

FALL 2008 COURSE DESCRIPTIONS

PIPER WRITER'S STUDIO

Workshop Courses for Writers

BEGINNING IN-PERSON COURSES AND **ONE-DAY** WORKSHOPS ARE APPROPRIATE FOR WRITERS OF ALL EXPERIENCE LEVELS.

ONLINE COURSES ARE A CONVENIENT WAY TO TAKE ADVANTAGE OF THE PIPER WRITER'S STUDIO FROM ANYWHERE IN THE WORLD. PARTICIPANTS USE WEB-BASED FORUMS TO SUBMIT THEIR WORK AND INTERACT WITH THE INSTRUCTOR AND OTHER CLASS MEMBERS.

SESSION 1

ONE-DAY WORKSHOP

TRUE LIFE: WEAVING BOOKS FROM REAL EVENTS WITH JANA BOMMERSBACH | SAT., SEPT. 20 | PIPER WRITERS HOUSE | 11 AM - 3 PM

JANA BOMMERSBACH is an acclaimed journalist who has already received lifetime achievement awards from the Arizona Press Club and the Society of Professional Journalists. She is now a freelance writer found regularly in *Phoenix Magazine*, *True West*, and *Arizona Highways*. Her career also includes daily and weekly newspapers, as well as commercial and public television. She is the author of *The Trunk Murderess: Winnie Ruth Judd* and *Bones in the Desert*, and is a major contributor to an anthology of *Tall Tales of the Old West*.

How does a “story ripped from the headlines” become a book? What goes into the research, interviews, organization and writing that takes it from a news story to a full-length book? Jana has done that twice with two acclaimed books: *The Trunk Murderess: Winnie Ruth Judd* and *Bones in the Desert*. This workshop will discuss in depth how she took these two stories and made them into exciting page-turners. She'll reveal all her “misses” in trying to shape these books, as well as her “hits” and will help the fledgling writer see all the possibilities of taking material and weaving a fascinating story.

SESSION 2

WEEK OF OCTOBER 20, 2008 - WEEK OF DECEMBER 15, 2008

IN-PERSON COURSE

WRITING THE NOVEL WITH MARY-ROSE HAYES | WEDNESDAYS 6PM-8PM | NORTH SCOTTSDALE BORDERS

MARY-ROSE HAYES is the best-selling author of seven novels, most recently *A Time To Run*, a political thriller co-authored with Senator Barbara Boxer. Her second novel with Senator Boxer, *Blind Trust*, is planned for publication in spring 2009. Her books have been translated into fifteen languages and have regularly been Doubleday Book of the Month and Literary Guild main selections. British born Ms. Hayes has published various short stories and articles in England and the United States, and written and optioned several screenplays. She has worked as a script editor for Thames Television, London, as Associate Editor for Pacific News Service, San Francisco, and as a free-lance book editor. She has taught Creative Writing Workshop at the University of California, Berkeley, Extension, at the Virginia G. Piper Center for Creative Writing, Arizona State University; and for twelve years was a workshop leader at the esteemed Squaw Valley Writers Conference.

All writers are invited to participate, whether they are already working on a novel, wondering how and whether to start, or are interested in any aspect of creative writing. Classes will include a discussion on a different component of story-telling such as plot structure, point of view, place and dialogue, illustrated by a brief reading from the work of eminent authors, exercises in spontaneous ‘free writing’, and fully participatory workshop-style critique of participants manuscripts. This workshop format is helpful not merely to identify possible pit-falls but to encourage writers’ strengths, and will be conducted in a hands-on, supportive environment. To encourage fearless creativity, a diverse reading list will be suggested for reasons of writing style, variety, and possible controversy of theme. A weekly writing project will be suggested, but is not obligatory.

ONLINE COURSE

DEVELOPING YOUR SCREENPLAY WITH M. SCOTT KRAUSE

M. SCOTT KRAUSE has been writing about film for over 20 years. In addition to film reviews and essays, he has published interviews with numerous directors, including John Sayles and Michel Gondry, and profiled everyone from Buster Keaton to Krzysztof Kieslowski. In 2003, he directed *The Double Coincidence of Wants*, an independent feature based on his original screenplay.

What makes a movie memorable? A clever line of dialogue, an unforgettable plot twist, a character you start to miss as soon as the credits roll? What are the best methods for turning your good ideas into great screenplays? Rather than focus solely on the mechanics of screenwriting (format, structure, etc.), this workshop will help beginning and intermediate screenwriters create realistic characters, craft authentic dialogue, and develop storylines that take on a life of their own. Students will begin by writing short scenes and quickly learn techniques and strategies for plotting an entire screenplay. We'll analyze and discuss what makes certain films “work” and incorporate a variety of traditional (and non-traditional) writing techniques.

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SESSION 2 (CONTINUED)

WEEK OF OCTOBER 20, 2008 - WEEK OF DECEMBER 15, 2008

ONLINE COURSE

WRITING FICTION IN GENRES WITH MICHAEL A. STACKPOLE

MICHAEL A. STACKPOLE is an award-winning novelist, game and computer game designer. He has published over thirty science fiction and fantasy novels since 1988, and is best known for his New York Times best-selling Star Wars® novels *Rogue Squadron* and *I, Jedi*. His work combines tight plots and suspense with strong character development.

Genre fiction is often seen as the red-headed stepchild of Literature—despite having predated the creation of Literature. Genre fiction has contributed many of the most memorable stories in the last two centuries, the most recognizable characters in popular consciousness are from genre fiction and, worldwide, sales of genre fiction is the engine which keeps the publishing industry alive. What is it about genres, the stories and characters that makes them so popular? In this course students will analyze fiction for the elements which provide its appeal, learn to avoid clichés and pitfalls for which genre literature is often criticized and, through exercises, learn to craft both intriguing characters and fascinating stories.

ONE-DAY WORKSHOPS

CRAFTING CHARACTERS READERS CAN'T PUT DOWN WITH PATRICK MICHAEL FINN | SAT., OCT. 25 | PIPER WRITERS HOUSE | 11 AM - 3 PM

PATRICK MICHAEL FINN'S first book, *A Martyr for Suzy Kosasovich*, was the 2006 winner of the Ruthanne Wiley Memorial Novella Competition. A winner of many fiction prizes, including the AWP Intro Award and the 2004 Third Coast Fiction Award, Finn's fiction has appeared in several literary journals, including *Quarterly West*, *Ploughshares*, and *The Richmond Review*. He completed his B.A. at the University of California, Riverside, and his M.F.A. at the University of Arizona. Finn has taught at Western Nebraska Community College and the University of North Carolina at Asheville. In 2007 he founded and currently coordinates the creative writing program at Chandler-Gilbert Community College.

Great short stories envelop as we're reading them, so much so that we momentarily forget about the outside world. Perhaps the most crucial component of magnetic storytelling—that which seduces the reader into these meditative dreams of imaginative reading—is the vivid development of character set against the conflict of his or her motivation, or what novelist Janet Burroway calls “deep desire.” This workshop will help you develop the kinds of characters that populate the most memorable short stories: multidimensional figures with flaws, strengths, weaknesses, vulnerabilities, and dreams that dramatize the complexities of the human condition and make the most worthwhile reading imaginable.

FLASH FICTION / PROSE POEMS WITH VALERIE BANDURA FINN | SAT., NOV. 8 | PIPER WRITERS HOUSE | 11 AM - 3 PM - CANCELLED

VALERIE BANDURA FINN received degrees from Columbia University and Warren Wilson College where she served as the 2004–2006 Joan Beebe Teaching Fellow. Her poems have appeared in such journals as *Crazyhorse*, *Cimarron Review*, *River Styx*, and *Prairie Schooner*. Her collection of poems has been a finalist for the Philip Levine, Akron, Hudson, Third Coast, and Cleveland State Poetry Prizes. She teaches at Arizona State University.

Having trouble categorizing yourself as a fiction writer or poet? Traditionally, we have understood creative writing genres in separate and drastically different categories. But cross-pollination exists. A poem can sound like fiction, and a piece of fiction can be as short and dynamic as a poem. This one-day workshop will explore this gray area between the traditional genres. We will begin with exercises that will trigger writing material, share each others work through helpful, constructive criticism, and explore revision strategies that will transform rough material into the polished, publishable prose poem or flash fiction it can become. We will also read and discuss some published flash fiction and prose poems to use as models.