Meet Michelle:
A Conversation with Our New ED

On April 1, 2019, Michelle Miller began her role as the Executive Director of the International Women’s Writing Guild. Michelle has worked closely with nonprofit management teams, boards of directors, and fundraising and marketing teams in the U.S. and internationally. In her career, she has served as International Marketing Director at Reebok and Global Director of Corporate and Foundation Relations at the nonprofit, Half the Sky.

In an interview with IWWG Board member Morgan Lett, Michelle shared her thoughts about The Guild’s future, key challenges, membership, and visions for success.

**What is your background?**
My background is really split. The first half of my career, I was pretty much abroad all the time, either in Asia or Europe, working with advertising agencies or global brands like Pepsi and Reebok. I directed their international marketing campaigns. The second half of my career has been more towards nonprofit marketing, but then evolved into fundraising, development, strategic planning, partnerships—more so the full scope of leading a nonprofit.

**What intrigues you about The Guild?**
My interest grows more and more as I continue to get involved. But the initial appeal, and still the main appeal, is the opportunity to help form a vision of growth. I see this growth as being two things. The first is women writing. I’m a hopeful writer. I’ve always written a lot, but I haven’t published yet. I hope to. So that kind of common bond of many women aspiring to write, and sharing experiences and supporting one another—that’s really the primary attraction. The second is global growth. I see that there is global participation, but I think that there is opportunity for more global growth, diversity, and inclusion in this group. I really see potential for that because every woman deserves to be heard.

**What made you want to apply for this position?**
I’ve been working with a lot of nonprofits. I worked with one diversity-focused nonprofit here in Rhode Island. I worked directly with the Executive Director and the Board. It was a really positive experience when it was on that level, helping them to shape strategy. In the last three or four years, I’ve been consulting for nonprofits, both locally in Boston and Rhode Island, and a few internationally. I do a lot of fundraising for them; but I’ve also gotten more and more involved with strategic planning and executive/board leadership. I felt like it was time for me to move to the next level of being an executive director. So I was looking for executive director...cont.
opportunities. I just felt like it was a dream when I saw this combination of all my passions—women, international growth, writing. Truly, it was like a dream when I saw it. All I could think was, “Wow, I hope I have a chance at this, because it’s everything.” If someone would have asked me my dream job, this would have been it. When I saw that possibility, I went for it.

What are you most looking forward to in this role and how do you see yourself contributing in that area?

I really want to increase the funding base. And I have a lot of experience with that. I think there is a lot of opportunity. Funding can be for scholarships. It can be for enhancing technical capabilities for Digital Village. It can also support stipends for workshop leaders. These are some of the priorities that I see that will not only bring funding, but also enhance the benefits to members.

We want to bring more workshops. We want to engage more students and young women writers, diverse writers. If we can offer scholarships or sponsorship packages, this may help reduce financial barriers that some people have. I think driving the funding at the same time as enhancing the member benefits increases our global reach. That’s really my first focus. I think it will serve The Guild well, and bring in more members.

What do you see as the key challenges for our organization right now, and moving forward?

I think some of the key challenges are keeping up with the way writers want to be engaged, and finding that balance of live events and online technology. Judy [Huge, Board president] and I were discussing the idea of utilizing podcasts, maybe creating a YouTube Channel along with other digital formats that will enhance our online presence, other than just our current Digital Village. I think we really need to keep pace with those different forms of media and not lose time, because it’s changing so fast. We want to engage with technology and, at the same time, not lose our in-person events. I think it’s important, but challenging, especially when you have to balance out priorities and funding.

From a member perspective, what do you want, what do you need from our membership?

I think that there is a lot of valuable feedback and information that comes from the Summer Conference. I hope to learn as much as I can from in-person events and I welcome small group discussions, conference calls, or online discussions. But I think it’s important that we can learn more from members. Do they feel that their membership is valuable? Are they getting what they need for support? And would they like more opportunities to network and engage their work? That’s what I want to know. So I think knowing what formats and what kind of communication they need is important, because there are so many means of communication these days through social media, websites, and email.

Is there anything that you would like to ask the members? Is there a message that you would like to directly send to our membership?

If members have ideas or partnership opportunities that they could bring to us, I would be very open to working with them or taking a referral. I think anything where we can reach wider into communities is really valuable. The other thing I would like to know from members is if there is an openness to volunteer opportunities with The Guild? We would really love to build a strong volunteer database. We have it, but I think we could formalize it a little more. For example, can they only help for one event, or can they be involved on a longer-term basis? I’m looking forward to exploring opportunities for volunteering.

Network is a quarterly publication of The International Women’s Writing Guild. All members receive Network electronically, and U.S. members receive a free print copy.

Information for inclusion in Network, notification of publication, member news, and submissions to Giving Voice should be sent to membernews@iwwg.org.

All other correspondence should be sent to iwwgquestions@iwwg.org.
Formerly called a “kitchen table,” an IWWG “writing circle” is a local gathering of women writers who meet on a weekly, biweekly, or monthly basis to share their work in a mutually supportive environment. We promote local writing circles by publishing information submitted to us, as well as requests by members looking to either join an existing group or form a new group.

NOTE: If you wish to find or form a writing circle, or are currently a member of a writing circle open to new members, send your information, in the below format, to membernews@iwwg.org, or browse previous issues of Network for a listing in your area: www.iwwg.org/network-newsletter.

**CIRCLES SEEKING WRITERS**

**Hauppauge, Long Island, NY**
Sundays 3:00 p.m. to 4:00 p.m.
Thrive Recovery Center
1324 Motor Pkwy.
Free and open to all women and men. We have a varied agenda studying the overall craft of writing. We do in-workshop assignments to enhance our skills.
Sharon Dockweiler
sharon@dockweiler.name
(516) 426-5940

**Columbus, OH**
June 15, July 6, August 3
10:00 a.m. to 12:30 p.m.
Northern Lights Library
Meeting Room 1
4093 Cleveland Ave.
Free and open to all. We offer writers a supportive environment for writing, reading, and gentle critiquing. Each participant has an opportunity to share writing and other projects. You may read or bring copies of work you'd like to have critiqued; 4-5 copies are enough for us to share.
Jeanne Marlowe
jamarlowe@juno.com
(614) 476-8802

**Chicago, IL**
Seeking an active writing group in the 60652 zip code area.
Margaret Cooper
cooperbooks72@yahoo.com

**Boston, MA**
Looking for a group in northeastern Massachusetts. Also open to an online group. Genres: myth, female myth, fantasy, science-fi, romance.
Kelly Keough
kellykeough@gmail.com
(857) 290-0864

**Pasadena/Los Angeles, CA**
Young professional who writes horror, science fiction, fantasy, psychological, and nonfiction is looking for a group that meets on weekends or the evenings. Also open to online groups.
Renee Sogueco
renee.sogueco@gmail.com
(323) 533-7319

**Tribeca, NY**
Seeking a group that focuses on writing and publishing. Could meet as often as once a week.
Evelyn Tossas Tucker
etucker.law@gmail.com
(212) 732-0801

**WriterS seeking Circles**

**Oakland/Berkeley, CA**
Nonfiction, memoir writer looking for a group.
Irene Sardanis
isgreek@sbcglobal.net

**Chicago, IL**
Seeking an active writing group in the 60652 zip code area.
Margaret Cooper
cooperbooks72@yahoo.com

**Words on... Risky Writing**

“Create dangerously, for people who read dangerously... [Write] knowing in part that no matter how trivial your words may seem, someday, somewhere, someone may risk his or her life to read them.”

—Edwidge Danticat
HOT OFF THE PRESSES!

Dr. Julia E. Antoine, et al.  
*The HEART of The Matter: A Mother’s Love*

Romantic elements have always been the cornerstone of a good book to curl up with, and this anthology has it in spades: It will delight, entertain and sometimes bring you to tears. The book features stories by a selection of best-selling and award-winning authors. They came together to bring you the following extraordinary collection.

www.juliaeantoine.com

Gloria Bernstein  
*Profound Nonsense*

A collection of poems making light of serious subjects, reflecting on life, growing old, war, contemplating the Messiah, and the confusion and conflict of trying to make sense of senseless things. Spoken from different times and stages of life, the uncertainty of the most serious and trivial, often concluding that the beauty and magic of the world is in danger.

Gatekeeper Press, April 2018  
www.elizabethbodien.com

Elizabeth Bodien  
*Journeys with Fortune: A Tale of Other Lives*

This spiritual memoir chronicles nine of Bodien’s most fascinating past lives, including lives as an abandoned child raised in a nunnery, a sandal-maker in ancient Greece, a German calligrapher in contact with the dead, and others. Bodien also describes how she received guidance to write about “the mysteries of life.”

Cosmographia Books, March 2019  
www.elizabethbodien.com

Monica Devine  
*Water Mask*

In Monica’s adventurous memoir, we ski woodland trails, hunt on the Arctic sea ice with Inupiat whalers, and fly over a vast tundra with rookie bush pilots. Her autobiographical stories reflect on family, place, memory, perception, work and culture in a rugged northern landscape that both rejects and beguiles.

University of Alaska Press, March 2019  
www.monicadevine.com

Donna J. Gelagotis Lee  
*Intersection on Neptune: Poems about Life in New York and New Jersey*

“To read the poem titles in the contents pages of Intersection on Neptune is to ride the Cyclone at Coney Island and get knocked down by a big breaker at the Jersey shore. When I encounter the power of these poem moments, memories and lots of foods surge healing empathy through my body, mind, heart, and soul…” —Sander Zulauf, Editor Emeritus, Journal of New Jersey Poets

The Poetry Press of Press Americana, February 2019  
www.donnajgelagotislee.com

How to Submit Your Book to Hot Off the Presses!

If your book was published within the last year, submit the details to membernews@iwwg.org as follows:

- Author name
- Title
- Short blurb (max. 50 words)
- Publisher and publication date
- Author website
- Link to cover art (such as on Amazon)

Note: We only publish announcements about books that have an ISBN numbers and are available for purchase through a publishing house, bookseller, or other publication website.
Nina Neilson Little  
*Spirit Baby: Travels Through China on the Long Road to Motherhood*  
Spirit Baby is part travelogue and part memoir. It tells of the author’s struggle through infertility, the healing benefits of travel and the many wonders of China. More than anything, Spirit Baby celebrates the power of a couple’s dream for a child and the many paths to motherhood.  
Illumify Global Media, April, 2019  
www.ninalittlebooks.com

Irene Sardanis, Ph.D.  
*Out of the Bronx, a Memoir*  
A coming of age memoir of survival. Leaving the Bronx was a heroine’s journey for this author. Her relationship to her Greek immigrant mother was abusive and challenging. With therapy, guidance and a lot of courage, she finds a path out of the Bronx.  
She Writes Press, May 2019  
https://irenesardanis.wixsite.com/outofthebronx

Gloria Sloan  
*Abundant Faith: Secrets to Plenty Traveling on Life’s Journey*  
A heartfelt memoir and spiritual guidebook. A narrative blend of daily life experiences, the book shares a faithful journey that opens up the conversation on faith and what people believe. It discusses various topics such as family, love, trust, forgiveness, health, wisdom, and giving. It gives a perspective on waiting faithfully and why hospitality is important.  
WestBow Press, November 2018  
www.gloriasloan.com

Susan Bremer O’Neill  
*From Sex Appeal to Self Appeal: Stripping Barriers to Recovery—Leaving Addiction, Returning to Body and Mind*  
What happens when a middle-aged scientist gets sober, then embarks on a second career—a stripper? The dissection of the dichotomous split between Susan’s good-girl, people-pleasing, repressed daytime self and sexually-empowered carefree night personae provides insight and wisdom for every woman recovering their body and sexuality.  
Outskirts Press, Revised 2018  
www.susanbremeroneill.com

Sue William Silverman  
*If the Girl Never Learns*  
The Girl in these poems is a survivor who resists, fighting to overturn society’s suffocating ideal of Good Girldom. The poems reflect The Girl’s need to control her own destiny, to outrun her past, while also chasing a future she alone has envisioned. The Girl is, above all else, a badass.  
Brick Mantel Books, April 2019  
www.SueWilliamSilverman.com

Donna Baier Stein  
*Scenes from the Heartland: Stories Based on Lithographs by Thomas Hart Benton*  
Nine tales that bring to vivid life the early decades of the 20th century as witnessed by one of America’s most well-known painters. Then as now, Americans have struggled with poverty, illness, and betrayal. These fictions reveal our fellow countrymen and women living with grace and strong leanings toward virtue, despite the troubles that face them.  
Serving House Books, March 2019  
www.donnabaierstein.com

cont.
Member News

Our Hot Off the Presses column has a few criteria that not all publications meet (for example, an ISBN number and the availability to purchase through an online vendor). Please join us in celebrating the following books, written by our members, that may not meet the requirements but are still definitely HOT!

Jeri Brown has published Skin Folk, which she describes as “fun times with sometimes odd memories of family.”

Joyce S. Mettelman has published Journey, a poetic narrative that chronicles a poet’s intimate life journey.

Writing Contests

In honor of three very special women, The Guild announces the submission dates for our 2 presses:

• The Pat Carr Prize for Mainstream Literary Short Story will be accepting submissions August 1-31, 2019. Entries must be 3,500 words or fewer.

• The Myra Shapiro Prize for Poetry will be accepting submissions September 1-30, 2019. Entries of up to three poems totalling no more than six pages.

• The Susan Tiberghien Prize for Narrative Nonfiction will be accepting submissions October 1-31, 2019. Entries must be 3,500 words or fewer.

Winners in each competition will receive monetary awards as well as free IWWG webinar participation and publication in our Literary Journal (first issue due out later this year). Watch future issues of Network, as well as our website and weekly email Update for more information and specific submission guidelines.

Fran Sutton-Williams
Fierce Truth

This is not light reading. The stories are about abuse, particularly the abuse of children. The characters and plots are all fictional but they represent things that I have personally experienced.

Bambaz Press, March 2019

Elaine Voci, Ph.D.
The Five Most Harmful Myths About Grief

This book exposes the persistent falsehoods about grief, resilience, and bereavement that continue to be perpetuated in our American culture, and that result in the unintended, or deliberate, shaming, blaming, and victimizing of people who are grieving that only adds to their suffering. It was written for those who are grieving, and for those who love them, in order to help them navigate through society’s misinformation, superstitions, and bad advice.

DogEar Publishing, February 2019

www.elainevoci.com

WORDS ON... FIRST DRAFTS

“I had expected that at some point during the first draft a light would go on, and I would understand, finally, how to write a book. This never happened. The process was akin to blindly walking in the dark, feeling my way only by touch, and only recognizing dead ends when I smacked into them.”

—Hannah Kent
COMING UP IN THE DIGITAL VILLAGE

We declared a new narrative—one that authentically, powerfully, thoroughly expresses the fullness of women’s voices, concerns, desires, obsessions, and objectives. Join us as we continue learning together on that theme in our Digital Village 4-week webinars. Register now and, even if you can’t attend “live,” a link to a video recording will be emailed to you to view at your convenience.

**Sundays: November 3, 10, 17, 24**
Narrative of Truth: The Power of Reality in Storytelling, with Pamela Varkony
4:00–5:30 PM Eastern / 1:00–2:30 PM Pacific
We all have our stories—funny, sad, inspirational, tragic, and true. Writing your truth can inform, influence, heal, and entertain your reader, as well as yourself. Telling the tales of your journey can have great power—and never more so than now, when women’s experiences resonate across the culture.


**Thursdays: June 6, 13, 20, 27**
Narrative of Healing: Writing Through the Intersection of Struggle and Community-Self Care, with traci kato-kiriyama
7:00–8:30 PM Eastern / 4:00–5:30 PM Pacific
Where in your body do you hold pain, delight, disease, joy, trauma, memory, or celebration? What people inspire you and ground who you are in your relation to your art and the world at large? Explore the intersection of struggle, the people who get us down or keep us going, and the healing that ensues through the process of writing.

**Sundays: September 8, 15, 22, 29**
The Narrative of Embodiment: Reclaiming the Feminine Self, with Dixie King
7:00–8:30 PM Eastern / 4:00–5:30 PM Pacific
As women, we struggle to understand our body, claim it, love it, and maintain rights over it. Too often we have learned to view our female body through the eyes of those who objectify, abuse, and debase it. Explore the narrative of embodiment, examining how our relationship with our body impacts our conception of self, our experience of the world, and our identity as a writer.

**Mondays: October 7, 14, 21, 28**
Narratives of the Unconscious, with Susan Tiberghien
October 7, 14, 21: 11:00 AM–12:30 PM Eastern / 8:00–9:30 AM Pacific / 5:00–6:30 PM Geneva
October 28: 12:00–1:30 PM Eastern / 9:00–8:30 AM Pacific / 5:00–6:30 PM Geneva
Margaret Atwood writes that story originates in the dark, in the unconscious. How do we access our unconscious? How can our narratives contribute to a rise in consciousness, our own and the world’s? Explore journaling, active imagination, and dreamwork as modes for discovering the narratives of our unconscious. See how to shape them into polished stories that serve our individual and collective consciousness.

**PRICING**
- **Single webinar:** $119 Members / $149 Nonmembers
- **3-pack:** $297 Members ($99/webinar)
  $387 Nonmembers ($129/webinar)

**HOW THE 3-PACK WORKS**
You don’t have to choose your 3 webinars upfront, but you do need to select from the entire list of 2019 webinars by December 31, 2019. That is, this offer expires at the end of 2019, and no partial or full refunds will be given. If you select a webinar that’s already happened “live,” we will email you the recordings (all four sessions), plus the instructor’s materials. These recordings are yours to keep, to view at your convenience, and do not expire.

**MORE INFO**
To read about the upcoming webinars and their presenters, and to register, visit [www.iwwg.org/online-digital-village](http://www.iwwg.org/online-digital-village). Contact us at iwwgquestions@iwwg.org for a list of the entire year’s programming.
What Can Be Heard in a Seashell

I hear my first love and I chat on the beach
as we rest from skimboarding.
“You show a lot of white skin,” he says
when I wear my pink bikini before my skin is tan.

I hear waves crash into the jetty
as I desperately swim to escape the current.
My heart beats in my ears
as I crawl onto the beach.

I hear the raucous seagulls
argue about food or territory.
I do not hear the sand pipers
because their legs make no noise as they race the waves.

I hear my grandchildren giggle as the water covers their feet,
their screams as their father tosses them into the waves.
They carry water to pour into holes
they dig with their shovels.

I take the shell away from my ear
and warm, yellow brown sand
falls into my lap
and it is quiet again.

— Beth J. Cash

Cause Unknown

Who will be there
to pick up where
you left off?

On turbulent
days like this you
were at your most
straightening paths
curving towards
the rising tide

Washing over
we gather, we
straighten unearthed
shells, we strain our
ears sandy, for
your mere whisper

— Ann Duvall

UPCOMING THEMES
& DEADLINES:

• Falling Up: August 15
• Lying Fallow: November 15
• I Believe in Tomorrow: February 15

SUBMISSION GUIDELINES:
Submission is open to Guild members only and
can be written in prose or verse. Please keep
the length to 250 words or less, and proofread
your work carefully. Email your piece, as a Word
attachment (.doc or .docx), to membernews@
iwwg.org, with “Giving Voice” as the subject line.
Failing to follow these instructions will result in
our not considering your work this time around.

WORDS ON...
THE VALUE OF WORKSHOPS

“A workshop is a way of renting an
audience, and making sure you’re
communicating what you think you’re
communicating. It’s so easy ... to think
you’re been very clear when in fact you
haven’t.”

— Octavia E. Butler
GET YOUR WORDS OUT THERE!

IWWG Members’ Room
www.facebook.com/groups/IWWGmembers
Join our private-group Facebook page, where members sometimes post calls for submissions. You need to have a personal Facebook page to join a Facebook group.

IWWG Writers’ Cafe
www.iwwg.org/forum
Participate in our interactive forum. Post your writing or questions and get feedback. If you get an error page at this link, it means you need to log in with your email and password; you’ll then find “Writers’ Cafe” in the drop-down menu under “News” in the navigation bar.

NewPages
www.newpages.com

FundsforWriters
http://fundsforwriters.com

Trish Hopkinson
https://trishhopkinson.com/category/call-for-submissions
To receive up-to-date calls for submissions, join her “Calls for Submissions” group Facebook page at www.facebook.com/groups/35517751475.

Submittable
www.submittable.com
Subscribe to free “Submishmash” e-newsletter for calls for submissions for writers and artists. To receive up-to-date calls for submissions, “Like” the Facebook page at www.facebook.com/submishmash.

Erika Dreifus
www.erikadreifus.com
Resources, “Practicing Writing” blog, plus subscribe to her free “The Practicing Writer” monthly e-newsletter, which includes writing contests and calls for submissions. “Like” her author Facebook page at www.facebook.com/erikadreifusauthor to receive her weekly “Monday Markets and Jobs for Writers” posts.

Cathy’s Comps and Calls
http://compsandcalls.com
Competitions and calls for submissions, many with deadlines falling within the current month. Subscribe to the free monthly e-newsletter at http://compsandcalls.com/wp/subscribe-to-comps-and-calls.

Poets & Writers
www.pw.org
Search engines for literary magazines and agents, articles, grants & awards, small/independent presses, conferences & residencies, and writing exercises in poetry, fiction, and nonfiction (can also receive these by subscribing to free “The Time Is Now” weekly e-newsletter).

Winning Writers
https://winningwriters.com
Resources, plus subscribe to free e-newsletter for free literary contests and access to database.

Writing Career
http://writingcareer.com
Listings of calls for submission (magazines & anthologies) in poetry, nonfiction, and fiction (including speculative, sci-fi, and fantasy).

Freelance Writing Jobs
http://online-writing-jobs.com
Freelance writing jobs, plus subscribe to Brian Scott’s free weekday job-alerts e-newsletter.

Freelance Writing Jobs
www.freelancewriting.com
Freelance writing jobs, writing contests, articles, and free e-books on writing and freelancing.
Advanced Seminars

The following Summer Conference programs require advanced registration and are limited in size. With the exception of Play Lab, there is a $50 fee for each (in addition to your Conference registration fee) and advance submission of writing samples are required. To reserve, email iwwgquestions@iwwg.org with the subject line: Submission for Advanced Seminar in [insert genre]. Preference is given to full-week registrants. You will be notified within 48 hours whether you have been ensured a spot or are on the waiting list. You can find full details about these programs at http://bit.ly/IWWGAdvWkshp19.

A Path Through the Labyrinth:
Advanced Workshop in Fiction Writing (Lynne Barrett)

Receive feedback on your work-in-progress and learn how to approach revision in productive stages. Participants must have some experience in writing fiction and may or may not have submitted their work for publication, but must be open to suggestions for revision.

Get individual constructive feedback and gain experience in assessing drafts, making clearer the pathways and options a piece opens up, and come away with guidance on how to bring your fiction projects to a new level.

Submission requirements: A manuscript of 3,000 words or less by 6/15. You will be provided with formatting specs.

The Ultimate Summer Poem:
Advanced Poetry Seminar/Critique (Vanessa Jimenez Gabb)

In an atmosphere of mutual trust and confidentiality, we’ll share our poetry and offer feedback that is supportive and useful, taking into consideration aspects of your piece that are working well, and how you might approach revision. Additionally, we will consult other examples to supplement understanding of our own poetic choices. Ultimately, the workshop will focus on the refinement of your personal voice, help to expand and nuance your awareness as a reader and hopefully leave with you at least one poem, of which you are proud.

Submission requirements: A one-page poem of any form and content, due by 6/15

From Your Personal Past to the Public Page: A Workshop to Advance Your Work in Memoir (Judy Huge)

Your slice-of-life writing will receive the careful attention, constructive feedback, and care and feeding that help good pieces truly find their voice and their audience. We’ll help those already writing short- and long-form personal narratives to see the writing decisions you are making in the light of reader response and more clear-eyed perspective. Our work is collaborative and individual; feedback will be focused and specific. Our goal is to help you engage your readers with more confidence in your own story and craft.

Submission requirements: Approximately 10 pages of your own slice-of-life writing, due by 6/15.

Play Lab: Voicing the Stories of Unsung Heroines (Kelly DuMar)

Draw inspiration from personally chosen photos of heroines — public or private role models, ancestors or loved ones, or women whose voices have been silenced. Develop a draft of a ten-minute play; a monologue; an excerpt from a one-woman show; or a short scene from a longer play. Explore the three-dimensional world of your photo and the body, mind, spirit of your heroine(s), as we explore theatrical structure, setup, dialogue, plot, character development, theme, theatricality, and production. Lab culminates in a performance for an enthusiastic audience of conference attendees, where actors read your play on stage. No prior playwriting experience is required. Note that this is a double session. Register at kellydumar@gmail.com.
Full Workshop Schedule

On-site registration opens at 2:00 p.m. on Friday, July 12, at Seeger Union on the Muhlenberg College Campus. All workshops run six days, unless otherwise noted. Material is not repeated.

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<thead>
<tr>
<th>Time</th>
<th>Poetry</th>
<th>Fiction</th>
<th>Nonfiction</th>
<th>Memoir</th>
<th>Mixed Media</th>
<th>Multi-genre</th>
<th>Publishing</th>
<th>Screenwriting</th>
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<tbody>
<tr>
<td>8:30-10:00 a.m.</td>
<td>Linda Leedy Schneider</td>
<td>Donna Baier Stein*</td>
<td>Susan Tiberghien</td>
<td>Judy Huge**</td>
<td>Judith Prest</td>
<td>Susan Tiberghien</td>
<td>Caridad Pineira</td>
<td>Linda Bergman</td>
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<td></td>
<td>Come to Your Senses: The Art &amp; Craft of Poetry</td>
<td>Turning Images into Tales</td>
<td>Alchemy of Writing: Nonfiction Forays into the Dark</td>
<td>Advanced Workshop on Memoir (Limited Enrollment)</td>
<td>A Journey through Soul Collage</td>
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<td>10:15-11:45 a.m.</td>
<td>Vanessa Jimenez Gabb**</td>
<td>Anya Achtenberg</td>
<td>Pamela Varkony*</td>
<td>Maureen Murdock</td>
<td>June Gould</td>
<td>Dorothy Randall-Gray</td>
<td>Paula Scardamalia</td>
<td>Mel Ryane</td>
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<td>Advanced Poetry Seminar (limited enrollment)</td>
<td>Body Stories, Body Song, &amp; the Elements of Story Craft</td>
<td>The Power of Reality in Storytelling</td>
<td>The Heroine’s Journey as a Narrative Structure</td>
<td>Place as Metaphor</td>
<td>My Mother, My Daughter, My Writing Self</td>
<td>Queries &amp; Synopses &amp; Proposals, Oh My!</td>
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<td>12:45-2:15 p.m.</td>
<td>Myra Shapiro</td>
<td>Yun Wei*</td>
<td>Marsha McGregor</td>
<td>Dorothy Randall-Gray</td>
<td>Paula Scardamalia</td>
<td>Myra Shapiro</td>
<td>Paula Scardamalia</td>
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<td>Reading &amp; Writing Poems: Form is an Embodiment</td>
<td>The Five Senses of Fiction</td>
<td>Finding Your Nonfiction Story's DNA</td>
<td>My Mother, My Daughter, My Writing Self</td>
<td>Queries &amp; Synopses &amp; Proposals, Oh My!</td>
<td>Reading &amp; Writing Poems: Form is an Embodiment</td>
<td>Publishing &amp; Technology</td>
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<td>2:30-4:00 p.m.</td>
<td>Pamela Sneed</td>
<td>Lynne Barrett**</td>
<td>Arielle Silver</td>
<td>Jan Gary</td>
<td>Suzi Banks Baum</td>
<td>Eunice Scarfe</td>
<td>Kelly DuMar***</td>
<td>Play Lab: Writing &amp; Producing for the Stage</td>
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<td>Speaking Truth/Moving Words/Page to Stage</td>
<td>Advanced Seminar in Fiction (limited enrollment)</td>
<td>Crabs, Frags, and Crots: Exploring the Lyric Essay</td>
<td>Writing the Goddess Within</td>
<td>Something about the Body</td>
<td>Play Lab: Writing &amp; Producing for the Stage</td>
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<td>2:30-5:30 p.m.</td>
<td>Kelly DuMar***</td>
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<td>4:15-5:45 p.m.</td>
<td>Poetry Critique with Myra Shapiro &amp; Vanessa Jimenez Gabb</td>
<td>Fiction Critique with Anya Achtenberg &amp; Caridad Pineiro</td>
<td>Nonfiction Critique with Susan Tiberghien &amp; Judy Huge</td>
<td>Pitches, Queries, and Proposal Critique with Jan Phillips &amp; Paula Scardamalia</td>
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<td>Play Lab: Writing &amp; Producing for the Stage</td>
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*This is a three-day workshop, running from Saturday, July 13 through Monday, July 15.

**Advanced seminars in poetry, fiction, and memoir require advanced registration, submission of work in advance of the conference, and a fee of $50. For additional information, visit www.iwwg.org/summer-conference.

***Enrollment in Play Lab is limited and covers two class sessions. Register in advance by emailing kellydumar@. No additional charge for this workshop.
Summer Conference

2018 HIGHLIGHTS