

WILLIAM  
PATERSON  
UNIVERSITY

# Spring Writer's Conference

Saturday, April 14<sup>th</sup>, 2012

9:15 AM - 3:45 PM

plenary reading by

Andre Aciman

author of *Alibis: Essays on Elsewhere* ☼ *Call Me By Your Name* ☼ *Eight White Nights* ☼ *Out of Egypt*

with workshops in

Poetry ☼ Fiction ☼ Creative Nonfiction ☼ Blogging ☼ Publishing

The Department of English at the William Paterson University of New Jersey is proud to continue its annual Spring Writer's Conference, which in the past has hosted such writers as David Means, Terese Svoboda, Russell Banks, Alison Lurie, Judith Ortiz Cofer, Yusef Komunyakaa, Chang-Rae Lee, Kimiko Hahn, Sindiwe Magona and Anthony Swofford. Join us for a day of workshops and readings in creative writing, literature and publishing. We welcome participation from scholars in all disciplines, creative writers of all stripes, professional editors, secondary, middle, and elementary-level educators, graduate and undergraduate students, and the general public—in short, anyone interested in reading, writing and literary pursuits. We offer Professional Development Hours to New Jersey Educators.

<http://www.wpunj.edu/cohss/departments/english/writers-conference/index.dot>



André Aciman Photo © Sigrid Estrada

**André Aciman's** latest book is *Alibis: Essays on Elsewhere* (FSG, 2011). He is also the author of the novels *Call Me by Your Name*, *Eight White Nights*, of the memoir *Out of Egypt*, and of *False Papers: Essays on Exile and Memory*. He has also co-authored and edited *The Proust Project* and *Letters of Transit*. A recipient of a Whiting Writers' Award, Guggenheim Fellowship, and a fellowship from The New York Public Library's Cullman Center for Scholars and Writers, his work has appeared in *The New York Times*, *The New Yorker*, *The New York Review of*

*Books*, *The New Republic*, *The Paris Review*, as well as in several volumes of *Best American Essays*.

Although his specialty is in sixteenth- and seventeenth-century English, French and Italian literature, he is especially interested in the theory of the psychological novel (*roman d'analyse*) across boundaries and eras and in the literature of memory and exile. André Aciman is executive officer of the Doctoral Program in Comparative Literature and the director of The Writers' Institute at the CUNY Graduate Center. He received his Ph.D. and A.M. in Comparative Literature from Harvard University and a B.A. in English and Comparative Literature from Lehman College. He has also taught at Princeton University and Bard College.

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

**The Art of the Chapbook and Web Publishing.** In this workshop, we will explore the art of the chapbook as a physical object and as an artist's medium. During a portion of the workshop, there will be an introduction to book-binding, with hands-on activities, using materials such as beeswax, hand-made Japanese papers and needles. You will learn how to do a simple bind, working with your own poetry or prose, if applicable. We will also have a discussion centering around small presses and internet-based literary magazines. We will examine the aesthetics of such journals, their submission policies and ways to optimize your writing for the Internet. **J. Mae Barizo** is the editor of *Fields Press* and *The Aviary Online*, a literary journal dedicated to essays, culture and literary criticism. A champion of cross-genre work and performative poetics, Barizo has performed poetry collaborations with various musicians, including Rob Moose of Bon Iver, and the renowned American String Quartet. Her critical writing has been published in *Tarpaulin Sky*, *Sink Review*, *H\_NGM\_N*, and other journals. New poetry appears in *Denver Quarterly*, *Prairie Schooner*, *Zoland Poetry*, *Another Chicago Magazine* and *Bellingham Review*.

**Blogging in Place.** In this workshop, we will examine the ways that blogging enables us to construct a public self, an identity that we want to show the world. Unlike diaries or journals, in blogs we write for readers "out there," in cyberspace, which is at once everywhere and nowhere. We also write from a constructed "place"—which may be a place we know, a place we imagine, or a place that we deliberately obscure. We'll explore why we write blogs—to share our ideas? to create a brand?—to reach out to others in an increasingly alienated world?—and the way that creating a sense of place in our blogs may help us feel "at home." **Judith Broome** is Assistant Professor of English at William Paterson University. Her book, *Fictive Domains: Body, Landscape, and Literature, 1717-1770* (Bucknell UP, 2007), examines the role of nostalgia in eighteenth-century British cultural production. She is currently at work on an edited collection of essays on the ways that intimate violence was represented in literature, law, and the arts during the long eighteenth century.

**Exile and Arrival in the Lyric Poem.** We must recognize that we are always removed, exiled from the physical landscape just as we are from our hometown or from the details of our personal history. And it is from here that we write *not* what we know, as many creative writing instructors would suggest, but rather what we *don't* know. To begin our workshop, we'll read lyric poems demonstrating place, followed by some discussion of whether or not place matters. We'll explore those subjects in our lives that contribute to our exile, that condition from which the best lyric poems are written. We'll practice the mindset of "no place," and work toward seeing the act of writing as arrival. **Christopher Salerno's** books of poems include *Minimum Heroic*, winner of the 2010 Mississippi Review Poetry Series Award, and *Whirligig* (Spuyten Duyvil, 2006). A chapbook, *ATM* is available from Horse Less Press. Recent and future poems can be found in journals such as *Fence*, *LIT*, *Denver Quarterly*, *Boston Review*, *American Letters and Commentary*, *Black Warrior Review*, *Verses Daily*, and elsewhere. Currently, he's an Assistant Professor of English at William Paterson University where he manages the new journal, *Map Literary*.

**Facing It: Memory's Witness.** In this workshop we'll examine a selection of poetry and prose by writers who confront the tragic in personal and public history. We'll discuss what we remember and why, reflecting on the ways that any narrative crisis can challenge and, ultimately, inspire writers. We'll consider ways to tell your life story—in poetry or prose—through the lenses of memory, observation, reflection, and narration. We'll also discuss how to avoid the pitfalls of sentimentality and sensationalism. **Jane Satterfield** is the author of *Daughters of Empire: A Memoir of a Year in Britain and Beyond* (Demeter, 2009) and two poetry collections: *Assignment at Vanishing Point* (Elixir Press Book Award) and *Shepherdess with an Automatic* (Towson University Prize). Among her awards are an N.E.A. Fellowship in poetry and the Faulkner Society Gold Medal in the Essay. She teaches courses in poetry, memoir, and literary nonfiction at Loyola University Maryland.

**External and Internal Exile in the Writings of Albert Camus.** In this workshop, we will examine how exile can be literal—leaving one's native land or beloved country, or it can be metaphoric—the feeling one doesn't belong, one is alienated from one's surroundings, people, or both. We will begin by considering Albert Camus's essays from *Noces* in which he depicts Algeria as homeland and Europe as exile—the terms "homeland" and "exile" both complicated by his being a European exiled in Algeria. We will also consider short stories in his collection *L'Exil et le royaume* (Exile and the Kingdom) in which Algeria appears both as the native "kingdom" and a place of exile. Through writing exercises at the end of the workshop, we will explore ways in which internal and external exile interweave. **Martha Witt** is an Assistant Professor of Creative Writing at William Paterson University. She is the author of the novel, *Broken As Things Are* (Holt; 2004/Picador; 2005). Her translations and short fiction are included in the anthologies *Post-War Italian Women Writers* (Northwestern University Press) *The Literature of Tomorrow* (Rinehart, Holt, and Winston), and *This Is Not Chick Lit* (Random House) as well as *One Story*, *The Chattahoochee Review*, *Boulevard* and *Harpur Palate*. She is also the recipient of a Spencer Fellowship, a Walter E. Dakin Fellowship, a New York Times Writing Fellowship, a McCracken Fellowship, The John Gardner Award for Short Fiction, as well as residencies at the Yaddo, Ragdale, and Virginia Center for the Creative Arts artist colonies.

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

**Tools for Writers: The Rattle and The Pen.** In this workshop, we will follow the shamanistic technique of rattling to induce a liminal space where imagination becomes more vibrant, tactile and communicative. Once there you will be led on a journey within to access new spaces of inspiration through a guided meditation. This course is designed to give the basics in shamanic journeying for writers. The journeying will be followed by a discussion of how to integrate such experiences into visionary art. **Hansa Bergwall** is a poet whose work has appeared in the St. Petersburg Review, Lodestar Quarterly and The Whistling Fire. His chapbook *The Thames and Hudson Project*, a collaboration with Timothy Liu, was published in 2011.

**Embodied Writing: Bridging the Body and the Text.** In this workshop, we'll prepare for the day's writing prompts with a visualization exercise known as a "Body Scan" in order to heighten our physical awareness before writing. We'll also experiment with various ways to recruit sensory awareness into the compositional process, such as writing while listening to music (bring your own headphones and music) and writing about a specific object. Participants are encouraged (but not required) to bring in a small object of tactile appeal that triggers the senses or somehow inspires (an assortment of objects will also be available at the workshop). **Willa Carroll** is a writer and performer living in New York City. She was the First Place winner in *Narrative Magazine's* Third Annual Poetry Contest and a 2011 nominee for a Pushcart Prize. Her poems have appeared or are forthcoming in *Tin House*, *Narrative*, *5 AM*, *Tuesday*; *An Art Project*, and *Mary Magazine*. She earned a BA from Bennington College in Poetry and Dance, and a MFA from The Bennington Writing Seminars.

**The Identity of Your Book.** Finishing your work is the first step towards bringing it to the marketplace. While there are many avenues for an author to take, from self-publishing to small presses, from university houses to major publishing houses, understanding a bit of how each of these processes works will help turn an author into a nascent marketer for his or her own work. This workshop will detail the steps necessary to finding the right agent, pitching your work so that it draws attention, and how to navigate the publishing world, both on your own and with your agent/editor. **Randall Klein** is an Associate Editor at the Random House Publishing Group. Prior to this position, he was a Foreign Rights Agent at Trident Media Group.

**The Lies Our Characters Tell.** We recreate our identities every day. The stories that we share with co-workers are different from the ones we whisper to our spouses in the dark. In the first part of our workshop, we will look at the way characters in fiction often inadvertently reveal their true selves through the stories they tell one another. We'll look at how the stories these characters tell may be in conflict with who they really are, and why that is crucial for well-rounded characters that we care about. While this workshop is designed for writing fiction, we can adapt it for memoir and biography. **West Moss** is a lecturer at William Paterson University in the English Department's Program in Writing and Rhetoric. She has had her work published in *The New York Times*, *The Parents League of New York Review*, *Blotter Magazine*, and other venues. She has a BA in English from Sarah Lawrence College, an MA in Education from Mercy College.

**Deep Travel: The Intersection of Exile and Art.** In this workshop, we are going to talk about exile, how exile even, perhaps especially, when chosen can prove a source of inspiration and an impetus for writing. We'll explore several modes of expatriate writing, including autobiographical accounts, personal narratives, and travel accounts that complicate and investigate notions of what it is to venture outside one's sphere. We will also discuss how to avoid the dreaded "747" poem or story, highlighting examples that fall flat. **Sarah Wetzel**, poet, essayist, and engineer, is the author of *Bathsheba Transatlantic*, which won the Philip Levine Prize for Poetry and was published in 2010. She graduated from Georgia Tech in 1989, and in 1997, received a MBA from Berkeley. Sarah completed a MFA from Bennington College in January 2009. A Pushcart Prize nominee, her work appears in *Barrow Street*, *Valparaiso*, *Quiddity*, *Rattle*, *Pedestal*, *Stirring*, *Folly*, *TwoReview*, *Shampoo*, *Calyx*, *Nimrod*, and others.

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## 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 1<sup>st</sup>) is \$66, so please register early.*

<http://www.wpunj.edu/cohss/departments/english/writers-conference/index.dot>

*Questions? Contact Timothy Liu at 973-720-3567 or [liut@wpunj.edu](mailto:liut@wpunj.edu)*