

Francine Prose's keynote address will take place from 10:00 am - 11:30 am

Morning Workshops: 11:30 AM - 1:00 PM



Reading Like a Writer with Francine Prose. Heinrich von Kleist's *The Marquise of O* will be examined and discussed. Participants should please read the story in the Penguin Classics edition before attending the workshop. **Francine Prose** is the bestselling author of numerous novels, including *A Changed Man*, *Goldengrove*, *Household Saints*, *The Glorious Ones*, and *Blue Angel*, a 2000 National Book Award finalist. She is also a highly accomplished non-fiction writer whose works include *Gluttony*, *Caravaggio*, *The Lives of the Muses*, the *New York Times* bestseller *Reading Like a Writer* and, most recently, *Anne Frank: The Book, The Life, The Afterlife*.



Poetry Writing with Christopher Salerno. From the traditional sonnet comes the *volta*, or turn, marking a shift in tone, a turn in thought, or a point of dramatic change. This idea of “turning” in a poem has been preserved in the evolution of lyric poetry like a vestigial ridge. Subtle poems of revelation, surprise, and epiphany are still a big part of contemporary free verse, suggesting to us that, as Keats implied, we must write from a place of uncertainty and intuition in order to foster surprise and growth. In this workshop we will explore the free verse *volta* in order to discuss how lyric poetry has preserved this tradition over time, and to nurture “turning” in our own work.

Christopher Salerno is the author of *Minimum Heroic*, winner of the Mississippi Review Poetry Series Prize, *Whirligig*, and a new chapbook, *ATM*. A recipient of a Nazim Hikmet Poetry Award and the Independent Poetry Prize, his recent poems can be found in journals such as *Denver Quarterly*, *Boston Review*, *American Letters & Commentary*, and *Black Warrior Review*.



Fiction: Creating Characters with Martha Witt. What does he want right now? What is her deepest desire? What's in his refrigerator? How did she get her name? Who is keeping him from getting what he wants? Under what circumstances might she steal? These are some of the questions we will be asking about our characters as we bring them to life on the page. You should leave this workshop with a deeper understanding of how characters are born and the ways in which “alive” characters help shape their own stories. **Martha Witt** is the author of the novel, *Broken As Things Are*. Her translations and short fiction are included in the anthologies *Post-War Italian Women Writers*, *The Literature of Tomorrow*, *This Is Not Chick Lit*, *Wait a Minute Let Me Take off My Bra* as well as *The Chattahoochee Review*, *Boulevard Magazine*, *The Saranac Review*, *One Story*, *Blotter Magazine* and other literary journals.



Screenwriting with Gina Guerrieri. This introductory screenwriting workshop is designed to present and explore elements of the traditional, narrative screenplay. These elements include story structure, character development, action, dialogue, subtext, plot and theme. We will examine these elements, in detail, using examples from *Casablanca* and various other feature-length films. All class participants should please watch

Casablanca prior to the workshop. **Gina Guerrieri** teaches film production and cinema studies at WPU. Her short films have screened in dozens of domestic and international film festivals. Her screenplay, *Waking Up In New Orleans*, was a finalist in the 2003 Sundance Institute Feature Film Screenwriter's Lab.



American Literature with Rosa Soto. This workshop will examine how identity, culture and race are expressed in ethnic literature. Reading selections of prose from contemporary authors such as Toni Morrison and Junot Diaz, we will ask ourselves how we conceive of ethnicity and ethnic voice in literature today. After discussing the excerpts, we will begin our own writing in order to construct our own ethnic and unique voice. **Rosa E. Soto** teaches courses in Latino Literature in the United States, American Literature, and Gender studies at WPU. Her work has appeared in *Mediated Women: Representation in Popular Culture*, as well as in a number of ethnic and gender encyclopedias. Additionally, she won a National Endowment for the Humanities grant to participate in a field study on environmental and borderlands history in the Southwest.



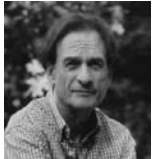
Blogging with Judith Broome. The personal diaries and daybooks of writers and artists such as Samuel Pepys, Virginia Woolf, and Edward Weston are a permanent part of our cultural history. Generally, these documents are edited and published after a long career, or even after the author's death. Today's blog, on the other hand, is immediate. Can the blog replace the diary? Because they are electronic media, how permanent are blogs, and does it matter? **Judith Broome** teaches British, Global, and Adolescent Literature at WPU. Her translations of Latin American fiction have been published in *TriQuarterly*, *Fiction*, and *Webster Review*, and her own fiction has appeared in *Primavera*. Her book, *Fictive Domains: Body, Landscape, and Nostalgia, 1717-1770* was published in 2007 by Bucknell University Press. She is currently editing an anthology of essays on the history of domestic violence.

Light Breakfast and Full Buffet Lunch included

Afternoon Workshops, 2:15 PM – 3:45 PM



Creative Nonfiction with Charlotte Nekola. The open form of creative non-fiction can turn “fragments”—for example, a snatched image, a newspaper clipping, an overheard conversation, a bit of scientific jargon, a song lyric—into parts of an intentional, but still associative, spontaneous whole. We will examine short examples from creative nonfiction prose writers as springboards to further writing. **Charlotte Nekola** teaches Creative Writing and American literature at WPU. She is a recipient of grants from the NJ Council on the Arts, of Fulbright Teaching Fellowships in Rome and Liege, and is the author of *Dream House: A Memoir* and editor of *Writing Red: An Anthology of American Women Writers*.



Fiction: Creating Mood and Atmosphere with Philip Cioffari. This workshop will focus on ways of using setting, character and dialogue to create mood and atmosphere in fictional works. Students may bring up to three pages of their work for feedback. **Philip Cioffari**, a Professor of English at WPU, is author of the novel *Catholic Boys* and the short story collection *A History of Things Lost or Broken*, which won the Tartt Fiction Prize as well as the D.H. Lawrence Award for fiction. His novel *Jesusville* is appearing this spring.



Writing in Support of Your Writing with Martin B. Williams. This grant-writing workshop will help participants direct their creative talents toward conveying the quality of their work and its importance to their fields along with how the project will benefit and advance funders’ arts-related missions. The workshop will include writing exercises, tips for understanding funders and their guidelines, and resources for finding and applying for financial support. **Martin B. Williams** is the Director of William Paterson University’s Office of Sponsored Programs—the department that supports the development and submission of fundable proposals to government agencies. He has been channeling his creative writing muse into the writing of hundreds of successful proposals to foundations and government agencies for over 20 years.



Poetry with Evie Shockley. Reading informs our writing in many ways, but not always visibly. This class will take a look at various models of intertextuality: ways of making your reading of poetry—or of prose, fiction or non-fiction—more legible in your own poems. Please bring copies of one or two poems and a prose piece (fiction, feature article, essay) that you particularly admire, find meaningful, struggle with, or find disturbing. **Evie Shockley** is the author of *the new black* (Wesleyan, forthcoming), *a half-red sea* (Carolina Wren Press, 2006), and two chapbooks. Her critical study, *Renegade Poetics: Black Aesthetics and Formal Innovation in African American Poetry*, is forthcoming from the University of Iowa Press. She co-edits the poetry journal *Jubilat* and is an assistant professor of English at Rutgers University, New Brunswick.



Publishing: Book Title Critique with Erin Hosier. The importance of a catchy, memorable, and evocative title cannot be underestimated. Participants will share the working title for their novel or nonfiction project, and the group will take a guess at the book’s subject matter and offer suggestions for changes or stronger options. A question and answer session on publishing will follow. **Erin Hosier** has been agenting since 2001. She got her start at The Gernert Company before moving to Dunow Carlson & Lerner in 2007. She works primarily with nonfiction authors and has a special interest in popular culture, music, sociology, science and memoir.

REGISTRATION

includes Light Breakfast, 9:15-10:00 am
Plenary Reading with Francine Prose, 10:00-11:30 am
One Morning Workshop, 11:30 am-1:00 pm
Buffet Lunch, 1:00-2:15 pm
and One Afternoon Workshop, 2:15-3:45 pm

Tickets: Regular \$55. WPU Alumni \$44. WPU Graduate Students \$33. WPU Undergraduate Students \$22.

Late registration (after April 1st) is \$66, so please register early.

<http://euphrates.wpunj.edu/writersconference>

Questions? Contact John Parras at 973-720-3067 or parrasj@wpunj.edu