



Cindy Skaggs

Author, English Professor,
Public Speaker, and Writing
Workshop Leader

Skaggs, Cindy

Table of Contents

BIO.....	2
BOOKLIST:.....	2
The Untouchables series.....	2
The Team Fear series	2
Nonfiction	2
PUBLIC SPEAKING & WRITING WORKSHOPS.....	3
Fear and Loathing: A Writer’s Story	3
From Finished to Published: Packaging and Platform Creation for Indie Authors	4
This is my circus & these are my monkeys: Writing multiple-character scenes.....	5
Moonstruck & Minor Characters	6
Writing Short Stories for Novelists	7



BIO:

Cindy Skaggs grew up on stories of mob bosses, horse thieves, cold-blooded killers, and the last honest man. Those mostly true stories gave her a lifelong love of storytelling that enables her writing addiction. She is the author of seven published romantic suspense novels, including *The Untouchables* trilogy and a novella for Entangled Publishing: *Untouchable*, *An Untouchable Christmas*, *Unforgettable*, and *Unstoppable*, plus the *Team Fear* series: *Live By the Team*, *Fight By The Team*, and *Survive By The Team*.

Her essays have appeared in Progenitor Art & Literary Review, Soundings, Wanderlust Journal, and the Fredericksburg Literary Art Review. She holds an MFA in Creative Writing, three jobs, two kids, and more pets than she can possibly handle. She also plays the flute, makes crazy-good sculptures out of tortilla dough, and can wrangle the neurotic dog without getting mauled. Find her as [Cindy Skaggs, Writer](#) on Facebook, [@CLSkaggs](#) on Twitter, or www.CSkaggs.com to sign up for her newsletter.

BOOKLIST:

The Untouchables series

No one leaves the family, except by way of a body bag. How far will they go to escape the mob?

- Untouchable <https://amzn.to/2LHmQx9>
- An Untouchable Christmas <https://amzn.to/2Mamv2l>
- Unforgettable <https://amzn.to/2LPJR0e>
- Unstoppable <https://amzn.to/2LPK7fl>

The Team Fear series

Military trained, medically enhanced, designed to kill. You've never met a band of brothers like the men of Team Fear.

- Live by the Team <https://amzn.to/2OzRyWy>
- Fight by the Team <https://amzn.to/2v5qfLT>
- Survive by the Team <https://amzn.to/2OzRLsO>

Nonfiction

[“Matchbook Memory.”](#) *Progenitor Art & Literary Journal*, ACC Writer’s Studio, pp. 98-103, 2015. Pushcart Nominee.

[“Under Pressure.”](#) *Soundings*, Rainier Writing Workshop, p. 4, 2016.

[“Inertia.”](#) *Wanderlust Journal*, 2017.

[“Frozen Moment.”](#) *Fredericksburg Literary & Art Review*, pp. 238-240, 2017.

[“Check Yes or No.”](#) *The New Limestone Review*, 2018.

PUBLIC SPEAKING & WRITING WORKSHOPS

What makes me the best person to teach this/these class/es?

I teach writing for a living. I am a hybrid author with both Indie and traditionally published novels, plus publications in literary nonfiction. I know the pros/cons of both traditional and indie publishing. In addition, I have 2 master's degrees in creative writing specializing in fiction and creative nonfiction. I've taught the class before, and I enjoy teaching and networking with fellow writers.

Teaching Experience:

- College English Professor at PPCC
- Online MFA Professor at Southern New Hampshire University
- Founder of Library 21C writing group: 21st Century Writers
- Public Speaking includes keynote speaker for American Association of University Women; "This is my circus; these are my monkeys" at Rainier Writing Workshop; Basic Novel Writing Course; Advanced Writing Course, and additional can be found at <https://www.cskaggs.com/speaking.html>

Fear and Loathing: A Writer's Story

Description: Why does fear cause us to freeze, impeding our forward momentum, and negatively impacting our future? This presentation includes a slide presentation and a no-kidding look at fear, it's causes and consequences in writing and everyday life.

Type of workshop: General audience (readers/civic organizations/writers' groups)

Length: .5 – 1 hour (can be scaled)

How is this structured? Keynote address, with slides and time for Q&A.

Last/Next presented: October 2018.

From Finished to Published: Packaging and Platform Creation for Indie Authors

Description: Writing “The End” is just the beginning. Writers still need to edit, format, and package the book; work on building a platform, production schedules, and ARCs. Formatting and cover design. Front matter, back matter, and the dreaded back cover copy.

The production and packaging process is explained in a detailed manner with live creation of an author platform for those who bring their laptops. Exercises include writing your own back cover copy and tagline.

The point of this workshop is to give you a glimpse at the post-writing production process for Indie writers that starts with the editing process and ends the moment you press the button to go live. Let’s begin!

How is this workshop structured? Presentation + lecture, with exercises and Q&A. I run an interactive class with questions throughout. The last time I taught this class, it went 3.5 hours as we delved into very specific directions and real-time development of book covers, blurbs, taglines, etc. It can be scaled down to a 2-hour class where there is less hands-on demonstration of book covers and demonstrations that are time-consuming.

Last Presented: June 2018

This is my circus & these are my monkeys: Writing multiple-character scenes

Description: A multiple character scene is one in which there are several individuals or groups interacting within a larger group. Writing a multiple-character scene such as Jane Austen's ballroom scene in *Pride and Prejudice* is like a 3-ring circus. There are three simultaneous performances in three separate rings, and without a ringleader, the audience is unclear where to focus. The writer is the ringleader and responsible for successfully navigating the populated scene. In this presentation, we will delve into the crowded scene to determine why these scenes increase tension, build suspense, create conflict, and change the direction of the story. Using examples from Ernest Hemingway, Virginia Woolf, JK Rowling, and Jane Austen, we'll discuss and enumerate the necessary techniques used to craft a successful multiple-character scene, so the reader doesn't get lost and close the book before it's finished.

Type of workshop: Craft

Writing Level: Intermediate-Advanced

Length: 1.25-2 hours (can be scaled)

How is this structured? This is a presentation/lecture using movie clips, and examples from books to clarify the lecture.

Last/Next presented: August 2017.

Handout: 2 page fill-in-the-blank Skaggs_MulticharacterHandout

Moonstruck & Minor Characters

Description: It's easier to see cardboard characters in someone else's writing, and often hard to see in our own.

Minor characters should not exist in a vacuum, but rather they should behave as if they have a full, rich life outside the pages of the scene/book.

Minor characters should:

- Feel real: they have a life outside of this one interaction with the character.
- Lack artificial purpose: they are present in the scene for reasons completely separate from the main character.
- Move the main character from one situation to another.

This workshop will discuss the how/why of creating realistic minor characters who enrich your stories and give depth to your character and your fictional world. Hands-on activity follows the presentation, so be sure to bring writing materials.

Type of workshop: Craft

Writing Level: all-levels

Length: 1.25-2 hours (can be scaled)

Why me: I studied many literary works and the research of Scott Nadelson (who specialized in minor characters) to build a workshop that benefits writers of all stages and helps to create realistic minor characters.

How is this structured: PowerPoint presentation, followed by a hands-on exercise and Q&A

Last/Next presented: 2017

Writing Short Stories for Novelists

Description: Do your short story ideas turn into novellas? Your novellas into a novels?

This workshop discusses how to scale your plot into short-story-sized pieces. Historically speaking, the short story is a recent genre, and most of the craft elements used in novel writing are shared with short story writing. How does the short-story writer develop the major elements of fiction—such as plot, theme, character, point of view, etc.—in less than 10,000 words?

While most “rules” were meant to be broken, especially by writers, it’s valuable to study the “rules” of short story writing to help develop quality stories that do not “accidentally” become full-length novels.

Find out what these rules are and how to use them to create short stories for journals, magazines, and to offer short stories about existing characters from your book or series that you can use as a form of Lead Generation, to build reader loyalty, and to create more well-rounded characters.

Type of workshop: Craft

Writing Level: All

Length: 1.25 hours

How is this structured: Lecture/slides followed by a writing exercise plus Q&A.

Last/Next presented: 2017