

COEUR d'ALENE CHAPTER

IDAHO WRITERS' LEAGUE



Celebrating our 63rd Anniversary 1943 - 2006



January 2006

P.O. BOX 1113, Hayden, Idaho 83835

COEUR d'ALENE IWL MEETINGS:

January 11 Jewett House
9:00 A.P. to Noon
Program: Story Arc Workshop

February 8 Jewett House
9:00 A.P. to Noon
Program: Motivational Author

January 19 Lutheran Church
4800 Ramsey Rd
6:30 to 9:30 P.M.
Program: Public Speaking for
the Author. Mark Cochran

February 16 Lutheran Church
4800 Ramsey Rd
6:30 to 9:30 P.M.
Program: Local published author
in his 4th printing. (tentative)

January Birthdays:

1/27 Ann Story
1/28 Yvonne A Deitz

Refreshment Volunteers:

If you would like to help in 2006,
please contact Barbara Rostad,
Hospitality Chair: (208) 777-1030

HAPPY NEW YEAR!!!

We are beginning our 43rd year
as a chapter of the Idaho Writer's
League. Welcome aboard!

BABY STEPS TO BECOMING A STORYTELLER

By Dickinson & Smith

As we were plotting our workshop on the Story Arc (a requested topic) we studied a craftsman building a fireplace mantle. It occurred to us what a great analogy for writing is carpentry. It is a craft that requires attention to the details of measuring (first draft) the wood (words) to match a pre-drafted pattern (genre), then sawing, fitting, and sanding repeatedly (re-writing) as necessary until each component fits together seamlessly into a whole mantle (story). The average person doesn't see or care to know what went into choosing the most appropriate wood (words) from many choices and sweating bullets to make the creation as perfect as possible. The customer (reader) wants only to have the craft be invisible and to enjoy the finished mantle (story).



Patti Dickinson

Wednesday morning, January 11th, we intend to begin the process of discussing each of the five or six components of a story arc and practice recognizing each step. Using templates and short pieces of good writing, we will lead participants (including poets) through the basic steps of the structure of a story. This structure was first developed by Aristotle so it certainly has stood the test of time. Then, after you thoroughly understand his great contribution to storytelling and your break the rules, at least you will be doing so from an enlightened Point of View.



Mary Smith

We look forward to spending an entertaining hour with you on Wednesday morning, when, together, we will develop the never-to-be-forgotten A>B>C>D>E's of the Story Arc.

WHAT IS A POEM?

by Liz Mastin

Poetic Forms

Rhythm and Rhyme

Rhythm is a natural thing. It's in everything we say and write, although we may not realize it. In many types of formal poetry, rhythm is *pre-established* and fine-tuned: made up of stressed and unstressed syllables, rhythm often makes a poem feel like a song. The definition of a meter (measure) is: a *premeasured pattern of stressed and unstressed syllables*.

By simply listening to a line of poetry, you can feel the rhythm and count the feet (rhythmic units) that go into a meter (measure). Revered poet Archibald Macleish shows us an example of good poetic rhythm and unusual rhyme in his poem Seafarer.

Seafarer

And learn O voyager to walk
The roll of earth, the pitch and fall
That swings across these trees those stars:
That swings the sunlight up the wall.

And learn upon these narrow beds
To sleep in spite of sea in spite
Of sound the rushing planet makes:
And learn to sleep against the ground.

Note: There are *four rhythmic units (feet)* in each line of this poem,

- | | | | |
|--------------------|-------------------|--------------------|-------------------|
| <u>1.And learn</u> | <u>2. O Voy</u> | <u>3. ager</u> | <u>4.to walk</u> |
| <u>1.The roll</u> | <u>2.of earth</u> | <u>3.the pitch</u> | <u>4.and fall</u> |

These *four beats (feet)* indicate that this poem is written in the four foot ***tetrameter***.

The rhyming is unusual but interesting.

The terms for the different number of feet (rhythmic units) making up meters (measures or rhythmic patterns) are as follows:

<u>Foot rhythmic unit</u>	<u>meter Rhythmic pattern</u>
One foot –	monometer (mono is one foot)
Two feet –	dimeter (di are two feet)
Three feet–	trimeter (tri are three feet)
Four feet –	tetrameter (tetra are four feet)
Five feet – feet)	pentameter (penta are five feet)
Six feet –	hexameter (hex means six)

While free verse is very popular and with good reason, (I'd like to write something about free verse in a future column) rhythm and rhyme are still very much in vogue as well. According to my Poetry For Dummies:

“As of the 21st century, rhyme is used in more ways than it ever has been used before. Far from abandoning rhyme, the last 150 years of poetry has celebrated it. Poets such as Emily Dickinson, Gerald Manley Hopkins, Wilfred Owen, Theodore Roethke, and Dylan Thomas found new resources for rhyme. Today's poets use traditional end-of-the-lines rhyme, as well as a wide array of rhyming techniques, including inside lines and rhymes from within one line to another. You will find all sorts of chimes, echoes, and reflections in the work of many of the contemporary poets.”

Salem College Center for Women Writers is proud to announce the National Literary Competitions for 2006!

For complete information: <http://www.salem.edu/go/cww/>

The winner in each genre will receive \$1000.00 plus round trip travel and lodging for a reading of his/her work at Salem College. The two honorable mentions named in each genre will receive \$100.00.

Reynolds Price Short Fiction Award for a short story up to 5000 words Judge: Ellen Gilchrist

Rita Dove Poetry Award for a poem up to 100 lines (3 poems per submission, any style) Judge: Major Jackson

Penelope Niven Creative Nonfiction Award for a work of creative nonfiction, including personal essay and memoir, up to 5000 words Judge: Lawrence Sutin

Competitions are open to anyone living in the U.S. and writing in English except current Salem Academy & College employees and students.

All submissions must be unpublished. Postmark deadline: February 15, 2006. Winners will be announced May 1, 2006.

The author's name and address must not appear on the manuscript. Send three clean typed copies of your manuscript, a SASE for notification of winners, a cover sheet with your name, address, telephone, e-mail, genre, word count (for prose) and the title of the work (s), and a check for the \$15 reading fee, per submission, made out to the Salem College Center for Women Writers National Literary Awards.

Send submissions to: National Literary Awards, Center for Women Writers, PO Box 10548, Salem College, Winston-Salem, NC 27108

Ginger Hendricks Director of the Center for Women Writers (336) 721-2739 (phone) cww@salem.edu

THE OPENING LINE OF THE GREATEST NOVEL THAT I AM GOING TO WRITE CONTEST & WINNERS

1. Thumbolt Avery liked his solitude. Ann Story
2. "It doesn't really matter why we're here, Janice, we'll all be dead in fifteen minutes anyway." Sherry Ramsey
3. Santa, promise me this will be your last trip on that sled. Michael Marsden
4. Why are you calling me Joanie when my name is Rosemarie? Joan Hust
5. There were crimson rose petals scattered on the new snow covering the mound; they looked like drops of blood. Mary Smith
6. "Can a child be born again?" Gloria J. Warnick
7. Dust and grit mixed with her blood, causing swatches of crimson mud over her wrists and ankles. Richard E. Alberts
8. I looked in the mirror and the face I saw was not mine. Larry Telles

9. They found the first body the night Annie became a space alien. Carrie Stuart Parks

10. I hit my brakes when I saw him standing by the side of the road, a bearded little guy four feet tall in a six foot Santa suit, waving at me to stop. Patti Dickinson

11. A harvest moon hung above the two-story monstrosity and as suddenly as a chill ran up my spine, an eerie glow appeared in the second story window. Sandy Smith

12. "Until this morning I never realized how much I had held back in my letting-go." Ann Washington

13. In less than twenty -two hours, Catherine found herself completely single, totally penniless and a reluctant owner by inheritance of a 'villa' that some would say was an afterthought of a miser, who had a flair for the macabre - so the journey began. Linda Juergensen

3rd Honorable Mention – (#2)

2nd Honorable Mention – (#13)

1st Honorable Mention – (#11)

3rd Place winner – (#1) \$10 gift certificate at Hastings

2nd Place winner – (#12) \$15 gift certificate at Hastings

1st Place winner – (#8) \$25 gift certificate at Hastings

I Learned It Myself

By Joan S. Hust

Here I am at 13 years of age on a hot summer day driving my uncles new Buick for the first time on the freeway in Detroit with cars zooming past me, honking, shouting bad words, and I am trying to figure out how to shift gears so I can go faster. Uncle Ed is sitting beside me smoking a Lucky Strike with the windows down happy as a lark with Aunt Emma in the back seat shouting to him to tell me what to do before we are all killed.

Finally I put my hand on the red shaped ball on the gearshift, tried to shift, and it sounded like I was with my Dad in the Café kitchen when he was grinding hamburger for the noon meal. Aunt Emma screamed, put her hands over her eyes, and in a very shaky shrill voice kept saying that we were going to hit the truck in the lane next to us, and get killed. Uncle Ed just threw his cigarette butt out the window, and in a calm voice told me to pick up my left foot, and jam the left peddle down to the floor. I did what he told me to do, and kept my foot on the pedal down to the floor. That was really a high-pitched guttural sound coming from my Aunt Emma.

A BOOK SIGNING EVENT



Nikki (left) signing a book for Patti Dickinson (right). Nikki Arana's book, *The Winds of Sonoma*, was chosen as one of the Top 20 Best Books of 2005 by ChristianBook.com. Her second book, *In the Shade of the Jacaranda*, will be released in March.

I still did not know what to do, but I decided to pull the gearshift straight down by gripping the red ball on top, and I took my foot off of the pedal in a hurry. The car choked, and bounced all over the freeway. The only one talking was my Aunt Emma. My Uncle Ed lit another Lucky Strike, told me to try it again, and this time let the clutch down very slow after I shifted with my left foot. I moved over close to the door so I could use my right foot as a spare, but that did not work. Uncle Ed kept watching me, and smiling as he kept puffing away on a cigarette. By now Aunt Emma was so hoarse she could not holler let alone scream.

I finally figured it out. First before starting the car you leave it in neutral that is sort of in the center. Then when you are ready you jam the clutch down with your left foot, and shift into first gear. Next you jam the clutch down and go into second. Then there is only one more gear to go. This is really getting to be fun. I pulled up to the curb to run in and get Uncle Ed another pack of cigarettes, and when I came out I was blocked in by a car in front, and back of me. We sat there awhile, and the car in back of me finally left. That was good, but how in the world would I ever go backwards. Oh well I thought I'll just try every gear gently, but first I will jam the clutch down with my left foot. It was not too hard to find as it did not work with the three gears, and so I put it in neutral with the car running. I wiggled the gearshift a little here and there. It finally dawned on me that there was some space. I jammed my left foot down again, gently eased the gearshift up all the way to the top left, and gradually let the clutch out. I was moving backwards. Going backwards made me a little nervous. My Uncle Ed was as calm as ever, but my Aunt Emma was frantic.

I let the clutch out too fast as I pulled back out on the freeway, and again I could just not understand it while all the cars were swerving this way and that, honking their horns, shouting bad words, and some even gave me the finger. Uncle Ed just kept puffing away one cigarettes after another, and Aunt Emma by this time was very quiet half leaning out the window when Uncle Ed said, "you did well, Joanie. I knew you could figure it out how to drive my car. Next time when you go in and get me a pack of cigarettes get me Lucky Strike. This brand smells bad".

**I GUESS EVERYONE STOPS
WRITING DURING THE
HOLIDAY SEASON.
OTHERWISE THIS ISSUE
WOULD HAVE MORE PAGES!!!**

NEWSLETTER STAFF

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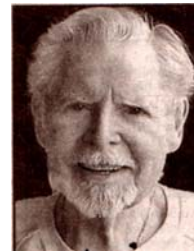
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Editor at Large - Position open

Reporters - Positions open

If you have any stories, poems, articles, or just bits of information, send it to the email address above. Deadline: the 25th of each month.

IN MEMORIUM



Robert F. Casemore
June 30, 1915 - December 6, 2005

"Robert, you will be missed"

His obituary can be found on
www.idahowritersleague.com website

Mary Buckham: A Seminar Weekend "FROM PLOT TO SYNOPSIS"

IF YOU'RE READY TO WRITE THAT NOVEL or CREATIVE NON-FICTION BOOK . . .

Sponsored by the Coeur d'Alene Chapter of The Idaho Writer's League

•Where: The Coeur d'Alene Best Western Inn, - 414 W. Appleway Way

• When: February 17-18, 2006

We are delighted to welcome international author and critically acclaimed writing teacher **Mary Buckham** to conduct three seminars. Mary is a popular national workshop presenter and a down-to-earth instructor, on-line and in person. Currently she writes suspense and action-adventure fiction, but is a former magazine editor, contributing editor and author of hundreds of freelance articles as well as a non-fiction travel guide. She is co-founder of **WriterUniv.com**, an on-line writing resource where authors can learn fiction techniques from a variety of well known best-selling authors and experts.

Seminar Format

•Friday evening, Feb 17th, 2006, 6:00 to 7:00 p.m.

A reception to meet Mary. Hors d'ouerves are included. The bar is no-host.

•First seminar will run from 7:00 to 9:00 p.m. "Craft Compelling Characters"

Says Mary: "Whether you write fiction or creative non-fiction, it is essential to create compelling characters that stay with readers long after they put the book down." So whether you're finishing a manuscript or brainstorming new work, you'll want to (1) Understand and maximize archetypal figures for memorable secondary characters. (2) Learn how to twist standard protagonists and antagonists to create stand out characters. Mary uses concrete examples, writing exercises and templates that will allow you to repeat and practice the lessons taught in all three seminars.

•Saturday morning, Feb. 18th 8:00 a.m.

First workshop, 8:30 a.m. to 12:30 p.m. "Bomb-Proof Your Plot"

You will understand the five key scenes that must be in every commercial novel or commercial creative non-fiction. Discover the differences between Literary and Commercial fiction and help define what you write.

Clarify external and internal conflict and learn how to maximize these elements to sell your novel.

•Lunch 12:30 to 1:30

•Sat. afternoon workshop 1:30 p.m. to 4:30 p.m. "Pull It All Together With the Synopsis"

Understand the synopsis in order to plot proof your novel or creative non-fiction story.

Create a tight saleable 1-2 page synopsis. Templates will be provided

•Special offer to workshop attendees!!! Private consultations (separate from seminars) with Mary are available on Sun. Feb. 19th.

For a fee of \$20, she will pre-read & edit 5 double-spaced pages of your novel or nonfiction and provide a 20-minute consultation.

Contact mary@marybuckham.com to make arrangements.

Tear Off Registration Form for Mary Buckham Seminars

Mark box, enclose check, & mail to Idaho Writer's League. Buckham Seminars, PO Box 1113, Hayden, ID 83835-1113

Name _____ Phone # () _____

Address _____ e-mail _____

IWL member:	All 3 seminars, Fri. reception + Sat. lunch. Early Bird Rate (pd by Feb 6)	\$ 75.00
IWL member:	Friday night reception & seminar only	\$ 30.00
IWL member:	Saturday seminars and lunch	\$ 60.00
IWL member:	All 3 seminars, Fri. reception + Sat. lunch. Regular Rate (pd by Feb 13)	\$ 85.00
IWL member:	Friday night reception & seminar only	\$ 40.00
IWL member:	Saturday seminars and lunch	\$ 80.00
Nonmember:	All 3 seminars, Fri. reception + Sat. lunch. Early Bird Rate (pd by Feb 6)	\$100.00
Nonmember:	Friday night reception & seminar only	\$ 40.00
Nonmember:	Saturday seminars and lunch	\$ 95.00
Nonmember:	All 3 seminars, Fri. reception + Sat. lunch. Regular Rate (pd by Feb 13)	\$115.00
Nonmember:	Friday night reception & seminar only	\$ 45.00
Nonmember:	Saturday seminars and lunch	\$ 95.00
All:	Sunday 20-minute consultation	\$ 20.00

Please note: No registrations accepted after February 14, 2006. Cancellations~receive a full refund if cancelled by 2/6/06. After 2/6/06, full refund less \$10 fee. No cancellation refunds after Feb. 13, 2006 but a substitute attendee may take your place.

Questions: Phone, (208) 762-4081; (208) 762-2548

**Coeur d'Alene Chapter
Idaho Writers League
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ADDRESS CORRECTION REQUESTED

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1st VP & Co-Program Director

Position Open

2nd Vice President

Position Open

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Linda Juergensen: Historian

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Mary L. Smith: Special Projects

762-4081

Patti Dickinson: Very Special Projects

667-8912

Publicity

Position Open

Who is the Idaho Writers' League?

Purpose of the organization:

The Idaho Writers' League is organized exclusively for charitable and educational purposes for the promotion of social welfare including:

- A. To promote and maintain a high standard of literary output and to recognize accomplishments of Idaho writers.
- B. To stimulate public respect and support for the art and profession of writing.
- C. To provide a unified organization for writers and those with serious interest in writing and literary skills.
- D. To encourage new writing talent, to exchange ideas through the League publication, and local and state meetings.
- E. To stimulate writing by means of contests and recognition awards.
- F. To encourage regional activity among neighboring chapters.