



# **SA WRITERS CENTRE**

## **WRITERS' WEEK WORKSHOP PROGRAM**



**ADELAIDE**  
**WRITERS' WEEK**  
4-9 MARCH 2017





# Welcome to our Festival Program!

SA Writers Centre, in partnership with Adelaide Festival of Arts, is proud to present the following exclusive series of writing workshops, featuring Adelaide Writers' Week visiting international authors.

Presented by a selection of the most brilliant and provocative voices in contemporary global literature, these workshops are a once in a lifetime opportunity to learn from some of the best writers and writing teachers from around the world. And whether you're interested in creating compelling short stories or writing poetry in the age of new media, researching true crime or pushing the boundaries of contemporary fiction, you'll find workshops here to challenge and enhance your writing practice.

Not a member? Sign up online to receive membership discounts and full benefits.

## Bookings

Bookings are essential. Please book online at [www.sawriters.org.au](http://www.sawriters.org.au)

All program details are correct at publication, but details can change. Check our website and enews for updates. Registered participants will be contacted directly if there are any course changes. See our website for full terms and conditions.

## Enquiries

Email: [admin@sawriters.org.au](mailto:admin@sawriters.org.au)

Phone: 08 8223 7662

In Person: Level 2, 187 Rundle St, Adelaide. Tuesday to Thursday, 10am to 5pm.

## Accessibility

SA Writers Centre has a strong history of supporting writers with disability. The SA Writers Centre is an accessible venue and we accept Companion Cards. If you have specific access requirements, please contact us.

**The SA Writers Centre acknowledges that the land we work and meet on is the land of the Kaurna people, and we recognise their continuing relationship with land. We pay respect to Kaurna elders past, present and future.**

SA Writers Centre is assisted by the Government of SA through Arts South Australia and by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

# Forgetting the Rules: Exploring the Boundaries of Contemporary Fiction

With Alejandro Zambra

Thursday 2 March 6–9pm

Creative writing classes and manuals are full of so many do's and don't's that we tend to forget the essence of great literature is often hard to define.

Rather than offer writing advice or guidelines, this workshop will explore fiction's uncertain and volatile boundaries through a series of writing exercises and discussions of texts by writers such as Natalia Ginzburg, J.M. Coetzee and Georges Perec.

Get ready to forget the rules, challenge your beliefs and elevate your writing to another level in this exclusive workshop led by respected poet, novelist and critic Alejandro Zambra.

**Alejandro Zambra** is a poet, novelist, and literary critic born in Santiago, Chile. He is the author of the novels, *The Private Lives of Trees and Bonsai*, which was awarded the Chilean Critics Award for best novel. Most recently he has published in English the story collection *My Documents* and the novel *Multiple Choice*, a story told in the form of the school test all Chilean students must take. He was selected as one of *Granta's* Best of Young Spanish-Language Novelists and was elected to the Bogota-39 list. His work has been published in *Granta*, *The Virginia Quarterly* and *Zoetrope*.



*"Latin America's New Literary Star."* **The New Yorker**

*"Throughout Multiple Choice, Zambra traffics in a depth of imagination and playfulness that is akin to a guessing game. As with many of his earlier works, he is content to play with, prod, and shake up the reader, confirming once again that the questions we ask about the world and about ourselves are oftentimes far more telling than the answers."* **NPR**

**Full Price \$90 Members Price \$60**

# Wrestling With Words: Techniques for Effective Revision

With Sara Taylor

Monday 6 March 10am–1pm

When is a piece of fiction finished? Though the common image of 'writing' involves putting new words on the page, what makes many of our favourite books and stories wonderful is the time their authors spent wrestling with the words that were already there.

Whether you tend to tinker eternally or aren't sure how to progress after the first draft, this workshop will provide you with tools and techniques to help carry you through the revision process.

Participants in this workshop will discover:

- the purpose and potential of revision
- the differences between revising and editing and their applications
- approaches for writing that has stagnated
- techniques for consistency, continuity, and cutting dead weight
- tools for major revision including point of view and structure changes, and when to use them.



**Sara Taylor** is an American novelist now living in England. She is the author of the astounding novel made up of 13 linked stories, *The Shore*. In a style that can be considered Southern Gothic, the novel begins in an isolated island off the coast of Virginia, starting in 1933 and finishing well into the future. More recently she has published *The Lauras*, a coming-of-age novel about a child spirited away by her mother for a road trip into unexpected places. Her short fiction has been published electronically and in print in *The Fiddlehead*, *The Fog Horn*, *Thick Jam*, *Digital Americana*, *Nibble*, *The Blue Route*, and *Hail, Muse!* etc, among other places.

*"An intriguing plot, assured narrative voice, a great opening hook and an explosive finale. Sara Taylor is a precocious talent. She seems set for a stellar literary career."*  
**Irish Examiner**

*"Taylor's debut is a testament to an exuberant talent and an original, fearless sensibility."* **The Guardian**

**Full Price \$90 Members Price \$60**

# The Short Affair: Creating Compelling Short Stories

With Krys Lee

Monday 6 March 2–5pm

Stephen King once said that a short story is like a love affair, and a novel is like a marriage. What then do we expect of a brief love affair? Mystery, surprise, sometimes pathos. And to fall immediately in love.

This workshop will help you uncover the elastic nature of the short story and its possibility for invention and literary magic. It will focus on the synergy between the architecture of a story, and its character, language, and plot. And it will discuss ways to revive a stalled story beginning that continues to intrigue you.

Participants will discover how to:

- experiment with new and old literary techniques
- break old writing habits while starting a new story
- use revision to write your best sentence
- revive a stalled short story
- most importantly, reinforce what works for you, the writer.



Whether it is a paragraph or a page, bring along an unfinished short story idea you wish to embark on to this class.

**Krys Lee** is a novelist and short story writer. Her first book, *Drifting House*, is a collection of stories set in Korea and the United States and tells the stories of people trying to overcome the turmoil of their collective past. With her debut novel, *How I Became North Korean*, she tells the stories of three individuals, two of whom are escaping North Korea, all trying to escape the past. Her fiction, journalism, and literary translations have appeared in *Granta*, *The Kenyon Review*, *Narrative*, *San Francisco Chronicle*, *Corriere della Sera*, and *The Guardian*, among others.

*"It is Lee's cool telling that allows the tectonic plates of history, social forces and circumstances to move beneath these stories, conveying the feeling that something urgent and profound is at stake, beyond the lives of these striving, damaged and unforgettable characters."* **San Francisco Chronicle**

*"Arriving five years after her exquisite short story collection debut, *Drifting House*, Lee's first novel should further elevate her reputation as one of the most elegant, impeccable voices of her youthful generation."* **Library Review**

**Full Price \$90 Members Price \$60**

# In My Opinion: The Opinionated Personal Essay

With Jessa Crispin

Monday 6 March 6–9pm

The personal, opinionated essay has become strangely controversial. Is it exploitative? Is it just women moping about, revisiting trauma for money? Are we all drowning in a sea of opinion?

And yet we keep reading personal essays because the immediacy, the vulnerability, and the thoughtfulness of a well-crafted essay makes them irresistible.

How, then, can a writer craft something beautiful centred around his or her idea or experience, but avoid the common pitfalls of the genre?

In this workshop participants will:

- read several personal essays, both good and bad, old and new
- discuss the common themes of personal essays, why the market seems to run on misery, and how to maintain one's dignity when the salacious sells so well
- learn a short history of the personal essay, from Augustine to Montaigne, to the here and now
- focus on framing your ideas, opinions, and experiences so that they are clearly heard and evoke the response you are looking for
- workshop a short work, polishing it up through immediate feedback.



**Jessa Crispin** is the editor and founder of the online magazine *Bookslut*—one of America's very first book blogs—and the literary journal *Spolia*. She is the author of *The Dead Ladies Project* and *The Creative Tarot*, and has written for *The New York Times*, *Guardian*, *Washington Post*, *Los Angeles Review of Books*, *NPR.org*, *Chicago Sun-Times*, and *Architect Magazine*. Most recently she has published *Why I Am Not A Feminist: A Feminist Manifesto*, a bracing challenge to contemporary feminism.

*"Smart, brash, and self-aware, Crispin is a fearless observer, a purveyor of odd and wonderful detail. Crispin's swift intelligence, fierce empathy, and dark humor offer up great insights as she discovers, if not a home, then an "ability to move through the world" and survive it."* **Publishers Weekly**

**Full Price \$90 Members Price \$60**



# The Writer as Detective: Uncovering Untold Stories

With Kate Summerscale

Tuesday 7 March 10am–1pm

True crime storytelling continues to gain momentum. But at a time when anyone with an internet connection can access a swathe of information themselves, what are some of the challenges for writers in this genre? And how do the best writers uncover and develop the stories that everyone else is missing?

In this workshop award-winning writer Kate Summerscale will walk you through the process of researching and writing true-crime stories, from how to find and use sources, to shaping your material into compelling narratives. She will discuss finding and using documents such as trial transcripts and newspaper reports, and the different ways of weighing, interpreting and using the evidence you find. She will also touch on the ethics of true-crime writing – such as gaps in the records, and mysteries of character and motive – and the difficulty of deciding what is true.



Participants in this workshop will develop skills in:

- choosing a story
- finding the facts
- using fiction in factual writing
- the morality of crime writing
- ending a story.

**Kate Summerscale** is the author of the bestselling *The Suspicions of Mr Whicher*, winner of the Samuel Johnson Prize for Non-Fiction and adapted into a major ITV drama. Her first book, the bestselling *The Queen of Whale Cay*, won a Somerset Maugham award and was shortlisted for the Whitbread biography award. Her latest book is *The Wicked Boy: The Story of A Victorian Child Murderer*, and is a chilling account of ten incredibly extravagant days spent in July 1895 by thirteen-year-old Robert Coombes and his twelve-year-old brother Nattie – all good fun, until the police found the body of their mother still at home.

*“An accomplished feat of research and storytelling, wrapping controversial issues into a tense, fluent narrative.” Hilary Mantel*

*“I can’t think of another book which takes you so fast into the smells, tastes and atmosphere of that time.” Doris Lessing*

**Full Price \$90 Members Price \$60**

# Buried Forms: Rethinking Poetry in the Age of New Media

With Adam Fitzgerald

Tuesday 7 March 2–5pm

How do contemporary poets imbed and excavate traditional literature, as well as new media techniques, inside formal poetry? For example, in the poetry of Douglas Kearney, how do we find poetry not merely as a description of music and hip-hop, but as a radically interiorized demonstration of looping, synthesized vocals, and multilayered tracks?

This workshop will explore traditional “ekphrastic” poems from W.H. Auden and others, and compare them to the New York School “performative” forms of John Ashbery, Frank O’Hara, Bernadette Mayer, Amiri Baraka, as well as successive generations of contemporary innovative poets such as Harryette Mullen, Fred Moten, Claudia Rankine and Morgan Parker.

In this workshop participants will:

- broaden their vocabulary of 20th and 21st century English poetry
- explore the difference between ‘exoskeleton’ and ‘endoskeleton’ form
- practice using the poem as a descriptive, performative, mimetic container
- learn how to find ‘buried’ forms and patterns in their editing/revision process
- question how the ideas of originality and appropriation have ethical implications.



**Adam Fitzgerald** is the author of *The Late Parade* and *George Washington*, both published by W.W. Norton’s historic Liveright imprint. As poetry editor for *Literary Hub* ([www.lithub.com](http://www.lithub.com)) and founding director of *The Home School* ([www.thehomeschool.org](http://www.thehomeschool.org)), Fitzgerald is an editor, teacher and essayist obsessed with the intersections of identity and formal innovation in the lyric and elsewhere. Recent poems can be found in *The New Yorker*, *Granta*, *Poetry*, *American Poetry Review*, *Boston Review* and elsewhere. He teaches at Rutgers University and New York University and lives in Alphabet City, New York.

*“Fitzgerald’s voice is a new and welcome sound in the aviary of contemporary poetry. His poems are drunk on both word and allusion and are therefore doubly tipsy. The result is a poetry as lush as any of Keats’s odes, as textured as a corridor in the Louvre.”* **NY Times**

**Full Price \$90 Members Price \$60**



# Inventing Reality: Strategies in Creating Your Own Voice

With Yuri Herrera

Tuesday 7 March 6–9pm

A uniquely written ‘voice’ is that elusive element that can elevate a manuscript from slush pile to publication, hooking publishers and readers along the way.

But what exactly is voice in this context? And how can you create a unique one that will improve your storytelling and help your work stand out from the crowd?

In this workshop participants will:

- learn techniques to generate a plot or original story idea
- discover ways in which a literary text can be structured
- practice creating their own vocabulary
- learn how to adapt personal anecdotes to a literary form
- explore ways to improve voice in the first draft of a fiction text.



Born in Actopan, Mexico, **Yuri Herrera** studied Politics in Mexico, Creative Writing in El Paso and took his PhD in literature at Berkeley. His first novel to appear in English, *Signs Preceding the End of the World*, was published to great critical acclaim and won the 2016 Best Translated Book Award and featured on many Best-of-Year lists, including *The Guardian*’s Best Fiction and *NBC News*’s Ten Great Latino Books. *The Transmigration of Bodies* was published this year. Both of his novels negotiate the terrible tensions that have come to shape the US Mexican border in unexpected and imaginative ways.

*“Yuri Herrera is Mexico’s greatest novelist. His spare, poetic narratives and incomparable prose read like epics compacted into a single perfect punch—they ring your bell, your being, your soul.”* **Francisco Goldman**

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Open Tuesday – Thursday  
10am-5pm

And don't forget to sign up to  
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