

2019 IWWG Summer Conference

Workshop Descriptions and Workshop Leader Bios

NOTE: All workshops run for 90 minutes each day, Saturday through Thursday, and are open to all, unless otherwise indicated.

Anya Achtenberg (Fiction)

Body Stories, Body Song, and the Elements of Story Craft

Body is a container of story, a map of journey, the sea in which we drown to rise with the full-bodied voice of a storyteller. Like body, story can be bare or adorned, parchment written with lies or truth. Body is home or exile. Site of sacred freedoms; of trauma, captivity. Expansive, cramped; beautiful, decaying; mundane, mystical. Body—politicized, punished, exploited, sacrificed—is also nourished, celebrated, pleasurable. It loves display, and flees it—flees being sold, violated, beaten. It fuels and confuses our sense of identity. What body yearns for, will sing, moan, weep, be stifled, in voice.

After introducing the relationship of body to these craft elements—setting, voice, POV, characterization, combustibility, (and the biggies) narration, story structure—our first day closes with suggested writings in your chosen forms, pure or hybrid, stand-alone or in-process. Thereafter, we'll focus daily on one element of story craft to deepen and clarify its use. For example, since the body holds crucial connection to the gap between voice that opens to the presence of self, and voice of self-presentation, we'll explore simultaneously the theme of BODY and the narrator's work. Each daily focus will generate substantial writing from, about, and beyond BODY themes. All levels welcome.

Anya Achtenberg is an award-winning writer whose publications include *Blue Earth* (novel); *The Stories of Devil-Girl* (novella); poetry collections, *The Stone of Language*, and *I Know What the Small Girl Knew*; and poetry and prose pieces in *Tupelo Quarterly*; *Malpaís Review*; *Gargoyle*; *Journal of Feminist Studies in Religion*; *Poet Lore*; *Taos Journal*, and many others. *History Artist*, a novel almost completed, centers in a Cambodian woman born the moment the U.S. bombing of Cambodia begins, and explores the aftermath of holocausts in various communities. With poetry chapbook, *Advice to Travelers*, completed, Anya is exploring collaborations with Minneapolis theaters. Anya's essays on writing craft go beyond writing conventions, to develop expansive, inclusive approaches reflecting the profound experience/histories of diasporic and dislodged communities. *How Dare We! Write: A Multicultural Creative Writing Discourse (2017)*, includes her essay on identity and the inadequate instruction to "write from a sense of place". She's written creative nonfiction on Cuba, where she conducts arts-focused, multicultural journeys. A writers' consultant, she teaches creative writing workshops nationally and internationally, including for Sarah Lawrence; Goddard partner the Transformative Language Arts Network; for writers' organizations, and online for Udemy.com; Writers.com; TLAN; and independently.

www.thedisobedientwriter.com

Lynne Barrett (Fiction)

Advanced Seminar in Fiction Writing

Pre-registration required; limited to ten registrants on a first-come, first-served basis. \$50 fee.

To reserve for one of the ten spaces, submit a manuscript (3,000 words or less) electronically by **no later than June 15** to iwwgquestions@iwwg.org, subject line: Submission for Advanced Seminar in Fiction Writing. Preference will be given to full-week registrants. You will be notified within 48 hours if you are among the first ten applicants, and you will be invoiced at that time for the \$50 fee. Manuscripts will be distributed to all participants in advance of the conference.

Award-winning fiction writer and MFA program professor **Lynne Barrett** will lead an advanced seminar in fiction writing, using short manuscripts that participants will submit in advance. Participants need to have some experience in writing fiction and may or may not yet been submitting their work for publication, but must be open to suggestions for revision. This class aims to provide clear, constructive language for discussion of different aspects of writing and revising fiction, and through discussion will teach techniques including scenic development; building active characters; effective use of place; and handling point of view, time, exposition, and outcomes. In addition to receiving individual feedback, participants will benefit from reading, analyzing, and generously commenting on the works-in-progress of others. We will also discuss how editors, agents, and others read fiction submissions.

Fiction submitted can be a complete short story, a section of a story, novella, or novel, or multiple pieces of flash fiction, but in all cases must come to no more than 3,000 words. Work can be in any genre or category of fiction: realist, mystery, suspense, fantasy, sci-fi, historical, romance, western, etc., and can be for adults or YA audiences. Along with the manuscript, each participant will be asked to submit a brief statement of no more than 300 words indicating the state of the project and questions they have about it or challenges it has posed. The instructor then may use this statement in framing group discussion and/or in providing individual feedback. Full details about submission format and timing will be provided to participants after registration.

Lynne Barrett's third story collection, *Maggies*, received the Florida Book Awards Gold Medal for Fiction, and her handbook *What Editors Want* guides writers through the submissions process. Her recent writing can be found in *New Flash Fiction Review*, *Necessary Fiction*, *The Miami Rail*, *The Southern Women's Review*, *Fort Lauderdale Magazine*, *River Teeth's "Beautiful Things"* series, and *Just to Watch Them Die: Crime Stories Inspired by the Songs of Johnny Cash*. Her short story "Marble," published in *Mystery Tribune*, is on the short-list of "Other Distinguished Mystery Stories" in *Best American Mystery Stories 2018*. A recipient of the Edgar Award for best mystery story and an NEA Fellowship, Barrett teaches in the MFA program at Florida International University and is editor of *The Florida Book Review*.

**www.lynnebarrett.com; Facebook: <https://www.facebook.com/LynneBarrettauthor>;
<https://twitter.com/lynnebarrett>**

Suzi Banks Baum (Mixed Media)

Something about the Body: Bold Writing about our Bodies Birthed in Mixed Media Collage

In mixed media collage, we juxtapose image and word to find fissures filled with unexpected insight. By mixing writing and collage in a sensual and intuitive manner, we pave the way for fresh, vigorous language that sings with the resonance of embodied truth. Inspired by a throng of our literary sisterhood, *Something about the Body* is a workshop where ritual, collage, and writing intermingle. We will make body-related collages and respond to short writing prompts to draw forth new material to fuel our literary life. This workshop is open to all for daily drop-in or a full-week immersion. Please bring your journal and pen and an apron. A lush banquet of materials will be supplied. **A modest daily materials fee will be requested.**

Suzi Banks Baum is a writer, artist, actress, teacher, community organizer, and mom. With roots in the Upper Peninsula of Michigan, she lives in the Berkshires of western Massachusetts. Suzi uses the written word, hand bound books, mixed media collage and photographs to say what she means. Her first book, *An Anthology of Babes*, celebrates the writing of women artists. Deeply curious about the thresholds we cross in to creative practice, she writes personal narrative with an ear for transformation through engagement with the ordinary. Suzi has an ongoing artist residency in Gyumri, Armenia, where she leads an art and writing workshop called New Illuminations, while also interviewing Armenian women artists about their daily lives. She inspires others to live from the space of creative spirit and to value our contributions to the world and one another through workshops steeped in book arts, ritual, and writing. Suzi's work has been published in *The Walloon Writers Review*, *The Collection: Flash Fiction for Flash Memory* (Anchala Studios, 2018), and *Writing Fire: An Anthology Celebrating the Power of Women's Words* (Green Fire Press, 2017). Read about Backyard Art Camp in *Mingle* magazine by Stampington & Company. Hear Suzi interviewed on NPR's "51Percent," and find Suzi's work online at *Easy Street*, *Literary Mama*, *Manifest Station*, *Asbarez*, *Rebelle Society*, *Mothers Always Write*, the *Arrowmont School of Arts & Crafts*, and her blog.
www.suzibanksbaum.com.

Linda Bergman (Screenwriting)

So You Think Your Life's a Movie?

No experience necessary! This six-day, cumulative class is not just for screenwriters. It is for novelists, memoirists, personal essayists, short-story writers or *anyone* who wants to learn to get to good story FAST. Linda focuses on the importance of a vivid log line and the industry standard, three-act STRUCTURE of a salable script. As an experienced buyer and seller in the entertainment industry, Linda uses popular films to teach you scene-writing, sub plots, plot points and act breaks. And on the last two days, she will stop and start an Academy Award film so you can see the structure of the film in action! Dialogue, character, research and the legal aspect of the process is also covered in this fun and entertaining class.

Linda Bergman has written over twenty-four films and produced five of them. Her scripts have been nominated for an Emmy, an Access Award, The Alpha Award for Excellence in children's programming, and the prestigious Writer's Guild Award. While enrolled at UCLA, she joined the groundbreaking team of the ABC Movie of the Week series under the aegis of creative force Barry Diller. After three years, she moved on to be the Assistant to the President of MGM, then retired to write full-time. She's taught screenwriting in local venues in Los Angeles., in New York City for the Barnard Film Group, at Marin's Book Passage, and many locales for the IWWG. She was also a faculty member for the 2013 and 2018 San Miguel de Allende Writers' Conferences. Linda wrote *So You Think Your Life's A Movie: Ten Steps to a Script That Sells*, a 2011 Global E Award Winner in the category of Arts and Entertainment, and also *So You Think Your Life's A Movie? The Sequel*, published in 2016. Her first play, "*Wanna Play?*", was published by Samuel French and produced on PBS. She is currently re-writing a screenplay, "*Have I Got A Sperm For You!*", a play about two people who met before they were born, and is working on her third book, *So You Think Your Life's A Movie? – Structure Breakdowns*.

[www.lindabergmancreativewriting .com](http://www.lindabergmancreativewriting.com)

<https://www.facebook.com/LindaBergmanScreenwriter>

Kelly DuMar (Playwriting)

Play Lab: Writing & Producing Your Photo Inspired Short Play or Monologue for the Stage – Voicing the Stories of Unsung Heroines

Pre-registration required; limited to ten participants on a first-come, first-served basis. No fee. Please note: The Play Lab is a double session.

To reserve one of the ten spaces, email Kelly your intent to participate, at kellydumar@gmail.com, by Friday June 28, 2019 at 9:00 PM. Preference will be given to full-week registrants; all participants will be notified immediately upon their request.

Have you always wanted to write for the stage, but didn't know how to begin? Short play and monologue festivals are a regular feature of theatre companies, offering novice and experienced playwrights opportunity to see their writing performed. This year, we'll draw inspiration from personally chosen photos of heroines—your public or private role models, your own ancestors or loved ones, or women whose voices have been silenced or unexpressed. You'll develop in class (or bring) a draft of (1) a ten-minute play; (2) a monologue; (3) an excerpt from a one-woman show; or (4) a short scene from a longer play. In class writing, script-reading, and feedback will explore the three-dimensional world of your photo and the body, mind, spirit of your heroine(s), as we explore theatrical structure, setup, dialogue, plot, character development, theme, theatricality, and production. We'll discuss successful plays and monologues and tools for avoiding common pitfalls. Our Lab culminates in a performance, Wednesday evening, for an enthusiastic audience of conference attendees, where actors will read your play on stage, so you can hear your script on its feet. Our final session focuses on revision and submitting to play festivals for production. No prior playwriting experience is required.

Kelly DuMar is a playwright and poet from the Boston area who facilitates creative writing workshops around the United States and online, including for IWWG, Mass Poetry, the Power of Words Conference, Playback North America, Berkshire Women Writers, and the New England Theatre Conference. She authored a non-fiction book, *Before You Forget: The Wisdom of Writing Diaries for Your Children*; *Tree of the Apple* (Two of Cups Press 2016 poetry chapbook contest finalist); and *All These Cures* (Lit House Press 2014 poetry chapbook contest winner). Kelly's award-winning plays and monologues are produced around the U.S. and Canada and published by dramatic publishers, including her award winning one-act play for youth, *The Adventures of Rocky & Skye*, published by Youth Plays. Kelly is a past president of Playwrights' Platform, Boston, where she led new play development for many years. Kelly currently serves on the Board of the International Women's Writing Guild and produces the IWWG Boston Annual Writing from Your Life Regional Conference. She founded and produces the Our Voices Festival of Women Playwrights at Wellesley College, now in its 13th year, founded the Farm Pond Writer's Collective, now in its fourth year, and facilitates a Monologue Play Lab online. www.KellyDuMar.com

Vanessa Jimenez Gabb (Poetry)

Advanced Poetry Seminar

Pre-registration required; limit of twelve participants on a first-come, first-served basis; a one-page poem of any form/content is required of each attendee in advance of the workshop; \$50 fee

To reserve for one of the twelve spaces, submit a one-page poem of any form/content electronically by no later than June 15 to iwwgquestions@iwwg.org, subject line: Submission for Advanced Poetry Seminar. Preference will be given to full-week registrants. You will be notified within 48 hours if you are among the first twelve applicants, and you will be invoiced at that time for the \$50 fee. Manuscripts will be distributed to all participants in advance of the conference.

In an atmosphere of mutual trust and confidentiality, we will share our poetry with one another and offer feedback that is supportive and useful, taking into consideration aspects of your piece that are working well, and how you might approach revision. By design, the spirit of the feedback session is positive and encouraging. The workshop will focus on the refinement of your personal voice and help to expand and nuance your awareness as a reader. A one-page poem of any form/content is required of each attendee in advance of our workshop. These poems will be disseminated on the first day so that we may critique a few at a time during each meeting. Open to all levels.

Vanessa Jimenez Gabb is the author of *Images for Radical Politics*, the Editor's Pick in the 2015 *Rescue Press Black Box Poetry Contest*. Recent poetry has been featured in *PEN America*, *The Poetry Project Newsletter* and *The Brooklyn Rail*. She teaches at Newark Academy and for Brooklyn Poets. She is from and lives in Brooklyn, NY.

www.vanessajimenezgabb.com

Janice Gary (Memoir)

Writing the Goddess Within: Finding our Stories through Feminine Archetypes

Through exploration of feminine archetypes such as the Maiden, the Mother, the Crone—and their associated Goddesses—we will write our own tales of the mythic journey of being a woman.

Janice Gary is the author of *Short Leash: a Memoir of Dog Walking and Deliverance*, winner of the Eric Hoffer Prize, Nautilus Book Award and a Finalist for the Sarton Award for Memoir. Her work has been published in *River Teeth*, *Brevity*, *The Spring Journal*, *Ms. Magazine*, and other publications and as part of the feminist anthology, *Women Speak Out*. She is on the faculty of the Master of Liberal Studies Program at Arizona State University and conducts writing workshops combining memoir, myth, and the self as metaphor.

www.janicegary.com

June Gould (Multi-Genre)

Place as Metaphor: Writing Workshops about the Meaning of Place

In our lives and our writing, place holds meaning beyond simple description. Alice Munro says, “In your life there are a few places, or maybe only one place, where something has happened. And then there are the other places, which are just other places.” In this workshop we will hear about the powerful uses of place in fiction, memoir and poetry, do sensory writing exercises about our childhood and adult places and the real and imagined places where things have or might happen.

June Gould, Ph.D., is the author of *The Writer in All of Us: Improving Your Writing through Childhood Memories* (EP Dutton), *Beyond the Margins: Rethinking the Art and Craft of Writing*, and the novel *In the Shadow of Trains*; and the co-author of *Counting the Stones*, a book of Holocaust poetry. June has given readings at The 92nd Street Y (NY), The Holocaust Museum (Washington, DC), the Jewish Museum and Yeshiva Museum (NY), and libraries, synagogues, churches, universities, and bookstores throughout the U.S. and in Greece and Canada. She has been an IWWG workshop leader for over twenty-five years. She gives ongoing, full-day writing workshops in New York City, and facilitates and leads book groups. She has published poetry in numerous journals, including the *Jewish Women’s Literary Annual*; and, in 2016, she was a workshop leader for Women Writers & Artists Matrix at Skidmore College.

Dorothy Randall Gray (Multi-Genre)

My Mother, My Daughter, My Writing Self

“Every seed destroys its container or else there would be no fruition.” Florida Scott Maxwell

From Mother Nature to Mommy Dearest relationships between mothers and daughters have motivated a multitude of memoirs and movies. The complexities and compromises, the loves and losses, the dramas, dreams, delusions and denials can all serve to incite inspired writings and powerful perspectives. How do you excavate the past and mold it into something creative in the present? Whose truths are the loudest, and which ones have gone unheard? How has the daughter you’ve been shaped the writer you’ve become? In this workshop you will dig into the creative crypts that hold the silences, secrets and sense memories, the furtive future and the knowingness of now. Then, with music and meditation, you will use the priceless treasures you find there and transform them into poetry and prose, fiction and fantasy, monologues and memoir. You’ll have time to write and share in a safe, supportive and nonjudgmental environment. Please bring photos, mementos or other items that reflect the essence of your energy, or that of a mother or a daughter.

Dorothy Randall Gray is author of the bestseller *Soul Between The Lines: Freeing Your Creative Spirit Through Writing* (Avon/HarperCollins), an inspirational teacher, a prize-winning artist, and a global activist. She is the author of *Muse Blues*, *The Passion Collection*, *Woman*, *Fierce With Reality*, *Family*, *A Taste of Tamarinda*, and *Sharing The Same Sky*. Dorothy is an IWWG board member and executive director of Women Writers & Artists Matrix. She previously served as an NYU faculty member and Audre Lorde Poet-in-Residence at Hunter College, NY. She has presented workshops to groups of veterans, gifted and at-risk youth, juvenile detention and homeless populations, post graduate students and professional authors. Her writings have appeared in *San Gabriel Quarterly Review*, *Drum Voices*, *The New York Times*, *Best Black Women’s Erotica*, *SisterFire*, and *Personal Journaling*, among others. Dorothy’s creative writing workshops and healing seminars have been commissioned by the National Writers’ Union, PEN America, Columbia University, and Carnegie Mellon Institute. Dorothy believes in changing the world one word at a time with fierce reality.

www.DorothyRandallGray.com

Judy Huges (Memoir)

From Your Personal Past to the Public Page: An Advanced Workshop on Memoir

Pre-registration required; limit of ten participants on a first-come, first-served basis; \$50 fee

To reserve for one of the ten spaces, submit electronically no more than five double-spaced pages of personal narrative by no later than June 15 to iwwgquestions@iwwg.org, subject line: Submission for Advanced Workshop on Memoir. Work can be taken from a single long piece or several shorter, stand-alone pieces. Individual work and feedback will be incorporated into the design of the workshop. Preference will be given to full-week registrants. You will be notified within 48 hours if you are among the first ten applicants, and you will be invoiced at that time for the \$50 fee. Manuscripts will be distributed to all participants in advance of the conference.

Patricia Hampl has described memoir as the “tango between memory and imagination.” Into this dance we invite readers to become our partners in discovering the “hidden narrative” of our past and, ideally, their own.

This intensive workshop is designed to help those already launched in writing short- and long-form personal narratives see the writing decisions they are making in the light of reader response and more clear-eyed perspective. Based on the idea that close examination of short pieces can reveal strengths and liabilities that have taken up residence in longer ones, we work each day with writing submitted ahead by the participants. Our work is both collaborative and individual; feedback will be focused and specific, and our goal: helping each participant engage her readers with more confidence in her craft.

Judith Huges has spent over thirty years developing innovative approaches to both learning and writing. As president of her own national consulting firm, teacher of both undergraduate and graduate-level college courses, and director of writing workshops across the country, she has made a difference in the way thousands of people find, craft, and promote their writing voices. She is a co-author of *101 Ways You Can Help: How To Offer Comfort And Support To Those Who Are Grieving* (Sourcebook, 2009), as well as “*A Middle Aged Woman and the Sea*,” a tale of loss and transition. In the words of a recent participant, “This was an experience I will always treasure...it opened so many possibilities to explore.”

Marsha McGregor (Memoir)

Your Narrative Fingerprint: Finding Your Nonfiction Story's DNA

“The personal, if it is deep enough, becomes universal, mythical, symbolic,” Anais Nin said. Writing creative nonfiction allows us to enter the helix of the true self and discover our inimitable narrative fingerprint. From there, we begin to claim the stories we own, and retrieve the archetypal stories we share with the body of humankind. This workshop will explore ways to build personal essays as well as longer works of narrative nonfiction from the inside out. We start with instinct and intuition, seek the shape the story wants to take, find the language to bring it alive, give it the voice and the human face that only you can provide. All the while, we stay limber, allowing our words and thoughts to change and evolve. This all sounds rather lofty, but each daily session is grounded in specific strategies to get your words on the page. Come prepared to spend a good deal of time writing in class, where we'll blend the soulful with the pragmatic. The workshop is designed to serve beginners, advanced writers and anyone in between.

Marsha McGregor's creative nonfiction has appeared in *The Kenyon Review Online*, *Brain Child*, *Brain Teen*, *Fourth Genre*, *Ascent*, *Literary Mama*, *River Teeth's Beautiful Things*, *Zone 3*, *The Philadelphia Inquirer* and four anthologies. Her personal essays have appeared regularly in *Cleveland Magazine* since 2008. A Peter Taylor Fellow for the Kenyon Review Writers Workshop, and a fellow for the Kenyon Review Writing Workshop for Teachers, she teaches writing workshops for small groups, library systems and writers' organizations. She is a certified Lifetime Arts Teaching Artist.

www.marshamcgregor.com

Maureen Murdock (Memoir)

The Heroine's Journey as a Narrative Structure for Memoir and Myth

In writing and telling our stories, we come to know the deeper pattern of our lives. Perhaps the popularity of memoirs in our culture today reflects the desire to find meaning in the mystery of our lives and to understand our unconscious choices, actions, and dreams. Another reason for the memoir's appeal might be its mythic power. Myth can be seen as an ordering principle that gives coherence to the way our memories unfold, and the mythic themes of family relationships, quest for identity, love and betrayal, personal sacrifice, and death dominate contemporary memoir writing. In this course we will use the stages of The Heroine's Journey as a framework to explore our own character arc progressing through our life journey.

The journey entails an initial separation from feminine values, which often includes a separation from the body, seeking recognition and success from the metaphorical masculine, experiencing spiritual aridity and death along the road of trials, and turning inward to reclaim the power and spirit of the sacred feminine. Through memoir exercises and examining excerpts from published memoirs, we will write about our own quest for identity, loss of innocence, trials along the journey, and search for balance.

Maureen Murdock, Ph.D. is the author of the best-selling book, *The Heroine's Journey*, which explores the rich territory of the feminine psyche. This groundbreaking book has been translated into thirteen languages, including Farsi, and a documentary entitled *Women of Heart* is being made about the impact of her work on Australian women. Maureen is also author of *Unreliable Truth: On Memoir and Memory*; *Fathers' Daughters: Breaking the Ties that Bind*; *Spinning Inward: Using Guided Imagery with Children*; and *The Heroine's Journey Workbook*. She is the editor of an anthology entitled *Monday Morning Memoirs: Women in the Second Half of Life* and has published a memoir, *Blinded by Hope*, under a pseudonym. She teaches memoir in Pacifica Graduate Institute's program, *Writing Down the Soul*, and has taught memoir writing in the UCLA Writers Program for 28 years. Her blog is on her website.

www.maureenmurdock.com

Jan Phillips (Multi-Genre)

Divining the Body: How to Translate the Wisdom of Your Cells into Written Words

“The only news I get
Is bulletins all day
From immortality.”
Emily Dickinson

Your body is a satellite dish for Mind-at-Large. You are a receptor for pure intelligence and information pours into you through every sense with every experience. Whether you tune into this or not is up to you. Emily Dickinson did, and she left behind a cache of 1,800 poems. What might be possible for you if you learned how to translate your body’s language into prose, poetry, story? There are a few access roads into our bodies’ knowing, but most of them require silence, discipline, commitment. If we come to the table with resolve and determination, the work is effortless and transforming. Once we begin, we come to see the events of our lives as carriers of wisdom, maps to the Promised Land. The rubble of our lives—the tragedies and turbulence, the breakdowns and embarrassments—shapeshift into signposts that point you home. This workshop uses writing, images, poetry and stories to stimulate our senses and awaken our imaginations. From there, all heaven breaks loose. Memories resurrect, details surface, and dualities are resolved as we discover that every experience we lived through happened FOR us as well as TO us. Come join us as we write our way into our own body’s wisdom.

Jan Phillips is a writer, photographer and activist who connects the dots between evolutionary creativity, spiritual intelligence and social action. In her workshops, she uses music, poetry and images to keep the heart and brain connected. Jan is the author of ten award-winning books which include *Creativity Unzipped*, *There Are Burning Bushes Everywhere*, *No Ordinary Time*, *Finding the On-Ramp to Your Spiritual Path*, *Finding Ourselves on Sacred Ground*, *The Art of Original Thinking*, *Divining the Body*, and *Marry Your Muse*. She has taught in over 25 countries and her work has appeared in the *New York Times*, *Ms.*, *Newsday*, *People*, *Christian Science Monitor*, *New Age Journal*, *National Catholic Reporter*, *Sun Magazine*, and *Utne Reader*. She is currently working on a memoir, *Unveiled: The Making of a Lesbian Mystic*. Jan’s quest has led her into and out of a religious community, across the U.S. on a Honda motorcycle, and around the world on a one-woman peace pilgrimage. She has performed with Pete Seeger, worked for Mother Teresa, taught with Jane Goodall and sung to Gladys Knight. Jan is co-founder and director of the Livingkindness Foundation, a grassroots activist organization supporting women in leadership and art in activism. The Livingkindness Foundation, in collaboration with the NGO Hope for the Village Child, built the Livingkindness Centre for Learning in Ikuzech, Nigeria. It houses twenty solar-powered computers and has apartments for two full time teachers.
www.livingkindness.org; www.janphillips.com

Caridad Pineiro (Publishing)

Exploring the Intersection of Publishing and Technology

When Johannes Gutenberg introduced the moveable-type printing press to Europe, he ushered in a publishing revolution that would shake up the course of history and bring information to the masses. With the advent of the Internet a second publishing revolution has ushered in a digital age that presents writers with both great opportunities and challenges. NY Times and USA Today Bestseller and self-professed computer geek Caridad Pineiro shares her knowledge of social media, websites, blogs, search engines and more in a series of workshops designed to help authors bridge the gaps between publishing, writing, and technology. Class syllabus is [available here](#).

Caridad Pineiro is a transplanted Long Island girl who has fallen in love with the Jersey Shore. When Caridad isn't taking long strolls along the boardwalk, she's also a *New York Times* and *USA Today* bestselling author with over a million romance novels sold worldwide. Caridad is passionate about writing and helping others explore and develop their skills as writers. She is a founding member of the Liberty States Fiction Writers and has presented workshops at the RT Book Club Convention, Romance Writers of America National Conference as well as various writing organizations throughout the country.

www.caridad.com; <https://twitter.com/caridadpineiro>; www.facebook.com/Caridad.Author

Judith Prest (Mixed Media)

Getting Below the Words: A Journey Through Soul Collage®

Working with images can take us deep. Images can get to “the words below the words” and can help us bridge the gap when there are experiences for which we don’t yet have the words. Working with SoulCollage® is like awake dream work. You will find that working with images can be refreshing and can recharge your creative batteries. No previous “artist experience or skill” needed. Come with “beginners mind”, ready to engage in deep play and discovery! In this workshop, you will learn about the process of SoulCollage®. Each day we will cover a different facet of the process, and each day you will be able to create cards for your individual, intuitive deck of SoulCollage® cards. Part of the process is written dialogue with the images on the cards you have made. Each day, you will have the option to use some of the workshop time to write from your cards. Even though all art supplies will be furnished, please feel free to bring copies of photos of important people, animals, landscapes in your lives, or to bring any images that call to you between now and then. There will be a voluntary daily donation to help cover the cost of art supplies.

SoulCollage® is a process for creating small collages on matboard. This process was developed by Seena Frost. For more background on SoulCollage®, visit www.soulcollage.com.

Judith Prest is a poet, photographer, mixed media artist and creativity coach. Her poems have been published in several literary journals and in seven anthologies. Recently, her chapbook manuscript, *After*, was accepted by Finishing Line Press, and is scheduled to be in print by May, 2019. A retired school social worker, she currently works part time running Recovery Writing and Expressive Art groups at New Choices Recovery center in Schenectady NY. She also gives workshops and leads retreats for Poetry, Expressive Arts, Creativity and Healing. She lives in Duanesburg, NY with her husband and three cats, also the home of her business, Spirit Wind Studio, LLC. Judith first joined IWWG in 1996, and attended her first summer conference in 1997.

<https://www.facebook.com/judith.prest>

<https://www.soulcollage.com/judith-prest>

Mel Ryane (Movement/Performance)

Page to Podium: Reading Your Work Aloud

Writing is lonely. Sometimes it feels like you could use another voice. Fortunately, you have one—yours.

Mel Ryane teaches how to prep, practice, and present—revealing what you've written and wish to write. She will steer you to writing craft and coach you to deliver your words before an audience of one or one hundred. *The very act of reading your work aloud begins the process of editing.* Writers will read aloud from published works and their own writing. One-on-one coaching is a component of the workshop. All writing genres are welcome. Writers will also write and read aloud from new work. Mel's career as an actor and coach in theatre, film and television allows her to share the benefits of vocal craft, scanning text, and quelling butterflies. Writers must bring two hard copies (no laptops or devices) of one double-spaced page of writing, preferably material they have not previously read publicly. What writers have said: "This workshop helped me understand my own writing better"; "Mel gave me permission to have fun with public speaking"; "Outstanding! Exceptional coaching on reading in public and self-editing... a wonderful opening into writing first drafts."

Mel Ryane has performed on stages across the U.S. and Canada. She's also coached actors on television and film sets and public speakers on the corporate level. She has taught her workshop *Page to Podium* for the last ten years to writers' groups and at writers' conferences across North America. As a writer her work has been published in the LA Times and her memoir ***TEACHING WILL: What Shakespeare and 10 Kids Gave Me That Hollywood Couldn't*** (Familius) received glowing reviews from *Publishers Weekly* and *Kirkus Reviews*.
www.melryane.com

Paula Chaffee Scardamalia (Publishing)

Queries & Synopses & Proposals, Oh My! Into the Woods of Pitching Your Book

One of the prevailing myths about being a writer is that once the writer has typed “The End” at the end of her manuscript, her job is done. Now, she has only to wait to be discovered by an awed agent or editor who will see to its publication. Sales worthy of J. K. Rowling will ensue while the author sits back and collects royalties. That’s a myth, even more today than thirty years ago. The writer has to be promoter, marketer, and business person, as well—scary as that may be. And the marketing of the book starts with well-crafted queries (also pitches), synopses (if you write fiction), and book proposals (if you write nonfiction). If you’ve been intimidated by these important marketing tools, this workshop will provide you with the information, tips, tricks, and resources—along with the support and feedback you need—to craft compelling queries, synopses, and proposals that will have editors and agents asking for more.

Paula Chaffee Scardamalia is an author, book coach, a dream and tarot intuitive, and the former dream consultant for *PEOPLE Country Magazine*. Since 1999, Paula has given workshops and retreats on how to use intuitive tools like dreams and tarot for writing stories from the deepest part of the imagination. She's presented across the country at both national and regional Romance Writers of America conferences and meetings, at the 2014 San Diego University Writers Conference, and at the International Women's Writing Guild. Paula publishes a weekly e-newsletter on writing, creativity, dreams, and tarot, and is the award-winning author of *Weaving a Woman's Life: Spiritual Lessons from the Loom*. Paula is celebrating the launch of her debut novel *In the Land of The Vultures* (Wild Rose Press, 2018).

www.divingthemuse.com

Eunice Scarfe (Multi-Genre)

The Writer at Work: Exercising Creativity

This workshop will introduce exercises designed to explore and enhance creativity. Some writers assume that in order to make a text, rules must be followed and editors must be engaged. Perhaps so. Equally important, however, is exercising your own creativity. As a writer, you'll want to know its character and its hunger; you'll want to engage its wisdom and its energy. One way to explore your own creativity is to listen to examples of what language can do and observe your response—Gertrude Stein, for example, does not sound like Mary Oliver. Another way to explore creativity is to write often and long without regard to audience or evaluation or publication. Nicole Brossard calls this work writing adrift—a kind of yoga for writers, a way to increase confidence, ignite innovation and open new doors. If Emily Dickinson had followed rules rather than listened to her own creativity, would she have written even one of her poems? We'll write every day. Suitable for writers of both prose and poetry.

Eunice Scarfe has kept company with writers since completing her MA in Creative Writing. She has taken her distinctive Blank Page workshop across North America through her company Saga Seminars (*saga* is old Norse for 'woman speaker'), teaching, for example, Life Writing at the Banff Center, and designing Writing for the Health of It for use within Harvard Medical School. Her short stories have been widely published since her first story was taken for the annual *Best Stories in Canada* anthology after appearing in *Malahat Review*. Her writing has been supported by Canada Council and Alberta Foundation for the Arts; she has won fiction competitions sponsored by Prism (U of British Columbia) and Event (U of Alaska). She is proud to be the recipient of the annual Recognition Award from LEAF Edmonton—the Legal Education and Action Fund created to defend the equality rights enshrined in Canada's Charter of Rights and Freedoms. Eunice is particularly interested in how women have been silenced, how we silence ourselves and how we break our silence. She hopes that one day women's writing will appear in school anthologies in numbers equal to the other gender; that one day Penelope will have a journey as well known as the journey of Ulysses.

<https://eunicescarfe.wordpress.com>

Linda Leedy Schneider (Poetry)

Come To Your Senses: The Art and Craft of Poetry

"A poem is a way of capturing a moment." Nikki Giovanni

"We write to taste life twice, in the moment and in retrospect." Anais Nin

"Lose your mind and come to your senses." Fritz Perls

Enter the creative flow through your only access to the world and art: your senses. Come share the life-changing and healing mystery of Poetry. You will learn to engage all of your senses in the process of writing which is a way of finding and making meaning in our lives as well as creating art. This workshop will stimulate new work, build your confidence as a writer, and help you to strengthen your unique voice. Poets, would-be poets, prose writers, and the curious are all welcome. Much of your time will be spent writing. There will only be positive feedback on your in-class writing if you choose to read. Poetry, physical prompts, class discussion, visualization, movement, and music will be some of our ways into the art of poetry through our bodies and Coming to our Senses.

Linda Leedy Schneider is a psychotherapist in private practice and poetry mentor who was awarded The Contemporary American Poetry Prize by Chicago Poetry. She has written six collections of poetry, including *Through My Window: Poetry of a Psychotherapist* (Plain View Press). A former faculty member at Aquinas College and Kendall College of Art and Design, Linda facilitates workshops nationally including The Manhattan Writing Workshop which she founded and has led since 2008. Editor of two poetry anthologies, *Poems From 84th Street* (Pudding House Publications) and *Mentor's Bouquet* (Finishing Line Press), Linda's poetry was included in *Not a Muse: The Inner Lives of Women*, a World Poetry Anthology for which she produced a reading to benefit The International Women's Writing Guild at The Bowery Poetry Club (NYC). She was asked to conduct a workshop on Poetry Therapy for the National Association of Social Workers' Annual Conference. Linda has been the featured poet at readings in New York City, Chicago, Detroit, Taos, Ann Arbor, and Grand Rapids.

Myra Shapiro (Poetry)

Reading and Writing Poems: Form is an embodiment.

We can take inspiration from the body of existing poems to write/give birth to our own unique poems. Becoming conscious of gender is a focus of today's news; how does it surface in poems? How does our heritage live in our work? Joy will come through curiosity and exploration.

Myra Shapiro's poems have appeared in many periodicals and anthologies, twice in *The Best American Poetry*. Her books include *I'll See You Thursday* and *12 Floors Above the Earth*, and a memoir, *Four Sublets: Becoming a Poet in New York*. She serves on the Board of Directors of Poets House and is a long-time member of and instructor for the IWWG.

Arielle Silver (Nonfiction)

Crabs, Frags, and Crots: Exploring the Lyric Essay

Breaking the boundaries of traditional narratives, the world of lyric essay resides in the wild lands between prose and poems. As with light and shadow, and sound and silence, lyric essay deals with adjacency. In this week-long workshop, every day we will read and generate new writing in found and invented lyric essay forms, like hermit crabs – named for the animal which fits its soft body into borrow structures--listicles, crots, fragments, haibuns, shapes on the page, associations, multi-vocal narratives, and the stunning silence of white space's absence. Though our reading selections will be from the creative nonfiction world of lyric essay, writers of all prose and poetic forms are welcome.

Arielle Silver is a literary and song writer, musician, and retreat leader. Her essays, poems, and hybrid misfits have appeared in *Matador Review*, *Brevity*, *Under the Gum Tree*, *Gulf Stream*, *Jet Fuel Review*, *Lilith Magazine*, and others. She's an alumna of Brandeis University and Berklee College of Music, and earned her MFA in Creative Writing from Antioch University Los Angeles, where she teaches in the BA program and writes for the alumni magazine. Her music has been licensed internationally for film and TV, and she's currently at work recording her fourth studio album in Los Angeles, where she spends as much time as possible in what her stepdaughter calls The She'd. With her partner, Arielle leads retreats and workshops on yoga, creativity, and writing in California and beyond.

www.ariellesilver.com

Pamela Sneed (Movement/Performance)

Speaking Truth/Moving Words/Page to Stage

This workshop is designed for poets and writers of any discipline and level of experience who are interested in performing their words. We will explore devised theater/performance poetic monologues/the poetic series/and various techniques for staging self-scribed works using contemporary performance poets and artists as models.

Pamela Sneed is a New York-based poet, writer, performer and visual artist. She is author of *Imagine Being More Afraid of Freedom than Slavery*, *KONG and Other Works* and a chaplet, *Gift*, by Belladonna. She has been featured in the *New York Times Magazine*, *The New Yorker*, *Time Out*, *Bomb*, *VIBE*, and on the cover of *New York Magazine*. In 2017, she was a Visiting Critic at Yale and Columbia University, and a Visiting Professor at Columbia University's School of the Arts for 2017-2018. She is online faculty at Chicago's School of the Art Institute teaching Human Rights and Writing Art and has also been a Visiting Artist at SAIC in the MFA summer low-residency program for three consecutive years. She has performed at the Whitney Museum, Brooklyn Museum, Poetry Project, NYU and Pratt Universities, Smack Mellon Gallery, The High Line, Performa, Danspace, The Bessies, Performance Space, Joes Pub, The Public Theater, SMFA, BRIC and was an artist-in-residence at Pratt University, Denniston Hill and Poet-Linc, Lincoln Center Education. She has toured internationally. She has received a Monica Hand, July 2018 scholarship for the Fine Arts Workshop in Provincetown. Her work is widely anthologized and appears in Nikki Giovanni's, *The 100 Best African American Poems*. Her short story book *Sweet Dreams* was published by Belladonna in April 2018.

Donna Baier Stein (Fiction)

Turning Images into Tales: Writing Ekphrastic Short Fiction and Poems

Three-day workshop, Saturday through Monday

Ekphrastic writing (fiction or poetry based on visual art) is found in works as diverse as *Girl with the Pearl Earring*, *Moby Dick*, and *Ode to a Grecian Urn*. For today's writers who are looking for new seed ideas for stories, novels, or poems the world of visual art is ripe for picking. This workshop will offer participants a chance to learn what ekphrastic writing is and see examples of it in both poetry and prose; discover for themselves how to find these magic story-generating artworks; write using visual prompts provided by the workshop presenter; and share their work for generous and gentle critique. Handouts will include examples of poetry and prose based on visual art by writers like Susan Vreeland, Steven Millhauser, Tracy Chevalier, Keats, and more. Paintings, illustrations, and sculptures can be shared as either postcards or slides to use for prompts for writing exercises.

Donna Baier Stein is the author of *The Silver Baron's Wife* (PEN/New England Discovery Award, Bronze winner in Foreword Reviews 2017 Book of the Year Award, more), *Sympathetic People* (Iowa Fiction Award Finalist), *Sometimes You Sense the Difference*, *Letting Rain Have Its Say*, and *Scenes from the Heartland: Stories Based on Lithographs by Thomas Hart Benton*. She was a Founding Editor of *Bellevue Literary Review* and founded and publishes *Tiferet Journal*. She has received a Fellowship from the Johns Hopkins University Writing Seminars, a scholarship from Bread Loaf Writers conference, and other awards. Her work has been published in *Virginia Quarterly Review*, *Prairie Schooner*, *Florida Review*, *Confrontation*, *Gargoyle*, *Writer's Digest*, *Saturday Evening Post*, *New York Quarterly*, and many other journals and anthologies.

www.donnabaierstein.com

Susan Tiberghien (Nonfiction)

The Alchemy of Writing: Nonfiction Forays into the Dark

In this workshop we will move from journaling to memoir as modern-day alchemists. We will look at the practice of alchemy. How it takes us into the dark, to deepen our writing and to discover subjects we have not written about. Through journaling, we will find our way out of the dark, using the labyrinth as a model. Through crafting essays and memoir, we will find our way to share the “gold” we have found. We will try to embody the compassion we wish to see in the world around us. There will be handouts with excerpts from contemporary writers and guided writing exercises. The sessions will build on each other. All are welcome, for one day or the six days!

Susan Tiberghien is an American-born writer living in Geneva, Switzerland. For over twenty-five years she has been teaching creative writing at the International Women’s Writing Guild, at C.G. Jung Societies, and at writers’ centers and conferences, both in the US and in Europe. She is the author of four memoirs and the acclaimed writing book, *One Year to a Writing Life, Twelve Lessons to Deepen Every Writer’s Art and Craft*. Her new book, *Writing Toward Wholeness, Lessons Inspired by C.G. Jung*, was published by Chiron Publications in March 2018. She has published extensively narrative essays in literary reviews and anthologies. An active member of International Pen, Susan founded and directed the Geneva Writers’ Group (250 English-language writers) for twenty-five years. Recently she taught an online course, *Journaling to the Soul*, for the Jung Society of Washington DC. Married with six adult children and sixteen grandchildren, and first great grandchild, she lives in Geneva where she takes heart in its international call for peace and justice.

www.susantiberghien.com

Pamela Varkony (Nonfiction)

The Power of Reality in Storytelling

Three-day workshop, Saturday through Monday

We all have our stories, ones that are funny, sad, inspirational, tragic...and true. Writing your truth can inform, influence, heal, and entertain your reader, as well as yourself. As journaling provides a private mirror to reflect on your life, telling the tales of your journey can have great power, and never more so than now, when women's experiences resonate across the culture. During this session we will combine memoir, history, and current events with a dash of journalism. No matter what we call the genre, our writing will be based in truth, reality, and facts...it will be your view of the world based on your experiences. You will have the opportunity to put your life-lessons and your passion to paper, read it aloud, and receive feedback from your sister writers. You will be encouraged to use the three days to write a piece suitable for submission. Appropriate outlets for submission will be included. Please join us for this intimate experience.

Pamela Varkony is a nonfiction writer and a former columnist for *Tribune Publishing*. Her work appears in newspapers, magazines and in PBS and NPR on-air commentaries. Her poetry has been published in the *New York Times*. Recognized by the Pennsylvania Women's Press Association with an "Excellence in Journalism" award, Pamela often uses her communication skills to advocate for women's rights and empowerment both at home and abroad. She has twice traveled to Afghanistan on a fact-finding mission and as an embedded journalist. Pamela was named the 2017 Pearl S. Buck International Woman of Influence for her humanitarian work. She is also a member of the Pearl S. Buck Writing Center faculty.

www.pamelavarkony.com

Yun Wei (Fiction)

The Five Senses of Fiction

Three-day workshop, Saturday through Monday

The best of fiction immerses the audience in a specific and memorable experience, or as Flannery O'Connor puts it, "the reader has the sense that it is unfolding around him." The most direct way of pulling your reader into the experience is by activating their five senses. In this workshop, we will look at how sight infuses settings with emotion, how sound creates atmosphere, how smell and taste build a specific cultural setting, and how touch connects us to each other and the physical world. We will examine prose excerpts where the five senses are maximized, and we will apply the senses in practical exercises to produce stories that breathe beyond the page.

Yun Wei received her MFA in poetry from Brooklyn College and a bachelor's in international relations from Georgetown University. Her writing awards include the Geneva Literary Prizes for Fiction and Poetry, the Himan Brown Poetry Fellowship, and recent nominations to the Pushcart Prize. Her fiction and poetry is forthcoming or have appeared in *Poetry Northwest*, *Wigleaf*, *decomp Magazine*, *Roanoke Review*, *Word Riot*, *The Brooklyn Review* and other journals. For the last few years, she has been working on global health in Switzerland, where she consistently fails at mountain sports.

The Afternoon Critique Sessions

Poetry Critique with Vanessa Jimenez Gabb and Myra Shapiro

This seminar/critique is an integrated workshop and critique group, open to anyone, though best suited for writers of poetry who (1) want to realize their poems beyond their habitual ways of seeing and saying; (2) are committed to assessing a poem on its terms, whether or not they “like” the poem or value its aesthetic; and (3) recognize that a critique of a poem is not a critique of the poet. We will interrogate each poem’s integrity in terms of content and form, sense and sound, the personal and the universal, and offer suggestions, local and global, for revision/re-vision. If you wish to receive feedback on your work, bring 10 copies, if you’re able to, of a 1-page poem. We may be able to accommodate more poems per poet over the six sessions, depending on the class size. We can also critique writing generated during the conference, with or without copies. Anyone, not just poets seeking feedback, can participate in the critiquing. You do not have to attend all sessions to participate. *However*, a sign-up sheet for critiquing slots will be created at the end of the first session, for attendees whose poem we didn’t have time to critique. A signed-up poet who does not attend the next session will be moved to the end of the running list, after that session’s attendees whose poem we didn’t have time to critique. Come daily to maintain your place in line.

Nonfiction Critique with Judy Huge and Susan Tiberghien

The critique sessions in nonfiction are open to all. If you wish to read a short piece of your writing (under 1,500 words), you are asked to sign up with Susan. Signups will begin on the first day of the conference, and remain open until all slots are filled. You will have 15 minutes, half the time to read and half the time to listen to the critiques given positively in the form of suggestions. The sessions are highly valuable not only for the readers, but also for all who participate and who learn from the active discussions on craft and content. Please bring three copies of your excerpt: one for yourself and one for each of two session leaders who will be leading the critique. You will receive written comments from the leaders.

Fiction Critique with Anya Achtenberg and Caridad Pineiro

Critique sessions in fiction are open to all. You will sign up for a 15-minute reading and feedback session. We ask that you bring and read at least the first page of your work—not an excerpt from somewhere in the middle of your piece—and no more than the first four pages. Verbal feedback is given by the session leader, followed by feedback from peers. Feedback is couched in positive terms, and is meant to help you grow, not to cut you down. You’ll learn as much by participating in critiquing as from having your own work critiqued, so make a point to drop in!