

EVENTS 8

WORKSHOPS 12

BOOK TALK 27

THE WRITER'S CENTER

Workshop & Event Guide

Winter 2014-2015

Art Begins with a Story



www.writer.org

THE WRITER'S CENTER PRESENTS

REPRESENTING:

NEW PAINTINGS BY

MARK GIAIMO

AND

ERIC WESTBROOK



OCTOBER 18, 2014 - JANUARY 5, 2015



THE
WRITER'S
CENTER

4508 WALSH STREET - BETHESDA, MD 20815 - WRITER.ORG

THE WRITER'S CENTER

Workshop & Event Guide Fall 2014

www.writer.org

DEPARTMENTS

PRESIDENT'S NOTE 5

EVENTS 8

WORKSHOPS:

Schedule 12

Descriptions 17

BOOK TALK 27

INSTRUCTOR BIOS 30

DONORS 33

REGISTRATION 35

FEATURES



Image courtesy of McInturff Architects

5 Our Next Chapter

TWC's outgoing board chair Sally Mott Freeman on the Center's milestones and plans for the future.



6 Writing From Life

Ellen Herbert's popular workshop encourages writers to get their memories on the page, and sell what they write!

7 The Poet as Essayist

An Interview with Rod Jellema

Editor

Mía R. Cortez
mia.cortez@writer.org

Graphic Design

Virtually Detailed, Inc.

Editorial Contributors

Stewart Moss
Emily Rich

Copyeditors

Vanessa Mallory Kotz
Laura Spencer
Ellyn Wexler

Cover Images

McInturff Architects

Contact Us

4508 Walsh Street
Bethesda, MD 20815

301-654-8664 (p)

240-223-0458 (f)

Writer.org



Join the conversation:
[Facebook.com/writerscenter](https://www.facebook.com/writerscenter)



Twitter: @writerscenter

THE WRITER'S CENTER

cultivates the creation, publication, presentation and dissemination of literary work. We are an independent literary organization with a global reach, rooted in a dynamic community of writers. As one of the premier centers of its kind in the country, we believe the craft of writing is open to people of all backgrounds and ages. Writing is interdisciplinary and unique among the arts for its ability to touch on all aspects of the human experience. It enriches our lives and opens doors to knowledge and understanding. The Writer's Center is a 501 (c) (3) nonprofit organization. Donations are tax deductible. A copy of our current financial statement is available upon request. Contact The Writer's Center at 4508 Walsh Street, Bethesda, MD 20815. Documents and information submitted to the State of Maryland under the Maryland Charitable Solicitations Act are available from the Office of the Secretary of State for the cost of copying and postage.

Other Locations

Annapolis

Maryland Hall for the Creative Arts
801 Chase Street
Annapolis, MD 21404
marylandhall.org

Arlington

Cultural Affairs Building
3700 South Four Mile Run Drive
Arlington, VA 22206
arlingtonarts.org

Capitol Hill

The Hill Center
921 Pennsylvania Ave., SE
Washington, DC 20003
hillcenterdc.org

Glen Echo

Glen Echo Park
7300 MacArthur Blvd.
Glen Echo, MD 20812
glenechopark.org

Leesburg

Leesburg Town Hall
25 West Market Street
Leesburg, VA 20176
leesburgva.com

McLean

McLean Community Center
1234 Ingleside Ave
McLean, VA 22101
mcleancenter.org

POET LORE *established 1889*

Poet Lore is the oldest continuously published poetry journal in the United States. We publish it semi-annually, and submissions are accepted year-round. Subscription and submission information is available at poet-lore.com.

Book Gallery

TWC's book gallery carries an extensive collection of literary magazines and books on craft.

4508 Walsh Street
Bethesda, MD 20815

THE WRITER'S CENTER

Executive Director

Stewart Moss

Assistant Director

Sunil Freeman

Program Manager

Laura Spencer

Development Manager

Rachel Colombana

Marketing & Communications Manager

Vanessa Mallory Kotz

Managing Editor of Poet Lore

Genevieve DeLeon

Office Manager & Graphics Assistant

Judson Battaglia

Board of Directors

Chair: Sally Mott Freeman

Vice Chair: James Mathews

Treasurer: Les Hatley

Secretary: Patricia Harris

Ken Ackerman • Margot Backas • Linna Barnes • Naomi Collins

Mark Cymrot • Michael Febrey • Neal Gillen • John M. Hill

Jeff Kosseff • C.M. Mayo • Jim McAndrew • Ann McLaughlin

Margaret Meleney • E. Ethelbert Miller • Joram Piatigorsky • Bill Reynolds

Mier Wolf, *chair emer.* • Wilson W. Wyatt, Jr.

Honorary Board

Kate Blackwell • Dana Gioia • Jim & Kate Lehrer

Alice McDermott • Ellen McLaughlin • Howard Norman

Supported in part by:



The Writer's Center also gratefully acknowledges the support we receive from:
The TauFoundation, The Omega Foundation, The Kiplinger Foundation,
The Bydale Foundation and Radar Collective.



Stewart Moss Photo by Kyle Semmel

Many of you have already recognized the iconic illustration on the front cover of this issue of the Workshop & Event Guide as the poet “Sappho,” a fresco that was likely created around 50 AD and survived the destruction of Pompeii by an eruption of Vesuvius in 79 AD. Although most of Sappho’s poetry exists only in fragments, and accounts of her life vary, we do know that she was born circa 620 BC, was exiled from Lesbos to Sicily sometime between 604 and 594 BC and died in mid-6th century BC. Given the sketchy details of her life and her incomplete body of work, what is it about her life and poems that has inspired the admiration, if not adoration, of generations of poets ... and also visual artists, who, over the centuries, have rendered her image?



Jean Jacques Pradier, *The Seated Sappho*, 19th century

In fact, Sappho graces the cover of this publication because she epitomizes the theme that “All art begins with a story.” Her own story of creativity in the midst of exile is, by itself, inspiring. But the courage she displays in her lyrics to break free of classical paradigms that addressed epic heroes and the gods and write, instead, of erotic love between individuals has freed our imaginations as writers and artists from whatever constraints we believe have been imposed on us. Her experience of liberation is evident in the fragment below, in which her vivid descriptions of physical longing give way to a stirring declaration of artistic freedom:

... for when I look at you, even a moment, no speaking
is left in me

no: tongue breaks and thin
fire is racing under skin
and in eyes no sight and drumming
fills ears

and cold sweat holds me and shaking
grips me all, greener than grass
I am dead—or almost
I seem to me.

But all is to be dared, because even a person of poverty
who honored me
by giving their works
(trans. Anne Carson)

Not only poets and artists, but also dancers and musicians have been



Above: John William Godward, *Reverie* a.k.a. *In the Days of Sappho*, 1904
Left: Alphonse Mucha, *Sappho Inspired Painting*, early 20th century



moved by Sappho’s story. In “Sappho in Nine Fragments,” a recent award-winning dance and spoken word play written and performed by Jane Montgomery Griffiths, and in Johann Hummel’s ballet suite, “Sappho of Mytilene,” the richness of her life and work is performed vibrantly on stage.

At The Writer’s Center, we believe that everyone has a story to tell and we help you tell it in in whatever genres—poetry or memoir, fiction or creative non-fiction, plays or screenplays—best suit the kind of story you want to write. But we also want to inspire you with the work of the visual artists whose paintings over the past two years have hung from our walls and tell stories of their own (see p. 36). By becoming members of the Center, taking our workshops, attending our author readings, and contributing generously to our annual fund (and our soon to be announced capital campaign), you participate in the ongoing creativity that is the heart of what we do. All art begins with a story, and we’re deeply grateful that your story has been joined to ours.

Ready, Set, Type:

Transforming Poems into Art Objects

By Vanessa Mallory Kotz

It starts with a poem that tells a story about nature. Then, the metal letters (after a font is carefully selected) are chosen, one by one. Tiny and perfect, they form the words of the poem. Next, they are inked, and the magic of printing brings the poem to life, turning it into a physical work of art.

This was the process that workshop leader Melanie Figg and her class used to print their poems onto cards in Figg's summer course, *Simple Elegance: Nature Poetry and Japanese Forms*. "The goal of this class was to have a poem they could really feel proud of and hold in their hands, as well

as give as a gift," said Figg. "Part of being an artist is sharing your work with the community."

The workshop was made possible through a partnership between The Writer's Center and Pyramid Atlantic, a community resource in Silver Spring that offers classes in typesetting and printmaking. "I think it worked out very well," Figg said. "It expanded audiences on both sides."

Each participant spent four weeks writing poems and honing one to its best essence for the final project. "They had to work on the poem, then pick a font, pick a color. Their personalities really came out in the end result."

"The last class was such a new and illuminating experience for me, typesetting and printing these traditional poems on a traditional printing press," said workshop participant Barry Rosenthal. "It made me appreciate this landmark invention as well as today's technology."

Participants began the class by studying the haiku. A proper haiku is much more complicated than its 5-7-5 syllable format. Originally part of longer prose pieces about a journey, these short poems must use nature imagery to express the human condition, leaving the reader to ponder their own lives.

"Melanie's class was a great introduction to the beautiful Japanese forms and poetry's higher power for expressing the world in few words," Rosenthal said.

The participants also focused on American free verse and looked to the examples of William Carlos Williams, Lucille Clifton, Kay Ryan, Robert Frost, and Jack Gilbert, as well as more contemporary poets. Each class began with students sharing their own work with one another. "Listening to people read their poems builds community," Figg said. As the poem is heard, it passes through the body with its own energy. "One of the nice things about teaching new writers is enriching their experience of the word,"



Cards made in Melanie Figg's workshop, *Simple Elegance: Nature Poetry and Japanese Forms*, 2014

Figg said. “Words are shared but we also have a personal, intimate relationship with them.”

Throughout the class, participants worked to revise one poem into a piece that they felt was ready to print. Figg encouraged them to create strong images with powerful verbs using precise language, avoiding redundancy. Then they took a one-day, six-hour course on letterpress to finalize their cards. Each student printed ten copies of their poem so they’d have plenty to give away.

Works made on a letterpress have a very distinctive look—the impression that the metal letters make into the paper, the way the ink is absorbed. The students’ cards show a total range of possibilities—from deep red font to black, from crisp, bold sans serif to light, flowing serif type. The creators of these printed poems sought perfection, however, slight irregularities, like the amount of spacing between words, will occur, truly making each card an original work of art.

“At Pyramid Atlantic we took our poems to a totally different level: combining the more abstract process of writing with the hands-on, tactile process of making an artistic object,” said Sophia Panieczko, another participant. “Turning a five-line Tanka into a printed card required painstaking attention to detail and a boatload of patience. Just selecting the font took on major importance. It was great to see the printed cards roll off the printer and to have something tangible to keep.”

Figg, a poet herself, takes her inspiration from nature as well

as the visual arts. In fact, she has taught courses that blend the visual arts and poetry before at the Center. She also curates literary art tours in local galleries by bringing poets together to write about the exhibition, and then gives a free “tour” of the gallery by reading the poems next to the artwork.

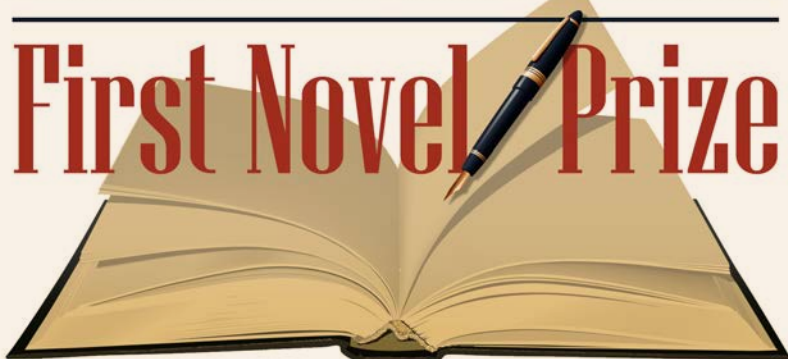
“Most of what I learned when I talk about a line, I learned from painters,” she said. “The brevity and the visual energy in painting is very familiar to a poet.” Like painting, using the letterpress is a physical process—the selection of the letters, setting them, editing them, requires the artist

to physically move the elements of their poem. “Letterpress gives a sense of a letter having its own life,” Figg said. By developing one poem as far as they could and printing it, students got to experience the whole artistic process from start to finish in five short weeks.

Does this workshop sound like something you’d like to try?

Register for Figg’s next class online or in person today at The Writer’s Center.

McLAUGHLIN & ESSTMAN & STEARNS



Did you just publish your first novel? The Writer’s Center offers a prize of \$500 annually for a first novel by a U.S. author published during the previous year. Submit three copies of a novel published in 2014 by March 14. There is no entry fee. Send an SASE. For more information, email Laura Spencer at laura.spencer@writer.org or call 301-654-8664.

Here at The Writer's Center, many talented writers pass through our halls, taking multiple workshops and honing their craft. We present here a small sampling of the amazing work that you do.

The Fox

By Rose Fitzpatrick

Once, when I was four, a scratching at my window woke me out of sleep. I sat up-right in bed, listening, it seemed, with every cell of my body. Scratch, scratch, scratch—then came a sniffing pause and another scratch, scratch, scratch. Something outside wanted to come in.

The window faced the front yard of our suburban home. From the room next to mine my parents' deep breathing rasped—long, gravelly breaths, not quite snores. I did not dare call to my mother in case I also woke my father. Far away, I heard the high-way mumble.

I often woke after my parents went to bed. I was forbidden to get out of bed, or turn on the light, or make any kind of noise, so I lay—body aching with the effort of holding still—and tried to sleep. I thought the entire planet experienced night at once, covering everyone except me. Every night I drifted, marooned on a lonely ocean of sleep.

Suddenly the creature sneezed with a spluttering squeak, as if startled by its own noise. I giggled, smothering the sound with my hand; but the sniffing stopped and it held still and listened as intently as I.

Then the curtain lifted in the breeze and I saw a wild red fox

peering down into my room, as if into its own den. I'd forgotten my room was so deep underground, but I saw it then as if for the first time. I didn't need to turn on the lamp, for the tawny coat of the fox shimmered like embers in the dark. Its chest blazed pure white, and its dark eyes looked directly into mine.

I laughed again, softly this time. What if I moved very slowly and quietly to the window? Could I open the screen and coax the fox into my room without waking my parents? Would it play with me? Would it sleep on my bed? I threw back the covers and set my bare feet on the floor.

The ears of the fox twitched, as if it heard something sneaking up from behind. It cowered against the screen. "Let me in," whispered the fox, its voice quivering like the voice of a frightened child. "Please let me in."

Terror poured into me. "Let me in, please, please let me in," it said. I longed to let it in but I could only stare at it as it stared back at me. My whole body felt so cold I could not even pull my feet back under the covers.

Then it snapped out of its crouch and sat upright, its claws gripping the ground. "Oh, no!" it whispered, peering over its right shoulder, out into the front yard.

Following its gaze, I could see a tall figure, a man in the shadows beside the crabapple sapling. With both hands he lifted something long and narrow to his shoulder.

The fox whipped around to leap into my room. Its mouth opened as if it would speak. But then its body shot forward, powerfully, awkwardly, as if kicked in the back, then bounced off the screen and fell out of sight. My own body jerked the way one does when riding in a fast car that stops suddenly.

And the fox screamed. But its voice came out of my mouth.

Novel Year

Are you an serious novelist aiming for publication? Don't have time for an MFA?

The Writer's Center has developed the Novel Year Program for you.

- Workshop your entire novel
- prepare it for publication
- pitch your novel to agents
- gain 24/7 access to the Studio
- attend *Publish Now*, and more

Instructor is published novelist A.X. Ahmad, axahmad.com.

Class will start Fall 2015 and run for the calendar year.

For more information, call The Writer's Center:

301-654-8664

Violeta

by Fernando Manibog

To this day I do it the way Violy did it. Spray it moist, start with the collar, followed by the sleeves, then the two front sides, and finally the back, always moving from left to right, careful with the buttons and the pleats. The shirts always come out perfectly.

The persistent squeaking of the ironing board pleased my ears when I was a child. It was the first thing I would hear when I came home from elementary school in my sleepy hometown in a rural province in the Philippines. My father was always away on distant assignments to mountaintop radar stations, often for months at a time. Money was never enough, so my mother worked until late at night at her convenience store. But Violy was always there to open the front gate for me. On days when she decided that I had been good, she made me a special afternoon snack of day-old rice fried in pork fat, coarse salt, and garlic. On sunny days I would rub my cheeks, with my eyes closed, against the sheets and pillowcases that she had just ironed to enjoy the crisp, warm, cotton fabric gently scraping my skin. On rainy days she would let me take a nap inside the large, metal bin that held the pre-moistened clothes and linen yet to be pressed. Inside, there was a moldy smell that was strangely comforting, and when I woke up, she would spin tales about evil dwarves who lived on earth mounds and ate

naughty children, half-horse/half-men creatures who squatted and lurked behind fat mango trees with their knees higher than their heads, and lonely giants who wailed in mountain forests. She would tell me stories about holy saints with heroic lives and gory deaths and lovers cursed with tearful heartbreaks that she heard on the radio that morning. She only finished high school, but she nurtured a strange world in her mind that could not help spilling into torrents of hair-raising words.

She had a shy way of smiling. To hide her crooked front teeth, she would purse her lips while she smiled. She laughed frequently, covering her mouth entirely with her left hand. She was not left-handed, but her right hand never seemed to stop ironing. At only ten years old, I felt safe and confident with her. Sometimes, from inside the musty bin on the floor, I looked up at her and wondered if I should ask her to be my girlfriend when I grew up. I wanted to be hugged, but I did not know by whom. In the end, with my mother a ghost and my father a distant shadow, I decided that I preferred Violy to be like a parent instead.

One late night my mother returned while Violy and I were watching a gaudy singing contest on TV, one among many that fed opiate to masses of the Philippine poor. It was the question-

and-answer part of a love duet, and we sang the words together with the contestants. In the lyrics we were asking each other teasingly whether our passionate love was honest, forever, and true. We did not notice when my mother entered the living room. Violy was sitting on my mother's favorite chair, left leg hooked on an armrest, while I was sprawled on the floor, lying on my mother's favorite shawl. My mother's eyes were very tired, but she had some other look that made Violy say good night and quickly go to her room. It was the disdainful glare aimed at an oily-skinned servant who dared to charm away her son's affections while she toiled to keep everyone adequately fed. My mother did not say anything as she removed the fitted covering of her chair, grabbed her shawl from the floor, and threw them into the laundry bin. She slapped the TV power button off, sat on a dining chair, and glared at me while I stared, unmoving and unmoved, into a dead screen.

Strange days followed. My mother complained that her blouses were crumpled and that a zipper was broken. Then she said a button was missing and something else was stained. The food was too salty. The dining table was dusty. The floor was waxed and polished unevenly. It seemed that Violy spent more and more time apologizing to my mother and less time with me. She was

not covering her mouth much anymore. Quietly and suddenly, she was gone. My mother did not explain anything to me. I overheard her telling a street vendor that Violy was no good and that we had a new maid. My mother started coming home earlier and enticed me with shoestring potato crisps to watch TV singing contests together. But with Violy gone, the duets had only words and no music.

* * *

At age fifty-four, after decades away, I visited my childhood home. Sad at how decrepit it had become, I took a walk in the backyard late at night under the sinister moon of the damp monsoon season. Unexpectedly my foot hit an earth mound. I felt my heart jump when the image of evil dwarves crossed my mind and smiled at what my lips whispered:

Violeta.

I never heard from her again. She must have been eighteen or nineteen when she left us more than forty years ago. If she did have her own children, I wonder if they sang love duets, spun ghost stories by candlelight, hid from imaginary goblins, imitated holy martyrs, and cried at the radio at stories of broken hearts.

The Horn of Freedom

by *Desirée Magney*

The religious significance of the name, The Ram's Horn, went right over the head of this not-so-good, Catholic girl. All I knew was, it was the name of a "unisex" clothing store, primarily catering to young guys ... young, good-looking guys. As a teenage girl, during the early 1970s time of women's lib and free love, I assumed the name was a phallic symbol and a pretty damn good one. I figured my bosses were hip dudes, albeit old dudes, as anyone over thirty was back then. The fact that ram horn shofars were blown as wind instruments to announce the Jewish holidays of Rosh Hashanah and Yom Kippur was lost on me. My bosses probably would have been mortified at my mistaken assumption about the name. But Catholic schoolgirls weren't taught much about other religions and the sex thing we learned about on our own.

The Ram's Horn was located in an outdoor strip mall near the local public high school. I had been begging my parents to allow me to get a job there even before I turned 16. I wanted my own spending money, needed that feeling of independence. I craved to meet guys who were outside of my insular Catholic school experience—to be a rebel of love.

It was my first non-babysitting job. My parents agreed to buy me a used car to transport me there. She was a \$500, baby blue, Ralph Nader-declared "unsafe at any speed" Corvair. I could taste the

freedom during the test drive as the slick-talking salesman sped around sharp curves to disabuse me of Nader's notion. The car held the road while I flew high with the knowledge that soon I would be spinning around on my own, transported in more ways than one.

The Ram's Horn was a boutique-clothing store selling "mod" apparel to young men and women. It sold blue jeans—tons of stone washed, low-rise, hip hugger, bell-bottomed blue jeans. They lined the entire right side of the store, stacked in cubbies that spanned the wall from floor to ceiling, sorted according to waist and length. Most guys were clueless when they arrived to buy their jeans and would ask *me* what size they were.

"What size are you wearing now?"

"Uh...I dunno."

"Ok. I'll measure you."

I'd grab a cloth tape and wrap my arms around the guys' hips, pulling it to meet at the front, while discreetly inhaling their heady musk and patchouli scents. If they didn't know the length of jeans they needed, I got to measure their inseams. Carefully, I'd hold the end of the tape to the crotch, against the leg, down to the foot. They'd fidget and I'd gently admonish them.

"Stand still. Does this look about where you want the jeans to

come?" I mean, does this look like the right length?"

I may have been coy with my Catholic schoolgirl image but was quite shameless in my approach.

"Yes," they stammered, red faced but smiling. "That feels ... I mean ... that seems good."

Mission accomplished, I would approach the wall of cubbies to find their perfect jeans with them tailing close behind.

The dressing rooms with their saloon-type doors lined the back wall of the store. Customers' legs were visible from the knees down. I could see them slide on each pair of jeans.

"How does that fit? Come out and show me. There's a larger mirror out here."

When they'd push through the saloon doors, each like some modern day Sundance Kid, I'd tug at the waistband and glance at the length, admiring my handiwork ... and them.

The middle of the store was filled with round racks stuffed with gauzy Indian cotton and Western style shirts, crocheted halter tops, fringed vests, and tons of tee shirts—tie-dyed, emboldened with peace symbols, upside down American flags, and "flower power." Belts—stamped leather, studded, crocheted, fringed, and beaded—hung on revolving racks. There were beaded bracelets, peace symbol medallions, and peace symbol patches you could sew onto your jeans as the Vietnam War raged on. There were aviator and granny sunglasses for that I'm-so-cool-I-smoke-weed-from-a-bong look.

Incense burned and customers browsed as the Rolling Stones blared *Let's Spend the Night Together* and *You Can't Always Get What You Want*.

I worked at the Ram's Horn for two years. The minimum wage was enough to buy clothes for myself and to fill my car with gas and the cheap oil my Corvair guzzled like a sixteen-year-old drinking six-packs of Schlitz on a Saturday night.

The atmosphere was about as far as I could get from life at my Catholic high school—home of the Shamrocks. I remember the drive over each workday. I felt a tingling in my stomach, knowing I was about to enter another world. I eagerly shed my weekday skin. Off came the pleated, green plaid uniform skirt that I'd roll into a mini and that the nuns would roll back down to my knees. Off came the white blouse with the Peter Pan collar, the green vest, the knee-highs. I donned hot pants, halter-tops, and short dresses.

While my high school had many boys, everyone knew everyone else's business. I met a lot of guys at The Ram's Horn, a perk of the job, and I dated a few, but nary a Catholic one in the bunch. Over time, there was the stud from the public high school; Mustache Man, who took me cherry picking at his grandmother's farm; the blonde who took me to my first rock concert; my first Jewish boyfriend; and my soulful guitarist. I wanted to exist in a place outside that world where prurient nuns asked about your weekend sexcapes every Monday morning. I

was the Shamrock who never told them that I was one lucky little four-leaf clover.

The Ram's Horn trumpeted my freedom. And though I may have strayed from my Catholic upbringing, I found something along the way—my own little *Stairway to Heaven*.

Black & White

By Roberta Beary

Once we all went on vacation. To Colonial Williamsburg. Together. As a family.

Here's the picture. Look. My little brother in my mother's arms. My other brother on my father's lap. There's me. Standing off to the left. See me. There. In the tricorn hat.

The stories published here have been nominated by workshop leaders and selected by the editor.

We host more than 50 events annually, including free Sunday Open Door readings and theatre productions in our historic black box theatre. For more information, visit our website www.writer.org/events.

OPEN DOOR READINGS - WINTER 2015

JANUARY
2 p.m.11 David Ebenbach and Susi Wyss read
from the anthology *Everywhere Stories*.

David Ebenbach



Susi Wyss

POETRY & PROSE OPEN MIC

Sign-up begins at 1:30 p.m.
Readings begin at 2 p.m.

JANUARY 4

FEBRUARY 22

APRIL 12

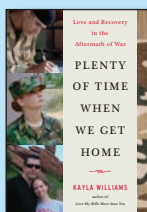
JANUARY
2 p.m.

25

Maureen Corrigan reads from *So We Read On: How The Great Gatsby Came to Be and Why it Endures*. She is joined by Kayla Williams, author of *Plenty of Time When We Get Home*.

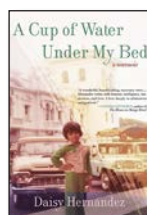


Kayla Williams

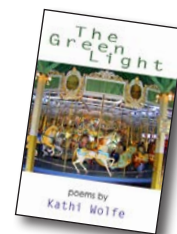
FEBRUARY
7:30 p.m.

8

Daisy Hernandez reads from *A Cup of Water Under My Bed*. She is joined by poet Kathi Wolfe, author of *Green Light*.

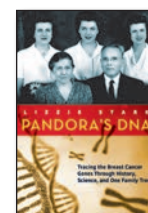


Daisy Hernandez

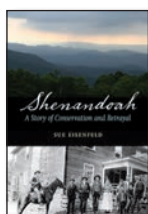
MARCH
2 p.m.

1

Lizzie Stark reads from *Pandora's DNA*. She is joined by Christopher Goodrich, reading from his new collection of poems, *No Texting at the Dinner Table*.



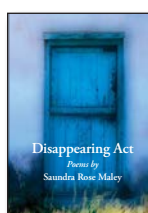
Lizzie Stark

FEBRUARY
2 p.m.

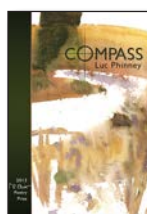
1 Sue Eisenfeld reads from *Shenandoah: A Story of Conservation and Betrayal*. She is joined by poet Sandra Maley, who reads from *Disappearing Act*.



Sue Eisenfeld



Sandra Maley



Luc Phinney

MARCH
2 p.m.

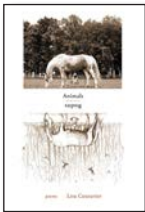
8

Lauren Francis-Sharma reads from her novel, *'Til the Well Runs Dry*. She is joined by poet Luc Phinney, who reads from *Compass*.

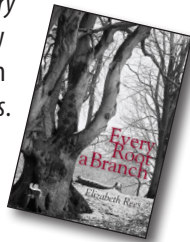
MARCH
2 p.m.

15

Elizabeth Rees reads from *Every Root a Branch*. She is joined by Lisa Couturier, who reads from *Animals/Bodies*.



Lisa Couturier

APRIL
2 p.m.

19

Join Michael Salzman and poets TBA in a reading and discussion from *Poetry in Medicine: An Anthology of Poems about Doctors, Patients, Illness, and Healing*.

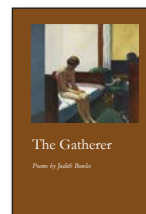
APRIL
2 p.m.

26

Novelist Barbara Klein Moss reads from *The Language of Paradise*. She is joined by poet Judith Bowles, who reads from *The Gatherer*.



Barbara Klein Moss



Judith Bowles

MARCH
2 p.m.

22

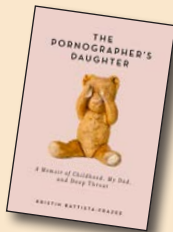
Elissa Washuta reads from *My Body Is a Book of Rules*. She is joined by Kristin Battista-Frazee, who reads from *The Pornographer's Daughter*.



Elissa Washuta

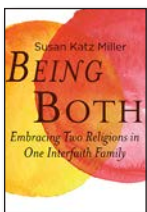


Kristin Battista-Frazee

MARCH
2 p.m.

29

Susan Katz Miller reads from *Being Both: Embracing Two Religions in One Interfaith Family*. She is joined by poet Nancy Arbuthnot, who reads from *Spirit Hovering*.



Susan Katz Miller



Nancy Arbuthnot

QUOTIDIAN THEATRE COMPANY

Lettice and Lovage

by Peter Shaffer

April 17 ~ May 17, 2015

Directed by Louis Pangaro

QTC favorites Jane Squier Bruns as Lettice and Leah Mazade as Lotte will delight you in Peter Shaffer's comedy about the most eccentric tour guide ever to lead lackadaisical visitors through one of England's duller stately homes. Lettice's theatrical embellishments of its historical past ultimately lead her to a confrontation with the stoic and conventional Lotte, an inspector from the Preservation Trust.

quotidiantheatre.org



Leesburg Town Hall

LEESBURG FIRST FRIDAYS

7:30 p.m.

Leesburg Town Hall
(Lower Level Meeting Room)
25 West Market Street

Leesburg, Va. 20176

\$4 TWC members & residents of
Leesburg

\$6 General admission

More info at Writer.org

FEBRUARY 6: TAKE ACTION: REV-UP EXERCISES

The holidays are over, a new year has begun. It's time to make good on your resolutions and "Take Action." We'll have some fun and inspiring writing exercises to get you started on your next project or

move you along in a current one. Come with your writing materials and an open mind!

MARCH 6: HYBRIDITY IN NONFICTION NARRATIVE

Timothy Denevi

Timothy Denevi, author of *Hyper: A Personal History of ADHD* (Simon & Schuster, 2014) received his MFA in nonfiction from the University of Iowa. He's been awarded fellowships by the MacDowell Colony and the Virginia Center for the Creative Arts, and his stories and essays have recently appeared in *Gulf Coast*, *Arts & Letters*, and *Hawaii Review*. He teaches nonfiction in the MFA program at George Mason University, where he's a visiting writer.

APRIL 3: WRITING ACROSS CULTURES

Peggy Hanson

Peggy Hanson has lived more than twenty years in Yemen, Turkey, India, and Indonesia. In her writing she draws on her background as a Peace Corps volunteer and international broadcaster for the Voice of America to bring the world to her readers. She finds it more fun to write fiction than to stick to facts as she did when she was a journalist, though she still tries to be as accurate as possible. Peggy has published two mysteries in the Elizabeth Darcy series, *Deadline Istanbul* and *Deadline Yemen*. She is currently working on the next book in that series, *Deadline Indonesia*. And she is also beginning a new project featuring Mary Matthews,

a Victorian American missionary in the Balkans, which is based on the diaries and letters of Peggy's great-aunt, who was ultimately expelled from Macedonia—possibly for being an American spy. She'll talk about the craft of writing about other cultures and on drawing from real life.

MAY 1: THE CREATIVE COMPASS

Sierra Prasada:

"Actually making something—anything—means moving beyond all that stops us from creating." Which way is forward? It's a key question for writers, storytellers, artists, and innovators. In their book, Sierra and her father map a universal creative path in five stages. From that path they've learned how to commit to ideas with which they strongly connect, work through their doubts, appreciate drafts as essential layers leading to quality work, and recognize, in how we write, a metaphor for how to live.

Sierra Prasada is the author of *The Creative Compass: Writing Your Way from Inspiration to Publication* (with Dan Millman) and *Creative Lives: Portraits of Lebanese Artists*. She's adapting the bestselling novel *The Journeys of Socrates* into a screenplay — and documenting her progress on twitter. Sierra also works as a freelance journalist and editor; she's previously taught writing and creativity courses at The Graduate School USA, Mount Madonna, and Kripalu. <http://www.sierraprasada.com>

Literary Journals at The Writer's Center

By Sunil Freeman

Support for literary journals has always been an important part of our mission at The Writer's Center. In our earliest days, when we had a printer and phototypesetting, we were involved in the actual production of journals. Over the years, our Open Door reading series has celebrated literary journals with programs in which editors select several authors whose work has appeared

within their pages. In recent years we've highlighted several, including *The Delmarva Review*, *Sakura Review*, *Free State Review*, *Little Patuxent Review*, *december magazine*, and of course *Poet Lore*, the journal founded in 1889, which we now publish.

The Center has a wide selection of journals for sale and browsing and is a good resource for anyone looking for a place to submit work.

For many writers, an editor's acceptance letter is a major step on the road to publishing a first book. There's a wide range to consider. A brief look at our shelves includes journals such as *Creative Nonfiction*, *The Missouri Review*, *Barrelhouse's Comedy* issue, *Fence*, *Virginia Quarterly Review*, and *Field*. (And don't forget, Writer's Center members get a 30% discount on journals and books.)

WORKSHOP GUIDELINES

Learning to write is an ongoing process that requires time and practice. Our writing workshops are for everyone, from novices to seasoned writers looking to improve their skills, to published authors seeking refinement and feedback, to professionals with an eye on the competition. Group settings encourage the writing process by teaching writers to prioritize and to help each other using many skills at once.

From our workshops, participants can expect:

- Guidance and encouragement from a published, working writer;
- Instruction on technical aspects such as structure, diction and form;
- Kind, honest, constructive feedback directed at individual work;
- Peer readers/editors who act as “spotters” for sections of your writing that need attention, and who become your community of working colleagues even after your workshop is completed;
- Tips on how to keep writing and integrate this “habit of being” into your life;
- Tactics for getting published;
- Time to share work with other writers and read peers’ work, and
- Help with addressing trouble areas and incorporating multiple, sometimes conflicting ideas into the revision.

BEGINNER LEVEL

We strongly suggest that newcomers start with a beginner level workshop. They are structured to help you discover the fundamentals of creative writing, such as:

- Getting your ideas on the page;
- Choosing a genre and the shape your material should take;
- Learning the elements of poetry, playwriting, fiction, memoir, etc.;
- Identifying your writing strengths and areas of opportunity and
- Gaining beginning mastery of the basic tools of all writing, such as concise, accurate language, and learning how to tailor them to fit your style.

INTERMEDIATE LEVEL

These workshops will build on skills you developed in the beginner level, and are designed for writers who have:

- Critiqued some published works;
- Taken a beginner-level workshop;
- Achieved some grace in using the tools of language and form and
- Have projects in progress that they want to develop further.

ADVANCED LEVEL

Participants should have manuscripts that have been critiqued in workshops at the intermediate level and have been revised substantially. This level offers:

- Focus on the final revision and completion of a specific work;
- Fast-paced setting with higher expectations of participation and
- Deep insight and feedback.

MASTER LEVEL

Master classes are designed for writers who have taken several advanced workshops and have reworked their manuscript into what they believe is its final form. Master classes are unique opportunities to work in

smaller groups with distinguished writers on a specific project or manuscript.

Workshop leaders select participants from the pool of applicants; selection is competitive.

REGISTRATION

Workshop registration is available online at www.writer.org, in person at The Writer’s Center, via mail, online or by phone at (301) 654-8664.

REFUND POLICY

To receive a credit, you must notify TWC by e-mail (judson.battaglia@writer.org) within the drop period.

- Full refunds are given when TWC cancels a workshop. Participants who have already enrolled and paid for their class will receive a full refund or credit.
- Workshop participants who have enrolled in and paid for a workshop and choose to withdraw from it within the drop period (see below) will receive full credit that can be used within one year to pay for another workshop and/or a membership.

Find Your Niche

The Writer’s Center recognizes that all writers and styles are unique!

Our staff can help you find the right course(s) for your level of experience, preferred genre and overall goals.

Call us at (301) 654-8664.

Drop Period for Credit

5 or more sessions: 48 hours notice required before the second meeting
4 or fewer sessions: 48 hours notice required before the first meeting

MIXED GENRE (PAGES 19-22)	LEADER	DATES	DAY	TIME	LEVEL
Elements of Fiction: Dialogue	Alan Orloff	9/6	S	2–4:30 p.m.	ALL
Dream, Draft, Develop: Follow Your Creative Compass	Sierra Prasada	9/6–9/7	S/Su	10 a.m.–3 p.m.	ALL
Write Like the News	Hank Wallace	9/13	S	10 a.m.–12 p.m.	ALL
Transitions	Mary Carpenter	9/16–10/21	T	10:30 a.m.–1 p.m.	ALL
How to Be a Funnier Writer	Mary McCarthy	9/17	W	6–8:30 p.m.	I
Playwriting: Exposition	Richard Washer	9/25	Th	7:30–10 p.m.	B
Mythology for Writers II	Carolyn Clark	9/27–9/28	S/Su	10 a.m.–4 p.m.	I
Getting Started: Creative Writing	Nancy Naomi Carlson	9/27	S	12–5 p.m.	B
Flash Fiction	Lynn Stearns	9/30–11/18	T	1–2:30 p.m.	ALL
Advanced Fiction and Memoir	Barbara Esstman	10/1–11/19	W	7–9:30 p.m.	A
Write Out of Your Genre: Experimenting with New Forms	Aaron Hamburger	10/7–10/14	T	6:30–8:30 p.m.	ALL
Writing for Young Readers	Judith Tabler	10/7–11/11	T	7–9:30 p.m.	ALL
Tweens Rock the Page	Andra Abramson	10/9–11/13	Th	6–7 p.m.	B
Mix It Up: Writing + Art	Mary Quattlebaum & Joan Waites	10/9–10/16	Th	7–9:30 p.m.	ALL
See! Hear! Feel! Write!	Sierra Prasada	10/11	S	2–5 p.m.	ALL
Getting Started in Literary Translation: Your Questions Answered	Yvette Neiser Moreno	10/11	S	10 a.m.–12:30 p.m.	B/I
Revision Made Easy	Lynn Stearns	10/11	S	10 a.m.–2 p.m.	ALL
Nonfiction for Children: The Wow Factor	Mary Quattlebaum	10/11	S	1–3:30 p.m.	ALL
Mysteries, Thrillers, and Suspense—Oh, my!	Kathryn Johnson	10/18	S	10 a.m.–12:30 p.m.	ALL
Your Master Metaphor*	Sierra Prasada	10/18	S	2–5 p.m.	ALL
Translation Studio	Yvette Neisser Moreno	10/22–11/19	W	7–9:30 p.m.	ALL
Writing From Life	Ellen Herbert	10/22–11/19	W	10:30 a.m.–1 p.m.	B/I
How to Break into Travel Writing with a Story that Sells	Christine Koubek	11/5–12/3	W	7–9:30 p.m.	B/I
Break Through Writer's Block	Aaron Hamburger	11/6–11/13	Th	6:30–8:30 p.m.	ALL
Getting Started: Creative Writing*	Patricia Gray	11/8–11/15	S	1:30–4 p.m.	B/I
Scenes You Can't Live Without	Barbara Esstman and Khrista Baxter	11/8	S	10 a.m.–4 p.m.	ALL
The Writing Staycation	Zahara Heckscher	11/10–11/14	M-F	10 a.m.–5 p.m.	ALL
Mythology for Writers III	Carolyn Clark	12/6–12/7	S/Su	10 a.m.–4 p.m.	A

B—beginner I—intermediate A—advanced M—master ALL—all levels

* Indicates workshops held at one of our satellite locations. Please see descriptions for more information.

WINTER WORKSHOP SCHEDULE

NONFICTION (PAGES 22-23)	LEADER	DATES	DAY	TIME	LEVEL
The Writer's Toolbox	Sara Taber	9/9–11/11	T	7–9:30 p.m.	ALL
8 Essays/8 Memoirs/8 Weeks	Sara Taber	9/9–11/11	T	1–3:30 p.m.	ALL
Survival Tips for Parents: The Less-Stress College Essay	Sierra Prasada	9/9	T	7–9:30 p.m.	ALL
Write The Book	Nani Power	9/9–10/28	T	7–9 p.m.	ALL
My Life, One Story at a Time	Pat McNees	9/10–10/15	W	7:15–9:45 p.m.	ALL
Writing Memoir: Getting Started	Marilyn Smith	9/11–10/16	Th	10 a.m.–12 p.m.	B/I
"Pay Attention, Be Amazed, Tell About It"—Writing Stories of Personal Discovery	Maxine Clair	9/11–10/30	Th	7–9:30 p.m.	ALL
Memoir Writing Workshop: 8 Weeks	Dave Singleton	9/16–11/4	T	7–9:30 p.m.	I/A
Personal Essay Workshop	Jenny Rough	9/19	F	10 a.m.–5 p.m.	B/I
Your Best Self on Paper: The College Application Essay	Sierra Prasada	9/20	S	2–5 p.m.	ALL
Creating Complex Characters*	Lynn Schwartz	9/20	S	9:30 a.m.–12:30 p.m.	ALL
How to Get Published	Amy Abrams	10/4	S	10 a.m.–3 p.m.	ALL
Literary Travel Writing	C. M. Mayo	10/11	S	10 a.m.–1 p.m.	ALL
Looking Back, Moving Forward: Writing The Tough Stuff	Jessica Handler	10/18	S	10 a.m.–2 p.m.	ALL
Life Stories Intensive*	Lynn Schwartz	10/25	S	9:30 a.m.–12:30 p.m.	ALL
A House Made of Memory: Constructing Memoir with Scene, Summary and Musing	Janice Gary	11/8	Su	1–4 p.m.	ALL
Creative Nonfiction II	Dave Singleton	11/11–12/16	Tu	7–9:30 p.m.	I
POETRY (PAGES 23-25)	LEADER	DATES	DAY	TIME	LEVEL
Seeing Food, Work, War and Love: A Multicultural View of Poetry	Maritza Rivera	9/6–9/27	S	1–3 p.m.	ALL
Collaborating with the Dead: Creative Writing	David Keplinger	9/8–10/27	M	7–9 p.m.	M
The Poem Starts Here!	Marie Pavlicek-Wehrli	9/9–10/28	T	10:30 a.m.–1 p.m.	I
Poetry as Story: Writing the Narrative Poem*	Sue Ellen Thompson	9/13	S	1–4 p.m.	ALL
Pop Poetry: from Andy Warhol to Britney Spears	D. Gilson	9/17–10/15	W	6:30–9 p.m.	ALL
The Force of Poetry	Elizabeth Rees	9/18–11/13	Th	7–9:30 p.m.	I/A
Poetry II	Nan Fry	9/23–10/28	T	10:30 a.m.–1 p.m.	I
Opening the Field: Introduction to Poetry	Anne Becker	10/2–11/20	Th	7–9:30 p.m.	B
Why Write in Forms—and How?	Claudia Gary	10/2–10/23	Th	1–3:30 p.m.	ALL
Making It Whole: Poetry Chapbook	Anne Becker	10/4–11/15	S	10 a.m.–1 p.m.	A
Using Music and Sound Elements in Poetry*	Claudia Gary	10/11	S	1–5 p.m.	ALL

POETRY (PAGES 23-25)	LEADER	DATES	DAY	TIME	LEVEL
From Working Draft to Final Copy	Naomi Ayala	10/15–11/19	W	7–9 p.m.	A/M
Prosody: An Introduction	Sue Ellen Thompson	10/19	Su	1–5 p.m.	ALL
The Poetry Game	Zahara Heckscher	10/23	Th	7–9 p.m.	ALL
Seeing Food, Work, War and Love: A Multicultural View of Poetry	Maritza Rivera	11/8–11/29	S	1–3 p.m.	ALL
How to Get Your Poetry Published	Michele Wolf	11/1	S	3–6 p.m.	ALL
Poetry Primer	Ellen Cole	11/4–11/25	T	7:30–10:00 p.m.	B/I
Poetry I	D. Gilson	11/5–11/26	W	6:30–8:30 p.m.	B/I
Imagination in the Americas: Six Modern and Contemporary Poets	Nan Fry	11/8–12/13	S	10:30 a.m.–1 p.m.	I/A
Using Music and Sound in Poetry	Claudia Gary	11/8	S	1–5 p.m.	ALL
The Poetry Game: Peace Version	Zahara Heckscher	11/13	Th	6–8 p.m.	ALL
Adventures in Syntax*	Sue Ellen Thompson	11/15	S	1–4 p.m.	ALL
Turning Points: The Role of the Volta in Poetry	Sue Ellen Thompson	12/7	Su	1–4 p.m.	ALL
PROFESSIONAL WRITING (PAGES 25)	LEADER	DATES	DAY	TIME	LEVEL
Writing the Dreaded Query Letter	Alan Orloff	9/13	S	2–4:30 p.m.	ALL
Moving Beyond Picture Books	Andra Abramson	10/9–11/13	Th	7:15–8:15 p.m.	B/I
The Self-Publication Experiment	Kathryn Johnson	12/6	S	10 a.m.–12:30 p.m.	I/A
STAGE AND SCREEN (PAGES 25-26)	LEADER	DATES	DAY	TIME	LEVEL
Screenwriting I	Monica Lee Bellais	9/9–9/30	T	6:30–9:30 p.m.	B
Playwriting: Character	Richard Washer	9/11	Th	7:30–10 p.m.	B
Playwriting: Dialogue	Richard Washer	9/18	Th	7:30–10 p.m.	B
The Business of Screenwriting	Khris Baxter	9/20	S	10 a.m.–4 p.m.	ALL
Screenwriting: Character Arc and Dialogue	Monica Lee Bellais	10/4	S	10 a.m.–4 p.m.	ALL
Playwriting II	Richard Washer	10/4–11/22	S	10 a.m.–12:30 p.m.	I
Building a Blockbuster: Screenwriting II	Monica Lee Bellais	10/7–10/28	T	6:30–9:30 p.m.	I/A
Food Writing: Senses and Stories	Claudia Kousoulas	10/12	Su	10 a.m.–3 p.m.	B/I
Songwriting 101	Cathy Fink	10/13–11/24	M	6–7:30 p.m.	B
Songwriting Bootcamp	Cathy Fink	10/13–11/24	M	7:45–9:15 p.m.	I/A
The Art & Craft of Screenwriting*	Khris Baxter	10/18	S	10 a.m.–4 p.m.	ALL
Screenwriting II: Marketing Your Screenplay	Monica Lee Bellais	11/4–11/25	T	6:30–9:30 p.m.	I/A
Screenwriting II/III	Monica Lee Bellais	12/7–12/28	T	6:30–9:30 p.m.	I/A

B—beginner I—intermediate A—advanced M—master ALL—all levels

* Indicates workshops held at one of our satellite locations. Please see descriptions for more information.

View sample online workshops @ www.onlinetwc.org/workshops

ONLINE	LEADER	DATES	LEVEL
The Elements of Fiction: Plot	T. Greenwood	9/5–9/26	B/I
Establishing Your Online Presence	Bernadette Geyer	9/8–9/29	N/A
How to Publish Every Day	Sierra Prasada	9/18–10/23	ALL
Creating Novel Characters	T. Greenwood	9/19–11/7	ALL
Fiction I: Intro to the Novel	T. Greenwood	10/3–11/21	B/I
Online Poetry Workshop I	Bernadette Geyer	10/6–10/27	N/A
Establishing Your Online Presence	Bernadette Geyer	10/6–10/27	ALL
Fiction II: Intermediate Novel	T. Greenwood	10/31–12/19	I/A
Write Like a Latina in Four Weeks	Daisy Hernandez	11/3–11/24	ALL
Online Poetry Workshop II	Bernadette Geyer	11/3–11/24	N/A

Editing Services

Content Spelling
Structure Grammar
Flow Usage

Reasonable rates & quick turnaround!

ckolar@proofpointconsulting.com



Write from the Comfort of Home



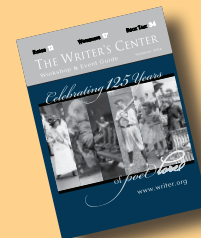
With a growing selection of on-line workshops in fiction, poetry and creative nonfiction, our online courses are ideal for busy writers of all genres.

Online workshops offer 24-hour access to lectures, assignments & critique via Moodle, an online course management platform with customizable classrooms.

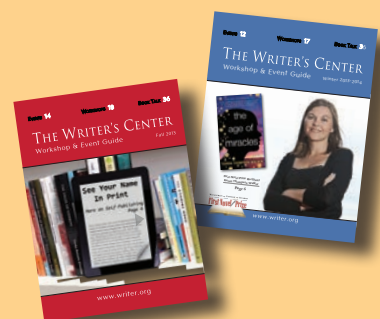
Browse a free sample online workshops to get a feel for how they run.

onlinetwc.org/workshop

Advertise in the Workshop & Event Guide!



Reach an eclectic audience of writers, students, teachers & hobbyists. Our guide is published triquarterly & has a distribution of 15,000 throughout the D.C. Metro area.



Rates starting at just \$45!

To reserve ad space, email
Editor@Writer.org

Members receive an additional 10% discount!

FOR MORE DETAILED CLASS DESCRIPTIONS, PLEASE VISIT WRITER.ORG

NOTE: TWC will be closed for New Year's Day, Martin Luther King, Jr. Day, and Presidents Day.

FICTION

Write The Book

Nani Power

Beginning a Novel. You've always wanted to. It's been nagging at the edge of your consciousness for a while. Isn't it time? In this workshop we germinate our ideas that will develop into a novel. We will uncover our characters, develop a concept and run with it. We will use innovative methods that will feed the tiny spark of creation, as well as practical methods for organizing and creating a book of 300 pages. At the end of the workshop, you will have an idea developed, a notebook outlined, and the first chapter written of your great novel.

8 Tuesdays	7-9 p.m.	1/13-3/3
Bethesda	B	\$290

Writing a Page Turner: Master Class

Amin Ahmad

Do you want to keep readers deeply engaged in your novel? Are you serious about publication? Then this small, intense class is for you!

The mechanisms of suspense are not limited to mystery and thriller writers— even 'quiet' literary novels use suspense. Good writing and a compelling plot can go hand-in-hand. In this class, you will work with a published writer to understand how suspense works and develop your novel. The goal is to leave the class with a detailed plan for revision, and the tools to do it!

The class has three components:

- Workshop 50 pages of your novel and a full plot outline.
 - Through in-class lectures, readings, and writing exercises, learn the craft of suspense: plot, sub plot, pacing, characterization, compelling beginnings, and satisfying endings.
 - Position your book in the marketplace. We will discuss the rules of different genres, how to pitch an agent, and how to research publishers. A visiting panel of published suspense writers will discuss, in depth, their craft skills and journey to publication.
- Admission by instructor's permission. Please submit a 10 page writing sample to laura.spencer@writer.org by January 2. Please do not pay the workshop fee before your application is accepted.

12 Tuesdays	7-9:30 p.m.	1/13-3/31
Bethesda	M	\$900

The Extreme Novelist Revises for Publication

Kathryn Johnson

Graduates of the Extreme Novelist course will join other fiction writers who have completed one or more short stories, a novella, or at least half of their novel to take on the challenge of revising and polishing their work to meet the tough demands of

today's fiction market. This course is intended for writers serious about their publication goals and in need of gentle but experienced guidance. Participants will learn ways to avoid the most common issues that result in rejection. Exposition, dialogue, characterization, focus, and pacing will be analyzed and corrected when necessary. Options for individual plotting issues will be discussed and applied to their manuscripts and mutual support provided by the group. The goal is to arrive at a story that will entice literary agents and acquiring editors to request a full read, and ultimately, appreciate and accept it for publication. Opportunities for individual consultation with the instructor—who writes and publishes an average of two novels a year—will be available. Due to the intense nature of this course, and time invested by the instructor, space is limited; please register early to guarantee a seat. (Additional information will be sent to registered students, or contact the instructor with questions: Kathryn@WriteByYou.com)

8 Wednesdays	7-9:30 p.m.	1/14-3/4
Bethesda	I/A	\$360

Short Story I

Jim Beane

This workshop is designed to familiarize the aspiring short story writer with "what it takes" to construct a fully realized short story. We will focus on how the fundamental elements of good fiction intertwine to create successful short stories. Roundtable discussions of characterization, plot, setting, theme, structure, and style highlight the classic and modern writer's place on these elements and how they compliment each other. Writing exercises and review of participant's stories will help guide the beginner getting started in the workshop experience.

8 Wednesdays	7-9 p.m.	1/14-3/4
Bethesda	B	\$290

Characters We Love...Or Love to Hate

Kathryn Johnson

How do you breathe life into fictional characters—protagonists, antagonists, supporting cast? How do you make them so believable that readers will bond with your paper people and keep turning pages to find out what happens to them? A practical and effective way of looking at characterization suitable to all genres and accompanied by coffee and pastries with professional writing coach and author, Kathryn Johnson.

1 Saturday	10 a.m.-12:30 p.m.	1/17
Bethesda	ALL	\$50

Whodunit? How to Write a Mystery

Alan Orloff

If you've always wanted to write a mystery novel but didn't know where to start, this workshop is for you. We'll discuss writing fundamentals as they apply to the mystery. We'll examine characteristics of

the many subgenres (thrillers, too!) and learn about mystery-specific conventions and pitfalls such as TSTL syndrome, macguffins, red herrings, killer twists, wacky sidekicks, and smooth clue-dropping, among others. Fun, educational, and...mysterious!

1 Saturday	10 a.m.-12:30 p.m.	1/17
Bethesda	ALL	\$50

Elements of Fiction: Dialogue

Alan Orloff

Having trouble getting your dialogue to sparkle? In this workshop, you will see that writing realistic-sounding dialogue has little to do with how people actually speak. You'll learn how to use dialogue to advance the plot and reveal character, and we'll cover the effective use of tags, oblique dialogue, and subtext. In addition, we'll discuss how to incorporate actions within conversations to make written scenes spring to life. Don't let one of the most important building blocks of fiction fall flat!

1 Saturday	2-4:30 p.m.	1/17
Bethesda	B	\$50

Shaping Your Fiction

Ann McLaughlin

In this workshop we will discuss short stories, parts of novels, and memoirs that workshop participants have begun. We will focus on character, plot, and the telling detail. Each person will have the opportunity to submit a manuscript to the group for discussion at least twice. The class will also read and discuss a novel by a well known writer. Participants can expect thoughtful consideration of their work both in discussion and in written comments. They will gain writing skills by critiquing other manuscripts and have the stimulation of being with others who are honing their fiction skills and care about the art of writing.

8 Saturdays	10 a.m.-12:30 p.m.	1/17-3/7
Bethesda	B/I	\$360

Fiction I: Writing Compelling Fiction

Alan Orloff

Have you started a novel—or have a great idea for one—but need some direction and feedback? In this workshop, we'll talk about the building blocks—plot, characters, setting, dialogue, conflict—and how they all fit together to create a solid foundation for page-turning fiction. Sessions will include instruction and writing exercises, with an emphasis on giving and receiving critiques of participants' work. Oh, and it will be fun, too!

8 Saturdays	10 a.m.-12:30 p.m.	1/24-3/14
Bethesda	B	\$360

Writing Short Stories

John Morris

This workshop will offer focused, constructive criticism of your short-story draft, with the goal of

bringing your work to a new level of accomplishment. By discussing the craft of the short story as it applies to actual examples before us (your story drafts), we will provide useful, practical insights into the writing process. By the end of the workshop, all participants will receive in-depth critiques and suggestions for revision; many will have an opportunity to present a new draft.

8 Mondays	7–9:30 p.m.	1/26–3/16
Bethesda	ALL	\$360

Short Story II

Dana Cann

This workshop allows short story writers to focus on their work and the work of their peers. Each writer will submit up to two short stories for constructive critique. In addition, we'll examine short story elements and techniques, using published contemporary short stories as our guide. We'll review short story markets and strategies for submitting work. Any participant with a complete story is encouraged to bring 15 copies to the first session.

8 Tuesdays	7:30–10 p.m.	1/27–3/17
Bethesda	I/A	\$360

Flash Fiction

Lynn Stearns

In this workshop, we will define the various forms of flash fiction, read good examples of flash fiction, respond to writing prompts, and write flash fiction for personal collections or for publication. By the end of our last session, everyone should have at least a few pieces of polished work and a solid understanding of how to create more.

8 Wednesdays	10–11:30 a.m.	1/28–3/18
Bethesda	ALL	\$215

Fiction III: Going from Good to Excellent

Aaron Hamburger

The goal of this course is to help participants who have some experience with fiction (either from a class or gained on their own) take their writing to the next level.

This fiction course will be conducted in the same manner as a graduate school creative writing workshop. Each participant gets an opportunity to have their work thoroughly vetted in a class discussion, led by the instructor. All participants are required to produce written responses to the work at hand. The instructor also provides a written comment letter plus line-edits.

In addition to the workshop, each week, we will tackle different topics related to elements of fiction as well as contemporary debates in the literary community. In the past these have included the effects of social media and the digital age on writing, point of view, scene and summary, dialogue, and many others. We will also look at excerpts of published writing and then do exercises related to the discussion so we can generate our own work and become accustomed to doing what professional writers do, which is to learn from their peers. Finally, we will have time to talk about how to get

one's work out into the world.

8 Tuesdays	6:30–8:30 p.m.	2/3–3/24
Capitol Hill	A	\$290

Creating Complex Characters

Lynn Schwartz

What do your characters yearn for? Examine how a character's wants and desires drive key elements of story, including narrative, dialogue, conflict, and plot. Short exercises and readings will illustrate ways to identify and depict a character's passion, which is essential to creating a compelling person — someone with whom a reader wants to spend time. Strengthen what is memorable about the people who populate your tales, or create a new character whose story commands attention. This workshop is appropriate for those working on a novel, short story, or memoir.

1 Saturday	9:30 a.m.–12:30 p.m.	2/7
Bethesda	ALL	\$50

Exploring Erotica: How to Write a Sex Scene

Mary McCarthy

Sex sells, and it's also fun to write. We will explore writing prompts, how to find the balance between sexy and "too porny," and the elements of a successful sex scene including the ever-mysterious "what to call things." We will begin an erotica short story, so bring pen/paper or electronic device.

1 Tuesday	6–8:30 p.m.	2/10
Bethesda	ALL	\$50

The Point of View Workshop

Nicole Miller

"The whole intricate question of method in the craft of fiction," says Percy Lubbock, "I take to be governed by the question of the point of view—the question of the relation in which the narrator stands to the story." 100 years on, pinning down a story's point of view remains one of the core challenges for a fiction writer. In this six-week series, we will adopt the classic perspectives, including first person, third person close and distant, and omniscient, as well as the less often tapped second-person, choral, and epistolary points of view. We will also consider the secret lives of characters, unreliable narration, objective vs. subjective description, action and gesture, dialogue, context, the power of community, and gossip. This workshop will include in-class exercises as well as drafting and redrafting of stories outside of class for weekly discussion and exchange. The paperback *Points of View*, ed. by James Moffett and Kenneth R. McElheny is a recommended text for this class.

6 Tuesdays	6–9 p.m.	2/10–3/17
Bethesda	I	\$315

Stories Fit for Publication

Dan Gutstein

This course will instruct participants in the ways they can produce stories that will catch the eyes of

literary journal editors. Most weeks will be spent in graduate-style format, with rigorous workshop sessions and the exploration of supplemental readings. By the end of the course, participants should expect to develop their critical reading skills as well as fiction writing that can compete for space in print and online publications. Admission by instructor's permission. Please submit 10 to 15 pages to laura.spencer@writer.org by January 30. Please do not pay the workshop fee before your application is accepted.

8 Tuesdays	7–9:30 p.m.	2/10–3/31
Bethesda	A	\$360

How to Write a Novel - and Stay Sane!

Amin Ahmad

Writing can be a nerve-wracking, arduous process. Most novels die at around the 100 page mark, as initial inspiration fades away and anxiety sets in. This workshop focuses on developing a writing process that works for you. This workshop will delve into the role of first, second, and third drafts, outlining vs. "seat of the pants" writing, how to use research material, how to deal with writer's block, and how to develop a revision process.

1 Saturday	11 a.m.–1:30 p.m.	2/14
Bethesda	ALL	\$80

Fiction II

Virginia Hartman

So you have a draft of a story and you're ready for some respectful feedback. Here we are to encourage you on your writing journey. We'll start with some tips for giving and receiving supportive comments that will help with the revision process. Then we'll focus on technique: effective beginnings, character and action, dramatic tension, and a structure organic to your subject matter. By the end, depending on your personal timetable, you will have either a revised piece or a clear path toward revision. Please bring 15 to 20 pages, if you have them, of a work in progress (short story or novel, double spaced) to the first class.

6 Saturdays	1–3:30 p.m.	2/14–3/21
Bethesda	I	\$270

Conflict & Tension

Kathryn Johnson

It's often said that without conflict there is no story. It also holds true that strengthening the conflict in any type of fiction will bump up the tension and turn a limp, ordinary tale into an extraordinary adventure that will keep readers turning pages until The End. Whether you choose to write literary fiction, mysteries, family sagas, thrillers, historical fiction, sci-fi or fantasy—you can learn techniques for drawing readers into your tales through action, dialogue, setting details, and plot twists that make your work stand out from the crowd. Join us for a Saturday morning coffee chat and leave with a handout chock full of ideas to apply to your stories.

1 Saturday	10 a.m.–12:30 p.m.	2/21
------------	--------------------	------

Bethesda ALL \$50

Extra! Extra! Write All About It Sierra Prasada

Spend a fun-filled afternoon writing fiction ripped from the headlines. In short news items-turned-flash-fiction prompts, you'll find all the elements you need to turn interest into inspiration: conflict, character, setting, and genre. As guided by the instructor, you will receive instant feedback, helping you to recognize what's most truthful and believable in your work—and to build upon that. You'll never read the newspaper in the same way again.

1 Saturday Bethesda	2–5 p.m. B	2/21 \$50
1 Saturday Capitol Hill	2–5 p.m. B	3/21–3/21 \$50

6 Stories, 6 Weeks

Mark Cugini

Participants will write, workshop, and critique six new stories. In-class discussions will focus on the various elements of fiction, and writers will receive weekly prompts to "jumpstart" their writing. The goals are to complete new work, and to receive specific feedback for revisions.

6 Mondays Bethesda	7–10 p.m. ALL	2/23–3/30 \$315
-----------------------	------------------	--------------------

How to Structure Your Novel

Amin Ahmad

All novels have an underlying structure. We might write brilliant individual scenes, but they have to add up to a larger, coherent pattern that makes sense to the reader. In this workshop, we will examine how to create structure by using scenes as building blocks. We will discuss how to use Point-of-view and how to manipulate time to create structure. We will identify some classic structures that could be used as templates for your novels. We will also develop techniques to diagram your fiction and examine its structure.

1 Saturday Bethesda	11 a.m.–1:30 p.m. ALL	2/28 \$80
------------------------	--------------------------	--------------

From Novice to Novelist

John DeDakis

A step-by-step guide on how to write a novel—and how to sell it. This 8-week course is for struggling and/or aspiring writers. We'll go from how to get the nub of an idea all the way through to getting your novel into the hands of expectant fans. Along the way, you'll learn how to stay organized, how to write in the voice of the opposite sex, how to conduct effective research interviews, how to rewrite, how to get an agent, how to market your work, and how to face your writing/marketing fears. By the end of our time together, you will have started your novel and you will be equipped with the skills you'll need to perfect it.

8 Wednesdays Bethesda	7–9:30 p.m. ALL	3/4–4/22 \$360
--------------------------	--------------------	-------------------

Fiction II

Jennifer Buxton

This workshop focuses on each participant's work—that is, yours! Each participant will submit at least one piece for group review, while also being provided weekly assignments to help generate ideas and build skills. We will workshop everyone's assignments every week, which means you can get a lot of feedback over the eight weeks! The goal of this course is to encourage and inspire. We talk a lot about process and the writing life, and we laugh a lot.

No meeting April 9.

8 Thursdays Bethesda	7–9:30 p.m. I	3/5–4/30 \$360
-------------------------	------------------	-------------------

How to Get Your Novel Read by the "Gatekeepers"

Kathryn Johnson

We can't plan and revise a novel in a single Saturday morning. (More's the pity!) But we can create a check-list of avoidable literary pitfalls that often cause an agent or publisher to say: "No thanks." We'll also discuss ways to entice professionals to ask for your full manuscript—the necessary first step to getting read and accepted—and how to turn some rejections into windfalls. Come for a relaxed Saturday morning session with your fellow authors and professional writing coach Kathryn Johnson.

1 Saturday Bethesda	10 a.m.–12:30 p.m. ALL	3/7–3/7 \$50
------------------------	---------------------------	-----------------

Starting Fantasy Fiction

Brenda Clough

The first session of this two-section course will be devoted to the basics of fiction and story construction. In the second session we'll do an exercise to help get you started on a longer work.

2 Wednesdays Bethesda	7:30–9:30 p.m. B	3/11–3/18 \$80
--------------------------	---------------------	-------------------

Elements of Fiction: Point of View

Jennifer Buxton

Point of view is, arguably, the most important and complex choice facing the writer. This intensive one-day workshop is designed to help you get a handle on what some of those choices involve, and how they can serve your writing best. We'll do analysis of short passages, writing exercises, and some on-the-spot storytelling. This is a fun class on a big subject.

1 Saturday Bethesda	10 a.m.–12:30 p.m. B	3/14 \$50
------------------------	-------------------------	--------------

The Joys of Revision

Nicole Miller

In an interview with The Paris Review, author Deborah Eisenberg said that one of the advantages of being a writer "is that you know you can make the horrible thing better, then you can make it better again, then you make it better again." This workshop will focus on the frustrations and revelations of revision, offering numerous exercises and approaches for reseeing and recasting your stories

until the light shines through. We will call on the philosophies of authors such as Henry James and Hemingway, and dredge the techniques writers have shared over more than sixty years of interviews with The Paris Review.

We will scrutinize style, structure, and subtext; quiz point-of-view; check tone and voice; trim fat, and flesh out bone.

Bring one story to this workshop, and highlight your problem passages.

4 Saturdays Bethesda	10 a.m.–1 p.m. I	3/14–4/4 \$215
-------------------------	---------------------	-------------------

How to Create Compelling, Believable Characters

Amin Ahmad

We create characters in our fiction by drawing on our emotional experiences and basing them on people we know. Sometimes we start with 'stock' characters: the crooked cop, the femme fatale, the middle-aged spouse. Yet characters have to do more than convey information and move the plot forward. They have to be unique, compelling individuals.

How do we create them on the page? We'll work on ways to deepen and enrich your characters using personal history, conflict, dialogue, and interiority.

1 Saturday Bethesda	11 a.m.–1:30 p.m. ALL	3/14 \$80
------------------------	--------------------------	--------------

Power Plotting

Kathryn Johnson

Planning before (and during) writing adds to a writer's confidence and cuts down on revision time. This intensive class in story development and structure is an expanded version of the instructor's popular Saturday plotting workshops. Participants preparing to write a novel, novella, or theme-connected collection of stories will gain insight into the value of preparation by learning the ways in which writers like Ken Follett, Norman Mailer, JK Rowling, and many others have prepared to write their stories. The class will explore the advantages of timelines, wall mapping, and the narrative outline, which encourages rather than stifles creativity, providing the author with a reassuring safety net that enables timely completion of even a complex story. Individual support will be given to those who are attempting to build a full plot from scratch, who are in need assistance moving forward with a stalled story, or who have a flawed plot crying out for rescue. During the six weeks of the course, at least one synopsis will be submitted for editing and comments from the instructor, then revised after consultation to achieve a finely-turned and workable story plan.

6 Wednesdays Bethesda	7–9:30 p.m. ALL	3/18–4/22 \$270
--------------------------	--------------------	--------------------

Advanced Short Story

Sinta Jimenez

This workshop aims to provide a forum of critique and creativity for experienced short story writers. Participants will discuss their work in critique, while also reading short fiction. The goal of this work-

shop is to gain a greater sophistication in the craft of writing short stories.

4 Wednesdays	9–11 a.m.	3/18–4/8
Glen Echo	A	\$135

Queer Fiction

Sinta Jimenez

This workshop aims to provide a forum of critique and creativity for LGBT writers and Allies writing fiction. Participants will discuss their work in critique, while also reading poetry and fiction from the queer canon. The goal of this workshop is to gain greater sophistication in the craft of writing enriched within an understanding community setting.

4 Thursdays	6–8 p.m.	3/19–4/9
Bethesda	ALL	\$135

Flash Fiction

Sinta Jimenez

This workshop aims to provide a forum of critique and creativity for experienced short story writers. Participants will discuss their work in critique, while also reading flash fiction selections. The goal of this workshop is to gain a greater sophistication in the craft of writing flash fiction.

4 Fridays	10 a.m.–12 p.m.	3/20–4/10
Bethesda	ALL	\$135

Writing Short Stories

John Morris

The workshop will offer focused, constructive criticism of your short story draft, with the goal of bringing your work to a new level of accomplishment. By discussing the craft of the short story as it applies to actual examples before us (your story drafts), we will provide useful, practical insights into the writing process. By the end of the workshop, all participants will receive in-depth critiques and suggestions for revision; many will have an opportunity to present a new draft.

8 Wednesdays	7–9:30 p.m.	3/25–5/13
Bethesda	ALL	\$360

Fearless Dialogue

Kathryn Johnson

Readers love dialogue...and therefore, so do agents and editors. We writers should too! Dialogue brings characters to life, adds emotion and drama, creates in a reader a sense of "being there," and delivers necessary information in the most organic way. If you fear writing dialogue, learn how to love it. If you already use and enjoy giving your characters voices, discover how to get more from this valuable technique and add the human touch to your writing. A lecture and practice class, accompanied by coffee and pastries.

1 Saturday	10 a.m.–12:30 p.m.	3/28
Bethesda	ALL	\$50

The Hook: Creating a Powerful Story Opening

Kathryn Johnson

Agents, publishers, and everyday readers gravitate

toward high-concept ideas in today's fiction. They all test-read the openings of stories to determine whether or not they should invest their precious time reading further. Weak and flawed openings doom stories to the rejection pile or are put back on the bookstore shelf. Learn practical techniques for pulling your readers into a novel, novella, or short story. An inspiring Saturday morning coffee-and-pastries session.

1 Saturday	10 a.m.–12:30 p.m.	4/11
Bethesda	ALL	\$50

Elements of Fiction: Character

Jennifer Buxton

Scrooge. Odysseus. Portnoy. Holden. Gatsby. Some characters are so real to us, they live with us, they enter our language, they matter as much as our friends and loved ones. (Ok: sometimes they matter more.) In this class we'll talk about the range of techniques available to us to convey our characters so that they come across vividly alive. We'll analyze some short passages, write, talk, and have fun. You will be sent home armed with ideas for your next story or chapter.

1 Saturday	10 a.m.–12:30 p.m.	4/18
Bethesda	B	\$50

Reading Deep, Seeing Deeper in Alice Munro's Fictions

Judith McCombs

Writers learn from life—and from reading. How do Munro's Nobel Award short fictions convey deep, secret complexities, family, era, community and individual characters? Present and historic? Myth and real? We will discuss her shifting points of view, plots and counter-plots, secrets, contemporary and historic revelations, fluid characterizations, amazing and unfathomable "ordinary" lives. Readings will include "Miles City, Montana," portrait of the artist in "Menesebung," history, faith and murder in "Wilderness Station," exotic plots and counter-plots in "Albanian Virgin." Short writing prompts will be given and presented in the last part of each class. Carried Away (Everyman's, Knopf 2006) has these stories, and a very useful personal/literary/historic time-line.

6 Tuesdays	10 a.m.–12:30 p.m.	4/21-5/26
Bethesda	ALL	\$270

Beginning in the Middle

Kathleen Wheaton

Where to begin? That's the dilemma all writers face when confronted with the blank page. In this class we'll consider various ways to start a short story, as well as how to keep the momentum going to the end. In-class prompts and exercises should increase mastery and lead to a finished story by the end of the workshop.

8 Saturdays	12–2:00 p.m.	3/7-4/25
Bethesda	B	\$290

MIXED GENRE

How to Write a Lot

Kathryn Johnson

You may think you don't have the time, energy, or inspiration to write because of your hectic lifestyle. Wrong! Join us for coffee and pastries, and learn what Kathryn Johnson's Extreme Novelists know about organizing their time, establishing a productive writing routine, and getting their stories written. We'll share methods EN Grads (and many professional writers) use to complete their books in months instead of years, their short stories in mere weeks. Become the dedicated author you've always dreamed of being.

1 Saturday	10 a.m.–12:30 p.m.	1/31
Bethesda	ALL	\$50

Building a Character

Sierra Prasada

Meet Constantin Stanislavski, theatre's patron saint and author of Building a Character, among other works—the muse you never knew you needed. Whether you write fiction or nonfiction, strategies distilled from this acting pioneer's "method" can deepen your approach to character, as you get to know your cast from the inside out via simple strategies applied by most actors preparing a role. No performance required. You'll go home better-equipped to write character-driven stories.

1 Saturday	2-5 p.m.	2/7
Capitol Hill	ALL	\$50

Transitions

Mary Carpenter

Free up personal experiences, discover your voice, and choose the best words in six sessions in which we write on assigned topics and read pieces aloud.

We will spend the first half hour or so of every class writing from prompts, and then work on looking for spots where the story begins to come alive and draw the reader in. Participants are encouraged to bring in pieces written outside class for the group to critique. At the end of the Transitions series, everyone will have six writing fragments, along with suggestions about where to go with each piece.

6 Tuesdays	10:30 a.m.–1 p.m.	2/10-3/17
Bethesda	ALL	\$270

Applying Standup Comedy Techniques to Your Writing

Basil White

If you can read this and you can laugh, you can write humor! Learn to apply the basic psychology of how your brain gets a joke to discover what's "gettable" about your subject matter, real or fictional, for humor writing or other ironic purposes. This class also works as a fun introduction to the fundamentals of workshoping for those new to the expectations of creative workshops. Before class, print and read handout at www.basilwhite.com/comedyworkshop and bring to class with questions.

1 Sat/Sun	1–5 p.m.	2/21–2/22
Bethesda	ALL	\$135

1 Sat/Sun Annapolis	1–5 p.m. ALL	3/14–3/15 \$135
------------------------	-----------------	--------------------

Advanced Novel and Memoir

Barbara Esstman

For serious writers with a book-length project and hopes for publication. Learn technical skills: character/scene development, language, dialogue, conflict, and plot. Discuss the psychological aspects: how to locate and stay with the emotional core of the story and keep going to the end. We'll also touch on rewriting and the directions for getting an agent. Each writer will submit up to 25 double-spaced pages for critique.

8 Wednesdays Bethesda	7–9:30 p.m. A	3/4–4/22 \$360
--------------------------	------------------	-------------------

Crafting the Sentence

Simon Ward

This six-week workshop focuses on the building blocks of every writer—the sentence, the place where individual words disappear into a compounded notion. We will analyze the important facets of a successful sentence; looking at how to attain clarity in a line, at how to have the sentence best serve your work, and at how to progress a work with focused subsequent sentences. We will begin with shorter constructions before moving onto more elaborate compositions, and will look at how sentences can be reworked, reordered, and reclaimed to fulfill the writer's purpose. Through a mixture of close reading and weekly workshop exercises this course aims to highlight the strengths and shortcomings of sentence craft, giving participants a platform from which to propel their own writing.

6 Wednesdays Annapolis	7–9 p.m. B/I	3/11–4/15 \$215
---------------------------	-----------------	--------------------

Story and Structure

Khris Baxter

Story is what happens, and structure is the way that story is told. Structure is simply the form or shape of your story. How the events (scenes) fit together into a unified whole to arouse maximum emotion and reader (viewer) interest. All stories need structure. In this workshop we'll examine two of the most common structural constructs: the three-act paradigm and the hero's journey, and how these forms can be applied to the novel, screenplay, creative nonfiction, and even memoir.

1 Saturday Bethesda	10 a.m.–4 p.m. ALL	3/14 \$100
------------------------	-----------------------	---------------

Getting Started: Creative Writing

Elizabeth Rees

In this 8-week workshop, beginning writers will have the chance to explore three different genres: memoir writing, short fiction, and poetry. Each week participants will be given a writing assignment and several readings, to be followed by a critique of the weekly assignment. Learn about voice, point of view, dialogue, description, imagery, and sound. By the end of this workshop, everyone will

have written one personal memoir, one short-short story, and three original poems, and developed a greater understanding of their own writing interests. No meeting April 8.

8 Wednesdays Bethesda	7–9:30 p.m. B	1/21–3/11 \$360
--------------------------	------------------	--------------------

8 Wednesdays Bethesda	7–9:30 p.m. B	3/25–5/20 \$360
--------------------------	------------------	--------------------

Jessica Garratt

The new year has barely begun. Get a fresh start with this one-day intensive class that will help kickstart your writing. We'll go over a few fundamentals of writing strong poetry and fiction by (1) focusing on the foundations these two genres have in common, and (2) courting a sense of discovery—one of the important secrets to all good writing. We'll learn about issues of craft through reading brief published works and through exercises designed to get your creative mind working in new ways. You can also expect some free-form discussion of ways to bring writing into your busy daily life.

1 Saturday Capitol Hill	12–5 p.m. B	1/24 \$100
----------------------------	----------------	---------------

Patricia Gray

At the first stirrings of spring, flex your creativity! In just two Saturday afternoons, you can explore various forms of imaginative writing. By using tried and true exercises, we'll circumvent the analytic brain and give imagination a chance to thrive. You will receive tips on how to free up experiences and use them as inspiration for memoir, fiction, poems, creative essays, or journal-writing. Hallmarks of this workshop include in-class assignments, opportunity to read your writing aloud (only if you choose), and positive, helpful feedback that will point the way toward each individual's writing talents.

2 Saturdays Capitol Hill	1–3:30 p.m. ALL	3/14–3/21 \$100
-----------------------------	--------------------	--------------------

Mix It Up: Writing + Art

Mary Quattlebaum and Joan Waites

Have you ever wanted to create art along with your writing but felt you lacked skills or direction? Participants begin each session with a personal writing prompt, which then becomes the basis for a mixed-media art piece. The co-leaders are an author and an artist who love the process of creative discovery and, through specific strategies, can help you to explore and shape your material. The work created may become part of an ongoing unique memoir or artistic journal or several individual pieces. Please bring scissors and \$5 for art supplies.

2 Saturdays Bethesda	7–9:30 p.m. ALL	3/19–3/26 \$100
-------------------------	--------------------	--------------------

Writing Cinematically

Khris Baxter

Writing cinematically is a way for your work to come to life and get noticed. Great fiction and non-fiction borrow much from their film counterparts,

mainly through the use of strong dramatic scenes, memorable visuals, and powerful dialogue. In this workshop we'll explore the elements of writing cinematic scenes—how to lay out exposition and avoid useless scenes that flatten the dramatic arc—examine strategies for writing more visual prose, and discuss techniques for crafting dialogue that reveals character, adds dimension, advances plot, and makes your writing come alive. Here's an opportunity to advance your writing to the point that the reader can see it and hear it.

4 Tuesdays Bethesda	7–9:30 p.m. ALL	3/31–4/21 \$195
------------------------	--------------------	--------------------

A Funny Thing About Humor Writing

Mary McCarthy

Readers who laugh turn pages. We will explore the different forms of humor writing, how to incorporate humor into your own writing (no matter what the genre), and we will begin writing a sample fiction or nonfiction humor piece.

1 Tuesday Bethesda	6–8:30 p.m. ALL	4/14 \$50
-----------------------	--------------------	--------------

Ten Steps To A Great Tale

Lynn Schwartz

Let's discuss the necessary elements to make your story compelling, resonant, and accessible to the reader. Learn to identify where to begin, how to end, and the skills needed to traverse the murky middle. Appropriate for those writing short stories, novels, and those who wish to incorporate fictional techniques in memoir.

1 Saturday Annapolis	9:30 a.m.–12:30 p.m. ALL	4/18 \$50
-------------------------	-----------------------------	--------------

NONFICTION

Narrative Nonfiction: Writing a Community

Peter Lovenheim

Narrative nonfiction allows writers to observe the world, explore what they're curious about, and then transform it into compelling prose to engage, instruct, and challenge the reader. It's writing based on fact but built with the traditional elements of story: theme, setting, character, plot, climax. Using seminar-like discussion and in-class writing exercises, we'll learn the basics of the craft and apply it across a range of forms: personal narrative, interpretive profile, persuasive essay, and more.

8 Tuesdays Bethesda	7–9 p.m. B	1/13–3/3 \$290
------------------------	---------------	-------------------

Reading and Writing Women's Lives

Sara Taber

In this workshop we will read and discuss memoirs, stories, essays, letters, and poetry written by women about their lives as girls and mature women.

Mining these readings for perspectives on what it means to be a woman, we'll sample a variety of approaches to writing about our lives. Each session will include conversation, discussion of craft, and a writing prompt. The short readings will include such authors as Heilbrun, Woolf, Olds, and Walker.

8 Tuesdays	1-3:30 p.m.	1/13-3/3
Bethesda	ALL	\$360

Guided Autobiography

Pat McNees

James Birren developed the simple but effective process of Guided Autobiography: each week, including the first week, you write and read aloud a two-page story from your life based on a life theme (for example, money, love). the idea: to help you (and your survivors) see the patterns in your life. First week's assignment (get handout from Pat): the Major Branching Points of Your Life.

6 Wednesdays	7:15-9:45 p.m.	1/14-3/18
Bethesda	ALL	\$270

Creative Nonfiction II

Dave Singleton

Get creative this spring with creative nonfiction! Simply put: creative nonfiction is writing about real events and telling a story. It's a hybrid genre that pulls in elements of fiction (literary techniques), the writer's perspective, and factual information. It allows you to be poetic and journalistic simultaneously. You'll get plenty of personal attention as you work on a variety of assignments. The class will also read and discuss pieces by some of the greats - Joan Didion, Sarah Vowell, David Sedaris, Jon Krakauer, Susan Orlean, and Gay Talese, to name a few. Writers will prepare five finished pieces for constructive critique from teacher and class. No meeting February 19.

6 Thursdays	7-9:30 p.m.	1/15-2/26
Bethesda	I	\$270

Advanced Personal Essay

William O'Sullivan

This workshop is for writers who have a good understanding of what a personal essay is, are open to exploring further its many forms, and are already working seriously in the genre. Our focus will be participants' writing, supplemented with assigned readings. The workshop is designed for self-contained essays, not book-length memoirs. Admission by instructor's permission. Please submit essay or excerpt of no more than five double-spaced pages to laura.spencer@writer.org by January 9. Please do not pay the workshop fee before your application is accepted.

4 Saturdays	10 a.m.-12:30 p.m.	1/17-3/7
Bethesda	A	\$195

Writing the Family Memoir

Cheryl Somers Aubin

Have you always wanted to write your family memoir but weren't sure how to start? Join other emerging writers as you learn about the different types of family memoirs and how to work on

them. In this one-day, four-hour class, participants will take part in many writing exercises, including writing prompts based on using photographs and music. After each writing exercise, everyone will have a chance to share their work in small groups. Participants will leave the class with a greater understanding of family memoirs, resources available to help them, and enthusiasm to begin or continue their family memoirs.

1 Saturday	10 a.m.-2 p.m.	1/17
Bethesda	B	\$80

Writing From Life

Ellen Herbert

How trustworthy is your memory? How do you cull the stories you need to tell from the complicated tangle of memory? This workshop will explore "true writing," while employing literary techniques. Weekly we will write short personal narratives to be shared with the class and read essays from The New York Times "Modern Love" column in their "Sunday Style" section, which can be accessed on-line.

8 Wednesdays	10:30 a.m.-1 p.m.	1/21-3/11
Bethesda	ALL	\$360

STORY: Discovering it in Your Memories

Solveig Eggerz

This workshop applies the storyteller's skill to transform memories into stories that resonate with readers/listeners. In each "hands-on" session, participants will learn methods for generating and enriching their personal stories and will have the opportunity to use them in their own writing. Topics for discussion will include: character, conflict, resolution, dual narrator, scene/summary, chronology, and how they relate to stories and memoir. Participants will complete the workshop with several strong drafts of stories for future development. Please bring something to write on and with and three crayons or colored pencils.

6 Saturdays	10 a.m.-12:30 p.m.	1/24-2/28
Capitol Hill	ALL	\$270

Writing the Personal Essay

Pamela Toutant

The personal essay combines a wide range of techniques to make personal stories compelling to a general audience. Primarily through the participants' work, we will explore the use of voice, reflection, and dialogue, as well as other techniques that shape personal stories and make them resonate with the reader. There will be some time spent writing in the workshop sessions. Most of the time will be focused on giving constructive and supportive feedback on participants' manuscripts. Beginning and experienced writers welcome.

4 Wednesdays	7-9:30 p.m.	2/4-2/25
Bethesda	B/I	\$195

Diving for Pearls: Finding the Memoir Beneath the Memory

Janice Gary

Like a diver submerging into the depths, the memoirist must go beyond the surface of recollected images and experiences to find what author Vivian Gornick calls "the story behind the situation." In this workshop, we will sift through our memories and use them as a lens to illuminate the deeper story locked within. Class exercises and an exploration of memoir-specific narrative techniques will help you come away with a better understanding of the heart of your story and concrete ways to make it come alive on the page.

1 Saturday	1-5 p.m.	2/21
Bethesda	ALL	\$80

Writing the Family Memoir

Cheryl Somers Aubin

Have you always wanted to write your family memoir but weren't sure how to start? Join other emerging writers as you learn about the different types of family memoirs and how to work on them. In this one-day, beginner class, participants will take part in many writing exercises, including writing prompts based on using photographs and music. After each writing exercise, everyone will have a chance to share their work in small groups. Participants will leave the class with a greater understanding of family memoirs, resources available to help them, and enthusiasm to begin or continue their family memoirs.

1 Saturday	1-5 p.m.	2/28
Bethesda	B	\$80

Food Writing: Story Telling Through the Sense of Taste

Beth Kanter

A recipe is just another way of telling a story. And food, and what happens when people gather around it, is another way of creating sharp, evocative writing. During this class we will use cooking, eating, and gathering as the jumping off point for our writing. Each class will begin by reading a piece of food writing. Participants will then be given a prompt based on the reading to create their own essays and narratives. This class will focus on both craft and technique and is designed for participants of all writing backgrounds.

4 Thursdays	7-9:30 p.m.	3/5-3/26
Bethesda	ALL	\$270

Writing About Your Life

Mary McCarthy

Memoir, whether short or long form, can be tricky. This workshop will offer tips on how to make stories about your own life interesting to readers. We will explore writing prompts and begin a 1,000-word nonfiction piece; please bring pen and paper or other note-taking device.

1 Tuesday	6-8:30 p.m.	3/10
Bethesda	I	\$50

Life Stories Intensive

Lynn Schwartz

Whether you want to write a memoir, blog, college essay, letter to your granddaughter, or use your

own life as the basis for fiction, life story writing requires that we tell where we come from and who we are. Learn to identify your story's core and to engage the reader through fictional techniques. Participants will leave inspired to begin or improve a work-in-progress.

1 Saturday	9:30 a.m.–12:30 p.m.	3/14
Bethesda	ALL	\$50

Creative Nonfiction

Sinta Jimenez

This workshop aims to provide a forum of critique and creativity for experienced fiction and creative nonfiction writers seeking to further explore creative nonfiction. Participants will discuss their work in critique and the balance of creative writing with real life experience. The goal of this workshop is to gain a greater sophistication in the craft of writing Creative Nonfiction.

4 Mondays	10 a.m.–12 p.m.	3/16–4/6
Bethesda	I/A	\$195

6 Essays/Memoirs, 6 Weeks

Dave Singleton

What's your story? What are the tales that you've been dying to tell, but haven't had the time or structure to put pen to paper? Get started and write about your life in this hands-on, practical course in which you'll write six pieces in six weeks. Whether you have family stories you'd like to record for posterity or different moments of your life you want to capture, you'll learn new strategies every week to help you write effectively about your life. The class will focus on exercises that will help you develop disparate memories and thoughts into a meaningful and organized form. Take advantage of practical tools and get supportive feedback from teacher and participants.

6 Thursdays	7–9:30 p.m.	3/19–4/23
Bethesda	B/I	\$270

Hungry for Words

???

1 Sat/Sun	?	3/21–3/22
Bethesda	ALL	0

Writing About Faith

Cheryl Somers Aubin

Are you interested in writing about faith as part of your memoir? Come and join other emerging writers as you explore writing about your experience of faith. In this one-day, three-hour class, you will have the opportunity to write using prompts based on topics such as miracles, answered or unanswered prayers, and times faith has challenged you. After each writing exercise participants will have a chance to share their work in small groups.

Participants will leave the class with a greater awareness of the role faith plays in their lives, and with writing they may want to share now and give later to their families.

1 Saturday	1–4 p.m.	3/21
Bethesda	B	\$50

Getting Published: Short Nonfiction

Ellen Ryan

Learn how professionals get their magazine and newspaper nonfiction articles published. In six weeks, this nuts-and-bolts course conveys how to generate ideas; how to research; how to structure a story, including sidebar, art, other elements; how to outline easily; ways to write about people and places with life and color; where to market your ideas; how to propose them to editors; how to package your work professionally; how to handle contracts and negotiations; how to reuse your material for endless prestige and profit; how to organize files and records; and what to keep in mind for tax time.

6 Tuesdays	7:30–10 p.m.	3/24–4/28
Bethesda	B	\$270

Reading and Writing Women's Lives

Sara Taber

In this workshop we will read and discuss memoirs, stories, essays, letters, and poetry written by women about their lives as girls and mature women. Mining these readings for perspectives on what it means to be a woman, we'll sample a variety of approaches to writing about our lives. Each session will include conversation, discussion of craft, and a writing prompt. The short readings will include such authors as Heilbrun, Woolf, Olds, and Walker.

8 Tuesdays	7–9:30 p.m.	3/31–5/19
Bethesda	ALL	\$360

8 Essays/Memoirs/8 Weeks

Sara Taber

Sandwiches, Truth, The day you wanted to kick your brother...Come receive stimulating prompts each week—or come with your own idea. A short essay or memoir will be assigned for reading each week. Workshop time will be spent writing, sharing work (long-term or impromptu,) and discussing craft. By the end of eight weeks, eight pieces on their way to completion!

8 Tuesdays	1–3:30 p.m.	3/31–5/19
Bethesda	I	\$360

Pay Attention, Be Amazed, Write About It

Maxine Clair

Capture pivotal moments in your life—moments of challenge, expansion or spiritual discovery which remain sacred to you. As you learn to unearth material from memory where fact and fiction collide, we will address basic elements of craft. Each week we will read works by successful writers. Four to eight page pieces by participants will be the focus

of each workshop session with a full revision of at least one piece.

8 Thursdays	7–9:30 p.m.	4/2–5/21
Bethesda	ALL	\$360

Writing the Cultural Landscape

L. Peat O'Neil

Travel essays and articles for the world's diverse multi-platform publishing environment demand color and depth, facts, and creative tension. Top flight travel and nature writing probes cultural geography—how people live. The writer explores events and places by weaving the culture of a place through the narrative.

4 Thursdays	6:30–8:30 p.m.	4/9–4/30
Annapolis	A	\$270

Literary Travel Writing

C.M. Mayo

Take your travel writing to another level: the literary, which is to say, giving the reader the novelistic experience of actually traveling there with you. For both beginning and advanced writers, this workshop covers the techniques from fiction and poetry that you can apply to this specialized form of creative nonfiction for deliciously vivid effects.

1 Saturday	10 a.m.–1 p.m.	4/18
Bethesda	ALL	\$50

Travel Writing: Get Paid to See the World

Aaron Hamburger

In this two-session class, we'll explore the wide range of creative possibilities available to practitioners of the much-misunderstood genre of travel writing. We'll consider the various types of travel writing projects, ranging from service-oriented "ten best" "thirty-six hours in..." pieces to more literary memoir style travel pieces. In addition to developing practical skills of research and crafting sentences, we'll examine how the struggle to capture settings with words reveals larger truths about not only the places we visit, but also the people who move through them (including ourselves). Other issues will include the ethical dilemmas of travel writing, the relationship of place of origin to destination, and the thorny question of the "authentic" travel experience. We will also go on a twenty-minute field trip, generate work, and then workshop each other's pieces to further hone our skills.

2 Saturdays	10 a.m.–1 p.m.	4/18–4/25
Capitol Hill	ALL	\$50

POETRY

Master Poetry Class

Stanley Plumly

Poet Laureate of Maryland and long time workshop instructor, Stanley Plumly, leads this four-week course designed for dedicated poets who want to continue to build their revision skills. Admission by instructor's permission. Please submit five poems to laura.spencer@writer.org by December 31. Please

do not pay the workshop fee before your application is accepted. These poems do not have to be the same poems that will later be workshopped.

4 Mondays	7–9:30 p.m.	1/5–1/26
Bethesda	M	\$170

Syntax as Strategy

Sue Ellen Thompson

How poets handle syntax—the arrangement of words in a sentence—is crucial to everything from establishing the voice of a poem to evoking a particular response from the reader. In this workshop, we will take a close look at how sentences are put together and how changing their structure can send a poem off in a new direction. We will also examine the relationship between the sentence and the line and how to control the tension between them.

1 Sunday	1–4 p.m.	1/11–1/11
Bethesda	ALL	\$50

Formal Poetry Boot Camp

Melanie Figg

Want to write some of your strongest, riskiest poems while learning a ton about craft? Then tackle some forms in this fun, encouraging class. You will be amazed at what you can do and what working in form will teach you. This class will boost your knowledge of and comfort with formal verse and hone your skills with language. Participants will learn and practice a variety of forms (syllabics, quatrains, sonnets, pantoums, villanelles, ghazals, and sestinas) while exploring how issues of craft (line, rhythm, rhyme, diction, voice) inform and strengthen your formal and free verse poems.

6 Tuesdays	7–9:30 p.m.	1/27–3/3
Bethesda	I/A	\$270

The Poem Starts HERE!

Marie Pavlicek-Wehrli

Honoring William Stafford's dictum: "Writer's block? Lower your standards!", in this workshop we'll put together a toolbox of exercises and strategies for jumping into the poem's first draft without hesitancy or over-thinking. Revising these drafts toward finished poems to be shared in workshop will open up discussion on matters of craft and the often mysterious and unpredictable ways that language itself works to lead the making of the poem forward.

8 Tuesdays	10:30 a.m.–1 p.m.	1/27–3/17
Bethesda	I	\$360

The Poetic Image

Nan Fry

Images create a world the reader can enter. They are, as Wyndham Lewis said, "the primary pigment of poetry." They activate the senses, evoke emotion, and can be used to form similes, metaphors, and compelling patterns. We'll read some ancient Chinese poems, classical Japanese haiku, and work by modern and contemporary poets for whom the Chinese and Japanese poems provided examples of the power of direct observation, spontaneity, and

alertness. We'll also try our hands at our own imagistic poems. By the end of this six-week workshop, participants will have generated several poems and will have a sense of the vitality and versatility of images and of how they can enliven and deepen their work.

Recommended books:

Eliot Weinberger, "The New Directions Anthology of Classical Chinese Poetry"

Robert Hass, "The Essential Haiku"

6 Tuesdays	10:30 a.m.–1 p.m.	1/27–3/3
Bethesda	ALL	\$270

Short is Beautiful: Haiku, Tanka & Free Verse

Melanie Figg

In this five-week course, you'll spend the first four weeks at The Writer's Center writing and refining short poems, focusing on the Japanese forms of haiku and tanka, as well as American free verse. We'll study and practice the challenges and simplicity of short poems by reading Japanese masters (Basho, Issa, Buson, Komachi, Shikibu) as well as free verse poems by modern masters of brevity (Williams, Ryan, Clifton, Levertov, Dickinson). By the final session, participants will have revised one poem for printing. The fifth session will meet at Pyramid Atlantic for an extended class with a letterpress instructor who will teach participants to typeset their poems. At the end of class, you will take home printed handmade broadsides of their finished work.

5 S	10 a.m.–12 p.m.	1/31–2/28
Bethesda	ALL	0

An Introduction to Prosody

Sue Ellen Thompson

Why do so many poems being written today sound flat and prose-like? A familiarity with prosody—the study of the patterns of rhythm and sound in poetry—is essential if you want to make your poems sound more musical. In this class we will review the basics of meter and scansion and learn how to discover and develop rhythmic patterns that can then be used to underscore meaning and emotion, even in free verse poems.

1 Saturday	1–5 p.m.	2/7–2/7
Annapolis	ALL	\$80

Opening the Field: Beginning Poetry Workshop

Anne Becker

Explore the field of poetry from its most basic elements—words, silence, image, music, story, structure—to discover the subtle ways it transforms our lives. Starting with the question, "what sensations does the poem bring up in you?" in each meeting we'll read and discuss model poems and experiment with various techniques and strategies. At the following meeting we'll bring our own poems, which will be examined with the same respect and depth as the models. By the end of the workshop, participants will have completed five poems and gained an understanding of what sensations they

create as poets. Bring a poem or something else you've written with which to introduce yourself at the first meeting.

7 Wednesdays	7–9:30 p.m.	2/11–3/25
Bethesda	B	\$315

The Sonnet

Kim Roberts

In this class, participants will explore the rigors and the flexibility of the sonnet, learning the joys that come from challenging ourselves and the paradoxical freedom that comes with constraint. The class will combine reading, discussion, exercises, and (of course) writing poems, from traditional Petrarchan and Shakespearean sonnets, to variations such as hybrid and envelope sonnets, blank verse sonnets, couplet sonnets, and free verse sonnets.

7 Saturdays	10 a.m.–12:30 p.m.	2/14–3/28
Bethesda	I/A	\$315

Reading as Apprenticeship

Marie Pavlicek-Wehrli

"Learn about poetry from the poem," writes poet Ed Hirsch. This workshop offers an oasis of sustained attentiveness to the intricacies of the poem, a "made thing," as each week we read, hear, and collectively uncover and reflect upon a varied selection of poems, ranging from those by Dickinson and Hopkins, to Merwin, Rukeyser, Wilner, and Levis. Essays in poetics will also be added to the mix. This is not a writing workshop per se, though the readings and conversations are guaranteed to widen the scope of your own writing.

8 Thursdays	10:30 a.m.–1 p.m.	2/19–4/9
Bethesda	I	\$360

Poetry II: Revision

Ellen Cole

In this workshop we'll explore what makes poetry vivid and powerful. How do you pinpoint the places where your poem's energy flags? Does the writing get in the way of the poem's work? Do you need to condense or re-vision your work? Gain insight into the mysterious and necessary work of revision. We'll workshop poems every week. Bring 15 copies of a poem you've written to the first class. No meeting March 24.

4 Tuesdays	7:30–10 p.m.	3/3–3/31
Bethesda	I/A	\$195

Poetry I: An Introduction to Craft & Beauty

Melanie Figg

Ready to learn more about poetry or re-ignite your writing practice? In this 8-week course, you'll deepen your experience with poetry with a focus on craft—each session will be devoted to an aspect of craft (line, sound, imagery, form). We'll also learn by close reading great poems. Participants will be encouraged to write a poem each week and receive lots of helpful, encouraging feedback from the instructor. Each participant will have a poem workshopped by the class, and come away with a solid knowledge of how poems are built and an

appreciation for their strength and magic. We'll use "The Poet's Companion" as a text; so please bring a copy to the first class.

8 Mondays	7–9:30 p.m.	3/9–4/27
Bethesda	B	\$360

Making Metaphor Work

Sue Ellen Thompson

In this class we will examine some of the more challenging and unusual metaphors that contemporary poets have used to bring their poems to life. We will discuss how to choose between simile and metaphor, how to control and extend an image, and how to avoid making comparisons that are sentimental or clichéd. There will be a writing exercise designed to challenge our image-making powers and time to examine the effectiveness of the similes and metaphors in the poems that participants bring to class.

1 Sunday	1–4 p.m.	3/15
Bethesda	ALL	\$50

Lemons into Lemonade

Jessica Garratt

This 4-week course will be an experiment in resourcefulness: We'll collect some of the most prevalent criticisms members of the class have received of their poems over the years and attempt to turn them into generative fodder for new poems. The two main approaches we will take are: reading and discussing published poems that seem to follow or defy the piece of advice or criticism, to good effect in either case; and doing exercises and assignments that hone in on particulars of craft suggested by the criticism/advice. By the end of the course, you will have written three new poems, and at least one of them will be defiant. Note: Each member of the class will be asked to send one short piece of advice or criticism they've received on their poetry (that is general enough to be useful to others as well) to the instructor prior to the first day of class.

4 Tuesday	6:30–9 p.m.	3/17–4/7
Capitol Hill	I/A	\$195

Making Your Poetry Modern

Nan Fry

In this six-week workshop, we'll explore the development of modern poetry and the ways in which it can inspire us today. With Kenneth Koch's and Kate Farrell's *Sleeping on the Wing: An Anthology of Modern Poetry* as a starting point, we'll read selections from poets such as Walt Whitman, Emily Dickinson, Ezra Pound, William Carlos Williams, Wallace Stevens, and Gary Snyder. With Koch and Farrell's accessible essays to guide us, we'll experiment, both in class and at home, with some of the innovative approaches these and other moderns pioneered. By the end of the workshop, participants will have gained some insight into modern poetry and developed ways to incorporate its energy and adventurousness into their own work.

6 Thursdays	10:30 a.m.–1 p.m.	3/26–4/30
Bethesda	ALL	\$270

Revisiting Rhyme

Sue Ellen Thompson

Why do so many poets writing today shy away from rhyme? Maybe it's because they're afraid it will make their poems sound trite or old-fashioned. In fact, knowing how to rhyme subtly and skillfully can achieve quite the opposite. In this workshop, we will examine the many different rhyming strategies available. We'll even talk about rap music and what we can learn from it. Discussing what distinguishes a "good" rhyme from a weak one will lead us to some conclusions about what rhyme can add to a poem and how it can be used to make your poems both more memorable and more musical.

1 Saturday	1–4 p.m.	4/11
Annapolis	ALL	\$50

The Force of Poetry

Elizabeth Rees

In this 6-week workshop, intermediate and advanced poets will practice and refine their craft. Each week the class will include a brief discussion of contemporary poems, an in-class writing prompt, and the workshopping of each participant's new poem. Specific exercises will be given to free the imagination, and quiet the inner censor. We will explore formal considerations, stylistic choices, and those moments when a poem catches its own voice. By the end of the class, participants will have produced six original poems and one revision, and will have honed their poetic voice. Please bring 15 copies of a poem you love (not your own) to the first session, as well as 15 copies of one of your own.

6 Saturdays	10 a.m.–12:30 p.m.	4/18–5/23
Bethesda	I/A	\$270

Finding the Poem: Interweaving the Lyric and Narrative

Judith Harris

Where are poems found? In the wind's suitcase? This workshop will focus on the diversity of "subject matters" in poetry, particularly the personal lyric and narrative poem. We will focus on the impetus and inspiration behind poetry writing, and how experience performs an essential transformation for the poet and extends its transformative efficacy toward readers who respond to the poet's experience as if it were their own. We will be focusing on the voice of the individual poem and shaping its emotional intensities wherever it is found—coming alive through memory, nature, or the social world.

0 ?	10:30 a.m.–1 p.m.	?–?
Bethesda	ALL	0

Poetry and the Art of Personal Transformation

Judith Harris

Anne Sexton wrote: "Art, though it be painful, chooses you. I let it do this and then I let it continue its path, deeper and deeper." In this workshop, based on the instructor's critical book, *Signifying Pain*, participants will not only write original work

but also explore the therapeutic uses and effects of writing in a post-Freudian age. Probing deep into the bedrock of literary imagination, we will survey a diverse group of writers who have used their writing to work through past personal traumas. Although the process can be long and arduous, when exercised within the spirit of one's own personal compassion, the results can be limitless. Each week the crafting of students' poetry will be the centerpiece of the workshop, and the reading of other materials used where and when they are relevant to participants' interests. At the end of the workshop, students will have a deeper understanding of the art of autobiographical poetry, historically and culturally, as well as a portfolio of their own original poems fully discussed for revision.

0 ?	10:30 a.m.–1 p.m.	?–?
Bethesda	ALL	0

ONLINE

Beginning Fiction

Nora Pierce

In this course our focus will be on the generation, discussion, and critique of original participant writing. We will also read contemporary short fiction with an eye toward discovering how each piece confronts one or more of the elements of fiction writing: development of a 'voice,' point of view, effective description, narrative technique, and dialogue. In addition to weekly selections from our course reader, you should expect to read and carefully critique a fellow participant's story in preparation for each workshop.

7 Weeks	N/A	1/10–2/21
Online	B	\$315

Fiction II

Nora Pierce

This course will give experienced and motivated students the chance to develop their skills in a challenging and supportive workshop environment. While our focus will be on the discussion and critiquing of original participant writing, we will also read short fiction with an eye toward discovering how each piece confronts one or more of the elements of fiction writing: development of a 'voice,' point of view; effective description; narrative technique, and dialogue. Participants should expect to read and critique two stories in preparation for each workshop and to present a short story (or a novel excerpt) of their own for group discussion.

7 Weeks	N/A	1/10–2/21
Online	I/A	\$315

Establishing Your Online Presence

Bernadette Geyer

Afraid to dive into the waters of social media for fear of getting all wet? In just four weeks, this workshop will get you established and provide you with an overview of ways writers use the internet and social media to cultivate an audience for their work (e.g., Website, Blog, Facebook, Twitter, Tumblr,

etc.). Participants will receive feedback from fellow classmates and the instructor in response to weekly assignments.

4 Weeks	N/A	1/12–2/2
Online	ALL	\$195
4 Weeks	N/A	3/2–3/23
Online	ALL	\$195

Intro to the Novel

T. Greenwood

If you have always wanted to write a novel but didn't know where to start, this workshop will help you understand the process so you can put pen to paper. We will focus on everything from generating ideas to developing characters to establishing point of view. We will touch on many elements of fiction (dialogue, scene, etc.), but the emphasis will be on discovering the writing process that works best for you.

8 Weeks	N/A	1/16–3/6
Online	B/I	\$360

4 Essays/Memoirs, 4 Weeks

Dave Singleton

What's your story? What are the tales that you've been dying to tell, but haven't had the time or structure to put pen to paper? Get started and write about your life in this hands-on, practical course in which you'll write four pieces in four weeks. Whether you have family stories you'd like to record for posterity or different moments of your life you want to capture, you'll learn new strategies every week to help you write effectively about your life. The class will focus on exercises that will help you develop disparate memories and thoughts into a meaningful and organized form. Take advantage of practical tools and get supportive feedback from teacher and classmates.

4 Weeks	N/A	1/17–2/7
Online	B/I	\$195

Crafting the Timeless Profile

Sierra Prasada

A great profile is a portal that connects two people who'll likely never meet, which makes it the ideal practice for a six-week online course. In that time, you'll write and receive feedback on two profiles, bringing to life on the page first someone from your daily life and then someone else more remote, whom you admire. You'll learn how to pose challenging questions with charm; move directly from recording to writing; fact check your own piece; apply feedback; and submit to publications. Each week we'll also read and discuss one or more fascinating profiles of varying styles and lengths. (There will be one optional in-person meeting, date and location TBD.)

6 Weeks	N/A	2/2–3/9
Online	ALL	\$270

Ballad and Sonnet Fever

Bianca Stone

Tired of your poems? Let's shake things up. When's

the last time you wrote a rhyming couplet? Do you know what a sestina is? Did you ever think you'd get a chance to really write a successful sonnet in iambic pentameter? In this class we're going to challenge ourselves to write poetry in form, while reading classic and contemporary examples.

We'll experiment with creating hybrid forms, radical interpretation of rules, and breaking ourselves out of dull habits to try something new—that's ironically old. Rather than feel anxiety over form, we'll have fun and get wildly inspired.

8 Weeks	N/A	2/3–3/24
Online	ALL	\$360

Plotting Your Novel

T. Greenwood

Whether you are an outliner or a writer who flies by the seats of your pants when it comes to plot, your novel still needs structure. In this workshop we will study the architecture of a novel and devise a plan for plotting your novel.

4 Weeks	N/A	6-Feb–2/27
Online	ALL	\$195

Writing Novel Characters

T. Greenwood

When writing a novel, we must know our primary characters inside and out. We need to understand their desires, motivations, and frustrations, their histories and their futures. This workshop will focus on the development of authentic characters. We will examine character as both autonomous and residing within the context of the other novelistic elements, and we will discuss the challenge of creating and integrating these various elements into a cohesive and credible whole. Participants will explore the main character(s) in their novels-in-progress.

8 Weeks	N/A	3/6–4/24
Online	ALL	\$360

PROFESSIONAL WRITING

Public Speaking for Writers

Sidney Rocke

For many of us, public speaking can be challenging or even frightening, and unfortunately, many good writers are not confident public speakers. This course will cover the basics of public speaking, including overcoming anxiety and using your voice as a tool. Participants will sharpen their skills while reading their works and delivering short speeches. We will also cover the organization and presentation of basic types of speeches—introductions, informative, or entertaining. Please bring two written works to read aloud in the first class.

4 Wednesdays	7–9 p.m.	2/4–2/25
Bethesda	ALL	\$135

Writing the Dreaded Query Letter

Alan Orloff

You've spent months (or years) of your life—not to mention copious amounts of blood, sweat, and

tears—writing a dynamite novel. Don't simply spend five minutes slapping together a weak query letter; you owe it to yourself to write a great one that will break through the slush-clutter at top literary agencies. In this workshop, you'll learn how to entice your dream agent into reading your masterpiece by writing a tight query that really sings (while avoiding those pitfalls that will land your query in the trash). Bring four copies of a draft query and a red pen with lots of ink!

1 Saturday	2–4:30 p.m.	2/21
Bethesda	ALL	\$50

How to Write a Grant Proposal

Cara Seitchek

Learn how to write proposals to request grants from funders. The class will cover how to research prospective funders, the elements of a good proposal, and how to approach funders. Proposal writing is a practical skill that applies to those who work or volunteer for non-profit organizations and can be a good source of freelance income. Please come to the class with a non-profit or project in mind to use as the focus of your research and proposal. This class meets in-person for the first and third sessions, and online via email for the second.

3 Saturdays	1:30–4 p.m.	3/7–3/21
Bethesda	ALL	\$135

Selling Your Point: Fundamentals of Persuasive Writing

James Alexander

In this 6-week workshop, participants will learn the craft and concept of ghostwriting: how to conceive and develop persuasive writing products, mainly speeches and opinion articles. Persuasive writing is a valuable transferable skill that can be extended to simple everyday writing like memos and e-mails. During the workshop, participants will get practical experience creating core messages, conducting topic-supporting research, and structuring drafts. By the end of the course, participants should be comfortable writing most any type of persuasive document. This workshop will also tie in the use of social media in the persuasive writing process.

6 Thursdays	7–9:15 p.m.	3/12–4/16
Bethesda	B	\$270

Write Like the News

Hank Wallace

Lead with the future—rather than with background. That's one of eight journalism skills that will transform your queries, proposals, and manuscripts. We will discuss this plus the other seven skills (writer your reader's language, layout logically, etc.) in this one-day information session. The goal of this workshop is to get you to emulate the striking news examples you'll see in class, while strengthening your writing voice with a lively, engaging style.

1 Saturday	10 a.m.–12 p.m.	3/21
Bethesda	ALL	\$40

Your Submission Package

Kathryn Johnson

Do you know what to do with your novel once it is written? Here's your chance to experiment with marketing materials in preparation for submitting your novel to literary agents and publishers. Avoid the mistakes that many new authors make when sending a query letter or sample of their work for consideration. Your instructor has succeeded in selling over 40 of her own books to major New York publishers. Her advice to workshop participants and coaching clients has resulted in even more success stories. Participants will gain useful tools and the confidence to show their "baby" to the world. Use this Saturday morning over coffee to launch your book-length fiction on its way toward publication.

1 Saturday	10 a.m.–12:30 p.m.	4/25
Bethesda	I/A	\$50

STAGE AND SCREEN

Screenwriting: The Business of Show!

Monica Lee Bellais

From story development, research to the polish—participants will learn the necessary elements to get their projects finalized in order to move into the screenwriter's marketing phase. From developing loglines, crafting a solid synopsis and preparing a one-sheet (movie poster). By the end of the workshop participants will have tools necessary to get their material into the hands of decision makers—producers, directors, and financiers!

8 Tuesdays	6:30–9 p.m.	1/6–2/24
Bethesda	ALL	\$360

Screenwriting: Character Arc Through Dialogue

Monica Lee Bellais

The character's goals are a critical element in storytelling. Learn the craft of writing powerful dialogue without exposition. Discover the process, which is vital to getting a screenplay through the Hollywood development pipeline. Participants will learn to craft a screenplay that is entertaining, as well as hook a reader by strong, interesting characters that actors want to play and audiences want to watch.

1 Saturday	10 a.m.–4 p.m.	1/10
Bethesda	ALL	\$115

Playwriting Master Class

Richard Washer

This workshop, geared towards serious writers who have taken at least one intermediate playwriting workshop and/or completed a draft of a ten-minute, one-act or full length play, will focus on revision strategies while considering the broader implications of style, structure, and intent. We will explore the roles of exercises, analysis, feedback, and readings in the revision process, and discuss work generated by workshop participants as well as published work. In addition, local professional actors will join us at selected meetings to read material generated in the workshop that will inform some of our revisions. Participants can expect to engage in a lot of writing and reading, acquiring

along the way improved revision skills, a better understanding of revision as a process common today in new play development, marketing strategies, and last but not least, new and improved drafts for submission to theaters. Admission by instructor's permission. Please submit 10 to 15 pages (a complete ten minute play or an extract from a one-act or full-length) to laura.spencer@writer.org by January 15. Please do not pay the workshop fee before your application is accepted. No meeting April 4. *This workshop is offered through a partnership with First Draft.

15 Saturdays	10 a.m.–12:30 p.m.	1/31–5/16
Bethesda	M	\$700

The Art and Craft of Screenwriting and Adaptation

Khris Baxter

This intensive (yet fun) workshop will guide the beginning or intermediate screenwriter through the entire process of crafting a professional grade screenplay (or television pilot): idea, story, structure, scenes, dialogue, and description. We'll also explore proven methods for adapting novels, non-fiction, short stories, and stage plays, since much of the professional screenwriter's time is spent adapting original material. As well, we'll discuss essential strategies for marketing your screenplay and your talent. Open to all levels and genres.

1 Saturday	10 a.m.–4 p.m.	1/31
Glen Echo	ALL	\$115

1 Saturday	10 a.m.–4 p.m.	4/11
Capitol Hill	ALL	\$115

Writing for Television

Khris Baxter

This the golden age of Television drama. The opportunities for writing in Television are better than ever—opportunities that didn't exist until only recently. A rapidly changing landscape where new shows, new channels, and new and inventive ways of storytelling are introduced daily. In this workshop we'll look at two of the most prominent forms in Television: the one-hour dramatic series and the half hour comedy, and how both are similar to the established forms of feature-film screenwriting.

4 Tuesdays	7–9:30 p.m.	2/10–3/3
Bethesda	ALL	\$195

Screenwriting: Building and Crafting Characters

Monica Lee Bellais

This one-day intensive screenwriting dialogue workshop for all levels will focus on building and crafting characters through story development and dialogue. Without strong characters the dialogue will be flat and the script will be lifeless. Don't destroy a cool, powerful, funny, romantic, culturally shocking, or politically moving scene with predictably bad dialogue. Participants will gain an understanding of formatting tricks for crisp scene flow to make characters come to life!

1 Saturday	10 a.m.–4 p.m.	2/14
------------	----------------	------

Bethesda	ALL	\$115
----------	-----	-------

Playwriting I

Randy Baker

This workshop is designed for first-time or beginning playwrights, this course will develop the writer's individual theatrical style through the writing of scenes and through the discussion of literary examples. Writers will gain a working literacy of the most important elements of performance and will be introduced to key areas of craft including language, dialogue, and the essentials of dramatic form and structure. Participants will end the class with a completed one-act play.

8 Mondays	7–9:30 p.m.	2/23–4/13
Bethesda	B	\$360

Playwriting II

Randy Baker

This workshop is designed for playwrights who wish to continue refining craft and individual theatrical styles. Through the writing of new work and collaborative revision, writers will continue developing the most important elements of performance and craft including language, dialogue, and the essentials of dramatic form and structure. Participants will end the class with a public reading of their work, read by professional actors.

6 Saturdays	10 a.m.–12:30 p.m.	2/28–4/4
Bethesda	I	\$270

Screenwriting: Washington, D.C. Theme Based Movies!

Monica Lee Bellais

Intensive screenwriting workshop for all levels will focus on writing action based movies set in Washington. DC is a unique place where people have incredible global experiences that translate into a blockbuster concept. Get that amazing political thriller, spy, espionage, humanitarian, military and/or war movie out of your mind and into a marketable screenplay. Students will learn the essential development skills needed to write an amazing movie that will grab the attention of Hollywood producers.

4 Tuesdays	6:30–9 p.m.	3/3–3/24
Bethesda	ALL	\$195

Screenwriting II: Marketing Your Screenplay

Monica Lee Bellais

?????

4 Tuesdays	6:30–9:30 p.m.	4/7–4/28
Bethesda	ALL	\$195

The Business of Screenwriting: Essentials for Success

Khris Baxter

Let's say you've written the Great American Screenplay. Now what? This workshop will introduce beginning through advanced screenwriters to strategies for promoting and marketing your screenplay and advancing your career as a screenwriter. Topics covered: writing a compelling log line & synopsis, treatments, finding an agent or manager, working with entertainment lawyers, working with producers through the development process, social media & networking for screenwriters, pitching, and strategies for rising above the noise and getting noticed.

1 Saturday	10 a.m.–4 p.m.	4/18
Bethesda	ALL	\$115

Screenwriting: Dialogue and the Perfect Script

Monica Lee Bellais

This one-day intensive screenwriting dialogue workshop for all levels will focus on what is hot in today's marketplace and how to grab the attention of a producer as well as getting talented interest in your project. It doesn't matter which genre you're interested in writing, the same rules apply. The script has to be strong, hook the reader and it must be able to withstand the pitches. Participants will gain an understanding from story development, to writing a screenplay, to the one-sheet and pitch of how to land the interest of feature film producers and financiers.

1 Saturday	10 a.m.–4 p.m.	4/25
Bethesda	ALL	\$100

ADULTS WRITE FOR CHILDREN

Creating Your Book for Children: Shape It, Submit It, See It in Print

Peter Mandel

Having a children's book published in today's tough market can seem like an impossible dream. But, in reality, getting your book idea into shape and into print can hinge on just the right advice and a timely critique from a pro. Do you need an agent? Should you connect with an artist? What about self-publishing? In a D.C.-area exclusive one-session workshop, nationally-known author Peter Mandel will pass on the insiders' tips writers need to know in order to create a marketable first book, and get it into the hands of exactly the right gatekeepers in the publishing world. During class, participants will come up with a working title for their book, focus in on a target audience and learn how to make professional-quality manuscript submissions.

1 Monday	7–9:30 p.m.	1/26
Bethesda	ALL	\$50

Nonfiction for Children: The Wow Factor

Mary Quattlebaum

Nonfiction for children is one of the fastest growing markets, with Common Core and STEAM driving the need for quality print and online material for ages 1 to 10. Learn how to write compelling nonfiction by considering structure, topic/angle, narrative techniques, language, research, and standards. What books are strong models? What print, electronic, and online markets may be available? During this one-day class, participants will come up with or further refine their nonfiction concept and leave with a plan for finishing it.

1 Thursday	7–9:30 p.m.	3/12
Bethesda	ALL	\$50

Need Help Nurturing Your Writing?

- * Write better poems
- * Submit your work
- * Build a chapbook
- * Finish your novel or memoir
- * Apply to MFA programs



Work with an experienced coach who can keep you on track, in action, and inspired!

Melanie Figg has taught at the Writer's Center, Politics & Prose, the Univ. of Utah, and others. She's an award-winning poet with over 20 years experience as a writing teacher and coach.

Affordable & Flexible, Free Consultation
melanie.figgconsulting@gmail.com


PODCASTING FOR WRITERS

& Other Creative Entrepreneurs


by C.M. MAYO

10 easy peasy steps to make your unique podcast—and yes, get it onto iTunes.

Download it from amazon.com and start podcasting now



www.dancingchiva.com
www.cmmayo.com



Poet Lore Celebrated 125 Years with an Unforgettable Reading and Reception

Photos by Mignonette Dooly, courtesy of the Folger Shakespeare Library



Barbara Goldberg, Jean Nordhaus, and Grace Cavalieri.



Teri Cross Davis, Cornelius Eady, and Hayes Davis.



Greg McBride and staff members Laura Spencer and Sunil Freeman.



Terrence Hayes reads from his poems.



Traci Brimhall signs her book for an excited fan.



Traci Brimhall, Terrance Hayes, Linda Pastan, Jody Bolz, Cornelius Eady, and Ethelbert Miller cut the cake in celebration of Poet Lore's 125 birthday.



The Board of Directors, architects, and staff attend a ribbon cutting ceremony celebrating the opening of the renovated space and the new Studio; photo by Mia Enns



Rachel Mennies and Grace Cavalieri at their Open Door Reading on September 21.
Photo by Karen Alenier



Bobbie Kotz and Gary Goldberg in front of Eric Westbrook's paintings at the Representing opening.

Photo by Vanessa Mallory Kotz



Artist Eric Westbrook explains his work to attendees of the Representing opening.
Photo by Vanessa Mallory Kotz

AMIN AHMAD was educated at Vassar College and M.I.T. He has studied writing at NYU, The New School, and Grubstreet. Writing as A.X. Ahmad, he is the author of *The Caretaker* (2013), and *The Last Taxi Ride* (2014), both published by St.Martin's Press. His short stories and essays have been published in many literary magazines, and listed in *Best American Essays*. He has taught the Master Novel and Advanced Novel classes at The Writer's Center for the last 3 years. He lives in DC and is currently at work on his third novel. More about him at: axahmad.com

JAMES ALEXANDER has worked more than 30 years in communications, first in the newspaper industry as a bylined reporter and later in public affairs/public relations for both the private sector and government. He has worked throughout his career alternately as a speechwriter and as a media specialist. A Journalism graduate from the University of North Carolina-Chapel Hill, Alexander currently works in the federal sector and is frequently asked to give talks and appear on panels to discuss social media in government communications and reaching multicultural audiences.

CHERYL SOMERS AUBIN has a Master of Arts degree in writing from Johns Hopkins University and is a featured speaker at personal history writing symposia, writing conferences, and workshops. Her work has appeared in *Washington Post*, *The Boston Globe*, *Foundation Magazine*, and other newspapers, magazines, and online journals. More about her at: www.cherylaubin.com and www.thesurvivortree.com.

RANDY BAKER is a playwright, director, and the co-artistic director of Rorschach Theatre (rorschachtheatre.com). Plays he has written have been produced and developed at Rorschach Theatre, Source Theatre, NNPN, Inkwell Theatre, Theater J, Arena Stage, Wordsmyth Theater and MTWorks among others. He is a resident playwright with Arena Stage's Playwright's Arena. More about him at: randybakerdc.wordpress.com.

KHRIS BAXTER is a screenwriter, producer, and co-founding partner of Boundary Stone Films. He's been a screenwriter for two decades and has taught screenwriting since 2004, most recently at The M.F.A. in Creative Writing at Queens University and American University. As well, he has been a judge for the Virginia Screenwriting Competition since 2004.

JIM BEANE is a short story writer and novelist whose stories have appeared in numerous

literary reviews and the anthology *DC Noir*. He is a 2014 Pushcart Prize nominee and a fellow at the Virginia Center for the Creative Arts. His collection of short stories, *Maris Stella and Other Stories*, is currently seeking a publisher and he is hard at work putting finishing touches on a new novel and his next collection.

ANNE BECKER, author of *The Transmutation Notebooks: Poems in the Voices of Charles and Emma Darwin*, and *The Good Body* (chapbook), has presented programs and workshops at Johns Hopkins, University of Connecticut, Folger Library, and Smithsonian's Natural History Museum. Poet laureate emerita of Takoma Park, MD, she is now poet-in-residence at Pyramid Atlantic Arts Center.

MONICA LEE BELLAIS is a screenwriter and producer who has worked in development and production at James Cameron's Lightstorm Entertainment, DreamWorks, Warner Bros. Records, Discovery Communications, Public Broadcasting Service, and TeleProductions International based in the US and in the United Arab Emirates. Bellais serves as a member of the Board of Directors for Women In Film & Video and the Washington West Film Festival.

JENNIFER BUXTON has an M.F.A. in fiction from the University of Virginia. Her fiction has appeared in *Epoch*, *Puerto del Sol*, and *Blue Penny Quarterly*, among other places. She has published nonfiction in periodicals such as *Seventeen* and *Scholastic* magazines. Her freelance work includes food writing, training materials, and marketing copy. She has taught reading and writing in a variety of venues, including the University of Virginia, the Young Writers Workshop, and regional high schools.

DANA CANN, M.A., has stories appearing in *The Massachusetts Review*, *The Sun*, *The Gettysburg Review*, *Bethesda Magazine*, *Fifth Wednesday Journal*, *The Florida Review*, and *Blackbird*, among other journals. He's received a Pushcart Prize nomination and fellowships from the Virginia Center for the Creative Arts and the Mid Atlantic Arts Foundation.

MARY CARPENTER works as health editor for the website mylittlebird.com. Her essays have been published in *The Washington Post*, *Gargoyle*, *Passager*, *Slab* and *Evening Street*, and at www.literarymama.com; and her middle-grade books include a biography of Temple Grandin, and a rescue tale of dolphins swept out to sea by Hurricane Katrina.

MAXINE CLAIR has taught creative writing for over 20 years, principally at the George Washington University. Her books include the

story collection, *Rattlebone*, the novel, *October Suite*, and the memoir, *Imagine This: Creating the Work You Love*.

BRENDA W. CLOUGH is a novelist, short story, and nonfiction writer. Her recent e-books include *Revise the World* and *Speak to Our Desires*. Her novels include *How Like a God*, *The Doors of Death and Life*, and *Revise the World*. She has been a finalist for both the Hugo and the Nebula awards. She has been teaching science fiction & fantasy workshops at The Writer's Center for over ten years.

ELLEN COLE is a poet, actress, and teaching artist. She's on the faculty of GWU Medical School. Publications include her book, *Prognosis*, and poems in *Pulse: Voices from the Heart of Medicine*, *The Little Patuxent Review*, *The Potomac Review*, *The Innisfree Poetry Journal*, and *Bogg: A Journal of Contemporary Writing*.

MARK CUGINI received a Master of Fine Arts from American University. His work has appeared or is forthcoming in *Melville House*, *NOÖ*, *Stymie*, and *Everyday Genius*, among others. In 2011, he was a recipient of a Scholarship Grant to the Juniper Summer Writing Institute at University of Massachusetts Amherst. He is a founding editor of *Big Lucks*, a regular contributor to *HTMLGiant*, and a curator of the Three Tents Reading Series in Washington, D.C.

Journalist and novelist **JOHN DEDAKIS** (pronounced Deh-DAY-kiss) is a former editor on CNN's "The Situation Room with Wolf Blitzer." DeDakis is the author of three novels, *Fast Track*, *Bluff*, and *Troubled Water* - all part of his lark Chadwick mystery-suspense series. DeDakis is a manuscript editor and writing workshop leader. During his nearly 45-year, award-winning career in journalism (25 years at CNN), DeDakis was a White House Correspondent and interviewed such luminaries as Alfred Hitchcock, Jimmy Carter, and Ronald Reagan. He lives in Washington, D.C. and teaches journalism at The University of Maryland - College Park. More about him at: www.johndedakis.com.

SOLVEIG EGGERZ is the author of *Seal Woman*, a work of historical fiction. A storyteller for eight years in Alexandria, VA schools, she taught research and writing for eleven years for the federal government. She has taught fiction and nonfiction workshops at a variety of venues, including The Writer's Center, The Sulgrave Club, Northern Virginia Community College, Anam Cara Artist's and Writer's Retreat, West Cork, Ireland, and most recently in Reykjavik, Iceland. Her work has

appeared in *Palo Alto Review*, *The Lincoln Review*, *The Northern Virginia Review*, *Moment*, *The Christian Century*, and the anthology, *Defying Gravity*.

BARBARA ESSTMAN, M.F.A., is a National Endowment for the Arts, Virginia Center for the Creative Arts, Virginia Commission for the Arts fellow, and a Redbook fiction award winner, among other distinctions. Her two novels, *The Other Anna* and *Night Ride Home*, are in numerous foreign editions; both were adapted for television by Hallmark Productions. She co-edited an anthology, *A More Perfect Union: Poems and Stories About the Modern Wedding*, and has taught extensively in universities.

MELANIE FIGG has taught creative writing to adult learners, children, college students, and prisoners for over 20 years. She's won many awards for her work, including a 2014-15 grant from the Arts & Humanities Council of Montgomery County. She curates Literary Art Tours in local galleries.

NAN FRY has published two books of poetry: *Relearning the Dark* and *Say What I Am Called*. Her work has appeared in numerous journals, anthologies, and textbooks. She received an EdPress Award for excellence in educational journalism and taught at the Corcoran College of Art + Design for over 20 years.

JESSICA GARRATT is the author of *Fire Pond*, winner of the Agha Shahid Prize in Poetry. She earned her Ph.D. from the University of Missouri and her M.F.A. from the University of Texas at Austin. She now lives in Washington, D.C., where she teaches, edits, and works on her second collection of poems.

JANICE GARY is the author of *Short Leash: A Memoir of Dog Walking and Deliverance*, winner of two Silver 2014 Nautilus Awards and a 2014 Eric Hoffer Prize for Memoir. Her essays and articles have been appeared in numerous national journals and publications.

BERNADETTE GEYER is a freelance writer, editor, and social media consultant. She has helped independent publishers and small businesses to establish themselves on social media, and use the internet to increase their reach. Geyer's writing has appeared in 2015 *Poet's Market*, *Funds for Writers*, *Oxford American*, and elsewhere.

PATRICIA GRAY is an award-winning writer with experience in poetry, short stories, articles, etc. She formerly directed the Poetry and Literature Center at the Library of Congress, attended Bread Loaf Writer's Conference, pub-

lished *Rupture: Poems from Red Hen Press*, and has an M.F.A. in creative writing from UVa.

T. GREENWOOD is the author of nine novels including *Two Rivers* and *Bodies of Water*. She has received grants from the Sherwood Anderson Foundation, the Christopher Isherwood Foundation, the National Endowment for the Arts, and the Maryland State Arts Council. She and her family live in San Diego, CA.

DAN GUTSTEIN is the author of two collections, two chapbooks, and writing that has appeared in more than 90 publications. In addition to The Writer's Center, he has taught at GW, the Corcoran, MICA, the University of Michigan, and the Smithsonian, and is a former associate editor at *StoryQuarterly*. He blogs at dangutstein.blogspot.com

AARON HAMBURGER is the author of the novel *Faith for Beginners* and *The View From Stalin's Head*, awarded the Rome Prize in Literature. His work has appeared in the *New York Times*, *The Washington Post*, and *Tin House*. He has taught writing at Columbia University, the Stonecoast M.F.A. Program, and the George Washington University.

JUDITH HARRIS, M.F.A., Ph.D. is an award winning author of three books of poetry *Atonement*, *The Bad Secret*, *Night Garden* and a critical book on poetry and psychoanalysis, *Signifying Pain: Constructing and Healing the Self through Writing*. Her poems have appeared in *The Nation*, *The Atlantic*, *The New Republic*, *American Life in Poetry*, *The Hudson Review*, *Ploughshares* and many more journals and anthologies. She has taught at several universities and is the recipient of grants and residencies from the DC Commission on the Arts, Carnegie Mellon Institute, Frost Place, and Yaddo.

VIRGINIA HARTMAN is the co-editor of *A More Perfect Union: Poems and Stories about the Modern Wedding* (St. Martin's Press). Her stories have appeared in literary magazines and anthologies including *The Hudson Review*, *Alaska Quarterly Review*, and *Gravity Dancers: Even More Fiction by Washington Area Women* (Paycock Press). Her work has been shortlisted for the New Letters prize, the Dana Awards, and the Tennessee Williams Literary Festival prize. She holds an M.F.A. in creative writing, and has taught writing at American University, George Washington University, and the Smithsonian.

ELLEN HERBERT's short story collection, *Falling Women and Other Stories*, was published by Shelfstealer's Press in 2012. Her

fiction has won a PEN Fiction and a Virginia Fiction Fellowship. Her creative nonfiction has appeared in women's magazines, literary magazines, and *The Washington Post's Style*. She won The Flint Hills Review Prize for Creative Nonfiction and writes about writing and literature at www.ellenherbert.info.

SINTA JIMENEZ is a poet, author, and journalist. She received her Master of Fine Arts from the Otis College of Art and Design.

KATHRYN JOHNSON's 40+ novels (nominated for the prestigious Agatha Award, winner of the Heart of Excellence and Bookseller's Best Awards), include Victorian thrillers (writing as Mary Hart Perry) and a new romantic-suspense series, *Affairs of State*. Her author's coaching service (www.writebyyou.com) aids individual writers in reaching their publication goals.

BETH KANTER's book *The Washington, D.C. Chef's Table*, now in its second printing, is Beth's third book. The author of *Food Lovers' Guide to Washington D.C.* and *Day Trips from Washington D.C.* Beth's essays and articles have appeared in national newspapers, magazines, and online.

PETER LOVENHEIM is an author and journalist whose articles have appeared in *The New York Times*, *New York* magazine, and other publications. His books include: *In the Neighborhood: The Search for Community on an American Street*, *One Sleepover at a Time* (Penguin Books), and *Portrait of a Burger as a Young Calf* (Random House), a first-hand attempt to understand the food chain. He holds degrees in both journalism and law. More about him at peterlovenheim.com.

PETER MANDEL is an adventure travel journalist for *The Washington Post* and *The Boston Globe*, and the author of eleven books for kids published by Simon & Schuster, Macmillan, Scholastic, Hyperion and Henry Holt. His books include the new *Jackhammer Sam* (Macmillan/Roaring Brook), which *Publishers Weekly* called "rattling and mesmerizing," and *Zoo Ah-Choooo* (Holiday House), a PBS Reading Rainbow selection. His books have been featured in *USA Today* and *Cosmopolitan* and have been translated into Japanese, German, Chinese, Italian, Dutch, Swedish and Danish. More about him at: www.author-illustrator.com/petermandel.html

C.M. MAYO is an award-winning literary journalist and novelist, author of several works on Mexico, including *Miraculous Air: Journey of a Thousand Miles through Baja*

California; Metaphysical Odyssey into the Mexican Revolution; and the novel *The Last Prince of the Mexican Empire*, a Library Journal Best Book of 2009. More about her at: www.cmmayo.com.

Currently Senior Editor at *Splice Today*, **MARY MCCARTHY**'s 20-year writing career includes *The Washington Post*, *The Philadelphia Inquirer*, *The Baltimore Sun*, editorial positions at regional magazines and newspaper humor columns. Her debut novel, *The Scarlet Letter Society*, was published in 2014; she is working on her second novel and a memoir.

JUDITH MCCOMBS has narratives in poetry and prose, and scholarly work in *Calyx, Canadian Literature*, *Nimrod* (Neruda Award), *Poetry*, *Potomac Review* (Poetry Prize), *Innisfree Poetry Journal*, *Shenandoah* (Graybeal-Gowen Poetry Prize 2012 for Munro-influenced narrative); and her fifth book, *The Habit of Fire*. She has held NEH & Canadian Senior Fellowships, and won Maryland State Arts Council's highest Individual award for a historic sequence. She arranges the Kensington Row Bookshop Poetry Series & has published on Atwood & Munro. She is addicted to storytelling, history, and fiction.

ANN MCLAUGHLIN, Ph.D., has given workshops in the novel, short story, and journal writing at The Writer's Center for the past 25 years and is on the board. She has published eight novels, including most recently *Amy & George: A Novel*, and is working on her ninth. Earlier novels include *Lightning in July*, *The Balancing Pole*, *Sunset at Rosalie*, *Maiden Voyage*, *The House on Q Street*, and *Leaving Bayberry House*. She has had eleven fellowships at Virginia Center for the Creative Arts, one at Yaddo, and one at Laverny, Switzerland.

PAT MCNEES was an editor in book publishing before she became an independent writer-editor. Her professional specialty for 20 years has been helping people and organizations tell their life stories. She was trained in James Birren's process of Guided Autobiography, one approach she uses, among others.

DR. NICOLE MILLER received her M.Phil in Victorian Literature from Lincoln College, Oxford and her Ph.D. on Technology in the Works of Charles Dickens at University College, London. She has published two short stories in *The May Anthologies*, edited by Jill Paton Walsh and Sebastian Faulks, and is the 2014 winner of the Dorothy Churchill Cappon Prize in nonfiction. She also serves as a scholarly reader for the etymology division of the OED, and edits manuscripts for the English

faculty at Harvard University. More about her at: www.inthesmallhours.com.

JOHN MORRIS has taught at The Writer's Center since 1995. He has published fiction and poetry in more than 80 literary magazines in the U.S. and Great Britain. His work has been nominated for a Pushcart Prize and reprinted in *Twentieth Century Literary Criticism*. A chapbook, *The Musician Approaching Sleep*, appeared in 2006 from Dos Madres Press, Inc. His musical project, *Mulberry Coach*, a collaboration with singer and lyricist Katie Fisher, released its sixth CD in 2012.

L. PEAT O'NEIL's nonfiction essays and articles focus on culture, travel and nature have appeared in *The Washington Post*, *Elle*, *Potomac Review*, and other periodicals. She is the author of *Travel Writing: See the World, Sell the Story* and *Pyrenees Pilgrimage*. She has taught for various academic writing and journalism programs since 1995, online and in person.

ALAN ORLOFF's first novel, *Diamonds for the Dead*, was an Agatha Award Finalist. He also wrote *Killer Routine* and *Deadly Campaign for Midnight Ink*. Writing as Zak Allen, he's published *The Taste*, *First Time Killer*, and *Ride-Along*. He belongs to Mystery Writers of America and ITW. More about him at: www.alanorloff.com.

WILLIAM O'SULLIVAN is an essayist and editor whose work has appeared in *Washingtonian*, *The Washington Post*, *The New York Times*, *Newsday*, *National Geographic Traveler*, and *North American Review*. He's received fellowships from the D.C. Commission on the Arts and Humanities and been listed three times among the notable essays in *The Best American Essays*.

MARIE PAVLICEK-WEHRLI is a poet, painter, and printmaker. Her poems have appeared in various publications including *Ephrasis*, *About Place*, *Anon*, *Blast Furnace*, *Poet Lore*, *Innisfree Poetry Journal*, *Beloit Poetry Journal*, and various other journals and anthologies. She's been a fellow at the Virginia Center for the Creative Arts (Painting) and Ragdale (Poetry), and is a recipient of an Individual Artist Grant from the Maryland State Arts Council. She holds an M.F.A. in Creative Writing/Poetry from Warren Wilson College and an undergraduate degree in Studio Arts from Seton Hill University. More about her at: www.mariepavlicek.com.

NORA PIERCE was a Wallace Stegner fellow and lecturer in English and Writing at

Stanford University. She is the author of the acclaimed novel *The Insufficiency of Maps*, a Barnes and Noble Discover Great New Writers title and a finalist for the NCIBA Book of the Year award. Pierce has been named a PEN/USA Rosenthal fellow, and is the recipient of numerous awards for her fiction.

STANLEY PLUMLY has been Maryland's Poet Laureate since 2009. A Maryland Distinguished University Professor since 1998, Stanley founded the Master of Fine Arts Program in Creative Writing at the University of Maryland, College Park. He is the author of several books published by W.W. Norton including *Posthumous Keats: A Personal Biography*, *Old Heart*, *Orphan Hours*, and most recently *The Immortal Evening: A Legendary Dinner with Keats, Wordsworth, and Lamb*. His honors include a Guggenheim Fellowship, an Ingram-Merrill Foundation Fellowship, and a National Endowment for the Arts grant.

NANI POWER's first novel, *Crawling at Night* was a *New York Times* Notable Book of the Year and a finalist for the *Los Angeles Times* Book Award as well as the British Orange Award. It has been translated into six languages and optioned for film. *The Good Remains* was also a *New York Times* Notable Book of the Year and a finalist for the Virginia Library Award. *The Sea Of Tears* was published in 2005, *Feed the Hungry: A Memoir with Recipes* in 2008, and her most recent, *Ginger and Ganesh: Adventures in Indian Cooking, Culture, and Love*, in 2010.

SIERRA PRASADA is the author of *The Creative Compass: Writing Your Way from Inspiration to Publication* (with Dan Millman) and *Creative Lives: Portraits of Lebanese Artists*. She works as a screenwriter, freelance journalist, editor, and assistant director in D.C. theatre. She has taught writing/creativity courses at The Graduate School USA, Kripalu, and Omega. More about her at: www.sierraprasada.com.

MARY QUATTLEBAUM, M.A., teacher, reviewer, is the author of 18 award-winning children's books, including *Pirate vs. Pirate*, *Jackson Jones and the Puddle of Thorns*, *The Hungry Ghost of Rue Orleans*, and *Jo MacDonald Saw a Pond*. Her work has appeared in anthologies and magazines such as *Crickets*, *Spider*, *Ladybug*, and *Boys' Life*. Mary teaches in the Vermont College M.F.A. program in Writing for Children and Young Adults. She reviews children's books for *The Washington Post* and *Washington Parent*, edits educational materials for museums and small publishers, and presents frequently

at schools. More about her at: maryquattlebaum.com.

ELIZABETH REES, M.A., has taught at the U.S. Naval Academy, Howard University and in Johns Hopkins University's graduate program. She's been an instructor at The Writer's Center for many years, and also works as a "poet-in-the-Schools" for the MD State Arts Council. Her first book, *Every Root a Branch*, was published in fall 2014. Additionally, she has four award-winning chapbooks, most recently, *Tilling Gravity*. Her poems have appeared in such journals as *Partisan Review*, *Kenyon Review*, *AGNI*, *North American Review*, among many others.

KIM ROBERTS is the editor of *Beltway Poetry Quarterly* and the anthology *Full Moon on K Street: Poems About Washington, DC*, and co-editor of the web exhibit *D.C. Writers' Homes*. Her fourth book of poems, *To the South Pole*, is a connected series of blank verse sonnets written in the voice of Antarctic explorer Robert Falcon Scott. More about her at: www.kimroberts.org.

SIDNEY ROCKE has practiced law for 25 years and has handled numerous trials and court appearances nationwide, and regularly testified before Congress and state legislatures. He also teaches in a variety of settings, including Georgetown & G.W. Universities, and has written for *The Washington Post*, *The Baltimore Sun*, and *The Legal Times*.

ELLEN RYAN has been an editor in Washington for two decades, including nearly 13 years as managing editor of *Washingtonian*. Her travel articles have appeared in *Good Housekeeping*, *Outside*, *The Washington Post*, *Destinations*, *Newsday*, and many more. Ryan is author of *Innkeeping Unlimited: Practical, Low-Cost Ways to Improve Your B&B and Win Repeat Business*.

LYNN SCHWARTZ is a story development editor and ghostwriter. Her plays have been performed in NYC, including Lincoln Center. She founded the Temple Bar Literary Reading Series in NYC, has received two Individual Artist Awards in Fiction from the Maryland State Arts Council, and teaches fiction at St. John's College.

CARA SEITCHEK has written grant proposals for local, state, and national nonprofit organizations. In addition, she evaluates proposals for the Institute of Museum and Library Services, American Association of Museums, and the Maryland State Arts Council. She has an M.A. in writing from The Johns Hopkins University.

DAVE SINGLETON is the author of two nonfiction books *The Mandates* and *Behind Every Great Woman*, and an upcoming memoir anthology titled *CRUSH: Writers Reflect on Love, Longing, and the Lasting Power of Their First Celebrity Crush*. His honors include GLAAD Award for Outstanding Multimedia Journalism, and a NLGJA Excellence in Online Journalism. His work has appeared in several publications, including *The New York Times*, *The Washington Post*, *The Chicago Tribune*, *Washingtonian*, and *Harper's Bazaar*. He holds degrees from the University of Virginia and the New York University, and freelances as both a writer and lecturer for major universities, conferences, and events. More about him at: www.davesingleton.com.

LYNN STEARNS is an associate fiction editor for *Potomac Review* and sometimes guest editor of for other literary magazines. Her flash fiction, short fiction, essays, and poems have been in several literary magazines and anthologies, and she insists that revision can be painless.

BIANCA STONE is a poet and visual artist. Her books include *Someone Else's Wedding Vows* (Tin House/Octopus Books 2014), and *Antigonick*, a collaboration with Anne Carson (New Directions 2012). She is co-founder/editor of the press Monk Books, and chairs the Ruth Stone Foundation (ruthstonefoundation.org) from her home in Brooklyn, New York.

SARA MANSFIELD TABER is the author of award-winning *Born Under an Assumed Name: The Memoir of a Cold War Spy's Daughter*, *Dusk on the Campo: A Journey in Patagonia* and *Bread of Three Rivers: The Story of a French Loaf*. Her essays, memoirs, and cultural commentary have appeared in literary journals, newspapers, including *Washington Post*, and been produced for public radio. Holder of a doctorate in human development from Harvard, she is a past William Sloane Fellow in Nonfiction for the Bread Loaf Writer's Conference, and a long-time instructor at The Writer's Center.

SUE ELLEN THOMPSON's fifth book of poems, *They*, was published in 2014. An instructor at The Writer's Center since 2007, she has previously taught at Middlebury College, Binghamton University, the University of Delaware, and Central CT State University. She received the 2010 Maryland Author Award from the Maryland Library Association.

PAMELA TOUTANT is a personal essayist and feature writer. Her work has appeared in

Salon, *Redbook*, *Ms. Magazine*, *The Washington Post*, *Washingtonian Magazine*, *Applause Magazine*, and *Bethesda Magazine* among others. She was selected as a 2004 finalist for the Penelope Niven Creative Nonfiction Award, was a 2006 Pushcart Prize nominee, and is a Virginia Center for the Creative Arts Fellow.

JOAN WAITES is the award-winning illustrator of more than 45 books for children and a mixed-media artist featured in national magazines. She has taught at the Corcoran Museum School of Art and Design and now teaches a variety of arts classes at her studio. More about her at: www.joan-waites.com.

HANK WALLACE, a Columbia Law School graduate, was a government reporter for New Jersey's *Middletown Courier* and *Red Bank Daily Register*, and the assistant director of law-school publishing for Matthew Bender. He wrote the FCC's plain-language newsletter and newswriting tips for the Radio Television Digital News Association. More about him at: www.wsln.com.

SIMON WARD holds an M.Litt in Creative Writing and an M.A. in English Literature from the University of Glasgow. He writes short fiction and poetry, and his work has appeared in literary journals in the US and the UK. He currently works as a chef in Baltimore, where he resides with his wife.

RICHARD WASHER, M.F.A., playwright and director was a founding member of Charter Theater and currently works with First Draft as a playwright, dramaturge and director. His plays have been produced in the Washington D.C. area and elsewhere. He holds a B.A. (University of Virginia) and M.F.A. (American University).

KATHLEEN WHEATON's fiction has appeared in numerous journals including *Narrative*, the *Baltimore Review*, and the *Potomac Review* as well as two anthologies. Her collection, "Aliens and Other Stories" won the 2013 Washington Writers Publishing House fiction prize and was published in October, 2013. She is currently serving as president of WWPB.

BASIL WHITE writes speeches, performed in comedy clubs, T.V. and movies, has published jokes in several mass-market joke anthologies, and published a few comedic poems (*Gargoyle*, *Nation of Sheep*). Know all at basil-white.com.



Mark Giaimo, *The Fan*, 2013, from *Representing: New Paintings by Mark Giaimo and Eric Westbrook*

Photo by Mark Giaimo

It's about more than just art on the walls. When Board member Joram Piatigorsky and his wife, Lona, began the Center's visual arts program in 2012, they wanted to beautify the Center as well as to encourage a dialogue between the visual arts and writing. They initiated four exhibits annually throughout The Writer's Center.

For the past two years, these exhibitions have focused almost exclusively on student work from the Yellow Barn Studio-Glen Echo Park, which offered a wealth of talent and colorful work. Now the Center's art program organizers are considering additional partnerships with other schools in the area, including high schools, to promote the work of artists throughout our community. "Just like people taking workshops at The Writer's Center are students, so are many of the artists exhibiting their works," Joram said. Rather than creating a gallery at The Writer's Center, the program was initiated to

Artistic Exchange:

TWC's Expanding Art Program

By Vanessa Mallory Kotz

encourage a conversation between writers and visual artists.

The idea was born when Joram, who had taken workshops at the Center, and Lona, who had taken art classes at Yellow Barn Studio, were inspired to combine their interests and begin the exhibition program. "It seemed to me that it could be a real transformation of The Writer's Center by bringing in visual arts to complement the literary arts," Joram said.

The first show, *Playing with Abstraction*—works from the students of Yellow Barn Studio instructor Natasha Karpinskaia—opened in the summer of 2012. The large reading room, populated with dozens of paintings and prints, came alive. The reinvigorated space made readings and events more dynamic. And the concept has worked ever since.

Those who want to learn more about a work or who might want to purchase a piece can approach the artist directly. The works shown at the Center are labeled with contact information for the artist—no prices are included. In this way the Center does not earn anything from the artwork on view. "The Writer's Center does not profit from this financially, but it does profit

intellectually," Joram said. For instance, some workshop leaders have had students write about a work of art on view.

"I think that just like writers want to find a way to publish, visual artists want a way to show their paintings," Lona said, "and it's really hard for them to find places, so this is a good opportunity for them."

The future of the program is strong. The Writer's Center



Lona and Joram Piatigorsky in front of Eric Westbrook's paintings, 2014

Photo by Vanessa Mallory Kotz.

is building a permanent art collection with works from the exhibitions. With a handful of pieces already purchased, the collection is growing with each new show. A newly formed task force made up of members of the

Board and staff will convene to decide upon upcoming exhibits—which could be anything from one-person shows to multi-artist presentations exploring a theme. Not all exhibitors will necessarily be students.

Additionally, you might see video or even three-dimensional work like ceramics or sculpture on view. Of course this would depend upon the space available, as first and foremost, The Writer's Center is a literary resource. The goal is to be open to new ideas and artists who haven't been considered before—perhaps even moving beyond traditional art to other visually interesting forms of human expression. "I could see the walls covered with magnificent micrographs connected to the themes of man's views of nature," Joram said. "Science is a narrative. All of science is filled with stories. It's human beings' concept of nature."

The exhibition task force is interested in expanding the program further still. "We'd love to see talks by the artists discussing how writing affects their work and writers discussing how visual art affects their work," Joram said. "It would be nice to see even more exchange between writers and artists of all types."



Artists gather for the *Flowing Watercolors* exhibition opening, 2013



Martha Spak with her painting, *Adriatic Mist*, now part of The Writer's Center permanent collection, 2014
Photo by Mia Enns

They gave up their only son... for what they believed to be his destiny.



A lush, historical novel of Mexico,
based on a true story...
that begins in Washington D.C.

Praise for the writing of C.M. Mayo

"Mayo's work is reminiscent of Flannery O'Connor's."
-- *Booklist* --

"C.M. Mayo writes some of the most exquisitely
fashioned, perfectly measured prose alive in the world
today."

-- *Naomi Shihab Nye* --

*For more information and to read an excerpt, please visit
unbridledbooks.com and cmmayo.com*



Monica Lee Bellais

Building a Bridge to Hollywood

By Vanessa Mallory Kotz

Monica Lee Bellais is one of those people who makes things happen. She puts the right people in touch with each other and, out of her efforts, we get movies. She also started teaching screenwriting at The Writer's Center in the summer of 2014.

Born and raised in California, the entertainment industry was a natural choice for a woman surrounded by it. She started out in artist relations at Warner Bros. Records, and then did stints at DreamWorks, Lightstorm Entertainment, and Discovery, as well as some time with an international production company.

After moving to DC in 2003, Bellais dove right into the local film industry. "It's hard not being in L.A. or New York, but I want to show there's talent in town," she said. Bellais builds a bridge between DC and Hollywood, promoting the work of local screenwriters to the relationships and contacts she has nurtured over the years, which include such superstars as Jeffrey Katzenberg at DreamWorks.

Bellais is on the board of Women in Film and Video (WIFV) of DC, an organization that is dedicated to advancing careers in the film arts. She is the creator and founder of "Spotlight on Screenwriters" catalog for WIFV. There are 39 screenplays by Washington-area

writers represented in this year's catalogue. Each piece is presented with a "one-sheet" or movie poster and a synopsis of the project. The DC Office of Motion Picture and Television Development is one of the major sponsors for this exciting initiative.

The writers of these selected screenplays have created stories that range from musicals to science fiction to comedies to thrillers. Martial arts masters and serial killers, women navigating their lives, and a man who lost 100 pounds in high school all populate the pages of the catalog. And who are the writers? Many are government employees. Several have worked in the White House. Others have PhDs. "Spotlight on Screenwriters" spec-catalogue will be revealed during WIFV's ScriptDC writers conference at The George Washington University on November 14-16, 2014. It will then be sent out to many of her contacts in Hollywood.

She is also working on the production a film short version of a feature-length film that's listed in the catalog called *A Good Egg*, written by Sabrina McCormick. She introduced Sabrina to Kimberly Skyrme, the casting director for the popular Netflix series based in Washington, *House of Cards*, and soon the piece will be filmed in New York with an all-female crew.



So what is her advice to the aspiring screenwriter? "Write for characters. That's why people go to the movies—to connect."

Know your character's world. Don't focus on a concept but on the relationships between the characters. "You should know what they'd order in a restaurant and what they dream about," she said. In her classes you'll learn how to create that world as well as structure the story and format the screenplay to meet industry standards.

"Everyone wants happiness, but it is the definition of that happiness causes conflict," she said. By exploring the characters' search for happiness, you create a "richer, deeper story."

In her teaching, Bellais makes sure that students learn about the business. She doesn't want talented writers to waste their time pursuing a hopeless lead or not knowing the next steps.

About the writers she works with at the Center, she says "I would love to have it turn out that some are optioned or sold." In the mean time, Bellais has penned and is producing a feature film that begins production in the spring.

Silver Spring Success: The 300 Year History of Silver Spring

By Richard C. Jaffeson
ISBN: 978-1-4010-9298-6

Learn about the progressive 300 year history of Silver Spring, Maryland from colonial land grants to discovery of the spring, and suburban growth to more recent urban development.

Forty chapters describe significant events and prominent persons. Sixth edition updated 37 pages from the 2003 fifth edition (first edition was 1995).

washdc.pages.qpg.com/silverspring



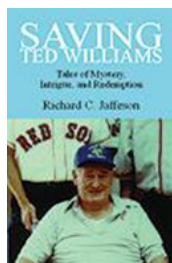
Saving Ted Williams Tales of Mystery, Intrigue, and Redemption

By Richard C. Jaffeson
ISBN: 978-1-4134-8950-7

After Ted Williams' passing in July 2002, this American sports icon was subjected to cryonics glaciation and decapitation arguable not in accordance with his 1996 legal testament. In parody format consisting of sixteen script stories, this book with a touch of humor addresses the occurrence of his unrequested and unresolved disposition.

bookstore.xlibris.com/Products/SKU-0022773001/Saving-Ted-Williams.aspx

washdc.pages.qpg.com/savedted



White Bird

by Ruta Sevo
ISBN: 978-0299227203



A novel with Tibetan Buddhist themes. Thomas lands bewildered in Kathmandu, to find a place to scatter the ashes of his older brother Paul, who was a Peace Corps volunteer in Nepal. His visit

prompts the surprising revelation that Paul is the father of girl who grew up in Kathmandu and became an unlikely Buddhist shaman, or healer. The novel is in the tradition of writers bringing the East to the West, like E.M. Forster, Alexandra David-Neel and Madam Blavatsky.

momox.org/whitebird.html

Through Dark Days and White Nights

Naomi Collins
ISBN: 978-0-9800814-04-4

"This book is like a script for a documentary spanning four decades when an especially astute and literate observer watched Russia emerge from stagnation and enter a period of dramatic economic, social, and political change and, on many fronts, upheaval." – Strobe Talbott
"Because she writes so well, the ride is always fun, informative and insightful. Read, enjoy, learn!" – Marvin Kalib, Murrow Professor Emeritus, Harvard University

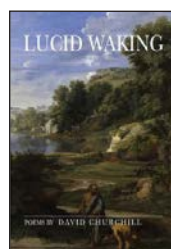
NewAcademia.com



Lucid Waking

David B Churchill
ISBN: 978-0-9753095-0-6

Historic first collection of non-academic, non-MFA poetry in the "Poetry is Mindfulness" movement. Includes the essay, "An Introduction to Poetry." Especially recommended for aspiring or established poets searching for ways to make their work relevant in today's fast-paced world. Not available as an e-book. Available on Amazon.com or on order from your local bookseller.



Jellyfish Have Eyes

Joram Piatigorsky
ISBN: 978-0989562263

Jellyfish Have Eyes is a novel by award-winning scientific researcher Joram

Piatigorsky who has trained a generation of scientists in eye research. Piatigorsky's scientific knowledge and story-telling imagination delves into the conflicts and ensuing difficulties of a creative basic scientist in a society insisting on goal-oriented medical research. This character-driven novel has unexpected twists revealing the importance of chance and societal pressures in shaping destiny. *Jellyfish Have Eyes* is a wonderful book written for a diverse audience who want an imaginative and thoughtful read.



he Survivor Tree: Inspired by a True Story

Cheryl Somers Aubin
ISBN: 978-0983833406

Cheryl Somers Aubin's book, *The Survivor Tree: Inspired by a True Story*, takes the reader on a journey of hope and healing by imaginatively describing the experiences, memories, and feelings of the 9/11 Survivor Tree. Illustrations by Sheila Harrington. Available on Amazon.com. All profits go to charity.

thesurvivortree.com

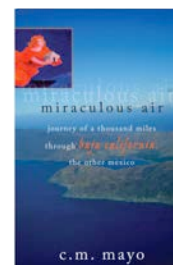


Miraculous Air: Journey of a Thousand Miles through Baja California, the Other Mexico

C.M. Mayo
ISBN: 978-1571313041

Of *Miraculous Air*, Library Journal wrote, "With elegant prose and an artist's eye for detail, C.M. Mayo may just have written one of the best books ever about Baja California. Highly recommended." In paperback from Milkweed Editions and now in Kindle.

CMMayo.com



Membership Profile: Judith Bowles

By Genevieve DeLeon

Now that's a different way of speaking!" Judith Bowles thought when her first poetry teacher introduced her to the work of A.R. Ammons. Bowles had decided to try a poetry class with two friends. It was the 1980s and The Writer's Center was offering workshops out of Glen Echo. She had never tried her hand at the genre, though a few years later she completed an MFA in short fiction at American University and had spent time sharing her love of poetry with the elderly in sessions she conducted through IONA Senior Services.

Bowles loves short stories for how they uncover the essence of life history and she was eventually drawn to poetry because it allowed her to get closer to that essence. It corresponded, too, to "a calling to be in touch with a part of me that was abandoned earlier, by myself." Poetry—and the restraint it requires—gave her unprecedented access to that and unearthed a reservoir of rich emotional history.

Bowles continued classes at the Center in rented offices on Old Georgetown (the Center was also coming into its own) and immersed herself in its community life. She saw Stanley Kunitz read, took a class with Richard Peabody, and type set a book of poems on the Center's photo typesetting machine, eventually following

the Center to its present location on Walsh Street.

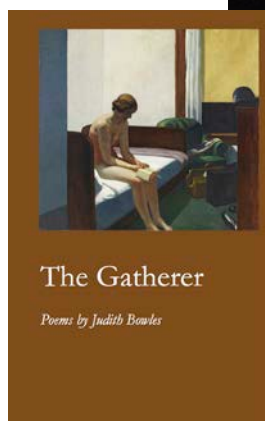
She feels her growth as a poet happened exclusively in these classrooms.

"There's a kind of freedom at The Writer's Center," she explained: "you're not there for a grade; you're there to get some place with writing." She counts Writer's Center instructors David Keplinger, Stanley Plumly, and Rod Jellema among the instructors who helped shape her craft. The Center also provided her with a group of trusted readers whose feedback—about what's "just right" or makes "no sense at all"—she heeded.

In the years since that first class, deep-mining for the "things that made me *me*" and a careful study of the events unfolding around her brought Bowles to render a wide range experiences, some of a difficult nature, in poetic form. A portion of the resulting work, organized in three sections and inclusive of her expansive range of interests—from the art of Edward Hopper, which she finds "shockingly without story," to the intricacies of horticulture, the field in which she earned her most



Photo by Tom Bowles



recent degree—comprise her first collection of poems, *The Gatherer*, out from Turning Point Books this year.

The book is a testament to the depth of her poetic practice—and its poetic predecessors range: from W.S. Merwin and Elizabeth Bishop to Kay Ryan. Seamus Heaney, in particular, looms large, whose articulation of "Manifesting that order of poetry where we can at last grow up to that which we stored up as we grew" is something of a maxim for Judith Bowles's work—and the work of this book. The book's sections reveal, incrementally, a speaker navigating and illuminating the complex legacy of her past. From poems documenting the speaker's "emotional adolescence"—a limning of and then reckoning with the speaker's relationship to her mother—to stunning, unsettling elegies, clear-eyed meditations chart an encompassing acceptance of all

the speaker has been made to bear.

Looking forward to reading engagements in promotion of the book, Bowles hopes “to feel what I read—not as when I wrote it, but as if I were talking to you and saying the poem to you.” The rooms she performs for will, no doubt, be “ghosted”—as David Baker, poetry editor of *The Kenyon Review*, put it in his bid for the book—with remembrances and

insight. “That’s one thing that we do” she noted, “we resurrect, in a certain way, bring to the light certain things that weren’t noted and say this is worth noting.”

Judith Bowles will read from The Gatherer at The Writer’s Center on April 26, 2014 with Barbara Moss, author of the novel The Language of Paradise. To purchase The Gatherer, visit <http://www.turningpointbooks.com/bowles>.

Are You Taking Advantage of Your Member Benefits?



Receive **13%** instant savings on workshop registrations.
Rent a classroom at **40%** off.
Enjoy **15-30%** off admission to readings & events.
Get **10%** off *Workshop & Event Guide* ad rates.
Save **30%** on over 70 journals and books on craft.

General Membership:

Individual **\$50**
Household **\$75**

THE WRITER'S CENTER

writer.org/membership

Publish NOW!

This day-long seminar tells you everything you need to know about the ever-changing world of publishing.

THE WRITER'S CENTER

COMING SPRING 2015

Advertise in the Workshop & Event Guide!

Reach an eclectic audience of writers, students, teachers & hobbyists. Our guide is published triquarterly & has a distribution of 15,000 throughout the D.C. Metro area.



To reserve ad space, email Editor@Writer.org

Members receive an additional 10% discount!

Ad Rates (4-color included)

Ad Size	1 Issue	2 Issues	3 Issues
Full page	\$450	\$405	\$380
Half Page	\$225	\$200	\$190
Third Page	\$200	\$180	\$170
Quarter Page	\$120	\$105	\$90
Sixth Page	\$65	\$60	\$55
Business Card	\$45	\$45	\$45
Book Talk Listing	\$50	\$45	\$40

We Are Grateful

Thank you to all of those whose generous contributions make the workshops and events possible at The Writer's Center.

**For a list of donors to the Center,
please visit www.writer.org/donors.**

Samiya Bashir • Charles Baudelaire • R. Dwayne Betts • Charlotte Brontë
Anton Chekhov • Martha Collins • Gabriele D'Annunzio • Philip Dacey •
Jim Daniels • Kwame Dawes • Matthew Dickman • Rita Dove
Denise Duhamel • Cornelius Eady • José Echegaray • Patricia Fargnoli
Carolyn Forché • Ford Madox Ford • Paul Fort • Anatole France
Stuart Friebert • Alice Fulton • Sandra M. Gilbert • Dana Gioia
Michael Harper • Jeffrey Harrison • Terrance Hayes • Hermann Hesse

Celebrating *125* years of POET LORE



Whitman subscribed. Do you?

Tony Hoagland • Henrik Ibsen • Colette Inez • Honorée Jeffers
Ted Kooser • Maxine Kumin • Emma Lazarus • Nathaniel Mackey
Stéphane Mallarmé • Pablo Medina • William Meredith
Frederic Mistral • Gabriela Mistral • Nancy Lurie • R. F. Smith
Howard Nemerov • D. Nurkse • Naomi Shteyn • R. F. Smith

America's original poetry journal,
discovering new writers since 1889.

**POET
LORE**
poetlore.com

Published by The Writer's Center, writer.org
August Strindberg • Virgilia • R. F. Smith
Rabindranath Tagore • Sara Teasdale • Dan Turell • Paul Verlaine

Escape
Learn
Explore
Create

Iceland
Writers
Retreat

Reykjavik, 8-12 April, 2015

Featuring: Barbara Kingsolver,
Adam Gopnik, Ruth Reichl, Taiye
Selasi, Alison Pick, Sjon, Linn
Ullmann, John Vaillant, Marcello
di Cintio, and more.

www.IcelandWritersRetreat.com

WORKSHOP REGISTRATION FORM

GENERAL INFORMATION

Name

Address

City

State

Zip

Phone

E-mail

WORKSHOP INFORMATION

Workshop

Workshop Leader

Location

Start Date

\$

Fee

Workshop ID

ASSISTANCE

Please let us know if you require accommodations due to a physical limitation by calling 301-654-8664 prior to your first class meeting.

BECOME A MEMBER

Members receive discounts on all workshop registrations for one year, along with a continually improving slate of benefits, including a discount in our on-site bookstore. For more information visit www.writer.org/join.

☐ \$50 General Membership

☐ \$75 Household Membership

BECOME A DONOR

Please consider making a tax-deductible gift with your registration:

☐ \$25,000+ (Laureate's Circle)

☐ \$10,000+ (Walt Whitman Circle)

☐ \$5000+ (Mark Twain Circle)

☐ \$2,500+ (Langston Hughes Circle)

☐ \$1,000+ (Zora Neale Hurston Circle)

☐ \$500+ (Anton Chekov Circle)*

☐ \$250+ (Emily Dickinson Circle)

☐ \$100+ (Founder's Circle)

*Complimentary membership with a gift of \$250+

REFUND POLICY

If TWC cancels a workshop, participants who have already signed up and made payment will receive a full refund, or they can use their payment as a credit toward another workshop and/or a membership. Workshop participants who have enrolled in and paid for a workshop and choose to withdraw from it within the drop period (see page 16) will receive full credit (but not a cash refund) that can be used within one year to pay for another workshop and/or a membership. Workshop participants who have enrolled in and paid for a workshop and choose to withdraw from it after the drop period has ended will forfeit their full payment and will not receive any credit to be used to pay for another workshop and/or a membership. Exceptions may be made in the case of serious illness or other extenuating circumstances, such as relocation out of the area; in such cases, a formal request in the form of a letter or an e-mail must be submitted to the Executive Director. No refunds or credits will be given for individual classes missed. **To receive a credit, you must notify TWC by e-mail (laura.spencer@writer.org) within the drop period.** Please confirm receipt of the message if you do not hear back from TWC within two business days.

Please sign to indicate you understand our policy

SUBSCRIBE TO POET LORE

Add a subscription to *Poet Lore*, the oldest continually published literary magazine in America.

☐ \$25 (4 issues-2 Years)

CALCULATE YOUR TOTAL PAYMENT

\$ TOTAL DUE

PAYMENT METHOD

☐ Check (enclosed) ☐ Credit Card (complete section below)

Card Number

Expiration Date

Signature

HOW DID YOU LEARN ABOUT THE WRITER'S CENTER?

☐ Workshop & Event Guide

☐ Word of Mouth

☐ Newspaper Ad

☐ Google Ad

☐ Other _____

WHAT IS YOUR AGE?

☐ Younger than 18

☐ 19-24

☐ 25-35

☐ 36-49

☐ 50-64

☐ 65+

FOR OFFICE USE ONLY

DCP _____ CP _____ Card _____ Code _____

03/12



4508 Walsh Street
Bethesda, MD 20815
301-654-8664
Writer.org

NON-PROFIT
US POSTAGE
PAID
PERMIT NO. 3007
SUBURBAN, MD

Return Service Requested
CONTAINS DATED MATERIAL

THE STUDIO AT THE WRITER'S CENTER

The Writer's Center is proud to offer studio space for writers in its newly renovated Walsh Street building, 24 hours a day, 7 days a week.

For pricing and more information, visit www.writer.org or call 301-654-8664