

How to Get Published--Session 2 By Tim Shoemaker

6 TIPS for ZEROING IN on WHAT to WRITE

1. "Write what YOU KNOW" . . .

2. "Write for YOU" . . .

-What is ON YOUR HEART? -What do you feel PASSIONATE ABOUT?
-What is it you WANT to TELL OTHERS or SHARE with them?

"Some of the PASSIONS of YOUR HEART may have been PUT THERE BY GOD."

3. Write for the FAMILY . . .

"When you write for your family or for those you love, you're putting all your heart and passion into it . . . and that makes for some great writing."

The added bonus . . . you have no idea how God may plan to use it . . .

4. Write for your MINISTRY . . .

5. Write for the MARKET . . .

6. Write for the TARGET AUDIENCE on your heart . . .

SIX TIPS TO FOCUS YOUR IDEAS . . .

1. - Jot down IDEAS you ALREADY HAVE . . . as you get them . . .

2. - BRAINSTORM to BROADEN what you have to work with . . .

3. - Do RESEARCH to add DEPTH . . .

4. - Develop a THEME . . . what are you really TRYING to SAY?

5. - Do some sort of OUTLINE

OFTEN it helps to OUTLINE with a PROVEN FICTION FORMULA . . .

To make sure you're considering all the ELEMENTS for a GOOD STORY . . .

The HERO'S JOURNEY . . . a classic model for fiction.

1. The ORDINARY WORLD

- Introduce your hero in their REGULAR LIFE.
- Sound of Music** . . . Maria's life in the convent.

2. The hero is CONFRONTED with a CALL

- A CALL to ADVENTURE. A CHALLENGE. A PROBLEM. A CONFLICT.
- Maria challenged to leave the convent to be a Governess.

3. The REFUSAL of the CALL

- DENYING IT. I don't know if I can do this . . . or want to. But it is FORCED on the Hero.
- Maria doesn't want to leave this world . . . BUT SHE IS FORCED TO GO.

4. CROSSING the THRESHOLD

- Stepping into the OTHER WORLD . . . deciding to take it head-on.
- Maria seeing Von Trapp's estate, but with determination sings and runs to the door.

5. TESTS, ALLIES, & ENEMIES

- They're on the journey, but the road has trials & trouble. Villains are met. Enemies. Allies are met and formed. Things keep the hero from getting what they want
- Maria, some of the kids START as enemies. Captain & Baroness, too. Allies form.

6. The APPROACH TO THE INMOST CAVE

- The ENEMY RAMPS UP THEIR GAME. Truth revealed that rocks the hero's world.
- Maria confronted by Baroness . . . and runs to the convent

7. The ORDEAL

- The BLEAKEST MOMENT. All SEEMS LOST. The hero hits ROCK BOTTOM.
- Maria returns to the family . . . only to find the Captain & Baroness are engaged.

8. The REWARD

- Out of the ordeal comes a REWARD. (May not be THE reward)
- Maria learns the Captain broke off the engagement with the Baroness & he loves Maria.

9. The ROAD BACK

- The hero makes a DECISION resulting in a change to the new ordinary world.
- Maria & the Captain marry, honeymoon, and expect to start a new "normal" life together

10. SUDDEN THREAT

- Something that can UNDO it all—just when all seemed right.
- The Nazi's have occupied—and the Captain is being forced to join the German Navy.

11. The RESURRECTION

- The hero fights back and finds another way.
- A bold plan put in motion to defy the Gestapo and defect using the music festival.

12. The RETURN

- Finding home, all is well, & the hero attains a new found treasure or lesson.
- Escape to Switzerland. You can't run from your problems . . . but must run them down.
- And NOW, after some kind of outlining . . .(6 Tips to Focus Your Ideas, cont'd)**

6. - START WRITING . . .

Christian Writers' Market Guide . . . divided into 4 SECTIONS

PART 1 Over 300 BOOK PUBLISHERS

- Indexed according to well over 100 categories.
- Locate the category in the index, then go to the page #
- Then that page lists all the publishers that handle that type
- Detailed info for each publisher

PART 2 Over 500 PERIODICALS by the TOPICS THEY ACCEPT.

PART 3 SPECIALTY MARKETS

PART 4 HELPS for WRITERS

- Writers' conferences, area writers' clubs/groups,
- Editorial services, Agents, and Writing Contests

2 Cautions when using ANY MARKET GUIDE . . .

1. Make sure the information is CURRENT . . . double check . . .
2. Rely on the PUBLISHER'S WEBSITE for more detailed info . . .

There's a lot of competition we need to LOOK PROFESSIONAL

MOST OF WHAT PUBLISHERS RECEIVE THEY MUST REJECT . . .

SO WE NEED to be PROFESSIONAL . . . avoid obvious mistakes . . .

Using the PUBLISHER'S submission GUIDELINES

A PUBLISHER'S WEBSITE will give you exactly the information you need . . .

What they expect you to send and where to send it . . .

EXAMPLES . . .

-Understanding MANUSCRIPT RIGHTS

When you send an article, short story, etc. to a publisher, you as the author are selling the "RIGHTS" for the publisher to use it.

-All Rights- An outright sale of your material. Author has no further control of it. *Typically the case with books, BUT read your contract carefully. You need to be compensated properly for giving away ALL rights. Many would advise to avoid this.*

-First Rights- A publisher buys the right to be the first to publish your piece. Then ownership reverts back to you.

-One Time Rights- Selling the right to publish a story or article one time to any number of publications (usually applies to publishing for non-overlapping readership).

-Reprint Rights- Selling the right to reprint an article or story that has already been published elsewhere. You must have sold only first or one time rights originally, and wait until it has been published the first time.

-Simultaneous Rights- Selling the rights to the same piece to several publishers simultaneously (non-overlapping audiences). Be sure everyone is aware you're doing so.

-Subsidiary Rights- All those rights, other than book rights, included and spelled out in a book contract such as paperback, book club, movie, etc.

USING your HEAD when SENDING to PUBLISHERS

Does your ARTICLE *fit the audience of the publication?* The STYLE or TONE?

-Look at *back issues of the magazine to be sure.*

-Does it fit the length requirements?

-Does your book *idea seem in line with what they offer?* How about length?

-Look at their catalog . . .

SIMULTANEOUS SUBMISSIONS

Sending the SAME PROPOSAL to MORE THAN 1 PUBLISHER at the same time.

PROS . . .

-You can MOVE FASTER . . .

CONS . . .

-If REJECTED at one that gives good feedback . . . *no chance to improve it . . .*

-One shot deal . . .

1. Check the SUBMISSION GUIDELINES. Do they accept simultaneous submissions?

2. You MUST STATE to EACH ONE . . . This is a simultaneous submission.
3. LIMIT to 3 or 4 publishers. Precision targeting . . . not shotgun.
4. If you do sell to a publisher, you must NOTIFY the OTHER PUBLISHERS.

CONTRACTS . . . Two Tips

1. READ IT . . .

-If you don't understand something, ASK . . .

2. SIGN IT . . .

-Don't get real picky or make a lot of DEMANDS . . .

-Careful not to get too "HEADY" with the whole author bit.

There are TWO KINDS of REJECTION NOTICES you can get.

Some are a Badge of Honor . . .

- Your WRITING was EXCELLENT . . . you polished it.
- Your PRESENTATION was PROFESSIONAL & ACCORDING to their GUIDELINES.
- Your ARTICLE / BOOK was a GOOD FIT for the publisher . . .

To get a rejection & to KEEP GOING is a mark of perseverance . . .

Others are the Mark of an Amateur . . .

- Your writing WASN'T your BEST EFFORT.
- Didn't have OTHERS READ IT. (at least proofread)
- Didn't do ENOUGH RESEARCH.
- Didn't STUDY & IMPROVE SKILLS.
- You didn't FOLLOW THEIR GUIDELINES.
- It WASN'T the TYPE of writing that publisher publishes.
- YOUR SUBMISSION was SLOPPY

-IN THESE CASES, there is NO HONOR IN REJECTION