

THE RAINIER WRITING WORKSHOP
MFA @ PLU
2015 RESIDENCY SCHEDULE

In addition to attending all workshop sessions, each participant is required to take 16 credits during the residency. A one-session class counts for one credit; a double-session class counts for two credits. These count for one credit each: each morning talk and lecture, and each Grad Presentation. The “Art of the Book” class counts for two credits. Everyone must take at least one class designated “Advance Reading.” Taking one session of a two-session class is allowed, but it’s a good idea to consult with the instructor beforehand, in case he/she finds it inadvisable to do so. The Grad Sessions are intended for graduates, but others may attend on a non-credit basis. The Pedagogy Sessions are intended for thesis-year participants and meet concurrently with the mixed-genre workshops. Participants are expected to attend the afternoon Grad Readings and the evening faculty readings. Please note: as a courtesy to your peer participants and the faculty, it’s important that you arrive on time to all events and activities, especially workshops and classes!

SUNDAY, AUGUST 2

- GBC** **4:30 GRADUATES’ READING: Linda Martin ‘11, Justin Wadland ‘11**
- Regency Room** **6:30 DINNER**
- Scan Center** **8:00 FACULTY READINGS: Brenda Miller, Scott Nadelson**

MONDAY, AUGUST 3

8:30 MORNING TALK:

Xavier 201

David Biespiel, *Crossing Thresholds*

All new writing begins with a call. Like a whistle to come home, you get a call to write something new, something specific, peculiar, particular—it’s a summons, and you sense it, are alert to it every day, both within your psyche and also outside your body, from the home, from the culture, from history, from time. Now your writing becomes a means to respond to the call. Sometimes you recognize the call as if it’s a signal—like a major life moment, a birth or death. Other times you don’t recognize the call or refuse it. Still other times the call is mysterious, difficult to perceive, even terrifying. No matter, the calls keep coming. Out of your longing to respond, you write to discover what’s been lost. This morning talk explores your literary call and the crucial thresholds you cross and recross and cross again in the process of writing your new piece (your poem, story, nonfiction, or your message in a bottle). And this piece becomes your gift back to the community—which is the last threshold crossing of all. That is...before the next call.

Admin Rooms **10:00 PRIMARY-GENRE WORKSHOPS**

10:00 GRAD SESSION:

Xavier 201

Katrina Hays, *How to Offer a Graduate Reading*

The graduate readings are offered as a way to share the writing you have created over the past three years with everyone in the program. How excellent, right? Well.... For people who are completely confident about reading their work in front of their peers, the reading is easy. For others, it can feel like an approaching nightmare train on the tracks of potential embarrassment, doom and destruction. This class will offer a basic approach in how to offer a graduate reading that is professional, clear, well-thought-out, and does not leave you a wrecked puddle on the floor. After the class, each graduate will be able to schedule a 30-minute private practice session with Katrina in Xavier Hall prior to her or his reading.

Commons

12:00 LUNCH

UC 201

12:40-1:15: SPECIAL LUNCHTIME CLASS:

Brenda Miller, *Guided Relaxation for Writing & Learning*

In these optional half-hour sessions, Brenda will guide you in simple practices that enable you to slow down, take a breath, relax, and recharge for both writing and learning. They provide an interlude from the intensity of the residency, and you will leave with practices for you to continue on your own in everyday life. Brenda will be drawing upon the text *The Pen and the Bell: Mindful Writing in a Busy World*, but advanced reading is not required. Each session is self-contained: you may attend as many as you wish. [Also meets Wed/Aug. 5 and Sat/Aug. 8.]

1:30 GRAD SESSION:

Admin 208

Rebecca McClanahan, *The Next Step*

How to cobble together a life and a living as a writer who works, for the most part, outside the traditional university model.

1:30 CLASSES:

Admin 204A

Fleda Brown, *The Architecture of a Poem*

Some poems do crazy things that all seem, together, to make a better kind of sense than the one we started out expecting. Are the gods responsible for this, or what? In this class, we'll back off into the stratosphere and look at the parts of some poems, particularly quirky ones. We'll dissect them, a little like old-fashioned sentence diagramming, to see how their parts—sentences and phrases, from title to last line, as well as ideas—move. This is one of the best learning techniques I've ever used on myself. We'll look at several quite different poems—some by Goldbarth, Gluck, Olstein, Bell, Olds, Stafford, etc.—and draw little diagrams. Then you can go away and write a poem following the same diagram, as an exercise in stretching your mind and your repertoire. I guarantee results. [One Session; Handout Reading Required.]

Admin 204B

Rick Barot, *Twisted Forms in Poetry*

On the one hand, there's this sentiment from one of Keats's letters: "if Poetry comes not as naturally as Leaves to a tree it had better not come at all." On the other hand, centuries later in her poem "Elm," Louise Glück says, "I have been looking / steadily at these elms / and seen the process that creates the writhing, stationary tree / is torment, and have understood / it will make no forms but twisted forms." As far as form goes in poetry, then, what is "natural" and what is "twisted"? Using poems from a recent issue of the *New England Review*, for which I'm the poetry editor, we'll look at

form ingeniously deployed by a variety of poets, including Joan Larkin, Arthur Sze, Richard Siken, Patrick Rosal, and Joanna Klink. [One Session.]

Admin 211B

Barrie Jean Borich, *The Poessaytics of Form: Nonfiction Poetics*

What are the sounds, spaces, and artifacts of literary nonfiction? How do our essays, memoirs, and lyrics succeed in leaping, layering, and juxtaposing? How do we render our silences, pattern our associations, and image our intimacies? This class explores poetical devices of nonfiction such as metaphorical structures, fragmented impressions, hybrid strategies, and fluidity of language, to reveal how we bring lyric memory, experience, and interpretation to the literary page. [Two Sessions; Exercises; Handout Reading Required.]

Admin 210

Suzanne Berne/Scott Nadelson, *Whodunit: Mystery Techniques in Literary Fiction*

Why *not* keep your readers on edge? This class will “investigate” techniques employed in suspense and mystery stories and novels, from atmospheric elements to voice, structure, characterization and point of view. Advance reading includes the first chapters of Raymond Chandler’s *The Big Sleep* and Roberto Bolano’s *Distant Star* and two short stories: Edgar Allan Poe’s “Murders in the Rue Morgue” and Margaret Atwood’s “Death By Landscape.” [Two Sessions; Exercises; Advance Reading.]

Admin 212

David Cates, *The Stories We Tell Might Change Our Lives: A Close Reading of Three Stories*

We’ll do close readings of “The Shawl” by Louise Erdrich, “Fat” by Raymond Carver, and “Pretty My Mouth and Green My Eyes” by J.D. Salinger, in which the action of the main character is telling a story. You’ll read the three stories in advance, and in class we’ll go through them line by line and look at what questions are driving them, both on the surface and under the surface, how they maintain dramatic tension, and how they resolve it. We’ll look at the—on the surface—unconventional subject and form of these stories, but notice how closely they finally adhere to conventional form. [Two Sessions; Handout Reading Required.]

3:00 CLASSES:

Admin 204A

Kevin Goodan, *The Mechanics of Form: Prosody*

In this two-session class we will begin with the building blocks of form in poetry (scansion and rhyme), and work our way into some of the more commonly used forms used in English poetry (Ballads, Sonnets, Sestinas), before we slip into the wild waters of the Ghazal, the Pantoum, and the raucous Triolet. In order to immerse ourselves more deeply into the ideas of form, there will be a few exercises along the way. The advance reading text will be Mary Oliver’s *A Poetry Handbook*. I will also provide handouts of the poems we will use for our examples. [Two Sessions; Exercises; Advance Reading.]

Admin 204B

Greg Glazner, *Turning Points in the Poetry of William Carlos Williams, Robert Lowell, Adrienne Rich, and Robert Hayden*

Early in their careers, these important poets work within received notions about what poetry is. In time, each of them makes at least one dramatic “turn,” producing poetry that re-formulates basic assumptions about the art. We will look at a turn that transforms William Carlos Williams from an abstraction-wielding, rhyming conventionalist into a modernist, the famous confessional turn in Robert Lowell’s work, away from early verse that is already highly-successful, the fury of an important turn in the work of Adrienne Rich (whose work went through a series of transformations), and a move toward maturity in the early work of Robert Hayden as well as a later turn that opens up more personal modes for him. As writers, we will discuss not only the thrill of the groundbreaking departure but the importance of the hard work that precedes it. [Two Sessions; Handout Reading Required.]

Admin 208

Kent Meyers, *Research and History: How One Writer Incorporates Them*

Melanie Rae Thon's *Sweet Hearts* demonstrates two things that new fiction writers often don't do: extensive research and a skillful incorporation of history. Participants will be expected to come to the class having read the entire novel and taken careful notes on details that clearly come from the research noted in the "Acknowledgements." The class discussion will center on the ways Thon incorporates history without cluttering the narrative, what the research and historical information bring to the novel that enrich and deepen it, and how Thon's example can help us address our own particular issues of incorporating research into our work. [One Session; Advance Reading.]

Admin 210

Stephen Corey, *It, While, As Such, That, Like, Commas, and Other Termites in the Wood of Fine Writing*

Far too many writers ignore or cannot see clearly enough the small-but-destructive faults in their grand structures. Attend this class and be the first poet or prose writer on your block to make editors feel they might not have enough to do. Dr. Corey's unpatented principles of line-and-sentence-level polish, assiduously and regularly applied, are guaranteed to improve nearly all works. Attendees must read/re-read Strunk and White's *The Elements of Style*—not as Bible, but as historical reference point—and bring it to class. Each attendee must bring on the first day some copies of either one full page of prose (fiction or nonfiction) or one poem of 20-40 lines he or she has recently written. These samples of work will be candidates for possible polishing and may help us generate on-the-spot writing exercises. [Two Sessions; Exercises; Advance Reading.]

Admin 212

Brenda Miller, *The Hermit Crab Essay*

"Hermit Crab" essays take on alien forms, or "shells," to tell their stories (such as a "how to" article, an encyclopedia, a recipe, etc.). The authors either mimic the voice of these forms, or they use the form as a structuring device, or they do a combination of both. The form somehow adds new meaning or metaphor to the story, and ideally doesn't become a "gimmick" or a distraction. In this 2-session class, we will study several models of Hermit Crab essays and will begin drafting at least one of our own. [Two Sessions; Exercises; Handout Reading Required.]

4:30 GRAD PRESENTATIONS:

Admin 204A

Jessica Barksdale, *Writing About the Other: Pitfalls, Perils, and Potential*

Often our imagination drags us down the plot-line path by the hair. We follow along, often alarmed by the characters springing up beside us, especially when they come from places, races, and regions not our own. What are some strategies (beside good will and hopeful desire) to employ when writing about "the other"? What are ways to tell the truth about a character but also honor that character's difference? After some brainstorming and discussing stories in which authors took a leap, we will examine strategies that worked (and we will decide what "worked" really means)—and others that did not.

Admin 204B

Andrea Clausen, *A Mind United: The Researcher and Creative Writer Finally Meet*

Sometimes we might feel like we have a dual personality: a logical, analytical researcher and a creative, generative poet essayist housed in one body. However, what happens when we allow the researcher and the creative writer to meet? By examining the type, use, and effect of research in memoir writing, we will explore how a writer might use both objective and subjective research to step outside her own immediate life, enrich her understanding of the subjects on which she is writing, and build a stronger relationship with her reader. We also will discuss the possible complications and risks involved with including data in memoir writing and ways to avoid these problems. While effectively using research when writing memoir may not always be easy, ultimately, when the creative writer and the researcher finally meet, a better story is told.

- Admin 208** **Sydney Elliott, "Turning Darkness Inside Out"**
 The pitfalls around writing about trauma in memoir or nonfiction are deep and many. Writing about trauma in a way that connects with the reader is often hazardous and takes self-awareness. I look at how successful writers use *resolution*, *context*, and *distance* when writing about trauma and pose questions one might ask themselves as they write. The title quote is by Barry Lopez whom I corresponded briefly with while working on this project.
- Admin 210** **Ian Ramsey, *The Unruly, Toothed Edge: How Four Poets Write About the Earth***
 To "be versed" is to know what you're doing, where you dwell. Throughout history, writers have wrestled with the strange and limitless mystery of living on the Earth. We'll look at how four different poets (Matsuo Basho, Pablo Neruda, Tomas Tranströmer, and Robert Hass) from very different time periods and cultures have written about the Earth. Each of these poets brings different gifts, skills and influences to the table, and each has taken unique risks, learning in the process that the planet spins with improbable meanings. We'll examine their assumptions, writing chops, and arguments, hopefully coming away with some useful lessons.
- Regency Room** **6:15 DINNER**
- Scan Center** **7:30 FACULTY READINGS: Rick Barot, Gary Ferguson**
- NPCC** **AFTER HOURS: NORTHERN PACIFIC COFFEE COMPANY**

<p><u>TUESDAY, AUGUST 4</u></p>
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8:30 MORNING TALK:

- Xavier 201** **Oliver de la Paz, *The Writer and the Mask***
 Characters in stories are masks we the teller of the stories wear. We are even wearing masks as we write about our own lives. To wear a mask is indeed a primal creative act, and in this talk I'll examine poems that employ the use of masks as its chief structural quality. I'll also discuss how masks enable writers to tap into difficult subject matter.

- Admin Rooms** **10:00 PRIMARY-GENRE WORKSHOPS**
- UC/Xavier Rooms** **10:00 THESIS MANUSCRIPT CRITIQUES**

- Commons** **12:00 LUNCH**

1:30 GRAD SESSION:

- Admin 208** **Kent Meyers, *Resisting the Corrosion of Imaginative Space***
 Anyone—a working mother with three children, say—can find *time* to write: e.g. put the kids in day care two extra hours a day. The *problem* is the resultant guilt, which corrodes the mind space writing requires if it is to ferment and grow. Unless we accurately identify these corrosive, emotional forces, we will be at their mercy, misdirecting our defensive maneuvers. Writers have to learn to think not merely of finding time to write, but of finding emotional space. The class will help participants identify the interior and exterior forces that tend to corrode their imaginative spaces, and to invent structures of living that counteract those forces, in order to actively and consciously sustain imaginative lives.

1:30 CLASSES:

Admin 204A

David Biespiel/Lia Purpura, *Difficult Poems*

What makes a particular poem “difficult” to understand? Why do poets write difficult poems? What are the pleasures, the ecstasies, even, of difficult poems? What forms does difficulty take? How can we tell the difference between authentic complexity and the willfully obscure, the imprecise, the overly dense or otherwise maddening and inaccessible? On **day one**, we’ll discuss the poems on the handout and build a critical vocabulary that will deepen our thinking about poetic possibilities and forms of difficulty. To make the most of discussion, please come with specific thoughts and questions about what you find challenging about each of the poems (consider: syntax, diction, texture, tenses, subject, form, image, figuration, space, questions of morality, worldview, goodness/evil, as well as ways that form and content work together to create a challenging poem.) **Overnight**, we’ll ask you to work on a poem you’ve been struggling with (or draft a new one!) with an eye to “fruitful difficulty,” and on **day two**, we’ll discuss your discoveries and characterize the efforts/changes we see emerging. ****Please bring copies of both your original and reworked poem for everyone.**** [Two Sessions; Exercises; Handout Reading Required.]

Admin 204B

Gary Ferguson, *Writing Through the Senses*

Novelist Ron Carlson often encourages his students to “tell truths through the body.” In this class, in addition to discussing a series of powerful readings, we’ll use exercises to help develop dynamic sensory “grounding points” for your scenes, summaries and dialogues. [One Session; Exercises.]

Admin 210

Berne/Nadelson, *Whodunit: Mystery Techniques in Literary Fiction* [Session 2]

Admin 211B

Borich, *The Poessaytics of Form: Nonfiction Poetics* [Session 2]

Admin 212

Cates, *The Stories We Tell* [Session 2]

3:00 CLASSES:

Admin 208

Adrienne Harun, *Just Tell Me What You Really Want to Know*

At the heart of every narrative is a question, and the desire to engage with that evolving quandary is a key reason the reader keeps reading. In this class, we’ll consider two stories in which an overt question not only instigates a story, but also propels it, providing continued motivation and complications. Then we’ll have a look at another story or two in which the story question is far less visible but equally essential. Required reading: “Midnight Clear” (Jill McCorkle), “A Conversation with My Father” (Grace Paley), and “Barn Burning” (Haruki Murakami). Highly suggested reading: “The Dead” (James Joyce). [One Session; Handout Reading Required.]

Admin 210

Corey, *It, While, As Such, That, Like, Commas, and Other Termites in the Wood of Fine Writing* [Session 2]

Admin 204A

Goodan, *The Mechanics of Form: Prosody* [Session 2]

Admin 204B

Glazner, *Major Poets, Major Turns* [Session 2]

Admin 212

Miller, *The Hermit Crab Essay* [Session 2]

4:30 GRAD PRESENTATIONS:

- Admin 204A** **Sarah Blaser, *Home and the Unheimlich***
We will explore the roles of the home in coming-of-age stories and how tension arises when the home is no longer a safe place.
- Admin 204B** **Marj Hahne, *The Line Between Poetry and Prose***
Readers of contemporary free verse understand that some poems will be in verse while other poems will be in prose. How does a poet navigate both modes? And how does the experience of the poem vary for a reader? To explore this question, I investigate a verse poem and a prose poem with a similar theme, style, musicality, or formal element, from each of the following poets—Stephen Dunn, Mary Oliver, Cecilia Woloch, Karen Volkman, Charles Simic, and Gary Young—to determine how line-breaks and sentences, as the structural unit of their respective forms, verse and prose, enact and unfold a poem’s content.
- Admin 208** **Julie Leung, *Seeking New Language and New Stories to Describe a Broken World***
As writers, how do we describe the seashore to readers who may never visit the ocean or see a living starfish? How do we describe honeybees, trillium, and manatees in a world where biodiversity is disappearing and urbanization is increasing? How can we avoid clichés and break expectations when depicting plants, animals, and landscapes? In this presentation, we will briefly study how David Gessner, Amy Leach, and Eva Saulitis responded to these concerns. Together we will examine how writers can create new language and stories or resurrect ancient words and tales. We will also discuss the effects of different choices and explore further ideas. This presentation is for all who describe water, animals, weather, geology or vegetables: every writer is a “nature writer.”
- Admin 210** **Lauren Plitkins, *Style and Manner: On Not Being Neutral***
Eduardo Galeano, in the preface to *Memory of Fire: Genesis*, notes: “I did not want to write an objective work—neither wanted to nor could. There is nothing neutral about this historical narration. Unable to distance myself, I take sides: I confess it and am not sorry...What is told here has happened, although I tell it in my style and manner.” In this presentation, we’ll examine Galeano’s strategies for reproducing American history with a highly personal and subjective bent.
- UC Patio** **6:15 DINNER**
- Scan Center** **7:30 FACULTY READINGS: Judith Kitchen Tribute Reading**
- NPCC** **AFTER HOURS: NPCC**

WEDNESDAY, AUGUST 5

8:30 MORNING TALK:

- Xavier 201** **Marjorie Sandor, *The Uncanny: Not a Genre. More like a Virus***
“But what is it we are afraid of?” wrote Virginia Woolf in 1918. “We are not afraid of ruins, or moonlight, or ghosts.” Woolf was charting a sea-change in the nature of the supernatural tale, but she might as well have been asking future readers “Who will you be, and what will frighten you?” Sigmund Freud, in his landmark 1919 essay, thought that writers of imaginative literature had the best shot at exploring the unsettled sensation we get when we confront the hidden, deeply lodged

and repressed histories and beliefs in our bodies, homes, and cultures. What is the uncanny-in-literature, and what does it have to offer writers and readers in the 21st century?

Admin Rooms **10:00 PRIMARY-GENRE WORKSHOPS**

UC/Xavier Rooms **10:00 THESIS MANUSCRIPT CRITIQUES**

Commons **12:00 LUNCH**

UC 201 **12:40-1:15: SPECIAL LUNCHTIME CLASS:**

Brenda Miller, *Guided Relaxation for Writing & Learning*

In these optional half-hour sessions, Brenda will guide you in simple practices that enable you to slow down, take a breath, relax, and recharge for both writing and learning. They provide an interlude from the intensity of the residency, and you will leave with practices for you to continue on your own in everyday life. Brenda will be drawing upon the text *The Pen and the Bell: Mindful Writing in a Busy World*, but advanced reading is not required. Each session is self-contained: you may attend as many as you wish. [Also meets Sat/Aug. 8.]

Red Square **11:30-1:00 BERRY FESTIVAL: Live Music & Free Blueberry Desserts**

1:30 GRAD SESSION:

Admin 208 **Sherry Simpson, *Should It Stay or Should It Go?***

“A poem is never finished, only abandoned,” according to Paul Valéry. How do you know if your thesis is finished? Should you keep plugging away at it, or is it time to move on to new work? Let’s come up with useful questions and answers to help you figure out the next step for you and for your work.

1:30 CLASSES:

Admin 210 **Bernard Cooper, *Master Class in Nonfiction: Art and Life: Mary Gordon’s “Bonnard and My Mother’s Death”***

In this class, we’ll closely examine one of the most exemplary essays in recent memory, an essay that employs both art history and personal history to maximum effect. Gordon’s braided essay interweaves her ruminations on the physical deterioration of her mother and the lush, sensual subject matter by the French impressionist painter, Pierre Bonnard. Alternating between the deprivations of a New York nursing facility and the Museum of Modern Art, Gordon’s dual subjects coalesce into an unflinching work of narrative prose, one that reckons with not only the thin line between art and life, but between life and death. [Two Sessions; Handout Reading Required.]

Admin 204B **Lola Haskins, *Writing in the Plein Air***

The first session will be a short explanation of the plein air movement in art followed by an out-loud reading of wildly varied work. The handout will be given in class, so will be a surprise. The second session will involve solos in the open air (accompanied by instructions), followed by a return to the classroom and sharings of the results. [Two Sessions; Exercises.]

Admin 212 **Scott Nadelson, *You Can’t Always Get What You Want: An Anatomy of Desire (in Fiction)***

In workshop discussions of fiction, we often ask what a character wants. Unfulfilled desire is often the trigger or occasion for a narrative. In this class, we will explore different types of wanting and different ways a writer can propel a story by probing a character’s desires—whether they are

unconscious, secret, or all-consuming. Advance readings include: “Digging the Subterranean” by Charles Baxter, “The Country Husband” by John Cheever, “My First Goose” by Isaac Babel, “The Water Rats,” Laurie Colwin. [Two Sessions; Handout Reading Required.]

Admin 204A **Biespiel/Purpura, *Difficult Poems* [Session 2]**

3:00 CLASSES:

Admin 204A **Rebecca McClanahan, *Keep It Moving: Gear Shifts, Key Changes, Spinning Plates***

This class focuses on creating dynamic prose works that engage both writer and reader through the use of structural, rhetorical, and linguistic shifts. First we’ll identify and discuss gear shift techniques used in brief selections of fiction and nonfiction—such as varying discourse modes, syntactic structures, sounds and rhythms, narrative pacing and narrative stance, and points of view. Then, using principles we’ve identified, we’ll revise our own drafts and share the results. Advance preparation: approximately 20 pages of readings will be posted along with a complete set of instructions, which include preparing notes on the reading selections and bringing to class a prose draft (or a segment of a draft, maximum 4 pages) that feels, in any way, stuck or static or predictable. [Two Sessions; Exercises; Handout Reading Required.]

Admin 204B **Kevin Goodan, *Ein jeder Engel ist Schrecklich: Rilke’s Duino Elegies in Translation***

In this-two session class we will examine and discuss passages from both the original text, and the variations of three translations (Sackville West, David Young, and Stephen Mitchell) of Rilke’s most important and complicated work, the “Duino Elegies.” Our focus will be to understand what each translation captures, and what each translation leaves out, and possibly why. Ultimately, we will investigate how the translations communicate with each other, and are haunted by the original text. You DO NOT need to have any fluency in German for this class, but merely an interest in Rilke. The advanced reading text will be the Robert Hass introduction to Stephen Mitchell’s *The Selected Poetry of Rainer Maria Rilke*, and “Duino Elegies” (pp. 151-205). There will also be handout readings from the Sackville West translation, as well as the Gary Miranda text. [Two Sessions; Advance Reading.]

Admin 208 **Oliver de la Paz, *Prose Poems, Short Shorts, and Lyric Essays—Prose with a Punch***

In this course, we’ll attempt to understand what is meant by the terms “Lyric Essay,” “Short-Short,” and “Prose Poem.” Often, people suggest that writing in these shorter prose forms is liberating, but what exactly does that mean? Does the lack of line breaks serve a purpose or is it arbitrary for some prose poems? Does the shortness put a strain on the possibility of a narrative? Can a subject be fully explored in such short bursts? What is gained or lost with the addition of line breaks? These are some of the aesthetic ideas we will grapple with during this class as we read practitioners of the form as well as write in the “form” ourselves. [One Session; Exercises; Handout Reading Required.]

Admin 210 **Gary Ferguson, *From Fact to Story: How Research Enlivens Nonfiction***

Creative nonfiction writers—and fiction writers, too—count on good research. When well considered and well applied, research can give context to story lines, as well as create a greater sense of authenticity in the narrative. What’s more, the gold you unearth during research can greatly affect the mood, or “voice” of the prose. In this class we’ll use a mix of conversation and exercise to explore how to find your factoids in the first place, and then how to make them shine. [One Session.]

Admin 212 **Jim Heynen, *Explorations in Point of View***

This session will look at how point of view affects—and often determines—everything in fiction: plot, theme, tone, voice, etc. We will look at samples of what happens when we change point of view. We’ll even experiment with a few in-class writing prompts. [One Session.]

4:30 GRAD PRESENTATIONS:

- Admin 204A** **Alicia Hoffman, *Zero Velocity: Examining Speed, Distance and Direction in Larry Levis's Elegy***
When a friend at a dinner party asked what Larry Levis was most trying to achieve in his work, he abruptly responded, "I'm trying to stop time." So, does he succeed? And if so, how? Starting with these simple questions, we will examine the speed, distance, and direction in some of Larry Levis's poems in his collection *Elegy*. We will discuss how the tempo and pace of his poems, and specifically, the velocity of his poems (or lack thereof), serve to underscore his specific poetic sensibility.
- Admin 204B** **Warren Read, *When the Interior Meets the Exterior: Where Are You and Why Does it Matter?***
Articulating the setting should, of course, allow your reader to see your novel's world as vividly as possible. Even more important, though, it can serve as a tool to see the world *as your character sees it*. A character's emotions, desires and history can be revealed by the way in which he or she sees the world around them. In this session, we'll do a close reading from Louise Erdrich's *Four Souls*, and do our own writing activity looking at 3rd person point-of-view in setting.
- Admin 208** **Melinda Thomas, *Hybrids, Bastards, and Halfbreeds: How Cross-Genre Fiction Can Save the World***
Genre Fiction. You love to hate it, and you hate to love it. But should it be doomed to spend eternity in Guilty Pleasureland? This presentation will briefly explore three modern novels that blur the lines between literary fiction and genre fiction: Benjamin Percy's *Red Moon*; Glen Duncan's *The Last Werewolf*; and Colson Whitehead's *Zone One*. We will also explore our own ideas about what makes good literature, and end with a writing prompt inspired by our very own reading histories.
- Admin 210** **Susan Walker, *I Want to Be Your Best Friend: Developing Intimacy with the Reader in Creative Nonfiction***
Most of us have developed a number of "literary friendships" with authors whom we've never met but whose writing personas pull us in close and whose books have become good friends. In this class, we'll explore how to create such intimacy with the reader in creative nonfiction. Specifically, we'll identify six techniques Anne Lamott employs throughout *Bird by Bird: Some Instructions on Writing and Life* that lead us to feel connected to the book and befriended by Lamott herself.
- Regency Room** **6:15 DINNER**
- Scan Center** **7:15 FACULTY READINGS: Bernard Cooper, Stan Rubin**
- GBC** **AFTER HOURS: FARRELLI'S PIZZA**

THURSDAY, AUGUST 6

8:30 MORNING TALK:

- Xavier 201** **Jim Heynen, *The Voice that Is Deep Within Us***
The voice that is deep within us is not always the voice that aligns with our ambitions or even our intentions. The voice that is deep within us might not even be someone we like very much. So how do we hear our own voice? How do we let it speak? This talk will include reflections on what to use and what to resist in an MFA writing program.
- Admin Rooms** **10:00 PRIMARY-GENRE WORKSHOPS**

UC/Xavier Rooms 10:00 THESIS MANUSCRIPT CRITIQUES

Commons 12:00 LUNCH

Regency Room 12:00 GRADUATES & FACULTY LUNCH

1:30 GRAD SESSION:

Admin 202 **Stephen Corey/Dinah Lenney/Brenda Miller, *On Submitting, Editing, & Publishing***

As editors of literary journals and anthologies, we'll discuss information and practices that might be useful to graduates as they enter the fray of submitting and publishing their work. And as writers ourselves, we'll discuss our experiences on the other side of the writer/editor relationship. Much of the session, however, will be devoted to answering your questions.

1:30 CLASSES:

Admin 208 **Lia Purpura, *Pushing Memories Past Memoir: Imagining Ideas***

Perhaps you've already written about a Big Life Event, or perhaps you're trying to get out from under it – or, on the other hand, perhaps you feel left out of the memoir era, not having a notable “big life event” to wrangle with. This writing-centered class offers alternatives and supplements to memoir, yet acknowledges that the objects, people, and histories of our lives are crucial components of any truly alive/surprising piece of writing. There are countless brilliant memoirs available today – but a dominant mode can lead to a dominant *way* of thinking—and the essay is a vast and capacious form. We'll spend the class using objects, sayings, memories, and even personal/historical incidents from our lives to land an idea, and work toward forms of the essay that *aren't* primarily memoir-based. [One Session; Exercises.]

Admin 210 **Cooper, *Master Class in Nonfiction* [Session 2]**

Admin 204B **Haskins, *Writing in the Plein Air* [Session 2]**

Admin 212 **Nadelson, *You Can't Always Get What You Want* [Session 2]**

3:00 CLASSES:

Admin 202 **“Genre Fiction” and “Literary Fiction”: A Panel on Issues in Contemporary Fiction**

Adrienne Harun: Poe wrote suspense thrillers; the Brontes (all of 'em) published gothic romance; and Salinger's *Catcher in the Rye* would be YA these days without a doubt. Yet we regard these works and many others like them foremost as literary fiction and therefore consider them rewarding in terms of critical consideration. In other words, we say Poe and Bronte and Salinger tend to make us think and feel on deeper levels than we are accustomed in our daily lives. Their narratives and language and structures reward close reading. They can alter perceptions, make the ground shake. Genre writing (mysteries, thrillers, sci-fi, YA, romance, Westerns, fantasy)—any fiction that aspires to entertain first or meet a criterion for a specific audience—offers other compensations. Good genre fiction satisfies rather than reconfigures expectations. You want a mystery that behaves exactly like a mystery, right? Well...maybe. The line between genre and literary fiction has always been porous and happily so, but we're writing at a time when literary writers are borrowing even more shamelessly from fantasy and sci-fi and mystery writers, while genre writers are steadily subverting and enriching old forms with techniques more closely associated with literary work. Both are engaged in creating new audiences

for genre-bending forms of fiction. It's time to cast aside old prejudices on all sides and consider the great gains and possible dangers of melding genre and literary fiction.

Jim Heynen: *Writers of genre fiction make money; writers of literary fiction make art.* That, in a nutshell, is a common unspoken assumption—and judgment. Science fiction, fantasy, romance, mysteries, thrillers, and the like might be entertaining but are not really serious literature. It may be time to examine and challenge this assumption, especially since many aspiring fiction writers are drawn to the fantastic, the paranormal—the unreal!—for their fictional material but are equally interested in sophisticated, nuanced, and artful writing. The question of what constitutes serious literature should be of interest to writers in any form. Are there also judgmental assumptions about what can be regarded as serious poetry or serious nonfiction?

Kent Meyers: It would seem that genre-fiction is called by that name because it responds to audience needs and expectations; it fulfills criteria that readers expect to see fulfilled. Can it be said, then, that literary fiction challenges expectations whereas genre fiction fulfills them? I will consider this question in light of actual samples taken from either genre or literary fiction, as well as samples from works I consider to be literary but that are built on genre-fiction platforms. I expect to find a continuum, but also expect that at a certain point of experimentation and of challenging expectations, writing moves from what most of us would define as genre into what most of us would define as literary.

Ann Pancake: Can we agree that in a Master of Fine Arts program, writers strive to write fiction that is “artful” or “serious,” regardless of whether that fiction can also be characterized as horror, fantasy, sci fi, speculative, mystery, romance, etc.? To me, this seems the critical question, not the question of whether a person writes “literary fiction” or “genre fiction.” I would argue that since “creative writing” became accepted as a discipline in universities, the assumption has been that “creative writing” students are learning to write “artful literature.” And what ARE the qualities that make fiction art? Or should we call this assumption into question? Should MFA programs accommodate writers who are interested in writing fiction that does “other things” that are not “art”? What ARE the other things fiction does that are not “art”? What are the rewards of such fiction, for writers and for readers? How are those rewards different from the rewards a writer and reader gains from literary fiction? Could both types of fiction be easily taught in the same classes and workshops, using the same criteria for success?

Admin 204A **McClanahan, *Keep It Moving: Gear Shifts, Key Changes, Spinning Plates* [Session 2]**

Admin 204B **Goodan, *Ein jeder Engel ist Schrecklich: Rilke's Duino Elegies in translation* [Session 2]**

Xavier 201 **4:45 GRAD READINGS: Sydney Elliott, Ned Hayes, Julie Leung, Jennifer Neves, Jenée Stanfield, Melinda Thomas**

6:00 MENTORSHIP PREFERENCE FORMS DUE FROM 1ST-YEARS AND 2ND-YEARS

6:00 MID-RESIDENCY BREAK BEGINS: DINNER ON YOUR OWN

Amphitheater **JAZZ UNDER THE STARS, 7-9PM**

FRIDAY, AUGUST 7

Off Campus	<u>MORNING FIELD TRIP, 8AM-2PM: PIKE PLACE MARKET, SEATTLE</u>
Admin 204A	<u>2:00 SPECIAL SESSION FOR WORKSHOP A</u>
Admin Rooms	<u>3:00 BUSINESS MEETINGS FOR COHORT GROUPS</u>
Xavier 201	<u>4:45 GRAD READINGS: Sarah Blaser, Anne Donaghy, Marj Hahne, Chad Lawson, Linda MacKillop, Lauren Plitkins</u>
Regency Room	<u>6:15 DINNER</u>
Scan Center	<u>7:30 FACULTY READINGS: Oliver de la Paz, Jim Heynen</u>
GBC	<u>8:30 FACULTY BOOK-SIGNING AND RECEPTION</u>

SATURDAY, AUGUST 8

8:30 MORNING TALK:

Xavier 201	<p>Scott Nadelson, <i>Double-Vision: The Clarity of Distortion</i> Inspired by the work of photographer Lee Friedlander, this talk explores possibilities for writers to create thematic and emotional complexity by distorting surfaces—blurring the senses, blurring time, blurring states of consciousness—with examples from Philip Levine, John Hawkes, Grace Paley, and Katherine Anne Porter.</p>
Admin Rooms	<p><u>10:00 MIXED-GENRE WORKSHOPS</u></p> <p><u>10:00 GRAD SESSION:</u></p>
Admin 208	<p>Kevin Clark/Marjorie Sandor, <i>Clear Sailing or Career Impedimenta: The Post-MFA Life</i> While students are at RWW, your focus is rightly on craft and the writing life. It's been your experience to examine various styles and forms, to consider more than one genre, to reorganize your personal lives around the commitment to being a working writer. While you certainly want to see your work in print, for the most part you've explored your own imagination without the trepidation attendant on sending out your poems, stories and essays. But now that the apprentice stage at PLU is coming to a close, you may be asking yourself, "How do I find the mettle to sustain this life on my own and the balance to make it all work for the long term?" In effect, you're asking how to find the balance between writing, publishing, and living. You're asking yourself how to find the time and the mettle to enjoy the writer's life without constantly worrying about publishing "success." To help consider these questions, Kevin and Marjorie will host an interactive exchange, taking turns leading discussion and responding to each other while encouraging questions and comments from students. Drawing from various founts of wisdom ranging from the painter Pierre Bonnard to PLU's own writers, Marjorie will offer some suggestions for keeping the habit of writing alive and well after the MFA. We'll talk about productive forms of imitation, working profitably with our own eccentric</p>

habits, and discuss strategies for both fresh invention and revision. Citing stories of writerly impediments and heroic (or perhaps just persevering) authors who keep on keeping on, Kevin will offer *bon mots* on the transformative pleasures that writing offers as post-graduate motivation, various ways for continuing a career as a publishing writer, and the options for dealing with time pressures, money, and other priorities. [Two Sessions.]

10:00 PEDAGOGY SESSION:

Admin 212

Lia Purpura, *Running a Successful Workshop: Establishing an Ethos, a Shared Language, a Schedule, Ground Rules, and More*

Running a rigorous, healthy, revelatory workshop for all involved requires a combination of solid planning and improvisation. This graduate session will: explore a variety of workshop models; provide practical exercises as well as hints on improvising in-class exercises; suggest a lexicon of helpful critical vocabularies for both leaders and students; offer scheduling models and alternative modes of critique for complex problems; discuss the practice of student/leader written critiques: what's practical and helpful and what's invasive or overkill; suggest ways to end a workshop (with publication opportunities, readings, energy for independent revision).

Commons

12:00 LUNCH

UC 201

12:40-1:15: SPECIAL LUNCHTIME CLASS:

Brenda Miller, *Guided Relaxation for Writing & Learning*

In these optional half-hour sessions, Brenda will guide you in simple practices that enable you to slow down, take a breath, relax, and recharge for both writing and learning. They provide an interlude from the intensity of the residency, and you will leave with practices for you to continue on your own in everyday life. Brenda will be drawing upon the text *The Pen and the Bell: Mindful Writing in a Busy World*, but advanced reading is not required. Each session is self-contained: you may attend as many as you wish.

1:30-4:15 THE ART OF THE BOOK:

Admin 212

Ann Pancake: *Yonnonidio*, Tillie Olsen

Set in the 1920's, drafted in the 1930's, revised and published in the 1970's, the novel *Yonnonidio* recounts the itinerant life of a poverty-stricken family in the Midwest as they migrate from mining town to farm to meat packing ghetto. *Yonnonidio* is one of the best models I know of how form in fiction can be political without ever lapsing into didactics. Some issues the novel may permit us to discuss include: the complicated relationship between politics and aesthetics; unconventional methods of point of view; the challenges of writing from the perspective of children; the power of experimentation in syntax, diction, typography and spelling; the use of montage, intertextuality, and stream-of-consciousness; the inventive possibilities of non-Standard English and dialect; the ways social strictures like class and gender influence and interfere with the novel-writing process; how to create original characters when writing about people most often represented in our culture as caricatures; the tenets of Modernism, how those clashed with social realism, and how Olsen negotiated both; and issues of class and gender and whiteness and their direct bearing not just on the content of a piece of art, but on its style.

Admin 208

Adrienne Harun & Kent Meyers: *Pale Fire*, Vladimir Nabokov

When *Pale Fire* was first published, one reviewer labeled it "unreadable." Another, Mary McCarthy, disagreed, calling the novel "a creation of perfect beauty, symmetry, strangeness, originality, and

moral truth.” Divided into four sections—a *Foreword* by the novel’s professed narrator, Charles Kinbote; followed by the subject of Kinbote’s study, a “*Poem in Four Cantos*” by the eminent poet John Shade; a *Commentary* on the poem by Kinbote; and, finally, an illuminating *Index*—*Pale Fire* is a one-of-a-kind creation that truly *should be* unreadable or at least come bearing the whiff of gimmickry. Instead, Nabokov’s novel is a jaw-droppingly funny and terrifying *tour de force* that rewards close reading. In this session, we will look at how Nabokov’s novel deftly illuminates the twined powers of language choice, image, and voice to create a world. And we might consider how he makes use of modes of narration to transform a literary novel into high (and low) entertainment. We might follow the subtle turns that create and subvert his characters and the moral and political questions those turns raise. We will certainly shuffle back and forth through the pages with speed, cross-referencing. Whether you are new to close reading or have a rapturous engagement with every text you meet, reading and discussing *Pale Fire* should deepen your skills and offer a considerable amount of delight along the way.

Admin 204A

Kevin Clark & Greg Glazner: *The Book of Nightmares*, Galway Kinnell

When Galway Kinnell died this past October, he left behind a remarkable personal canon highlighted by an astonishing, provocative, and, at one time, widely influential sequence—*The Book of Nightmares*. Specifically informed by Rainer Maria Rilke’s “The Duino Elegies” and more generally by Walt Whitman’s verse, *The Book of Nightmares* is both a personal and panoramic rendition of the sometimes ecstatic, often terrifying consciousness of individuals engaging an amoral, increasingly mechanized civilization. Employing a symbolic system that draws on the births of his children as well as alchemical, natural, and wartime metaphors, the book consists of ten stand-alone poems that nevertheless speak to each other while forming an epic whole. Written during the Vietnam War, the book sustains endless re-readings for its language, structure, tone, and predictive powers, all of which we will discuss with plenty of interactive discussion among participants. Along with Kinnell’s book, students should read “When Lilacs Last in the Dooryard Bloom’d” by Whitman and the first, fifth and eighth of “The Duino Elegies” by Rilke.

Admin 204B

Oliver de la Paz: *domina Un/blued*, Ruth Ellen Kocher

Ruth Ellen Kocher’s poly-vocal collection of poetry explores the “linguistics of Dominant/submissive relationships.” The work employs a great amount of white space challenging the meaning of the text, but also creating musical interludes where a type of gnostic understanding grows. Ultimately, the work examines hierarchical structures within our own language. By privileging “white” space, the work calls into question the endeavor of art-making.

Admin 210

Fleda Brown & Dinah Lenney: *H is for Hawk*, Helen MacDonald

Recently published to critical and popular acclaim, *H is for Hawk* is a masterly confluence of memoir, history, biography, criticism, and science, in which, as with the best of the genre, metaphor is revealed and revealed and revealed again. In the wake her father’s untimely death, MacDonald—a writer, professor, naturalist, as well as an experienced falconer—buys a goshawk which she means to train to fly. Along the way she rereads T. H. White (*The Goshawk*), and investigates his relationship—as well as her own—to work; to childhood; to family; to the wild; to place and home; to sexuality and friendship; to art and writing; to mortality and loss. MacDonald’s voice is warm, hilarious, lyric, intelligent, and completely original. Her seamless balance of narration and reflection calls to mind White himself; also the other White (E. B.), as well as Ali Smith, Geoff Dyer, David Foster Wallace, John Fowles, and Joan Didion. How she tells her own story, even as she considers the nuances of culture and class, the ways of grief, the mysteries of the natural world, and the rewards of excellence, is worth close consideration. This memoir is unusually layered and rich. A couple of hours won’t do it justice, but we aim to try.

Admin 211A	Barrie Jean Borich: <i>Butterfly Boy</i>, Rigoberto Gonzalez The inventive and structural braid of this memoir about race, place, fathers and sons, and gay identity provides an alternative to conventional linearity, and offers an example of shifting voice, frank sexuality, writing from the body, and language-driven form. This book teaches us ways to bring beautiful language, artful structure, and lyric focus to both ecstasy and grief.
Xavier 201	<u>4:45 GRAD READINGS: Andrea Clausen, Jeb Harrison, Alicia Hoffman, Paula MacKay, Warren Read</u>
UC Patio	<u>6:15 DINNER: MENTOR/MENTEES DINNER!</u>
Scan Center	<u>7:30 FACULTY READINGS: Kevin Goodan, Julie Marie Wade</u>
NPCC	<u>AFTER HOURS: NPCC</u>

SUNDAY, AUGUST 9

8:30 MORNING TALK:

Xavier 201	Ann Pancake, <i>Throb and Hum, A Story's Song: Writing from Hearing Rather Than Thinking</i> How does prose with music move a reader in ways prose with just a little cannot? What kinds of listening might a prose writer cultivate on her way to making stories and essays from throb and hum? What are the dangers and the pleasures of writing out of your ear and your body instead of your head?
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Admin Rooms	<u>10:00 MIXED-GENRE WORKSHOPS</u>
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10:00 GRAD SESSION:

Admin 208	Clark/Sandor, <i>Sailing or Career Impedimenta: The Post-MFA Life</i> [Session 2]
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10:00 PEDAGOGY SESSION:

Admin 212	Rebecca McClanahan, <i>Teaching Nonfiction</i> This session introduces and explores major topics in teaching nonfiction, including identifying the course's focus and structure, creating a common class language, deciding whether (and how) to use texts, establishing literary and privacy standards, and finding ways to keep yourself alive as a writer while you're teaching.
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Regency Room	<u>12:00 GRADUATION LUNCH</u>
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1:30 CLASSES:

Admin 204A	David Huddle, <i>Master Class in Fiction: "Executing the Turn"</i> In this two-session class we will be doing close readings of exemplary turning-point scenes in nine stories. Students will be expected to read the stories before the sessions and to bring copies of the stories with them to class. Here's the schedule. Day One: Raymond Carver's "Cathedral," J.D. Salinger's "A Perfect Day for Bananafish," Annie Proulx's "The Bunchgrass Edge of the World," Edward P. Jones's "The First Day." Day Two: Lorrie Moore's "People Like That Are the only People
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Here: Canonical Babbling in Peed Onc," Mary Robison's "I Am Twenty-One," Junot Diaz's "Fiesta, 1980," Buzz Mauro's "Twenty-Seven Uses for Imaginary Numbers," John Cheever's "The World of Apples." [Two Sessions; Advance Reading.]

Admin 204B

Julie Marie Wade, *From "What Then?" to "What If?": Surreal Memoir and the Power of the Subjunctive*

If memory powers the traditional memoir, how do imagination, speculation, and family lore fuel more experimental ventures in autobiographical writing? Poems and short prose by Annette Allen, Jan Beatty, Peter Bethanis, Lucille Clifton, Bernard Cooper, Sharon Olds, Anne Panning, and Paisley Rekdal will serve as templates for concept and craft, with opportunities for in-class emulation. [Two Sessions; Exercises; Handout Reading Required.]

Admin 208

Adrienne Harun, *Strange Logic*

With apologies, a blonde joke in slight disguise:

Two friends are talking.

The first muses, "Which do you think is farther — the moon or Florida?"

The second shakes her head in dismay at such profound ignorance.

"Hello?" she says, "you can see the moon."

Sometimes the most obvious answer is not the best (even when it kind of makes sense). However graceful or extraordinary its language, a predictable story never quite satisfies. On the other hand, we've all had the experience of being so frustrated with a writer who ignores the interior movement of a story in favor of creating dramatic spectacle. (You do remember throwing that book against the wall.) In the former case, the story is superficially correct but dead boring; in the latter, any loyalty to the underlying story has been thrust aside, and the story fails. In this class, I'd like to consider the qualities of logic and, too, how writers use those qualities to create internal logic within a story to upend the obvious, pushing a potentially predictable story into a surprising yet inevitable direction. Required reading: "Edward and God," (in one translation, "Eduard and God"), Milan Kundera, in *Laughable Loves*; and "How I Met My Husband," Alice Munro in *Something I've Been Meaning to Tell You*. [One Session; Exercises; Handout Reading Required.]

Admin 210

Holly Hughes, *The Elegy: Writing Poems about Loss*

Using Tess Gallagher's essay "The Poem as a Reservoir for Grief" as a starting point, we'll explore how poetry is especially well suited to writing about loss as we lose not just people we love but thousands of species as we enter the Sixth Extinction. We'll look at examples of elegies that benefit from using form as a vessel as well as poems written in free verse by a variety of classic and contemporary poets. Advance readings will be provided. Come ready to face challenging subjects and remember both those we've lost and are losing. [One Session; Handout Reading Required.]

Admin 212

David Biespiel, *Four Great American Poems: Close Readings*

We'll take two days to look closely at four poems in terms of structure (style, narrative arc, lyric intensity, metaphor) and insight (context, content, argument, and transformation). Because by looking deeply into great poetry, we can find habits and frames of reference and aspects of mind and thinking that can impact your own writing in profound ways. Read closely to write more confidently. The poems include: "California Dreaming" by Charles Wright. "A Blessing" by James Wright. "Elegy for a Magnolia" by Phillis Levin. "Two Paintings by Gustav Klimt" by Jorie Graham. [Two Sessions; Handout Reading Required.]

Scan Center

4:00 GRAD READINGS: Jessica Barksdale, Ian Ramsey, Susan Walker

Scan Center

4:30 GRADUATION CEREMONY & RECEPTION

MONDAY, AUGUST 10

8:30 MORNING TALK:

Xavier 201

Sherry Simpson, *What We Talk About When We Talk About Nonfiction*

For years I've been struggling with an essay about an uncle who killed himself after several attempts. This story has also become central to my belief that there is a critical difference between fiction and nonfiction—a difference that lies beneath the more familiar issues we hash out about truth, emotional truth, truthiness, and accuracy. This could be a morning talk as well, since my arguments stem from this statement by Daniel Lehman, the author of *Matters of Fact*: "The confession that, finally, it is impossible to delineate the boundary between fiction and nonfiction does not mean that the boundary does not matter."

Admin Rooms

10:00 MIXED-GENRE WORKSHOPS

10:00 PEDAGOGY SESSION:

Admin 212

Kevin Clark, *Knocking on a Hollow Door: How to Deal with the Resistant Student in the Workshop*

The creative writing workshop often works best when all participants feel a sense of mission. Results can soar when each writer assumes an artistic friendship with the entire group. Some students, however, resist the good will of the class. Some simply dislike figures of authority, making it difficult for the workshop leader to create a healthy atmosphere. Some—and these can be members of either sex—are divas who feel a need to be treated in a very special way. Some are utterly riven by any suggestions for improving their work. And there are all kinds of other students who cannot abide by the usual workshop mores. We'll discuss our own experiences with such peers or students. I will describe some of my successes and failures in dealing with challenging, sometimes defiant would-be writers I've encountered at other universities, and we will discuss practical ways of engaging and converting such writers.

Commons

12:00 LUNCH

UC 201

12:00 FIRST-YEARS LUNCH WITH RB

1:30 CLASSES:

Admin 208

Fleda Brown, *The Awkwardness of Facts in Poems, or How Not to Drown in Wikipedia*

I spend the morning reading about killer whales and their survival in captivity. Something there makes me start a poem "about" that, but what comes out seems like an encyclopedia entry with annotations. Where is the poem in this? How can I find it? And then, are there techniques for making the surprise of information actually organic to the poem? How can I use researched "facts" to stretch the boundaries of my personal world and the boundaries of the poem? These are the questions we'll look at, using some poems—and prose—as examples. Which is to say, this class would also be useful for prose writers. [One Session.]

Admin 210

Suzanne Berne/Marjorie Sandor, *Making the Familiar Strange: Exploring the Power of the Odd Detail*

Readers need physical detail the way a living room needs furniture—neither will be comfortable otherwise. Specific detail breathes life—and surprise—into our stories, essays, and novels. But how to transform physical detail into something more than simply furniture? Defamiliarization, the art of

“making the familiar strange,” is one method. This class will examine how we, as prose writers, can recognize moments when we have relied on habitual ways of seeing and saying, and explore ways to discover and express something new. [One Session; Handout Reading Required.]

Admin 204A	Huddle, <i>Master Class in Fiction</i> [Session 2]
Admin 204B	Wade, <i>From “What Then?”</i> [Session 2]
Admin 212	Biespiel, <i>Four Great American Poems</i> [Session 2]
Xavier 201	<u>3:30-5:00 OUTSIDE EXPERIENCE PRESENTATION</u>
Regency Room	<u>6:15 DINNER</u>
Scan Center	<u>7:30 FACULTY READINGS: Greg Glazner, Ann Pancake</u>
NPCC	<u>AFTER HOURS: NPCC</u>

TUESDAY, AUGUST 11

8:30 MORNING TALK:

Xavier 201	David Cates, <i>Where’s the Love?</i> A talk that describes how passion is the dramatic fuel of literature. What we love, what we hate, what we need, what hurts, and what we are afraid of. The talk would look at examples from literature, and also discuss the nature of our lives as artists and how we find and use great passion to push our works into new and unexplored places.
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Admin Rooms	<u>10:00 MIXED-GENRE WORKSHOPS</u>
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10:00 PEDAGOGY SESSION:

Admin 212	Suzanne Berne, <i>Incorporating Critical Writing Into a Creative Writing Workshop</i> Critical assignments are invaluable in writing workshops, whether you are teaching high school or college students. Short critical essays help focus discussions of reading assignments. They also encourage student in-class participation, provide a more sophisticated workshop vocabulary, and move students away from the “I liked it”/“didn’t like it” response to a story or personal essay into a consideration of the writer’s intentions. We will also look at how to use critical assignments as creative prompts and how to give students guidelines for writing critically about each other’s work.
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Regency Room	<u>12:00 LUNCH</u>
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2:00 MENTOR MEETINGS

UC Patio	<u>6:15 FINAL DINNER & AUCTION</u>
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WEDNESDAY, AUGUST 12: DEPARTURE DAY

