Please review the following workshop offerings and email clementsbcwcsu.edu with your selections where appropriate no later than noon on 12/4. If you have not responded by that date, you will be placed in the workshops that have room.

**Sunday, January 3**

Morning: Please select either the Cleland or the Ofgang workshop.

Afternoon: All students will attend the Snyder workshop.

**Morning**

**Do You Outline or Follow Your Muse?** Jane Cleland

Experimenting with various writing processes helps you discover which ones work best for you. No matter what genre you’re working in, from literary fiction to genre fiction and from memoirs to literary nonfiction, discovering your ideal writing process will enable you to write at a higher quality quicker. In this interactive workshop, you’ll be given various prompts and challenged to: (1) write on the spot; (2) create a rough outline; and (3) use Jane’s plotting roadmap to generate a synopsis by delineating all major plot twists, reversals, and moments of heightened danger. By the end of the workshop, you’ll discover which tactic or tactics work well for you, which tactics you want to think about more or experiment with further, and which tactics simply aren’t for you.

Jane K. Cleland ([www.janeckleland.com](http://www.janeckleland.com)) is the award-winning author of the Josie Prescott Antiques Mystery series. The eleventh in the series, *Glow of Death*, will be published in December 2016 by St. Martin’s Minotaur. She’s also written four business communications books, most recently, *Business Writing for Results*. Her book about the craft of writing, *Mastering Structure, Suspense, and Plot: How to Write Gripping Stories That Keep Readers on the Edge of Their Seats*, will be published in April 2016 by Writer’s Digest Books. Jane teaches at Lehman College, CUNY, where she also directs the Program for Professional Communications.

**The Art of the Profile**, Erik Ofgang

Whether writing about a stranger, relative, or historic figure, the profile is one of the most powerful and marketable forms of narrative journalism. In this workshop participants will learn how to get inside the heads of their profile subjects through interviews, follow-up interviews, research, and more research. They’ll then learn techniques for crafting engaging narratives based upon this research. The workshop will also touch upon marketing profiles to magazines and newspapers. Participants will be asked to read three magazine profiles (links will be provided) and should come with one or more ideas of people to profile. No prior written work will be necessary, but workshop participants should expect a hands-on workshop where they will be required to interview and write about other participants.
Erik Ofgang is a writer and editor at *Connecticut Magazine*. He is the author of *Buzzed: Beers, Booze and Coffee Brews* (January 2016, Islandport Press) and has written for the Associated Press, *Hartford Courant* and *Tablet Magazine*. He has written profiles on Ringo Starr, Joe Cocker, Tony Bennett, Kevin Costner, Harvey Keitel, Steve Martin, Craig Ferguson, Matt Harvey, Ralph Branca, P. Diddy and many other famous individuals as well as lesser-known people with extraordinary stories like Ron Mallett, a UConn physicist with a scientifically sound (at least in theory) plan to build a time machine.

Afternoon:  

**Character in Conflict**, Don Snyder

I would like each participant in the workshop to write up an original single-sentence summary of a character in conflict that attempts to top this one (you may describe a project you currently are working on): “*The Graduate* tells the story of a young college graduate who has an affair with a married woman and then falls in love with the woman's daughter.”

**Monday, January 4**

All students will attend this workshop.

**Proposals & Pitches; Covers & Queries; Summaries and Synopses**, Nick Mamatas

Publishing is all about writing, but getting published involves more than writing an excellent story, essay, or book. We will explore proper cover and query letters for short subjects (both fiction and non-fiction) and proposals and synopses for book-length work (both fiction and non-fiction), write our own sample query letters for either a book submission to an agent or a short non-fiction piece to a periodical editor, and workshop them rigorously.

Students should have read and be prepared to discuss the query letter, two book proposals (one non-fiction, one hybrid anthology), and novel synopsis that will be provided in advance.

Nick Mamatas is the author of several novels, including two 2016 releases from Skyhorse: *The Last Weekend* and the murder mystery *I Am Providence*. Nick is an anthologist as well: recent work includes *The Battle Royale Slambook* (non-fiction about the cult phenomenon novel and film *Battle Royale*) and the fantasy/crime fiction mashup *Hanzai Japan*. Nick is a full-time editor for VIZ Media, and previously edited fiction and non-fiction for *Clarkesworld Magazine*, for which he was nominated for both a Hugo and a World Fantasy Award.
**Tuesday, January 5**

Morning: All students will attend this Master Class with Matthea Harvey, the Housatonic Book Award winner in Poetry. Please read Ms. Harvey’s winning book, *If the Tabloids are True What Are You* in advance of the residency.

Afternoon: Select one of the two workshops to attend.

**Morning**

**Erasures & Collaboration, Matthea Harvey**

In this class, we'll experiment with text and image, primarily through the medium of erasure. Participants will look at excerpts from erasures by Mary Ruefle, Srikanth Reddy, Jen Bervin, Janet Holmes, Tom Phillips, and Jonathan Safran Foer as well as examples of erasure in contemporary art. Then, using magazines, newspapers, or books brought from home, participants will try out different types of erasure (cutouts, blackouts, whiteouts, etc...). We will also do collaborative text and image exercises in class.

In addition to the magazines/newspapers mentioned above, please bring with you a black marker and whiteout. If possible, please bring an Exacto knife as well.

**Afternoon**

**Ensemble Casts and Multiple Points of View, Hank Garfield**

This workshop will focus on longer fiction (novels, novellas, long stories) with several point-of-view characters. First, we'll consider how multiple viewpoints are handled by several different authors, from the omniscient narration of James Clavell to the balls-in-the-air technique of Thomas Kennedy. Then we'll move on to discussion of student works-in-progress.

Requirements: Students should submit two short scenes from the same work, told from different points of view. For purposes of discussion, students should have read at least one or two of the following:

*Falling Sideways*, by Thomas Kennedy  
*The Corrections*, by Jonathan Franzen  
*Drop City* and/or *The Tortilla Curtain*, by T.C. Boyle  
Any of the *Shogun* books, by James Clavell  
*The Winds of War* and/or *War and Remembrance*, by Herman Wouk  
*I*, by Stephen King  
*Moondog, Room 13*, and/or *Tartabull’s Throw*, by Henry Garfield

This workshop is intended for students interested in writing book-length fiction.
Originally from Philadelphia, Hank Garfield spent his formative years in Blue Hill, Maine. The oldest of five children, he is a great-great grandson of President James A. Garfield, who was assassinated shortly after he took office in 1881. Hank’s work has appeared in San Diego Magazine, the Los Angeles Times, The Magazine of Fantasy and Science Fiction, Games, Downeast Magazine, Bangor Metro, and many other magazines and newspapers. He has recently completed A Sprauling Family Saga, a novel spanning the years of the Voyager space mission and the lives of six siblings from 1977 to the present. Read Hank’s blog, Slower Traffic: Walking, Bicycling, Public Transportation, and Not Owning a Car, at slowertraffic.net.

Textbook Publishing in Practice and Theory, Jonathan Silverman

The textbook genre links to two particular audiences: professors and their students. Writing a proposal and then the book means finding ways to engage both audiences. And because the competition is fierce for professors’ attention, one also has to write a textbook proposal that will engage other audiences—risk-averse publishers, textbook catalog writers, and book reps who want to know not only why your book is good but also why it’s better.

This workshop will focus on developing an idea for a textbook into a proposal that appeal to these multiple audiences as well as a more general discussion of the textbook market.

Jonathan Silverman is the co-author of The World Is a Text (Pearson), which is now in its fourth edition with a fifth edition on its way with a new publisher, Broadview Press. He is also the author of Nine Choices: Johnny Cash and American Culture (UMass Press, 2010) and the co-editor of Reading the University: What Campuses Tell Us About Higher Education and American Culture forthcoming from McFarland. He also is co-founder of the small press 99: The Press.

Wednesday, January 6

All students will attend this Master Class with the Housatonic Book Award winner in Fiction. Please read Mr. Katzenbach’s winning book, Red 1-2-3 in advance of the residency.

Suspense and Character, John Katzenbach

I once had a wonderful writing teacher, an accomplished memoirist and novelist, who posed this question when speaking about comedy: “Why is it that when we see a person slip on the ice, we feel empathy — but when we see someone on crutches, wearing a cast on their leg, slip on the same patch of ice, often it is hilarious?” The answer to that question is applicable to writing novels that can be characterized as “thrillers,” as well. In this class, we will discuss several elements: the uses (and abuses) of suspense, how to employ psychological factors in creating characters, the relationships between plot and emotions in the construction of a novel. We will delve into film a bit, as well. In advance of the meeting, students should read Ambrose Bierce's
"An Occurrence at Owl Creek Bridge" (http://fiction.eserver.org/short/occurrence_at_owl_creek.html) and should bring with them a couple of examples of scenes—whether in film or prose—that they find suspenseful.

Thursday, January 7

All students will attend these two workshops—Stitt in the morning and Pahigian in the afternoon. Please see instructions below for Stitt and respond accordingly.

Morning

Public Presentation of Written Works, Don Stitt

(A crash course in speech, diction, projection and oral interpretation for the writing community)

Students will bring a short, self-contained piece that they would like to perform for The Rez.

(Poems, essays, editorials, columns, flash fiction. Something that comes full circle in less than five minutes.)

We will consider breath-control, relaxation, vocal projection, enunciation and theatrical presentation.

As needed, we will explore different voices and characterizations for different characters.

This workshop will be conducted in three small sessions with a convocation at the end.

Sessions: 9:00, 9:45, and 10:30; Convocation: 11:15

Please indicate which session you would prefer to attend.

Afternoon

Get Reviewed, Get Interviewed, Get Read!

How to Pitch Your Book to Newspapers, Radio and Television Shows, and Real Live People, Josh Pahigian

Much has been made in recent years of the new opportunities that exist for authors to reach readers and ultimately sell their books through savvy use of the new media platforms. In promoting their work, however, authors should not overlook traditional approaches that are still quite effective. Today’s small and midsized book publishers increasingly expect authors to lead
the charge in carrying out this work and authors who demonstrate their ability to get reviewed, get profiled, get interviewed, and ultimately drive sales enjoy a decided advantage when it comes time to sell their next book or book proposal. In this workshop, you will learn how to stage book events that draw crowds of potential readers; how to identify newspaper writers, radio shows, and TV shows likely to give you and your book a favorable reception; and how to approach these industry insiders and convince them to write about you and your book, or invite you onto their show.

Josh Pahigian is the author of several nonfiction baseball books and one mystery novel. His latest book was a revised and updated second edition of *101 Baseball Places to See Before You Strike Out*, which was released in March 2015. In promoting this book, Josh has been presented with a legislative commendation from the Massachusetts House of Representatives for “his commitment to preserving the history of America’s favorite pastime,” has been the feature of a *USA Today* column on baseball travel, has been cited as a ballpark expert in a *Providence Journal* column about a hot-button issue, has been reviewed by the *Houston Chronicle*, *Christian Science Monitor* and other widely-syndicated newspapers, and has penned guest columns related to his book’s topic in papers like the *Portland Press Herald*. Josh is a graduate of Emerson College’s MFA program in Creative Writing. He lives in Southern Maine, where he fulfills a variety of teaching and writing roles for the University of New England.