hemispheres**, United Airlines in-flight magazine, publishes adventure, ethnic, historical, humorous, mainstream and mystery stories of 1,000-4,000 words. Pay is 50 cents a word. [www.hemispheresmagazine.com](http://www.hemispheresmagazine.com).

**Lake Country Journal Magazine** publishes fiction related to the area, preferably adventure, humorous, mainstream or family fiction up to 1,500 words. Pay is \$100-\$175. [www.lakecountryjournal.com](http://www.lakecountryjournal.com).

**Trail Runner** is looking for adventure or fantasy stories featuring trail runners; 1,000-1,500 words. Pay is 25-35 cents a word. [www.trailrunnermag.com](http://www.trailrunnermag.com).

## Contests

**ByLine Magazine Contests.** For more information on all of their contests, see [www.bylinemag.com/contests.asp](http://www.bylinemag.com/contests.asp).

**Spring Poem** Deadline: April 15. Entry Fee: \$3. Prizes: \$40 first, \$25 second, \$15 third. Submission: Any style or length, connected in some way with the season.

**Pet or Wildlife Article** Deadline: April 20. Entry Fee: \$5. Prizes: \$40 first, \$25 second, \$15 third. Submission: Nonfiction about animals or animal-related events; 1,800 word maximum.

**General Poetry** Deadline: April 30. Entry Fee: \$3. Prizes: \$60 first, \$30 second, \$15 third. Submission: Any style, subject or length.

**New-Talent Short Story** Deadline: May 5. Entry Fee: \$5. Prizes: \$50 first, \$35 second, \$25 third, \$15 fourth. Submission: Open to any writer who never has won a cash prize in any ByLine fiction category; 5,000 word maximum.

**2005 Page International Screenwriting Awards** Deadline: April 15. Entry Fee: \$60. Prizes: \$10,000+ grand, \$1,000+ gold, gift certificates for silver and bronze. Submission: Original scripts for feature films (80-130 pages), short films (less than 40 pages), and TV pilots (40-70 pages). Details at [www.internationalscreenwritingawards.com](http://www.internationalscreenwritingawards.com).

**Boost's 3rd Annual Writer's Contest** Deadline: April 15. Entry Fee: \$10. Prizes: \$100+ first, \$50+ second, \$25+ third. Submission: Any unpublished, original manuscripts that has not been accepted by a publisher at the time of submission. Details at [www.boost4writers.com/contest.htm](http://www.boost4writers.com/contest.htm).

## The Spokane Prize for Short Fiction

Deadline: May 1. Entry Fee: \$25. Prizes: \$1,500 winner. Submission: Book-length manuscript (no less than 98 pages) of stories (no fewer than 3); no maximum page-count and stories may have been previously published in journals, anthologies, or limited edition volumes. Details at [www2.edu/dcesso/press/getlit/shortprize.htm](http://www2.edu/dcesso/press/getlit/shortprize.htm).

## Moondance International Film Festival Competition

Festival Date: May 12-15. For details of the numerous categories ranging from feature films to music videos, see [www.moondancefilmfestival.com](http://www.moondancefilmfestival.com)

## 20th Annual Literary Awards

Deadline: May 18. Entry Fee: \$15. Prizes: \$1,000 fiction first, \$1,000 poetry first, \$1,000 essay first. Submission: Unpublished fiction and essays up to 8,000 words; each poetry entry may contain up to six poems. Details at [www.newletters.org](http://www.newletters.org).

**Blooming Tree Press** submissions to Summer Shorts, a short story collection for kids ages 8-12. Deadline: May 31. Entry Fee: None. Prizes: \$20 first, upon publication. Submission: Contemporary, historical and futuristic children's stories between 500-4,000 words. Details at [www.bloomingtreepress.com](http://www.bloomingtreepress.com).

## Conference

### Dream Big—Creating Books for Children—Kansas SCBWI event

Date: April 23, 8:30 a.m.-4 p.m. Location: University of Missouri-Kansas City, 5100 Rockhill Rd, Kansas City, MO, Pierson Auditorium Cost: \$85 for SCBWI members \$95 for non-members. [www.geocities.com/ks\\_scbwi/events.html](http://www.geocities.com/ks_scbwi/events.html).

# Poetry Market Place

*\*Note: Most of the markets listed below also publish fiction, essays, and articles. Poetry is the focus of each listing.*

## **Agni Magazine**

<http://www.bu.edu/agni>

Publisher: Boston University Creative Writing Program. Accepts unsolicited manuscripts September 1st to May 31st. Pay is \$10 per printed page for all accepted work, plus. Submit up to five poems.

## **Ancient Paths**

<http://www.literatureclassics.com/ancientpaths/magazine/submission.html>

Submit up to five poems, free verse or traditional, up to 60 lines each. Payment is one free copy and \$1 per poem. Submit October 1 to April 30.

## **Antietam Review**

<http://www.washingtoncountyarts.com>  
Publishes poetry up to 30 lines. Payment is from \$25 to \$100 plus copies. Deadline for current year: May 15.

## **Babybug**

<http://www.cricketmag.com>

Publishes rhyming poems up to 8 lines. Payment is \$25 minimum upon publication.

## **Blue Mountain Arts, Inc.**

<http://www.sps.com/greetingcards/index.htm>

Publishes highly original and creative submissions on love, friendship, family, philosophies and other topics. No rhyming poetry.

## **Brady Magazine**

<http://www.brady magazine.com>

Online literary/writer's trade magazine publishes poetry of any type and subject up to 40 lines. Payment is Canadian.

## **GreenPrints**

<http://greenprints.com/wguidelines.html>

A magazine for gardeners that publishes one poem per issue. They seek clever, innovative, easy to follow poetry. Payment is \$25.

## **Millennium Shift**

<http://www.millenniumshift.com>

Publishes edgy and quirky poetry under 1,000 words. Payment is \$10 per published item.

## **Other Dimension**

<http://www.otherdimension.com>

Publishes poetry in all genres of science fiction, fantasy, horror and slipstream up to 30 lines. Payment is \$5 per poem.

## **Patarbica**

<http://www.pantarbe.com>

A webzine that publishes Avant-garde, Haiku, free verse, light verse, and traditional poetry. No minimum line length; good use of figurative language imagery that explore human issues. Payment is \$10.

## **Ploughshares**

<http://www.pshares.org/submissions/page.cfm?intContentID=28>

Accepts submissions August 1 to March 31. Submit up to three poems. Payment is \$25 per printed page.

## **Poet's Canvas**

<http://www.poetscanvas.org>

A quarterly ezine that publishes innovative, quality poetry. Payment is \$10 for regular contributors, \$40 for set of 3 poems to New Voice, \$25 for featured artist poem (by invitation only).

## **Quintessence**

<http://quintessence-encouraginggreatwriting.com>

A literary magazine focused on sharing diverse voices and the beauty of the

written word. Poetry up to 250 lines. Payment is \$10.

## **The Silver Web**

[http://www.buzzcitypress.com/sw\\_guidelines.html](http://www.buzzcitypress.com/sw_guidelines.html)

A semi-annual publication that publishes poems using standard poetic conventions whether free verse or rhyming. Submit up to five poems. Payment is \$10-\$50.

## **Talebones**

<http://www.talebones.com/doc.asp?SUBKEY=152>

A quarterly magazine that focuses on science fiction and dark fantasy. They consider all forms and themes of poetry suitable for their content and focus. Payment is \$10.

## **Thema**

<http://members.cox.net/thema/submissions.html>

Publishes all types of poetic form. Submit up to three poems per theme. Payment is \$10.

## **Weavings**

<http://www.upperroom.org/weavings/guidelines.asp>

Publishes works that promote informed, committed spiritual growth. Payment is \$75 and up.

## **Christian Poets Markets**

<http://www.utmostchristianwriters.com/markets/poetmart.htm>

A website that lists publications of interest to Christian poets.

## **Poetry Markets: Recent Calls for Manuscripts**

<http://newark.rutgers.edu/%7Elcrew/markets/index.html>

A website listing numerous poetry markets.

## Research Books: Plotting

*Plot & Structure: Techniques and Exercises for Crafting a Plot That Grips Readers From Start to Finish* by James Scott Bell. Clear and concise information on creating an engaging plot. The book offers simple explanations on techniques from brainstorming story ideas to building scenes, from using subplots to creating knock-out endings.

*Building Fiction: How to Develop Plot & Structure* by Jesse Lee Kercheval. An insightful book on every aspect of novel writing, with good explanations of internal conflict techniques.

*The Plot Thickens: 8 Ways to Bring Fiction to Life* by Noah Lukeman. A good reference book for beginning and advance writers on learning how to implement the fundamentals of plot development.

*Making Shapely Fiction* by Jerome Stern. A very useful book for beginning and advanced writers to learn about the principles of momentum, tension and immediacy. The book also has a good list of don'ts for fiction writers.

*The Writer's Journey, Second Edition: Mythic Structure for Writers* by Christopher Vogler. An interesting book that discusses the common structural elements in myths, fairy tales, dreams and movies. Vogler lists the different kinds of typical story characters and the journey a hero generally passes through.

## Basic Plotting Techniques

By Starla Criser

### Free-Writing

Free-writing is often the heart of writing a book-in-a-week or a book-in-a-month. It is quick writing that starts with a very basic story idea and a basic set of characters. From those basics, the writer simply writes. You write the storyline as you see it happening in your head. You introduce and work with the characters as they fit into the developing scenes, without knowing all the details of their backgrounds. You establish vague settings. What you do not do is edit at this point. Fine tuning and the actual creation of a synopsis or outline to work with while writing the complete story comes later.

### Cluster Diagramming

Cluster diagramming is sometimes called mind-mapping, clustering, or branching. It is a technique for brainstorming the ideas of a writing project. There are a number of methods for clustering, but the basics of the technique involve drawing a series of circles containing the main characters. Additional circles will contain character goals, the main conflicts, subplot elements, and roadblocks. Circles are connected with lines and arrows to tie characters and the various story elements together. (Gordon Kessler does a wonderful job of explaining this plotting method in his book *Novel Writing Made Simple*.)

### Outlining

Outlining a writing project can be as involved as a writer chooses. Some writers prefer in-depth outlining wherein every story detail is included. Some writers prefer a simple outline that covers the very basics and allows the writer more freedom in getting from Point A to Point B. A very simple outline consists of assigning a number to each chapter and a letter to each scene or plot point within the chapters. The main purpose of an outline is to make sure a storyline remains close to the original idea. It also helps a writer to see if there are enough plot points, twists and turns to carry the idea to the desired work length.

### Storyboarding

The process of storyboarding has long been used in script writing and has been adapted by a number of authors. Like clustering, particular storyline elements, subplots, settings and character growth specifics are considered randomly by the writer. These are written on post-it notes or 3 x 5 index cards and then laid out like putting a puzzle together. Some writers use a piece of cardboard marked off into sections that represent chapters of a book. The notes or cards are then placed wherever they fit into the storyline. You can move the notes around to where they work better in the plot development, or remove them completely if they end up serving no real purpose.

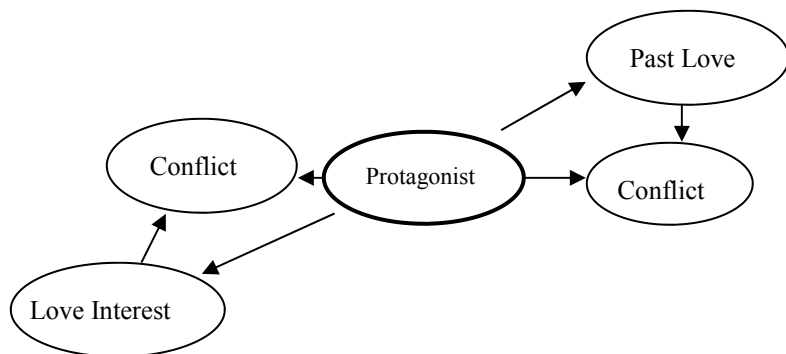
### “The Writer’s Journey”

This is a plot pattern described in *The Writer's Journey: Mythic Structures for Writers* by Christopher Vogler. Basically the “journey” involves a dozen specific points of casting a character into new situations, facing obstacles, and managing to resolve the conflicts in order to reach a goal that has somewhat changed from his original goal.

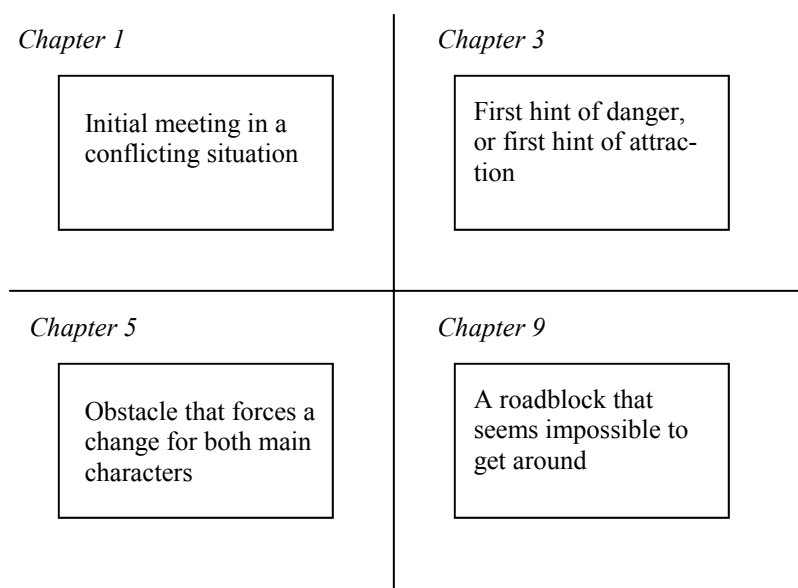
## Plotting Technique Examples

By Starla Criser

### Cluster Diagramming



### Storyboarding



### Outlining

1. Chapter 1
  - A. Initial meeting of main characters
  - B. Introduction of conflicts
  - C. Hint of ticking clock for meeting each character's goal

## Plot Elements

Borrowed with permission from Gordon Kessler's *Novel Writing Made Simple*.

Four different plot elements work simultaneously in any story. Working together, they help to provide realism and drama. The amount of each depends greatly upon genre.

### Internal Plot

The internal plot is shown mostly through the POV characters' internalizations. It is the thinking plot. These thoughts are the inner workings of the main characters of the story and might follow a number of different courses due to the number of POV characters. The internal plot is important in making three-dimensional, fleshed-out and believable characters.

### Emotional Plot

The emotional plot has to do with the love interests, relationships or emotional ties between the main characters. This not only includes spouses and significant others, but also parents, children, siblings and close friends. It is the dominant plot in romance stories but can even be found in at least a small degree in male action/adventure novels, which normally lack emotional depth.

### Thematic Plot

The thematic plot is the purpose plot. This is the meaning of the story and may not be apparent until studying the work after reading it in its entirety. The theme itself can be simple. It should be consistent throughout the story. The other plots are dependent on it as the thematic aspects of the story bond the work together.

### External Plot

The external plot is the action plot. It is closely related to the storyline itself since it is based on visual, physical action or what happens.

## President's Letter

By Suzann Robinson

We were pleased to see 30 people at our March meeting, with eight guests. The pre meeting workshop was an emotional experience. Hazel Hart, with assistance from Bonnie Eaton, led us through exercises on writing an emotional ladder for a character. We had to be creative as we thought of synonyms for the different emotions.

Our speaker, Chuck Crandall from ADR Book print, gave a thorough presentation on publishing, along with helpful handouts. The second part of our program included a panel of published authors, Orville Voth, James Wright and Colleen Kelly Johnston, who told of their experiences in self-publishing their books. Those who attended our March meeting left with many practical insights into writing and publishing.

April is poetry month, so we are celebrating by having a well-known poet here. Sandi Soli will lead a workshop, "Writing and Selling Poetry" Saturday, April 16 at Collegiate School from 1:00-5:00 p.m. Sunday, April 10 is our Anthology Signing Party at Watermark Bookstore from 2:00-4:00 p.m. Our anthology includes the works of each of the winners of our 2004 competition.

We have many interesting and informative programs coming in the next few months, and hope you will plan on being a part of all of them. On May 21st each of you will have a chance to read some of your works. It's important to be able to read what you have written, and to hear the reaction of other writers. The afternoon will also include writing activities that will be fun and educational. June 18 our program is "Stories of Wichita." Our speaker will be announced later. July 16 is "Meet the Editors Day" with Marcia Preston and Tom Colgan, a day filled with presentations and one on one meetings with these editors.

## Member News

**Starla Criser**, writing as Kay Starr, has sold two more chapters of her novel *If You Loved Me* and a short story, "Under His Command," to her editor.

**Mathew Curry** won honorable mention for his prologue and first chapter of *Amber Waves of Terror* in the Reading Writers contest.

**Conrad Jestmore** has sold the rights to his short story "The Memory of Swans" to Bardsong Press which will publish it in the *Bardsong Journal* Midsummer edition.

## KWA Newsletter Content Schedule

If you would be interested in writing an article on any of the following monthly focuses, please email Starla at [starlakaye@earthlink.net](mailto:starlakaye@earthlink.net).

Month	Fiction Craft Technique	Market/Genre
May	Prologues/Epilogues	Magazine
June	Opening hook	Travel
July	Dialogue	Novels
August	Exposition/Narration	Newspaper
September	Scenes/Cliffhangers	Short Stories
October	Black Moment/Crisis	Crime
November	Climax/Resolution	Screenwriting
December	Editing/Revisions	Memoirs/Family History

## Help Wanted

KWA is in need of a new volunteer to take over the labeling and mailing of our monthly newsletters. The newsletters would be delivered to the volunteer already assembled and folded for mailing. Postage is paid for by the organization. Anyone interested can contact our president, Suzann at [srobinson12@cox.net](mailto:srobinson12@cox.net).

## President's Letter

(Cont'd)

August is our annual pool party, September we will have a retreat, and October 15 is our annual "Scene of the Crime" at Century II.

Schedule us on your calendar, the third Saturday of every month. You'll find the programs are helpful and fun. An important part of KWA's mission is support. It will give you a boost to go where you are surrounded with writers who have the same struggles and frustrations, and sometime success. Writing is an isolated activity; it helps to commiserate with other isolationists.

## Time Management for Writers

By Starla Criser

**Plan:** The first step in learning to manage your time as a writer is to take some of your precious time to sit down and plan how to organize. There are a great number of “shoulds” when it comes to getting organized. Ignore most of them and organize in a manner that works for YOU. Each writer has methods and styles of organization that work best for him/her.

**Goals:** The ultimate focus of all the organization and learning to manage your time is to be able to meet goals you set for yourself. Goals should be specific (writing *The Book of My Heart*), realistic (writing about something you know, can or have thoroughly researched), and measurable (writing a certain number of pages to follow specific guidelines). Big goals, such as writing a 300-page novel are best achieved by breaking them down into smaller, sub-goals (creating the characters, conflicts, plot, and setting; writing a synopsis or outline; writing the first draft, etc.).

**Multiple Project Goals:** In order to help with writer’s block while working on a specific project, it is often helpful to have other projects as well. Shift to another project and its specific goals, taking that project a little farther along while at the same time figuring out a way beyond the problem in your main project. When working on multiple projects, be sure to prioritize them by importance of completion time. The novel of your heart that you would like to complete and submit within a year. The contest entry that must be submitted by a set deadline not under your control. The newsletter article that you promised the editor by a certain time. Another novel you would like to write, but not as quickly as the first novel.

**Calendar:** This is an absolute necessity for keeping up with all of your life, but I suggest keeping a completely separate calendar for your writing career. Of course you will need to make sure both schedules work well together. On the Writing Calendar keep track of upcoming writers’ group meetings, meetings with a research contact, meetings with your editor or agent (in person or by phone), deadlines for assignments or returning galley proofs, dates of expected responses from editors or agents, dates of expected royalty payments or payments for contracted work, even for dates when your federal and state estimated tax payments are required on those “millions of dollars” you are earning.

**Submission Tracker:** Some kind of submission tracker for your project(s) is an absolute necessity. Some people like to keep a notebook with separate sheets on each project that keep track of where and whom the work was submitted, when it was sent, an expected response date, response received, rights involved, etc. I prefer to keep a spreadsheet of all my various writing projects (newsletters, articles, short stories, novellas, poetry, novels, and contest entries) for each year. On it I include all the specifics: project title, date submitted, where submitted, contact, date of response, response, proposed publication date, actual publication date, rights involved, contract amount, date of payment, dates of additional royalty payments.

## KWA: The Year Ahead

### May 21

KWA members are invited to read some of their work during the meeting. This is an opportunity to get feedback from other members. Reading time will be limited so that all who want to participate get a chance. We will also have some fun, helpful writing exercises to either do at the meeting, or to take home with you.

### July 16

MEET THE EDITORS DAY

**Thomas Colgan**, senior editor Berkeley Publishing—in charge of suspense, thrillers, mysteries, adventure, police, espionage, history, business, inspiration and biography

**Marcia Preston**, executive editor *By-Line Magazine*

Date: 8:30 a.m.—5:00 p.m., Sat., July 16th

Location: Wichita City Arts

Cost: Members: \$35

Non-members: \$45

### October 15

SCENE OF THE CRIME  
Workshop

Three speakers  
Terrific Information

Watch for more details in upcoming newsletters and on the website.

## KWA BOARD OF DIRECTORS

### PRESIDENT

Suzann Robinson

### VICE-PRESIDENT

Conrad Jestmore

### TREASURER

Richard Walkup

### RECORDING SECRETARY

Mathew Curry

### NEWSLETTER EDITOR

Starla Criser

starlakaye@earthlink.net

### AT LARGE BOARD MEMBERS

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Colleen Kelly Johnston

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Arlene Rains Graber

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Arlene Rains Graber

### WEB SITE COORDINATOR

Angela Criser

### CONTEST COORDINATOR

Colleen Kelly Johnston

### AMBASSADOR

Gordon Kessler

## Newsletter

Please send all newsletter submissions of articles, member news, or encouraging quotes by the 20th of each month prior to publication to starlakaye@earthlink.net or by snail mail to Starla Criser, 9415 E. Harry, Ste. 603, Wichita, KS 67207. All email attachments should have "KWA" in the subject line and can be submitted in Word, WordPerfect, Works, or rtf format.

### Join KWA For Only \$25.00

This will give you a one-year membership, our monthly newsletter, and a membership card which entitles you to discounts to our various programs and seminars. Send your check to KWA, P.O. Box 2236, Wichita, KS 67201

Visit our Web Site at: [www.kwawriters.com](http://www.kwawriters.com)

## Our Mission Statement

To inform, support, encourage, and promote the writer.

## KANSAS WRITERS ASSOCIATION

P.O. Box 2236

Wichita, KS 67201

ADDRESS CORRECTION  
REQUESTED

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