

Workshop information (2 pages)

## Structural fiction editing

— a two-part workshop presented by *Leonie Tyle*

**When?** Part 1 on Sunday 18 August 2013, 9 am to 5 pm. Part 2 on Saturday 26 October. At both, lunch, morning and afternoon tea are provided.

**Where?** Queensland Country Women's Association, Ruth Fairfax House, 89–95 Gregory Terrace, Spring Hill, Brisbane

**How much?** For two full-day sessions: \$400 members (**early-bird \$380**); \$530 non-members (**early-bird \$500**).

**Early-bird** means we receive your payment *on or before Monday 5 August*.

**Payment by instalments?** No! Cancelling Part 2 because of drop-outs would be unfair to those who have committed to both parts

**Closing date for registrations:** **Monday 12 August 2013.**

**Note:** We need a paid-up quorum of 15 to proceed.

**Part 1 of the workshop positions structural fiction editing in context, and gives practical ideas on how you go about it.**

You will be given hands-on work to do between the two sessions. The second session will examine and analyse your work, with lots of discussion and practice.

**By special arrangement with the Queensland Writers Centre, you will have the opportunity to negotiate editing contracts with QWC members after you have completed the two workshops.**

Read on for what the first session will cover.

## What Part 1 will cover:

*(Note: You will receive information about Part 2 in the lead-up to Saturday 26 October.)*

9.00–10.45

### **Introduction and getting to know participants**

- Relating to your love of fiction

### **Overview of structural editing**

- Outlining the fundamentals: checking content, structure, flow, style, clarity and consistency

### **Qualities needed to be a structural editor**

- Love of language
- Ability to critically analyse and amalgamate text
- Being a skilled reader

10.45–11.15: Morning tea

11.15–12.00

### **Process**

- Overview of the structure
- Identifying strengths and weaknesses
- Checking the story for flow, empathy for the characters, sense and accessibility

### **Techniques**

- Story elements
- Theme
- Flow
- Tense and voice

12.00–1.00

### **Practice**

- Participants work on a set manuscript individually, identifying problems and strengths

1.00–2.00: Lunch

2.00–3.30

### **Discussion**

- Look at the theme – identify it
- Discuss the central characters
- Identify the human flaw in the central character
- Examine isolation as part of the theme; introducing outside reality can strengthen a story's internal reality

3.30–3.45: Afternoon tea

3.45–5.00

### **Dealing with the author**

- Role playing

### **Evaluation and summary**

- Feedback on participants' work
- Summary