

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 luminaries as Paul Muldoon, Francine Prose, David Means, Terese Svoboda, Russell Banks, Alison Lurie, Judith Ortiz Cofer, Yusef Komunyakaa, Chang-Rae Lee, Kimiko Hahn, Sindiwe Magona, Anthony Swofford, and Porochista Khakpour. Join us for a day of workshops and readings in fiction, creative nonfiction, poetry 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.

Keynote Speaker: Luc Sante



“Sante is such an elegant writer, with such generous powers of empathy, intelligence and imagination, that the personal subject matter becomes universal.”

—*The Nation*

“Sante has a talent for striking, impressionistic insight and the ability to write transcendental prose.”

—*New York Times*

Luc Sante is the author of *Low Life: Lures and Snares of Old New York* (1991), *Evidence* (1992), *The Factory of Facts* (1998), *Kill All Your Darlings: Pieces 1990-2005* (2007), and *Folk Photography* (2009). He has translated Félix Fénéon's *Novels in Three Lines* and written the introduction to George Simenon's *The Man Who Watched Trains Go By*. Sante was born 1954 in Verviers, Belgium. His family immigrated to the United States in the early 1960s, settling first in Summit and then in New Providence, New Jersey. He received his education in Catholic grade schools, Jesuit high school, and Columbia University. After college, Sante clerked at the Strand Bookstore, assisted a photographer specializing in author portraits, and was employed by the *New York Review of Books*, first in the mailroom, then as assistant to the editor Barbara Epstein. Having previously taught in the Columbia MFA writing program, Sante currently lives

in Ulster County, New York, where he teaches writing and the history of photography at Bard College. His newest book, *The Other Paris: The People's City, Nineteenth and Twentieth Centuries*, is forthcoming this fall from Farrar, Straus & Giroux.

on *Low Life: Lures and Snares of Old New York* – It is to New York what Dickens, all of Dickens, is to London: a bringing to life of the city itself, a portrait of all its foibles, follies, and fervors, peopled with flesh-and-blood caricatures who are our hidden ancestors, our cultural reference points, and our political and social predecessors.... What this book teaches us is that the past is both gone forever and very much still with us. –Wendy Lesser, *East Bay Express*

on *Kill all Your Darlings* – Sante writes what is often called “immaculate prose.” Actually his sentences are maculate in exactly the right ways, lithe and tight but stained with musk and breath... Sante's deep preoccupation is an outlaw history of Modernism in which avant-gardists and roustabouts sync up. With each new old thing his eye and phrasing fall on, Sante picks up a mystery to unfold, smooth out and trickily refold. He claims it, and hands it on. –Frances Richard, *The Nation*



Spring Writer's Conference

Saturday, March 5th, 2016

9:30 AM – 4:00 PM

featuring

Luc Sante

and writing workshops in

☼ Poetry ☼ Fiction ☼ Creative Nonfiction ☼ Writing for Young Adults ☼
☼ Publishing ☼ Memoir ☼ Literature ☼

To register, please visit

www.wpunj.edu/writing
or go directly to

<https://springwritersconference2016.eventbrite.com>

Please note our NEW LOCATION at the John Victor Machuga Student Center
Multipurpose Room (MPR)

Please convene in the John Victor Machuca Student Center Multipurpose Room (MPR)

Breakfast-Orientation-Registration 9:30 AM – 10:00 AM (MPR)

Luc Sante's Keynote Address, 10:00 AM - 11:30 AM (MPR)

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

❖ **Nonfiction Writing Workshop, with Luc Sante, our keynote speaker. Limited to 25 persons.**

❖ **The Exploding Object: Lighting Imagery on Fire, with Hadara Bar-Nadav.** This workshop will focus on how we can turn the ordinary objects of our everyday lives—a door, a wineglass, or an egg—into extraordinary material for poems. Through the deep exploration of imagery—invoking *all* our senses—the whole world can spark to life. We will look at the writings of authors including Gertrude Stein and Apollinaire, and write new drafts of our own object-based poems. **Hadara Bar-Nadav's** most recent books include *Lullaby (with Exit Sign)* (Saturnalia Books, 2013) and *Fountain and Furnace* (Tupelo Press, 2015). Her poetry has appeared in *Denver Quarterly*, *Iowa Review*, *Kenyon Review*, *Ploughshares*, and other journals.

❖ **Your First Impression: Query Writing in Publishing, with Randall Klein.** When your book is ready for submission, your query letter will be the first thing that an agent or an editor will read. When someone asks what your book is about, your response can frequently dictate whether a person will read it or pass. How you communicate with people about your writing can be your sharpest advertisement for your work and yourself as an author. This workshop is designed to help you craft query letters and other peripheral writings that will allow your voice to shine through in a concise, engaging manner. It will explore what makes for a good query letter, how to narrow or expand your pitches based on the audience, and especially how to use these opportunities to further enhance your writing voice. Attendees are encouraged to come with questions about the business side of publishing, and to bring their own one-page query letters for review and critique. **Randall Klein** is an Editor at Diversion Books, a small publishing company based in New York. He started his career in the foreign rights department at Trident Media Group, a literary agency, and spent over four years on the editorial team at the Random House Publishing Group. He edits across all genres in both fiction and non-fiction.

❖ **Cutting to the Heart of the Matter, with N. West Moss.** While story is driven, in some measure, by conflict and resolution, it is often the unresolvable inner conflicts of our characters that make our stories vivid and our characters round. In this workshop, we will look at stories wherein the protagonists are in conflict with themselves. Then we will work to peel back the layers of your own characters to discover what it is that drives them forward, what is it that they want but cannot have. **N. West Moss** has had her work published in *The New York Times*, *Salon.com*, *The Saturday Evening Post*, *The Irish Times* and elsewhere. Her recent awards include two Faulkner-Wisdom gold medals (for both fiction and non-fiction) and the Diana Woods Memorial Prize for Creative Nonfiction out of Antioch, and she is the winner of the 2015 Great American Fiction Contest from *The Saturday Evening Post*. West is a MacDowell, a Yaddo and a VCCA fellow.

❖ **Trigger Warnings, with Rosa E. Soto.** Conflict is inherent, but it is an important part of the society we live in. Discussions, debates, and arguments are the cornerstone of a democratic society. In tumultuous times, it's easy to shy away from sensitive subjects in the classroom, hoping to avoid conflict. But we do our students and ourselves a disservice if we don't challenge them to challenge world views on race, gender, sexuality, religion and more. This workshop is designed to help individuals with strategies they can use to have open and inclusive classroom discussions and writings activities. It will suggest some ways in which to engage with sensitive and controversial subjects, creating healthy opportunities for discussion and learning. It will include discussions on micro-aggressions, language, and inclusivity. **Rosa E. Soto** is an Associate Professor of American and Latino Literature and Cultural Studies at WPU. Born in Miami, Florida, she graduated from The University of Florida with a Ph.D. and a specialty in Gender & Sexualities and has published articles about Latinos in popular culture and Latino food communities. She is currently working on a paper on performing citizenship in the United States. She is also a Board Member of the New Jersey Council for the Humanities.

Buffet Lunch, 1:00 PM - 2:30 PM (MPR)

Afternoon Workshops, 2:30 PM–4:00 PM

❖ **A Sense of Place: Setting and World Building in Fiction and Memoir, with Laurie Lico Albanese.** A vivid sense of place grounds our writing in the concrete world. It gives you, the writer, a stage and an entry-point for your characters and story. It allows the reader to enter “your” world with confidence and abandon. How do we create a vivid sense of place in our own writing? And how does that sense of place allow us to enter our own stories more deeply? This master class will consider brief examples from Harper Lee’s *To Kill a Mockingbird*, J.K. Rowling’s *Harry Potter and the Sorcerers Stone*, Rick Bragg’s memoir *All Over But the Shoutin’*, and Barbara Kingsolver’s novel *The Poisonwood Bible*. There will be several guided exercises focusing on objects and sensory details, and an opportunity for workshop feedback. Writers are welcome to bring in work in progress for deepening of sense of place in ongoing projects. **Laurie Lico Albanese** is the author of the forthcoming novel *Saving Adele* (Atria Books, 2017), which brings to life the lively world of Gustav Klimt and Adele Bloch-Bauer in *fin-de-siecle* Vienna. She is co-author of *The Miracles of Prato* (Morrow, 2009), a work of historical fiction set in Renaissance Italy, and the author of *Blue Suburbia: Almost a Memoir* (Harper Perennial 2004 / Booksense Best Books of the Year selection) and *Lynelle by the Sea* (Dutton, 2000), a novel. An MFA candidate at Stonecoast/ University of Southern Maine, Albanese leads fiction and memoir workshops. She uses writing and research as an excuse to travel widely; her travel pieces have appeared in *The New York Times* and *More* magazine.

❖ **From Memory to Image: Putting Yourself into Writing for Children, with Barbara Krasner.** Flannery O’Connor once wrote, “Anybody who has survived his childhood has enough information about life to last him the rest of his days.” This workshop helps you return to your childhood to create an image inventory of significant people, places, events, and objects—the unfinished business, traumatic and embarrassing moments, and joyful moments, too—that can feed into writing for children. We will discuss the significance of the small moments that can bring great emotional impact to your story and we will review samplings from picture books, middle grade, and young adult literature. Finally, in a hands-on exercise, you will apply items in your inventory to real-time writing. **Barbara Krasner** is the author of more than 15 books for children. Her picture book biography, *Goldie Takes a Stand! Golda Meir’s First Crusade*, was awarded the 2015 Sydney Taylor Honor Award for Young Readers. Her young adult Holocaust novella, *Fifteen Minutes*, debuts this spring. She teaches creative writing and children’s literature at William Paterson University.

❖ **The Long Poem and Della Who, with Charlotte Nekola.** What is the occasion for a “long” poem? What can hold such a poem together? How can a long poem develop its own form? This workshop will examine the long poems “Sumac, Sassafras,” “Della Who” and “Sestina for Anna, Not in Prague” from my recent collection of poems, *Della Who*. Student writers can hear from an author who struggled with these questions! I will offer strategies for putting long poems together. We will also look at Eliot’s “Love Song of J. Alfred Prufrock” and Ginsberg’s “Howl” as classic examples. **Charlotte Nekola**, Professor of American literature, creative writing, and poetry at William Paterson, is the author of *Dream House: A Memoir* (1993), the upcoming *Della Who: Collected Poems* (2016), and was an editor for *Red: An Anthology of American Women Writers, 1930-1940* (1993). She has also had poetry and essays published in *New Letters*, *The Massachusetts Review*, *Wide Angle*, *The Cottonwood Review*, and *The New York Times*.

❖ **Writing Effective Scenes, with Philip Cioffari.** This workshop will focus on the elements necessary to create strong scenes, whether it be for fiction, creative non-fiction or screenwriting. Attendees are encouraged to bring a scene or two of their own for discussion. **Philip Cioffari**, Professor of English at William Paterson, is the author of four books of fiction: the novels, *Catholic Boys*; *Dark Road*, *Dead End*; and *Jesusville*; and the story collection, *A History of Things Lost or Broken*, which won the Tartt Fiction prize. He wrote and directed the independent feature film, *Love in the Age of Dion*.

❖ **Memoir, with David Borkowski.** How much of fiction is from a writer’s actual life? How much of autobiography or memoir is fictional? If writers of fiction use fact to make their work more believable, relatable and identifiable, how do writers of autobiography create fictional material to make their work more engaging, spirited and compelling? In this workshop we will explore such questions while drafting some creative nonfiction writing of our own. **David Borkowski** is an Associate Professor of English at William Paterson University. His articles have appeared in *Rhetoric Review* and *College Composition and Communication*. He is the author of two books. His most recent book, *A Shot Story: From Juvie to Ph.D.*, is a memoir; it was published in September by Gotham Books, an imprint of Fordham University Press.

REGISTRATION INCLUDES

Light Breakfast 9:30-10:00

Plenary Reading with Luc Sante, 10:00-11:30 am

One Morning Workshop, 11:30 am-1:00 pm

Full Buffet Lunch, 1:00-2:30 pm

and One Afternoon Workshop, 2:30-4:00 pm

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

Late registration (after February 15th) is \$66, so please register early.

www.wpunj.edu/writing

<https://springwritersconference2016.eventbrite.com>