The Workshop
The Winter Pima Writers’ Workshop, Saturday, January 14, 2012, is for all writers, beginning and experienced. The workshop offers a day of talks and writing exercises with professional writers.

Cost and Registration*
Fee: $75
Register for noncredit course WR 705 (60958):
• Online at pima.edu (see “continuing education classes”)
• In person at any campus (specify noncredit)
• By phone at (520) 206-6468
• By mail

*Registration Instructions
You’ll need the course number and CRN: WR 705 (60958).

Registration Options:
• Visit a Student Services Center at any PCC campus or Education Center. Be sure to specify “noncredit.”
• Call (520) 206-6468.
• Register online (this option is available if you already have a PCC ID number):
  - Go to pima.edu.
  - Choose “Courses and Degrees” (at the left).
  - Go to “Continuing education classes.”
  - In “Noncredit Continuing Education,” choose “Register and Pay” (near the bottom).
• Register by mail. Use the Registration Form provided.

For More Information
Meg Files, Pima Writers’ Workshop Director
(520) 206-6084, mfiles@pima.edu

Location
Pima Community College West Campus
2202 W. Anklam Rd.
Santa Rita Building, Tucson, Arizona

Pima Writers’ Workshop Noncredit Registration Form

Have you previously attended PCC? ☐ Yes ☐ No

Student Number* ☐
* A Student ID Number will be assigned if you are new to Pima Community College.

Name ____________________________________________
Address ____________________________________________
City ____________________ State ________ ZIP __________
Email ____________________________________________
Home Phone Number ( ) ____________________________
Work Phone Number ( ) ____________________________
Other Phone Number ( ) ____________________________
Check best phone number to reach you during the day.
☐ Male ☐ Female Date of Birth: __________
☐ Special accommodations are required ☐ Address has changed

Continuing Education Information

CRN (5 digits) Course Title Dates $ Fee
CRN (5 digits) Course Location Times $ Fee
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CRN (5 digits) Course Location Times $ Fee

Make check payable to: Pima Community College

Payment Method - Full payment must accompany this form.
☐ Personal Check ☐ Cash ☐ Money Order
☐ Other ☐ Credit Card

Pima Community College
(520) 206-4500
www.pima.edu

Pima Community College is an equal opportunity, affirmative action employer and educational institution committed to excellence through diversity. Upon request, reasonable accommodations will be made for individuals with disabilities. Every effort will be made to provide reasonable accommodations in a timely manner. For public and employee accommodation requests, contact the College ADA Coordinator at (520) 206-6469. For PCC student accommodation requests, please contact the appropriate campus Disabled Student Resource office: (520) 206-6320 (T1) 206-620-6303.

Payment Method
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☐ Personal Check ☐ Cash ☐ Money Order
☐ Other ☐ Credit Card

Signature of cardholder Expiration date

For Office Use Only - Date ___________ Initials ___________
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Pima Community College
Naomi Benaron’s novel Running the Rift was selected by Barbara Kingsolver as the winner of the 2010 Bellwether Prize. It is a Barnes & Noble Discover New Writers pick and tops the January 2012 Indie Next List. Her short story collection, Love Letters from a Fat Man, won the G. S. Sharat Chandra Prize for Fiction.

Laura Fitzgerald is the national bestselling author of three novels, including One True Theory of Love and, most recently, Dreaming In English. Her debut novel, Veil of Roses, was a Target Book Club Pick.


Victor Lodato’s plays include Motherhouse, Wildlife, Dear Sara Jane, The Bread of Winter, Margo and Zelda, Slay the Dragon, The Eviction, and 3F: 4F. His first novel, Mathilda Savitch, was recipient of the PEN USA Award for Fiction and The Barnes & Noble Discover Prize.

Susan Lowell is the author of sixteen books for adults and children, including Ganado Red: A Novella and Stories, The Many Faces of Mata Ortiz, The Three Little Javelinas, and I Am Lavinia Cumming. She is working on a novel for adults called Swiped Away.

Margaret Regan is the author of The Death of Josseline: Immigration Stories from the Arizona-Mexico Borderlands, featured on NPR’s Talk of the Nation, C-Span’s Book TV, and in the Washington Post. She has won dozens of awards for her arts criticism, border reporting, and stories on the Irish in America. Photo by Jay Rochlin.

Shane Riches is a film and television writer and producer, as well as graphic novel writer and publisher. He was a producer on the remake of John Carpenter’s The Fog and has had film and television projects with Disney, Paramount, SyFy Channel and Dimension.

John Vornholt is the author of more than sixty novels, including many Star Trek novels. His young adult fantasy, Cupidity (under the name Caroline Goode), has been optioned by the Jim Henson Company. His adult fantasy novel, The Fabulist, has been turned into a musical for the stage. His Troll King series has been translated into several foreign editions.

Lodato — Laura Fitzgerald
— Susan Lowell
— Margaret Regan
— Shane Riches
— John Vornholt
— Victor Lodato
— Joan Vinge

John Vornholt

10:30-11:45 a.m.
“Secrets, Lies, and Storytelling: Finding the Truth in Fiction” — Laura Fitzgerald
In this social world where we put our lives on display for all to see, it’s what we keep hidden in our hearts that reveals who we truly are. In this workshop, you’ll learn to create compelling character journeys based on secrets and lies… and the universal search for what is true.

11:30 a.m.-12:30 p.m.
“Swiped Away: Do We Tell Stories, or Do They Tell Themselves?” — Susan Lowell
Suddenly, out of nowhere, you have a great idea. Now what? Is it a tale? A book? A script? A post? A draft? I will discuss the fascinating phenomenon of being story-struck and what to do about it (perhaps) and leave you with the first few words of something new.

1:30-2:45 p.m.
“Screenwriting: From Determining Your Market to Final Draft” — Shane Riches
This session looks at screenwriting from the initial stages of development and understanding exactly who you are writing for through the collaborative effort of revisions and working with others.

1:30-2:45 p.m.
“Rules that Characters Live By (and Authors Invent)” — John Vornholt
When a character says “We can’t go to the police, because…” he’s just made a rule, one that helps the author maintain suspense. A whole book can be based on a single rule, so learn how to write good ones.

3-4 p.m.
“Keeping the Faith with Fiction: How to Write Beyond Rejection” — Naomi Benaron
Rejection is something writers must deal with at every level. How do we keep writing when the pile of “Thanks but no thanks” letters grows much faster than the pile of “We are delighted to accept” ones? This talk offers several strategies to push through the negative feelings and to turn that energy into positive vision and revision in our stories.

9-10 a.m.
“New Directions, and the Influences that Got Me Here” — Elizabeth Gunn
How I learned to write tighter, leaner and meaner, and stick close to one story line—get the variety and color and the twists I need from the adjunct characters that invade the story. Influences: to be revealed.

10:15-11:15 a.m.
“Nonfiction as Storytelling” — Margaret Regan
The narrative techniques of fiction can bring journalism to life. And they can do the same for all kinds of nonfiction, including memoir writing. This session describes how to use character, descriptions, and the telling detail to turn ordinary writing into storytelling. We will do a short in-class exercise.

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