WRITERS WORKSHOP
at the University of Guelph

SATURDAY, MARCH 3 & SUNDAY, MARCH 4 2018
WELCOME TO THE 2018 UNIVERSITY OF GUELPH WRITERS WORKSHOP

Welcome, and thank you for attending the University of Guelph’s 7th Annual Writers Workshop.

This two-day event is designed to provide hands-on practical tips and instruction for a wide variety of writing interests and needs. From creative writing to non-fiction, publishing to scientific journals, you’ll find it here.

All of the workshop leaders have volunteered their time and talents. We would like to extend a thank you to these presenters, our volunteer staff, and our sponsors because without their dedication and generosity, this event would not be possible.

We hope you enjoy the event.

The Writers Workshop Committee
Jodie Salter – Coordinator
Daniel Poulin
Juliene McLaughlin
Marinette Fargo
Sarah Gibbons

The University of Guelph’s Writers Workshop 2018 is dedicated to the memory of Andrea Elizabeth Humphrey (nee Karpala) - friend, colleague, and co-organizer. Without her support, intelligence, and passion, the Writers Workshop would not be the success that it is today. Thank you Andrea.

You are greatly missed and will always be remembered.

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THANKS TO OUR SPONSORS

NOTE: Photos will be taken at this public event and may be used for promotional purposes.
Dialogue is one of the key tools a writer can use in fiction and non-fiction. It isn’t only the words that characters speak to each other; dialogue can reveal character, increase the pace and dramatize relationships between characters. In this 90-minute workshop, participants will learn the three different ways of using dialogue (summary, indirect, and direct), how dialogue reveals theme, and the proper format and style of dialogue. In the first half of the workshop, we will examine several excerpts from fiction and discuss how the author uses dialogue to accomplish several things at a time. In the second half of the workshop, I will lead the participants through two exercises, one on conflict and the other on silence, which will strengthen their knowledge and skill of how to use dialogue in their writing.

MARCIA WALKER

Marcia Walker’s writing has appeared in PRISM international, Room, EVENT, Antigonish Review, This Magazine, University of Toronto Magazine, The Globe and Mail, CBC Radio and The Broken Social Scene Story Project by House of Anansi. She has been shortlisted for PRISM’s fiction and non-fiction prizes and was a finalist for the Lascaux Fiction award. Her play, Recess, was part of Nightwood’s Write from the Hip playwright development program and the 2016 Groundswell Festival. She was the 2016-2017 Jessie London Writer-in-Residence and is a recent graduate of the University of Guelph’s MFA program.

This workshop will discuss the connection between mindfulness and writing as tools of awareness, and the benefits to creativity of a mindfulness approach. There will be guided meditations and writing exercises to experience the value of mindfulness in creative writing.

MELINDA BURNS

Melinda Burns is a writer and psychotherapist in Guelph as well as a teacher of creative writing and a mentor to writers in fiction, poetry and memoir. She has offered the Writing and Mindfulness workshop for continuing education students and privately for a number of years.
THE COUNTERINTUITIVE WRITER: HOW TO IMPROVE YOUR WRITING BY DOING THE OPPOSITE OF WHAT YOU’VE PROBABLY BEEN TAUGHT
Saturday, March 3, 12:00 p.m. – 1:30 p.m., LIB 300A | Joan Flaherty

This workshop is intended for anyone who falls into one of these categories:
• Hate writing
• Love writing
• Hate writing but love having written*

In other words, it’s aimed at a broad audience whose writing skills may vary considerably. The only conditions for registering in this session are a desire to improve your writing and, as the session title suggests, an openness to trying new approaches. In pursuit of those goals, the workshop will cover three main areas: how to get started – including how to deal with writer’s block; how to organize your thoughts quickly; and how to know whether or not you’ve done a good job. The format will be a combination of mini-lecture, discussion, and individual exercises.

*Dorothy Parker

JOAN FLAHERTY
Joan Flaherty teaches communications in the School of Hospitality, Food and Tourism Management at the University of Guelph. She is also the faculty advisor for the Hornblower, the University’s annual student magazine. She completed her BA (English Literature), MSc (Rural Extension Studies), and MA (English Literature) at the University of Guelph. Her research interests centre around SOTL (the scholarship of teaching and learning). She is the recipient of three teaching awards, and the author of The Counterintuitive Writer (Rock’s Mills Press) in press.

USING BRAIN RESEARCH TO STRUCTURE YOUR STORY OR ARTICLE
Saturday, March 3, 12:00 p.m. – 1:30 p.m., LIB 246A | Jaellayna Palmer

In this hands-on workshop, we adapt the learner-centric 4MAT curriculum design model to provide structure to writing projects. By addressing a series of questions, participants will develop a technique that can help in both fiction and non-fiction writing.

JAELLAYNA PALMER
Throughout her career, Jaellayna Palmer has worked in teaching/training, adult education, writing, and consulting. Though self-employed most of the time, she has also worked within the University of Guelph’s Teaching Support Services and Open Education. She has a passion for inclusive learning strategies and has found the 4MAT model an extremely useful and adaptable tool.
Part formula, part creative writing exercise, recipes are more than a list of ingredients and instructions. A well-written recipe can help you land repeat assignments, make your blog stand out, or result in a family cookbook everyone will actually use. This workshop will show you how to list ingredients, write clear instructions, follow any given magazine’s house style, and create headnotes that will have readers drooling. We’ll also look at how recipes have changed over the years, what today’s readers (and editors) expect, how and when to give credit to original recipes, and how to overcome some of the common recipe writing stumbling blocks.

CHARMIAN CHRISTIE

Charmian Christie is a recipe developer, culinary instructor, and author of The Messy Baker: More than 75 Delicious Recipes from a Real Kitchen (HarperCollins 2014). Her cookbook won the Barbara Novak Award for writing, while the Toronto Star, Calgary Herald, and Canadian Living named The Messy Baker one of their Top Cookbooks of 2014. Charmian covered the savory baking beat for FoodNetwork.ca and is the food columnist for Guelph Life and Grand Magazine. Her articles appear in a variety of national publications, including The Globe and Mail, More, Edible Toronto, and Canadian Gardening.
So you admire Marilynn Robinson, Natalie Goldberg, Kathleen Norris, Anne Lamott, Cheryl Strayed, or Terry Tempest Williams. That’s terrific, but these are all Americans. It’s time to speak up about our own experiences with ceremony, spirit, faith and practice, and the mysterious workings of the inner life. That means frank discussions about the risks of going public with stories that are powerful, intimate, quirky and transgressive, coupled with hands-on work in creative nonfiction (CNF). This workshop is for those who feel they’re up for both, and for those who want to try.

**SUSAN SCOTT**

Susan Scott is the editor of the (forthcoming) anthology, *Body & Soul: Creative Nonfiction for Skeptics and Seekers* and the author of *Sainted Dirt* (in progress) and *Temple in a Teapot*, launched on a 1,000-mile road trip throughout the Western US. Susan is the nonfiction editor at *The New Quarterly* (TNQ) and TNQ’s liaison with Write on the French River Creative Writing Retreat.

**EUFEMIA FANTETTI**

Eufemia Fantetti’s short fiction collection, *A Recipe for Disaster & Other Unlikely Tales of Love*, was runner-up for the 2013 Danuta Gleed Literary Award and won the 2014 Bressani Prize for Short Fiction. She is a winner of EVENT’s creative nonfiction contest, and has been published in *The New Quarterly* and *The Globe and Mail*. Currently, Eufemia is an Essay Editor at *The Humber Literary Review* (HLR).

Social?

Please use #UofG Writers
Incantatory texts are grounded in notions of the magical nature of the spoken word. In this workshop, language will be explored as sonic material, and we will examine the use of words as invocations. We will take a look at and discuss incantations from a variety of sources, from fairy tales to speculative fiction, to springboard writers into short writing exercises so that participants can create their own magic.

**Ambika Thompson**

Ambika Thompson is currently an MFA candidate in creative writing at the University of Guelph. She has been published in over thirty-five journals, is the fiction and managing editor of the literary journal *Leopardskin and Limes*, and is a musician. (Ambikathompson.com)

**Rose Cullis**

Rose Cullis is a writer, playwright and educator currently completing an MFA in creative writing at the University of Guelph. Her most recent play, *The Happy Woman*, was shortlisted for the Carol Bolt award. She has written texts for dance and for performance. Her short stories, monologues and plays have been published in a variety of anthologies.

**Jeremy Luke Hill**

Jeremy Luke Hill is the publisher at Vocamus Press, a micro-press that publishes the literary culture of Guelph, Ontario. He is also the Managing Director at Friends of Vocamus Press, a non-profit community organization that supports book culture in Guelph. He has written a collection of poetry, short prose and photography called *Island Pieces*, a chapbook of poetry called *These My Streets*, and an ongoing series of poetry broadsheets called *Conversations with Viral Media*. His criticism and poetry have appeared in places like *The Bull Calf, CV2, EVENT Magazine, Free Fall, The Goose, paperplates, Queen Mob’s Tea House, The Rusty Toque, The Town Crier*, and *The Windsor Review*. 
EVERYTHING YOU WANTED TO KNOW ABOUT COPYRIGHT AND ACADEMIC PUBLISHING BUT WERE AFRAID TO ASK

Saturday, March 3, 2:00 p.m. – 3:30 p.m., LIB 370

Heather Martin, Ali Versluis, and Jacqui McIsaac

Graduate students and faculty alike often face unfamiliar terrain and a daunting array of choices when making decisions about including copyright protected material in their work. They also need to develop an understanding of copyright in order to facilitate the sharing and exposure of their own work. Whether you are working on an academic article or completing your thesis, a number of issues must be considered.

This workshop, intended for researchers at all stages in the publishing process, will address copyright considerations throughout the writing and publishing process. It will provide an introduction to the principles of copyright, fair dealing, and author rights, an overview of public-domain and royalty-free sources of content, guidelines for using the intellectual property of others without infringing copyright, and considerations for evaluating publishing contracts. At the end of the workshop, participants will have an understanding of copyright as it pertains to both their own work and the work of others.

HEATHER MARTIN

Heather Martin manages the E-Learning and Reserves team at the University of Guelph’s McLaughlin Library, and is also the University’s Copyright Officer. In this role, she provides support to faculty, students and staff in their use of copyright-protected works. When not fielding copyright questions, she tries to stay on top of the latest developments in copyright, licensing, and open educational resources.

ALI VERSLUIS

Ali Versluis is a Research and Scholarship Librarian at the University of Guelph, in the traditional territory of the Attawandaron/Neutral People. In this role, she educates and liaises with the university community on copyright, scholarly publishing, and research metrics. Her research interests focus on open educational resources, library leadership, and labour.

JACQUI McISAAC

Jacqui McIsaac is a Writing Specialist in the University of Guelph’s Writing Services. In this role, she supports graduate students, faculty, and staff through individual writing consultations and workshops. She also assists students prepare their writing for publication.
THE JOY OF JOURNALLING
Saturday, March 3, 2:00 p.m. – 3:30 p.m., LIB 246A | Jennifer Storey

In our time together, we will discuss and explore the personal journalling process. We will consider past journalling experiences, then consider new expressive possibilities for journal entries. We will have time to share discoveries around our creative process. Journalling can be challenging, rewarding and fun, and can be developed into a valuable tool for self-discovery, personal expression and spiritual growth.

JENNIFER STOREY

Jennifer Storey has been journalling for over 25 years. She credits many of her personal and professional achievements to her journalling process.

Jennifer began her professional career as a teacher in several communities in Ontario as well as Los Angeles County in California. Recently, while working at the University of Guelph Library, she returned to college and was inspired to become sole proprietor of an Interior Decorating business. Now, Jennifer continues to awaken her inner truth through her passions for artistic creativity, music, writing, theatre, art, community, travel, meditative practices, and healing arts.

CREATING AUTHENTIC DIALOGUE
Saturday, March 3, 4:00 p.m. – 5:30 p.m., LIB 370 | Douglas Davey

Used well, dialogue can be an incredibly powerful tool for the fiction writer. This workshop (previously presented at the U of G Writers Workshop 2016) will describe the importance of dialogue, introduce different methods for creating it authentically, and offer some hands-on activities for developing your own unique voice.

DOUGLAS DAVEY

Douglas Davey is the author of the teen novels M in the Abstract and Switch. He is a children’s and youth services librarian, a musician, and a University of Guelph graduate. He lives in Guelph with a family of bookworms.
MONSTERS, PRINCESSES AND PUPPY DOGS: SELF-PUBLISHING YOUR CHILDREN’S BOOK
Saturday, March 3, 4:00 p.m. – 5:30 p.m., LIB 300A
Heather Embree, Lisa Browning, and Sherry Lee

The presenters will explore the various options, needs and approaches for self-publishing, promoting, fundraising and selling your children’s book. The facilitators will share their personal experiences of what worked and what didn’t with self-publishing. You will get a chance to map out your children's book project to make it a uniquely successful experience.

HEATHER EMBREE
Heather Embree and Sherry Lee are self-published children’s authors in Guelph. They were part of founding the 1st annual Festival for Children’s Authors and Illustrators at Guelph Public Library as Children’s Reps for Vocamus Press.

LISA BROWNING
Lisa Browning is the editor, publisher, and founder of Saplings, the local children’s publishing branch of One Thousand Trees. Saplings has published over a dozen children’s books since its inception in 2013.

SHERRY LEE
Heather Embree and Sherry Lee are self-published children’s authors in Guelph. They were part of founding the 1st annual Festival for Children’s Authors and Illustrators at Guelph Public Library as Children’s Reps for Vocamus Press.
WHAT TO LOOK FOR WHEN EDITING FICTION AND MEMOIR
Saturday, March 3, 4:00 p.m. – 5:30 p.m., LIB 384 | Maggie Morris

Learn practical tips and techniques for evaluating your fiction or memoir manuscript through a thorough description of the three stages of editing: substantive, stylistic, and copy editing. This seminar will include two hands-on activities, Q&A, and a handout with seminar notes and cheat sheets to help you bring out the best in your manuscript. Hands-on activities will include:

1. Writing your elevator pitch.
2. Editing a short writing sample to improve sentence variety and reading rhythm. The sample will be provided by the instructor.

MAGGIE MORRIS

Maggie Morris, The Indie Editor (www.IndieEditor.ca), is a freelance fiction editor and a mystery writer (www.MaggieFindlay.com) represented by the literary agent Rena Rossner of The Deborah Harris Agency. She has a Certificate in Publishing from Ryerson University and a BA in languages and literature from the University of Toronto, and is an active member of Editors Canada.

PUBLISH OR PERISH: STRATEGIES FOR PUBLISHING SCIENTIFIC PAPERS
Saturday, March 3, 4:00 p.m. – 5:30 p.m., LIB 360 | T. Ryan Gregory

Publication in peer-reviewed journals is a critical component of scientific research. This workshop provides an overview of the process of scientific publication, and presents strategies for planning and writing manuscripts, choosing an appropriate journal, and dealing with reviews. It is open to potential authors of peer-reviewed scientific papers at any level.

T. RYAN GREGORY

T. Ryan Gregory completed his BSc (Hons) at McMaster University in 1997 and earned his PhD in evolutionary biology and zoology from the University of Guelph in 2002. He then carried out postdoctoral research at the American Museum of Natural History in New York and the Natural History Museum in London, England, before returning to join the faculty at the University of Guelph. His primary research interests include large-scale genome evolution, biodiversity, and macroevolution. He has been the recipient of several prestigious scholarships, fellowships, and awards for research and teaching. He is the author of more than 80 peer-reviewed articles, has reviewed more than 200 manuscripts for dozens of journals, has served as a guest editor for special issues of three journals, and is currently Editor-in-Chief of the journal Evolution: Education and Outreach.
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### 11:00 a.m. to 12:00 p.m.
- **REGISTRATION**

### 12:00 p.m. to 1:30 p.m.
- **90 minute sessions**
  - **Room LIB 300A**
    - The Counterintuitive Writer: How to Improve Your Writing By Doing the Opposite Of What You’ve Probably Been Taught
      - **Presenter:** Joan Flaherty
  - **Room LIB 360**
    - Writing and Mindfulness
      - **Presenter:** Melinda Burns
  - **Room LIB 370**
    - The Art and Craft of Recipe Writing
      - **Presenter:** Charmian Christie
  - **Room LIB 384**
    - Say What? Using Dialogue in Fiction and Nonfiction
      - **Presenter:** Marcia Walker
  - **Room LIB 246A**
    - Using Brain Research to Structure Your Story or Article
      - **Presenter:** Jaellayna Palmer

### 1:30 p.m. to 2:00 p.m.
- **BREAK**

### 2:00 p.m. to 3:30 p.m.
- **90 minute sessions**
  - **Room LIB 300A**
    - Spiritual Memoir 2.0
      - **Presenters:** Susan Scott and Eufemia Fantetti
  - **Room LIB 360**
    - Introduction to the Publishing Industry
      - **Presenter:** Jeremy Luke Hill
  - **Room LIB 370**
    - Everything You Wanted to Know About Copyright and Academic Publishing But Were Afraid to Ask
      - **Presenters:** Heather Martin, Ali Versluis, and Jacqui McIsaac
  - **Room LIB 384**
    - Incantatory Texts
      - **Presenters:** Ambika Thompson and Rose Cullis
  - **Room LIB 246A**
    - The Joy of Journalling
      - **Presenter:** Jennifer Storey

### 3:30 p.m. to 5:00 p.m.
- **BREAK**

### 4:00 p.m. to 5:30 p.m.
- **90 minute sessions**
  - **Room LIB 300A**
    - Monsters, Princesses and Puppy Dogs: Self-Publishing Your Children’s Book
      - **Presenters:** Heather Embree, Lisa Browning, and Sherry Lee
  - **Room LIB 360**
    - Publish or Perish: Strategies for Publishing Scientific Papers
      - **Presenter:** T. Ryan Gregory
  - **Room LIB 370**
    - Creating Authentic Dialogue
      - **Presenter:** Douglas Davey
  - **Room LIB 384**
    - What to Look for When Editing Fiction and Memoir
      - **Presenter:** Maggie Morris
  - **Room LIB 246A**
    - Using Brain Research to Structure Your Story or Article
      - **Presenter:** Jaellayna Palmer
### PROGRAM SCHEDULE – DAY 2

**SUNDAY MARCH 4, 2018**

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<td>11:30 p.m. to</td>
<td>Desire, Movement, Change: Three Elements of the Novel <strong>Presenter:</strong></td>
<td>Creating Dramatic Monologues <strong>Presenter:</strong></td>
<td>Plain Language Writing for Maximum Impact <strong>Presenters:</strong></td>
<td>Traditional Publisher versus Self-Publishing <strong>Presenter:</strong></td>
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<td>1:30 p.m.</td>
<td>Catherine Bush</td>
<td>Valerie Senyk</td>
<td>Kim Garwood and Anne Bergen</td>
<td>Robert Pavlis</td>
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<td>2:00 p.m. to</td>
<td>The Grammar Geeks’ Gab Session <strong>Presenter:</strong></td>
<td>Writing From Where You Are <strong>Presenter:</strong></td>
<td>Writing to Find Yourself <strong>Presenter:</strong></td>
<td>Political Playwriting <strong>Presenter:</strong></td>
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<td>5:15 p.m.</td>
<td>Lenore Latta</td>
<td>Nikki Everts-Hammond</td>
<td>Kat McNichol</td>
<td>Tony Berto</td>
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<td>3:30-3:45 p.m.</td>
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This session will provide an overview of the essential elements of dramatic writing and of creating a character, followed by 2-3 examples from plays. Each participant will be assigned a stereotypical “prompt” character, and will be asked to write a two-minute monologue for their character that references both the stereotype as well as the inner reality. Participants will have an opportunity to write a couple of drafts, which will be collected and shared. Please note that drafts will only be identifiable by the authors’ initials. Depending on time, a number of participants will perform someone else’s monologue, and the class will critique each one on the basis of its dramatic content and characterization. Please be advised that content will not be censored (i.e., violence, sexual violence, graphic descriptions, trauma).

VALERIE SENYK

Valerie Senyk taught Theatre Arts at universities for over 20 years. She is a former member of the Playwrights Guild of Canada, and a published poet (I Want a Poem, Vocamus Press, 2014) and writer. Currently, Valerie is working with a group of playwrights in Guelph, creating short ten-minute pieces for performance at SILENCE the evenings of May 3 and 4.
PLAIN LANGUAGE WRITING FOR MAXIMUM IMPACT

Sunday, March 4, 11:30 a.m. – 1:30 p.m., LIB 370 | Kim Garwood and Anne Bergen

Plain language is a key strategy for writers who want to reach diverse public audiences. The easier your message is to understand and share, the greater its impact will be. In this session, we’ll talk about plain language best practices you can use and how to integrate these strategies into all stages of a writing project. The session will provide multiple opportunities for you to apply your knowledge and refine your skills. You are welcome to bring a short text you wish to work on specifically, or you can practice on examples provided.

Learning Outcomes

After this session, participants will be able to:

• Identify and apply basic principles of plain language writing
• Understand how plain language helps both writers and readers achieve their goals
• Translate existing text into plain language
• Access online plain language resources, including checklists, examples, and guidelines

KIM GARWOOD

Kim Garwood is acting head of the Learning and Curriculum Support team at the McLaughlin Library, University of Guelph. She has her PhD in English from the University of Waterloo, and her dissertation focused on plain language.

ANNE BERGEN

Anne Bergen, PhD – As the Director of Knowledge to Action Consulting, Anne helps people and organizations transform what they know into what they do. Anne believes that a common understanding of problems and solutions can be built through engaged research and collaborative action. She likes telling stories, making graphs, and building collaborations. (knowledgetoaction.ca)
Are you writing a novel or interested in writing one? Are you trying to figure out how to think about the form of the novel or how to structure one? This workshop will explore some essential ways of thinking about the novel: the necessity of strong desire, the importance of movement not just action, and change not just conflict. We will discuss how to put these ideas into practice. We’ll consider strategies for taking a novel from initial idea into story, how to write an effective scene, and how to create an energetic outline through scene-building. We’ll do some outline sketching together. We’ll end by focusing on beginnings and may even try to write an opening scene.

Catherine Bush
Catherine Bush is the author of four novels, most recently Accusation (2013). Her work has been published internationally and short-listed for literary awards. She has taught writing across Canada and in the US. She is the Coordinator of the University of Guelph Creative Writing MFA.

In spring 2017, Robert Pavlis published two books: one with a publisher and one self-published. This workshop will compare the two methods by looking at the process, time lines, sales, profits and benefits of each. At the beginning of the session, a handout will allow participants to self-evaluate on a number of criteria that will help them better understand their goals. The presentation will then refer back to the answers on their evaluation to help people match the best publishing option with their personal goals. This presentation will provide a realistic look at book publishing and help attendees decide if this is a route that will meet their goals.

Robert Pavlis
Robert Pavlis has published two books, Garden Myths and Building Natural Ponds, and publishes two weekly gardening blogs GardenMyths.com and GardenFundamentals.com, as well as a YouTube channel called GardenFundamentals. He is a frequent speaker at gardening events and meetings. He has a science and business background with expertise in sales and online marketing and has operated a successful software business for 25 years.
This workshop distills the content from Nikki Everts-Hammond’s eight-week Writing Your Life series into three hours of writing exercises that are designed to prime your creativity, silence your inner critic, and leave you wanting to write more.

Using sensory cues, imagination and memory, participants will produce pieces of writing during the workshop that they can develop further.

Depending on the number of participants, some sharing of work written during the session may be possible.

Feedback, if given, will only be positive, because knowing and developing our strengths leads to improvements in all areas.

Who might be interested in this workshop?

Those who want to write, but don’t know how to start; those who do write but find themselves currently “stuck”; those who feel that writing might help them unravel some knots; and anyone who enjoys exploring their creativity through writing.

NIKKI EVERTS-HAMMOND

Nikki Everts-Hammond has lived and worked in Guelph for the past 25 years. She has shared her poetry at local Open Mic events, at the Eden Mills Fringe Festival, and through The Rhapsody Anthology of poetry, published by Vocamus Press and has recently published a chapbook of her poetry, connect dis connect. Nikki has designed and delivered two writing workshops, Writing Your Life and Writing Your Story, under the auspices of Scripted Images, her writing services business. She is currently working on the manuscript for a novel.
The study of therapeutic writing, also known as writing for wellness, expressive writing and developmental creative writing, has only lately arisen as a significant area of study; however, recent research has shown that writing is good for your health.

Writing studies, including narrative therapy studies that incorporate writing, have noted a number of benefits, including improvements in self-image and mental health, improvements in writing structure and spelling, a reduction in ADHD symptoms, and improvements in behaviour. People who undertake a therapeutic writing practice experience emotional improvements in their sense of self and an increase in their overall confidence.

In this workshop, participants will be taken through a series of writing prompts designed to explore themes connected to their lived experience. You’ll learn techniques for ‘restorying’ self, explore approaches to self-reflective writing, review contexts where writing is being used for personal development, and share your writing with the course instructor and fellow participants. (Pennebaker 164; Baikie and Wilhelm 338; Pennebaker and Chung 417).

KAT McNICHOL
Kat McNichol is the Co-Editor for the *Journal of Integrated Studies* and the Editor-in-Chief of DreamersWriting.com, a website she co-founded in 2017. She is also a Director of Marketing-Communications in Waterloo and has spent the past 12+ years writing marketing copy for the high-tech industry. She holds a BA in English Literature, and an MAIS in Writing and New Media, and Literary Studies. She is currently taking a PhD in Career Writing at the University of Tilburg where she is using autoethnography and writing as method to research the impact that therapeutic writing has on career identity. Her work has appeared or is forthcoming in numerous trade publications, journals, and anthologies including Riverfeet Press, the *Journal of Arts and Humanities*, and *Every Day Fiction*. She was longlisted for Pulp Literature’s Bumblebee Flash Fiction contest and shortlisted for their Raven Short Story contest. Two of her stories were shortlisted for the 2017 Eden Mills Literary Contest.

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Do you consider yourself a grammar geek? If you enjoy proofreading or editing other people’s work and picking out the errors in published articles and signs, attend this session to learn about some of the lesser known or more controversial grammar rules. We’ll discuss the difference between objects and subjective completions, between absolute and appositive phrases, and between gerunds and participles. As well, find out whether you should “feel bad” or “feel badly” about something you’ve said, whether you should be making corrections to that “8 items or less” sign at the checkout, and whether you should answer the door with “It is I” or “It is me.” And finally, how much of a crime is it to end a sentence with a preposition, and is Gene Roddenberry the only one allowed to split an infinitive? Meet a few other grammar fans, and bring your pet grammar peeves to discuss.

LENORE LATTA
Lenore Latta is a Writing Specialist at the University of Guelph’s Writing Services in the McLaughlin Library. She has an MSc from the University of Guelph, and worked for a number of years as a freelance editor and proofreader for textbooks, course manuals, websites, and articles.

POLITICAL PLAYWRITING
Participants will go through a set of short exercises, beginning with looking at a newspaper or media article on a subject of their choosing. The exercises will offer basic ideas of rhetoric, conflict, character, and finally dramatic narrative. After each exercise, participants will share what they created with others. Using these simple exercises as building blocks gives the participants the toolkit needed to create a one-act play that explores whatever political issue they feel is relevant to them.

TONY BERTO
Tony Berto has been a playwright for 16 years. He has had 14 productions in three provinces. He has taught playwriting at York University and at the University of Guelph.
Thank You to our Presenters for sharing your time and wisdom!