

THE WORKSHOPS AND THE PROGRAM

THE INTENSIVE WORKSHOP proceeds on 6 principles: play, invention, response, revision, serious sweat, response, more revision, publication. And did we mention response? Guided by a staff of published, professional writers, you experience how to invent, develop, and revise material. You conference with your instructor and peer writers to help you fine tune your work for publication and learn to use the writer's tools more effectively—language, imagination, sight and insight. You learn to read as a writer reads and heighten your sensibilities to form and craft by examining the work of contemporary artists, becoming a more sensitive reader of your own and others' writing as well. You develop a portfolio of work-in-progress and publish in the Workshop literary magazine. When you leave, you will never forget performing at the coffeehouse Writer's Cafe, a celebrated Workshop tradition.

Song Writing: Write songs in a setting where words come naturally, improvisation produces originality, and music makes its statement. Concentrate on music or lyrics, or create both. Discover the kinship between poetry and song in jazz jams and poetry slams. Arrange performance pieces and produce multi-track recording. Go solo and collaborate on group performance. Either way, you're there in the powerful convergence of word and sound—making music happen.

Poetry: Begin with the known and use the poet's tools to reinvent the ordinary. Experiment with a variety of forms and techniques. Learn how words can come to embody whole worlds of experience in just one line or image. When you distill where you have been and what you know, the shape of truth emerges—what Milosz calls the "luminous poem." Discover a hundred different ways to tempt your muse to the page and then craft what's there into full blaze.

Playwriting: Take on the roles of producer, director, performer, and viewer to discover how each informs the scripting process. Invent dramatic situations, sharpen them with dialogue, translate them into stage action or screenplays. Then experience what the fiction writer can only imagine: the immediate response of a live audience! The play lives in performance—the punch thrown, the word whispered, the sleeve torn, the TV screen's flicker; you create all the moves.

Fiction: From the real to the surreal, learn how literary fiction works: the power of provocative story hooks, the right details for evocative settings, masterful plots where complex story characters weave their way through intriguing situations. Develop a repertoire of voices, styles, and narrative techniques to electrify readers and leave them wanting more. Find out what your particular imagination is linked to and how to handle the language that will tell those stories.

Creative Nonfiction: Deploy the devices of great fiction—riveting description, charged dialogue, strong narrative structure—for telling true stories. In nonfiction writing, humor, memoir, personality profile, feature story, editorial, and review are among your many options. Take your journalistic skills into real field assignments to practice the moves of a literary journalist. Then return to the page with both wit and courage to leave your reader changed by the story you tell.

WORKSHOP LABS AND ELECTIVES The schedule involves a follow-up session to the workshop where you add depth to your work by extending your practice of novel techniques, elaborating on new ideas, and consulting with other writers as you revise. In addition, an array of electives will add breadth to your Workshop experience: attend seminars with visiting artists; explore other genres; combine writing with drawing, photography, dance, drama, and music; investigate autobiography, nature writing, and the writer as activist; write in the privacy of your room; enjoy outdoor recreation, and much more. Elective courses are your opportunity to experiment with what's new; they provide brief encounters with the eclectic and ignite untapped places in the imagination.

EVENINGS AND WEEKENDS Charlottesville and the surrounding area provide an environment ideal for immersing the writer in rich literary, historical, and cultural traditions. Evenings and weekends are carefully planned to take advantage of these extraordinary resources. You can attend plays by the Heritage Repertory, visit Jefferson's Monticello home, trek the Blue Ridge Mountains, attend readings by guest writers, attend jazz concerts and poetry slams, join a staff of writers to create literary, news, audio, on-line, and video magazines, hear your own instructors present their work in readings, and showcase your own original work in the coffeehouse Writer's Cafe.

write.



imagine.

dream.



create.

CHOOSE FROM TWO WORKSHOP SESSIONS

Session I (Two Weeks) accommodates writers with a range of experience levels—those beginning study in a specific genre as well as those seeking to expand their study. This session encourages you to experiment and take risks, offering many opportunities to trust your intuitions and test your commitment. It features workshops, readings, conferences with our faculty, independently directed writing, and a variety of venues for publication and performance.

Session II (Three Weeks) includes all Session I features plus guest writers, time for more in-depth study, more emphasis on the finer points of technique and the realities of publication, all of which develop a more heightened sense of purpose and command of craft. This advanced session accommodates writers who want to deepen their understanding and control of a specific genre. It requires commitment, focus, and reimagining the act of writing as revision.

OTHER DETAILS: A tuition of \$1050 for Session I (2 wks) and \$1650 for Session II (3 wks) includes instruction by published professional writers who are also master teachers, trained counselors who are both writers and teachers, computer facilities and a high-tech media center, room, board, recreation, accident insurance, local transportation, and the Workshop literary magazine in which all participants are published. The average writer-student ratio is 1:12. Dormitory rooms are primarily double-occupancy. The counselor-student ratio is typically 1:8; females and males are accommodated in separate suites. Students are carefully supervised in all aspects of the program.

A limited number of full and partial scholarships, based on financial need, are available; financial aid forms should be requested immediately and must be submitted with the application (see website for scholarship details). Acceptance letters are mailed April 12. (Upon acceptance, participants receive a packet with extensive specific details about this year's faculty and program.) A deposit of \$550 for Session I and \$850 for Session II must be postmarked by May 1; the balance must be postmarked by June 1. Payment may be made by check or money order.

VQR SCHOLARSHIPS: The Virginia Quarterly Review, the University's prestigious literary journal, known for its publication of not only the world's finest writers but also its discovery of new writers, is supporting three full Session II scholarships. These scholarships will be awarded on the basis of need and the promise reflected in the applicant's submitted portfolio. Please see our website for additional information and visit the VQR website (<http://www.virginia.edu/vqr>) for information about the journal's history and the many dimensions of its activities and outreach.

APPLICATION PROCEDURES

For **SESSION I**, please send:
(1) two copies of an autobiographical sketch describing your reasons for wanting to attend the Workshop;
(2) the completed recommendation form*;
(3) two copies of a one-page writing sample in each of the two genres you have chosen for Intensive Workshop study.

For **SESSION II**, please send:
(1) two copies of a creatively conceived self-portrait
(2) the completed recommendation form*;
(3) two copies of a writing portfolio (3-5 pages in the genre of your 1st choice of Workshop). Identify excerpts as such.

For either session, SONGWRITERS may send lyrics, music, or both, and tape or CD in place of a portfolio.

*A recommendation is not required for program alumni.

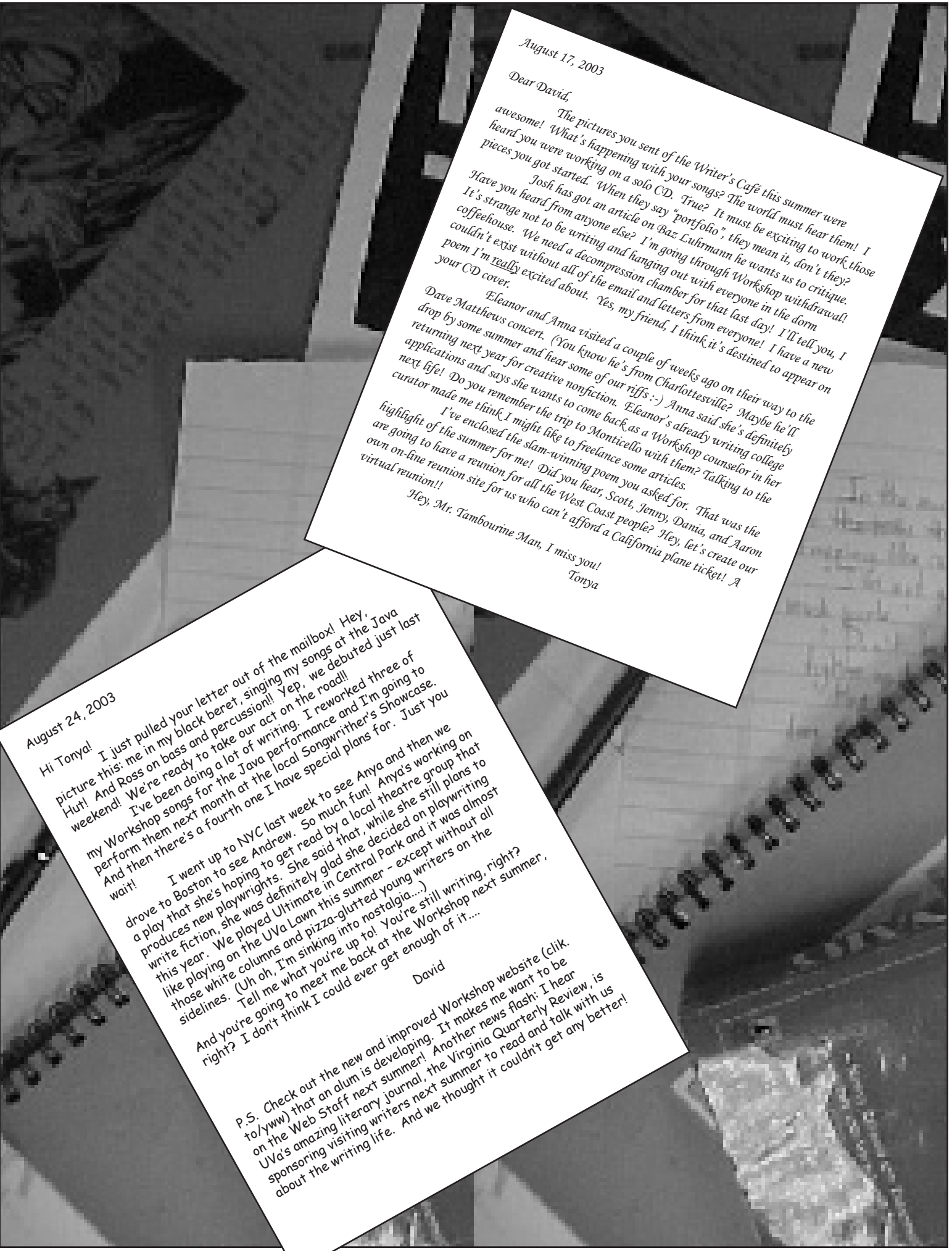
IMPORTANT: Do not send original portfolio copies; we cannot return them

DEADLINE: Postmark your application by March 15, 2004. (Late applicants will be accepted on a space-available basis)

QUESTIONS: E-mail: writers@virginia.edu or Phone: (434) 924-0836

MAIL TO:
UVA WRITERS WORKSHOP
THE CURRY SCHOOL
P.O. BOX 400273
CHARLOTTESVILLE, VA 22904-4273

MORE INFORMATION: clik.to/lyww
The University of Virginia does not discriminate by age, color, handicap, national origin, political affiliation, race, religion, or sex in education or employment.



ABOUT THE PROGRAM

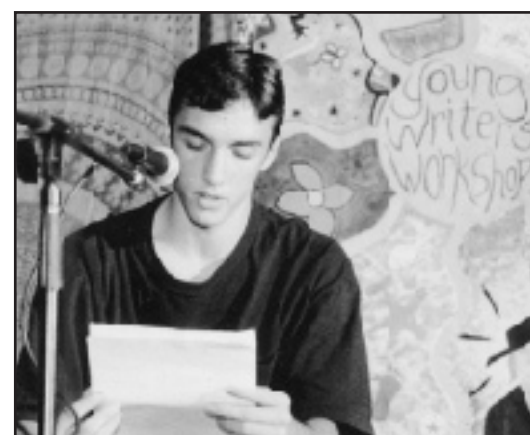
The Writers Workshop of the University of Virginia, established in 1982, brings together a community of writers with a common purpose: to create a supportive and noncompetitive environment where teenagers can live and work as artists. Every staff member has a commitment to writing. The faculty, professional authors interested in developing new talent, bring practical experience to the workshop setting. The staff counselors broaden our instructional program as assisting workshop teachers and elective course instructors. The administrators, also writers, are dedicated to nurturing the artistic vision. The Writers Workshop, housed on the historic grounds of the University of Virginia, uses the resources of a great institution– the home of many nationally known writers, among them Poet Laureate Rita Dove and 1998 Pulitzer Prize recipient Charles Wright– to provide a comprehensive program for talented young writers.

The Writers Workshop of the University of Virginia is dedicated to developing and promoting the work of young writers. The desire to write is what counts. We encourage all writers to apply; inexperienced as well as practiced writers receive challenging instruction, individualized focused feedback, personal attention, and the level of instruction needed in order to take each next step. Participants also receive written commentaries from their instructor specific to their progress and suggestions toward continued writing and eventual publication.

UVA WRITERS WORKSHOP

THE CURRY SCHOOL
P.O. BOX 400273
CHARLOTTESVILLE, VA 22904-4273

Non-profit organization
U.S. POSTAGE
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Charlottesville, VA 22906
Permit #50



A Summer Program for Aspiring Young Writers

PLEASE POST

PROFESSIONAL WRITERS AND ARTISTS AT THE UVA WRITERS WORKSHOP

Teaching Writers have included: Gregory Orr, director of UVA's MFA Program in Creative Writing and winner of the Virginia Prize for Poetry for *We Must Make a Kingdom of It*; Sydney Blair, author of *Buffalo*; Michael Parker, author of *Hello Down There* and *The Geographical Cure*; Phillip Graham, author of *The Art of the Knock* and *How to Read an Unwritten Language*; Nick Bozanic, poet-in-residence at Interlochen Arts Academy and winner of a 1988 P.E.N. fiction award; Cornelius Eady, author of *Brutal Imagination* as well as *Victims of the Latest Dance Craze* which won the Lamont Prize for the best second book by an American poet; Lisa Russ Spaar, author of *Glass Town* and winner of a select Rona Jaffee Foundation Award as an exceptional woman writer, John D'earth, jazz artist, composer, and arranger, a touring artist with Bruce Hornsby, and a recipient of a National Endowment of the Arts Jazz Panel grant to record his compositions with guitarist John Abercrombie; and Tom Prasada-Rao, acoustic impresario, awarded Best Male Vocalist every year since 1993 and Songwriter of the Year in 1997 by the Washington Area Music Association.

Guest Writers have included: Henry Taylor, Pulitzer Prize recipient for poetry; Rita Mae Brown, novelist, poet, and screenwriter whose works include *Rubyfruit Jungle* and *Southern Discomfort*; poet Charles Wright, recipient of the 1998 Pulitzer Prize for *Black Zodiac*; Michael Ryan, whose collection, *God Hunger*, won the Virginia Prize for Poetry; William Hoffer, journalist, and author of *Midnight Express*, on which the acclaimed film was based; George Garrett, awarded the 1989 T.S. Eliot Prize for lifetime achievement in creative writing; Kathleen O'Shea, Pulitzer Prize nominee for *Women on the Row*; and Rita Dove, former

STUDENT APPLICATION Please attach to your application materials (see "Application Procedures").

NAME _____ ADDRESS _____
 PHONE () _____ E-mail _____ PARENT/GUARDIAN _____
 CURRENT SCHOOL _____ SCHOOL ADDRESS _____
 AGE ___ BIRTHDATE ___/___/___ GRADE ___ SEX: F ___ M ___ RACE (optional): _____
 WORKSHOP ALUM? Y ___ N ___ If Alum, specify year(s) you attended: _____

Indicate first choice of session with a "1" (& 2nd choice if desired):
 _____ Session I (6/20-7/2) Open to new applicants and alumni entering grades 9-12 next fall who want to begin or continue in-depth study.
 _____ Session II (7/4-7/23) Open to committed writers entering grades 10,11,12, and first year of college who

want more in-depth study and increased control of a specific genre.
 Indicate first (1) and second (2) choice of workshops (choices need not be based on extensive experience, but should indicate a commitment to serious study):

___ Songwriting ___ Poetry ___ Fiction ___ Playwriting ___ Creative Nonfiction
 ----- ✂ ---detach here--- ✂ -----

RECOMMENDATION Please detach and give this section to an adult, other than a family member, who is familiar with your writing.

Applicant's name (please print) _____ Your name (please print) _____
 Your relationship to the applicant? _____
 Thank you for your specific comments regarding this writer's strengths, limits, and suitability for a serious residential writing program. Please comment on her/his commitment to writing and ability to work with peers. Comments will remain confidential.
 (Feel free to attach additional information if you require more space.)