NCWN 2010 SPRING CONFERENCE
ELLIOTT UNIVERSITY CENTER, UNC GREENSBORO
SATURDAY, APRIL 24, 2010

The North Carolina Writers' Network and the Center for Creative Writing in the Arts bring you a full day of workshops on the campus of the University of North Carolina-Greensboro. We're giving you more of what you've asked for -- small classes, top writing faculty, and intensive workshops in fiction, nonfiction, poetry, screenwriting, and publishing.

Keynote: Fred Chappell

Register Online | Download a Registration Form (pdf)
online registration closed. Walk in registration available on Saturday, April 24th.

Spring Conference 2010 is made possible with support from the Center for Creative Writing in the Arts, UNC-Greensboro, and the North Carolina Arts Council.

Conference Classes

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All-Day Workshops

- The Story and the Other Story: Getting at Fictional Subtext with Holly Goddard Jones (Fiction)

this session is closed

- The Well-Crafted Essay with Cynthia Nearman (Nonfiction)

Intensive Half-Day Workshops with

- Chris Roerden (fiction)
- Nathan Ross Freeman (screenwriting)
- Keith Flynn (poetry)
- Malcolm Campbell (nonfiction)
- John McNally (fiction)
- Scott Owens (poetry)
- Sheila Smith McKoy (all genres)
- Ed Southern (nonfiction)

Choose one of the all-day workshops , which meet in the morning and resume after lunch.

Or

Choose from among the half-day workshops and select one class for the morning session and another class for the afternoon session.

Either way,

- Registration from 8:00 - 9:00 am
- Morning sessions from 9:00 - 10:30 am
- Keynote Reading from 10:45 - 11:45 *Open to the Public!
- Lunch with an Author! - Keep the conversations going 12:00 - 1:00 pm
- Faculty Readings 1:00 - 2:00 pm
- Afternoon sessions from 2:30 - 4:00 pm
- Publishing Panel from 4:00 - 5:00 pm *Open to the Public!
- Open-Mike readings, 5:00 - 6:00 pm
- Publisher Exhibits open all day

See the full schedule for more information about the day's activities.

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Costs

Early registration ends Friday, April 10. **Members may register on-site April 24 for $135.**

Early registration:

- $99 for members
- $150 for non-members
- $174 for 1 Year membership + registration

On-site registration as a walk-in:

- $135 for members
- $165 for non-members

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Scholarships

If you would like to apply for a scholarship, please send a C.V. and a letter of interest to ed@ncwriters.org
.

Cancellations

Cancellations must be made in writing and arrive at the Network office by **4 pm, Friday, April 16,** for you to receive a **50% refund**.
Send request to NC Writers' Network, Box 954, Carrboro, NC 27510.

No refunds for cancellations received after April 15 or for no-shows.

Nearby Hotels

For favorable rates at the following hotels, mention that you are attending an event at the University of North Carolina-Greensboro.

- Greensboro Marriott, Downtown, www.marriott.com/gsodt
- Troy-Bumpas Inn Bed and Breakfast, www.troy-bumpasinn.com

Faculty Biographies: Spring Conference 2010

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Keynote

In 2004, **Fred Chappell** retired after forty years in the English department of the

Spring Conference Faculty

Malcolm Campbell is the author of two adventure travel guidebooks, and for under the nal gen ders *Book Strid Golf*

Keith Flynn (www.keithflynn.net) is the author of five books, including *The Talking* //www.ashevillereview.com

Award-winning scriptwriter, film maker, reed man was awarded 2007 B.E.A.T. Outstanding Faculty *Nathan Ross Freeman* was awarded 2007 B.E.A.T. Outstanding Faculty *which*

Holly Goddard Jones is the author of *Girl Trouble* (Harper Perennial), a collection *Best An*

Sheila Smith McKoy is a native of Raleigh. She has taught in a variety of educational environments, *African American Women Writers 1910–1940*, *Cellulo*

John McNally is author of three novels (*After the Workshop*, *America*

Cynthia Nearman has been the writing director at Guilford College in Greensboro since 2004. *story South*, An Anthology of Work 2004

Author of five collections of poetry, **Scott Owens** is editor of *Wild Goose Poetry Review*, author

In her forty-four years in publishing, **Chris Roerden** has edited authors published by St. Martin's, Berkley, P

Ed Southern is a North Carolina native and a graduate of Wake Forest University. His *Vrie*

Don't Must Mourn's Mystery

The Jamestown Adventure: Forest Universe

FULL CONFERENCE SCHEDULE

Register Online | Download a Registration Form (pdf)
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8:00–9:00 am

Registration

8:00 am–6:00 pm
Exhibitor Tables open

9:00–10:30 am
The Story and the Other Story: Getting at Fictional Subtext (All-Day Fiction)***this session is closed***
Holly Goddard Jones
We can probably all agree that good fiction does more than one thing at once. It is layered, complex. It leaves something to reader interpretation. But getting at subtext doesn't have to mean sacrificing rich storytelling, and in fact, the two ought to go together. In this workshop, we'll talk about different kinds of fictional conflict, both concrete and abstract, and some practical methods for discovering that "other" story: the one beneath the surface (like seven-eighths of Hemingway's iceberg) or between the lines.

The Well-Crafted Essay (All-Day Nonfiction)
Cynthia Nearman
Part I: Structure and Movement
The first part of this workshop will focus on planning and developing a meaningful overall structure for personal essays on a wide range of subjects. We will examine several examples of well-crafted essays to discover the relationship between an essay's pattern of organization and its ability to sustain and heighten a sense of energy as it moves readers from scene to scene. Participants will engage in planning activities for works still in the idea stage, as well as activities designed to sharpen the structure and movement in existing original works.

Show or Tell? What's the *Real* Difference, and When Do I Use Each? (Fiction)
Chris Roerden
The second-most common comment scrawled on rejected manuscripts (when comments appear at all) is: "Show, don't tell." Do you know exactly what to do? Where? And when? Enjoy interactive exercises that show, not tell, how you can learn to use this essential fiction-writing skill most effectively.

The North Carolina Screenwriter, and Screenwriter as Filmmaker
Nathan Ross Freeman
North Carolina is quickly becoming the premiere state for writing and producing the

independent feature film. In this digital age, the window is open for the screenwriter to self-manage the development of your screenplay, from script to distribution, and earn a film quality that will allow your screenplay as a film to compete for national and international distribution. Nathan Ross Freeman, the director of the award-winning feature film *Mr. Bones*, shares his experience from the stem to the stern as a screenwriter and as a North Carolina filmmaker. We will explore beginner and advanced tenets of writing and developing your script for film; creating an LLC to film your script; developing capital to finance the independent filming of your script; producing the film of your script; directing the independent film of your script; and script development: preproduction, production, postproduction, festivals, and distribution.

Inspiration Station (Poetry)
Keith Flynn
The photographer Henri Cartier-Bresson believed that his lens had to be aimed at the decisive moment, when the photograph was willing to surrender or when the confluence of events was at its apex. Most professional writers can't wait for inspiration to strike, or for the abiding image or core theme of the work to emerge. This workshop will focus on identifying ideas and rhythms to jumpstart the creative process, with exercises designed to spark the imagination. Participants should bring at least one poem for the group to discuss and twenty copies of the manuscript. Any work deemed exemplary will be considered for publication in the *Asheville Poetry Review*
.

Gimme a Break: Breaking Into Nonfiction Publishing
Malcolm Campbell
Writers are people who write; authors are writers who've published. The difference is insignificant to our intrinsic worth; however, we write to be read. So how do you break into nonfiction publication? This workshop will examine simple but effective steps to deliver your idea or finished piece from "your eyes only" to both online and print readership. With your first break, you'll have experience to turn into bigger and better publishing opportunities. We'll examine such nonfiction genres as feature stories, interviews, reviews, essays, and first-person accounts in such categories as travel, health, fitness, food, senior living, parenting, finance, the arts, and more. Bring your ideas, and we'll brainstorm publishing opportunities together.

10:45–11:45 am
Keynote Reading by **Fred Chappell**

Noon–1:00 pm

Lunch with an Author (or on your own)
Sign-up available at Conference Registration Table

1:00–2:00 pm
Faculty Readings

2:30–4:00 pm
The Story and the Other Story: Getting at Fictional Subtext (All-Day Fiction)***this session is closed***
Holly Goddard Jones
We can probably all agree that good fiction does more than one thing at once. It is layered, complex. It leaves something to reader interpretation. But getting at subtext doesn't have to mean sacrificing rich storytelling, and in fact, the two ought to go together. In this workshop, we'll talk about different kinds of fictional conflict, both concrete and abstract, and some practical methods for discovering that "other" story: the one beneath the surface (like seven-eighths of Hemingway's iceberg) or between the lines.

The Well-Crafted Essay (All-Day Nonfiction)
Cynthia Nearman
Part II: Voice and Verbs, Distance and Time
In the second part of this workshop, we'll examine techniques for moving readers between vivid, in-the-moment scenes or action sequences and the reflective theme-and-wondering-and-idea sections that deepen a sense of intimacy in personal essays and short memoirs. Participants will create playful imitations of passages from published works and consider the ways skillful essayists use verbs (and nouns) to alter and intensify readers' experiences of both events and ideas.

It's Happening Right Now!: How to Create Immediacy in Fiction
John McNally
This workshop will explore the craft issues related to creating immediacy in fiction as well as all those pesky tics that distance the reader from the story.

The Greatest Writing Prompt Ever (Poetry)
Scott Owens
Scott Owens, author of five collections of poetry and editor of *Wild Goose Poetry Review*, will share and illustrate generative strategies to get you writing and keep you writing for years to

come. While intended for poets, these strategies will work just as well for writers of fiction and creative nonfiction.

The Morning After: Reclaiming Your Life as a Writer (All Genres)
Sheila Smith McKoy
At some point in our writing lives, we have all had to take time away from the work that sustains us. Yet, when it's time to put paper to pen again, sometimes it is difficult to re-create your writing life. This workshop is designed for any writer who needs assistance to start writing again. Participants will learn ten easy steps to restart their writing lives. These ten salient steps will help any writer who has been out of the writer's life for any length of time to begin anew. Participants may bring works in progress as well as thoughts about the progress they aren't making on specific projects. The objective of the workshop is to enable participants to set—and to meet—goals in their writing lives.

Honesty Is the Best Policy: The Basics of Writing Nonfiction
Ed Southern

Fiction writers can shape a story and its elements any way they want to-compress time, make up characters and events, move mountains. Nonfiction writers have to stick to facts, while still trying to tell an engaging story. This workshop will discuss some basic approaches to turning the real world's messiness into a clear, compelling story.

4:00–5:00 pm
Publishing Panel
Moderated by Ed Southern

5:00–6:00 pm
Open Mike Readings
Sign-up available at Conference Registration Table

Spring Conference 2010 Schedule at a Glance

Register Online | Download a Registration Form (pdf)

****online registration closed. Walk in registration available on Saturday, April 24th.***

Saturday, April 25

8:00 - 9:00am Registration

Exhibit Tables and Book Sales (open from 8:00 am - 6:00 pm)

9:00 - 10:30am

Morning Classes:

- The Story and the Other Story Getting at Fictional Subtext (All-Day Fiction) ***This session is closed***
  Holly Goddard Jones
- The Well-Crafted Essay (All-Day Nonfiction)
  Cynthia Nearman
  Part I: Structure and Movement
- Show or Tell? What's the *Real* Difference, and When Do I Use Each? (Fiction)
  Chris Roerden
- The North Carolina Screenwriter, and Screenwriter as Filmmaker
  Nathan Ross Freeman
- Inspiration Station (Poetry)
  Keith Flynn
- Gimme a Break: Breaking Into Nonfiction Publishing
  Malcolm Campbell

10:45am - 11:45pm

Keynote Reading - Fred Chappell

12:00 - 1:00pm Lunch on your own OR "Lunch with an Author": A new chance for the Network to r

Elliott Center Food Court and Commons
Link: http://euc.uncg.edu/services/foodcourt/
Exhibit Tables Open, Book Sales

1:00 - 2:00pm Faculty Readings

2:30 - 4:00pm

Afternoon Classes

- The Story and the Other: Setting as Emotional Subtext (All-Day Fiction)
  Holly Goddard Jones
- The Well-Crafted Essay (All-Day Nonfiction)
  Cynthia Nearman
  Part II: Voice and Verbs, Distance and Time
- It's Happening Right Now!: How to Create Immediacy in Fiction
  John McNally
- The Greatest Writing Prompt Ever (Poetry)
  Scott Owens
- The Morning After: Reclaiming Your Life as a Writer (All Genres)
  Sheila Smith McKoy
- Honesty Is the Best Policy: The Basics of Writing Nonfiction
  Ed Southern

This session is closed

4:00 - 5:00pm	Publishing Panel
5:00 - 6:00pm	Open Mic Readings