B E N N I N G T O N W R I T I N G S E M I N A R S

Preliminary ALL THINGS RESIDENCY SCHEDULE

June 13 - 23, 2013

NOTE: Schedule Subject to Change

All evening faculty and guest readings will be held in the Carriage Barn.
All faculty, guest, and graduate lectures and all graduate readings will be held in Tishman Auditorium, unless otherwise indicated.

Thursday, June 13

Noon-5:00	Student Check-in, Commons Lounge
3:00	Core Faculty Meeting, Cricket Hill Barn
4:00	New Faculty Meeting, Cricket Hill Barn
5:30-6:30	New Student/Mentor Dinner
7:00	Faculty & Guest Readings: **Phillip Lopate** & **Lynne Sharon Schwartz**
8:30	Welcome Reception, Student Center

Friday, June 14

9:00-10:15	New Student Orientation
10:30-11:45	All-Community Orientation, Tishman
11:45	Class Photo, Location TBA
1:00-2:30	**Faculty Lecture**: **Dinah Lenney**: "Rants, Raves, Reflections: Pushing Back Against Art."
2:45-3:45	Introductory Writing Workshops, Locations—on the front of your packet.
2:45-3:45	June 2013 Graduates Meeting, Cricket Hill Barn

Graduate Readings:

4:00	Marcia Loughran
4:20	Louise Munson
4:40	Mara Naselli
7:00	Faculty & Guest Readings: **Amy Hempel** & **Peter Trachtenberg**

Saturday, June 15

Graduate Lectures:

8:20 **Shevaun Brannigan**:

9:00 **Sarah Phillips**: "Only The Skin Loses Its Wholeness." What is the dynamic between love and violence? This lecture will examine who benefits from such a connection. It will also consider how language and artistic expression alter our understanding of violence. Works by Charles Baudelaire, Louise Gluck, and Ariana Reines will be discussed.

9:40 **Aaron Falvey**:

10:30-Noon **TBA**

1:00-3:00 Writing Workshops

Graduate Readings:

4:00 Gene Olson
4:20 Michelle Oppenheimer
4:40 Shevaun Brannigan

5:00-6:45 Faculty & Staff Dinner

7:00 Faculty & Guest Readings: **Stuart Dybek** & **Donald Hall**

Sunday, June 16

Graduate Lectures:

8:20 **Franny Forsman**: "Who Do You Think You Are Anyway?" White Writers Writing Black Characters This lecture will explore the demand for authenticity and the danger of authenticism in literature when black characters show up in a white writer's story. The reactions to William Styron's *Confessions of Nat Turner* and Katherine Stockett's *The Help* forty years later will anchor the discussion.

9:00 **Sarah Fuss**: "Describing the Indescribable Internal Experience." How do we, as writers, communicate feelings that don't have names—or even those that do? How do we prompt the reader to feel what we do? We'll look at methods employed by Woolf to write about ecstasy, by Proust to write about heartbreak, and more.

9:40 **Tanya Grae**: "The Space Within." What exists in the white space and silence? In a holographic sense, there is no break between elements; the apparent void is always full. This lecture will examine the architecture, gestalt, and meaning of caesura in poetry, as well as in prose.

10:30-Noon **Associate Faculty Lecture: Stuart Dybek**: “Fabulous Fiction.”

Noon Second New-Faculty Meeting Lunch

Graduate Readings:

1:00 Rebecca Salem
1:20 Amanda Skofstad
1:40 Katy Simpson Smith

2:30-3:30 **TBA**

4:00 8th Annual Miller Softball Classic, Commons Lawn

7:00 Faculty & Guest Readings: **April Bernard** & **Brian Morton**

Monday, June 17

Graduate Lectures:

8:20 **Val Haynes**: “The Grotesque, Darkly: Writing about pedophilia and sexual predation obliquely.” When our stories become horrific, how do we craft them without sensationalizing the unspeakable and monstrous, without sacrificing meaning, sense and clarity, AND without forsaking surprise? Works by Alice Munro and Joyce Carol Oates will be discussed.

9:00 **Nancy Jainchill**: “The Beat Generation: Literary Crossroads.” Who were the Beats? This lecture explores the social and literary legacy of Beat writers, with a focus on the women who were a part of the Beat movement. Less known than their male counterparts, writers such as Joyce Johnson and Diane Di Prima shed light on the Beat experience. The Beat literary style will be discussed, with examples of Beat writing.

9:40 **Matthew Kay**: "Reading While White." As young adult fiction is adapted for the big screen, how are readers reacting when they realize their favorite characters aren't white? Examining why those details are missed and what challenges writers have in casting people of color in their stories. Includes direct quotes from readers.

10:30-Noon **Craft Session**: **Lynne Sharon Schwartz**: “Long Sentences: How to Read Them, How to Write Them, and Why Bother? (And Some Short Ones As Well)”

Noon Second New-Student Orientation Lunch

1:00-3:00 Writing Workshops

Graduate Readings:

4:00 Tony Tallon

4:20 Brian Tierney
4:40 Barrett Warner

7:00 Faculty & Guest Readings: **Dinah Lenney** & **Paul Yoon**

Tuesday, June 18

Graduate Lectures:

8:20 **Alice Kim**:

9:00 **Tina Kotrla**: "One of the High Ones." John Berryman Makes Good--
This lecture will examine John Berryman as a tragic comedian who made poetry an arena where his life and death were constantly at stake. We will look at poems, personal correspondence and journals as well as his readings of his poetry to bring us closer to the work.

9:40 **Marcia Loughran**: "Humor in Elegy: A Contradiction in Terms?" Elegy, the song of mourning, is defined by contentrather than by a specific poetic form. Traditional elegy does not contain humor. Is it still elegy if it's funny? We will laugh, (and possibly cry) our way through examples from contemporary poets, including Erin Belieu, Lucille Clifton, Mark Doty, Thom Gunn, Bernadette Mayer, and Jean Nordhaus.

10:30-Noon **Lecture**: **Alice Mattison**: "Write One: Imagining a Book, with reference to Tillie Olsen and George Eliot." I'll talk about the great short stories of Tillie Olsen and the novel she never wrote, and also about the journals and notebooks—the "quarries"—that George Eliot used to write *Middlemarch*. How can a writer envision and structure not just a short piece but an entire book?

Graduate Readings:

1:00 YahNe Ndgo
1:20 Sarah Phillips
1:40 Aaron Falvey

2:30-4:00 **Craft Session**: **Benjamin Anastas**: "Nabokov's Pencil: the Power of the Object in Writing."

4:15-5:15 First Meeting of Jan 2014 Graduates

DARK KNIGHT—No Readings

Wednesday, June 19

10:00-12:00 Writing Workshops

Graduate Lectures:

1:00 **Louise Munson**: "Permission to Create Authentically: Chekhov and Creative Freedom." How do the artists we love grant us the permission to create authentically in spite of a popular culture that seems to demand the opposite? Using Chekhov's mysterious drama *Three Sisters*, we will explore how and why the play's seeming plotlessness contains a creative vitality that has proven to be timeless. Together we will explore the importance of dialogue, silence and empathetic imagination, and how this play can encourage us to create original works of the imagination.

1:40 **Katy Simpson Smith**: "The Writer's Guide to Flirtation: The First Sentence in Literature, Music, and Film." Because the writer and reader are usually strangers, what is the first sentence but a glorified pick-up line? A good opening hook--in any medium--surprises us, delights us, and makes us ask for more. Prepare for the stylings of Mark Richard, Led Zeppelin, and Sergio Leone.

2:30-4:00 **Faculty Lecture**: **Rachel Pastan**: "Of Ghosts and Haunting (in Fiction)"

Graduate Readings:

4:00 Franny Forsman
4:20 Sarah Fuss

5:30-6:30 Graduate and 4th Term Student Dinner

7:00 Faculty & Guest Readings: **Susan Cheever** & **Kathleen Graber**

<u>Thursday, June 20</u>

Graduate Lectures:

8:20 **Gene Olson**: "Some Lessons From the Late-Period of the Late Truman Capote." Using the record of Capote's 1976 appearance at the UND Writers Conference and the writings collected in Music For Chameleons, this lecture will discuss a few lessons on the craft of writing as well as Capote's notions of what is true in writing.

9:00 **Michelle Oppenheimer**: "Tillie Olsen: Writer, Interrupted." Tillie Olsen, writer, activist, spent her life "coming to writing." Her work speaks eloquently to the experience of living one's life and articulating one's commitment to writing. Examining Olsen's life and work reminds us of the obstacles to the writing life, the silences, the realization of the dream, and inspires us anew.

9:40 **Rebecca Salem**: "Mother Writers" Whom are the women writing about their experience as mothers and what themes do they draw from their experience of motherhood in their writing? There are many, this lecture will explore a few through the work of Harriet Beecher Stowe, Tillie Olsen, Alicia Ostriker and Louise Erdrich.

10:30-Noon **Associate Faculty Lecture: Kathleen Graber**: "The Poetics of Inspiration."

Graduate Readings:

1:00	Tanya Grae
1:20	Val Haynes
1:40	Nancy Jainchill

2:30-4:00	Life of Letters talk**:**
4:15-5:15	Second Meeting of June 2013 Graduates
5:00-7:15	Graduate & Faculty Dinner
7:30	Faculty & Guest Readings: **Bob Shacochis**

<u>Friday, June 21</u>

Graduate Lectures:

8:20	**YahNe Ndgo**:
9:00	**Amanda Skofstad**: "A Disobedient Imagination: Literary Evangelism—with a Freak Flag." In her essays and letters, Flannery O'Connor claims that her Catholicism lent freedom to her fiction. Do we accept these claims, or do her stories tell a different story? We will consider whether O'Connor's obedience to dogma created profitable tension by examining three scenes in which O'Connor's characters have weird sex and come to Jesus.
9:40	**Mara Naselli**: "We Be Monsters: Montaigne's Interiority in the Age of Discovery." Montaigne is considered the father of the essay, but how ought we understand his literary innovation? By reading *The Essays*historically, we'll see how the new science and the exploration of the New World shaped Montaigne's narrative position, and, in turn, our own literary tradition.
10:30-Noon	**Writer-in-Residence Lecture: Bob Shacochis**: "How to Wind the Clock of Your Days."
12:00-1:00	June '13 Grad Lunch with Dean Isabel Roche, Yellow DR
1:00-3:00	Writing Workshops

Graduate Readings:

4:00	Matthew Kay
4:20	Alice Kim
4:40	Tina Kotrla

5:00	Parturition Meeting for Graduates, Tishman—immediately after the final reading.

7:00 Faculty & Guest Readings: **Bret Anthony Johnston** & **Ed Ochester**

9:00 Dog House Band

Saturday, June 22

Graduate Lectures:

8:20 **Tony Tallon**: "What We Talk About When We Talk About AIDS." AIDS has been the foundation for many stories since the 80s and 90s. This lecture will discuss what was being written at the time, what was actually happening in the real world, and how these works remain relevant today.

9:00 **Brian Tierney**: "No Consolation: On the Aesthetic of Anti-Elegy." Traditionally, elegy has been a source of authorial power over death, mirroring stages of grief. But Toshiaki Komura notes the emergence of "anti-elegy" in the age when belief systems have "outlived their efficacy." We will look at contemporary American poets Jack Gilbert and Dean Young to examine this evolution into irresolution, in which speakers seem "skeptical of [their] surrogate, of the future, and of elegiac convention."

9:40 **Barrett Warner**: "Look Mommy, There's a Small Plane up in the Sky: The Flight of Icarus from Brueghel's Narrative Painting to Roger Waters and the Modern Lyric." This lecture conveys the Icarus myth through poetry, relating how the flight has evolved from a political act towards a psychological drama, and finally, to a romantic glide. Authors discussed will include Baudelaire, Auden, Rukeyser, Williams, Field, Collier, Brim, Fenlon, Sexton, and Gilbert. We'll be splashing down in New Jersey, Arkansas, and the San Saba River in Texas where the speaker once tried to fly in a wooden box to his Grannie Pat's house, failing badly.

10:30-12:00 **Craft Session: Major Jackson**: "The Necessity and Speed of Metaphor."

1:00-2:30 TBA

Graduation Ceremony:

4:30 Grads and Faculty to VAPA D-208 to don robes for graduation

5:00 Commencement Ceremony, Usdan Gallery
Commencement Speaker: **E. Ethelbert Miller**

6:15 Reception, Greenwall

6:45 Graduation Dinner, Greenwall
Faculty Speaker: **Askold Melnyczuk**
Graduating Student Speakers: **Mara Naselli**

9:00 Graduation Dance, Student Center

Sunday, June 23

9:00-11:00 Writing Workshops

Monday, June 24

Depart by 11:00 a.m.

PARTICIPANTS

Benjamin Anastas is the author of the novels *An Underachiever's Diary* (Dial), which has been called "the funniest, most underappreciated novel of the 90s," and *The Faithful Narrative of a Pastor's Disappearance* (FSG), which was a New York Times Notable Book. His memoir *Too Good To Be True* was published by Amazon/Houghton Harcourt in October of 2012. Other work has appeared in *Harper's, The New York Times Magazine*, the *Paris Review, Tin House, GQ*, the *Yale Review,Bookforum*, and *The Best American Essays 2012*. **Faculty.**

- **Craft Session**: "Nabokov's Pencil: the Power of the Object in Writing." For Nabokov it was a giant Faber pencil; for Proust, famously, it was a madeleine; for Virgina Woolf it was a looking glass; for Wallace Stevens it was the wrapper on a can of pears. In writing, there is no such thing as an "ordinary" or "mundane" object--they are all suffused with a portal-opening power that can transform your writing. This craft talk will take writers on a rummage-sale through some of the most indelibly rendered objects in literature (the examples will be taken from fiction, non-fiction and poetry); students will also do an in-class exercise to resurrect a lost or remembered object from their own lives.

April Bernard is a poet, novelist, and essayist. Her fourth book of poems, *Romanticism* (W.W.Norton) is out in paperback. *Miss Fuller*, a novel, was published by Steerforth in 2012. Her previous books of poems are Blackbird Bye Bye (1989, Random House; winner of the Walt Whitman Award from the Academy of American Poets); and *Psalms* (1998) and *Swan Electric* (2003), both from W.W. Norton. Norton also published her novel, Pirate Jenny, in 1990. Ms. Bernard has contributed essays, reviews, and travel pieces to such magazines as *The New York Review of Books, The New Republic, The Nation, The New York Times Book Review*, and *Vanity Fair*, and has also written screenplays and plays. She was educated at Harvard, worked for more than a decade in book and magazine publishing in New York City, and has taught at Barnard, Yale, Columbia, Amherst and Bennington colleges. She received a 2003-2004 Guggenheim fellowship in poetry and the 2006 Stover Memorial Prize in Poetry. In the fall of 2009 she joined the faculty at Skidmore College as Director of Creative Writing. **Faculty.**

- **Will give a reading.**

Susan Cheever's biography of E E Cummings, *E.E. Cummings: A Poet's Life*, will be published next year. Her most recent book, *Louisa May Alcott: A Personal Biography*, was published in the fall of 2010 by Simon & Schuster. Her previous book on the American transcendentalists, *American Bloomsbury: Louisa May Alcott, Ralph Waldo Emerson, Margaret Fuller, Nathaniel Hawthorne and Henry David Thoreau:Their Lives, Their Loves, Their Work* was published by Simon & Schuster in 2006, and was on the Boston *Globe* bestseller list

for three months. *Desire: Where Sex Meets Addiction* was published by Simon & Schuster in 2009 and is in its third printing. *My Name is Bill: Bill Wilson, His Life and the Creation of Alcoholics Anonymous* was published by Simon & Schuster in 2004. Ms. Cheever is also the author of *As Good As I Could Be: A Memoir of Raising Wonderful Children in Difficult Times* (Simon & Schuster, 2001), *Note Found in a Bottle: My Life as a Drinker* (Simon & Schuster, 1999), *A Woman's Life: A Story of an Ordinary Woman and Her Extraordinary Generation* (Morrow), *Treetops: A Family Memoir* (Bantam, 1991), and *Home Before Dark: A Biographical Memoir of John Cheever by His Daughter* (Houghton Mifflin, 1984). She has also published five novels, including *Looking for Work*, *A Handsome Man*, and *Doctors and Women*. She is working on a biography of E.E. Cummings and on a history of drinking in America. Her work has appeared in *The New Yorker* and *The New York Times*, and as a weekly column in *Newsday*, and she has contributed to many other magazines and anthologies. Her work has been nominated for a National Book Circle Award and won the Boston *Globe* Winship medal. She is a Guggenheim Fellow, a member of the Authors Guild Council and a director of the Yaddo Corporation. Ms. Cheever took a B.A. from Brown and has taught at Yale, Hunter College, and elsewhere. She lives in New York City. **Faculty.**

- **Will give a reading.**

Stuart Dybek is the author of three books of fiction, *Childhood and Other Neighborhoods*, *The Coast of Chicago*, and *I Sailed with Magellan*. He has also published two volumes of poetry, *Brass Knuckles* and *Streets In Their Own Ink*.. His work is widely anthologized and regularly appears in publications such as *The New Yorker*, *Harpers*, *The Atlantic*, *Tin House*, *Granta*, *Ploughshares*, *Poetry*, and *The Paris Review*. His fiction, poetry, and nonfiction has been translated into French, Spanish, Japanese, Chinese, Polish, Czech, Dutch, Italian, and Arabic. He is the recipient of many literary awards and honors, these include the PEN/Bernard Malamud Prize for "distinguished achievement in the short story", a Lannan Award, the Academy Institute Award in Fiction from the American Academy of Arts and Letters, a Guggenheim Fellowship, a Whiting Writer's Award, two fellowships from the National Endowment for the Arts, and four O'Henry Prizes. His work has appeared in *Best American Poetry* and in *Best American Fiction.* In 2007, he was awarded both a John D. and Catherine T. MacArthur Foundation "genius" grant and the Rea Award for the Short Story. He currently teaches at Northwestern University where he is Distinguished Writer in Residence. Dybek is professor emeritus at Western Michigan University and a permanent faculty member of The Prague Summer Writing Program. He has been a visiting professor at Princeton, the University of Iowa Writer's Workshop, the University of California at Irvine, the University of Chicago, and the Warren Wilson MFA Program. Two new collections of fiction are under contract and scheduled to be published by FSG in April, 2014. **Associate Faculty.**

- **Lecture**: "Fabulous Fiction."
- **Will also give a reading**.

Kathleen Graber is the author of two collections of poetry, *Correspondence* (Saturnalia Books, 2006) and *The Eternal City* (Princeton University Press, 2010), which was a finalist for The National Book Award, The National Book Critics Circle Award, and the winner of The Library of Virginia Literary Award for Poetry. She is a recipient of fellowships from The Rona Jaffe Foundation, The New Jersey State Council on the Arts, and the National Endowment for the Arts and the Guggenheim Foundation. She has been a Hodder Fellow at Princeton University and an Amy Lowell Travelling Scholar. She is an Assistant Professor of English in the Creative Writing

Program at Virginia Commonwealth University and also teaches in the low-residency MFA Program at Fairleigh Dickinson University. **Associate Faculty**.

- **Lecture**: "The Poetics of Information." If "Beauty is truth, truth beauty," what kinds of truth do we expect poetry to give us? And by what means are such truths discovered? Though few of us go to poetry for the facts schoolchildren once routinely gleaned from dusty encyclopedias, many contemporary poems seem to traffic in information that is more often considered the purview of scholars and researchers, including historical details and scientific data. This lecture will consider several examples closely, including those whose organization is more associational than logical or linear. What might be the motives behind such compositional capaciousness? What strategies have these poets employed to integrate this potentially dry material into a more lyric register? Finally, what are some of the potential pitfalls and exhilarations of this essayistic trend?
- **Will also give a reading.**

Donald Hall writes poems, essays, short stories, memoirs, plays, biographies, textbooks, and children's books, and has worked as an anthologist and an editor. A novella that draws on Don's childhood memories., *Christmas at Eagle Pond*, was published in 2012 by Houghton Mifflin Harcourt. His latest book of poems, *The Back Chamber*, was published in 2011, also by Houghton Mifflin Harcourt. *Unpacking the Boxes: A Memoir of a Life in Poetry*, was published in 2008 (Houghton Mifflin Harcourt). Mr. Hall has published sixteen books of poems, including *White Apples and the Taste of Stone: Selected Poems 1946-2006*, *The Painted Bed*, *Without*, *The Old Life*, *The Museum of Clear Ideas*, *The One Day*, *The Happy Man*, and *Kicking the Leaves*. His books of prose include *Principle Products of Portugal*, *String Too Short to Be Saved*, *Dock Ellis in the Country of Baseball*, *Eagle Pond*, *Poetry and Ambition*, and many others. His children's book, *The Ox Cart Man*, won the Caldecott Award for 1980. He has been awarded the National Book Critics Circle Award in poetry for *The One Day*, and he has received Guggenheim fellowships, the Lamont Prize, and numerous other awards for his work. In June 2006, Hall was appointed the Library of Congress's fourteenth Poet Laureate Consultant in Poetry, and in March of 2011, President Obama awarded him the National Medal of Arts. Hall makes his home in Wilmot, New Hampshire. **Writer-in-Residence.**

- **Lecture**
- **Will also give a reading.**

Amy Hempel -
A recipient of awards from the Guggenheim Foundation, the United States Artists Foundation, and the Academy of Arts and Letters, Amy Hempel is the author of *Reasons to Live*, *At the Gates of the Animal Kingdom*, *Tumble Home*, and *The Dog of the Marriage*, and is co-editor of *Unleashed*. Her stories have appeared in *Harper's*, *GQ*, *Vanity Fair*, and many other publications, and have been anthologized in *The Best American Short Stories* and *The Norton Anthology of Short Fiction.* Her
Collected Stories was named by the *New York Times* as one of the ten best books of 2007, and won the Ambassador Book Award for best fiction of the year. In 2008 she received the REA Award for the Short Story, and in 2009 she received the PEN/Malamud Award for Excellence in the Short Story. She has a BA in Journalism from San Jose State University, and has taught at Sarah Lawrence, The New School, Duke, Princeton, and currently teaches at Harvard, too. She lives in New York City. **Faculty.**

- **Will give a reading.**

Bret Anthony Johnston is the editor of *Naming the World and Other Exercises for the Creative Writer* and the author of *Corpus Christi: Stories*, both from Random House. His many honors include a National Endowment for the Arts fellowship and a National Book Award for writers under 35. His fiction and essays have been appeared in *The Atlantic Monthly, The Paris Review, Esquire, The New York Times Magazine, Tin House*, and in numerous anthologies, including *The Best American Short Stories, The Pushcart Prize, New Stories from the South: The Year's Best, and The Best American Sports Writing*. A graduate of the Iowa Writers' Workshop, he is the Director of Creative Writing at Harvard University.**Faculty.**

- **Will give a reading.**

Major Jackson is the author of three collections of poetry: *Holding Company* (2010, Norton); *Hoops* (2006, Norton); and *Leaving Saturn* (2002, University of Georgia Press). He is the editor of *Countee Cullen: Collected Poems* (2013: Library of America). He has published poems and essays in *AGNI, American Poetry Review, Boston Review, Callaloo, The New Yorker, Poetry, Tin House*, and other fine literary publications. *Hoops* was selected as a finalist for a NAACP Image Award in the category of Outstanding Literary Work in Poetry, and *Leaving Saturn* was awarded the Cave Canem Poetry Prize for a first book of poems and was a finalist for the National Book Critics Circle Award in poetry. Major Jackson is a recipient of a Guggenheim Fellowship, a Pushcart Prize, a Whiting Writers' Award and has been honored by the Pew Fellowship in the Arts and the Witter Bynner Foundation in conjunction with the Library of Congress. He served as a creative arts fellow at the Radcliffe Institute for Advanced Study at Harvard University and the Fine Arts Work Center in Provincetown. He took a B.A. from Temple University and an M.F.A. from the University of Oregon. Mr. Jackson has worked as the curator of literary arts at the Painted Bride Art Center in Philadelphia and the Mountain Writers' Center in Portland, and has taught at Adelphi University, Columbia University, Xavier University of Louisiana, New York University, University of Massachusetts - Lowell as the Jack Kerouac Writer-in-Residence and Baruch College as the Sidney Harman Writer-in-Residence. He lives in South Burlington, Vermont, where he is the Richard Dennis Green and Gold Professor at University of Vermont. He serves as the Poetry Editor of the Harvard Review. **Faculty**.

- **Craft Session**: "The Necessity and Speed of Metaphor": Essentially, metaphor is a rhetorical device, one that establishes a relationship between two previously unconnected objects, persons, actions, or ideas. It is a fundamental component of the imaginative mind. A phenomenon prefigures a subsequent event and announces the world as meaningful; the late philologist Erich Auerbach argued in his famous book *Mimesis* that such figura was real and historical, not merely decorative. Through metaphor, we see the world preserved and fully realized around us. In a literary work of art, when a metaphor is proposed, two things happen: 1) a speaker in a poem or a character in a story is afforded a personality through their unique way of seeing, of establishing connections; and 2) its writer begins to develop a style in her representation of reality. In this craft class, we will survey and examine the different kinds of figurative language and make an argument for its use in our poems, stories, and essays.

Dinah Lenney is the author of *Bigger than Life: A Murder, a Memoir* and co-authored *Acting for Young Actors*. Her essays and reviews have appeared in various journals and anthologies including *The New York Times, the Los Angeles Times, Agni,* the *L.A. Review of Books, Creative Nonfiction,* and *Ploughshares.* Most recently, she's contributed essays to*The Southampton Review, Brevity,* and Dinty Moore's *Field Guide to Writing Flash Nonfiction.* Dinah holds a B.A. from Yale, a Certificate from the Neighborhood Playhouse School, and an MFA from the Bennington Writing Seminars, andserves on the core faculty in the Rainier Writing Workshop and in the Master of Professional Writing Program at USC. Her memoir, *The Object Parade,* will be published by Counterpoint Press in spring, 2014. **Faculty.**

- **Lecture**: "Rants, Raves, Reflections: Pushing Back Against Art." Oscar Wilde said: "To the critic, the work of art is simply a suggestion for a new work of his own." But why and when does that happen? What drives us toward or beyond the piece at hand and what are the challenges and rewards of finding inspiration in art itself? An admittedly random investigation of the origins and effects of the rant, the rave, the meditation, the spin-off, and the complete departure (all in response to fine art), in an attempt to examine the value of interpretation and *mis*interpretation (if that's what it is), with the hope of celebrating the urge to engage in conversation across genres, disciplines, oceans, and centuries for its very own sake.
- **Will also give a reading**.

Phillip Lopate has just published two books, *Portrait Inside My Head* (essays) and *To Show and to Tell: the Craft of Literary Nonfiction*. His other recent books include *Two Marriages*, a pair of novellas from Other Press, *Notes on Sontag*, the first in Princeton University Press's series Writers on Writers, and *At the End of the Day: Selected Poems*, from Marsh Hawk Press. Books of nonfiction include *Waterfront: A Journey Around Manhattan* (Crown Publishers, 2004), *Getting Personal: Selected Writings* (Basic Books, 2003), *Totally, Tenderly, Tragically* (Doubleday, 1998), *Portrait of My Body* (Doubleday, 1997), *Against Joie de Vivre* (Simon & Schuster, 1989), *Bachelorhood: Tales of the Metropolis* (Little, Brown, 1981), and *Being with Children* (Doubleday, 1986). Mr. Lopate edited *American Movie Critics: From the Silents Until Now* (Library of America 2006). His novels are *The Rug Merchant* and *Confessions of Summer*, and his books of poems are *The Daily Round* and *The Eyes Don't Always Want to Stay Open*. He edited *The Art of the Personal Essay* (Doubleday, 1995) and *Writing New York (*Library of America, 1998). Mr. Lopate has received fellowships from the Guggenheim Foundation, the NEA, and the New York Foundation for the Arts. He is a full professor at Columbia University, where he directs the nonfiction MFA concentration. He was recently a fellow at the Center for Scholars and Writers at the New York Public Library. Mr. Lopate took a B.A. from Columbia College and a Ph.D. in English from the Union Institute. He lives in Brooklyn, New York. **Faculty.**

- Will give a reading.

Alice Mattison's new novel, *When We Argued All Night,* was a *New York Times Book Review Editor's Choice*. Her collection of connected stories, *In Case We're Separated,* was a *New York Times* Notable Book and won the Connecticut Book Award for Fiction. Ms. Mattison's earlier novels include *Nothing Is Quite Forgotten in Brooklyn, The Wedding of the Two-Headed Woman, The Book Borrower* (a *Times* Notable Book), and *Hilda and Pearl*. She is the author of three earlier collections of stories, including *Men Giving Money, Women Yelling* (also a *Times* Notable

Book), and a collection of poems, *Animals*. Her stories, poems, and essays have appeared in *The New Yorker, The New York Times, Ploughshares, The Threepenny Review, Ecotone,* and elsewhere, and have been reprinted in *The Pushcart Prize, Best American Short Stories,* and *PEN/O.Henry Prize Stories.* She holds a bachelor's degree from Queens College and a Ph.D. in English literature from Harvard. She lives in New Haven, Connecticut. Her website is www.alicemattison.com. **Faculty.**

- **Lecture**: "Write One: Imagining a Book, with reference to Tillie Olsen and George Eliot." I'll talk about the great short stories of Tillie Olsen and the novel she never wrote, and also about the journals and notebooks—the "quarries"—that George Eliot used to write *Middlemarch*. How can a writer envision and structure not just a short piece but an entire book?

Askold Melnyczuk has received a Lila Wallace Reader's Digest Grant in Fiction, as well as the McGinnis Prize in Fiction. His first novel was a *New York Times Notable,* his second was an *LA Times Best Books of the Year*selection, and the most recent was chosen by the American Libraries Association's *Booklist* as an Editor's Choice. He has received the Magid Prize from PEN for his work as founding editor of *Agni* and in 2011 was honored by AWP with the George Garret Award. His recent work has appeared in *Glimmer Train, The Antioch Review, The Massachusetts Review,* and *The Denver Quarterly.* An Associate Professor in the MFA Program at the University of Massachusetts, he also teaches at the Bennington Writing Seminars, and has taught at Boston University and Harvard. A chapter from his new novel, *Excerpts from Smedley's Secret Guide to World Literature, Part I, by Jonathan Levy Wainwright the IV, age 15* has been published as a chapbook by Anomolous Press. **Faculty.**

- **Graduation dinner faculty speaker.**

E. Ethelbert Miller is the author of the memoirs *Fathering Words: the Making of an African American Writer* and *The 5th Inning*. His books of poetry include *First Light, Whispers, Lies and Promises, Buddha in Winter*, and *How We Sleep on the Nights We Don't Make Love*. Mr. Miller is a literary activist. He is the board chairperson of the Institute for Policy Studies (IPS). He is a board member of The Writer's Center and editor of *Poet Lore* magazine. Since 1974, he has been the director of the African American Resource Center at Howard University. Mr. Miller is the former chair of the Humanities Council of Washington, D.C. and a former core faculty member of the Bennington Writing Seminars at Bennington College.

- **Commencement Ceremony Speaker.**

Brian Morton is the author of the novels *Breakable You* (Harcourt, 2006); *A Window Across the River* (Harcourt, 2003), which was a *Today Show* Book Club selection; *Starting Out in the Evening* (Crown, 1998), which received the Koret Jewish Book Award for Fiction, was a finalist for the PEN/Faulkner Award, and was made into a motion picture; and *The Dylanist* (HarperCollins, 1991). Mr. Morton has received the Academy Award in Literature from the

American Academy of Arts and Letters and a Guggenheim Foundation Award. He teaches at New York University and at Sarah Lawrence College, where he also directs the writing program.

Faculty.

- **Will give a reading.**

Ed Ochester's books of poetry include *Unreconstructed: Poems Selected & New* (Autumn House Press, 2007), *The Republic of Lies,* a chapbook, (Adastra Press, 2007), *The Land of Cockaigne* (Story Line, 2001), *Snow White Horses: Selected Poems 1973-1988* (Autumn House, 2000), *Cooking in Key West* (Adastra Press, 2000), *Changing the Name to Ochester* (Carnegie Mellon, 1988), *Miracle Mile* (Carnegie Mellon, 1984), and *Dancing on the Edges of Knives* (University of Missouri Press, 1973). He is the editor of the Pitt Poetry Series at the University of Pittsburgh Press, and edited *American Poetry Now* (Univ. of Pittsburgh Press, 2007). He is also the general editor for the Drue Heinz Literature Prize for short fiction at the press. With Peter Oresick, he edited *The Pittsburgh Book of Contemporary American Poetry* and, with Judith Vollmer, he edits the poetry magazine, *5 AM*. Mr. Ochester has received fellowships in poetry from the NEA and the Pennsylvania Council on the Arts. He received the George Garrett Award from the Association of Writers and Writing Programs and the "Artist of the Year" award from the Pittsburgh Cultural Trust, a major cash award given annually to one established artist in Western Pennsylvania, selected from all fields. His poems have appeared in *Best American Poetry 2007*and *2013*, and the *Pushcart Prize* anthologies. Educated at Cornell, Harvard, and the University of Wisconsin, Mr. Ochester has taught at the University of Alabama at Birmingham and was for twenty years the director of the writing program at the University of Pittsburgh. He was twice elected president of AWP. He lives, as he says, "in the sticks" outside Pittsburgh. **Faculty.**

- **Will give a reading.**

Rachel Pastan is the author of two novels, *Lady of the Snakes* (Harcourt 2008) and *This Side of Married* (Viking 2004). Her short fiction has been published in *The Georgia Review, The Threepenny Review, Mademoiselle, Prairie Schooner*, and elsewhere. A graduate of Harvard College and the Iowa Writers' Workshop, Rachel is currently Editor-at-Large at the Institute of Contemporary Art in Philadelphia, where she writes the blog *Miranda*. Her third novel, *Alena*, will be published next year. **Faculty.**

- **Lecture**: "Of Ghosts and Haunting (in Fiction)." Even apart from the traditional ghost story, writers from Shakespeare to Rebecca West to Toni Morrison have invited ghosts into their work. What do writers gain by using ghosts? What does it mean for a work of literature—or for a writer—to be haunted?

Lynne Sharon Schwartz is the author of 22 books, including novels, short-story collections, nonfiction, poetry, and translations. Her second poetry collection, *See You in the Dark*, and her novel *Two-Part Inventions*, were published in 2012. Her first novel, *Rough Strife*, was nominated for a National Book Award and the PEN/Hemingway First Novel Award. Other novels include *The Writing on the Wall; In the Family Way: An Urban Comedy*; *Disturbances in the Field*; and *Leaving Brooklyn*, nominated for the PEN/Faulkner Award. Her latest story collection is *Referred Pain*, published in 2004. She is also the author of the memoirs, *Not Now, Voyager* and *Ruined by Reading*, the essay collection, *Face to Face*, the poetry collection, *In Solitary*, and the editor of *The Emergence of Memory: Conversations With W.G. Sebald*, which includes interviews and essays. Her translations from Italian include *A Place to Live: Selected*

Essays of Natalia Ginzburg, and *Smoke Over Birkenau*, by Liana Millu. Ms. Schwartz has received grants from the Guggenheim Foundation, the NEA, and the New York State Foundation for the Arts. Her stories and essays have been reprinted in many anthologies, including *The Best American Short Stories*, *The O. Henry Prize Stories*, and *The Best American Essays*. She has taught writing and literature at colleges and universities here and abroad. She lives in New York City. Her website is Lynnesharonschwartz.com. **Faculty.**

- **Craft Session**: "Long Sentences: How to Read Them, How to Write Them, and Why Bother? (And Some Short Ones As Well)." We'll interpret, analyze, deconstruct, etc., various very long sentences from familiar texts to see how they work and why. We'll also compare them with some passages of very short sentences and play around with both kinds, morphing the long into short and vice versa. What's gained, what's lost? How do the tone and effect of the passage change? How do length and complexity, or brevity and directness condition our responses to the work, that is, compel us to view the texts with different lenses, so to speak? Students should bring pencil and paper. Also bring any sentences you'd like analyzed, either your own or by writers you've read.
- **Will also give a reading**.

Bob Shacochis is a novelist, essayist, short story writer, educator, and journalist. His novel, *The Woman Who Lost Her Soul*, will be published in September 2013 by Grove/Atlantic. An eBook memoir about the Himalayas, *Between Heaven and* Hell, was published in 2012. His collection of stories, *Easy in the Islands*, received the 1985 National Book Award for First Fiction, and his novel, *Swimming in the Volcano*, was a finalist for the 1993 National Book Award. He is also the author of a second collection of stories, *The Next New World*, and was the recipient of the Prix di Rome in Literature from the American Academy of Arts and Letters. He has published two nonfiction books: *The Immaculate Invasion*, which chronicled the U.S. military's occupation of Haiti and was a finalist for the *New Yorker Magazine* Book Awards for Best Nonfiction in 1999, and *Domesticity*, a collection of essays on food and love. He is a contributing editor at *Outside* magazine. He has an MFA from the Iowa Writers Workshop, and an MA and a Bachelor of Journalism from the University of Missouri. He has taught at the Iowa Writers Workshop. He lives in Florida and New Mexico. **Writer-in-Residence.**

- **Lecture**: "How to Wind the Clock of Your Days." --- A prose writer's notes on the nature and function of time in the new Millennium.
- **Will also give a reading.**

Peter Trachtenberg's latest work of nonfiction is *Another Insane Devotion* (Da Capo, 2012), which was named a *New York Times Book Review* Editors' Choice. He's also the author of *7 Tattoos: A Memoir in the Flesh* and *The Book of Calamities: Five Questions About Suffering and Its Meaning*, winner of the Phi Beta Kappa Society's 2009 Ralph Waldo Emerson Award. His honors include the Whiting Award, the Nelson Algren Award for Short Fiction, a Guggenheim Fellowship, and a residency at the Rockefeller Foundation's Bellagio Center. He teaches in the creative writing program of the University of Pittsburgh. www.petertrachtenberg.com **Faculty.**

- **Will give a reading.**

James Wood has been a staff writer and book critic at *The New Yorker* since 2007. He was the chief literary critic at the *Guardian*, in London, from 1992 to 1995, and a senior editor at *The New Republic* from 1995 to 2007. His critical essays have been collected in two volumes, *The*

Broken Estate: Essays on Literature and Belief (1999) and *The Irresponsible Self: On Laughter and the Novel* (2004), which was a finalist for the National Book Critics Circle Award. He is also the author of a novel, *The Book Against God* (2003), and a study of technique in the novel, *How Fiction Works* (2008). He lives in Boston, and teaches half time at Harvard University, where he is Professor of the Practice of Literary Criticism. **Visiting Writer.**

- **Will give a talk.**

Paul Yoon was born in New York City. His first book was the story collection *Once the Shore*. It was selected as a *New York Times* Notable Book, a Best Debut Fiction by National Public Radio, and won the Asian American Literary Award and a 5 under 35 award from the *National Book Foundation*. His novel, *Snow Hunters*, will be published in August. Starting in the fall, he will be the Roger Murray Chair of Creative Writing at Phillips Academy in Andover, Massachusetts. **Faculty.**

- **Will give a reading.**