



windscript

The Magazine of High School Writing

Submission Workbook

SWG
Saskatchewan
Writers' Guild

For information, please visit: <https://skwriter.com/programs-and-services/publications/windscript>

Last updated: June 2024

Table of Contents

| | |
|--------------------------------------|-----------|
| What is <i>Windsript</i>? | 2 |
| <i>Windsript</i> Awards | 2 |
| Submission Guidelines | 3 |
| Single Submission Sample | 6 |
| Multiple Submission Sample 1 | 7 |
| Multiple Submission Sample 2 | 8 |
| Writing Prompts and Exercises | 9 |
| Proofreading Your Submission | 10 |
| Editing Techniques | 14 |
| Literary Etiquette | 15 |

Questions? Email swgevents@skwriter.com

<https://skwriter.com/programs-and-services/publications/windsript>

What is *Windscript*?

Windscript is a literary journal which has been publishing the best of Saskatchewan high school students' literature since 1983. The SWG is proud to support the fresh, original work of student writers. We thank teachers and librarians who encourage their students to submit their creations.

***Windscript* Awards**

Each year awards are handed out to contributors of *Windscript*.

The Jerrett Enns Award, named for Victor Jerrett Enns, Executive Director of the SWG from 1982-1988, recognizes excellence in poetry and prose writing.

The Currie-Hyland Prize is awarded for excellence in poetry to a high school student living outside Regina or Saskatoon. Established in 1992, the award honours Robert Currie and Gary Hyland in recognition of the literary excellence they achieved and their commitment to their students.

Submission Guidelines

Please note that as in all writing competitions, these guidelines are important and **must be followed** in order for a submission to be accepted.

Writers selected for publication **will go through an editing process with the editor(s)** and will receive payment at the standard SWG rates, as well as 2 complimentary copies of *Windscript*.

The editing process consists of revising the content, organization, grammar, and presentation of a piece of writing to enhance the writer's voice. Students should submit their best work but **be prepared to work collaboratively on edits with the editor(s) to take their work to the next level**. For example, the editor(s) may ask you to expand a scene or may suggest word choice changes. Students' should consider the editor(s) suggestions respectfully and with an open mind and understand that they can advocate for their writing with the editor(s) – this is what we mean by "work collaboratively". Work selected for publication is always chosen for it's potential and not it's perfection. Editor(s) will communicate with students by email; timely and attentive communication is crucial to the process so students should check their email often.

Writers selected for publication will sign a publishing contract that gives **Canadian first serial rights (FCS)** to the Saskatchewan Writers' Guild (SWG) for their work. This means the SWG will have the right to publish the piece first in Canadian markets. After this first publication in Canada, the writer is welcome to publish in other mediums or include the work in a book. The writer still holds first rights for International markets.

Criteria:

Those submitting must be:

- Saskatchewan-based high school students. Students can submit creative writing in any and all forms including poetry and prose (fiction and creative nonfiction).
- Students do not have to be members of the SWG.

Submissions must be:

- All work must be original and human-generated from start to finish.

- We do not accept submissions of any kind that were written, developed, or assisted by AI tools such as ChatGPT. Any attempt to submit AI-aided work may result in being banned from submitting to *Windscrip*t.
- Submissions that are proven to be plagiarised will not be accepted and the submitter will be banned from submitting to *Windscrip*t.

Plagiarism, whether from the web, from other students, or from published sources (digital or print) is a serious writing offense. Plagiarism is the presentation of words or thoughts of someone else as if they were your own – exceptions are proverbial sayings or common knowledge. Avoid charges of plagiarizing by acknowledging your sources in the submission and be sure that all words and phrases from the source are in quotation marks.

- Writers must submit their own work directly – submissions cannot be made by a third party (such as a parent or teacher).
- You must proofread your manuscript before submission.
- You may submit up to four poems and two prose pieces (which do not exceed 1500 words each).
- You can submit in both prose and poetry, but contributors will only be published in one genre.
- *Windscrip*t does not accept pieces with multiple authors or images.
- *Windscrip*t does not accept work that has been previously published. Published means that the work has been made available to the public in some way, including in physical form (like books or newspapers) or electronic forms (like websites or social media.)

Guidelines:

Always keep a copy of your submitted work. Submissions will not be returned.

Please email the following as attachments to [- 1\) Download and complete the Windscrip Cover Letter Form \[from our website\]\(#\) and attach it to your email along with your poetry and/or prose pieces. Fill it out completely or your submission will not be accepted.](mailto:windscrip<i>magazine@gmail.com</i> with <i>Windscrip Submission</i> in the subject line:</p>
</div>
<div data-bbox=)

- Your WindscripT Cover Letter Form can be emailed to us in the following formats: PDF, Word doc, or docx formats. Please do not submit links (like from Google Docs) to your WindscripT Cover Letter Form. For security reasons, links will not be clicked on.
- Your WindscripT Cover Letter Form should be named “First Name Last Name – cover letter”.

2) Each submission properly formatted:

- Do not put more than one poem or prose piece on a page. Each piece of writing should be its own document. Your file names must be as follows:
WindscripT_title_genre (example: WindscripT_The Raven_Poetry).
- Type each piece in 12 pt. plain text font (such as Times New Roman, Arial, or Courier), and prose must be double spaced.
- Number each page.
- Put the title on each submission and each page of the manuscript.
- Submit documents in .doc or .docx formats. Please do not submit PDFs or Pages files or links (like from Google Docs) to your work. Download each file and attach it to the email. For security reasons, links will not be clicked on.

Questions? Email swgevents@skwriter.com

For the most up-to-date submission guidelines, please visit <https://skwriter.com/programs-and-services/publications/windscripT>

Single Submission Sample

Prairie Winds

1

Prairie Winds

The wind swept through the grass like an angry tempest and Anna thought to herself that she might not make it back to the cottage. It had been a silly idea to leave the others behind, to go wandering off into the wilderness that felt at once alive and barren. She could have sworn that there had been something trailing her for the last twenty minutes, though every time she searched over her shoulder, she found nothing but the limbs of torn up trees.

She'd parted with the others because Ross had angered her and she thought that she'd show him, teach him a nasty lesson he wouldn't soon forget. That would stop him from mouthing off about their little meetup the night before. She'd planned to forage for a rare mushroom that she'd only heard of in her mentor's lessons years back. Nothing she'd seen, but the idea of slipping it into his drink to grant him nightmares where she could visit his dreams was too good a chance to pass up and so, before she could convince herself otherwise, her feet carried her away from the others.

Title in the header of every page

0.5 inch paragraph indents

Page number on each page

1 inch margins

Double spaced and 12 pt. font.

Use fonts such as Times New Roman, Arial, or Courier

Multiple Submission Sample 1

Sugar Cubes

1

Sugar Cubes

She had little patience for conversation, especially in this drowning heat that slunk all the way to the pavement and pulled even the lightest of bodies down with it. The ground was always wet this time of year, but not from the much-wanted rain, no. It was all the sweat that dripped off anyone thoughtless enough to step outdoors in this southern heat. And Mirabelle for her part, though she was out, was out unwillingly, and she had her mother's thoughtlessness to blame for it.

Her mother thought being out in this heat in her nicest day dress, when so many other girls had stayed indoors, might just help secure Mirabelle a match. It didn't matter how much Mirabelle protested. "You must practice the art of conversation, m'dear. No better time than when everyone is shut in; fewer folks to watch your blunders," she'd said. So, here they were, sitting in the non-existent shade below the awning of the teashop. Her only reprieve from her mother's insistent eyes—nudging themselves as far out of her face toward Billy as they could—and Billy the neighbor-boy's attempts at small talk, was the cool glass of lemonade Mirabelle held in her hand.

Title in the header of every page

0.5 inch paragraph indents

Page number on each page

1 inch margins

Double spaced and 12 pt. font.

Use fonts such as Times New Roman, Arial, or Courier

Multiple Submission Sample 2

Letter to Rhea

1

Letter to Rhea

dear Rhea, you were mine we were
slip knot girls in the south picking
berries by the bushel and warbling
day into night into day into night
we were
we were
we were

shadow girls in the dimming light
crackling fireflies that swayed
in the night, cozied up
side by side
we were
we were

dear Rhea.

Title in the
header of
every page

Page
number on
each page

12 pt. font.

Use fonts such as
Times New
Roman, Arial, or
Courier

Writing Prompts and Exercises

Are you wanting to submit to *Windscrip*t but don't know what to write? Here are some prompts and exercises to get you going.

1. **“A Return to Childhood”**: Pick out an early childhood memory, one that perhaps you don't quite understand. Focus in on that memory and select five images or objects you remember. Now, take those objects and expand upon the memory. Weave it into a narrative, or verses of poetry.
2. **“A Mindful Walk”**: Go for a walk somewhere in your neighborhood. Keenly observe your surroundings and record them either in a notebook or on your phone. Later, write something based on these observations.
3. **“Words Overheard”**: Politely and casually listen to conversations you encounter in passing. Use these lines of dialogue in your writing.
4. **“A Letter to a Friend”**: Write a letter to a friend describing something that has happened. Use this letter as a starting point to a creative project.
5. **“Passersby”**: Dream up a life for people whom you do not know but have encountered throughout your week.

Proofreading Your Submission

A good habit to build is proofreading your work prior to submission. This practice is important not just for submission to *Windscrip*t, but publications you may submit to in future as well.

There are multiple stages to editing work, and usually a draft requires at least three or four passes (sometimes many more!) before it reaches good draft quality.

While the below list of proofreading and editing techniques is not exhaustive, it's a good place to start.

Common Mistakes:

1. Indirect referents – If you use the word “this” it should be followed by a noun.

Example

Incorrect: The winds here can reach 50km/hr. This is common.

Correct: The winds here can reach 50km/hr. This weather pattern is common.

2. Sentence fragments – While in creative work it is sometimes alright to use fragments in sentences and dialogue for emphasis, most of the time the sentences should be complete.

Example

Incorrect: Cruel and as sharp as the edge of a knife.

Correct: She was cruel and as sharp as the edge of a knife.

3. Comma splices – Comma splices occur when two different sentences are fused together with a comma. The quickest way to fix such a mistake is to use a semi-colon, a comma followed by the word “and” or a comma followed by the word “but”. Conversely, you could split the two sentences with a period and write two separate complete sentences instead.

Example

Incorrect: They arrived early for the conference, there were no other attendees present.

Correct: They arrived early for the conference, and there were no other attendees present.

Correct: They arrived early for the conference, but there were no other attendees present.

Correct: They arrived early for the conference; there were no other attendees present.

Correct: They arrived early for the conference. There were no other attendees present.

(Notice how while all these are correct, each grammatical iteration—the semicolon versus the use of a comma and “but,” for instance, changes the meaning and context of the sentence/sentences)

4. Improperly formatted dialogue – Traditionally, dialogue should be in quotation marks and followed by dialogue tags, unless the creative piece is purposefully breaking traditional writing conventions. Each time you have a new speaker, start a new paragraph. If you’re unsure, how to do this, pull a novel or a short story off a shelf as an example. If you choose to forego these writing conventions, that’s fine, just make sure that whatever style you use is consistent throughout your submitted creative piece.

Example

Incorrect:

“I think they are sneaking around the back of the house,” she said. “Oh, no!” he replied. “What should we do?”

Correct:

“I think they are sneaking around the back of the house,” she said.
“Oh no!” he replied. “What should we do?”

** Please note that in poetry, often dialogue is formatted in italics, not inside quotation marks. Again, you may choose to forego this traditional convention; just ensure you are being consistent. Here’s an example:

through the branches
of trees, beyond
blistering sun heat
there is a dry grass
voice whispering
come forth
find me

5. Point of view – Make sure that the point of view you use throughout your creative piece is consistent. So, if you started out in first person POV, don’t suddenly switch to third.

Example

Incorrect:

I’m in bed right now, eyes closed, trying to force myself to sleep, but I can’t. The house creaks endlessly, and though I wish it would stop, there’s no helping it with the old rotting wood boards. Outside, beyond the neighborhood, the cats play in the drainpipes, sipping water like it is afternoon tea. They think, *shall we have some catnip biscuits too?* (This movement from first person to third person POV happens when the speaker starts talking about what the cats in another neighborhood are doing. The speaker cannot possibly know because the

speaker doesn't have the perspective omniscience to do so; that is why this is incorrect.)

Correct:

I'm in bed right now, eyes closed, trying to force myself to sleep, but I can't. The house creaks endlessly, and though I wish it would stop, there's no helping it with the old rotting wood boards. Outside, beyond the neighborhood, I imagine the cats are playing in the drainpipes, sipping water like it is afternoon tea. They think, *shall we have some catnip biscuits too?* (To correct this POV shift back to first-person point of view, you can use the words "I imagine." Using this phrase places us right back in the speaker's perspective.)

6. Passive voice – Try and make sure that your sentences are clear and direct. That is, the subject of the sentence should always be at the beginning, followed by the verb and then object. This sort of sentence structure results in an active voice style sentence which is what you want in your writing. You can recognize passive voice issues in your sentences when it takes longer to get your point across or when the subject of your sentence comes at the very end.

Example

Incorrect: Books are adored by many because of the entertainment value they provide.

Correct: Many adore books because of the entertainment value they provide.

7. Dangling modifiers – Dangling modifiers similar to fragmentary sentences in that they are words or phrases that modify a word not clearly stated in the sentence.

Example

Incorrect: Mia was upset when Tristan damaged her books with discourteousness.

Correct: Mia was upset when Tristan, with his discourteousness, damaged her books.

8. Spelling and context – Make sure to double check the spelling of words used for mistakes and contextual meaning in your sentences.

Example

Incorrect: The ideas previously obscured were now layed bear before her.

Correct: The ideas previously obscured were now laid bare before her.

9. Paragraph breaks – Paragraph breaks in a creative work should feel natural. Generally, when you have a new idea disconnected from what was previously being discussed, start a new paragraph or verse.

Example

Incorrect:

When the storm finally broke it left behind a mess on the beach, and the residents were forced out of their homes with little time left to grieve. Instead, the cleaning trucks rolled in and everyone was out in the wet sand, picking up the debris. We were young back then, children not yet used to the destruction of life, and we couldn't have possibly understood the implications of such an event.

Correct:

When the storm finally broke it left behind a mess on the beach, and the residents were forced out of their homes with little time left to grieve. Instead, the cleaning trucks rolled in and everyone was out in the wet sand, picking up the debris.

We were young back then, children not yet used to the destruction of life, and we couldn't have possibly understood the implications of such an event.

10. Margins and indents – Follow the formatting guidelines to make sure your indents are consistent.

Margins should be 1 inch in width, and indents 0.5 inches (1 tab space).

Editing Techniques

1. Read your work out loud. Reading aloud will help you catch structural issues in your sentences and in the general rhythm of your prose.
2. Use the search/find keys in your word processor to find overused words.
3. Ask yourself if there is a simpler way to say what you are trying to say. Overly complicated and verbose language does not make for a good reading experience. Try not to use the thesaurus to replace every single instance of the same word. Ask yourself, always, does this word encapsulate the truest meaning of what I am trying to express? Repetition is not a bad thing if it expresses in its truest form the thing you are trying to express.
4. Vary your sentences; have sentences in your prose that are both long and short.
5. Change the font of your typed poem or prose piece and print it out. This technique may help you look at the piece a little differently.
6. Step away from your work and allow some time to lapse before you return to edit. Sometimes time away will allow you to see your work in a new light.

Literary Etiquette

As writers, we want to ensure that we are always respecting the works of other writers; this is not simply a guideline for *Windscrip*t, but for all submission processes and the creative life as well. If you use the words of other writers in your work, please cite the works used or make sure to attribute the writer's property. Failing to do so in such an instance is considered plagiarism. In addition to attribution and citation, you want to ensure that you're asking permission from the writer and the body that published their work before you use it in your own creative project.

Examples of some instances where you may need to provide a proper attribution is if you use lines from a story or poem as an epigraph to your own work. In such instances, make sure to list both the full name of the author and the body of work from which you've taken the lines.

Here's an example:

Improbable Concept

*Certainly the dead watch us, but not
as opera, nor as the Great Grey Owl
tunes in gophers underground.
We are their daytime television.*

— "Edge of Night" by Don McKay

Improbable concept—the dead
watching. Through pearls?
Empty eye-sockets?
Specially constructed binoculars, or more
improbable still,
through an interest in character and plot?
But why should they take to people-watching
rather than to dry-walling, glass-blowing
or manufacturing shot?
Certainly the dead watch us but not

daily. They can never know
when they'll be busy doing other things,
or falling asleep, dreaming
they jump rope among asphodels
or climb Yggdrasil, the World Tree:
Or, perhaps, she—showered and cool—
prepares breakfast as usual
while he rolls over and yawns.

They don't watch us (or not as a rule)
as opera, nor as the Great Grey Owl

strix nebulosa, the grey ghost
or phantom owl, who sees through his ears
or hears through his eyes or does
whatever is required for finding food
in the snow,
who makes no sound
beyond the whooooosh as he flies
and the whooo—ooo—ooo as he calls
and—unlike the yellow-eyed Great Horned—
tunes in gophers underground.

And we are certainly not opera for them because
the music of the spheres will drown out
Norman, Callas, Vickers, Josè van Dam
and each and every note of Wagner's Ring.
But "soaps" are under the radar
and, unless I am mistaken,
we are well cast,
act like pros, are word perfect,
and perform our parts with passion.
We are their daytime television.

Works Cited

Page, P.K. "Improbable Concept." *Poetry Northwest*, <https://www.poetrynw.org/p-k-page-improbable-concept/>. Accessed 4 November 2021.

*** You do not need to create a works cited page for your submission. This citation exists here because the SWG is using the P.K. Page poem "Improbable Concept" as an example.

Questions? Email swgevents@skwriter.com

<https://skwriter.com/programs-and-services/publications/windscript>