

Will the words make it
across the water?
Will anyone on the other
side even care if they do?
And what about Fester?
For the answers to these
and other riveting questions,
turn to the back cover.

The 34th IOWA SUMMER WRITING FESTIVAL

June & July 2020 • Iowa City, Iowa

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About Us



Amy Margolis, Director, has been with the Festival since 1990, as a graduate assistant, an instructor, an assistant director, and, since 2001, as the program’s director. Amy is a graduate of the Iowa Writers’ Workshop, where she was a Teaching-Writing Fellow in fiction. She’s taught fiction and nonfiction writing in the Festival, at The University of Iowa, and elsewhere. Her short fiction appears in *The Iowa Review*. She is currently at work on a memoir-in-shards about her life as a dancer in the late seventies, at the onset of the AIDS crisis.



Joanna Eyanson, Program Coordinator, graduated in 2018 with a B.A. in English from the University of Northern Iowa, and worked as a writing coach and a bassoonist there. She now lives in Iowa City with a feline roommate who reads almost as much as she does. This is her fifth year with the Festival.

Dear Writer,

Here in Iowa City, we are preparing for the 34th Iowa Summer Writing Festival. In these pages, you'll find workshops in the novel, the short story, the essay, the memoir, short poems, love poems, prose poems, hybrid forms, writing the body, writing the family, writing queer, spiritual writing, playwriting, writing for young adults, writing picture books, writing humor, travel writing, and writing the places of the heart.

We're breathless with excitement for our 34th Festival, which features 105 workshops that explore the genres in their reaches.

Since 1987, the Festival has welcomed to the campus of The University of Iowa writers from 18 to 98 years of age, from all 50 states, and from every continent. Most of us come to the workshop table from other areas of expertise, other lives. These include the armed forces, business, diplomacy, education, farming, homemaking, journalism, law, law enforcement, medicine, parenting, pastoral care, the performing arts, social services, and more. We come together across the genres, the generations, and at every level of literary practice in a common enterprise. We come as writers. This is the only assumption we make about each other, whether we arrive here with the third draft of our novel, a message in a bottle, or merely a bee in our bonnet.

This year the Festival joined the Magid Center for Undergraduate Writing in The University of Iowa's Division of Interdisciplinary Programs (housed in the College of Liberal Arts & Sciences). As part of the Magid Center, we link arms with the Certificate in Writing, the Iowa Young Writers' Studio, and the Iowa Youth Writing Project—a multi-generational, cross-disciplinary citizenry in love with the written word, from kindergartners to retirees. We're thrilled to keep such kindred company.

As a writing program, the Festival is proud to belong to Iowa City—a UNESCO City of Literature in the Creative Cities Network. Iowa City has long been a haven for writers, and The University of Iowa our ancestral home. The rich literary legacy that belongs to this place abides today in the Iowa Writers' Workshop, the Nonfiction Writing Program, the Playwrights Workshop, the International Writing Program, the Spanish Creative Writing Program, the Translation Workshop, the Carver College of Medicine's Writing and Humanities Program, the undergraduate Major in English and Creative Writing, Between the Lines: The Writing Experience, the Irish Writing Program, the Iowa Center for the Book, The University of Iowa Press, *The Iowa Review*, and *The Examined Life Journal*. Some years ago, Iowa City dedicated the Iowa Avenue Literary Walk, which celebrates in bronze relief panels some of the singular voices that have come together here, from Flannery O'Connor and Kurt Vonnegut to John Irving and James Tate. Everything here is closely observed—now, even the sidewalks.

The Iowa Summer Writing Festival is an opportunity for you to share your work in a community that wishes it well. It's a long conversation we've been having in Iowa City.

We invite you to pull up a chair.



Amy Margolis
Director

The Workshop Method

Courses in the Iowa Summer Writing Festival are primarily based on the workshop method, a studio learning environment where the primary text is your own creative work. Many workshops will also include examination of exemplary published work.

The workshop is a dynamic community that reads, and responds to, what's brought to it. We approach each work-in-progress on its own terms, in a spirit of critical appreciation for that work's own intentions. We're on its side. In workshops devoted to critiquing work, your writing will be read and discussed by your fellow writers, giving you the benefit of a careful, supportive readership. You are expected to give the same considered feedback to others on their work.

Choosing a Workshop

Workshop Format: Some workshops in the Festival are devoted to generating new writing through guided exercises and prompts, some to providing feedback on writing you bring from home or produce in your time here, and some to a combination of both.

Every workshop description in the Festival begins with the genre(s) it invites and ends with a standard statement of the format it will use.

Skill Levels: Most workshops in the Festival are designed with writers across a range of skill levels in mind. They vary, though, in terms of locus in the writing process.

But There Are So Many! How Do I Know Which Workshop Is Right for Me?

When choosing a workshop, **resist the temptation to place yourself as a writer.** Rather, think about the work you want to focus on in your time here and where that work is in its development.

If you're working with issues that arise in later drafts, you might look at workshops that explore aspects of revision or structure, or workshops with an emphasis on providing feedback on pages participants bring from home. If you're starting a new project, or your project has stalled out, or you're returning to the page after a long silence, or you're crossing genres, or you're at your wit's end deciding, a course that focuses on generating new writing through guided exercises and prompts will give you a boost.

If you find choosing among so many workshops dizzying, you might ask: "What do I want to accomplish in my week/weekend in Iowa City? What do I want to carry home and into my writing next year?"

Your own goals provide the most accurate map to the workshop that's best for you.

If you get lost in the weeds, call the Festival office at 319-335-4160, and we'll help you clear a path. You will help us guide you by studying the descriptions and narrowing your selections before we speak.

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Kelly Dwyer	Novel in a Week	19
Vince Gotera	Wilderness Map: Beginning Poetry Writing	31
Wayne Johnson	Telling the Tale: A Nonfiction Workshop	39
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Venise Berry	Muddy Water: Controlling Plot, Subplots, and Plot Points in Your Novel	14
Kelly Dwyer	Writing the Popular Novel (In Any Genre)	19
Mieke Eerkens	Flash Forward: Writing Very Short Creative Nonfiction Essays	22
Cecile Goding	The Well-Tempered Paragraph: Memoirs in Miniature	27
Diana Goetsch	Five New Poems: For All Levels	28
Eric Goodman	Write Funny to Me	30
Sands Hall	Scene, Summary, Reflection: The Essential Narrative Trio for Fiction and Memoir	33
Christine Hemp	Creating Character in Creative Nonfiction	35
Jim Heynen	Writing Emotions	36
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June 2020

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14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

July 2020

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Mary Allen Encounters with Life: Spiritual Writing 8

Nancy K. Barry Talk to Your Draft about Your Draft:
A Workshop in Deep Revision in Nonfiction 10

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Carol Spindel Building Block Essay Lab 69

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Nancy K. Barry Whose Voice Is This? A Primer on Style 11

Venise Berry Learning to Layer: Using Clarity and Depth to Enhance Your Writing 15

Jonathan Blum Creating Compelling Characters in Fiction 15

Kelly Dwyer Flash Fiction in a Flash:
Writing (And Submitting) Publishable Flash Fiction 20

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Cecile Goding The Poetry of Prose 28

Jeremy Jones Writing about Nowhere 40

Tricia Park Diving into the In-Between:
Writing about Identity and the Asian American Experience 54

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Zach Savich Poetry of Insight (And Even Wisdom) 61

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Susan Aizenberg

Susan Aizenberg is the author of three poetry collections: *Quiet City* (BkMk Press 2015); *Muse* (Crab Orchard Poetry Series 2002); and *Peru in Take Three: 2/AGNI New Poets Series* (Graywolf Press 1997). A new chapbook, *First Light*, is forthcoming from Gibraltar Press in 2020 in a limited, letterpress edition. Aizenberg is co-editor, with Erin Belieu, of *The Extraordinary Tide: New Poetry by American Women* (Columbia University Press 2001). Her awards include a Crab Orchard Poetry Series Award, the Levis Reading Prize, a Distinguished Artist Fellowship from the Nebraska Arts Council, the Nebraska Book Award, and the Mari Sandoz Award from the Nebraska Library Association. Her poems and essays have appeared or are forthcoming in many journals, among them *Blackbird*, *Bosque*, *The American Journal of Poetry*, *The North American Review*, *Ted Kooser's American Life in Poetry*, *Prairie Schooner*, *Connotation Press*, and *The Journal*, and have been reprinted in several anthologies, most recently, *A Constellation of Kisses* (Terrapin Press 2019). Aizenberg is Professor Emerita of Creative Writing and English at Creighton University and now lives and writes in Iowa City.



Our Flexible Instruments: Exploring the Uses of Voice in Poetry Weeklong Workshop July 12-17

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“Voice”—what poet Tony Hoagland has called “the distinctive presentation of an individual speaker”—can be among the more difficult elements of poetic craft to define or teach, but it’s also one of the most important. A compelling poetic voice engages and connects us to the reader, and developing our voices into what poets Kim Addonizio and Dorianne Laux have called “a more flexible instrument” can be an exciting key to generating poems in which we make discoveries that surprise both us and our readers. In this workshop, we’ll focus on the concept of voice, both with an eye to expanding what Hoagland calls our poetic “repertoire” and as a mode of generating new poems. We’ll spend our week together writing and sharing new work in a supportive, no-pressure exchange, in response to exercises designed for voice, as well as reading and discussing the work of other poets for inspiration and models. Our goal will be to spend the week in pleasurable creative activity as we explore the possibilities thinking about voice opens up for us, and to discover the gifts that can lead to new poems from the exercises we draft. This is a generative workshop, open to poets at all levels of experience.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our week.

KEY TO GENRES

- AG All Genres
- C Children’s
- E Essay
- F Fiction
- HF Hybrid Forms
- M Memoir
- NF Nonfiction
- N Novel
- PW Playwriting
- P Poetry
- SF Sci-Fi/Fantasy
- SS Short Story
- SW Screenwriting
- YA Young Adult



Mary Allen

Mary Allen is the author of a literary memoir, *The Rooms of Heaven*, published by Alfred A. Knopf and Vintage Books. She received an NEA grant for another book-length memoir, *Awake in the Dream House*. Her work has appeared in *Poets & Writers*, *Real Simple*, *Library Journal*, *CNN On-line*, *Shenandoah*, *Tiferet Journal*, *The Chaos*, and *Beloit Fiction Journal*, and in the anthology *If I Don't Make It, I Love You: Survivors in the Aftermath of School Shootings*. She won *Tiferet Journal*'s yearly spiritual writing contest in 2013 and received an honorable mention in that contest in 2019. She received an M.F.A. from The University of Iowa Writers' Workshop and has taught in the Nonfiction Writing Program at The University of Iowa. She lives in Iowa City and is a full-time writing coach.

Encounters with Life: Spiritual Writing

Weeklong Workshop July 12-17



As anyone who has engaged with writing in any serious way knows, writing itself is essentially a spiritual endeavor. In order to write well it's necessary to tap into the flow of spiritual energy inside each of us, whether we call that energy creativity or inspiration or something else. In this class, we'll generate new work in an energizing, strictly positive environment, using prompts and in-class writing to explore the places in our lives where the moments and details intersect with meaning. We'll use my easy, foolproof method for tapping into the inner wellspring from which all good writing comes. And we'll spend time working on editing the writing we get, using spiritual skills such as listening to intuition and briefly dropping down into the silence beyond thought to improve our editing skills and finish some writing we've generated. Together we'll create a small, close-knit community that fosters creativity, engenders fresh material and new ideas, and results in writing that shines from within. This class will be useful for anyone writing essays, a memoir, or a spiritual autobiography; for anyone struggling with perfectionism; and for anyone who's just getting started or trying to locate their true material. The class welcomes writers at all levels.

In this workshop, we will generate new writing through exercises and assignments.

KEY TO GENRES

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- N** Novel
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- SF** Sci-Fi/Fantasy
- SS** Short Story
- SW** Screenwriting
- YA** Young Adult

Travel Writing Made Easy, and It's All Travel Writing

Weekend Workshop July 25-26



Our travels through life are unavoidably interesting. Whatever happens to us—a hike through the desert, a night stuck in the airport, a trip to Hawaii, a stay in the hospital—anywhere we go and anything we do there—becomes a captivating adventure if we pay close attention and turn it into a story. And turning whatever happens in our travels into something we can write about makes us pay attention to whatever's there, while something is happening or after the fact, and that makes everything more interesting and enjoyable; even the hard stuff becomes easier. In this class, we'll use easy, fun, foolproof writing exercises to turn our travel stories into writing that's fresh, exciting, and surprising. We'll create a small creative community in a strictly positive environment. And we'll talk about how to use writing as a life tool that can

turn every trip we go on, whether it's exciting and wonderful or not so wonderful, into a transformative experience, for us and our readers, allowing us to make the most of our travels through life. This class welcomes writers at all levels.

In this workshop, we will generate new writing through exercises and assignments.

Kate Aspengren

Kate Aspengren (M.F.A., The University of Iowa Playwrights Workshop) has taught writing at The University of Iowa, Coe College, Grinnell College, and Cornell College. Her plays include *Flyer*, *Rule of Nines*, *Our Lady of Route 52*, and *The Ballad of Cowgirl Christy*. Her work has been published by Samuel French, Inc., produced throughout the United States and Canada, and translated for international production. She holds an annual writing residency at Tower Hill School in Wilmington, Delaware, where her adaptation of Madeleine L'Engel's *A Wrinkle in Time* was produced. Kate's middle-grade novel, *Ashley Templeton is Ruining My Life*, was recently published by Foreverland Press.



Playwrights Workshop

Weeklong Workshop June 14-19

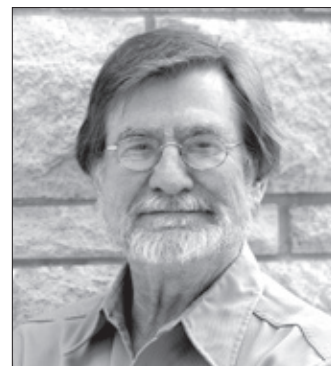


This workshop is for playwrights who have completed (at least) the first draft of a play. We'll read excerpts aloud from each play and give thoughtful, specific feedback to the playwright. The goal is to hear what you've written and to utilize that for future revision. As time permits, there will also be overnight and in-class writing to help illuminate work-in-progress and/or to generate new writing.

In this workshop, we will critique writing you bring from home.

Thomas Fox Averill

An O. Henry Award short story writer, Thomas Fox Averill is Professor Emeritus of English at Washburn University, where he taught creative writing for 37 years. He has published two story collections, two works of nonfiction, and five novels. His most recent book, *Found Documents from the Life of Nell Johnson Doerr*, was published by the University of New Mexico Press in February of 2018, and is made up entirely of fictional diaries, letters, drawings, and other documents that tell the story of an unconventional 19th-century woman who makes important fossil discoveries as an amateur scientist.



Thomas Fox Averill

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What's Happening: Plot in Fiction

Weekend Workshop July 18-19

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Plots in stories and novels take many twists and turns, as do the plots of our lives. Our weekend will include discussion of plot strategies, the various kinds of plots, the uses of subplots, and how our plots create meaning. The plot of the weekend: scene one, discussion; scene two, writing a series of exercises designed to help understand plot in its many forms; scene three, sharing writing; and scene four, problem solving and insightful conclusions. This generative class is open to fiction and would-be fiction writers at all levels.

In this workshop, we will generate new writing through exercises and assignments.



Nancy K. Barry

Nancy K. Barry (Ph.D., University of Illinois) is a playwright and essayist who teaches creative nonfiction writing at Luther College in Decorah, Iowa. Her essays have appeared in *Iowa Woman*, the *Chicago Tribune*, and the *Baltimore Sun*. Her one-woman show, *Lessons from Cancer College*, details a year spent as a teacher undergoing treatment for breast cancer. She has been the host of a radio show on writing (“The Naked Page”) and a podcast, “Writing Out Loud.”

Talk to Your Draft about Your Draft: A Workshop in Deep Revision in Nonfiction

Weeklong Workshop July 12-17

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Do you have a nonfiction manuscript that you know needs revision but you’re not certain exactly how to go about it? This workshop allows you to learn and practice a time-honored strategy used by writers, whereby we “annotate” and remark on the draft as if it were written by someone else. This skill takes practice, but it yields a powerful tonic when we think there is no way out of a manuscript that is giving us fits. This workshop is intended to help any writer who is stuck on what, how, and when to revise a memoir, essay, or creative nonfiction piece. Learning to review and analyze our own work is often guided by the responses of other readers, so throughout the week we will spend our time in manuscript review in which we listen to other writers’ responses to our work, and then engage in our own self-reflection on what the essay or nonfiction draft most needs to take the work into its next stage. Participants can bring either short or long pieces of nonfiction that they know need revision or “re-seeing,” and through our conversation we will learn a more systematic method for revising our prose. Writers of all levels are welcome.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home.

KEY TO GENRES

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Children’s
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Hybrid Forms
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Novel
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Playwriting
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Poetry
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Sci-Fi/Fantasy
- SS

Short Story
- SW

Screenwriting
- YA

Young Adult

Whose Voice Is This? A Primer on Style

Weekend Workshop July 18-19



Most writers and readers will tell you that to have an engaging style, we need to capture the sound of a “real person speaking,” but it is equally true that good prose is not merely writing down what people say. How do we navigate getting the sound and resonance of our “style” down on the page, and how would we even begin to describe the sound we’re trying to achieve? This workshop provides an entry into defining and manipulating prose styles. We will begin with short prose passages from writers with very distinctive styles to learn what we can about how words and sentence structure create the sound of an author’s voice on the page. Then we will engage in several exercises to directly impose or manipulate style on a topic we wish to write about. By the end of the weekend, writers may not be “masters of style,” but they will understand in much more concrete terms what determines the sound, authenticity, and power of prose style in writing. Writers of all levels are welcome.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.

Timothy Bascom

Timothy Bascom is the author of the memoir *Running to the Fire* (University of Iowa Press, 2015), which is about coming of age as the son of missionaries in Ethiopia during a Marxist Revolution. His earlier memoir, *Chameleon Days* (Houghton Mifflin), won the Bakeless Literary Prize. He is also the author of a collection of essays and a novel. His writing has won editor’s prizes at *The Missouri Review* and *Florida Review* and been anthologized in *Best Creative Nonfiction* and *Best American Travel Writing*. Bascom, who received his M.F.A. from The University of Iowa Nonfiction Writing Program, is Director of Creative Writing at Waldorf University.



Formed by Family: Writing about Those Who Shape Us

Weeklong Workshop June 14-19



When we write memoirs or personal essays, we inevitably find ourselves depicting those who have had the most influence in our lives— our family members. To understand the self, we must understand them. Take a look at a shelf of memoirs, and you will see just how vital those relationships are—in Vivian Gornick’s *Fierce Attachments* or Alison Bechdel’s *Fun Home* or Geoffrey Wolff’s *Duke of Deception* or Michael Ondaatje’s *Running in the Family*. However, writing about family is risky, and there are legendary stories of family members who stopped talking after a memoir was published. As a result, we don’t want to get it wrong. In this workshop, we will practice ways to write more freely and honestly while still honoring those we care about. We will discuss how other authors have handled writing about mothers, fathers, spouses, and children, and we will generate new stories, getting feedback on how we portray these central

Timothy Bascom

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relationships. Nonfiction writers are welcome, along with fiction writers who are mining their family experience. If you are developing a longer manuscript, bring it along. There will be time for sharing.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our week.

An Enormous Eye: Writing the Contemplative Essay

Weekend Workshop June 20-21



According to art critic Herbert Read, “True art persists as an object of contemplation.” One of the reasons it has this capacity to hold our attention—like the note of a tuning fork after it has been struck—is that it has been created out of contemplation. The contemplative essay, also called the reflective essay, is characterized by an intense and concentrated focus. The author tends to circle a subject, spiraling away and dropping back to describe it from all angles and to plumb it for further meaning. Contemplative essays may seem almost “spiritual” as a result, since they are written out of extreme awareness. They may explore an explicitly religious experience or turn toward nature. They may circle some quite-quirky subjects: a dying moth, a surgeon’s knife, a horse rider in a circus. We will read from a range of essays, looking for contemplative techniques and searching for our own possible “objects of contemplation.” Writers of all levels are welcome. Our aim is to generate new material that can be workshopped during our time together.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.



Linda Bendorf

Linda M. Bendorf (M.A.T., J.D., The University of Iowa) is an award-winning instructor and writing coach who has inspired both novice and seasoned writers in the Iowa Summer Writing Festival for nearly three decades! Linda’s recent essay, *Quest for the Rufous-Capped Warbler*, will appear in a forthcoming issue of *Bird Watcher’s Digest*. The essay reveals how intuition and hard work help us to find the magic...in birding and writing! Linda is director of Blue Sage Writing, which offers one-on-one coaching, manuscript editing, and Boulder-based workshops and private writing retreats. Linda’s essays, features, and poetry have also appeared in *The Sun Magazine*, the *Chicago Tribune* Media Group’s *Triblocal*, The University of Iowa’s *The Daily Palette*, *USA Today*, Gannett News Service Wire, *Des Moines Register*, *Instructor*, *The Iowan*, and *Gather Magazine*. Linda and her husband, Carl, live on Colorado’s Front Range where they hike, bird, bike and marvel at the ever-changing sunsets over the Rockies.

Writing the Body
Weeklong Workshop June 14-19

E M NF

Our bodies carry the most intimate narratives of our lives. Surgery, elective or otherwise. Transitions. Pregnancy. Aging. Self-Image. Disability. Tattoos. Disease. Disfigurement. Accidents. Oddities, visible or concealed. Some stories are complex and searingly painful; others humorous or tender. We will draw on the invigorating process of writing, the organic flow of storytelling, and the power and energy of words. We'll craft body-related essays with purpose, passion, power and reverence, because what you share and how you tell it makes all the difference to you and your audience. You'll have the option to share your writing aloud in class and at the Festival's open mic night. Arrive yearning to tell your story. Plan to move forward with inspirational prompts and constructive, guided feedback. This generative workshop is open to all levels.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our week.

Submit! To the Creative Process...and *The Sun* Magazine
Weeklong Workshop June 21-26

E M NF

Experience the thrill of creative effort! Do you long to jumpstart—or bolster—your writing practice in a way that stokes the writing muse? Need submission guidance? This workshop checks those boxes. *The Sun*, a highly regarded “always authentic, always personal, always relevant” magazine, invites readers to submit sincere nonfiction pieces each month to their “Readers Write” section comprised of true stories. Plan to write, and be prepared to submit, three compelling pieces—one for each of *The Sun*'s upcoming topics.

During our time together, expect these takeaways and more:

- Proven writing strategies to jumpstart compelling nonfiction pieces
- A chance to share aloud and to receive constructive feedback
- An introduction to The Sun magazine, including step-by-step guidance on The Sun's submission process
- Completion of three nonfiction pieces for submission to *The Sun* magazine's “Readers Write” section

This generative workshop invites writers at any level.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our week.

KEY TO GENRES

- AG All Genres
- C Children's
- E Essay
- F Fiction
- HF Hybrid Forms
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- SS Short Story
- SW Screenwriting
- YA Young Adult

Linda Bendorf

(continued)

Memoir Breakthrough: Putting It All Together

Weekend Workshop June 27-28



Overwhelmed at the thought of beginning your memoir? Wondering how to make it meaningful yet manageable? Whether your memoir is just a fleeting idea, one page of notes, or an actual rough draft, join us for an engaging, interactive weekend dedicated to answering your questions, clearing hurdles, and offering inspiration and direction. This fast-paced workshop incorporates presentation, Q&A, discussion, exemplary memoir excerpts and selected writing prompts. Open to all levels.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.



Venise Berry

Venise Berry is the author of three national bestselling novels: *So Good, An African American Love Story* (1996); *All of Me, A Voluptuous Tale* (2000); and *Colored Sugar Water* (2002). Her memoir *Driven: love, career and the pursuit of happiness* recently released in 2018. She is currently finishing her fourth novel, *Pockets of Sanity*. Berry has co-edited two anthologies, *Black Culture & Experience: Contemporary Issues* (2015) and *Mediated Messages and African American Culture: Contemporary Issues* (1996). She is also the co-author of two nonfiction film books, *The Historical Dictionary of African American Cinema* (Scarecrow Press, 2015 & 2007) and *The 50 Most Influential Black Films* (Citadel 2001). Her numerous short stories, journal articles, and book chapters appear widely in creative and academic circles. Berry is an associate professor of Journalism and African American Studies at the University of Iowa in Iowa City. She is also a fiction faculty member in the Solstice Low-Residency Creative Writing Program at Pine Manor College in Chestnut Hill, MA. Visit Venise online at www.veniseberry.com.

Muddy Water: Controlling Plot, Subplots, and Plot Points in Your Novel

Weekend Workshop June 20-21



How do you create a strong and exciting plot in your novel? How do you connect the plot with various subplots? How do you place plot points effectively throughout your story? This class will help you to develop or strengthen your novel's main plot. It will also help you to better understand the use of subplots and the purpose of plot points. To write a great novel it is crucial to recognize how the plot, subplots and plot points create the main sequence of events and figure out the best way to use them to move your story from beginning to end. This workshop is designed for primarily new writers who are starting with only a story idea or those with just a few completed chapters.

In this workshop, we will critique writing you bring from home; provide feedback on writing you produce in our weekend.

Learning to Layer: Using Clarity and Depth to Enhance Your Writing
Weekend Workshop July 18-19

AG F NF

I believe good writing is not a talent that you must be born with, but an ability that you can cultivate. Layering is an effective tool that can help you improve your writing. During the weekend, participants will create new writing and/or enhance current writing through several layering exercises. The goal is to develop various skills involving the power of words, the intensity of language, and the relevance of imagery. In this workshop, layering will enable you to explore structural elements like clarity and depth which are crucial to good writing. The course can help new as well as established authors in fiction or nonfiction to enrich their narrative proficiency and expand their writing gift.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our weekend.

Jonathan Blum

Jonathan Blum is the author of two books of fiction: *The Usual Uncertainties* (Rescue Press, 2019), a story collection; and *Last Word* (Rescue Press, 2013), a novella. Both were named one of the best books of the year by Iowa Public Radio. *The Usual Uncertainties* was also named one of the 15 best short story collections of the year by *Electric Literature*. Blum grew up in Miami and graduated from UCLA and The University of Iowa Writers' Workshop. His short stories have appeared in *The Carolina Quarterly*, *Electric Literature*, *Gulf Coast*, *Kenyon Review*, *Playboy*, *Sonora Review*, as well as *Shanxi Literature* and others. He has taught fiction writing at Drew University and The University of Iowa. He has received a Hawthornden fellowship in Scotland and a Michener-Copernicus Society of America Award for his short fiction. He has also been a guest writer at the Tianjin Binhai New Area International Writing Program in China. This is his tenth year teaching at the Iowa Summer Writing Festival. He lives in Los Angeles, where he teaches fiction writing workshops. He can be found online at jonathanblumwriter.com.



Creating Compelling Characters in Fiction
Weekend Workshop July 18-19

F N SS

How does one create a character? And more to the point, how does one create a character who is so interesting that a reader will want to spend an entire story or novel with them? In this course, which welcomes fiction writers of all levels, we will examine how to create complex and compelling characters. We will spend part of our time discussing how to build characters in the first place—how, from the get-go, to make them as credible and distinct as we can. But most of our time will be spent doing exercises that help you explore the many facets of your characters, which is to say, what makes them absorbing and fully human. You will get to know your characters within a range of physical settings, time periods, and dramatic situations. You will gain insight into what motivates your characters and in what ways your characters are capable of change. Along the way, you will discover many of your strengths as

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Jonathan Blum

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an imaginative writer as well as some of your blind spots. By the end of the weekend, you will better appreciate the dimensions (and mysteries) of your characters as well as have a fresh understanding of how those characters can be woven into stories.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.

Short Story Workshop

Weeklong Workshop July 19-24



When was the last time you read a story you couldn't put down? We all want to write such stories, but how do we do it? In this class, we will workshop short stories of up to 18 pages, with the goal of helping each writer identify and build on the strengths of his/her story. In so doing, we will discuss what makes a story irresistible. Among the questions we will consider: In what ways does this story engage and move us? Does the story have a recognizable structure that serves the writer's artistic aims? Do the events that make up the plot connect to create meaning? Do we have a strong sense of who the characters are? Is setting used effectively? Does the language capture our imagination? What is the story really about? Class discussion will be frank, focused, and supportive. Throughout the week, you will also do writing exercises, designed to sharpen your fiction writing skills and generate new work. By the end of the week, you will go home not only with fresh ideas for revision but also with what could be the beginnings of new stories.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our week.



Jennifer Colville

Jennifer holds an M.F.A. from Syracuse University and a Ph.D. in English and Creative Writing from the University of Utah. Her stories have appeared in *The Literary Review*, *The Mississippi Review*, *The Iowa Review*, *Diagram*, and on the *Huffington Post*. A collection of short stories, *Elegies for Uncanny Girls*, was published by Indiana University Press in 2017. She is the founding editor of *PromptPress*, a journal for the interplay of visual art and writing. Jennifer has taught at The University of Iowa, San Francisco State, the University of San Francisco, and Coe College. She co-runs the Free Generative Writing Workshops in Iowa City.

The Inventive Female Voice

Weeklong Workshop June 14-19

E F HF M NF SS

“Woman must put herself into the text—as into the world and into history—by her own movement.”

Hélène Cixous

Women produced some of the most inventive prose of the 20th century. This class will take its cues from writers such as Virginia Woolf and Gertrude Stein—both of whom boldly subverted traditional narrative to create forms that rang true to their experience of the world. We’ll touch base with Gloria Anzaldua and Theresa Cha, hybrid writers who crafted fierce political and personal memoirs out of everyday scraps: recipes, worksheets, songs, photographs, and letters to government officials. Our questions: How can female identified people find a frame that fits our unruly experiences of self and body? How do we milk the interruptions, the stolen moments common to our experience as writers? How can we begin to make and break our own rules? This class will be multi-genre, and generative, though time will be allotted to workshop pre-existing pieces. This class welcomes writers of all levels, those who already experiment and those who want to play, explore, and invent.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our week.

Thomas K. Dean

Thomas K. Dean (Ph.D., The University of Iowa) is Senior Presidential Writer/Editor at The University of Iowa, where he also teaches interdisciplinary courses. He has taught writing, literature, and interdisciplinary subjects at Cardinal Stritch College (Milwaukee), Michigan State University, and Moorhead State University (Minnesota). Dean’s essays appear in regional and national publications. His books include *The Grace of Grass and Water: Writing in Honor of Paul Gruchow* (edited collection, Ice Cube Press, 2007) and *Under a Midland Sky* (memoir/personal essays, Ice Cube Press, 2008). *Tallgrass Conversations: In Search of the Prairie Spirit*, a collection of essays and photographs co-authored with Cindy Crosby, was published by Ice Cube Press in spring 2019.



“Why Would Anyone Be Interested in My Story?”: Making the Ordinary Extraordinary in Memoir & Personal Essay

Weeklong Workshop June 14-19

E M NF

Perhaps the biggest anxiety that memoirists have is whether or not readers would be interested in the personal experiences they wish to share. It is true that there are plenty of memoirs out there about extreme events—dramatically tragic or uplifting personal experiences, stories of overcoming major obstacles, wild professional successes and/or failures, thrilling adventures, and so forth. But as I like to say, every memoir doesn’t need to be about wrestling polar bears in the Arctic. In fact, most memoirs—and the

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Thomas K. Dean

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memoirs that people want to both read and write—are, at least in part, much about everyday lives. People are interested in reading about other people who are just like them as much as people who have lived through unusual, dramatic experiences. We seek meaning from others in the everyday as much as we do from the exceptional. What makes a great memoir is how you tell your story, even if it's one that you think is ordinary. Chances are, there actually is something unique in your life experience that you see as merely ordinary. Even so, there is always something powerful—and often transcendent—about the ordinary, whether it's the trials and tribulations of your family, everyday routines and interests, or small moments in life. Students of all levels are welcome in this workshop, as are students interested in working with short personal essays, full-length memoirs, or both. Through exercises, readings, and workshopping your own writing, this class will explore techniques of making your story (or part of your story)—no matter how ordinary it is—compelling, even extraordinary, to readers. Students can either bring previously written work for the workshop or write new material during the week.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our week.

The Writers' Sense-Scape: Using Sound, Smell, Touch, and Taste

Weekend Workshop June 27-28



When writers (especially sighted writers) describe something, they usually depend largely, if not exclusively, on the visual. Of course, humans have four other senses that are just as—and often more—powerful as sight to depict and evoke. This generative workshop will focus on the four non-visual senses—hearing, smell, touch, and taste—and how we can use them to enrich the pallet of our description and to create more evocative writing no matter the genre. Students of all levels are welcome in this workshop. Through exercises, very short readings, and generating your own writing, this workshop will explore techniques of expanding the sense-scape that makes your writing as evocative as it can be.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.



Kelly Dwyer

Kelly Dwyer is a graduate of The University of Iowa Writers' Workshop and the author of two novels, *The Tracks of Angels* and *Self-Portrait with Ghosts*, and two children's books; her monologues and short plays have been produced in Madison, Boston, and New York. She grew up in California and lives in Baraboo (near Madison), Wisconsin, where she teaches creative writing part-time, does freelance manuscript editing, and is working on a novel, more plays, and flash fiction inspired by the Disney Princesses at middle age. Visit her online at www.KellyDwyerAuthor.com.

Novel in a Week
Weeklong Workshop June 14-19

C F N SF YA

National Novel Writing Month, move over. June is the new November. While we may not actually write an entire novel in a week, we will create a skeleton of a novel that we can take home to develop and finish. During our week together, we will share plot outlines, write or revise first chapters, write and share climactic scenes, and come up with possible endings. We will discuss various elements of the novel, such as plot, pacing, characterization, point of view, dialogue, and the dance between narration and dramatization, and do exercises and assignments on these elements, which we will then provide and receive feedback on in a supportive and stimulating environment. The goal will be to leave the week with a strong plot outline, a beginning, middle, and end, and the tools and inspiration to finish our novels.

This course is for intermediate and advanced writers who can come to Iowa City with an idea for a novel or even a plot outline. After that, our focus will be on generating new material.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our week.

Writing the Popular Novel (In Any Genre)
Weekend Workshop June 20-21

C F N SF YA

No matter the genre in which you're interested—literary, science fiction, paranormal, young adult, romance, etc.—you would probably think it ideal if your novel had many readers. If it attracted buzz. If it were, in other words, popular. In this weekend workshop, we'll discuss the elements that make popular novels (across genres) so popular (according to bestseller lists and computer algorithms), and do exercises on various elements of the novel, such as character, plot, pacing, theme, style, etc., to increase the odds that your own novels will become widely read. Our goal in this workshop is to help you plan or strengthen your ideas for novels so that they become works of which you are not only proud—but also works that just might enable you to buy that nice little château you have your eye on.... This workshop is for writers of all levels. We will focus on generating new material.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.

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Kelly Dwyer

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Advanced Novel Workshop: Conflict, Plot, & Structure

Weeklong Workshop July 12-17

C F N SF YA

You are going happily along in your novel. You are quite pleased with the characters; they seem complex to you, interesting, like real, fleshy humans—more or less. The writing, if you do say so yourself, is good, heck, at times, you might even say brilliant (though of course you would never say this). But suddenly you are worried that it might be ... well, of course it couldn't be... boring—could it? There is a conflict. But is it weighty enough? Is the plot interesting enough? Is the structure—what's the word—sturdy enough? (What is a structure, anyway?) Suddenly, you are unsure of yourself and your novel. You are no longer moving along happily. Maybe you should begin a new novel, one with a weightier conflict, a more interesting plot, and a sturdier structure (whatever that is).

Before you abandon the precious novel on which you have worked so hard for a new, shinier one—or if you simply want feedback on the novel that is going along for you quite well—consider enrolling in this course and submitting five pages to be workshopped in a supportive, stimulating environment. (Kelly will advise you on the sort of five pages you might submit.) Our goal will be to develop and strengthen the elements of conflict, plot, and structure in your novels (in any genre, and from just started to tenth draft...), so that you will return home with the inspiration and know-how to finish them.

This workshop is for advanced writers who are already working on novels. Focus will be primarily on workshopping material brought from home.

In this workshop, we will critique writing you bring from home.

Flash Fiction in a Flash: Writing (And Submitting) Publishable Flash Fiction

Weekend Workshop July 18-19

C F HF M NF SF SS YA

Flash fiction is fiction that tells a story in a flash—anywhere from six words (“For Sale. Baby Shoes. Never worn.”—attributed to Hemingway) to a thousand words. In this workshop, we will discuss what flash fiction is and what makes it so interesting; we'll study and discuss some examples; and of course, we'll complete exercises and assignments, writing some flash of our own that will surprise even its authors!

The wonderful thing about this genre is that you can be anywhere in your process—from someone who has never written a fictional word, to someone who has published three novels—to benefit from its joys and restraints. Our goal is to leave the workshop on Sunday with a few finished pieces of fiction, ready to submit to magazines, that tell stories in a beautiful, breath-taking flash. This workshop is for writers of all levels. We will focus on generating new material.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.

Hope Edelman

Hope Edelman is the author of seven nonfiction books, including the *New York Times* bestseller *Motherless Daughters* and the memoir *The Possibility of Everything*. Her articles and essays have appeared in numerous publications, including *The New York Times*, the *Chicago Tribune*, *Writer's Digest*, *Real Simple*, and *Self*. She is a graduate of Northwestern University and the University of Iowa's Nonfiction Writing Program, and is a member of Northwestern's Medill Hall of Achievement. In 2014 she received a Distinguished Alumni Award from the University of Iowa. Hope currently lives in Los Angeles with her husband, daughter, and two ridiculous cats.



Memoir Manuscript Workshop

TWO-WEEK INTENSIVE WORKSHOP JULY 12-24

Admission to this workshop is by application only. Enrollment is limited to ten. To apply, submit twenty pages or one full chapter of your manuscript, a synopsis of five pages or fewer, and a brief statement saying what you hope to achieve in the workshop. **The deadline to apply is April 7. See page 81 for further details specific to the Two-Week Intensive Workshops.**

Writing a memoir involves a diverse skill set, including an ability to shape a story, a commitment toward self-reflection, and exceptional power of recall. This intensive two-week workshop for writers working on book-length memoirs will help students hone these crafts plus more, with a goal of bringing a manuscript closer to publication quality.

Participants will submit working manuscripts of roughly 60,000 words (up to 200 pages) in advance. Within our small community of peers, each writer will receive feedback on big- and small-picture elements of their work, from overall story structure to development of minor characters. We'll discuss pacing, movement, and judicious pruning. Together, we'll delve deep into the human conditions at stake in each story and identify the deeper meanings that will resonate with readers.

Your pages need not be polished; the workshop is designed for works-in-progress. At the same time, your manuscript will need to have enough of a character arc, enough scene development, and enough tension or conflict in the story to inspire vigorous class discussion. Participants will need to read each other's work in advance of our time in Iowa City. Reading and discussing all of the manuscripts will be an important part of the total learning experience.

Mini-lectures on elements of craft will be worked into the two-week schedule, and each participant will meet with the instructor twice for one-on-one discussions. In addition, we'll explore some of the practical considerations of writing memoir, including the law and ethics of writing about real people, navigating the landscape of agents and publishers, and working with the limitations of memory. We'll also read excerpts from literary memoirs to draw inspiration and insight from published works.

Bring your questions and concerns about your manuscript, an eagerness to redraft your pages, a sense of humility about your work, and a willingness to help others improve theirs. You will leave the workshop with concrete ideas and suggestions for reworking your manuscript and drafting (or re-drafting) a memoir that explores issues both big and small.

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Mieke Eerkens

Mieke Eerkens is a Dutch-American writer who grew up in Los Angeles and The Netherlands. She earned a B.A. in Creative Writing from San Francisco State University, an M.A. in English Literature from the University of Leiden in The Netherlands, and an M.F.A. in Nonfiction Writing from The University of Iowa. She has been an Adjunct Assistant Professor in the Magid Center for Undergraduate Writing and currently teaches creative writing for UCLA Extension's Writers' Program in Los Angeles. Her writing has appeared in *The Atlantic*, *The Rumpus*, *Catapult*, *Los Angeles Review of Books*, *Pank*, *Guernica*, and *Creative Nonfiction*, among others. Her work has further been anthologized in *Best Travel Writing 2011*; *Norton's Fakes: An Anthology of Pseudo-Interviews, Faux-Lectures, Quasi-Letters, "Found" Texts, and Other Fraudulent Artifacts*; and *A Book of Uncommon Prayer*, selected as a "notable essay" in *Best American Science and Nature Writing*, and has been twice nominated for a Pushcart Prize. All Ships Follow Me, a book about her parents' experiences in WWII and the inheritance of war trauma, was released in 2019 by Picador/Macmillan.

Flash Forward: Writing Very Short Creative Nonfiction Essays Weekend Workshop June 20-21

E M NF

It should come as no surprise that in the fast-paced, Twitter-dominated society we live in today, very short, self-contained essays and stories are quite popular. Generally under 1000 words and often under 500, "flash" essays and stories can provide a welcome break from longer projects while keeping our writing muscles active. In addition, producing material appropriate for publication in a relatively short time can foster a sense of tangible accomplishment. In this workshop, you'll learn how to craft creative nonfiction flash essays through the use of helpful prompts, exchange critiques to help you polish your flash essays, and read examples of effective flash essays for class discussion about the craft elements that make them successful. Expect to produce multiple rough drafts for flash essays in this class and to have a lot of fun! This workshop is suitable for writers of all levels.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.

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Experimenting with Form: Using New Structures and Forms in Literary Nonfiction Weeklong Workshop June 21-26

E HF M NF

Shopping list as essay. Death certificate as personal narrative. Map as manifesto. Where once writers of nonfiction were expected to adhere firmly to traditional presentation of their material and avoid overly creative manipulation of form, contemporary writers increasingly challenge these rigid notions, insisting that the thoughtful exploration of a subject can be enhanced by a complementary form to add additional layers of meaning. Today's prose might therefore borrow the formats of poetry or drama in order to most effectively make its point. It might masquerade in the unusual form of a dialogue, resumé, instruction manual, itinerary, or any other of a myriad traditionally non-literary forms. It might even use forms like

comics to present literary content. In this workshop, we will discuss many of the fun and interesting ways that contemporary writers are pushing the boundaries in using unconventional forms. We will read contemporary essays that demonstrate the appropriation of other forms and look closely at how the writers' deliberate formal choices inform their subject matter. Then we will creatively dive in and enthusiastically experiment with form in our own work, discussing the effectiveness and potential pitfalls of our chosen formal approach in workshop. Expect to break all your own rules, hit upon brilliant ideas, and have a lot of fun taking your writing into new territories. This is a generative course, so bring only your open mind!

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our week.

PROMPTAPALOOZA 2020! 10 Prompts to Generate 10 Beginnings in 2 Days

Weekend Workshop June 27-28



This weekend course promises to stock you with enough fresh material for 10 essays, stories, or even a book to flesh out over the months following the class. In an invigorating, supportive, no-pressure environment, we'll use tested and effective writing prompts to get some beginnings down on paper for further development when you go home. We'll have some time to discuss and share our work at the end of class each day and get some feedback on how to proceed with the work we've generated, as well as get a list of prompts to generate new material at home. 10 prompts. 2 days. Let's do this!

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.

Jennifer Fawcett

Jennifer (M.F.A., The University of Iowa Playwrights Workshop) is a playwright, fiction writer, and founding member of Working Group Theatre. Her plays have been developed and produced at theaters across the country, including at Berkeley Repertory Theatre (CA), Phoenix Theatre (IN), Urbanite Theatre (FL), Tennessee Women Playwrights Theatre, Centenary Stage Company (NJ), Available Light Theatre (OH), the Source Festival (DC) Palm Beach Dramaworks (FL), and Hancher and Riverside Theatre in Iowa City, among others. She is the recipient of the NEFA National Theatre Award (with Working Group Theatre) for her two-play project, *Out of Bounds*, the Kennedy Center's National Science Playwriting Award for *Atlas of Mud*, and she was nominated for the ATCA/Steinberg New Play Award for *Birth Witches*. Her newest play, *Apples in Winter*, which won the NNPN Smith Prize for Political Theatre and the Susan Glaspell Award, is currently having six productions across the country. An expat Canadian, she made theatre for many years in Toronto before crossing the border. Visit Jennifer online at www.jenniferfawcett.org.



Jennifer Fawcett

(continued)

A Play in a Week: The Building Blocks of Playwriting

Weeklong Workshop July 12-17



Words and actions, these are the fundamental building blocks of plays. Subtext, motivation, desire, emotion, humor, suspense... how do you communicate these if you don't have those long descriptive paragraphs where a character remembers her childhood or anticipates the end of his relationship? (Sure, you can put in lots of stage directions but no one reads those.) Hint: you communicate all of this and more through what your characters SAY and what they DO. The rest, as Hamlet says, is silence. And that's essential too.

The goal of this workshop is to dig into the building blocks of playwriting: character and action, dialogue and subtext, plot and structure. We will use examples from some of the modern masters: Miller, Churchill, Pinter, Wallace, Ruhl, Kushner (and others) to borrow from the best. We will read our work out loud every day. It's the only way to know if it is working. We will generate a lot of writing through short in-class exercises and daily homework assignments. In the end, you will likely have the beginnings of a play. You will definitely have a diverse collection of scenes and characters to draw from, and a better understanding of how to write dialogue that propels your story forward. This is a workshop for writers of all levels and backgrounds. No prior playwriting experience required.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our week.

Writing around the Edges

Weekend Workshop July 18-19



Sometimes the best way to develop your story is to write around the edges of it; to discover the world around the plot, the history of characters, the provenance of an object. In other words, sometimes you have to write a lot that won't go directly on the page but will flavor everything else that does. The map of the old house, the contents of the bedside table, the one who wasn't included in the family photograph—none of these are focused directly on plot and yet any of them might help you discover that elusive plot point or reveal the subconscious drives behind your character's actions. Why? Because in a well-written story, everything is connected. If writing is weaving, then every character, every event, every object, is a thread. Wherever they cross, energy is created.

In this workshop, writers will dig deep into the world of their story to excavate the complexities and contradictions of their characters and bring the world they are creating fully into view. We will investigate what has spilled out on the page in the excitement of the first draft and begin the work of refining, deepening and mining the story within. For this reason, this workshop is best suited to writers who are well into their draft. Writers should leave the workshop with a new understanding of the work they've done, and a clear path into revision.

In this workshop, we will generate new writing through exercises and assignments.

Hugh Ferrer

Hugh Ferrer (M.F.A. in fiction, The University of Iowa Writers' Workshop) is the associate director of The University of Iowa International Writing Program. For more than fifteen years, he was an editor at *The Iowa Review*, and he has taught a variety of courses at The University of Iowa, introducing undergraduates to fiction writing, international literature, journal publishing, and Iowa City's literary culture.



Who's That Knocking? (Plot Fundamentals)

Weekend Workshop June 27-28

C F N SS SF YA

Not every story needs the cranked-up tension of Indiana Jones fleeing a boulder-sized bowling ball, and not every novel needs the nail-biting suspense of a murder mystery; but if a reader doesn't care what's happening scene to scene, or the plot doesn't intrigue us on some level, the jig is up. In this weekend session, open to all levels, we'll explore the basics of plotting and look for answers to perennial questions: How much information should we withhold? How off-balance do we want the reader to be and for how long? How high do the stakes have to be? Through guided exercises, we'll dig into the great storehouse of human conflicts, exploring how tension and suspense—on various scales—can beef up scenes. In addition, we'll discuss some of the ways (we could never cover them all!) that an author earns a reader's trust, and approaches to larger patterns of promises, revelations, and twists.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.

Passages: Shifting Emotions, Moving the Reader

Weekend Workshop July 25-26

AG E F HF M NF N P SS YA

Like movie music, good storytelling flows through many emotions. At times it can seem as if these changing emotions actually are the story. For example, imagine a character who feels like one big Sousa-esque march, she's all rat-a-tat-tat and boom-boom-boom; but her luck changes, and her sense of adventure breaks down into squeaks and squawks and off-beat bass drums, a wheezing quiet, the crash of a dropped cymbal; from the ensuing silence emerges a new sound, the icy tinkle of toy piano, each step she takes is now fearful, brittle, lonely, echoing; until, with the brushing of distant wind chimes, the string section stirs to life, playing a variation of the original march: in this progression, we already have the bones of a story. Even though there's no plot, we as readers intuitively understand, when we encounter that icy dread, that the story has turned; and then again at the swelling of the strings. In this weekend workshop, we'll get better at recognizing and developing transitions. The class is open to all levels of prose writers, but will be particularly useful for those who feel comfortable with their written voice and are looking for techniques to expand how they engage their readers lyrically. We'll be generating new writing in each of the weekend's four sessions; the prompts and our discussion will explore different tones and the emotional effects of different transitions and allow you to experiment with moods you might not normally

KEY TO GENRES

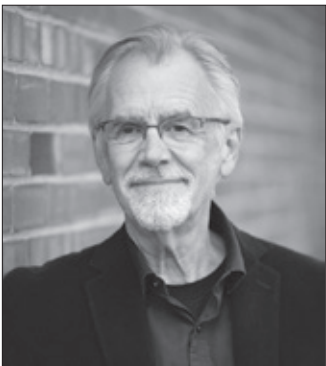
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- YA Young Adult

Hugh Ferrer

(continued)

consider using in your writing. You'll come away with the start of future projects, a greater sense of what moves your reader, and a more attuned "ear" for the heartbeats sustaining your work.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.



Max Garland

Max Garland is the author of *The Word We Used for It*, winner of the 2017-18 Brittingham Poetry Prize. Previous books include *The Postal Confessions*, winner of the Juniper Prize for Poetry, and *Hunger Wide as Heaven*, which won the Cleveland State Poetry Center Open Competition. He has received an NEA Poetry Fellowship, a Michener Fiction fellowship, inclusion in *Best American Short Stories*, a Bush Foundation Literary Fellowship, and fellowships in both poetry and fiction from the Wisconsin Arts Board. A native of Kentucky, where he worked as a rural letter carrier on the route where he was born, he is Professor Emeritus at UW-Eau Claire and the current Writer-in-Residence for the city of Eau Claire. He is also a musician and songwriter, and the former Poet Laureate of Wisconsin.

The Poetry of Memory

Weeklong Workshop June 21-26



"If we spend our lives remembering what we love/ to be sure who we are..." begins a Richard Hugo poem. The poet goes on, partly recalling and partly fabricating a remembrance of place and time. Of course, we don't only remember "what we love," but also what we lose, lack, long for, and even loath. But this combination of recovery and creativity, the shaping, re-shaping, recalling and revising that constitutes memory is, perhaps not coincidentally, very much the process of poetry.

How much of the poetry of memory relies on fact, and how much depends upon imagination? Are words merely the vehicles for expressing what we remember, or is memory also inherent in the language itself, if we use it well. Can poems (sound, metaphor, coherence, surprise) sometimes remember more than the poets who wrote them? We live in a time of fragmentation and forgetting, and not only among the aging. With apologies to our current national Poet Laureate, the wonderful Joy Harjo, I sometimes wonder if the person who invented the phrase "Buy now and save" might be considered our de facto poet laureate. Still, maybe it's not too late for poets like Harjo and others to prompt us toward a deeper, more resonant kind of "saving." Certainly, poetry often calls upon memory, but can we learn, as writers, to allow poems to also help us remember? Is it even possible to think of memory, for better or worse, as our lifelong poem in progress?

But enough abstraction. What we'll actually be doing is reading examples of well known modern/ contemporary poets remembering—Lucille Clifton, Joy Harjo, Ruth Stone, Yusef Komunyakaa, William Stafford, Mary Oliver, Nazim Hikmet, as well as newer poets such as Dorothy Chan and Leila Chatti, and others (though maybe the best poems remain simultaneously old and new). We'll generate and share new

poems (yes, there will be assignments), suggest revisions of older poems, and exchange practical ideas in a supportive community of writers about the relationship between poetry and memory. The immediate goal is to navigate the space between fact and fabrication in order to say something important for the writer, and meaningful, maybe even memorable for the reader. The longer term goal is for each writer to leave the workshop with new poems (and friends), as well as inspiration for continued writing, and some practical tools (it is a workshop, after all) for bringing those poems into being. The course is open to writers at all levels of experience.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our week.

Cecile Goding

Cecile Goding is from a small county in South Carolina, where she coordinated adult literacy efforts before moving to Iowa City. She is also from New England, Saudi Arabia, and the Silicon Valley. For her poems, she has won the Theodore Roethke and Richard Hugo prizes, a fellowship from the South Carolina Academy of Poets, and a Bread Loaf scholarship. Her poetry, essays and short fiction have appeared in anthologies, journals, newspapers, and on small screens. Recent projects involve a memoir, a collaboration with an Arabic writer on a fiction collection, and a sci-fi opera.



The Well-Tempered Paragraph: Memoirs in Miniature

Weekend Workshop June 20-21

M NF

How much of a life can be squeezed into a paragraph? This will be the challenge during our weekend retreat, as we tackle this most common unit of composition. Reading and appreciating these small blocks of type, none of them common, will be our first task. Our focus will be on those sparked by a memory. We will read from *After the Fact*, by poets Marvin Bell and Chris Merrill. We will read from Margaret Renkl’s *Late Migrations*. We will also read paragraphs you love, those pulled from your bulletin boards or bracketed in the books on your desk.

And we will respond with work of our own, producing paragraphs some might call prose poems. Others might feel more like anecdotes. In any case, your writing will shine and deepen, as fellow writers awaken what Philip Lopate calls “that shiver of self-recognition.”

In their famous *Elements of Style*, Strunk and White ask us to “remember that paragraphing calls for a good eye as well as a logical mind.” Yes, let’s certainly employ the former, the visual shape on the page. As far as the latter, well, we will have some fun. Can you write a book like this? Yes, you can. To start you right off upon registration, my introductory letter will include examples and prompts, so you’ll hit the ground running, with paragraphs ready to be read and answered in kind. Writers at any level of experience are most welcome.

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Cecile Goding

(continued)

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our weekend.

The Poetry of Prose

Weekend Workshop July 18-19

E F M NF P

The road was a ribbon of moonlight over the purple moor. My hate is like ripe fruit. The art of losing isn't hard to master. If you're like me, you return again and again to those passages from poetry and prose you can't forget. Like me, you might be wondering, "What exactly makes those words so memorable, and how can my own writing be more like that?" As preparation for this weekend retreat, I will ask you to bring several of your favorite lines, sentences, and longer passages from poetry and prose. We will begin by reading them aloud, looking for refrain, imagery, metaphor, voice, rhythm, even rhyme. Then, through guided writing sessions, we will practice these skills to refresh our own lines (whether in memoir, fiction, or poem), to make our writing more lyrical, and therefore more eternal. Perhaps we will shed old writing habits—a certain tone or unvarying sentence length—to create new ways of reflecting the world.

No earlier writing or experience is required, but feel free to bring work-in-progress you would like to revisit.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our weekend.



Diana Goetsch

Diana Goetsch is the author of eight collections of poems, dozens of nonfiction features and articles, and is currently at work on a memoir forthcoming from Farrar, Straus & Giroux. Her writing has appeared in leading journals, anthologies and newspapers including *The New Yorker*, *Poetry*, *Gettysburg Review*, *The American Scholar*, the *L.A. Times*, the *Chicago Tribune*, *Best American Poetry*, and the Pushcart Prize. Her honors include fellowships from the National Endowment for the Arts, the New York Foundation for the Arts, the Grace Paley Teaching Fellowship at The New School, and the Donald Murray prize for writing pedagogy. She has taught in M.F.A. programs, public schools, prisons, living rooms and, for 19 years, the Iowa Summer Writing Festival. Her website is www.dianagoetsch.com.

Five New Poems: For All Levels

Weekend Workshop June 20-21

P

A two-day immersion in the act of generating poetry, in the presence of a veteran, award-winning poet known for generously sharing her practice. We'll look at the many ways poems can arrive, and how we can cultivate our receptivity to them. We will learn ways to broaden our range—in terms of voice, style, and

subject—and ways to approach elusive or overwhelming material. Since every great poem is also a treatise on how to write a great poem, for each assignment there will be models. Our goal (first drafts of five new poems by the end of the weekend) will be reached, or exceeded, with surprising ease.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.

The Free-Writing Intensive: For All Genres
Weeklong Workshop June 21-26

AG

Most of us write a first draft the same way every time no matter the subject. We fall into habitual patterns that either become unconscious, or get mistaken for our “voice.” It is a lot like social dancing: there are countless ways to move in space, yet we wind up doing the same tired frat boy two-step to every song. The Free-Writing Intensive is a weeklong training session in a skill that is vital, yet rarely taught or practiced: the act of filling a page. This workshop (first introduced eleven years ago at the Iowa Summer Writing Festival, and since offered at programs throughout the U.S.) opens the vault to a series of counter-intuitive and beguiling techniques, designed to address obstacles to creativity, and alter our writing “DNA.” Above all, we learn how to surprise ourselves on the page—surprise being the key ingredient of any first draft, without which it is senseless to revise. The Free-Writing Intensive also yields two valuable byproducts: 1) we emerge with an enormous volume of new writing; 2) we are inoculated from “writer’s block.”

In this workshop, we will generate new writing through exercises and assignments.

Narrowing: An Approach to Memoir Writing
Weekend Workshop June 27-28

M NF

Memoir writing confronts us with two sources of overwhelm: 1) the complexity of life; 2) the complexity of writing. These complexities are like whirlpools we can’t afford not to enter, lest we wind up with breezy prose. At the same time, we can’t afford to drown in them, lest we offload our problems and traumas onto the reader. The antidote to overwhelm is *narrowing*—in scope, in scale, but most of all, in finding points of entry. It is a principle as old as Proust’s “madeleine moment,” that portal through which the French writer entered a five-volume masterpiece. This will be a hands-on workshop for people attempting, or thinking of attempting, memoir writing. We will look at models, and participants will discuss their own projects, and then we will practice locating our portals—and going through them.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.

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Eric Goodman

Eric Goodman was born in Brooklyn and educated at Yale and Stanford. For many years he directed the creative writing program at Miami University in Oxford, Ohio. He also founded Miami's Low-Residency M.F.A. program and directed it from 2015-2018. Goodman's five previous novels include *Twelfth and Race*, *Child of My Right Hand*, and *In Days of Awe*. He's written episodic television, rock and roll lyrics, and more than 200 essays and stories that appeared in publications including *North American Review*, *Travel and Leisure*, *LA Times Traveling in Style*, *Saveur*, and *Glamour*. Goodman lives in upstate New York and Sonoma County with Susan Morgan, who lent her name and family history to the narrator of his sixth book, part novel, part memoir: *Cuppy and Stew: The Bombing of Flight 629, A Love Story*, which will be published in May, 2020, by IFSF Publishing.

Write Funny to Me

Weekend Workshop June 20-21



This weekend workshop is designed for prose writers of all levels, scribblers of fiction or creative nonfiction who would like to learn how to be funny, or in many cases, funnier, on the page. Whether a writer's intentions are ultimately serious or lighthearted, being able to make readers laugh is a sure way to attract and to hold their attention. If you can amuse readers, they'll follow you straight to the cash register. Just ask Sedaris.

This class will involve workshopping of a short piece written before class, but it will also be generative, beginning with short readings and exercises. We'll work on dialogue and distinguish between character and slapstick-based humor. Students will likely end the weekend having learned a trick or two and maybe a joke. More importantly, we'll emerge with a whetted sense of how to be funny on the page, and we'll have fun doing it.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our weekend.

Transforming Life into Writing

Weeklong Workshop June 21-26



Transforming life into writing is an individual process, as individual as the writing we each struggle to produce. For many writers, blurring the facts until they're not sure what is true and what is made up is an essential part of the process. But what if the life you're trying to transform isn't your own? And how do you transform the life materials you've started with and make them feel fresh and vibrant on the page, rather than just retell something that's already happened, with the danger that it will just lie there, still and lifeless? Finally, should this life material be transformed into fiction or creative nonfiction, and how can you tell which is the better option?

This workshop is open to writers of all levels of both fiction and creative nonfiction. Class members are expected to arrive with a five-page writing sample to workshop, but we will also generate new work during the week. This will be a hands-on, nuts and bolts guide to transforming life into writing. Topics to be covered include: how to lie; how to turn “real” people into characters; whose story is it anyway? Where and how to start your story or essay. Why “it really happened” doesn’t matter.

This workshop comes out of instructor Eric Goodman’s work process on his sixth book, part historical novel, part memoir: *Cuppy and Stew: The Bombing of Flight 629, A Love Story*.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home.

Vince Gotera

Vince Gotera is a Professor of English at the University of Northern Iowa where he served as Editor of the *North American Review* (2000-2016). He is now the Editor of *Star*Line*, the print journal of the international Science Fiction and Fantasy Poetry Association. His collections of poems include *Dragonfly*, *Ghost Wars*, *Fighting Kite*, and the upcoming *Pacific Crossing* and *The Coolest Month*. Recent poems appeared in the science-fiction poetry anthology *Multiverse* (UK), *Proud to Be: Writings by American Warriors* (Volume 6), and *Hay(na)ku 15: A Commemorative 15th Year Anniversary Anthology*, as well as the journals *Abyss & Apex*, *Altered Reality Magazine*, *The American Journal of Poetry*, *Crab Orchard Review*, *Crooked Teeth Literary Magazine*, *The Ekphrastic Review*, *Eye to the Telescope*, *Grievous Angel*, *Parody Poetry Journal*, *Philippines Graphic* (Philippines), *Rosebud*, *Silver Blade*, and *Voices de la Luna*. He won the 2017 Veterans’ Writing Prize from *Stone Canoe* journal and his art was featured on the covers of *Killjoy Literary Magazine*, *Mobius: The Journal of Social Change*, and *Dreams and Nightmares*. He blogs at *The Man with the Blue Guitar* (vincegotera.blogspot.com).



Wilderness Map: Beginning Poetry Writing

Weeklong Workshop June 14-19

P

In his poem “A Course in Creative Writing,” William Stafford wrote that students of poetry “want a wilderness with a map.” In this beginning poetry workshop, we will begin to explore the wilderness of poetry writing with three basic elements: image, sound, and form. This class will provide a map for poets who are starting out, as well as those who have written a bit and would like to expand their skills. Before we meet, you will send me five poems—yes, even if they are your first poems ever—and during our week together you will write a poem or two. We will workshop your poems in class, that is, discuss them in terms of craft and technique as well as meaning and import. Our overall goal is to help you be comfortable in the wilderness of poetry and begin to think of yourself as a poet. After this workshop, you should be able to write a poem you can be proud of and also express your opinions and observations about poems and poetry. Stafford ends his poem, “a world begins under the map.” That is the world where I hope we all end up, where poetry is no longer a wilderness.

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- YA** Young Adult

Vince Gotera

(continued)

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our week.

Dragons and Rayguns: Science Fiction and Fantasy Poetry

Weekend Workshop June 27-28



Speculative literature—science fiction, fantasy, horror—explores our world and our lives through asking “What if?” This all-consuming question is a mainstay in contemporary popular culture. One notable example is the zombie craze: the blockbuster TV series *The Walking Dead* is ending its tenth season.

Speculative poetry as an endeavor and an industry has been growing over several decades; the international Science Fiction and Fantasy Poetry Association (SFFA) celebrated its 40th anniversary last year. As the editor-in-chief of *Star*Line*, the SFFA’s print journal, I’m well positioned to help you write better speculative poems.

This class is geared toward those who are fairly experienced already in writing poems. Before the workshop, you will send me three speculative poems. In the course of the weekend you will also write one speculative poem. We will workshop your poems in class and discuss their craft as well as how they fit within the science fiction, fantasy, and horror traditions. Our goal in the workshop is to help you become more aware of the possibilities of speculative poetry. What you will find after the workshop is that your poems will be more imaginative, more weird, more fun!

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our weekend.



Sands Hall

Sands Hall is the author of the memoir *Reclaiming My Decade Lost in Scientology* (Counterpoint), a finalist for the Northern California Book Awards and a *Publishers Weekly* Best Book in Religion and Spirituality. Other works include a novel, *Catching Heaven* (Ballantine), a Random House Reader’s Circle selection; and a book of essays and exercises, *Tools of the Writer’s Craft*. Her stories and essays have appeared in such places as *Iowa Review*, *New England Review*, and *Los Angeles Review of Books*. A graduate of the Iowa Writers’ Workshop, she holds a second M.F.A. in Theatre Arts and has an extensive resume as actor, director, and playwright. She is also a singer/songwriter and performs widely. This is the twenty-eighth summer Sands has taught for the Festival. Please visit sandshall.com.

Scene, Summary, Reflection: The Essential Narrative Trio for Fiction and Memoir
Weekend Workshop June 20-21

AG E F M NF N SS

Whether we’re telling our own story, someone else’s story, or one we’re inventing, that story—whatever the genre, whatever its length— needs to unfold scene by scene. Yet it’s a rare story that’s told only through scene—summary is both an effective and a deft way to move our narrative along. It’s vital to understand the differences between these two essentials as we forge character and develop action. During our weekend together, we’ll explore what goes into building a scene, how that differs from summary, and when we use one or the other. We’ll also add one more essential: reflection. Characters, real and fictional, must be given opportunities to reflect on their circumstances. This workshop is designed for writers of all genres eager to grapple with this essential narrative trio: together, we’ll explore examples drawn from works of fiction (in a number of genres, including popular, literary, and historical) and from works of nonfiction and memoir (here too, incorporating a number of styles). Assignments, in and out of class, will allow you to apply these tools to your own work; you’ll leave with a muscular awareness of how to move your story along with vividness and power.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.

Advanced Tools of Craft for Writers of Fiction and Memoir
Weeklong Workshop June 21-26

AG E F M NF N SF SS

The genres of fiction and memoir (including creative nonfiction) share a number of attributes, and the techniques and insights provided by one genre can be enormously helpful while working in another; exploring these advanced tools of craft will be the purpose and focus of this class. We’ll examine the idea of plot—a memoir, in addition to fiction, must have one, and you may be surprised to find out how much this has to do with structure, something we’ll also discuss. We’ll also take a hard look at point of view—who’s telling your story (even in memoir, this is an essential question). We’ll also focus on scene, discussing how and why this building block is so essential to all genres: the literary novel, the memoir, the essay, creative nonfiction, sci-fi, historical, popular, Y.A., romance, thriller, short stories and long. Building character is another area of craft we’ll examine; whether you’re writing about an historical character, an invented one, or about yourself, you need to know how to get that character across to a reader. Daily assignments, specific to your genre, allow you to apply these and other pieces of craft to your own writing; these will be discussed in workshop forum. This cross-genre workshop is a thrilling way to pollinate your writing; you’ll end the week confident about your writer’s craft and how to apply it to your manuscript.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our week.

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Robin Hemley

Robin Hemley is the author of fourteen books, including the recently published *Borderline Citizen: Dispatches from the Outskirts of Nationhood* (Nebraska, Penguin SE Asia). He is a graduate of the Iowa Writers' Workshop, former director of the Nonfiction Writing Program at The University of Iowa, and Professor Emeritus of the Nonfiction Writing Program. He is the founder of NonfictionNOW (NonfictionNOW.org) and co-founder with Xu Xi of Authors at Large (aalauthors.com) and co-editor with Leila Philip of *Speculative Nonfiction* (Speculativenonfiction.org). He has taught workshops around the world and has had grants from the Rockefeller Foundation and the Guggenheim Foundation as well as residencies at the Bellagio Center at Lake Como, The Bogliasco Foundation in Genoa, The Fine Arts Work Center in Provincetown, The MacDowell Colony, and elsewhere. His website is Robinhemley.com. You can follow him on Twitter @Robinhemley.

Writing the Line between Autobiography and Fiction

Weeklong Workshop July 12-17



In 1977, French novelist Serge Doubrovsky came up with the term “autofiction” to describe his novel, *Fils*. Exactly what autofiction is has been hotly debated, first in France and later in the U.S. and U.K. Autofiction is not simply another name for autobiographical fiction. Depending on who’s using the term and in what context, autofiction might come close to what some writers term memoir, or it might come closer to the ironic metafictional treatments of Self popularized by such writers in the 1960’s and 70’s as Kurt Vonnegut and John Barth and more recently, Ben Lerner and Michael Chabon. In this short course, we will sample it all, reading and writing “Fiction of strictly real events or facts” as well as fantastical and allegorical representations of ourselves, using much of our real biographical information, but not much else. If you like the idea of exploring writing that takes you to an exciting but sometimes uncomfortable spot between real and imagined versions of yourself, then this is the course for you.

In advance of the workshop, I will make available to you several examples of different types of autofiction, but there will be no writing in advance of the workshop. You can expect to write in-class exercises as well as approximately 500 words a day outside of the workshop.

In this workshop, we will generate new writing through exercises and assignments.



Christine Hemp

Christine Hemp has aired her essays and poems on NPR’s *Morning Edition*, and a poem of hers has traveled over a billion miles on a NASA mission to monitor the pre-natal activity of stars. Her awards include a Washington State Artist Trust Fellowship for Literature, an *Iowa Review* Award for Nonfiction, and the Harvard University Extension Award for Teaching Writing. She is a speaker for the Humanities Washington Speakers Bureau with her talk “From Homer to #hashtags,” which explores our evolving language. She is the author of *That Fall* (poems) and a memoir, *Wild Ride Home: Love, Loss and a Little*

White Horse (Arcade/Skyhorse 2020). She lives in Port Townsend, Washington with two horses, two cats, and one husband.

Creating Character in Creative Nonfiction

Weekend Workshop June 20-21

E M NF

One of the challenges for the essayist and memoirist is translating real-life people onto the page, not the least of which is you: the main character. Even if you have a great story, readers need to trust the one telling it. Remember: you are both the writer and the narrator. In this generative weekend, you will learn how to propel your characters into moving, speaking, and creating tension in your story. You will also discover how your narrative voice can acquire a greater authority by revealing your own doubts, foibles, and epiphanies. Expect to write in and outside of class. You will leave with at least two fresh scenes and a new authority in your narrative voice. For novice and experienced nonfiction writers. Expect to be surprised.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.

Wrestling with the Self in Memoir

Weeklong Workshop June 21-26

M NF

This generative workshop is for any memoir writer (novice or advanced) eager to get a grip on who is telling your story. For example, you’re writing furiously about your mother; you’re proud of that scene where she kills and skins the rattlesnake in the kitchen sink. But that was before you found out she wasn’t your mother, *before you knew what you know now*. In other words, who exactly is the *I* recounting that long-ago event? Since literary memoirs are more circular than sequential, more intuitive than logical, it’s crucial you know where you are telling the story from. Perspective is vital.

During this week, you will learn how to create a vantage point—the place to unpack emblematic episodes and observe former versions your self. You will discover the beauty of structure. Expect to write both in and outside of class. Every night you will have a specific, manageable assignment, often tailored to each student’s concerns.

With Sven Birkerts’ *The Art of Time in Memoir*, Mary Karr’s *The Art of Memoir*, and successful memoirs as guides, we’ll write from the *Now* as well as the *Then*, giving meaning to the past while (as memoirist Sands Hall says) “forging a new self.” No matter what stage your manuscript is in, this class is for anyone who wants to stretch as a writer. You will leave with new work and stronger forearms for having wrestled with the “I.” Prepare for fun (and at least one epiphany).

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our week.

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Jim Heynen

Jim Heynen is best known for his short-short stories: *The Man Who Kept Cigars in His Cap* (Graywolf Press); *You Know What is Right* (North Point Press); *The One-room Schoolhouse* (Knopf); *The Boys' House* (Minnesota Historical Society Press); and *Ordinary Sins* (Milkweed Editions). Many of these stories have been read on NPR's *All Things Considered*, and Minnesota astronaut George Pinky Nelson took a recording of Heynen's stories for bedtime listening on his last space mission. His short-shorts are widely anthologized; the most recent appears in the 2018 Norton anthology: *New Micro: Exceptionally Short Fiction*. Heynen has also published three novels: *The Fall of Alice K.* (Milkweed Editions); *Cosmos Coyote and William the Nice* (YA, Henry Holt); and *Being Youngest* (YA, Henry Holt) as well as several collections of poetry, including *A Suitable Church* (Copper Canyon Press) and *Standing Naked: New and Selected Poems* (Confluence Press). He wrote prose vignettes for two photography books published by The University of Iowa Press, *Harker's Barns* and *Sunday Afternoon on the Porch*. His major nonfiction book, *One Hundred Over 100* (Fulcrum Publishers), featured 100 American centenarians. For many years he was Writer-in-Residence at St. Olaf College in Northfield, Minnesota. He has been awarded National Endowment for the Arts Fellowships in both poetry and fiction.

Writing Emotions

Weekend Workshop June 20-21



In this workshop, we'll confront the challenge of writing emotional scenes—or emotional moments—whether they are in fiction, nonfiction or poetry. How can we be sincere about our own or a character's emotions without appearing sentimental or garish? We'll confront some of these challenging questions, we'll look at some successful models, and we'll see if we can apply successful techniques while still being true to the emotions we hope to deliver to our readers. The goal will be to write some prize-winning emotionally charged moments in whatever form you choose. The weekend will include in-class handouts as well as in-class and out-of-class writing exercises. Open to all levels of writing experience.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.



Charles Holdefer

Charles Holdefer (M.F.A., The University of Iowa Writers' Workshop; Ph.D., Sorbonne) is the author of five novels, including *Bring Me the Head of Mr. Boots* (2019) and *The Contractor* (2007), which was an American Booksellers Association "Book Sense Pick." His latest collection of short fiction, *Agitprop for Bedtime*, is forthcoming in 2020. He has won a Pushcart Prize and his stories have appeared in the *New England Review*, *North American Review*, *Chicago Quarterly Review*, *Slice*, and elsewhere. He also writes essays and reviews, and teaches at the University of Poitiers, France. Visit him online at www.charlesholdefer.com.

The Balancing Act: Narration, Character and Dialogue in Fiction

Weeklong Workshop July 19-24

F N SS

Telling a story well requires a sure touch with narration, characterization and dialogue. But how do you find the right balance? This is a nuts-and-bolts craft workshop that welcomes fiction writers of all levels. We'll look at brief samples from contemporary writers (Zadie Smith, George Saunders, Patricia Lockwood, et al.) and will do several writing exercises that will allow participants to generate new text or to experiment with their own work-in-progress. Each writer will also be invited to workshop a short story, novel excerpt, or hybrid text.

We'll consider characterization techniques and questions like dialogue tags, dialect, idiolect, profanity (yes, swearing is an artful activity!) and slang. We'll also explore when to give your characters a rest and let your narrator do the talking. The common saying, "Show don't tell" isn't always true, but this fact begs the questions: How do I show? When do I tell? We'll look at options of external narration and internal narration of characters' actions and thoughts.

Writers will leave this workshop with a keener appreciation of the tools at their disposal and how they might serve their story.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our week.

Debra Jo Immergut

Debra Jo Immergut is the author of *You Again*, forthcoming from Ecco/Harper Collins in 2020, and *The Captives*, a 2019 Edgar Award finalist for Best Debut Novel by an American Author, published in the U.S. by Ecco and in over a dozen other countries. She has also published a collection of short fiction, *Private Property* (Random House). Her work has appeared in *American Short Fiction*, *Narrative*, *The Wall Street Journal*, and *The Boston Globe*, among others. She is a winner of Michener and McCloy Fellowships and holds an M.F.A. from the Iowa Writers' Workshop. She lives in western Massachusetts.

The Propulsive Plot: Strategies for Building Suspense in the Novel

Weeklong Workshop July 19-24

F N

Every novel should be, in some sense, a thriller—but there's no doubt that readers and publishers endlessly crave stories that have luscious dark centers oozing with crime and intrigue. In this workshop, we'll consider novels of suspense by authors as varied as Otessa Mossfeigh, Gillian Flynn, Walter Moseley, Ian McEwan, Toni Morrison, and John LeCarre. By reading excerpts and dissecting structure and style, we'll identify the essential components of suspense and gain a deep understanding of how to build a mystery. We will also discuss how character informs plot, how to play with unreliable narrators and multiple

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Debra Jo Immergut

(continued)

points of view, and how to reimagine genre forms in fresh ways that steer clear of cliché. You'll leave the workshop with an arsenal of strategies for plotting a surprising and satisfying narrative with a distinctive voice and social lens. Our sessions together will benefit writers working on literary or commercial novels, at any stage of development, from a vague notion to a towering stack of pages. Together, we'll give each other feedback and encouragement on premises, outlines, and first chapters.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our week.

Two Truths and a Lie: How to Fictionalize Your Life

Weekend Workshop July 25-26



When reading fiction, locating the boundary between the writer's imagination and the writer's reality is an endlessly fascinating and mysterious process. In this generative workshop, we'll examine how writers can most effectively play with that boundary by fictionalizing their own experiences. We'll explore how to dig deep into essential truths without suffering from overexposure, and how to mine our lives for the raw elements of powerful work. Through prompts, readings from authors such as Lydia Davis and Jesmyn Ward, and discussion, we'll consider when it's best to stick close to what really happened, and when it's better to reimagine real-world events to give them greater narrative drive and resonance. Students will leave with lists of story ideas and starts, and instant feedback on class-generated work will be offered in group discussions. By workshop's end, students will see how every life can yield ample material for exciting and meaningful fiction.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.



Wayne Johnson

Wayne Johnson (M.F.A. The University of Iowa Writers' Workshop) is the author of, among other books, five novels, a collection of stories, a memoir, and two nonfiction works. Three of his books have been nominated for the Pulitzer Prize, two have been *New York Times* Notable Books of the Year, one a selection of the Barnes & Noble Discover Great New Writers series and finalist for book of the year, and another a *Kansas City Star* Book of the Year. His awards include a Stegner Fellowship from Stanford, O. Henry and *Best American Short Stories* citations, and a Chesterfield Writer's Film Project Fellowship in L.A., sponsored by Steven Spielberg. Wayne has worked in Hollywood for nearly twenty years under his own and pen names. As a ghostwriter/editor he has seen over 40 books to completion, and as a script doctor has worked on countless films, two of which were Sundance finalists for Best Drama, and another a 2018 finalist for Best Screenplay at the Brooklyn Film Festival. Wayne has new books and films in development and forthcoming with major publishers, studios, and cable television.

Telling the Tale: A Nonfiction Workshop

Weeklong Workshop June 14-19



All of us encounter dramas in life that seem tailor-made for narrative. But when sitting down to pen such seeming “ready-mades,” we often find that they don’t come to life, drag, or simply seem to lose their once-brilliant shine when committed to paper. So, we ask, how do writers such as Bill Bryson, Jon Krakauer, and Sebastian Junger write such engaging narratives? Or Mary Karr, Jeannette Walls, and Tobias Wolff? This class will examine a variety of nonfiction forms, from the memoir to the specific-subject yarn drawn from a decades-old once-hot news item. We’ll discuss the two major necessities of writing nonfiction, compression and conflation, and how to use both with integrity and confidence along with a host of powerful techniques drawn from fiction. Participants will write and share with the class a variety of exercises that develop core craft for nonfiction narrative. By the end of the class, all members will see the world of story in a fresh and inviting way, and that the story is in the telling.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our week.

Novel Solutions

Weeklong Workshop June 21-26



You’ve been working on this story for...how long? Months? Years? It’s supposed to look like a novel, but now that you’ve got it in front of you, it looks more like a six-legged cow or a bus with wings. You’ve begun to wonder what, exactly, a “novel” is. You might be writing a cycle-of-stories-as-novel, or a faux memoir, or a “modular” novel with some unifying structural element. In this class, we’ll look at ways of structuring novel-length narratives to create a variety of fully-engaging, satisfying works. We’ll examine traditional plot structures, as well as a host of others, using examples from contemporary literature. We’ll address pacing, psychic distance, aspects of “voice,” and more. Participants will bring opening chapters, or middle chapters, or even notes and notions to class, all of which will serve as springboards into the realm of enchantment. We’ll consider the possibilities. Always, the structural solution for the most compelling rendering of the story will be novel to the writer, will fit his or her narrative impulses.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our week.

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Jeremy Jones

Jeremy B. Jones is the author of *Bearwallow: A Personal History of a Mountain Homeland*, which won gold in the 2015 Independent Publisher Book Awards in memoir and was named the 2014 Appalachian Book of the Year in nonfiction. His essays appear in *Oxford American*, *Brevity*, *The Iowa Review*, and elsewhere, and he co-edits the nonfiction book series *In Place*, from WVU Press. Jeremy earned his M.F.A. in nonfiction from The University of Iowa and serves as an associate professor of English at Western Carolina University, where he teaches creative writing and directs the literary festival.

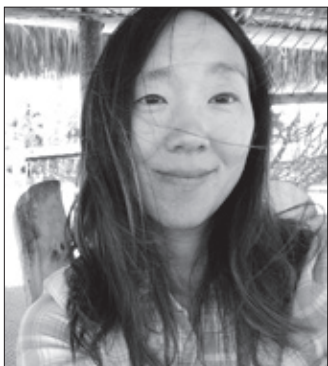
Writing about Nowhere

Weekend Workshop July 18-19



This course will examine the rich tradition of nonfiction writing about place; however, it will immediately detour onto the road less traveled. We don't all have stories of Paris or Kilimanjaro. Some of us care about Paducah or desolate prairies. What does a writer need to capture the tiny towns and empty spaces, the everyday Main Streets and failing factories to create engaging, layered essays that reach far-flung readers? By exploring useful gazes, forms, and examples, we will write about the places we have: the tiny Caribbean town you backpacked through, the barbershop your grandfather visited every Monday morning, the junkyard full of feral cats just down the street. We will also discuss journals and magazines interested in this writing about the common place. The instructor will give a prompt in advance of the workshop so that students will arrive with pieces to workshop.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home.



Margaret LeMay

Margaret LeMay has taught creative writing at The University of Iowa, The University of Iowa Carver College of Medicine, the East Harlem Tutorial Project, and elsewhere. She is the founding director of the Examined Life Conference and the Writing and Humanities Program at the Carver College of Medicine. Her poems have appeared in publications that include *Another Chicago Magazine*, the *Asian Pacific American Journal*, *Better*, *The Cortland Review*, *Little Village*, and *Transom*, and her work was among semi-finalists for the Discovery/*Boston Review* prize and finalists for the Four Way Books Levis Prize. Her poem "The Heart Wakes Into" served as title and six movement subtitles for a piano quintet commissioned by and performed at the Library of Congress. She currently teaches poetry and creative writing at Coe College and she is a freelance writer in medicine and healthcare. Margaret holds a B.A. from Barnard College and an M.F.A. in poetry writing from The University of Iowa Writers' Workshop.

Writings on Illness and Health: A Multi-Genre Workshop

Weeklong Workshop July 12-17

E HF M NF P SS

Whether we are healthcare providers, patients, parents, children, loved ones, or loving ones; elements of illness, loss, birth, and healing underlie our days at each age and stage. In this generative workshop, we will read and write in short forms with the unifying theme of illness and health. These forms will include short stories, lyric essays, memoir, poems, and creative works that incorporate elements of all of those. Our emphasis will be on a collaborative, inclusive, multi-genre approach, both in the sense of our source readings and as reflective of the multi-dimensional roles in and measures of health and care each of us holds.

This course is appropriate for writers from beginning to advanced. In our week together, we will read, we will discuss the readings, you will write from reading-inspired prompts that I will provide, and we will discuss what we've written. While you will be encouraged to try new forms, you will have the option to write in the forms that feel most familiar to you. You will also have the option but not requirement to a) suggest a short reading in any literary genre related to health that we'll discuss in the course of our time, and b) share something brief that you've penned or tapped out on this theme prior to our week together for our workshop discussion.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our week.

Space, Sound, and Silence: Poetic Freedom and Form

Weekend Workshop July 25-26

HF P

Are you interested in spending two days having a great time with form and the foundations of poetry? In this generative workshop, we will focus on five poetic forms: the epistolary poem, the erasure poem, the sonnet, the villanelle, and free verse. Any writer who would like to spend some low-key, energetic time with poetry is welcome to join us, from those who are new to it or perhaps generally write in other genres to seasoned poets. The forms we will experience together allow for a close examination of language, and they are also incredibly fun to write and discuss!

Again, our course is appropriate for writers who are interested in poetry from beginning to advanced. In our weekend together, we will read, we will discuss the readings, you will write from reading-inspired prompts that I will provide, and we will discuss what we've written. While you will be encouraged to delve into the specifications of the forms under discussion, our intent is to learn tools to open the possibilities for your poetry, not to contain them. I will always work with the group both on learning the traditional expectations for each form and on experimenting with our own unique adaptations and innovations. Finally, you will have the option but not requirement to share one to three poems of any form you've written outside of the workshop and to share one to three poems written by others that are meaningful to you.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.

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Sabrina Orah Mark

Sabrina Orah Mark is the author of the poetry collections *The Babies & Tsim Tsum*, *Wild Milk*, her first book of fiction, is recently out from Dorothy, a publishing project. For *The Paris Review* she writes a monthly column on fairytales and raising boys entitled *HAPPILY*. Sabrina earned an M.F.A. from The University of Iowa Writers' Workshop and a Ph.D. from the University of Georgia. Her awards include a National Endowment for the Arts Fellowship, a Sustainable Arts Foundation Award, and a fellowship from the Fine Arts Work Center in Provincetown, Massachusetts. She has taught at Agnes Scott College, University of Georgia, Rutgers University, The University of Iowa, John Jay College of Criminal Justice, Goldwater Hospital and throughout the New York City and Iowa Public School Systems. She lives, writes, and teaches in Athens, Georgia. You can read more about her at www.sabrinaorahmark.com.

Writing the Chimera: A Workshop on Hybrid Forms

Weeklong Workshop June 14-19

E F HF NF P SS

“‘Who are you?’ said the Caterpillar. This was not an encouraging opening for a conversation. Alice replied, rather shyly, ‘I—I hardly know, sir, just at present—at least I know who I WAS when I got up this morning, but I think I must have changed several times since then.’”

—Lewis Carroll (from *Alice’s Adventures in Wonderland*)

A chimera is a thing that is hoped or wished for but in fact is illusory or impossible to achieve. Beginning with the prose poem, we will study forms that have the head of one animal and the body of another. We will study how form can swell and go frail, grow wooly and then grow smooth. We will study forms who forget themselves midway, who speak multiple languages, and who possess kaleidoscopic vision. Forms we will look at will include the prose poem, flash fiction, the lyric essay, the epistolary, the fragment, and the comic. This generative workshop will provide in-class writing exercises and overnight assignments. Participants will have at least two opportunities to workshop new writing. This workshop invites writers at all levels and anyone who wishes to make the impossible possible.

In this workshop, we will generate new writing through guided exercises and prompts; provide feedback on writing you bring from home or produce in our week.

Jacqueline Briggs Martin

Jacqueline Briggs Martin is the author of nineteen picture books for children, including *Snowflake Bentley*, which received a Caldecott medal in 1999. Her books have been named “Best Book” by both *Smithsonian Magazine* and *Kirkus Review*; won a Golden Kite Honor Award; been selected three times for the Lupine Award, given by the Maine Library Association; been named four times to the Blue Ribbon List of the Bulletin of the Center for Children’s Books and to *Smithsonian Magazine*’s list of Notable Books for Children. In 2018 *Chef Roy Choi and the Street Food Re-mix* (co-written with June Jo Lee) was named an Orbis Pictus Honor Book by the NCTE and a Sibert Honor Book by the ALA. *Creekfinding: A True Story* received the Green Earth Award for Environmental Writing for Children. Martin has taught creative writing at Cornell College, and at the Iowa Summer Writing Festival. She currently serves on the faculty at Hamline University’s Low Residency M.F.A. in Writing for Children and Young Adults. She lives in Mount Vernon, Iowa.



Once Upon a Time There Was a Word: Language in Picture Books for Children

Weeklong Workshop July 12-17 (with Sarah Sadie)



Writers hear all the time that it’s important to be specific in our stories, that we should write what we know, and find our own voice...but the nitty-gritty of how to do those things can be elusive. In this workshop, we will spend our week focusing on the words we choose. We’ll take time to look at verbs, at how to put words to sensory experience, and how to write into our specific meaning, as well as when, why, and how to use rhythm and repetition. We’ll explore the ways we can become better, more precise, users of language in our picture books. We will look at the way diction helps us define situation and make meaning. And we will look at some classic and recent picture books to explore how we can make our own plots and characters more compelling with careful word choice.

We’ll use what we learn to strengthen our own writing. Participants should bring twelve copies of a current picture book manuscript to the workshop. The emphasis of our workshop will be on process, as we learn how to make our stories stronger, surer, more successful in critique and conversation. We hope also to generate some new writing during our time together through exercises and free writing.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our week.

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Michael Martone

Michael Martone's recent books are *The Moon Over Wapakoneta*; *Brooding*; *Winesburg, Indiana*; *Four for a Quarter*; *Not Normal, Illinois: Peculiar Fiction from the Flyover*; *Racing in Place*; and *Double-wide*, his collected early stories. *Michael Martone* is a memoir in contributor's notes, and *The Blue Guide to Indiana* is a fictional travel guide. *The Flatness and Other Landscapes* won the AWP Award for Nonfiction. With Lex Williford, he edited *The Scribner Anthology of Contemporary Short Fiction* and *The Touchstone Anthology of Contemporary Creative Nonfiction*. Martone is the author of five other books of short fiction including *Pensées: The Thoughts of Dan Quayle* and *Fort Wayne Is Seventh on Hitler's List*. He has edited two collections of essays about the Midwest: *A Place of Sense and Townships*. His stories and essays have appeared in *Harper's*, *Esquire*, *Story*, *North American Review*, *Epoch*, *Iowa Review*, *Story Quarterly*, *American Short Fiction* and other magazines. He has taught at the University of Alabama, Warren Wilson College, Iowa State University, Harvard University, Syracuse University, and the Iowa Summer Writing Festival.

The Cross-Section Workshop for Stories and Essays

Weeklong Workshop June 14-19



In the traditional creative writing workshop, individual stories and essays are critiqued one at a time. This means in a weeklong session such as ours the writer will be thinking of herself or himself as a writer for one period of, say, 45-60 minutes and the rest of the time will be attending the workshop as a critic of others' work. In the cross-section workshop, we will look at all our pieces at the same time. We will take "cuts" through each work, beginning with our titles and the theory behind titling. Then we'll move on to first lines, first paragraphs, first pages, etc. The discussion will be more about process than product, more strategic than tactical, and will focus both on the pieces in front of us as well as the larger issues of the genre in all its parts. The traditional "gag" rule where the writer of the work is asked to listen and not speak during the critique will be relaxed. In this workshop, all writers will be asked to talk at all times, focusing on the aesthetic choices that operate behind and before the performance on the page. We will try to collect as many choices and possibilities as possible as well as examine where our choices, our likes and dislikes, come from, attempting to de-familiarize our habits of composition, uncover our unconsidered habits and ticks.

I will also ask you to bring in a little bit of writing that we will discuss right at the start. I'd like you to create an example of bad writing—the worse the better. Think about it. We attend classes and workshops in order to get better, yes? So, that implies that we are bad naturally. I ask simply that we be ourselves! An example of bad writing, 200-300 words that you are willing to share with the group.

In our one-on-one conference, I am happy to talk with you about anything you would like concerning your writing.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home.

Malinda McCollum

Malinda McCollum is the author of *The Surprising Place*, winner of the 2017 Juniper Prize in Fiction. Her stories have appeared in *The Paris Review*, *McSweeney's*, *Zyzzyva*, and *Epoch*, and been anthologized in *The Paris Review Book of People with Problems* and *The Worst Years of Your Life*. McCollum is the recipient of a Pushcart Prize and a Stegner fellowship at Stanford University. She earned an M.A. at the Writing Seminars at Johns Hopkins University and an M.F.A. from the University of Iowa Writers' Workshop. She teaches fiction and academic writing at the College of Charleston in Charleston, SC.



Five-Day MFA: A Fiction Writing Workshop

Weeklong Workshop July 19-24

F N SS

Writing can be a solitary and frustrating endeavor. It's one reason many writers enroll in MFA creative writing programs: to be part of a vibrant literary scene. Of course, not everyone can drop everything to pursue a multi-year MFA. With that in mind, this workshop is designed to give you a concentrated version of the close reading and community you might find in a creative writing graduate program.

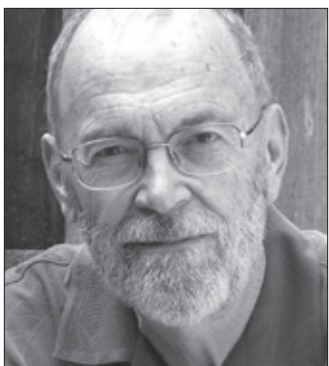
In our first meeting, you'll submit a short story or novel chapter. Then, over the course of our week together, we'll engage in extended discussions of each writer's submission, offering thorough and thoughtful feedback as a way of challenging each other and ourselves. We'll also do short readings and generative writing exercises, inspired by the pieces submitted. By the end of our workshop, you'll have revision ideas for existing work, sketches to evolve into new work, and connections with fellow writers that may continue beyond your time in Iowa.

This workshop is open to short story writers and novelists at all levels of experience.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home.

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James McKean

James McKean (M.F.A., The University of Iowa Writers' Workshop; Ph.D., The University of Iowa) writes nonfiction and poetry. His poems have appeared in journals such as *Poetry*, *The Atlantic Monthly*, *The Georgia Review*, *The Southern Review*, and *Poetry Northwest* among others, and have been featured in Ted Kooser's *American Life in Poetry*. His nonfiction has appeared in *Crab Orchard Review*, *Gray's Sporting Journal*, *The Gettysburg Review*, and *The Iowa Review*, and his essays have been reprinted in *The Best American Sports Writing 2003* and the *2006 Pushcart Prize* anthology. He has published three books of poems, *Headlong* (1987), *Tree of Heaven* (1995) and *We Are the Bus* (2011), and two book of essays, *Home Stand: Growing Up in Sports* (2005) and *Bound*, recently published by Truman State University Press. A Professor Emeritus at Mount Mercy University, he still teaches for the Queens University low-residency M.F.A. program, the Tinker Mountain Writers' Workshop and, most recently, as a visiting professor in The University of Iowa Nonfiction Writing Program.

Memoir: Pieces for the Whole

Weeklong Workshop June 21-26



This workshop is based on the premise that the whole story is made up of parts, that writing memoir starts with a compilation of many pieces—episodes or anecdotes or vignettes or moments held in memory. Designed for those who are in the process of connecting these moments, this workshop will look at ways to “fashion a text” as Annie Dillard says, from “fragmentary patches of color and feeling.” The workshop is especially well-suited for those trying to write about family with its many competing voices. We will look at form inherent in our material, the narrative potential in family artifacts, as well as explore vividness in language and detail. We will spend some time looking at short nonfiction examples to discover the possibility of form and narrative structure. But the majority of the workshop will be given to the reading of your work by an informed and sympathetic audience so that you might take from our workshop new strategies to develop your memoirs. Please bring two short pieces of work in progress, a variety of questions, and a curiosity about how all this is done.

In this workshop, we will critique writing you bring from home; provide feedback on writing you produce in our week.

June Melby

June Melby is the author of *My Family and Other Hazards* (Henry Holt & Co., 2014), a memoir about a retro 1950s miniature golf course that her family ran for 30 years. It was a *New York Times* Best Seller and won the Midwest Connections Award. A former standup comedian and performance poet, her work has appeared in *Muse/A Journal*, *Forklift Ohio*, *Fugue*, *The Utne Reader*, *Water-Stone Review*, *Versal*, *McSweeney's Internet Tendency*, *National Lampoon Magazine*, and the *LA Weekly*, among others. As a spoken-word artist she has performed in major cities throughout the U.S. and Europe. She received an M.F.A. from The University of Iowa, and currently lives in the woods with her husband and a twenty-pound cat named Ferdinand Magellan.



A Hedonistic Week of Creative Indulgence (For Your Muse)

Weeklong Workshop June 21-26

AG E F M NF SS

You’ve finally carved out some time in your life to write. You have a bunch of great ideas, maybe even a new desk. But when you sit down to write, your muse refuses to speak. Or the muse gets you started, and then disappears completely, leaving you high and dry. Should you give up? Move on to a different project? Are you just not talented? Is there a secret successful authors know about to keep their muses on the job?

This course is a fun, low-pressure mix of creative exercises, mini-lectures, and discussion, all aimed at becoming your most creative self. We will study the habits of great authors. We will explore the rare occurrence of feeling “in the zone,” when words magically seem to flow, then we’ll experiment with ways to get you in the zone more often. Topics will include writer’s block, starting new work, and how to continue, even when your muse is on hiatus. Each day there will be new (and sometimes unusual!) prompts or outings, designed to wake up your muse. You will have the opportunity to share new writing with your classmates. At the end the week, you’ll have a notebook full of strategies and the beginnings of many new stories and essays. We’ll have fun. Your muse will too. This class has been successful for beginners as well as for advanced writers with MFAs and novels-in-progress.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our week.

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Paula Morris

Paula Morris is an award-winning fiction writer and essayist of Māori and English descent, from New Zealand. A graduate of the Iowa Writers' Workshop, she teaches creative writing at the University of Auckland, and at schools and in community programmes around the world. Paula is the founder of the Academy of New Zealand Literature (www.anzliterature.com), and sits on the Māori Literature Trust. She has appeared at festivals in North America, Europe, China, India, South Africa, the U.K. and New Zealand. She has also held numerous international residencies, including Bellagio in Italy, and was the 2019 Katherine Mansfield Menton Fellow in France.

Finishing Your Novel

Weeklong Workshop June 14-19



This class is for novelists, whatever the genre—realist, comedic, fantasy, historical, crime, or speculative—who have a substantial draft of a book and the desire to make it better.

In both the seminar and workshop segments of the class, we'll focus on the possibilities and challenges of your work. We'll interrogate aspects of technique: point of view, story structure, characterization, setting, and dialogue. The class will include short exercises as well as in-depth workshops of novels-in-progress. I will ask you to send me your novel excerpt in advance of our session so I can spend time with it before we meet. You'll leave with the tools to revise again, and to polish your final draft.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home.

Creative Nonfiction Bootcamp

Weekend Workshop June 20-21



Creative nonfiction offers a range of possibilities, from memoir and personal essays to travel or nature writing. How do you make true stories sing on the page? How do you avoid writing in an anecdotal or dry way? How do you use the tools of fiction—writing in scene, creating three-dimensional characters, building a shapely narrative—without distorting what's real?

This class is for a range of backgrounds, whether you're writing a memoir or trying your hand at this genre for the first time. We'll pack a lot into this weekend intensive: close reading of published samples; a wide range of writing exercises; discussion of research methods; and a hit list of all relevant aspects of art and craft.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.

Michael Morse

Michael Morse teaches at the Ethical Culture Fieldston School in New York and has taught at The University of Iowa and The New School. His first book, *Void and Compensation*, was a finalist for the Kate Tufts Discovery Award. He has published poems in various journals—including *A Public Space*, *The American Poetry Review*, *Field*, *The Iowa Review*, and *Ploughshares*—and in anthologies that include *The Best American Poetry 2012* and *Starting Today: 100 Poems for Obama's First 100 Days*. Honors include fellowships at the Fine Arts Work Center in Provincetown, The MacDowell Colony, and Yaddo. He received his M.F.A. in Poetry from The University of Iowa Writers' Workshop. He is a poetry editor for *The Literary Review*.



Better Blues: Writing Loss into Presence

Weeklong Workshop June 14-19

P

The elegy offers one of poetry's most appealing consolations: it can transform loss—and even the threat of loss—into an artful presence. Our sessions will explore how reading and elegiac writing can help us reflect on the lives we've led (and will lead) as we navigate absence. Expect a moving and invigorating workshop—one that isn't afraid to laugh, either—as we read a wide range of classic and contemporary elegies as models and write poems that help capture and hold the world and its full range of joys and sorrows. You needn't have ever written a poem before; we'll focus on work generated in our sessions together.

In this workshop, we will generate new writing through exercises and assignments.

Taking Shape: Generating Poems from Template and Tempest

Weeklong Workshop June 21-26

P

This generative class for beginning and experienced poets will start with classical lyric modes—the aubade, the pastoral, the ekphrastic, the ode, the elegy—and work its way towards more tempestuous creations built out of collage and assemblage and erasure. We'll find inspiration from the University's art and natural history collections and found objects that we gather and collect during the week. As we build poems in a variety of ways, we'll discuss a variety of styles that range from coherent, linear narratives to more broken and elliptical expression. As we move from intention and execution to randomness and delight in accident, expect fun and engaging in-class writing exercises, optional take home assignments, readings for discussion, and supportive group discussions of the work you generate.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our week.

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- SW Screenwriting
- YA Young Adult

Michael Morse

(continued)

Close Reading, Enlightened Writing: Elizabeth Bishop & Terrance Hayes

Weekend Workshop June 27-28



In this workshop, we'll take a patient, close look at two revered American poets from the 20th and 21st centuries, spending a full day on each of these marvelous lyricists. By bringing our collective vision and presence to styles and subject matter present in a handful of poems, we'll translate our close reading and appreciation into six fresh poems that both borrow from our reading and bear our own singular stamp.

In this workshop, we will generate new writing through exercises and assignments.



Jude Nutter

Jude Nutter was born in North Yorkshire, England, and grew up near Hannover, in northern Germany. She studied printmaking at Winchester School of Art (U.K.) and received her M.F.A. in poetry from The University of Oregon. Her poems have appeared in numerous national and international journals and have received over forty awards and grants, including two McKnight Fellowships, The Moth International Poetry Prize, The Larry Levis Prize, The William Matthews Prize, the Joy Harjo Poetry Award, and grants from the Elizabeth George Foundation and the National Science Foundation's Writers and Artists Program in Antarctica. Jude is the author of four full-length collections: *Pictures of the Afterlife* (Salmon Poetry, Ireland, 2002), winner of the Irish Listowel Prize; *The Curator of Silence* (University of Notre Dame Press 2007), winner of the Ernest Sandeen Prize and the 2007 Minnesota Book Award in poetry; *I Wish I Had a Heart Like Yours, Walt Whitman* (University of Notre Dame Press, 2009), winner of the 2010 Minnesota Book Award in poetry and Poetry Book of the Year from *Foreword Reviews*, New York); and *Dead Reckoning* (Salmon Poetry, Ireland, 2020). Jude currently teaches in Minneapolis and divides her time between Minnesota and Dingle, Ireland, where she has a family home.

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To Break or Not to Break: Working the Poetic Line

Weeklong Workshop July 19-24



The line break is the poet's most powerful, and problematic, tool: powerful because it does so much work; problematic because its function and structure change from poem to poem, and it often seems arbitrary. In reality, poets are constantly assessing and reassessing their line breaks and end words as they work. This workshop is a combination of discussion, generating new work, and sharing of your own poems; it will deepen your understanding and mastery of the poetic line. We will explore the relationship between the sentence and the poetic line, because it is this that drives a poem's unfolding, creating tensions between sense and syntax, affecting the poem's music, momentum, and the degree to which it withholds/ accrues/takes risks with its material as the poet works the line to enable content. We will discuss a variety of poems as we explore how the line break comes into being; and look at how diction, punctuation, rhythm/meter, and grammar/syntax are consciously manipulated to create a well-lineated "vessel" that

contains, controls, and reveals the poem's content. Through daily writing prompts you will generate new material for poems and be encouraged to experiment with some of the techniques that we discuss. We will devote time each day to the sharing of new work generated during the workshop, or work you bring from home that you might revise or regard as complete. Suitable for poets at all levels of experience.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our week.

Weaving the Narrative Web: A Poetry Workshop

Weekend Workshop July 25-26

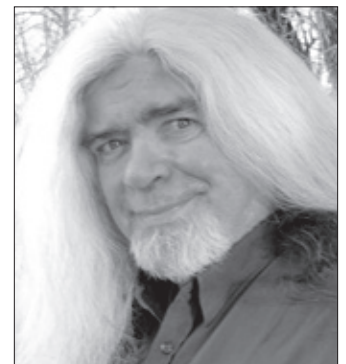


“...[T]he story of our life/becomes our life” claims Lisel Mueller in her marvelous poem “Why We Tell Stories.” But how does one create a compelling, credible and multi-layered story in a poem without becoming prosaic; a poem that develops a web of connections, delivers a lyric frisson, and reveals a larger message or insight? And why do we want and need stories in the first place: what role and significance do stories have in our personal and social lives? Does a person, as Barry Lopez claims, sometimes need stories more than food in order to stay alive? And what about the relationship between literal and emotional “truth” in the stories we craft? This workshop is geared for poets at all levels of experience who currently work in the narrative mode, and/or poets who are interested in learning more about the crafting, development, and use of the narrative poem as a vehicle for expressing/presenting larger ideas and concerns. During this weekend workshop we will explore these questions while looking at some of the formal strategies and techniques at play in the narrative poem. Focused writing prompts will encourage you to rethink and re-enter some of your own life narratives and encourage you to experiment with some of the techniques that we discuss. We will devote time to the sharing of new work generated during the workshop and/or work you bring from home that you might revise or regard as complete.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our weekend.

Beau O'Reilly

Beau O'Reilly is a curator for the Rhinoceros Theater Festival, a frequent contributor to *This American Life*, and a professor of playwriting at the School of the Art Institute of Chicago. He is a co-founder of the Curious Theater Branch (now in its 31st year), the Crooked Mouth band, and the humbly legendary Maestro Subgum & the Whole. The author of over 100 pieces for the stage, O'Reilly is also a working actor. This year's work includes productions of his play *A Packet of Holiness and Joy Will Come to You*, direction of Caryl Churchill's *The Shryker*, and curator/performer of a production of T.S. Elliot's *Murder in the Cathedral* at the Poetry Foundation in Chicago. O'Reilly has produced, curated, and directed work at the Museum of Contemporary Art, the Poetry Foundation, Steppenwolf Studio, and Links Hall, and he has been named one of Chicago theaters' “most influential” a half-dozen times over the course of his career.



Beau O'Reilly

(continued)

Private Writing in Public Spaces

Weeklong Workshop July 12-17

F HF M NF P

A writer's creative output is not strictly limited to novels, poems, plays, stories, and other traditional literary forms, but may also include texts historically viewed as private documents: diaries, letters, personal reflections. In this class, we will consider these latter forms as literature unto themselves, along with interviews and public performances of the creative self, small-scale and large. We will focus on interviews and conversations by authors including David Sedaris, Lorraine Hansberry, and Patti Smith. We will look at journals and letters by Flannery O'Connor, Sylvia Plath, Robert Lowell and Elizabeth Bishop, to examine how the creation of the artistic self is informed by private writings and correspondences. We will write our own journals and letters, and conduct and transcribe interviews with peers on the events of the day. This class is recommended for students with an interest in literary biography and ephemera, as well as experimental generative practices.

In this workshop, we will generate new writing through exercises and assignments.

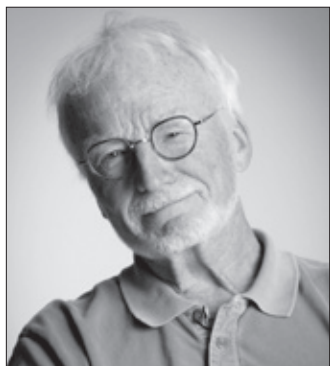
Completing the Full-Length Play

Weeklong Workshop July 19-24

PW

In this workshop, we will begin by reading your play aloud. Using theater/performance techniques, we will put sections of your play on its feet as a way of discovering its flaws and strengths. We will work on editing, rewriting, and reimagining your play into a finished draft form. The instructor will bring his 30+ years of experience on stage and in radio to making your text sparkle and move. We will also look at some examples of existing plays as models of how plays come to life. These include work by Caryl Churchill, Thornton Wilder, and Wallace Shawn. At the end of the week, we will do a regular table reading of your whole play to track the changes in the script.

In this workshop, we will critique writing you bring from home.



Lon Otto

Lon Otto (Ph.D., Indiana University) published his third collection of stories in fall 2015—*A Man in Trouble*, from Brighthorse Books. His previously published books are *A Nest of Hooks* (University of Iowa Press), winner of the Iowa School of Letters Award for Short Fiction; *Cover Me* (Coffee House Press); and the craft e-book *Grit: Bringing Physical Reality into Imaginative Writing* (Writers Workshop Press). His writing in fiction, nonfiction, and poetry is in many anthologies, including *The Pushcart Prize* (Pushcart Press), *American Fiction* (New Rivers Press), *Flash Fiction* and *Flash Fiction Forward* (W.W. Norton), *Blink and Blink Again* (Spout Press), *Townships* (University of Iowa Press), and *Not Normal, Illinois* (Indiana U. Press), and in the craft text *Best Words, Best Order* (St. Martin's Press). Several of his stories

have been broadcast on NPR's *Selected Shorts*. He is professor emeritus at the University of St. Thomas in St. Paul, Minnesota, where he taught literature and creative writing for many years.

Everyone Is Strange: Developing Characters in Fiction & Narrative Nonfiction

Weeklong Workshop June 14-19

E F M NF N SS

Characterization—creating believable and interesting people on the page—is an absolutely essential part of successful fiction writing, and it is equally important in narrative nonfiction forms such as memoir and literary journalism. It is also one of the most complex elements of craft, with many different means of achieving it and quite a few ways in which it can fall short. In this weeklong workshop, we will examine a variety of successfully realized characters in published fiction and narrative nonfiction, exploring how the authors managed to bring them so richly and intensely and memorably to life. We will place particular emphasis on discovering the *uniqueness* of each character, whether imagined or drawn directly from life, the individual's “strangeness,” the distinctiveness that makes a person *real* to us as well as *surprising*. Through daily writing exercises, some of which can address excerpts from pieces already drafted and some drawing freshly on memory, observation, and imagination, you will generate and share new and significantly revised scenes that put into practice a wide range of characterization techniques, strengthening your command of those with which you are already familiar and experimenting with those you haven't used before. This workshop is designed to be useful to writers at all levels of experience.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our week.

Writing Travel: Nonfiction, Poetry, & Fiction

Weeklong Workshop June 21-26

E F M NF N P SS

Just about every writer who travels thinks about using the experience of foreignness in a story or essay or poem, and plenty of others feel compelled to at least blog about it. Travel provides us with intense, complex experiences, unfamiliar settings, interesting characters, and the heightened self-awareness that comes from dislocation. But the results are often disappointing, failing to capture the distinctive emotion and vividness of being on that particular street, dealing with this particular conflict and these particular people, much less developing into a compelling, coherent piece of writing. During this week of engaged reading, writing, and discussion, you will explore techniques for using the experience of travel as subject, theme, and structure. You will study examples of great travel writing in published nonfiction, poetry, and fiction, and you will examine your own travel experiences, looking for elements that lead to powerful and original writing. You will rummage through the baggage carried along to new places, scrutinize traveling companions and people met on the road, and unfold the maps of memory and imagination. You will share and respond to new writing generated through exercises, draft at least one new piece aimed at publication, and leave with techniques to make both your writing and your traveling more intensely rewarding. For writers at all levels.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our week.

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- YA Young Adult



Tricia Park

Tricia Park is a concert violinist and writer. The recipient of an Avery Fisher Career Grant, she has appeared in concert on five continents. She is the Co-Founder and Artistic Director of MusicIC, an Iowa City-based festival that explores the connections between music and literature. She is the founding member of the award-winning Solera Quartet, recently praised as “intoxicating” by *The New York Times*. She also plays in the violin-fiddle duo Tricia & Taylor and is the producer/host of a podcast called “Is it Recess Yet? Confessions of a Former Child Prodigy.” Tricia is a graduate of the Juilliard School and received an M.F.A. from the Writing Program at the School of the Art Institute of Chicago. Her writing has appeared in *Cleaver Magazine*, *Alyss*, and *F Newsmagazine*.

Diving into the In-Between: Writing about Identity and the Asian American Experience Weekend Workshop July 18-19

AG E F HF M NF P PW YA

In this generative workshop, we will explore the possibilities of fiction, nonfiction, poetry, plays and hybrid practices. We will read selected texts and generate new work through many writing exercises, as well as offer sharing of work and constructive feedback. The texts in this class are focused on the Asian American experience, with the understanding that the category of “Asian American” is an imprecise container, attempting to hold groups with vastly different languages, cultures, and histories. What is the experience of assimilation and how may it differ for each immigrant generation? How does living in the ‘in-between’ social and cultural space affect characters? How are mental health and wellness issues considered in Asian American texts, specifically, depression, indecision, and hypervigilance?

In this class, we will look at the ways in which writing leads to and informs multiple genres and kinds of making. We’ll consider an illustrated memoir about a family’s daring escape after the fall of South Vietnam in the 1970s, a short story written by a South Korean author that was the genesis of a prize-winning novel, and other cross-genre works that use literary texts as source material. As we read, we’ll emulate some of the approaches that we encounter, allowing you to experiment with your writerly voice as it suits your practice. This class is open to all genres and may be of particular interest to those working on memoir, essay, and creative nonfiction.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.

Tiny Wins: Developing a Sustainable Writing Practice Weekend Workshop July 25-26

AG F HF NF YA

For many of us, the hardest part is not getting to the writing desk but knowing what to do once we’re there. How do we develop a writing practice? How do we face the void of uncertainty that faces us as we stare into the blank page? Often, you may think that a writing practice requires tremendous blocks of time which—let’s face it—most of us can’t often find in the busyness of daily life. However, what if we can still

move forward, monitoring consistency rather than volume to track our progress. What if “tiny wins” on a regular basis is what gets us to the top of the mountain?

In this generative workshop, we will take an oblique approach to our writing, moving in from a sideways trajectory. Together, we will engage with short, timed exercises that prompt new and surprising entry points into our material. We will prioritize playfulness over word count and we’ll stay open to surprise, through writing games and prompts that direct our writing in unexpected ways. Each session will include in-class generative exercises and reading. You will leave this class with fresh perspectives on writing as well as an entire toolbox of writing prompts and resources to maintain a robust and vital writing practice.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.

Juliet Patterson

Recently named a finalist for the Audre Lorde Award in Poetry, Juliet Patterson is the recipient of fellowships from the Jerome Foundation, the Minnesota State Arts Board and the Minneapolis-based Institute for Community and Cultural Development. Other awards include the 2011 Arts & Letters Susan Atefat Prize in nonfiction, and the 2010 Lynda Hull Memorial Poetry Prize. She’s the author of two full-length books, *Threnody*, (Nightboat Books) and the Lambda Award finalist *The Truant Lover* (Nightboat Books). Her poems and essays have appeared widely in numerous magazines, and she’s also published two chapbooks (one prose and one poetry): *Epilogue* (Spout Press) and *Dirge* (Albion Books). Her most recent writing project—a memoir in progress entitled *Sinkhole*—was a 2017 finalist for a Loft-McKnight Award and is forthcoming from Milkweed Editions. She lives in Minneapolis on the west bank of the Mississippi near the Great River Road.



The Art of Description

Weekend Workshop July 25-26

AG P F N

“It sounds like a simple thing to say what you see,” Mark Doty has written. “But try to find the words for the shades of a mottled sassafras leaf or the reflectivity of a bay on an August morning.” In this workshop, we’ll take refuge in the sensory experience found in some contemporary writing, as a way of thinking about a number of questions: How does description contain or convey meaning? What do we do when we describe something? Reproduce, account for, portray, trace, parcel out? How does one take the measure of the external world, and what can it mean for our writing? Writers of all levels and genres are welcome. We will take a craft-based approach to your work and make a thorough investigation into elements of image and description.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.

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Andrew Porter

Andrew Porter is the author of the short story collection, *The Theory of Light and Matter* (Vintage/Random House), which won the Flannery O'Connor Award for Short Fiction, and the novel *In Between Days* (Knopf), which was a Barnes & Noble "Discover Great New Writers" selection. In addition to winning the Flannery O'Connor Award, *The Theory of Light and Matter* also received *Foreword Magazine's* "Book of the Year" Award, was shortlisted for the William Saroyan International Prize for Writing, and was selected by both *The Kansas City Star* and *The San Antonio Express-News* as one of the "Best Books of the Year." A graduate of the Iowa Writers' Workshop, Porter has received numerous fellowships and awards for his work, including the W.K. Rose Fellowship in the Creative Arts, a James Michener/Copernicus Fellowship, The Drake Emerging Writer Award, and a Pushcart Prize. His fiction has appeared in *One Story*, *Ploughshares*, *The Southern Review*, *The Pushcart Prize Anthology* and on NPR's "Selected Shorts." Currently, Porter lives in San Antonio, where he teaches fiction writing and directs The Creative Writing Program at Trinity University.

Short Story Workshop

Weeklong Workshop July 12-17



From time to time, we all need a fresh set of eyes to look at our work. In this workshop, our main goal will be to look closely at the short stories each of you have written and to offer detailed, constructive suggestions that will help you enhance your story's strengths and diminish its weaknesses. We'll address such issues as character development, pacing, point of view, structure, dialogue, language and setting. We'll also talk in a more general way about the underlying themes in your story, the deeper conflicts and subtext, and ultimately what your story is really about. Each day I will talk for a short time about a specific element of craft as well as general strategies for approaching the short story form, but the majority of our class time will be spent discussing your work in workshop. I have always been of the belief that one learns as much about the craft of fiction from reading and critiquing the works of others as one does from receiving feedback on one's own work. With this in mind, I will ask each of you to read and respond to your peers' stories and participate in a constructive way in our group discussions. At the end of our week, my hope is that you will not only have a much clearer sense of how to improve your own story but also a much better understanding of craft and the process of working within the short story form. Please plan to send me one double-spaced story up to eighteen pages in length prior to our week.

In this workshop, we will critique writing you bring from home.

Elizabeth Robinson

Elizabeth Robinson is the author of several collections of poetry, most recently *Rumor* from Parlor Press/Free Verse Editions and the chapbook *Vivian Maier*, a collaboration with Susanne Dyckman from Dancing Girl Press. In 2019, University of Akron Press published *Quo Anima: innovation and spirituality in contemporary women's poetry*, co-edited by Robinson and Jennifer Phelps. Robinson has also been a recipient of grants from the Foundation for Contemporary Arts, the Fund for Poetry, and the Maison Dora Maar. She was a winner of the National Poetry Series and the Fence Modern Poets Prize and a finalist for the *Los Angeles Times* Book Award.



Poetic Play: Generating and Revising Your Poems

Weeklong Workshop July 12-17

P

This class is a workshop in the truest sense: each day we will write, revise, and share our work. Students will be encouraged to try out a wide array of experiments. Our goal will be to generate a great deal of new poetry and give class participants new tools for polishing these poems to completion. We will, for example, try out new forms (pantoum, anyone?), disrupt conventional poetic form by adding things like dialogue, and even re-order the poem from the last line to the first. The emphasis here is on excavating and exploring all that a poem can do. Whether you are new to poetry or a dedicated poet, this workshop will support your gifts and help you enlarge your skills and options. Making poems is a delight, and we will enjoy a week immersed in the particular joys of poetry.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our week.

Tone and Tension: A Workshop on Hybridity for Poets & Prose Writers

Weekend Workshop July 18-19

F HF NF P

This workshop will focus on the use of hybrid forms as a particularly flexible and expressive means of building tone, meaning, and tension in writing. We will try out prompts and share work and ideas in order to stretch the boundaries of what our writing can be. What happens when the author breaks up a story with a poem or a lyric meditation? How does a piece of writing benefit by stepping away from a traditional narrative climax to leave the reader in a place of suspense or irresolution? Would the use of documentary or research materials sharpen the effect of the work? This workshop is for anyone who has a sneaking suspicion that one genre is not enough! Let's mix it up with poetry, nonfiction, story, and whatever else you want to bring to the adventure. Our goal is to become more adept at combining elements from across genres so that the writer achieves greater confidence and fluidity. Each writer should leave the workshop with a new repertoire of skills and possibilities.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.

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Kathleen Rooney

Kathleen Rooney is a founding editor of Rose Metal Press, a nonprofit publisher of literary work in hybrid genres, as well as a founding member of Poems While You Wait, a team of poets and their typewriters who compose commissioned poetry on demand. She teaches at DePaul University, and her most recent books include the national best-seller, *Lillian Boxfish Takes a Walk* (St. Martin's Press 2017 / Picador 2018) and *The Listening Room: A Novel of Georgette and Loulou Magritte* (Spork Press, 2018). Her newest novel, *Cher Ami and Major Whittlesey*, based on a true story of World War I, is coming out from Penguin in fall of 2020. Her reviews and criticism have appeared in *The New York Times Magazine*, The Poetry Foundation website, *The New York Times Book Review*, *The Chicago Tribune*, *The Paris Review*, and elsewhere. She lives in Chicago with her spouse, the writer Martin Seay.

Beyond First and Third: Mastering Point of View in Any Genre

Weekend Workshop June 20-21

AG F HF NF P

Although it is often overlooked or taken for granted, point of view is perhaps the single most important technique that an author can master in order to excel in writing of any kind. This workshop will explore the various techniques of perspective and the creation of a narrative voice, as well as the influence that these decisions have on all literary forms, including fiction, nonfiction, and poetry. Through brief in-class readings from such authors as John Gardner, Raymond Chandler, Toni Morrison, Marguerite Duras, and more, we will survey the wide range of choices each genre offers in establishing a narrator, including first, second, and third persons, as well as omniscient versus limited, distant versus close, singular versus plural, and reliable versus unreliable. After discussing the implications that these choices have on style, voice, and form, students will also receive in-class prompts in which they will get to explore assorted points of view, walking out with strategies for how to continue to explore those possibilities further on their own.

In this workshop, we will generate new writing through exercises and assignments.

Sarah Sadie

Sarah Sadie is the founder of Studio Sadie. She teaches and coaches creatives of all types. An award-winning poet and writer, she was Poet Laureate of Madison from 2012-2015. These days she alternates between the writing desk and the dance floor, and she sends out a regular e-newsletter to hundreds of people around the nation and the world.



Once Upon a Time There Was a Word: Language in Picture Books for Children Weeklong Workshop July 12-17 (with Jacqueline Briggs Martin)

C YA

Writers hear all the time that it's important to be specific in our stories, that we should write what we know, and find our own voice...but the nitty-gritty of how to do those things can be elusive. In this workshop, we will spend our week focusing on the words we choose. We'll take time to look at verbs, at how to put words to sensory experience, and how to write into our specific meaning, as well as when, why, and how to use rhythm and repetition. We'll explore the ways we can become better, more precise, users of language in our picture books. We will look at the way diction helps us define situation and make meaning. And we will look at some classic and recent picture books to explore how we can make our own plots and characters more compelling with careful word choice.

We'll use what we learn to strengthen our own writing. Participants should bring twelve copies of a current picture book manuscript to the workshop. The emphasis of our workshop will be on process, as we learn how to make our stories stronger, surer, more successful in critique and conversation. We hope also to generate some new writing during our time together through exercises and free writing.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our week.

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Sarah Saffian

Sarah Saffian (M.F.A., Columbia) is the author of *Ithaka*, her memoir of being an adoptee who was found by her birth family. Formerly a professor of journalism at NYU and the New School, and teacher of memoir at Sarah Lawrence, Sarah has written for publications including *The New York Times*, *Smithsonian*, and *Yoga Journal*, and has been a writer-in-residence at the Atlantic Center for the Arts and the Millay Colony. As a psychotherapist (LCSW, NYU), Sarah counsels individuals and groups, and blends her areas of interest and expertise in Therapeutic Writing, using memoir prompts as a tool for encouraging reflection, processing, and discovery. This is Sarah's thirteenth summer at the Festival. Please visit: <http://www.saffian.com>.

Get Over Yourself! A Personal Piece a Day

Weeklong Workshop July 19-24



Crucial rule of thumb for memoirists: Profound and meaningful to you doesn't automatically mean profound and meaningful to others—it's not the whole lump of clay of your experience but the sculpture that you create with it that is potentially compelling.

Part workshop, part seminar, this course is organized tasting-menu-with-wine-pairing style: Each meeting we'll get a prompt for a short personal piece to write—experimenting with memory-mining, perspective, and voice. We'll also look at a published piece of writing to energize and inspire us—by Junot Diaz, Ariel Levy, Tara Westover, and others. The following day, we'll share and workshop our pieces on the spot, discuss the reading, and examine such concepts as subjectivity/multiple “truths,” the politics of writing about loved ones, and the distinction between journal writing and crafted storytelling, and then move on to the next pairing.

The goals here are to take creative risks, to write precisely and originally in order to make our stories come alive on the page—even just one page—and as ever, to ask the who cares? question early and often, in our quest to entertain and enlighten our readers.

Nothing to submit in advance, as we'll generate all new work during our time together. Open-minded introspectives with a desire to communicate, at all levels of writing experience, are welcome.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our week.

Zach Savich

Zach Savich is the author of six books of poetry, including *Daybed*, and two books of prose, including *Diving Makes the Water Deep*, a memoir about cancer, teaching, and poetic friendship. His work has received the Iowa Poetry Prize, the Colorado Prize for Poetry, Omnidawn’s Chapbook Award, and the Cleveland State University Poetry Center’s Open Award, among other honors. His poems, essays, and criticism have appeared in journals and anthologies including *American Poetry Review*, *Boston Review*, *Kenyon Review*, and *Best New Poets*. A graduate of The University of Iowa Writers’ Workshop, he teaches in the B.F.A. Program for Creative Writing at the University of the Arts, in Philadelphia, and co-edits Rescue Press’s Open Prose Series.



Poetry of Insight (And Even Wisdom)

Weekend Workshop July 18-19



How can poetry uniquely explore and express significant insights? What poetic techniques allow us to discover new perspectives? Is it true that poems are smarter than their authors? This workshop will consider poetic approaches for embodying and enlivening knowledge; we’ll also consider the ways in which profundity relates to doubt, ephemerality, surprise, play, and life’s ongoing nature. The course doesn’t promise wisdom, but participants will have the chance to discuss notable poems, generate new material, share older work (if they wish), and receive feedback about poems, drafts, and future projects. The instructor will work with each student to devise an individually meaningful approach. The workshop is suitable for writers of all backgrounds and levels of experience.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our weekend.

Writing and Transformation: A Workshop for All Genres

Weeklong Workshop July 19-24



In this multi-genre workshop, we’ll consider writing that explores transformative experiences—and that transforms things further. Whether you’re writing nonfiction about significant life events or fiction about magical situations, poetry that offers lyrical transformations or dramatic scripts about characters undergoing major changes, this workshop will offer inspiration, technical insight, and attentive support. Participants will complete new writing activities, receive feedback about ongoing writing projects (if they wish), and discuss published works by diverse authors. Together, we’ll consider how our writing can reflect and investigate major changes in life, language, and the imagination. By considering multiple genres, we’ll ask what each form can learn from the others, helping you see your writing from new perspectives. The workshop may be especially useful for writers starting a new project or planning to revise older pieces.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our week.

KEY TO GENRES

- AG All Genres
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- E Essay
- F Fiction
- HF Hybrid Forms
- M Memoir
- NF Nonfiction
- N Novel
- PW Playwriting
- P Poetry
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- SS Short Story
- SW Screenwriting
- YA Young Adult



Suzanne Scanlon

Suzanne Scanlon is the author of the novel *Promising Young Women* (2013) as well as *Her 37th Year, An Index*, which was chosen by Allan Gurganus for *The Iowa Review* fiction prize. Her fiction has appeared in many journals, including *Bomb Magazine*, *The Iowa Review*, *The American Scholar*, and *DIAGRAM*, and she writes about theater for the *Chicago Reader* and *Time Out Chicago*. She is a professor of creative writing at Columbia College Chicago, and was recently a Visiting Writer in Roosevelt University's M.F.A. program.

Telling True Stories

Weeklong Workshop July 19-24

E F HF M NF

Borges wrote, “The past isn’t a dead, fixed place but one which we’re constantly looking back to, discovering things, seeing things anew.” Often it is in the reconstruction of our lives that we are able to collapse time, interrogate the fiction of memory, and come to terms with the chaos and confusion of the past. In this workshop, we will write a series of short personal pieces using a range of approaches in style, structure and point of view. Whether it is a story you’ve told many times, one you’ve wanted to tell, or one you don’t think you can tell, this course will offer you ways in and around your particular story. We will ask ourselves why we tell the stories we tell; what we might gain from telling the same story from different perspectives; and how our own telling might alter the past, allowing it to become deeper and richer. We will write a lot in this workshop, using a variety of narrative methods and strategies to discover new ways of telling our truth(s).

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our week.

Polish Your Prose

Weekend Workshop July 25-26

AG E F NF SS

Maybe you have a lot of work that’s almost, but not quite, done. Maybe you think you’re done but you don’t know what to do with it. This workshop will help you get that story or essay ready to send out. You will bring in writing that’s close (but not yet!) done, and by the end of our weekend, you’ll have it polished and prepped for submission. We’ll also spend some time looking at a range of options for publication geared to your writing style and genre.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our weekend.

Leslie Schwartz

Leslie Schwartz has written two award-winning novels, *Jumping the Green* and *Angels Crest*. She recently published a memoir, *The Lost Chapters; Finding Recovery and Renewal One Book at a Time*. She won the James Jones Award for best first novel for *Jumping the Green* and was named *Kalliope Magazine's* Woman Writer of the Year. She has also been the recipient of many awards, including three artist-in-residence grants from the L.A. Department of Cultural Affairs, the West Hollywood/Algonquin Award for Public Service in the Arts, and a California Council for the Humanities Fellowship. Her two novels have been published in 13 languages. *Angels Crest* was also adapted for the screen and premiered in theaters in 2013. Her essays and articles have most recently appeared in *Salon*, *LitHub*, *The Rumpus*, *Brevity*, *The Washington Post*, and *Narratively Speaking*. She has taught writing at various universities and creative institutions, and currently offers private mentoring and editing services. Schwartz holds an M.F.A. in Writing and is currently writing her fourth book, a novel. Visit her online at www.leslieschwartz.com.



Why Is Writing So Hard?—An Instruction Manual for Your First Novel

Weeklong Workshop July 12-17



What is theme? How do I structure a novel? Why can't I discover and write exciting characters? What's the difference between writing scene versus exposition, and how do I do it? If you have asked any of these questions of yourself while staring at the blank page, this is the right course for you. Geared toward beginning and intermediate fiction writers, this class will provide fun, engaging writing exercises, fascinating handouts, lively discussion and a safe and supportive critique workshop. Step-by-step instructions on basic skills will help you uncover with simplicity and precision the fundamental craft of writing fiction. Everyone will have a chance to workshop their writing, (bring yours from home or start fresh in this workshop) and ask questions about how to move forward. This course is designed to provide you with an easy-to-manage tool kit that you can take home with you. All fiction genres welcome.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our week.

Fiction Craft Primer

Weekend Workshop July 18-19



Nathaniel Hawthorne said, "Easy reading is damn hard writing." This engaging and fast-paced workshop will ease that pain and simplify the elements of craft that go into writing fiction. Short story writers and novelists are both welcome at any stage of writing. All genres welcome, too. The class will provide you with how-to instructions on the basic principles of craft that are necessary for writing "readable" fiction with as little pain as possible. Students will benefit from lively and engaging in-class writing assignments designed to hone skills, and discussion on craft. Lecture notes will be provided so you can spend your weekend in deep participation, learning by doing. Some of the essential craft elements we will learn and practice include: how to uncover your theme, how to build characters, how to write dialogue, and how to

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Leslie Schwartz

(continued)

develop structure. Tricks for all skill levels will be provided in a take-home tool kit to keep you writing after the workshop.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our weekend.



Sandra Scofield

Sandra Scofield is the author of seven novels that include *Beyond Deserving*, a finalist for the National Book Award; a memoir, *Occasions of Sin*; a book of essays about family titled *Mysteries of Love and Grief*; and a recent book of stories, *Swim: Stories of the Sixties*. She has also written two craft books for fiction writers. *The Scene Book: A Primer for the Fiction Writer* has helped thousands of writers since 2006. *The Last Draft: The Novelist's Guide to Revision* (2017) is based on Sandra's 25 years teaching at the Iowa Summer Writing Festival. Sandra is on the faculty of the low-residency Solstice M.F.A. Program at Pine Manor College. She is also an intrepid traveler, an avid painter, and a besotted grandmother.

Agency, Struggle, and Transformation of Character in the Novel

Weeklong Workshop July 12-17



Agency is the word for a character's central role in pushing a story forward. Often a first draft traps us in a story with characters who are passive, or who just can't figure out what to do next. But responsibility for one's own fate builds character sympathy. How do you develop your protagonist's agency, especially if your character is in trouble? You build character struggle that comes from obstacles between what is desired and what seems possible. You upset the equilibrium and put good things at risk. Does every novel have to be about a hero? Absolutely not. Characters can fail and still become, just as characters can achieve but discover they have lost their true selves. But all protagonists have to *try hard*.

In this workshop, we will look at your manuscript excerpt (or a comprehensive outline) and assess plot points in terms of agency, struggle, and transformation—that is, the role of the protagonist in the context of the plot. Our discussions will be intense, lively, and above all, productive. You will write (or revise) and share scenes and summaries that deepen the meaning of your protagonist's journey. The tone of our discussion will be generous and collaborative.

You will need a solid summary or chapter outline and at least the first chapter. More is better, but the writing doesn't need to be perfect, or even "great" at this point. *We assume a mainstream or literary novel, not a strictly genre novel (e.g., thriller, fantasy) and not one with excessive violence.*

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home.

Empowering the Novelist: Tools and Techniques to Guide You in a First Draft
Weeklong Workshop July 19-24



You have a story you are burning to tell. You’re carrying it around in you but you haven’t even started. OR: You’re writing but you aren’t sure you can make it to the end. It’s prime time to learn key concepts, such as the difference between plot, chronology, and structure. What it means for a character to have agency. How to write a scene sequence. It’s okay to have “holes” you haven’t filled. You can roam the narrative to test the strength of events and the logic of the steps you take in telling them. You will build chronologies of foreground (“now”) and background (history). Learn the value of asking “what if?” and “what next?” Test the power of scenes. Develop your protagonist’s struggle. You don’t have to be tied to your draft; in fact, here’s an opportunity to explore new ideas. If you have little written, don’t worry; we’ll all “practice” on the first day, using an autobiographical exercise to learn basic concepts. In fact, the more flexible you are, the more you will learn. *The goal is to test aspects of the story by using skills important to a novelist; to make you confident as you write a draft.* In short, the class is about practice, not product.

You will write every morning and read (share) and talk all afternoon. Your peers will be your tribe. You will accrue a portfolio of ideas, passages, questions, templates, and guidelines for continuing to write. Like the cook going to chef school and learning about meringues and sautéing, you will march through a basic curriculum for the novelist, with hands-on practice, generous feedback, the solidarity of a group, and the sheer delight of diving in where the water’s great. You should leave with a solid sense of just what your story is and how you want to tell it; good drafts of key passages; and the skill set that you need to plunge ahead.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our week.

What If? Testing the Premise of Your Novel
Weekend Workshop July 25-26



You have an idea. Maybe you have pages. You also have doubts (don’t we all?). This is an opportunity to share and test your amniotic story in a safe, generous, and productive community setting. The premise—your core idea—is the bedrock of the novel. Why is *this* story the one you are compelled to write? Where did it come from? What are the basic elements of plot and character that you know so far? Shake it up and see what else is there.

We will talk about the mystery and obstacles in your stories; the resonance of personal and public history; the inevitabilities; the urgency of what must happen; and the surprise of what is possible. You will scribble and share. We will talk and laugh and cheer one another on, and dig for, yes, the gold.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.

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Carol Severino

A professor in the Rhetoric Department, Carol Severino teaches writing and directs the Writing Center at The University of Iowa. Before working at Iowa, she taught writing in Chicago at the University of Illinois at Chicago, the Chicago City Colleges, Universidad Popular, and Centro Borinqueño. She also taught ethnic literature, writing, and the teaching of writing at the Catholic University of Ecuador on a Fulbright in 2008. Every fall at Iowa she teaches an honors course in reading and writing about slow travel as well as courses that educate graduate and undergraduate writing tutors. She especially enjoys writing stories about her family, travel, and language learning experiences. Her creative nonfiction has appeared in places such as *Best Travel Essays 2012*, *Voices in Italian Americana*, *Away*, *Hinchas de Poesia*, *Aji*, and *Ragazine*. She has a master's in applied linguistics with a specialization in teaching English to speakers of other languages and a doctorate in English with a specialization in Composition, Rhetoric, and Literacy, both from the University of Illinois at Chicago.

What a Long, Strange Trip It's Been: Writing about Travel

Weekend Workshop July 18-19



You don't have to cruise the Caribbean, tour Europe, or climb Mt. Everest to write vividly or viscerally about your travel experiences. Whenever you depart from your normal, daily routine to try out a new place, say, a different park, forest, or beach, or even the same place, but with different eyes; or whenever you move from place to place differently than you do every day on foot or by car—perhaps by hiking, biking, running, skiing, kayaking, swimming, horseback riding, with crutches, or in spiked heels—that can be a trip worth writing about, especially if it challenges you, involves a conflict, and changes your mindset in some way.

In this workshop we will generate new writing by responding to prompts focusing on place, people, conflict, expectations for a trip (met and unmet), and moments of revelation. You will have the option of turning one of these exercises into a more complete draft, whose insights and implications might go beyond your own travel experience to explore a theme such as the parameters of cross-cultural exchange or the journey through life itself.

We will workshop these short exercises and the longer drafts. You can also bring a short piece of your own travel writing to workshop for feedback. We will read published literary travel essays as models and inspiration and to learn about common travel writing essay types, for example, the Bad Trip essay, the Arrival Narrative, and the Heritage Travel essay. We'll be writing about travel as a subgenre of creative nonfiction. This weekend "trip" is for all writers of all levels of experience.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our weekend.

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“I Owe It All To”: Stories of Learning and Teaching

Weekend Workshop July 25-26



How did you learn how to grow a garden, play the piano, knit a sweater, bat a ball, program a computer, solve an equation, diagram a sentence, or converse in Italian? Who taught, guided, mentored, or coached you? How would you describe your mentors’ personalities and teaching styles? To what extent did they encourage you? To what extent would some of them qualify as “difficult people”? What else did you learn from them besides what they were teaching? How would you describe the twists and turns of your learning “curves” in acquiring those skills and subject matters?

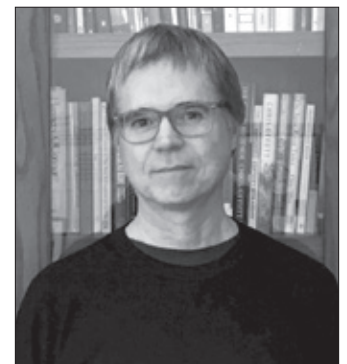
And how have you yourself taught, guided, mentored, or coached others? In what skills and subjects? What is your style of teaching those skills or subjects? How have the recipients of your guidance responded to that style? To what extent have any of your students, mentees, or children been “difficult learners”? How did you adjust your teaching styles to their personalities and learning styles? How would you describe the twists and turns of their learning curves as well as your curves in learning to teach them? What did you learn from them?

We’ll be generating new writing by choosing one or two teaching and learning experiences and writing nonfiction stories of ourselves as learners and teachers, depicting ourselves and our teachers or students as characters in one prompted exercise, as well as describing through scenes and dialogue our possibly fraught learning or teaching trajectories in another prompted exercise. Then we’ll integrate the two pieces of writing. We’ll read vividly portrayed accounts of teaching and learning as models and inspiration. We’ll workshop the exercises and drafts of stories you write. You can also bring a short teaching or learning piece you’ve previously written for feedback from peers and instructor. This workshop is intended for writers of any level of experience.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our weekend.

Kevin Smith

Kevin Smith received his M.F.A. from the Iowa Writers’ Workshop and his Ph.D. from Princeton University. An Iowa Arts Fellow, he is the recipient of the Provost Postgraduate Visiting Fellowship in Fiction at The University of Iowa, the Steinbeck Fellowship at San José State University, and the Chateaubriand Fellowship. His work has appeared in *The Sun*, *Alimentum*, *The Lambda Book Report*, *The Redwood Coast Review*, and elsewhere. Writing prizes include the Power of Purpose Award, the Arch and Bruce Brown Award, and the Carl Cherry Center Award. He has taught at the University of Washington, The George Washington University, Université de Bordeaux III, and The University of Iowa. Kevin is also a certified instructor of Tai Chi. He is currently at work on his first novel and lives in Iowa City with his husband and their cat, Joshua.



Kevin Smith

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Tell It Queer

Weeklong Workshop June 14-19

C E F M NF N P SF SS YA

“Tell all the truth but tell it slant,” Emily Dickinson wrote. In this workshop, we will take inspiration from Dickinson’s poem and *tell it queer*, reading examples by writers who illuminate queer experience of all kinds, and writing queer stories of our own. No longer in the shadows or margins, when we enter a safe space of *telling it queer*, we release our creativity to bend language into a personal and collective instrument of witness and truth—“The Truth’s superb surprise,” as Dickinson says. This workshop is open to all writers of fiction, nonfiction and poetry who identify anywhere across the spectrum of lgbtqueer/questioning/queer-friendly.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our week.

Writing the Places of the Heart

Weekend Workshop June 27-28

C E F M NF N P SF SS YA

A green meadow bursting with fragrance, the electricity of a crowded sidewalk, a somber room weighed down by old furniture: when we craft a setting, we create a place that both reflects and shapes our characters’ lives. Setting is rooted in point of view, but how do we use the power of setting to write about the places most close to our hearts? The secrecy and imagination of a child exploring a creek, the haunting sunlight that enters an ex-lover’s bedroom, the soaring vista where we stand on a precipice and feel both joyous and afraid: to write about the places of the heart is to honor them and ourselves, our vitality and our vulnerability. In the places of the heart, setting is more than simple description or a container for action. It is where we encounter ourselves and discover what matters most. In this workshop, we will read examples of settings that glow with intimate meaning, and then we will write our own. This workshop is open to all writers of fiction, nonfiction and poetry.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.



Carol Spindel

Carol Spindel is the author of two nonfiction books, *In the Shadow of the Sacred Grove* and *Dancing at Halftime: Sports and the Controversy Over American Indian Mascots*, as well as radio commentaries, essays, and articles. In 2019 she edited and self-published her mother’s memoir: *The Beginnings of Black Radio: My Years at WDIA Memphis*. Her awards include a *New York Times* Notable Book Award, a PRNDI for Best Writing from the Public Radio News Directors, and an award for excellence in honors teaching from the University of Illinois, Urbana-Champaign, where she taught creative nonfiction for many years.

Currently she makes pottery while pretending she’s in Paris with the cubists and works as an ACLU activist. Her book *I Give You Half the Road*, about five people who left one rural community in Ivory Coast, West Africa, during a period of political turmoil, is forthcoming from University of Wisconsin Press.

Building Block Essay Lab
Weeklong Workshop July 12-17



In this workshop, we will start together from that infamous, exhilarating, and intimidating Blank Page. Working step by step, we will execute a series of assignments to create the building blocks of a personal essay. Then we will examine how those blocks can be snapped together in various arrangements to improve focus and unity, while enhancing connections and magnifying insights. Mid-week we will take a break to read, discuss and learn from model essays. Then we will ask ourselves how we could enrich our own narratives. How could they branch out? And what tangents could they support?

Every writer will go home with a rough draft or several essay beginnings. The Essay Lab is a safe and stimulating place to brainstorm a new nonfiction project or to renew and refresh your writing by coming at it from a new direction. Poets and fiction writers who want to try writing personal history or idiosyncratic takes on any subject are welcome, as well, of course, as all writers of nonfiction.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our week.

The Overstuffed Closet: A Weekend of Mini-Memoirs
Weekend Workshop July 18-19



We all lead multiple lives, so no wonder it’s difficult to write a single memoir. And when our own lives are the subject, we have far too many subsidiary characters and subplots and know way too many details about all of them. This makes wrestling our memories into coherent literary form a bit like trying to organize an overstuffed closet, except in literature we don’t have plastic tubs or garage sales.

In this workshop, would-be memoirists don’t have to organize the whole closet or try to make everything fit a single narrative. In and out of class, you will respond to assignments designed to help you create short pieces about significant moments. Instead of trying to write one memoir, we will begin a series of mini-memoirs to capture our multiple lives. All writers are welcome.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.

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- YA Young Adult

Carol Spindel
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Stealing the Scene: How Nonfiction Writers Can Hijack Fiction's Most Useful Tool Weekend Workshop July 25-26

E HF M NF

In this workshop, we will look at ways nonfiction writers can make their factual writing livelier and more compelling by writing in scenes. In a world where everyone is a photographer and videographer, storytelling styles have evolved to become more visual, and that evolution has influenced nonfiction. Even when reading for information, readers expect the narrative to unfold in dramatic scenes rather than through summary, description, and exposition.

After studying the elements of a scene, we will try our hand at writing and sharing them. This workshop is oriented toward narrative nonfiction writers who write for a general audience on any topic or writers of specialized nonfiction who would like to write for a general readership. A willingness to experiment is the most important qualification. All writers interested in narrative nonfiction, essay or memoir are welcome.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our weekend.



Sarah Anne Strickley

Sarah Anne Strickley is the author of the short story collection, *Fall Together* (Gold Wake Press, 2018). She's a recipient of a National Endowment for the Arts Creative Writing fellowship, an Ohio Arts grant, a Glenn Schaeffer Award from the International Institute of Modern Letters, and other honors. Her stories and essays have appeared in *Oxford American*, *A Public Space*, *Witness*, *Harvard Review*, *Copper Nickel*, *The Normal School*, *Ninth Letter*, and elsewhere. She's a graduate of the Iowa Writers' Workshop and earned her Ph.D. from the University of Cincinnati. She teaches creative writing and serves as faculty editor of *Miracle Monocle* at the University of Louisville.

Nurturing a Healthy Writing Practice Weeklong Workshop July 19-24

AG F NF P

As any writing instructor worth her salt will tell you, the key to developing as a writer is devoting your time and energy to the craft. But, as any busy budding writer might attest, that time can often be difficult to come by in the hustle and bustle of modern life. In this weeklong workshop, writers will learn strategies for cultivating a healthy writing practice. The arrival of writing prompts in your inbox will challenge you to make the time in your everyday life for your creative ambitions; feedback from your peers will help you to sharpen your skills; and group discussions of a variety of different published works will help you to become more aware of the literary community that awaits you. The focus of this workshop will be generative, but writers may bring extant materials to the table.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our week.

Karen Subach

Karen Subach (M.A., Oxford University; M.F.A., The University of Iowa Writers’ Workshop) is a poet and fiction writer with a background in languages, medieval literature, and collage. She has been on the English and English for Non-Native Speakers faculties of a number of institutions, including Westminster College, Washburn University, The University of Kansas, and Coe College. Her work has appeared in *The American Poetry Review*, *Cimarron Review*, *Hayden’s Ferry Review*, *Kalliope*, *New Letters*, *North American Review*, and other journals and has been nominated for the Pushcart Prize and Editor’s Choice Awards. Karen’s chapbook, *Mysteries*, was a finalist in Finishing Line Press’s Open Competition and received commendation from W. S. Merwin and Dana Gioia. She has been a writing resident at Yaddo, a scholar for the Poets in Person Series, and a poetry scholar at the Sewanee Writers’ Conference. Excerpts of Karen’s novel, *Divine Providence*, have been published in *Roanoke Review* and *New England Review*. Karen makes her home in beautiful Salt Lake City, where she works with the hearing impaired community, teaches, edits, and creates unique art objects with paper ephemera. She joined the Festival in 1988 and is always delighted to return to Iowa City.



Write Your Love Poems: An Exploration of Eros on the Page

Weeklong Workshop July 12-17

HF P

“I would like to watch you sleeping, which may not happen.”

“My heart has made its mind up, and I’m afraid it’s you...”

“I will come out to meet you, as far as Cho-fu-sa.”

“Real events don’t have endings. / Only the stories about them do.”

Welcome, writers! Margaret Atwood, Wendy Cope, Li Po, and James Galvin are among the poets whose carefully crafted work we will read together as we explore possibilities for the strengthening of three of your love poems. Throughout this workshop we will consider the effects of tone, imagery, form, and a range of literary devices with the intention of articulating (1) what makes a given love poem strong and (2) how the poem might be refined.

A feast of Petrarch, Elytis, Neruda, Merwin, Wyatt, Surrey, “Anon,” Bei Dao, Edna St. Vincent Millay, Richard Brautigan, Traci Brimhall, Marvin Bell, Albert Goldbarth, and other poets will sustain us as we delight in the various manifestations of love on the page. In addition to three love poems submitted early for discussion, participants are invited to send a selection of up to nine pages of their most finished poetry (not necessarily love poems) three weeks before the first meeting. My familiarity with your voice prior to

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Karen Subach

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this gathering ensures a greater interpersonal weave of material during our time together and makes for a more rich one-on-one conference.

All voices are welcome. This will be a supportive, dynamic environment. Class time primarily will be devoted to the workshoping of poems submitted early and to the consideration of overlapping work from history (as relevant to the poem at hand), but a range of supercalifragilisticexpialidocious exercises also will be a meaningful part of our experience. The sharing of work generated during exercises is always optional.

The most wonderful workshops I have taught have succeeded in part because of the enthusiastic participation of all. Come ready to read the poems of other members of our group with focus, and to engage wholeheartedly with the course texts; and come ready to respond succinctly with the specificity and interpersonal largesse that you would value receiving. Goals for the week include the refinement of three existing poems in terms of each participant's aesthetic; the shaping of at least two works generated in Iowa City into drafts of new poems; and a general sense of direction for strengthening your future work after the love poem experience.

In this workshop, we will generate new writing through exercises and assignments; provide feedback on writing you produce in our week.



Kali White VanBaale

Kali White VanBaale is the author of the novels *The Good Divide* and *The Space Between* (MGPress as Kali VanBaale), and the forthcoming *The Monsters We Make* (Crooked Lane Books, June 2020 as Kali White). She's the recipient of an American Book Award, an Eric Hoffer Book Award, an Independent Publisher's silver medal for fiction, and a State of Iowa major artist grant among others. Her short stories and essays have appeared in *The Coachella Review*, *The Chaffey Review*, *Midwestern Gothic*, *Numéro Cinq*, *Nowhere Magazine*, *Poets&Writers*, *The Writer*, *The Writers' Chronicle*, and several anthologies. She's the co-editor of the online micro essay series and print anthology-in-progress *The Past Ten*, and serves as a volunteer for the PEN America Prison & Justice Writing program. Kali holds an M.F.A. in creative writing from Vermont College of Fine Arts and is a core faculty member of the Lindenwood University M.F.A. Creative Writing Program, where she teaches fiction, nonfiction, and literature. She lives in Iowa with her family. Visit her online at www.kaliwhite.com.

Revision Bootcamp for Novels and Memoirs

Weeklong Workshop July 19-24

F HF M NF N SF YA

You've typed "The End" on the first draft of a novel or memoir in all its messy glory, and now the daunting task of whipping hundreds of pages into fighting shape sits before you. Where to start? Which problem to tackle first, and how? This class is for writers with a working draft of a book-length project (fiction or nonfiction, this course is designed for both) at any stage. The goal of our week is to develop some

revision organization and understanding of effective revision strategies through various methods and writing exercises. Each writer will also be invited to workshop an excerpt of their project and brainstorm any problem areas. You'll leave the week with a revision approach designed to make the process less intimidating. This workshop welcomes writers of novels (adult and YA) and memoirs at all levels and genres.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our week.

Points of Entry in Storytelling

Weekend Workshop July 25-26

C E F HF M N SF SS YA

T.S. Eliot once said, “Every moment is a fresh beginning.” In storytelling, this couldn’t be more true as we face new moments and fresh beginnings over and over whenever we start a new story, a new chapter, or even a new scene. And fresh beginnings mean questions. This class will focus on point of entry in all its forms—prologues, frame narrators, new chapters, new scenes, and false starts, as well as point of entry considerations like handling backstory, transitions, point of view, pacing, and pitfalls. We’ll evaluate points of entry in both classic and contemporary novels, memoirs, short stories, and essays, we’ll utilize tested writing prompts to generate some beginnings, and each participant will present up to 10 pages of a story in progress for the group to discuss. Our goal will be to end the weekend with a full bank of points of entry strategies and ideas. This workshop welcomes both fiction and nonfiction writers of all levels.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home.

Anthony Varallo

Anthony Varallo is the author of a novel, *The Lines* (University of Iowa Press), as well as four short story collections: *This Day in History* (University of Iowa Press), winner of the John Simmons Short Fiction Award and finalist for the Paterson Fiction Prize; *Out Loud* (University of Pittsburgh Press), winner of the Drue Heinz Literature Prize; *Think of Me and I’ll Know* (Northwestern University Press/TriQuarterly Books), finalist for the Balcones Fiction Prize; and *Everyone Was There* (Elixir Press), winner of the Elixir Press Fiction Award. He is a professor of English at the College of Charleston in Charleston, SC, where he serves as fiction editor of *Crazyhorse*.



KEY TO GENRES

- AG All Genres
- C Children’s
- E Essay
- F Fiction
- HF Hybrid Forms
- M Memoir
- NF Nonfiction
- N Novel
- PW Playwriting
- P Poetry
- SF Sci-Fi/Fantasy
- SS Short Story
- SW Screenwriting
- YA Young Adult

Anthony Varallo
(continued)

First, Third, and (Sometimes) Second: A Point-of-View Fiction Workshop Weeklong Workshop July 19-24

F N SS

When we first begin to write fiction, selecting point-of-view feels about as casual as choosing which pair of socks to wear: blue or darker blue? Maybe brown? As we develop our writing, though, point-of-view gradually begins to reveal itself for what it truly is: the most important element of fiction, period. Everything orbits around point-of-view: detail, imagery, conflict, characterization, dialogue and plot. In this weeklong fiction workshop, we will come to a deeper appreciation of point-of-view through in-class writing exercises, selected readings, and workshop of student short stories or novel chapters. Together we explore the pros and cons of first, third and (sometimes) second person narration. Be prepared to write a lot, have fun, and walk away in awe of point-of-view. Required: participants will bring copies of an original short story or novel chapter of 12-20 pages in length. The workshop welcomes writers at all skill levels.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our week.



Sharon Oard Warner

Sharon Oard Warner is the author of two novels, a short story collection, and an edited anthology of stories on AIDS. Her craft book, *Writing the Novella*, is forthcoming from the University of New Mexico Press. Warner's essays and articles have appeared in *The AWP Chronicle*, *The Writer*, *Writer's Digest*, *Studies in Short Fiction*, *Studies in the Novel*, and others. Many of those articles went on to be republished in *The Year's Best Writing on Writing*, *The Writer's Handbook*, *Writer's Digest Yearbook*, *The Writer's Guide to Fiction: How to Write, Polish, and Publish Short Stories and Novels*, *Short Story Criticism*, and others. From 1999-2016, she founded and directed the Taos Summer Writers' Conference, one of the largest such gatherings in the country. Warner is Emerita Professor of English Language & Literature at the University of New Mexico and Co-Chair for the D. H. Lawrence Ranch Initiatives. She lives with her husband in Austin, Texas, where she is writing a screenplay.

The Novella Workshop Weeklong Workshop June 21-26

F N

Why write a novella? And why write one before embarking on a novel? Because the novella is the intermediate step: more expansive than a short story but trimmer than a novel. Later, we'll sort out the specifics. For now, let's say the novella is an extended work of fiction: long enough for the reader to get lost in but short enough to be consumed in a single sitting. It doesn't take up much space. Stow it in your purse or slip it in your back pocket. Read it as you wait in line for coffee.

Novellas used to be considered awkward—too long to fit comfortably in the pages of most literary magazines and too short to be published alone. But in our current culture, the novella is, as Debra Sparks has said, “Goldilocks form, not too much this and not too much that but just right.”

This weeklong class is designed for fiction writers who’ve completed at least a handful of short stories and are now contemplating a larger project, something that requires a sturdy narrative arc. Our class will be a safe space for getting your novella underway. Rather than working with structural units like chapters, we will focus on writing key scenes. (Like stories, scenes have beginnings, middles, and ends and therefore lend themselves to discussion and evaluation.) Before we meet, you’ll write a scenario or short précis of the projected work. (I’ll send instructions.) During our week together, we’ll explore the novella form and its history. You’ll draft three key scenes or plot points, two of which we’ll discuss in workshop. While you won’t leave with a finished novella in your suitcase, you may well have the makings of one.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our week.

Why Make a Scene?

Weekend Workshop June 27-28

C F M NF N PW SF SS SW YA

Creating a public display of emotion is one way of describing what it means to “make a scene.” While public spectacles tend to be spontaneous, creating scenes on paper usually requires considerable planning and forethought. In *The Scene Book: A Primer for the Fiction Writer*, author Sandra Scofield defines scenes as “those passages in narrative when we slow down and focus on an event in the story so that we are ‘in the moment’ with characters in action.” If the scene is compelling enough, the reader becomes a bystander of sorts, and characters come to life.

Scenes are the building blocks of narrative, regardless of the form that narrative takes. Anyone who writes short stories, novellas, novels, memoirs, screenplays or dramatic plays must be proficient at creating compelling scenes. In fact, the decision to write in scene or summary is made on the basis of importance. If the event or moment is significant in the life of the story, chances are you will want to develop it through scene. What’s less important ends up being summarized.

During our time together, you can anticipate a variety of activities: a little lecture, more discussion, and as much writing as we can squeeze into one weekend. We will analyze your favorite scenes to discover their secrets, revise scenes you’ve brought from home, and draft new ones to practice your skills. All are welcome—unrepentant scene-makers and newcomers just finding their voices.

In this workshop, we will generate new writing through exercises and assignments; critique writing you bring from home; provide feedback on writing you produce in our weekend.

KEY TO GENRES

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- F Fiction
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- SS Short Story
- SW Screenwriting
- YA Young Adult

Weeklong and Two-Week Schedule

Weeklong and two-week workshops begin Sunday evening with a light dinner, orientation, and the first class meeting. For the rest of the week, workshops meet each afternoon, Monday through Friday, from 2:00-5:00. Mornings are reserved for The Eleventh Hour Series, and for writing, revising, and annotating manuscripts in preparation for your workshop. Your conference with your instructor may be scheduled in this time, too.

Sunday

6:30–7:30 p.m.	Registration and light dinner
7:30 p.m.	Large-group orientation and welcome
8:00 p.m.	First class meeting

Monday–Friday

7:30–11:00 a.m.	Coffee and conversation downtown; time to write, read, critique manuscripts, and confer
11:00 a.m.	The Eleventh Hour Lecture Series
2:00–5:00 p.m.	Meet in workshop

Weeklong and two-week sessions include the following events:

Monday, 5:30 p.m.	Festival reception
Wednesday, 7:00 p.m.	Open Mic: readings by participants
Thursday, 6:00 p.m.	All-Festival dinner

Weekend Schedule

Saturday

8:30–9:30 a.m.	Registration and light breakfast
9:30 a.m.	Large-group orientation and welcome
10:00 a.m.	Meet in workshop
12:00 Noon–2:00 p.m.	Lunch on your own; read, write, critique manuscripts
2:00–4:00 p.m.	Meet in workshop

Break for dinner on your own

7:00 p.m.	Open Mic: Readings by participants
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Sunday

9:00–11:00 a.m.	Meet in workshop
11:00 a.m.–1:00 p.m.	Lunch on your own; read, write, critique manuscripts
1:00–3:00 p.m.	Meet in workshop

Note: It is possible to take a weeklong and weekend workshop in succession, and participants routinely do so. They do not overlap.

The Eleventh Hour Series

The Eleventh Hour Series is comprised of hour-long presentations at 11:00 a.m. each weekday of the Festival. The series features issues of special interest to writers, including aspects of craft, process, the writing life, and publishing. Recent talks have included “The Writer as Witness,” “Transforming Life into Writing,” “Edit Like a Zen Master,” “Sending Work to Literary Magazines,” “The Video Essay,” and “How Poets See the World: The Art of Description.”

The Eleventh Hour features a different presenter each day. Specific descriptions are posted on our website when the Festival opens in June. The Eleventh Hour is free and open to the public as well as Festival participants.

To listen to podcasts of past lectures, visit The Writing University at <https://www.writinguniversity.org/>.

Goings-On

Apart from the dedicated time and space to devote to your own writing, one of the gifts you give yourself as a writer when you come here is the opportunity to meet and commune with others who are kindred.

While the week is intense, we hope you’ll take time to step away from the page and experience the energy and ambiance of our community in summer. Festival writers enjoy getting together in the mornings for coffee and conversation, as well as the reception after our first full workshop Monday evening. Open Mic night is your opportunity to share your work with members of other workshops; the Thursday night dinner gives us a chance to come together and decompress as we approach the end of the week.

Iowa City is extraordinarily friendly to writers. Readings by outstanding contemporary voices, hosted nearly every evening by Prairie Lights Books, are a favorite among locals and Festival participants alike. You’ll want to take time to lose yourself in Iowa City’s bookstores and literary haunts, to lollygag by the Iowa River, and to enjoy theater, film, and music downtown.

We post announcements of coming events continually throughout the summer on our webpage—<https://uiowa.edu/iswfestival/>—and on the Iowa Summer Writing Festival Facebook page—<https://www.facebook.com/iowasummerwritingfestival/>.

Getting Here

Iowa City is easily accessible. If you are driving, you will find us just south of Interstate 80. The Eastern Iowa Regional Airport (CID) is located in Cedar Rapids, Iowa, about twenty miles north of Iowa City. The Quad City International Airport (MLI) is located in Moline, Illinois, approximately 65 miles from Iowa City. Though not as close as the airport in Cedar Rapids, flights into Moline can be a value. Greyhound Bus service is available between Moline and Iowa City. There is no train service to Iowa City.

Where to Stay

There are numerous hotels and bed & breakfasts in the Iowa City/Coralville area. For a comprehensive list, visit the Iowa City/Coralville Convention & Visitors Bureau at www.iowacitycoralville.org and select “Lodging.”

The following properties offer special rates to Festival participants. **To receive these rates, indicate that you are participating in the Iowa Summer Writing Festival when you make your reservation.**

There may be weeks in which our block of rooms fills up quickly. We strongly encourage you to make your reservations early.

Iowa City Properties (within walking distance of Festival classrooms/venues)

Iowa House

A limited number of rooms have been reserved at the Iowa House, a hotel located on campus in the Iowa Memorial Union. Rates are \$95 plus tax per night. Iowa House offers complimentary continental breakfast, free parking, and wireless internet access, as well as admission to the Campus Recreation Center. Rooms include microwaves and refrigerators. To reserve, call 319-335-3513, or book online at www.iowahousehotel.com. Enter WRIT2020 in the group code field. These rooms will be held until three weeks before the beginning of each session.

Graduate Iowa City

A limited number of rooms have been reserved at Graduate Iowa City on the pedestrian mall downtown. The Graduate provides complimentary shuttle service in and around the Iowa City/Coralville area. Rates are \$111 plus tax per night. Rooms include complimentary basic internet access. Paid parking is available in the nearby city ramp. To reserve, call 319-337-4058 or 800-848-1335. Indicate that you are participating in the Iowa Summer Writing Festival. These rooms will be held until three weeks before the beginning of each session.

hotelVetro

A small block of rooms is available at hotelVetro downtown, steps from the Iowa City Public Library. Rates are \$129 per night plus tax. To reserve, call 319-337-4058. Indicate that you are participating in the Iowa Summer Writing Festival.

Hyatt Place

A block of rooms is available at Hyatt Place Iowa City Downtown at a rate of \$112 per night plus tax. Parking is available for \$14.00 per night. To reserve, call 319-569-2780 and mention that you are attending the Iowa Summer Writing Festival. This rate will be available until three weeks prior to the beginning of each session.

Coralville Properties (a short car, bus, or taxi ride to campus)

Radisson Coralville

The Radisson Hotel in Coralville offers Festival participants a group rate of \$74 plus tax per night. Guest rooms have a microwave and refrigerator as well as complimentary wireless internet access. Radisson provides a free hot breakfast and has an onsite restaurant. Guests enjoy free shuttle service, by request, to locations in Iowa City, free parking, and an indoor swimming pool and fitness center. To reserve, call 319-351-5049 and use the group name Iowa Summer Writing Festival. Our group/promotional code is SUMMER.

Other Housing

Airbnb and craigslist both list rentals in the area. In addition, the Festival keeps a list of alternative housing options as we learn of them. These include summer sublets and rooms in private homes, etc. Email us at iswfestival@uiowa.edu, and we'll be happy to share these accommodations as we hear of them.

For more listings of summer sublets and properties with short-term leases, check the Off-Campus Housing Services page on The University of Iowa website: <https://offcampushousing.uiowa.edu/property/rental/page/2>.

Traveling Companions/Sharing a Room

If you are looking for a traveling companion to Iowa City, or you're interested in sharing housing costs during your stay, join our Facebook travel and housing forum—The Iowa Summer Writing Festival Hovel—and post your inquiry: <https://www.facebook.com/groups/iowasummerwritingfestivalhovel/>.

The Iowa Summer Writing Festival is a program for adults. You must be at least 18 years old to participate. For a list of summer programs for youth at The University of Iowa, visit <https://hr.uiowa.edu/family-services/university-iowa-summer-programs>.

How to Register

For questions regarding registration, contact the Center for Conferences at 319-335-4141 or 800-551-9029, or email conferences@uiowa.edu.

For questions regarding workshop content, or for help choosing a workshop, call the Festival office at 319-335-4160. See “Skill Levels/Choosing a Workshop” on page 2.

All workshops are noncredit. Auditors or other nonparticipating visitors are not permitted.

You may enroll in only one workshop per week or weekend. You may, however, enroll in as many weeks or weekends as you like. Weeklong and weekend workshops do not overlap. (See “Schedules” page 76.)

Payment must accompany registration. Register online or by phone, fax, or mail with MasterCard, Visa, Discover, or American Express. Checks or money orders are accepted with registrations in person and by mail.

Register online: centerforconferences.uiowa.edu/conferences

Register by phone: 19-335-4141 or 800-551-9029

Register by fax: 319-335-4039

Register by mail: complete the registration form on pages 82–85, indicating workshop(s) and including payment. Make checks or money orders payable to Center for Conferences. Mail to:

Center for Conferences
The University of Iowa
250 CEF
Iowa City, IA 52242

Deadlines

Registrations for weeklong and weekend workshops are accepted on a first-come first-served basis. Class size is limited to twelve. It is a good idea to register early. We will notify you promptly if the workshop you have selected is full. If you do not wish to enroll in a second choice, we will refund your entire payment.

Admission to two-week intensive workshops is by application only and limited to 10 registrants. The application deadline is April 7. Decisions are made by April 24.

Fees

Housing and most meal costs are not included in workshop fees. Fees for weeklong workshops include a light dinner on the Sunday evening of registration, a reception Monday evening, and dinner Thursday evening. Weekend fees include a Saturday morning continental breakfast.

A nonrefundable deposit is required for each course for which you register.

Weeklong Workshop

\$750 if paid in full when you register. \$275 of your payment is a nonrefundable deposit.

Weeklong Workshop Installment Plan

\$775 if paid in two installments, \$300 nonrefundable deposit when you register and the remaining \$475 ten days in advance of your workshop. A schedule for payments due on the installment plan appears below.

Weekend Workshop

\$385 payment in full when you register. \$125 of your payment is a nonrefundable deposit. **Receive \$25 off** one weekend workshop for every weeklong workshop in which you enroll. Discounts may not be transferred or combined. Installment plan is not available for weekend workshops.

Two-Week Intensive Workshop

Note that fee structures, deadlines, and refund policies for two-week workshops differ from those described elsewhere.

Total cost is \$1985. A \$985 nonrefundable deposit is due upon acceptance.

Two-week workshops require a **\$35 nonrefundable submission fee**. If you are accepted into the workshop, this fee will be applied toward your tuition.

If you are not admitted to a two-week workshop and wish to register for something else, your \$35 submission fee can be applied toward another workshop. If you apply for a two-week intensive workshop and want to register for another workshop as a back-up, you may. We will transfer your registration and apply your fees toward the two-week workshop if you're accepted.

Applications for the Memoir Manuscript Two-Week Intensive Workshop are due **Tuesday, April 7, 2020**. Pay your \$35 submission fee by calling the Center for Conferences at 319-335-4141, or via online registration at <https://centerforconferences.uiowa.edu/conferences>. Then email submission materials (detailed in the course description) to ISWF-Submissions@uiowa.edu. Please include the workshop title (Memoir Manuscript Workshop) and your name in the subject line.

We will notify you of decisions for the two-week intensive workshop by Friday, April 24. If accepted, you must pay your nonrefundable deposit of \$985 by Tuesday, May 5 to secure your spot. Full payment is due Tuesday, June 2. **No refunds will be made after June 2.**

If admitted to the two-week intensive workshop, plan to submit your full manuscript to the instructor via email for distribution to fellow workshop members no later than Tuesday, May 12.

Weeklong/Weekend Workshops Cancellation Policy

If you must cancel your registration, and the cancellation is at least ten days prior to the beginning of your workshop, we will refund your payment minus your deposit. **You will forfeit your deposit for each workshop for which you are registered and cancel.** If you must cancel within the ten days preceding your workshop for any reason, you will **forfeit your entire payment**. A schedule for refunds (minus nonrefundable deposits) appears below.

If we must cancel a workshop due to insufficient enrollments, we will do so at least three weeks before the workshop begins. You will have the opportunity to transfer to another workshop without penalty or cancel your registration and receive a full refund.

Terms: The Iowa Summer Writing Festival is a community built on an assumption of shared enterprise, in the spirit of mutual respect. We reserve the right to a) revoke the registration of or b) dismiss from the program any person who disrupts the learning/working environment of others or threatens this enterprise. In addition, participants in the Festival are subject to all University of Iowa policies governing conduct in our community, including the University's Policy on Sexual Harassment: <https://opsmanual.uiowa.edu/community-policies/sexual-harassment>.

Weeklong/Weekend Workshops Transfer Policy

If you wish to transfer to another workshop after you have registered, there will be a processing charge of **\$50** for each transfer, **provided the transfer is at least ten days prior to the start date of your workshop. Thereafter, the charge to transfer is \$150.** Deadlines for transfers follow the schedule below.

We are not able to make exceptions to the cancellation and transfer policies.

Schedule for Refunds (Minus Deposit), \$50 Transfers, and Payments Due on Installment Plan

If the workshop begins:	You must cancel/transfer your registration/pay your balance by 12:00 noon, Thursday:
June 14	June 4
June 20 (weekend)	June 11
June 21	June 11
June 27 (weekend)	June 18
July 12	July 2
July 18 (weekend)	July 9
July 19	July 9
July 25 (weekend)	July 16

I. Select Your Workshop(s)

Choose no more than one workshop per week or weekend. You may enroll in as many weeks or weekends as you'd like. They do not overlap.

Weeklong Workshops June 14-19 20-165-01

- | | |
|--|------------------------------|
| <input type="checkbox"/> Kate Aspengren | Playwrights Workshop |
| <input type="checkbox"/> Timothy Bascom | Formed by Family |
| <input type="checkbox"/> Linda Bendorf | Writing the Body |
| <input type="checkbox"/> Jennifer Colville | Inventive Female Voice |
| <input type="checkbox"/> Thomas K. Dean | Would Anyone Be Interested? |
| <input type="checkbox"/> Kelly Dwyer | Novel in a Week |
| <input type="checkbox"/> Vince Gotera | Wilderness Map: Poetry |
| <input type="checkbox"/> Wayne Johnson | Telling the Tale: Nonfiction |
| <input type="checkbox"/> Sabrina Orah Mark | Writing the Chimera |
| <input type="checkbox"/> Michael Martone | Cross-Section Workshop |
| <input type="checkbox"/> Paula Morris | Finishing Your Novel |
| <input type="checkbox"/> Michael Morse | Better Blues: Writing Loss |
| <input type="checkbox"/> Lon Otto | Everyone Is Strange |
| <input type="checkbox"/> Kevin Smith | Tell It Queer |

Weekend Workshops June 20-21 20-171-01

- | | |
|--|------------------------------|
| <input type="checkbox"/> Timothy Bascom | An Enormous Eye: Essay |
| <input type="checkbox"/> Venise Berry | Muddy Water: Plot |
| <input type="checkbox"/> Kelly Dwyer | Writing the Popular Novel |
| <input type="checkbox"/> Mieke Eerkens | Flash Forward: Short Essays |
| <input type="checkbox"/> Cecile Goding | Well-Tempered Paragraph |
| <input type="checkbox"/> Diana Goetsch | Five New Poems |
| <input type="checkbox"/> Eric Goodman | Write Funny to Me |
| <input type="checkbox"/> Sands Hall | Scene, Summary, Reflection |
| <input type="checkbox"/> Christine Hemp | Character in Nonfiction |
| <input type="checkbox"/> Jim Heynen | Writing Emotions |
| <input type="checkbox"/> Paula Morris | Creative Nonfiction Bootcamp |
| <input type="checkbox"/> Kathleen Rooney | Beyond First & Third: POV |

Weeklong Workshops June 21-26 20-172-01

- | | |
|---|--------------------------|
| <input type="checkbox"/> Linda Bendorf | Submit! Creative Process |
| <input type="checkbox"/> Mieke Eerkens | Experimenting with Form |
| <input type="checkbox"/> Max Garland | Poetry of Memory |
| <input type="checkbox"/> Diana Goetsch | Free-Writing Intensive |
| <input type="checkbox"/> Eric Goodman | Transforming Life |
| <input type="checkbox"/> Sands Hall | Advanced Tools of Craft |
| <input type="checkbox"/> Christine Hemp | Wrestling with the Self |
| <input type="checkbox"/> Wayne Johnson | Novel Solutions |
| <input type="checkbox"/> James McKean | Memoir |
| <input type="checkbox"/> June Melby | A Hedonistic Week |
| <input type="checkbox"/> Michael Morse | Taking Shape: Poems |
| <input type="checkbox"/> Lon Otto | Writing Travel |
| <input type="checkbox"/> Sharon Oard Warner | Novella Workshop |

Weekend Workshops June 27-28 20-178-01

- | | |
|---|----------------------|
| <input type="checkbox"/> Linda Bendorf | Memoir Breakthrough |
| <input type="checkbox"/> Thomas K. Dean | Writers' Sense-Scape |
| <input type="checkbox"/> Mieke Eerkens | PROMPTAPALOOZA |
| <input type="checkbox"/> Hugh Ferrer | Who's That Knocking? |
| <input type="checkbox"/> Diana Goetsch | Narrowing: Memoir |
| <input type="checkbox"/> Vince Gotera | Dragons and Rayguns |
| <input type="checkbox"/> Michael Morse | Close Reading |
| <input type="checkbox"/> Kevin Smith | Places of the Heart |
| <input type="checkbox"/> Sharon Oard Warner | Why Make a Scene? |

Weeklong Workshops July 12-17 20-194-01

- | | |
|---|----------------------------------|
| <input type="checkbox"/> Susan Aizenberg | Flexible Instruments: Poetry |
| <input type="checkbox"/> Mary Allen | Encounters with Life |
| <input type="checkbox"/> Nancy K. Barry | Talk to Your Draft |
| <input type="checkbox"/> Kelly Dwyer | Adv. Novel Workshop |
| <input type="checkbox"/> Jennifer Fawcett | A Play in a Week |
| <input type="checkbox"/> Robin Hemley | Writing the Line |
| <input type="checkbox"/> Margaret LeMay | Writings Illness & Health |
| <input type="checkbox"/> Jacqueline Briggs Martin/Sarah Sadie | Once Upon a Time |
| <input type="checkbox"/> Beau O'Reilly | Private Writing in Public |
| <input type="checkbox"/> Andrew Porter | Short Story Workshop |
| <input type="checkbox"/> Elizabeth Robinson | Poetic Play |
| <input type="checkbox"/> Leslie Schwartz | Why is Writing Hard: Novel |
| <input type="checkbox"/> Sandra Scofield | Agency, Struggle, Transformation |
| <input type="checkbox"/> Carol Spindel | Building Block Essay Lab |
| <input type="checkbox"/> Karen Subach | Write Your Love Poems |

Two-Week Intensive Workshop July 12-24 20-194-02

- | | |
|---------------------------------------|-------------------|
| <input type="checkbox"/> Hope Edelman | Memoir Manuscript |
|---------------------------------------|-------------------|

Weekend Workshops July 18-19 20-199-01

- | | |
|---|--------------------------|
| <input type="checkbox"/> Thomas Fox Averill | What's Happening: Plot |
| <input type="checkbox"/> Nancy K. Barry | Whose Voice Is This? |
| <input type="checkbox"/> Venise Berry | Learning to Layer |
| <input type="checkbox"/> Jonathan Blum | Compelling Characters |
| <input type="checkbox"/> Kelly Dwyer | Flash Fiction in a Flash |
| <input type="checkbox"/> Jennifer Fawcett | Writing the Edges |
| <input type="checkbox"/> Cecile Goding | Poetry of Prose |
| <input type="checkbox"/> Jeremy Jones | Writing about Nowhere |
| <input type="checkbox"/> Tricia Park | Into the In-Between |
| <input type="checkbox"/> Elizabeth Robinson | Tone and Tension |
| <input type="checkbox"/> Zach Savich | Poetry of Insight |
| <input type="checkbox"/> Leslie Schwartz | Fiction Craft Primer |
| <input type="checkbox"/> Carol Severino | Long, Strange Trip |
| <input type="checkbox"/> Carol Spindel | Overstuffed Closet |

Weeklong Workshops July 19-24 20-200-01

- | | |
|---|----------------------------|
| <input type="checkbox"/> Jonathan Blum | Short Story Workshop |
| <input type="checkbox"/> Charles Holdefer | The Balancing Act |
| <input type="checkbox"/> Debra Jo Immergut | The Propulsive Plot |
| <input type="checkbox"/> Malinda McCollum | Five-Day MFA |
| <input type="checkbox"/> Jude Nutter | To Break or Not |
| <input type="checkbox"/> Beau O'Reilly | Full-Length Play |
| <input type="checkbox"/> Sarah Saffian | Get Over Yourself |
| <input type="checkbox"/> Zach Savich | Writing & Transformation |
| <input type="checkbox"/> Suzanne Scanlon | Telling True Stories |
| <input type="checkbox"/> Sandra Scofield | Empowering the Novelist |
| <input type="checkbox"/> Sarah Anne Strickley | Nurturing Healthy Practice |
| <input type="checkbox"/> Kali White VanBaale | Revision Bootcamp |
| <input type="checkbox"/> Anthony Varallo | First, Third, Second: POV |

Weekend Workshops July 25-26 20-206-01

- | | |
|--|-------------------------|
| <input type="checkbox"/> Mary Allen | Travel Writing |
| <input type="checkbox"/> Hugh Ferrer | Passages: Emotions |
| <input type="checkbox"/> Debra Jo Immergut | Two Truths and a Lie |
| <input type="checkbox"/> Margaret LeMay | Space, Sound, & Silence |
| <input type="checkbox"/> Jude Nutter | Weaving Narrative Web |
| <input type="checkbox"/> Tricia Park | Tiny Wins |
| <input type="checkbox"/> Juliet Patterson | Art of Description |
| <input type="checkbox"/> Suzanne Scanlon | Polish Your Prose |
| <input type="checkbox"/> Sandra Scofield | What If? Novel Premise |
| <input type="checkbox"/> Carol Severino | I Owe It All To |
| <input type="checkbox"/> Carol Spindel | Stealing the Scene |
| <input type="checkbox"/> Kali White VanBaale | Points of Entry |

The University of Iowa prohibits discrimination in employment, educational programs, and activities on the basis of race, national origin, color, creed, religion, sex, age, disability, veteran status, sexual orientation, gender identity, or associational preference. The University also affirms its commitment to providing equal opportunities and equal access to University facilities. For additional information contact the Office of Equal Opportunity and Diversity, (319) 335-0705.

Individuals with disabilities are encouraged to attend all University of Iowa-sponsored events. If you are a person with a disability who requires an accommodation in order to participate in the Festival, please contact the Center for Conferences in advance at 319-335-4141 or 800-551-9029, or email conferences@uiowa.edu.

II. Tell Us About You

Please type or print legibly.

Your Name

Street Address

City

State/Province

Zip/Postal Code

Country

Daytime phone

Evening phone

Email address

III. Fees Included With This Registration

Number of **WEEKEND** workshops _____ x \$385 = \$ _____
(Payment includes \$125 nonrefundable deposit for each weekend workshop.)

Number of **WEEKLONG** workshops at full payment _____ x \$750 paid now = \$ _____
(Payment includes \$275 nonrefundable deposit for each weeklong workshop.)

Number of **WEEKLONG** workshops on installment plan _____ x \$300 nonrefundable deposit paid now = \$ _____
plus \$475 per workshop due ten days before your week begins.

Total cost on the installment plan is \$775 per week.

Application fee for **TWO-WEEK INTENSIVE WORKSHOP** _____ x \$35 = \$ _____

(Subtotal) \$ _____

Number of weekend workshop discounts _____ x \$25 = -\$ _____

Total fees included with this registration **Total** \$ _____

IV. Payment Information

☐ Check or ☐ Credit Card

Make check payable to Center for Conferences (Payment in U.S. dollars)

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