INDIANA WRITERS CENTER PRESENTS
2020 VIRTUAL GATHERING OF WRITERS

Writing Lives: Memory & Imagination

Keynote: Michael Poore
"Playing the Dying Man"

POETRY
Abegunde
Janine Harrison
Marc Hudson

FICTION
Eric Freeze
Noley Reid

PLAYWRITING
Liz Duffy Adams

NONFICTION
Samuel Autman
Barbara Shoup
Ania Spyra

SEPTEMBER 24 through SEPTEMBER 27
The Indiana Writers Center supports writers of all ages and backgrounds and reaches out to people whose voices are rarely heard. Classes and workshops taught by published writers provide writing education that encourages creative expression and enhances the communication skills necessary for success in school, in the workplace, and in life. We envision a thriving center where writers build the writing skills appropriate to their goals and experience the healing, empowering and joyful benefits that engaging in the creative process brings.

Programs, services, and venue selections reflect our commitment to this mission and to broadening our base as well. More than ever, the Indiana Writers Center is forging new collaborative relationships with arts organizations, schools, and universities, community organizations and social service providers.

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KICKOFF
Thursday, September 24

Introduction: 7:00pm
Rachel Sahaidachny, Executive Director

Keynote: "Playing the Dying Man"
Michael Poore

*This event will take place virtually via Zoom. You will receive a link to the event.*

DAY 1
Friday, September 25

Poetry: 9:00-10:15am
Janine Harrison
*An Intersection of Art & Activism: The Docupoem*

Creative Nonfiction: 12:00-1:15pm
Samuel Autman
*Essaying Our Way Through This World*

Fiction: 3:00-4:15pm
Eric Freeze
*Syntax and Voice in the Set Piece*

*ALL CLASSES ARE EASTERN STANDARD TIME*
DAY 2
Saturday, September 26

**Fiction: 9:00-10:15am**
Noley Reid
*Strong Openings: Right from the Start*

**Poetry: 12:00-1:15pm**
Abegunde
*One Word: Unfurl Your World with a Syllable*

**Creative Nonfiction: 3:00-4:15pm**
Barbara Shoup
*Writing Your Memoir*

**Fiction Intensive with Michael Poore**
*pre-registration required*
*Big Drama/Little Drama: Making the Awesome Relatable*

12:00 – 1:30 p.m., (break), 2:00 – 3:30 p.m.

This class will challenge participants to bring a more personal lens to characters facing epic conflicts. Whether we're talking about short work or full-length projects, characters in trouble on a large scale run the risk of being overwhelmed and defined by their challenges. We'll talk about and practice ways to use imagination and personal experience to make the awesome more relatable, and find the key to the universe in a lost ballcap or an argument about a foot massage. We will examine literature in which this technique appears to good effect, and delve into the meaning of the relationship between the universal and the specific.

*FULL BREAKOUT WORKSHOP DESCRIPTIONS ON PGS 10-12*
DAY 3
Sunday, September 27

**Playwriting: 12:00-1:15pm**
Liz Duffy Adams
*Flash Play!*

**Poetry: 2:00-3:15pm**
Marc Hudson
*The Poem of Witness*

**Creative Nonfiction: 4:00-5:15pm**
Ania Spyra
*The Blurry Line between Fiction and Nonfiction*

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**OPEN MIC NIGHT**
Sunday, September 27 from 7:00-8:30pm

We have 14 spots available for Open Mic Night! Have something you wrote during the Gathering of Writers you'd love to share? Consider sharing during our annual post-conference open mic night! Sign up here: [https://www.signupgenius.com/go/805084CAAA729A6F58-open](https://www.signupgenius.com/go/805084CAAA729A6F58-open)
Presenters


**Abegunde** is the author of 3 poetry chapbooks. Her poetry, fiction, and creative nonfiction have been published widely, appearing in *Obsidian*, *The Kenyon Review*, *nocturnes*, *Tupelo Quarterly* and seminal anthologies such as *Catch the Fire!, Beyond the Frontier*, and *Best African American Fiction*. Commissioned poems appear in the exhibitions *Be/Coming and Keeper of My Mother’s Dreams*. Work is forthcoming in the journals *FIRE!!!* and the *Massachusetts Review*, and the book *Ashe: Poetics in Africana Expressivity*. She is a Cave Canem, Sacatar, Ragdale, and NEH Summer Institute fellow. She is a faculty member in African American and African Diaspora Studies and the director of The Graduate Mentoring Center at IU Bloomington.

**Liz Duffy Adams’** play *Or*, premiered Off Broadway at WP Theater and has been produced some 70 times since, including at Magic Theater, Seattle Rep, and Round House Theater. She's a New Dramatists alumna and has received a Lily Award, Women of Achievement Award, NY Foundation for the Arts Fellowship, Massachusetts Cultural Council Fellowship, Will Glickman Award, and Briggs-Copeland Visiting Lecturer in Playwriting at Harvard. Other plays include *Born with Teeth*; *Dog Act*; *The Salonnières*; *The Broken Machine*; *Dear Alien*; *Wonders Of The Invisible World*; *Wet or, Isabella The Pirate Queen Enters the Horse Latitudes*; *The Listener*; and *One Big Lie*. Her work has been produced or developed at the Alley Theatre, Humana Festival, PlayPenn Conference, Portland Center Stage, Flux Theatre Ensemble, New Georges, Clubbed Thumb, Cutting Ball, Shotgun Players, and Crowded Fire among others. Publications include *Dog Act* in "Geek Theater: Anthology of Science Fiction and Fantasy Plays" (Underwords Press 2014); *Or*, in "Best Plays of 2010" (Smith & Kraus); and *Poodle With Guitar and Dark Glasses* in "Best American Short Plays 2000-2001" (Applause Books). She has dual Irish and American citizenship, and lives in NYC and Western Massachusetts. More at lizduffyadams.com.
Samuel Autman tells people his initials are SA and he is essaying his way through life. His first literary impulse was writing personal essays for church newsletters and school newspapers as a child. Before becoming Associate Professor of English at DePauw University, he worked as a staff writer at regional newspapers in California, Missouri, Utah and Oklahoma. His essays have appeared in The Kept Secret: The Half-Truth in Nonfiction, The Chalk Circle: Prizewinning Intercultural Essays, Ninth Letter, The Common Reader, Under the Gum Tree, The Little Patuxent Review, Bonfires, PANORAMA: The Journal of Intelligent Travel, Memoir Magazine, Brevity and The St. Louis Anthology. Two essays are being published in the forthcoming The Best of Brevity: Twenty Groundbreaking Years of Flash Nonfiction and Sweeter Voices Still: An LGBT Anthology from Middle America. His essay “A Walk Through the Neighborhood,” was adapted into the award-winning short film “A Long Walk,” and his first video essay “The Train Rolls On,” are available on his Twitter page @samuelautman.

Eric Freeze is author of French Dive: A Memoir, forthcoming in 2021; the short story collections Dominant Traits and Invisible Men; and a collection of creative nonfiction Hemingway on a Bike. He has published stories, essays, and translations in numerous periodicals including Boston Review, Harvard Review, and The Southern Review. He is an Associate Professor of creative writing at Wabash College and lives in Crawfordsville, Indiana and Nice, France.

Marc Hudson is an emeritus professor of English at Wabash College. He taught the craft of poetry and nonfiction writing, and courses in Medieval and Renaissance literature, nature writing, ecocriticism, literary theory, the Beat writers, contemporary poetry, and much more. He chaired the English Department for many years, directed the GLCA New Writers Awards program in the early nineties, and organized the visits of many writers to the Wabash campus, including Derek Walcott, Galway Kinnell, Robert Hass, Peter Matthiessen, John Haines, Terry Tempest Williams, Robert Michael Pyle, and Alice Friman. His books of poetry are Island (Jawbone Press), Afterlight (University of Massachusetts Press, winner of the 1983 Juniper Prize), Journal for an Injured Son (Lockhart Press), The Disappearing Poet Blues (Bucknell University Press), and East of Sorrow (Red Mountain Press, 2018). He also published Beowulf: A Translation and Commentary (Wordsworth Editions, Ltd. of the U.K.). Among other awards, he has received a National Endowment for the Arts Fellowship in Poetry, the Strousse Award from Prairie Schooner, and the Allen Tate Poetry Prize from The Sewanee Review. His poetry, reviews, articles and essays have appeared in scores of magazines including Poetry, Audubon, The Kenyon Review, The Malahat Review, Iceland Review, Poetry Northwest, the New England Review, Poet Lore, and Journal of the Southwest. He was the judge for the 2019 Red Mountain Poetry Prize. He edits a newspaper column, Currents, for the Friends of Sugar Creek, and is presently at work on a nonfiction book on the ecological imagination and thought of H.D. Thoreau, Aldo Leopold, Rachel Carson, and Wendell Berry. He lives in Crawfordsville, Indiana, with his wife, Dr. Helen Mundy Hudson and their three cats.

Noley Reid is author of the recent novel Pretend We Are Lovely, which The O, Oprah Magazine called “scrumptious.” Her previous books are the short story collection So There! and the novel In the Breeze of Passing Things. Her fiction and nonfiction have appeared in The Southern Review, Arts & Letters, Meridian, Split Lip Magazine, CRAFT Literary, The Rumpus, The Lily, Bustle, Los Angeles Review of Books, Literary Hub, Publishers Weekly, and Other Voices. She serves as the nonfiction editor of Capable Magazine, a new literary journal on illness and disability. She lives in southwest Indiana with her two best boys. www.NoleyReid.com

Rachel Sahaidachny is the Executive Director of the Indiana Writers Center, and associate editor of The Indianapolis Review. She holds an MFA from Butler University, and is former poetry editor of Booth: A Journal. Recent writing has been published in South Dakota Review, The Southeast Review, Radar Poetry, Indiana Humanities, and others. She was a finalist for the Radar Poetry Coniston Prize, and awarded first prize in the Wabash Watershed Indiana Poetry Awards. Find her at www.rachelsahaidachny.com
Barbara Shoup is the author of eight novels for adults and young adults, a memoir, and two books about the creative process. Her creative nonfiction has been published recently in Atticus, Ocotillo Review, and Another Chicago Magazine. She is the Writer-in-Residence at the Indiana Writers Center and a faculty member at Art Workshop International.

Ania Spyra grew up in a trilingual home in Polish Upper Silesia, studied in Stockholm and Iowa City, and now lives in Indianapolis. An Associate Professor of English at Butler University, she has published academic and creative nonfiction in, among others, 91stMeridian, Sargasso, World Literature Today, Studies in the Novel, Comparative Literature, Contemporary Literature and Critical Read. She is writing a memoir about the post-communist transition of 1980s and 1990s Poland, an essay from which is forthcoming in Colorado Review.
KICKOFF  
Thursday, September 24  
7:00PM Eastern  

**Introduction:** Rachel Sahaidachny, Executive Director  
**Keynote:** Playing the Dying Man by Michael Poore

**DAY 1**  
Friday, September 25

9:00-10:15am  
**Poetry:** Janine Harrison  
"An Intersection of Art and Activism: The Docupoem"  
What is “docupoetry”? How can poets use primary source material to create work that straddles the spheres of art and activism? That surpasses the role of “witness”? That is at once the language of evidence and transcendence? In this workshop, we will discuss a working definition, purposes, devices, and examples of docupoetry, then write and workshop our own texts. Handout included.

12:00-1:15pm  
**Creative Nonfiction:** Samuel Autman  
"Essaying Our Way Through This World"  
In this generative session, Samuel Autman will explore ways the personal essay can help us use our bodies and memories - as a backdrop and paintbrush – as tools of discovery to transform sometimes ugly, painful experiences into something for the world. Some of the tools will be traditional and others will be experimental.

3:00-4:15pm  
**Fiction:** Eric Freeze  
"Syntax and Voice in the Set Piece"  
Set pieces are those moments in a story that escalate tension and stick in your mind years after you’ve put the book down. This class will look at how to craft compelling set pieces by examining voice and syntax. We will start by mining our own experience for set pieces: moments of fear or elation both real and imagined that for whatever reason will not leave us. Then we will craft our own set pieces with a few literary examples as our guides.
DAY 2
Saturday, September 26

9:00-10:15am
Fiction: Noley Reid
"Strong Openings: Right from the Start"

After the title, a short story's opening can make or break its connection with a reader. After all, the first words, first sentence, first paragraph are the most visible and the spot where most readers, editors, and agents decide to stop reading altogether. In this workshop, we will examine the openings to dozens of well-published authors' short stories, noting the many techniques used and how they strengthen these openings. Then we will turn to our own work, revising our current openings according to what we've learned. We all want our stories to grab our readers and hold on tight; bring one short story draft to this workshop and a healthy sense of adventure, and you'll never write another dull opening again.

12:00-1:15pm
Poetry: Abegunde
"One Word: Unfurl Your World with a Syllable"

What word opens possibilities for you? What does it sound like? Taste like? How does it move? What universes does it conjure? In this workshop, we will contemplate the poem "Love Is a Place" by e. e. cummings and explore what is possible in the world when we speak with the intention to call our visions into being.

3:00-4:15pm
Creative Nonfiction: Barbara Shoup
"Writing Your Memoir"

Memoirists live their lives day by day, making sense of them along the way and gaining insights they want to share with others. The best memoirists write their memoirs that way, too, delighting in the further discoveries they make in process, both about themselves and the memoir they’re writing. The reader feels the energy of these discoveries between the lines. This session will help you focus your ideas for the memoir you want to write, dredge up memories and identify the best ones to tell your story, suggest ways to approach the project, and offer a variety of structures to consider. Participants will engage in a series of writing exercises to generate new memories and prompt new insights about their lives that will make their memoirs more compelling.
DAY 3
Sunday, September 27

12:00-1:15pm
Playwriting: Liz Duffy Adams
"Flash Play!"

In this workshop, you'll write a short play from scratch, as I lead you through a rapid dive into theatrical risk-taking. Come without a preconceived idea. Bring a notebook and pen, or laptop if you prefer to write that way (and earplugs/noise cancelling headphones if you concentrate better with them). Suitable for all levels of experience.

2:00-3:15pm
Poetry: Marc Hudson
"The Poem of Witness"

We are at once unique souls and part of the collective--of our human society and of the larger household of nature. The poem of witness embodies this tension. It muses on history, politics, society, and the planet, not in any vague or general way, but through the particulars of a life, a set of eyes, the writer's memory (yours). In this poem, remember, or imagine, a time when the larger world confronted you with its injustice, its indifference, its incalculable resistance to reason; or, more happily, with its possibility, its moral beauty. (Witness, of course, encompasses all encounters.) Whatever you witnessed must then finds words. There follows the challenge of discovering the form of your poem, its sounds and images, its voice. What will carry the encounter (as whole as possible) to your reader? We'll read some poems of witness, and discuss them. Then through various prompts, write our own, and share them.

4:00-5:15pm
Creative Nonfiction: Ania Spyra
"The Blurry Line between Fiction and Nonfiction"

In this workshop you will use images – postcards, photographs, drawings etc. – as a way to jolt your memories awake and jumpstart your writing. You will study the connection between the visual and the written, the lived and the imagined, the factual and the remembered, while engaging in a number of dynamic writing exercises to hone your craft as creative prose writers. Please bring your own childhood photos or other images you find inspiring.
• When will I receive the Zoom links to classes?
  ○ You will receive an email with Zoom links from the Indiana Writers Center the night before classes meet.

• What happens if I have issues logging in, didn’t receive Zoom links for classes, and/or have questions about a class?
  ○ We will have volunteers monitoring the following email address to assist you: helpdesk@indianawriters.org

• When can I log in to my class?
  ○ Participants will be admitted 10-15 minutes before a class to meet with fellow participants.

• What time zone are classes in?
  ○ Eastern Standard

• Where can I meet with other writers participating in the Gathering of Writers?
  ○ Join our Facebook Group: www.facebook.com/groups/gatheringofwriters/

• Where can I buy a presenter’s books?
  ○ Please visit Second Flight Books for presenter books: https://www.bookmanager.com/scndflt/

• I’m interested in taking more classes with the Indiana Writers Center. What are your upcoming classes?
  ○ Stay up to date with our frequently updated course catalog on our website: https://www.indianawriters.org/collections/all-classes-workshops
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