

8th Annual Sandhill Writers Retreat



SCHEDULE OF EVENTS

Friday, May 15, 2020

“An Evening with Brian Turner”

7:00 pm

SLU Boardrooms

Join us for an intimate and memorable evening with award-winning poet and memoirist Brian Turner. Turner served seven years in the US Army and is the author of two poetry collections, *Phantom Noise* and *Here, Bullet*, which won the 2005 Beatrice Hawley Award, the *New York Times* “Editor’s Choice” selection, the 2006 PEN Center USA “Best in the West” award, the 2007 Poets Prize, and others. In addition to his poetry, he is the editor of the anthology *The Kiss* (2018), a diverse anthology of essays, stories, poems, and graphic memoirs. Turner’s work has been published in *National Geographic*, the *New York Times*, *Poetry Daily*, *Harper’s Magazine*, and other fine journals. Turner has been awarded a United States Artists Fellowship, an NEA Fellowship, a Lannan Foundation Fellowship, and more. His recent memoir, *My Life as a Foreign Country*, has been called, “achingly, disturbingly, shockingly beautiful.”



Friday May 15, 2020

Retreat Master Classes, by submission

1:00 pm - 4:30 pm

Cannon Memorial Library

Saturday, May 16, 2020

Sandhill Writers Retreat (see detailed schedule below)

9:00 am - 5:30 pm

Saint Leo University Campus

8:30-9:00	Check in KIRK HALL 123/124 <i>Sign up for Lunchtime Open Reading</i>				
9:00	Memoir and Nature Writing: Deepening Your Writer's Voice Susan Cerulean KIRK 122	Poetry: Yolanda J. Franklin KIRK 209	Writing for Veterans: The Soldier's Rucksack Brian Turner KIRK 218	Fiction: Writing Short Stories Patrick Crerand KIRK 219	Poetry one-on-one in the lobby
10:15	<i>break</i> <i>sign up for Open Reading</i>				
10:30	Creative Nonfiction: What Fourth Wall? Making Room for the Reader in our Prose Bob Kunzinger KIRK 122	Poetry: What's Form in Free Verse and Freeing in Form? Helen Pruitt Wallace KIRK 209	Multi-genre: Three Panel Narrative Brooke King KIRK 218	Fiction: Unusual Ways to Create and Develop Characters Sterling Watson KIRK 219	
11:45	<i>Lunch and Participants' OPEN READING</i> <i>KIRK HALL LOGGIA</i> <i>Hosted by Victoria Dym</i>				
1:00	Nonfiction: Writing the Nature Memoir Susan Cerulean KIRK 122	Poetry: Figure Studies Brian Turner KIRK 209	Publishing Your Poems Anne Barngrover KIRK 218	Fiction: Fiction & Poetry: Alike or Different? Sterling Watson KIRK 219	Nonfiction one-on-one Bob Kunzinger
2:15	<i>break</i> <i>Book Sales</i>				
2:30	Creative Nonfiction: Triggers: Braiding Nature and Memory Bob Kunzinger KIRK 122	Poetry: Yolanda J. Franklin KIRK 209	Lyric Essay/Memoir Writing the Lyric Essay: A Hybrid of Poetry and Prose Helen Pruitt Wallace KIRK 218	Fiction: Writing the Novel Steve Kistulentz KIRK 219	Fiction one-on-one
3:45	<i>break</i> <i>Book Sales</i>				
4:00	Faculty Reading—TECO AUDITORIUM—Introductions				
5:00	Book Signing				
5:30	Farewell				

Anne Barngrover, Publishing

- **Publishing Your Poems**

Susan Cerulean, Memoir and Nature Writing

- **Deepening Your Writer's Voice**

When you find your true voice, as an artist--in this case, as a writer--it feels like catching the deep current on a river. It feels like breaking away from the cypress knees at the edge, and shaking loose of the underwater grasses that clog your paddle and impede your passage. It feels like telling the truth. In this mini-class, you will dive into simple prompts and exercises to find your flow.

- **Writing the Nature Memoir**

We will talk about why the nature memoir is a critical genre at this time on the planet, and develop a list of some of the most important writers in this field. Using simple exercises, you will begin to explore an essential question you hope to answer in your own writing. Each student will begin explore the potential overlaps between current personal concerns and a larger question or project. Memoir is an act of discovery: in our time together, you will begin to unearth your linked stories.

Patrick Crerand, Fiction

- **Writing Short Stories**

Yolanda J. Franklin, Poetry

Brooke King, Multi-genre

- **Three Panel Narrative: Accessing Memories Through Place**

Memory can be fickle and at times hard to manifest on the page. Writing is equally as challenging. In this generative workshop, you will be able to create three distinct narratives that while manifested from randomly generated words, attach significance in both their meaning and the memory that each word conjures. No matter your genre (poetry or prose), this workshop will allow you to access and create narratives that seemingly speak to one another connecting memories and words to place. All genres and writing abilities welcome!

Steven Kistulentz, Fiction

- **Writing the Novel**

Bob Kunzinger, Creative Nonfiction/ Memoir

- **What Fourth Wall? Making Room for the Reader in our Prose**

One common mistake in non-fiction is the need to "prove" we know what we are writing about by overloading details. But writing must allow space for readers to bring their own details to the page. In this workshop, we will talk about and practice the art of being vague without being obtuse.

- **Triggers: Braiding Nature and Memory**

We will explore the marriage of our surroundings with our past, the visceral triggers which digress into those areas of recollection all readers experience.

Brian Turner, Poetry, Writing for Veterans

- **Poetry: Figure Studies**

Taking our cue from the studio artist's practice of sketching the human figure in pencils and charcoals, this workshop will experiment with perspective and intention through a variety of poetic 'sketches' focused on one primary subject. Time permitting, we'll also consider poetry's use of white space and silence (just as

the sketch artist's lines and shadows are in conversation with the blank space of the canvas or paper).
Materials required: Please bring writing tools with you to class (pen and paper or a laptop).

- **The Soldier's Rucksack (A workshop for veterans)**

In this generative workshop for veterans and the mil-family community, we'll use lessons learned from short passages of military-related fiction, poetry, and essay to explore our own stories and imaginations. We will mostly study literary craft tools that will help us to navigate the landscape of our work, along with the spatial quality of time itself. From the home front to the battlefield to the decades that follow in the wake of experience, we'll consider literary techniques to help us bring our own stories and experiences to the page. Materials required: Please bring writing tools with you (pen & paper or a laptop, etc.).

Helen Pruitt Wallace, Poetry, Lyric Essay

- **Writing the Lyric Essay: A Hybrid of Poetry and Prose**

The Lyric Essay straddles poetry and prose. Constructed as mosaics, collages, braided prose poems, or segments, these "essayistic poems" or "poetic essays" give primacy to artfulness over narrative development, imagery and metaphor over linear unfolding. Relegating persuasion and information to what Judith Kitchen calls the importance of "clarified perception," this shape-shifting nonfiction moves through association, imagery, and juxtaposition in a language more aligned with poetry. As Deborah Tall suggested in *The Seneca Review (Vol XXX)*, "the lyric essay stalks its subject like quarry, but is never content to merely explain or confess. It elucidates through the dance of its own delving." Students should come prepared to play with compelling forms that conjure the heart of ideas they're exploring.

- **Poetry: What's Form in Free Verse and Freeing in Form?**

As poet Kenneth Burke states, "form is the arousal and fulfillment of desires". This course is devoted to the idea that good writing is good rewriting whether working within the traditions of formal poetry or writing in primarily open forms. We will, however, have as our underpinning, the idea that studying specific meters and traditional forms can provide a great base from which to play with whatever style of writing you prefer. A study of traditional forms allows us to experiment and veer from them to greater effect, even in our open form work. In this class we'll explore and practice couplets, syllabic verse, tercets, or sonnets, but skilled use of open or free verse form is also welcome. Key will be elements integral to poems regardless of form, especially those referred to by the poet Jane Hirshfield: music, rhetoric, image, emotion, story, and voice. Above all, this course hopes to deepen a love of the bumps and grinds of language, and explore poetry's surprising ability to both nurture and convey the human heart. Students should come prepared to write new drafts and share their work.

Sterling Watson, Fiction

- **Unusual Ways to Create and Develop Characters**

- **Fiction and Poetry, Alike or Different?**

PowerPoint form illustrating some things that poetry and fiction have in common and some differences. MY PP ends within the admonition that prose writers are sorely in need of a greater understanding and appreciation of poetry.

Writing Sessions

- You may attend any of the classes, so arrange your schedule to your liking. You may also “take a breather” at any point and simply recharge or write as the muse inspires.

Locations

- Kirk Hall is the site of check-in, all workshops, book sales and the lunchtime open mic.
- TECO Hall is the main auditorium inside the foyer of the School of Business.

Restrooms

- Located in Kirk Hall lobby and also on the second and third floors.

Lunch

- If you did not prepay for lunch or bring your own, you may want to visit the vending machines located on the first floor in Kirk Hall, the School of Business lobby and in Saint Edward’s Hall.

Suggestions for “time out”

- Write! There are quiet spots and computers in the Cannon Memorial Library. Upon exiting the Kirk Hall loggia, follow the sidewalk to the left (west) and before the street, head north on the sidewalk as it curves towards the lake and further west to the library.
- Walk the campus. Saint Leo is considered one of the prettiest campuses in the Southeast, so explore the beauty.
- Read one of the faculty books that you purchased at the book table inside Kirk Hall.
- Network with other writers. Making new friends is always fun!

Gianna Russo, Retreat Director
Angel Jimenez, Associate Director
John David Harding, Assistant Director



THANKS to Our Partners and Supporters

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