

2014 WIU WRITING FESTIVAL SCHEDULE

Time	Workshop #1	Workshop #2	Workshop #3
10:00-10:50	<p style="text-align: center;">Writing with Images</p> <p>In this workshop, students will view and examine a number of images, creating a narrative that connects the images. Students will then share and discuss their narratives.</p>	<p style="text-align: center;">Re-writing Your Life...as Fiction</p> <p>In this session, we'll investigate how you can use your own life as a leaping off point for flash fiction. The goal is to begin sifting through the rich material of your life for moments that can begin or end a story. Whether it's a starting point that you can catapult off from, or an ending you can write toward, you'll leave this session with a brand new 500-word story and the understanding that stories aren't only all around us, they are within us as well.</p>	<p style="text-align: center;">Compose-Consider-Converse: Creating a Wider, More Engaged Audience</p> <p>In this workshop, the writers will compose a micro-story about their transforming ideas that led to action and clear outcomes. Afterwards, the writers will consider who beyond the workshop audience might like to read about their ideas and experiences. The workshop will close with conversation about specific ways revision could widen the audience for and impact of the writers' micro-stories.</p>
11:00-11:50	<p style="text-align: center;">Dream Notebook</p> <p>In <i>The Practice of Poetry: Writing Exercises from Poets Who Teach</i> (ed. Robin Behn and Chase Twichell), poet Maxine Kumin's "Dream Notebook" exercise suggests recording dream fragments in a notebook to better understand "how [the] unconscious mind free associates." The results may lead to a poem. Participants will be asked to recall a dream, write a poem, and (if they like) share with the group.</p>	<p style="text-align: center;">Ekphrasis: Writing Poems About Visual Art</p> <p>In a world saturated with the visual, students who can respond to and expand on visual media (from "high" art such as paintings by Van Gogh to "low" art such as cartoons) will become more adept at understanding and interpreting our culture. In this workshop students will view contemporary visual art, learn techniques for writing in response to that art, and practice those techniques to produce an ekphrastic poem.</p>	<p style="text-align: center;">Blackout Poetry</p> <p>Writer and artist Austin Kleon has popularized blackout poetry, where writers create poems by "blacking out" words from pages of newspapers and books. We'll try our hand at creating new poems by blacking out pages in books and newspapers.</p>
12:00-12:55	<p>Lunch, Awards, and National Day on Writing Event</p>		
1:00-1:50	<p style="text-align: center;">Establishing Power Through Words</p> <p>Students will examine words and examples of incidences in which the language of characters of historical events promote empowerment. They will also discuss the disempowerment of groups and individuals through the telling of a story.</p>	<p style="text-align: center;">Character Development in American Cinema</p> <p>We will watch clips of US classics and contemporary action films, thrillers and sci-fi and write on how film characters motivate actions in a story.</p>	<p style="text-align: center;">A Spectacle and Nothing Strange: Surreal and Experimental Techniques</p> <p>This workshop will concentrate on techniques developed by modernists, surrealists, and postmodernists to reveal hidden dimensions of everyday language by thinking about words as games and dreams. In our workshop, we will practice their techniques to create writing in which, as Gertrude Stein puts it, all is "not ordinary, not unordered in not resembling. The difference is spreading.</p>