



Royal Palm Literary Awards
RPLAentries@floridawriters.net

2012 Royal Palm Literary Awards
Competition
Florida Writers
Association
Fiction Entry Package

Dear FWA Member,

Welcome to the 2012 Royal Palm Literary Awards competition! The RPLA is unique among writing competitions in that it is not only about recognizing winners but also about providing valuable feedback to all entrants. No other competition we know guarantees that at least three judges will read and thoroughly comment on the entries that make the finals.

This year, RPLA will judge 29 categories, including book-length nonfiction (6 genres), short nonfiction (2 genres), poetry, short fiction (2 genres), juvenile fiction (3 genres), adult book-length fiction (12 genres), Plays, and a general category for any work that does not fit into any of the others. We solicit and judge separately both Published and Unpublished submissions in each category, there are 158 possible awards, including the special recognition given for Published Book of the Year and Unpublished Book of the Year.

Over the years, RPLA has remained steadfast in its philosophy, specified in the RPLA Mission Statement: *The Royal Palm Literary Awards competition is a service of the Florida Writers Association established to recognize excellence in members' published and unpublished works while providing blind, objective, and constructive written assessments for all entrants.*

The RPLA remains fluid regarding member needs, and every year we improve and refine our processes and requirements. This year, for instance, due to popular demand we've added a *Play* category for Screenplays, Stage Plays, and Teleplays. All entries this year will be in PDF format (See FAQs). This is to eliminate the changes in the manuscript format that occur when different types of files are opened by various software programs. It will also allow the judges to use e-readers to read the entries. This is especially helpful to them for judging full-length manuscripts.

The Entry Package is divided into segments, which should make it easy for you to find everything you need to know. (The PDF files in the Entry Package are searchable.) If after reading this packet (including the FAQs) you still have questions, feel free to contact us at RPLAquestions@floridawriters.net

Best of luck, everyone!

J. W. Thompson
2012 RPLA Chairperson
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ELIGIBILITY REQUIREMENTS FOR ALL CATEGORIES, ALL ENTRIES

1. You must be a Florida Writers Association (FWA) member with dues paid at least through October 31, 2012 in order to be eligible for an award. If your membership expires earlier than that time, purchasing a renewal will extend your membership for twelve full months.
2. Neither the Royal Palm Literary Awards competition Committee Chairperson nor any chairperson assistants may enter.
3. For entries with multiple authors, at least one author must be a member of FWA. If entry wins an award it will be presented to the FWA member and have their name on it. We encourage multiple authors to be members but for the purpose of the awards, they must both be members as stated above in Number One at the time of submission to have their name engraved on the award.
4. Your entry must be your original work. All authors involved in the writing must be named on the Cover Sheet. Names should be listed as you wish them to appear on an award, should you win.
5. You may submit multiple entries. You may enter both Published and Unpublished works. Published includes traditionally published works in paper format as well as works published electronically including POD [Print on Demand], magazines, newsprint, papers, or by one of the booksellers such as Amazon, Barnes and Noble, Borders, Sony, or Powell's. Within each genre-category, Published entries will be judged separately from Unpublished entries.
6. Published entries must display publication dates of 2010, 2011, or 2012 on the publication's copyright page.
7. Any work that has received a Royal Palm Literary Award [First, Second, or Third Place] in prior years is not eligible for entry again. If your work has not won an award, you may reenter it, whether or not you've done additional editing. If your work was named a Finalist, it may be

reentered. If your entry won in the Unpublished category and is now published it may not be entered into the Published category this year.

8. Any entry that does not fit into any other established category may be entered into the General category.
9. Any entry that does not fully comply with the specifications of this Royal Palm Literary Awards Entry Packet will be disqualified, and the entrant notified.
10. Entries entered into the wrong category (Romance or screenplays, etc. in the general category) will be disqualified and the entrant notified. Do not enter the general category because you think it will have fewer entries than your genre---it may have more.
11. Awards are given out at the RPLA Banquet at the Conference. If you are a finalist, please plan to attend. If you cannot attend, please arrange for someone to pick up the award.

FICTION

INDIVIDUAL CATEGORY REQUIREMENTS

1. Information Page: The completed Information Page must be emailed as part of the submission package. All requested information on this page must be provided by the entrant. (For submissions with more than one author, the biography may be joint or individual, allowing a maximum of 30 words per author.) The Information Page should be sent as a PDF attachment [a .pdf, file] and be named with part or all of your title followed by the capitalized initials IP. For example, an Information Page for the novel Blood on the Sun could be called bloodsunIP.pdf.
2. First 30 Pages: In the same email, the first thirty pages of your manuscript (following the formatting requirements) must be sent as bloodsun30P.pdf. Not required for short stories or flash fiction
3. Full Manuscript: In the same email, your entire manuscript (following the formatting requirements) must be sent as bloodsunFull.pdf.
4. Synopsis: In the same email, your synopsis (following the formatting requirements) must be sent as bloodsunSyn.pdf. (Treatment in case of Plays) A synopsis is not required for poetry, children's picture books or short entries.
5. Entry Fees: Before an uploaded entry can be processed, RPLA must receive notification of payment from FWA's shopping cart. This is an automatically-generated notification that happens for each entry payment. Or from Chrissy Jackson for payments payed by check and mailed.

Fees are tiered:

- a. \$30 for entries from 12:00:01 a.m. February 15, 2012 through 11:59:59 p.m. March 31, 2012,
- b. \$40 for entries received from 12:00:01 a.m. April 1, 2012 through 11:59:59 p.m. May 31, 2012,
- c. \$60 for each entries received from 12:00:01 a.m. June 1, 2012 through 11:59:59 p.m. June 15, 2012.

Entrant will receive email confirmation when all eligibility requirements have been verified, payment has been made, and the submission is officially entered into Royal Palm Literary Award Competition.

ADULT BOOK-LENGTH FICTION

Fantasy: Writing in the Fantasy genre requires you to construct a world that is not this one. Sometimes the entire story takes place in the fantasy realm; sometimes the fantasy elements impinge upon the real world (often called urban fantasy or magical realism). Fantasy may employ magic or the supernatural, time travel, and mythological/folkloric beings and/or settings. Minimum 60,000 words. (Example: *The Lord of the Rings* by J.R.R. Tolkien; the —*Earthsea* series by Ursula Le Guin; *War of the Flowers* by Tad Williams; works of Charles de Lint)

Historical: Any writing in which time and place are important elements, with the story set in history, meaning the time of the action usually predates current times. This year, we are using a definition supplied by The Historical Novel Society: —To be deemed historical (in our sense), a novel must have been written at least fifty years after the events described. For 2011, the contemporary era is considered to have started in 1961. Any story that the majority of the plot takes place before that year is considered historical fiction for the historical genre. If the entry also fits another category such as thriller or Romance, it does not matter when it takes place to qualify for that genre. The story may focus on historical or fictional characters and is consistent with the customs of its era. Minimum 60,000 words. (Examples: *Fingersmith* by Sarah Waters, *The Other Boleyn Girl* by Philippa Gregory, *Lipstick and Lies* by Margit Liesche, and *Eagle's Daughter* by Judith Tarr)

Horror/Dark Fantasy: Horror is intended to chill the spine and curdle the blood by creating an atmosphere of brooding terror. It can rely heavily on setting to contribute to the atmosphere; typically, unknown or unexpected forces are present. Horror can also be psychological, as in *Psycho* by Robert Bloch. Dark Fantasy combines elements of fantasy (including marvelous abilities) with those of horror. Minimum 60,000 words. (Examples of Horror/Dark Fantasy: *Dracula* by Bram Stoker; most of the works by Stephen King; works of Edgar Allen Poe, Clive Barker, Joe Lansdale, Robert Bloch, Ramsey Campbell)

Humor/Satire: Can be a mainstream novel or any other genre. Fictional humor has the same ingredients as other genres, including character, plot, and so on, but the overall focus is humor or satire. Minimum 60,000 words. (Examples: Ann B. Ross's —*Miss Julia* series and works by Janet Evanovich) [Note: There is also a Humor/Satire nonfiction category, so be sure your entry forms and Information Page specify if your entry is fiction or nonfiction.]

Inspirational Romance: Combines Christian themes with the development of a romantic relationship. Typically does not include gratuitous violence or swearing, and the central courtship is chaste. Sex, if present, occurs after marriage and is not explicitly detailed. Typically demonstrates the hero's or heroine's faith and includes such themes as forgiveness, honesty, and fidelity. Minimum 60,000 words. (Examples: works by Debbie Macomber, Gayle Roper, and Diana Palmer)

Mainstream/Literary: Mainstream appeals to a broad range of readers, both male and female, and is more plot-driven than most genre fiction. Usually set in this day, age, universe, dimension, or plane of existence, with stories concerning the human element. Minimum 60,000 words. (Example: *The Kite Runner* by Khaled Hosseini) Literary fiction is often deeper, more ambitious, and more memorable than genre fiction, with detailed characters, thought-provoking storylines, and elegant language. Literary

fiction is often thought of as the choice for —serious readers. (Example: Jane Eyre by Charlotte Bronte)

Mystery: A detective, either amateur or professional, solves a crime or series of crimes. The detective may be almost anyone, including a private investigator, policeman, elderly widow, or young girl. Minimum 60,000 words. (Examples: works by Agatha Christie or Patricia Cornwell)

Novella: Prose fiction that is generally longer than a short story but shorter than a novel. A Novella is often more concerned with personal and emotional development than it is with larger social issues and often contains highly developed characterization and description. Word count range 8,000-59,000. (Examples: A Christmas Carol by Charles Dickens and The Subterraneans by Jack Kerouac.)

Romance: The love relationship between a man and a woman pervades the plot. Often told from the viewpoint of the heroine, who meets a man, falls in love, and then encounters a conflict that hinders their relationship. The conflict is then resolved, true love triumphs, and the couple lives happily ever after. Minimum 60,000 words. (Example: works by Nora Roberts)

Sci-Fi: Deals with the impact of imagined innovations in science or technology, with imaginary elements largely possible within scientifically postulated laws of nature. Generally employs elements of science in the conflict, setting, or both. The story may involve technology, spaceships, aliens, and the like and will often focus on exploration of the unknown. Minimum 60,000 words. (Examples: most works by Arthur C. Clarke and Issac Asimov)

Thriller/Suspense: A Thriller arouses feelings of excitement and usually focuses on illegal activities, international espionage, sex, or violence. Is often a detective story in which the forces of good are pitted against the forces of evil in a kill-or-be-killed situation. The Suspense genre can involve danger, but is less focused on action than Thriller. Minimum 60,000 words. (Examples: works by Tess Gerritsen or John Grisham)

Women's: Relationships are the core of the plot, the woman is the star of the story, and her emotional growth is the focus. The relationships may involve siblings, parents, friends, or lovers. While a standard —happy ending is not required, there is usually a life-affirming resolution. Minimum 60,000 words. (Examples: Shellseekers by Rosamonde Pilcher, Fortunes Rocks by Anita Shreve, novels by Sue Miller or Elizabeth Berg)

FICTION FOR CHILDREN

Children's: Picture books for ages 0-8. Maximum 1,000 words. (Eg: Sheep Asleep by Gloria Rothstein). Early Readers for ages 6-7. Maximum 1,500 words. (Eg: Captain Underpants by Dav Pilkey). Plot resolutions MUST be predictable. A synopsis is not required for poetry, children's picture books or short entries.

Chapter Book/Middle-Grade Fiction: Chapter books target ages 7-9 and typically portray a protagonist of that age or slightly older. (Examples: —The Magic Tree House series by Mary Pope Osborne and Sal Murdocca). Word count 1,500-3,500. Middle-Grade books target ages 9-12 and typically portray a protagonist of that age or slightly older. Word count 15,000-30,000. (Example: Paris Pan Takes the Dare

by Cynthia Liu and any Mallory book by Laurie Friedman) In both Children's and Chapter Book/Middle-Grade categories, subject matter and storylines typically are consistent with the age and experience of the main character. A child protagonist should be as old or a little older than the reader and **MUST** resolve the story's main issue. Plot resolution must **NOT** be predictable. A synopsis is not required for poetry, children's picture books or short entries.

Young Adult: Targets ages 12 and up and portrays an adolescent as the protagonist, with subject matter and storylines consistent with the age and experience of the main character. Employs fundamental elements of fiction, including character, plot, setting, theme, and style. Teenage protagonists must resolve the major conflict. Minimum word count 40,000. (Examples: *Dancing in Red Shoes Will Kill You* by Dorian Cyrone, *Magic Under Glass* by Jaclyn Dolamore, or *Forever* by Judy Blume)

SHORT FICTION

Flash Fiction: Very short fiction that may have a twist at the end. Effective Flash Fiction usually deals with one event or time period in a character's life—one pivotal moment and its outcome or long-term implications. It is not just a simple character sketch or slice of life, but rather zooms in on the emotional content of a scene or telling moment that has larger consequences. Maximum 999 words. Up to two Flash Fiction stories per entry. (Examples:—*The Custodian* by Brian Hinshaw and —*Worry* by Ron Wallace) A synopsis is not required for poetry, children's picture books or short entries.

Short Story: Short fiction with many of the elements of a novel, including character, setting, plot, conflict, resolution, climax, dialogue, protagonist, and antagonist. Maximum 8,000 words. A synopsis is not required for poetry, children's picture books or short entries.

POETRY

Poetry. A composition, usually in verse, designed to convey experiences, ideas, or emotions in a vivid and imaginative way. The composition is characterized by the use of language chosen for its sound and suggestive power and by the use of literary techniques, such as meter, metaphor, and sometimes rhyme. Up to two poems per entry, maximum 50 lines each.

Plays: Screenplays, Stage Plays, Teleplays A screenplay or script is a written work that is made especially for a film or television program. Screenplays must be original works or adaptations from existing pieces of writing. In them, the movement, actions, expression, and dialogues of the characters are also narrated. A play for television is known as a teleplay.---A stageplay is a form of literature written by a playwright, usually consisting of scripted dialogue between characters, intended for theatrical performance rather than just reading. There are rare dramatists, notably George Bernard Shaw, who have had little preference whether their plays were performed or read.

Guidelines for Screenplay Submissions

Submit 30 pages of your full-length script as yourscripname30.pdf. Submit full script as yourscripname.pdf. Full length scripts must be no longer than 110 pages. Submit treatment as yourscripnameTR.pdf.

Scripts should be in the industry standard format. Use Celtx (a free download) or Final Draft. Do not submit a “shooting” script. Courier 12 pt. is the standard. Scripts submitted incorrectly formatted will be returned. Screenwriting is not fiction writing. A script is a document that outlines every visual, aural, behavioral, and lingual element required to tell a story.

FORMATTING

1. The page setup for your upload should be set for 8.5-inch x 11-inch pages.
2. Margins 1 or 1.5 inches on all four sides.
3. Black text, 12-point Times New Roman typeface only.
4. Begin chapters approximately one-third from the top of the electronic page. Each chapter should begin on a new page.
5. Double-space text and insert no extra line spaces between paragraphs. (See sample pages, below.) Poetry may be either single-spaced or double-spaced.
6. Left justify (no full justification).
7. Indent the first line of each paragraph .3 to .5 inches, as shown on the following sample entry.
8. Place six asterisks centered ***** between each scene within a chapter in place of the empty line break. No blank lines, please. Saved in PDF format
9. Do not include your or any co-author's name on any page of the full manuscript or the first 30-page submission. For Autobiography/Memoir, substitute Name Withheld, John Doe or Jane Doe for your name.
10. Due to the judging being blind, all Published submissions must be in electronic format with the author name removed, Royal Palm Literary Award Competition does not permit any printed books to be physically submitted for the judging process.

Questions? See FAQs or contact us at RPLAquestions@FloridaWriters.net

FAQs

1. What is a PDF file and why is it the only format the RPLA accepts?

PDF stands for Portable Document File. PDF is a formal open standard known as ISO 32000. Maintained by the International Organization for Standardization. Because last year many of the judges had problems opening some of the submitted files due to different computer operating systems or older software we are standardizing the submissions. PDF files are viewable and printable on virtually any platform, including Windows®, Mac OS, and mobile platforms such as Android™. The use of PDF files will also make it easier for the judges to use their e-reader to read full length submission instead of having to read them on their computer. Some of the software they used to open the various types of files changed the file's formatting- using the PDF format will eliminate this.

2. How do I change my submission to a PDF file?

There are several methods available. If you have a new version of MS Word it can be done in the "save as" window. Instead of saving it as a .doc or .docx the drop down menu will give you the option to save it as a PDF. If your version of Word does not have that option you can download a free program called Open Office at <http://www.openoffice.org/> it will open your file and you can save it as a pdf---by going to file then clicking on export as a pdf.

3. Who are the RPLA judges and what are their qualifications?

The judges are industry experts from a number of fields. In 2010, the roster included current or retired teachers, librarians, professional editors, college professors, published authors, former RPLA winners, journalists, and leaders of writing and reading groups. A good percentage had advanced degrees. Most were Floridians, but others hailed from other states, as well. All judges are required to complete a questionnaire, which allows RPLA to keep their qualifications on record. The roster for 2012 will be selected from the 2011 judge-base, with new judges added by recommendation and approved by the RPLA Committee.

4. Why are the packaging and formatting requirements for an RPLA entry so strict?

Okay, it only *seems* like we're trying to torture you! Seriously, RPLA seeks to recognize excellence of the writing that you submit, which means comparing apples to apples. If two entries are formatted differently, the format—quite apart from the content—could influence a reader's perception of the work. Requiring a consistent entry process and consistent formatting places all entries on equal footing. Fairness isn't always convenient! It's worth noting that many agents and publishers have similar or even stricter requirements.

5. What steps are taken to ensure that my entry is judged blind?

First, your name is not on your manuscript, synopsis, or anything the judges see. RPLA also instructs judges to inform the committee chair if they know or suspect the identity of the author of any entry. In such an instance, the judge is instructed to return the entry to the committee chair so that RPLA can send the entry to another judge.

6. I understand why judges cannot know my name, but why can't I know theirs?

RPLA believes that discretion and confidentiality are the foundation of professionalism, and we work to keep our roster of judges a closely guarded secret. Keeping the entrant-judge relationship blind in both directions is the best way to maintain objectivity, particularly with those judges who have been

recruited from within the organization. Judges are not permitted to not talk to anyone about any entry (unless they have a specific, technical question for the committee chair), and they must dispose of all submissions, by shredding if possible. They may not list their judge-role on their resumes, use RPLA in their own promotional materials, or announce it on their websites. Because of this anonymity, being a judge for RPLA is a labor of love, and our judges are truly unsung heroes.

7. I heard my entry is being judged, not critiqued. What's the difference?

—Critiquing means that the person doing the evaluating decides what's important. -Judging means that the contest decides what's important, and the judge scores against those standards. Each rubric lists specific criteria that must be taken into account when an entry is judged.

8. Some of the genre-categories, such as Autobiography/Memoir, have slashes in the category names. What does that mean?

A number of categories are related but distinct, and RPLA sometimes defines them separately but judges them together. Autobiography/Memoir is one such instance; Horror/Dark Fantasy and Thriller/Suspense are others. If your Suspense novel wins an award, your award will say Thriller/Suspense since your work competed with entries in both genres.

9. You ask for a synopsis with book-length entries. Is a synopsis the same thing as a book-jacket blurb?

No, a synopsis has a different purpose than a book-jacket blurb. While the book jacket's main purpose is to hook the reader, the synopsis's main purpose is to summarize the book. Your RPLA synopsis should describe all of your book's major plot points. This means—yes!—you must give away the ending. Focus on the essential parts of your book, and present the material in the same order as it occurs in the book. Limit your RPLA synopsis to two double-spaced pages and center the heading: –Synopsis of [title of book]

10. When you say send the first thirty pages for my book-length entry, what does that mean? Do I include fore-matter, such as the table of contents, or just start with Chapter 1?

It's up to you. Fore-matter, such as a table of contents, preface, or introduction, may be excluded from the partial manuscript. If any of these are included, however, they must be counted as part of the thirty pages. Do include fore-matter with the full manuscript, however, except for author biographies or any information that will identify the author. (For biographical information, RPLA relies on the Information Page, which contains the brief bio.) Keep in mind that the included synopsis, if it applies to your genre-category, is NOT counted as part of the first thirty pages.

11. One of the chapters in my book stands well on its own. May I enter the chapter *and* the book?

Sorry, no. The rule is that no entry may be submitted twice in the same year, which means that if a poem, short story, or chapter of a longer work can stand alone, you must choose whether to submit the longer work or the shorter one. Similarly, if your entry wins an award (First Place, Second Place, or Third Place Mention), neither the shorter nor the longer piece may be entered in following years. If your entry does not win an award, either the shorter or the longer work may be resubmitted in following years, but not both in the same year.

12. I use a pen name. May I submit my entry under that name?

Yes and no. The entry form has two fields for your name: one for your contact name and one for your –author name. In the Contact Name field, you must enter your name as it appears in the FWA roster. This year there is a space for you to use any name you want to appear on the entry form. If you wish to use a pen name or nickname, you may so designate in the –Author field of the form (e.g., –Joe Smith, writing under the pen name of Sue Morgan), but you must still use your –official name in the Contact field.

13. My name appears throughout my Autobiography. How do I keep from revealing my identity?

You have some choices here. Some authors substitute –Name Withheld for their actual names, but if you feel that doing so would disrupt your text, simply substitute –John Doe or –Jane Doe. This is a fairly easy Copy/Paste function on the computer, and the judges will understand the substitution.

14. These guidelines specify not to use double-double spacing between paragraphs. What if I want to show a break in time or place?

If you want to show a break in time or place, you must use a line with six asterisks centered (*****). What you don't want to do is double-double space between every paragraph.

15. When you say “Published,” what does that mean? Does the category include self-published work? Work published online?

With so many kinds of publishers in the market, it is getting increasingly difficult to distinguish one –kind of publisher from another: what may be considered –self-publishing to one author may be –alternative publishing to another. For RPLA's purposes, public dissemination is considered –publishing, so if the work was traditionally published, self-published, published online, or anything in between, the work is considered as Published for RPLA purposes.

16. If my book, story, or article was published online, I can't send a copy of the publication. How do I send RPLA proof of its publication?

A screen shot and a website URL is sufficient for RPLA to verify publication.

17. What if my book, story, or article is currently unpublished but scheduled to be published before the RPLA entry deadline? Do I enter it as Published or Unpublished?

Interesting question! Your entry must reflect its publication status at the time of submission to RPLA. For instance, if you submit your entry in April but expect it to be published in July, you must enter it in an Unpublished category. If you would prefer to enter your work as Published, you must wait until you have a published copy in hand (or, in the case of online publishing, until it is available for public access) before submitting it to RPLA as a Published entry. If the status of your entry changes during the RPLA entry window, you may not change its designation; for instance, if you enter a work as Unpublished in April and it is published in June, it will be judged as Unpublished, and any awards will be designated accordingly.

18. May I use my ARC (Advanced Reading Copy) as proof of publication?

Unfortunately, no. Because the ARC may predate actual publication, the proof of publication must

derive from the actual published copy.

19. What does RPLA do with my bio and logline (pitch)?

Bios and loglines of winning entries will be published in written announcements available to members, agents, and publishers after the Banquet; posted on the FWA website; and used in FWA promotions as FWA deems appropriate (good PR for everyone). The loglines and bios of first-place winners will also be read at the Awards Banquet.

20. I'd like to enter my work in another competition. May I?

Absolutely! You may be entered in, or plan to be entered in, as many writing competitions as you wish when you enter the RPLA.

21. Why can't I send illustrations with the manuscript of my Children's picture book?

FWA is an organization for writers, and the RPLA judges consider entries based on the writing. One element of writing for Children's picture books, however, is how well the text suggests illustrations, and that element is considered in the scores and comments.

22. For Published book-length entries, do you want 30 manuscript pages for the submission, or the equivalent of 30 printed (galley) pages?

Manuscript pages. This requirement helps to ensure that judges compare apples to apples with respect to both length and format.

23. Why do Published works have to be submitted double-spaced? If I remove my name, why can't I submit galley copies?

Galley copies have a different format than manuscript pages, and the different leading, typeface, and margins of your galley copy cannot help but impact the judges' conscious or unconscious perception. It is by comparing apples to apples—manuscript to manuscript—that judges can best compare the entries for the competition.

24. My publisher made some edits to my book after I completed the manuscript. It will take days to go through the published book and update the manuscript. Why can't I use the galleys?

If your work is competing as a Published work, the manuscript must match the final published version of the work word for word. We apologize for any inconvenience you may experience when you check your manuscript, but it is essential for all entries to compete on a level playing field, so any variation from the prescribed manuscript format will disqualify the entry.

25. My publisher made some changes I don't like. May I use the version I prefer?

Sorry, no. If your entry is submitted as Published, it must be judged as it was published, with the wording identical to the wording of the final published document—in manuscript form, of course.

26. My book could fit more than one genre. May I enter it more than once if I pay the extra entry fees?

Each entry may be entered in only one genre-category per year.

27. My entry is a “blended genre” book and fits the descriptions of several genre-categories. I’d like to enter it in the category with the fewest entries. Can you tell me which category that is?

No, we cannot, and it would be a disservice to you if we did. While it may seem an advantage to compete in the category with the fewest entries, your entry will fare best if it is entered in its most appropriate genre- category. In fact, one of the factors that judges are instructed to consider in their scores is how well the entry fits the genre-category.

28. Why don’t you have a category that better fits my work?

The RPLA categories evolve every year. This year, RPLA has 26 such categories (52, counting Published and Unpublished separately), which combined with the two Book of the Year awards, allows for a possible 158 awards. We added a general catch-all category that you can place your work if you feel it fits none of our other genres. See the general category to see examples of such works and genres. We add categories when there is significant demand for them, and we eliminate categories when they no longer receive a sufficient number of entries. Needless to say, we generally add more than we take away. The current categories do not cover every possible instance, but rather the areas of greatest interest to FWA members. If only one member wishes a category to be added, it would be impractical to do so. However, if several members want to include this category, the RPLA committee is pleased to consider the request.

29. Last year, my submission did not win, but I made some edits based on comments in the rubrics. May I enter the work again this year?

Absolutely! That’s one of the main purposes of the RPLA: to help FWA members become better, more publishable writers. If your entry did not win an award (First Place, Second Place, or Third Place), you may enter it again, whether or not you’ve made any changes. You’re also welcome to change genre-categories if you feel that it’s appropriate. If your work was a Finalist, but not an award winner, you are free to reenter it.

30. My friend just heard that she made the finals. I turned my manuscript in before she did. Does that mean I did *not* make the finals?

No. Judges are requested to turn around the entries efficiently, but our judges have different judge-loads, may read faster or slower than others, or may have unexpected illness or surgery that may delay the scoring of a particular entry. All of which means that while judges make every effort to score a submission promptly, sometimes there are delays. Please note also that in 2010, RPLA had more than 350 entries, and many more entries are expected for 2011, so please be patient!

31. If I prefer to be notified of Finalist status by phone or mail, rather than email, may I make that request?

Unfortunately, no. Email is the standard method by which RPLA notifies entrants of the Finalist status of an entry, and it is your responsibility to check your email inboxes regularly to ensure that you meet all specified deadlines and are aware of any other important notices. Only in extreme circumstances may other arrangements may be made, and only then with the permission of and sufficient notice to RPLA.

32. When I find out I’ve made the finals, may I tell my friends? May I advertise it on my website?

Talk, brag, and leap into the air! If you're an RPLA Finalist, celebrate and enjoy! We ask that you do not mention the title of your work until after the judging is complete.

33. Still have questions, feel free to contact us at RPLAquestions@floridawriters.net

PDF

Portable Document File

There are a few different ways to convert a file to a PDF file. The first part will deal with the later versions of MS Word. If your version of Word does not have the options that appear in the photos then go to option two---using Open Office. You can download Open Office free from this site

<http://www.openoffice.org/>

Open Office is a free software to download and easy to use. You can open your documents in the program and convert them to PDF by following the instructions below.

Using MS Word 2010

The screenshot shows the Microsoft Word 2010 interface. The title bar at the top reads "1 (Compatibility Mode) - Microsoft Word (Product Activation Failed)". The ribbon menu includes File, Home, Insert, Page Layout, References, Mailings, Review, and View. The left sidebar contains buttons for Save, Save As, Open, Close, Info, Recent, New, Print, Save & Send, Help, Options, and Exit. The main workspace displays "Information about 1" with the file path "C:\Users\Jim\Documents\1.docx". A prominent red message box states "Product Activation Required" and "Microsoft Office Professional Plus 2010 requires a valid product license. Activate your product key now to obtain a valid product license." Below this, a "Compatibility Mode" warning indicates that some new features are disabled to prevent problems with previous versions of Office. At the bottom, the "Permissions" section shows that "Anyone can open, copy, and change any part of this document." On the right, a "Properties" pane lists document details: Size (65.8KB), Pages (59), Words (18510), Total Editing Time (9 Minutes), Title (Add a title), Tags (Add a tag), and Comments (Add comments). Below this, "Related Dates" are listed: Last Modified (1/19/2009 8:29 AM), Created (1/19/2009 8:29 AM), and Last Printed (Never). A small thumbnail of the document is visible, with a black arrow pointing to it and the text "click here".

1 (Compatibility Mode) - Microsoft Word (Product Activation Failed)

File Home Insert Page Layout References Mailings Review View

Save
Save As
Open
Close

Info

Recent

New

Print

Save & Send

Help

Options
Exit

Information about 1
C:\Users\Jim\Documents\1.docx

Product Activation Required
Microsoft Office Professional Plus 2010 requires a valid product license. Activate your product key now to obtain a valid product license.

Activate Product

Compatibility Mode
Some new features are disabled to prevent problems when working with previous versions of Office. Converting this file will enable these features, but may result in layout changes.

Convert

Permissions
Anyone can open, copy, and change any part of this document.

Protect

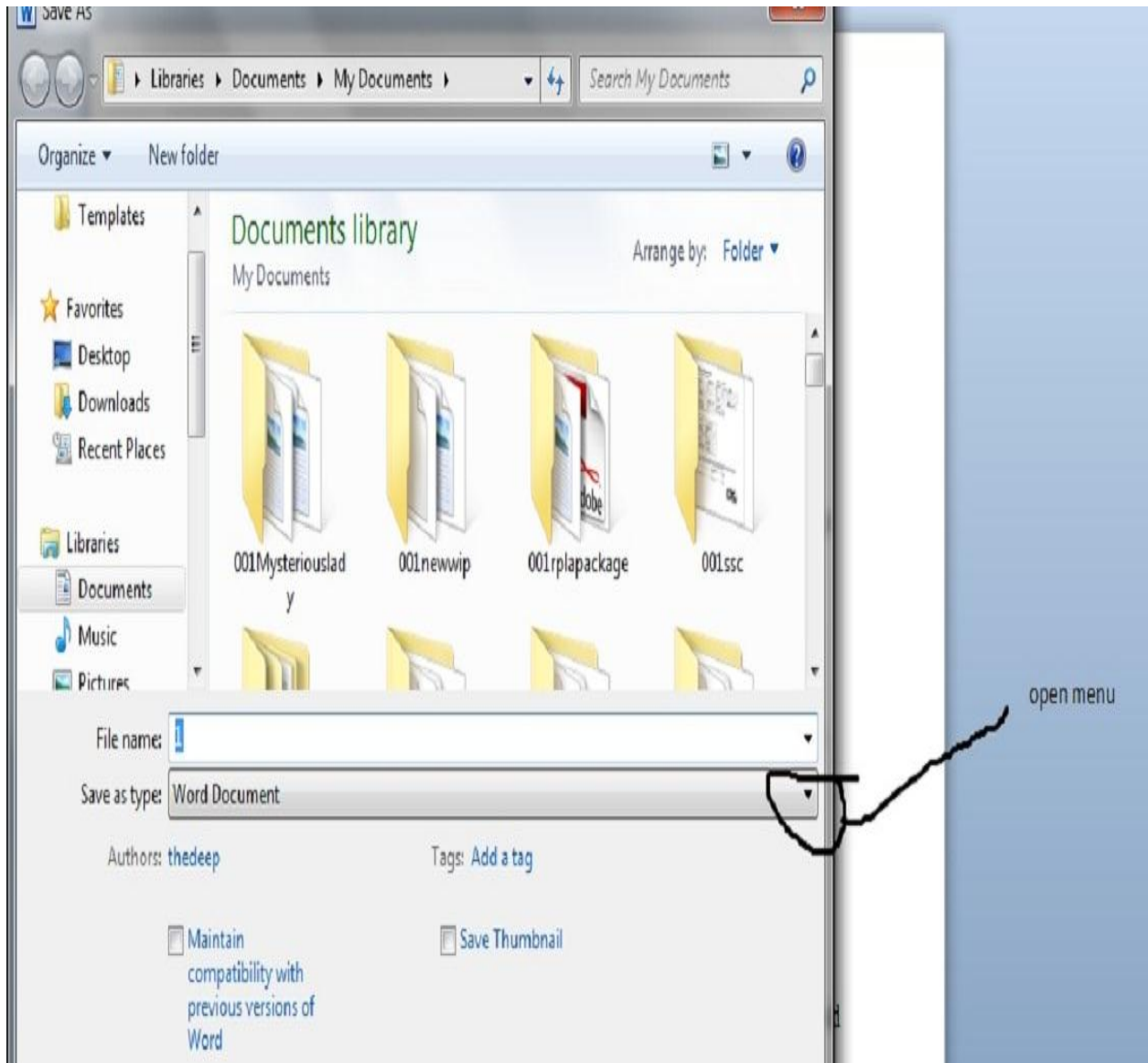
click here

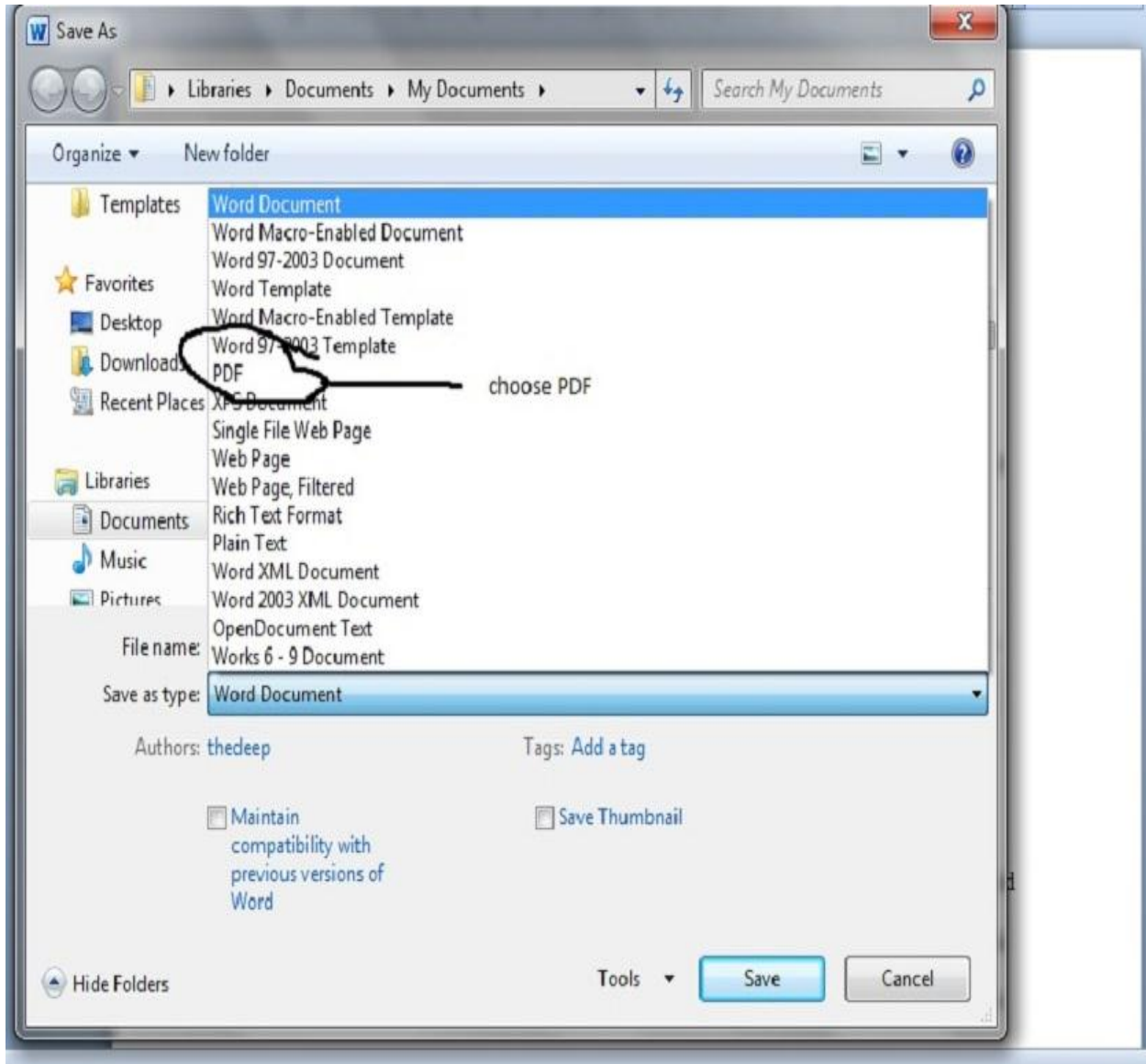
Properties

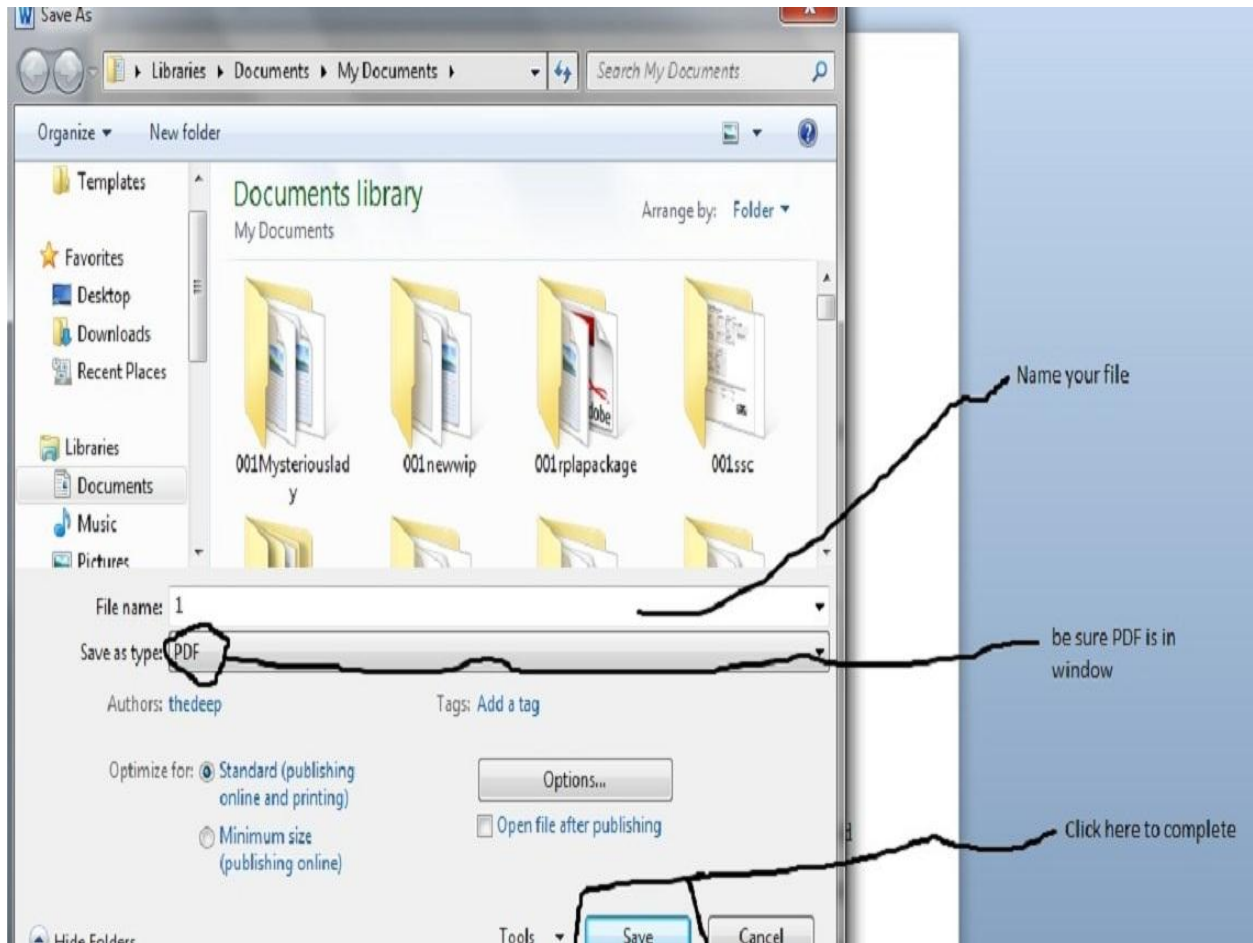
Size 65.8KB
Pages 59
Words 18510
Total Editing Time 9 Minutes
Title Add a title
Tags Add a tag
Comments Add comments

Related Dates

Last Modified 1/19/2009 8:29 AM
Created 1/19/2009 8:29 AM
Last Printed Never



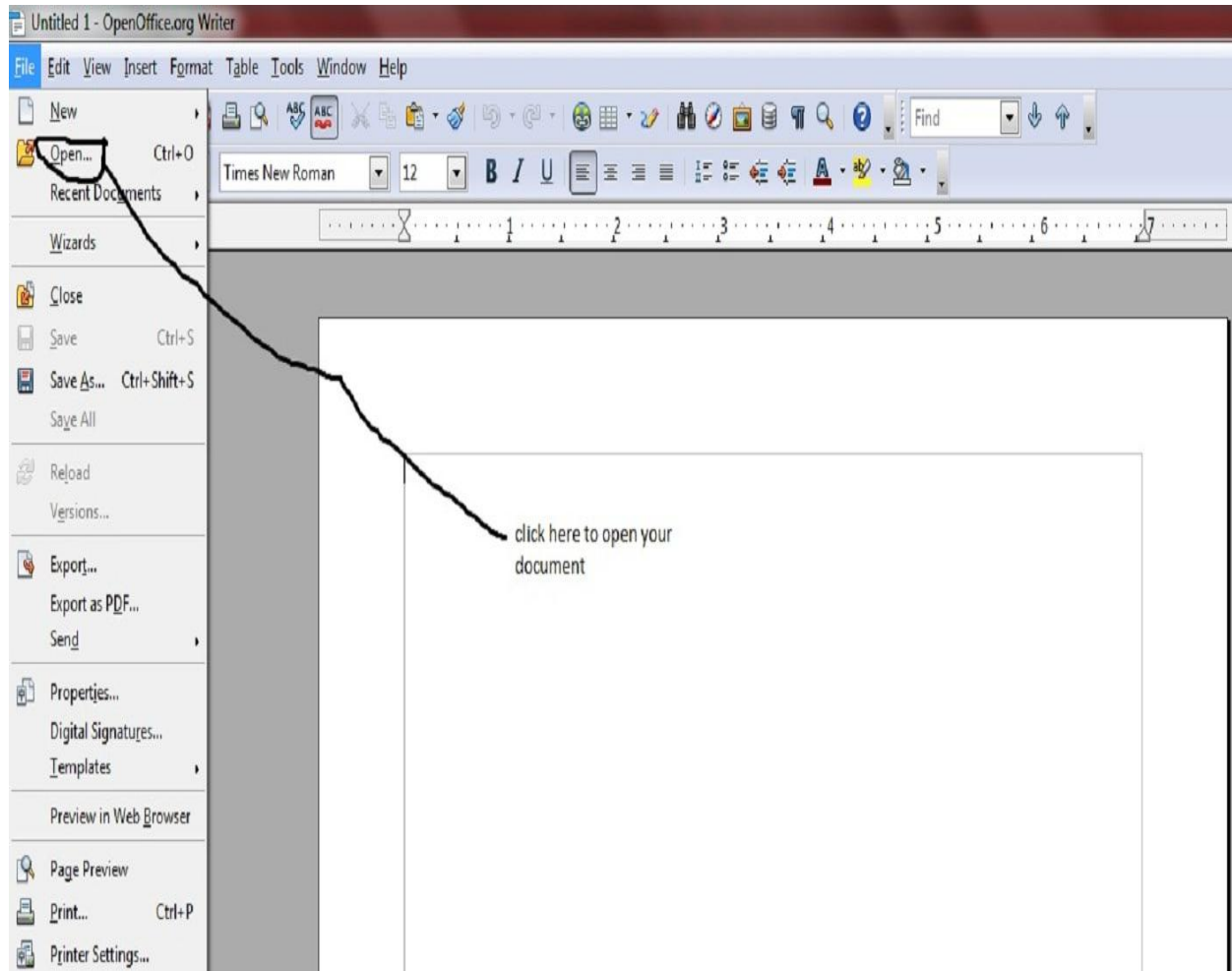


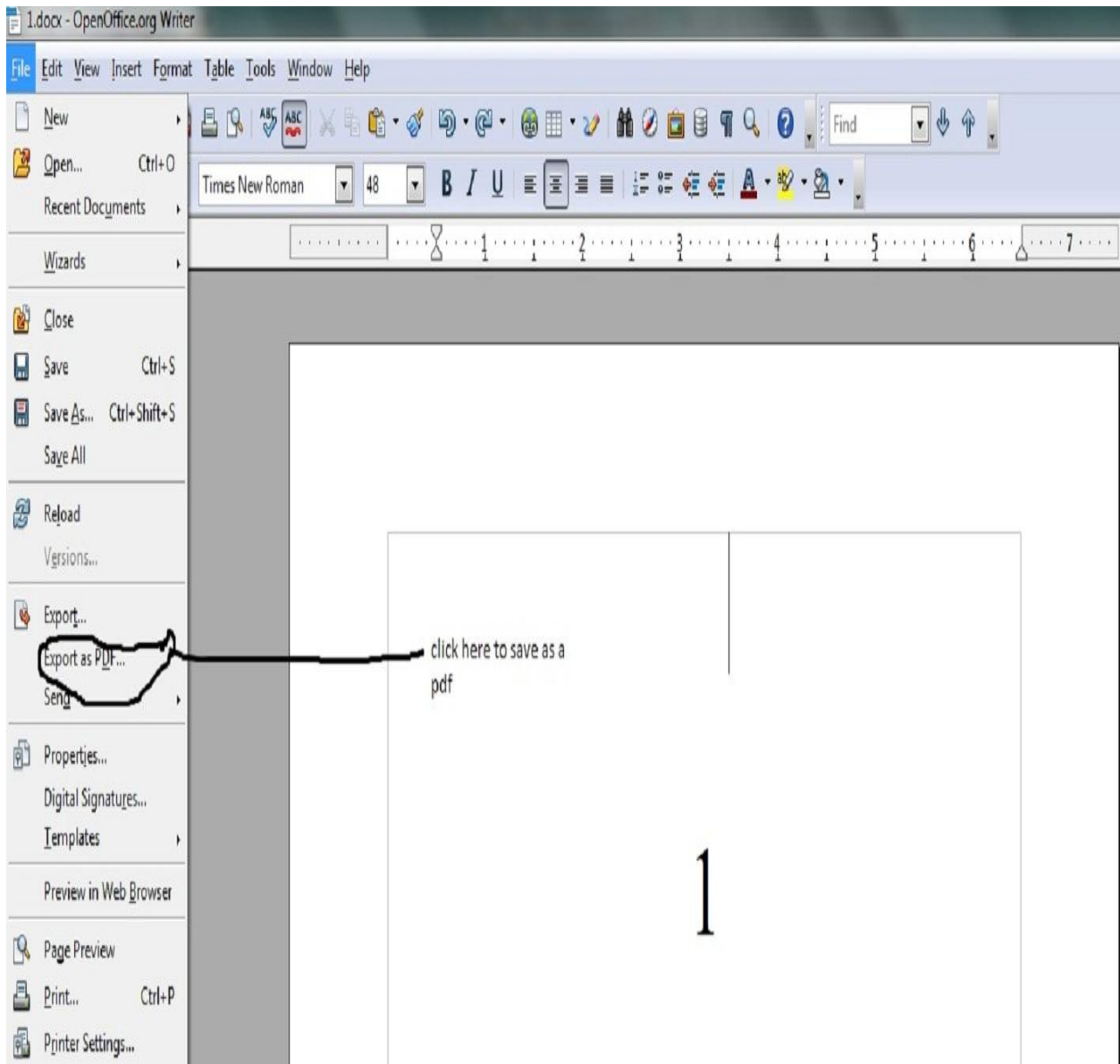


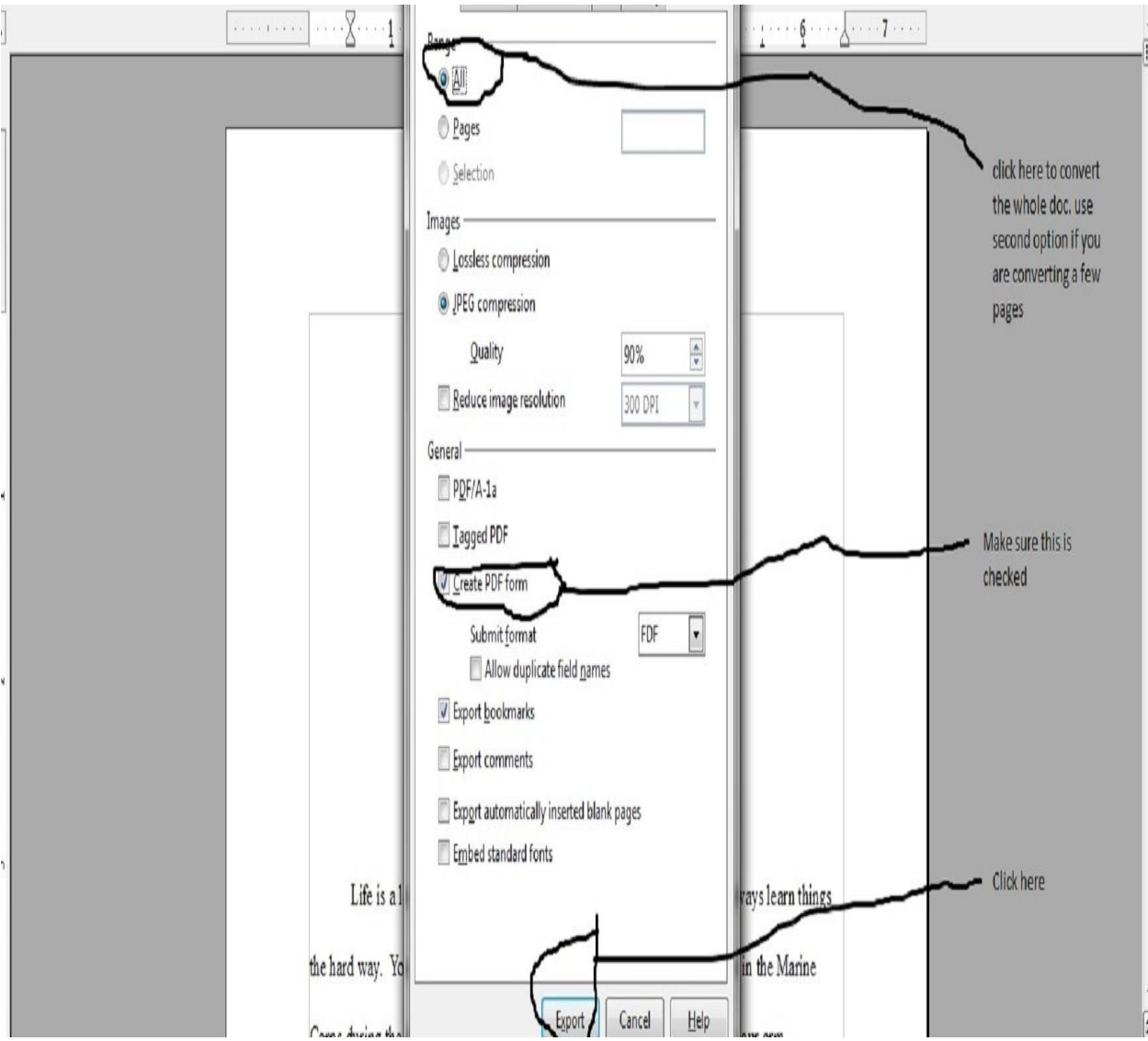
This method will save your work in a pdf format.

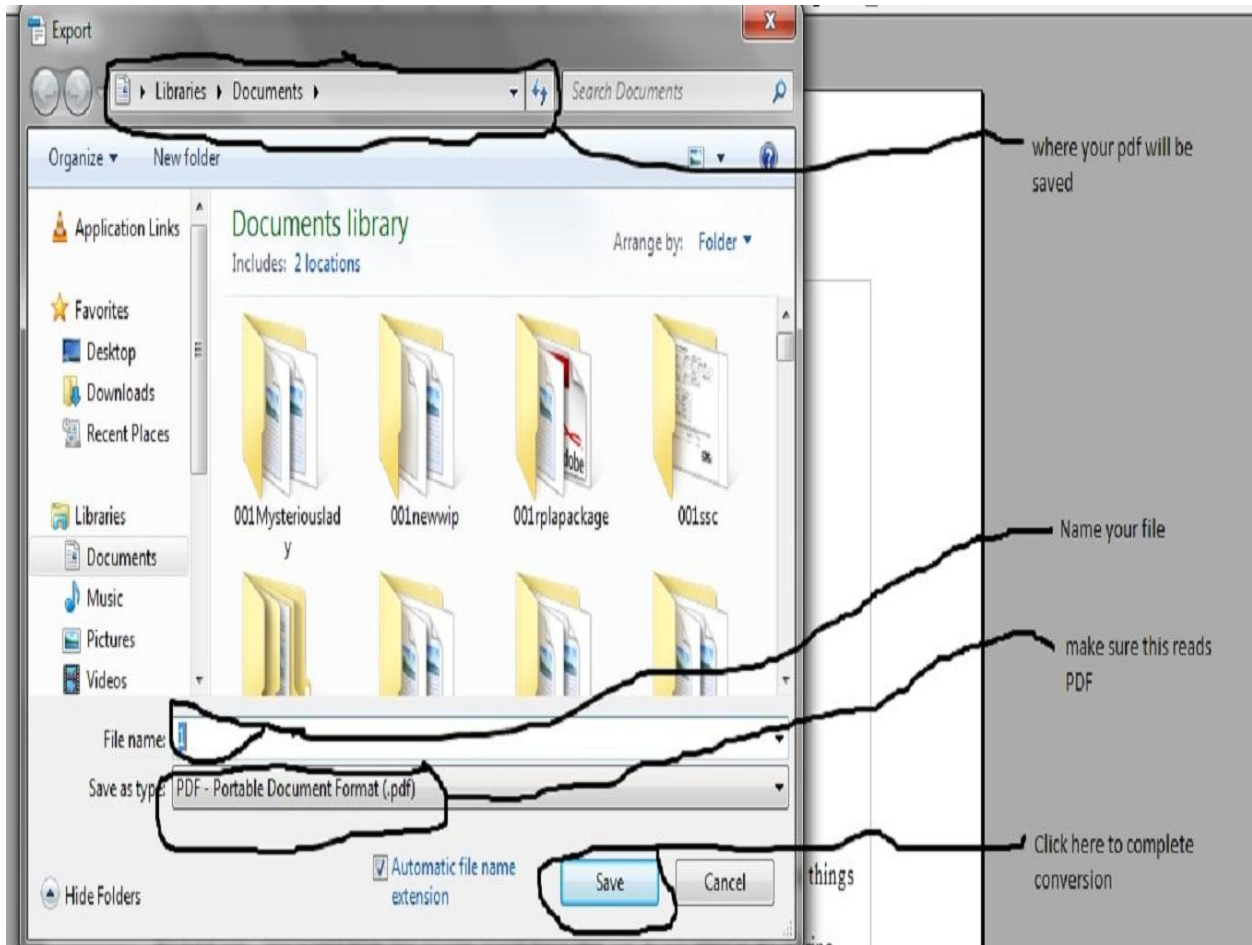
Open Office

download it here for free <http://download.openoffice.org/>









Just that simple----



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An Information Page must be emailed with each entry.
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___ As of this date, _____, I have mailed my check # _____
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Name(s) of Author(s)
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FWA Member ___ Yes ___ No Member ID _____
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Word Count _____
This work is ___ Published Date Published _____
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Please provide a link where your published work can be viewed _____

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GENRE

Book-Length Nonfiction

- Autobiography/Memoir
- Biography
- Educational/Informational
- History
- Humor/Satire
- Travel

Short Nonfiction

- Creative Nonfiction
- Essay

Short Fiction

- Flash Fiction
- Short Story

Fiction for Children

- Children's
- Chapter Book
- Middle-Grade Fiction
- Young Adult

Adult Book-Length Fiction

- Fantasy
- Historical
- Horror/Dark Fantasy
- Humor/Satire
- Inspirational Romance
- Mainstream/Literary
- Mystery
- Novella
- Romance
- Sci-Fi
- Thriller/Suspense
- Women's
- Plays

Poetry

- Poetry

General/Catch-All

- General