

ALL-THINGS RESIDENCY SCHEDULE

June 2-12, 2022

NOTE: Schedule subject to change

All readings and lectures will be held in Tishman Lecture Hall (map #3), unless otherwise indicated.

All master classes will be held in CAPA Symposium (map #11), unless otherwise indicated.

Commons floorplans are viewable at www.bennington.edu/commons/commons-floorplans

Thursday, June 2

- Noon–5:00 Student Check-in, Commons Lounge (accessible from Commons Terrace)
(Arrivals after 5 p.m. pick up registration packets at Campus Safety)
- 2:00 and 3:00 Campus tour led by volunteers (Leave from Commons, End of the World side)
- 5:00 Social Hour, Roz's Cafe/Commons
- 5:30 Dinner, Commons Dining Hall
New Student Roundtables with alumni volunteers (Commons Northwest Dining Room—in the back)
- 7:00 **Faculty & Guest Readings, Tishman: Benjamin Anastas and Monica Ferrell**
- 8:30 All-MFA Welcome Reception, Student Center

Friday, June 3

- 7:30-9:30 Breakfast, Commons Dining Hall
- 8:00 Campus tour led by volunteers (Leave from Commons, End of the World side)
- 9:00-10:15 New-Student Orientation, Barn 100
- 10:30 All-MFA Orientation, Tishman
- Noon Lunch, Commons Dining Hall
- 1:30 **Introductory WRITING WORKSHOPS**
- Graduate Readings, Tishman**
- 3:30 Claessinka Anderson
- 3:50 Meiko Ko
- 5:00 Social Hour, Roz's Cafe/Commons

5:30 Dinner, Commons Dining Hall

7:00 **Faculty & Guest Readings**, Tishman: **Susan Cheever** and **Peter Trachtenberg**

After Hours — Please check *The Daily* in your bennington.edu email

Saturday, June 4

Self Study: Graduate Critical Essays (read on your own — link in *The Daily*)

Nico Amador—“Our Future Past: Queer Temporality in Trans Poetics.” In his scholarly investigation turned performance piece, “The Gay Villain Rides Again: The History of a Queer Biker,” the artist Miguelintza Solís draws on the work of theorists Elizabeth Freeman and José Esteban Muñoz to enact new possibilities for trans narratives to exist within histories where they haven't been previously documented. This essay uses Solís project and its theoretical underpinnings as a frame for interpreting the application and significance of queer temporality in the poetics of three contemporary trans writers: Ari Banias, TC Tolbert and Jos Charles.

Logan Beitmen—“Vicarious Anarchy: Subversive Humor in Mark Binelli’s *Sacco and Vanzetti must Die!*” I discuss strategies of subversive humor in Mark Binelli’s genre-defying 2006 novel *Sacco and Vanzetti Must Die!*, including Binelli’s critical recontextualization of government documents and his use of anti-jokes. I also consider the centrality of anarchistic humor to the development of modernist literature and its continued relevance for contemporary writers.

Richard Brait—“British Poetry About the Gypsies: From the Victorians to David Morley.” Nineteenth century poets, typified by Ruskin, Arnold and Eliot, used the gypsies as proxies for their own beliefs, relying heavily on stereotypes. John Clare wrote more realistically about the gypsies. Contemporary British poet David Morley goes further than Clare. His poetry is thick with gypsy culture and individual character.

7:30-9:30 Breakfast, Commons Dining Hall

9:00-10:15 **Faculty Lecture**, Tishman: **Peter Trachtenberg**
“The harvest of feelings: The literary work of oral history, with a fanboy’s callout to Svetlana Alexievich.” It’s easy to think of oral historians as field researchers, who go out with a tape recorder and collect the testimonies of various subjects. This lecture will be devoted to the artists of the form, and mostly to the one I consider the greatest: Svetlana Alexievich, the winner of the 2015 Nobel Prize for Literature. While her work owes some of its grandeur to its subject matter—the failed Soviet occupation of Afghanistan; the nuclear catastrophe of Chernobyl; and the disintegration of the Soviet Union—I’m going to speak about its technique: its scrupulous, compassionate attention to what history *feels like* to the men and women caught in its gears and its masterful arrangement of those feelings into a symphonic whole.

10:30-Noon **Faculty Master Class**, CAPA Symposium: **April Bernard**
“Basic Scansion.” Listen for the beat. That’s the most essential, and yet also most misunderstood, aspect of scansion in this strange hybrid meter in English called “accentual-syllabic.” We will discuss why it’s so hard for contemporary speakers to hear the beat, how to retrain your ear to hear it, and then learn some basic notation for scanning poetry old and new. It’s not just about “formalist” poetry. Did you know that Frank O’Hara is dominantly anapestic? Did you know that prose can be scanned, as well? Did you know that the trochaic foot is the essence of The Funk?

Noon Lunch, Commons Dining Hall

1:30 **WRITING WORKSHOPS**

Graduate Readings, Tishman

3:30 Eleanor Marsh

3:50 Patricia Martin

4:10 Richard Brait

5:00 Social Hour, Roz's Cafe/Commons

5:30 Dinner, Commons Dining Hall

7:00 **Faculty & Guest Readings, Tishman: Jennifer Chang and Stuart Nadler**

After Hours — Please check *The Daily*

Sunday, June 5

Self Study: Graduate Critical Essays (read on your own — link in *The Daily*)

Keli Davidson—“Whose Story Is This Anyway?” Writers often object to the idea of a narrator who isn't central to the story. By examining *The Great Gatsby*, Alice McDermott's *Charming Billy* and selected works of Somerset Maugham, this essay explores the strategy of conveying these tales through a bystander's perspective instead of a more direct telling.

Susan Dines—“A Comparative Study of Poetic Leaps in Ross Gay's *Catalog of Unabashed Gratitude* and *The Book of Delights*.” This essay examines the similarities and differences as to how poetic leaps are executed in two of Ross Gay's books, one consisting of poetry and the other prose, demonstrating that Gay's *Catalog of Unabashed Gratitude* is a “fairer house” for leaps than *The Book of Delights*.

Gina Fallas-Rodriguez—“The Language of Food in Latin Caribbean Literature.” In Latin Caribbean Literature, food and language synonymous with food are used to represent characters' mental health, heighten tension, and represent larger social-political issues. This essay looks at an article by Lynn Marie Houston, and explores how Cristina García's and Marisel Vera's novels embrace the language of food.

7:30-9:30 Breakfast, Commons Dining Hall

9:00-10:15 **Faculty Lecture, Tishman: Craig Morgan Teicher**

“Writing Criticism: 10 Pro Tips.” Whether you aspire to be a professional book reviewer or want to get more out of your Bennington annotations, critical writing is an essential practice for the literary writer. It's a way of engaging more deeply with books—or films, works of visual art, food, TV shows, music, or any other cultural artifact—and coming to possess them. Criticism is also a central branch of the overall literary endeavor—we are *writers*, not poets, novelists, or memoirists, and criticism is just another form of writing that each of us can add to our practice. It's something to do when the “creative” writing won't come. It can also be fun and profoundly fulfilling, a way of talking back to, or even with, the art that moves you. In this talk, I'll offer 10 tips garnered from my longtime practice as a critic in the hopes that I can help you enrich your literary life through critical writing.

10:30-Noon **Alumni Fellow Master Class, CAPA Symposium: Ruth Mukwana**

“Leveraging Fiction for Social Justice.” Can fiction raise awareness and motivate prosocial behavior and action? Does it? Can it? Should it? And if so, how and what elements of fiction? In this class, I will review

and analyze Chimamanda Ngozi Adichie’s body of fiction work (short stories and novels), focusing on the craft elements she employs in her work to answer this question.

Noon Lunch, Commons Dining Hall

1:30-3:00 **Visiting Writer Master Class, CAPA Symposium: Caryl Phillips**
“What do I need to know?” Writers often get confused around this question of just how much do I need to know before I can start to write my story or my novel? Should I just roll up my sleeves, capitulate to the imagination, and start to write and see what happens? Or, should I immerse myself in research and thoroughly prepare myself? What do I need to know? How much do I need to know? There are, of course, no “rules” but there are a few things that perhaps one ought to think about before putting pen to page — or fingers to keyboard. So, let’s consider what they might be. No need to prepare anything. Just come with thoughts and questions.

3:15-4:30 January 2023 Class Graduation Planning Meeting, CAPA Symposium

Graduate Readings, Tishman

3:30 Michael Martinec

3:50 James Roseman

5:00 Social Hour, Roz's Cafe/Commons

5:30 Dinner, Commons Dining Hall

7:00 **Faculty & Guest Readings, Tishman: April Bernard and Caryl Phillips**

After Hours — Please check *The Daily*

Monday, June 6

Self Study: Graduate Critical Essays (read on your own — link in *The Daily*)

Michele Feeney—“Forgiveness: A Predicate to Satisfying Memoir?” My paper asserts that resolution of the memoirist’s emotional and psychological perspective on the subject matter impacts the quality of the memoir. The paper analyzes this assertion in the context of memoirs written by Andre Dubus III and Margaret Salinger about their fathers, Andre Dubus II and J. D. Salinger.

Claudia Franklin—“The Aesthetics of Administration: The Unexpected Pizzazz and Poetry of Lists as a Narrative Device in People I’ve Met From the Internet by Stephen van Dyck and 2500 Random Things About Me Too by Matias Viegener.” In these pages I argue that the “transitory” and “trivial” in a book-length list can do the important work of literature: to whack you over the heart in ways permanent and momentous. Moreover, as both van Dyck’s and Viegener’s lists are queer texts, they enact a queer utopia.

7:30-9:30 Breakfast, Commons Dining Hall

9:00-10:15 **Faculty Master Class, CAPA Symposium: Hugh Ryan**
“Expectation, Revelation, Subversion: Or What can the Essayist Learn from the Drag Queen.” In this class, we will explore the component parts of the essay, how they relate to other forms of writing, and how we can isolate the techniques of narrative more clearly in other art forms — in this case, lip sync battles from the TV show RuPaul’s Drag Race. If possible, please read Zadie Smith’s “Joy”

(gel.sites.uiowa.edu/sites/gel.sites.uiowa.edu/files/wysiwyg_uploads/zadie_smith_-_joy.pdf), Matthew Komatsu's "When We Played" (brevitymag.com/nonfiction/when-we-played/), and John Jeremiah Sullivan's "The Ballad of Geeshie and Elvie" (nytimes.com/interactive/2014/04/13/magazine/blues.html) in advance. As well, I'll be referencing chapter 1 of Vivian Gornick's *The Situation and The Story*.

10:30-Noon **Faculty Lecture, Tishman: Eula Biss**
"A Trial But Not An Attempt: A Lecture on the Essay." This talk will explore how twenty different writers from Virginia Woolf to Zadie Smith describe the essay — what they consider its defining characteristics and its unique possibilities. While discussing the many traditions that have informed the contemporary essay, the talk will investigate various ways of imagining the origins of this genre.

Noon Lunch, Commons Dining Hall

1:30 **WRITING WORKSHOPS**

1:30 **Professional Development Seminar**, by Zoom for June 2022 graduates only — a link will be emailed in advance and will also be in *The Daily*): **Erin Kate Ryan '14** and **Kathryn Savage '13**
"Path to Publishing." In this seminar, two Bennington MFA alums, who are members of the same writing group (Erin is the author of the novel *Quantum Girl Theory*, and Kathryn is the author of a hybrid memoir, *Groundglass*), discuss their diverging pathways to publication, the observations they've made about big house/indie house differences, and generally answer all your questions about being a debut writer.

Graduate Readings, Tishman

3:30 Lucy Rosenthal

3:50 Michele Feeney

4:10 Krysia Wazny McClain

5:00 Social Hour, Roz's Cafe/Commons

5:30 Dinner, Commons Dining Hall

7:00 **Faculty & Guest Readings, Tishman: Jenny Bouilly and Katy Simpson Smith**

After Hours — Please check *The Daily*

Tuesday, June 7

Self Study: Graduate Critical Essays (read on your own — link in *The Daily*)

Kerri Goers—"The Fourth State of Nonfiction: The Craft of Jo Ann Beard." Close examination of Beard's approach demonstrates that repetition of imagery, present tense, retrospection, and conjecture are essential elements in her stories and essays. Despite the passage of years between the publication of *The Boys of My Youth* and *Festival Days* these elements remain hallmarks of Jo Ann Beard's unique style.

Meiko Ko—"Politics and Love in the Literatures of Ho Sok Fong, Eka Kurniawan & YZ Chin." This critical essay explores the difficulties Southeast Asian writers face in cultural gaps with the broader world when writing. How should they navigate between what is meaningful in Malaysia and Indonesia, and the accepted modes of writing in the West or China, to approach the universal human condition in literature?

7:30-9:30 Breakfast, Commons Dining Hall

9:00-10:15 **Alumni Fellow Master Class, CAPA Symposium: Shawna Kay Rodenberg**
“Ruthless Love: Characterization in Memoir.” In memoir, the writer’s story often overlaps with the stories of people/characters who do not wish to have their stories told. Where does one’s story end and an invasion of privacy begin, and how does the memoirist reconcile the subjective nature of her own experience with family members who are convinced of the accuracy of their version? This class will examine the unique ethical quandaries of memoir and their value in creating characters that are nuanced, honest, and irresistible.

10:30-Noon **Professional Development Seminar, CAPA Symposium: Raluca Albu (BOMB magazine)**
“The Art of the Interview.” Interviewing is an art form. Join Raluca Albu, online literature editor at *BOMB* magazine (and formerly of *Guernica*) as she dives us deep into how to ask what we need to ask. Raluca has interviewed the likes of Eve Ensler, Madelyn Kent, and David Meanix, among others.

Noon Lunch, Commons Dining Hall

DARK NIGHT — No classes. Have fun with your cohort.

5:30 Dinner, Commons Dining Hall

DARK NIGHT — No Social Hour, Events, or Readings

Wednesday, June 8

Self Study: Graduate Critical Essays (read on your own — link in *The Daily*)

Eleanor Marsh—“Florida: A Perfect Setting for Stories of Disillusionment.” Florida offers a unique setting in which to place a protagonist whose optimism becomes tempered by disillusionment. This essay examines the works of Marjorie Kinnan Rawlings, Zora Neale Hurston, Joy Williams and Lauren Groff, exploring such revelations of character through sense of place.

Patricia Martin—“Understanding The Power Of The Literary Epiphany In Fiction: *Anna Karenina*, *Dubliners*, and *No One Is Talking About This*.” The literary epiphany is analyzed across three different historical eras to appreciate how the device is both unique to its times, and timeless in its power to forge a soul-stirring bond with the reader. Learn the hidden structure of the epiphany with examples from Leo Tolstoy, James Joyce, and Patricia Lockwood.

7:30-9:30 Breakfast, Commons Dining Hall

10:30-Noon **Faculty Master Class, CAPA Symposium: Marie Mutsuki Mockett**
“Nature Writing & Voice.” How have we been taught to use a particular voice when writing about nature, and how has this constrained what we write about? And how might we break free of such constraints to write something new? This class continues ideas about nature writing and voice introduced last semester. After a quick summary of western writers who have taught us how to speak (Twain, Thoreau, Carson), we will ask how we might break free of the voices they have given us, with an emphasis on non-western writers who have shared their gift of sight and sound from the natural world with us.

Noon Lunch, Commons Dining Hall

1:30 **WRITING WORKSHOPS**

1:30 Commencement run-through (June 2022 grad class only), Usdan Gallery/VAPA

Graduate Readings, Tishman

3:30 Nico Amador

3:50 Logan Beitmen

5:00 Social Hour, Roz's Cafe/Commons

5:30 Dinner, Commons Dining Hall

7:00 **Faculty & Guest Readings, Tishman: Ramona Ausubel and Hugh Ryan**
Alumni Fellows Readings, Tishman: Albert Abonado, Ruth Mukwana, and Shawna Kay Rodenberg

After Hours – Please check *The Daily*

Thursday, June 9

Self Study: Graduate Critical Essays (read on your own – link in *The Daily*)

Michael Martinec: “The Masks and the Man: The Poetry of Richard Hugo.” This paper traces the evolution of the poet Richard Hugo through his poetic personae. Hugo had several distinct personae in his work, starting with an obfuscating, indirect style and transitioned toward a more direct, confessional poetic mode. It also discusses the failures and successes of the poetic personae in his most well-known poems.

Claressinka Anderson: “On Edges and Eros: Space and Syntax in Contemporary Lyric Poetry.” This essay explores the contemporary lyric poem as a site for the expression of Eros. Focusing on Jorie Graham, Frank Bidart, C.D. Wright, Phyliss Webb, and Bernadette Mayer, we see how formal choices (line breaks, syntax, etc.), make possible a rhetorical and conceptual space for the expression of desire.

7:30-9:30 Breakfast, Commons Dining Hall

9:00-10:15 **Professional Development Seminar, CAPA Symposium: Carly Willsie (Logan Nonfiction Program)**
“How to stand out with your residency application.” All you need to understand the process of how a jury makes a residency decision with tips to make your application stand out. Also, advice on how to build your own creative space, community, and residency.

Noon Lunch, Commons Dining Hall

1:30-3:00 **Ask me Anything, CAPA Symposium: Ramona Ausubel, Michael Dumanis, and Elizabeth McCracken**
take all your questions.

Graduate Readings, Tishman

3:30 Keli Davidson

3:50 Susan Dines

4:10 Gina Fallas-Rodriguez

5:00 Social Hour, Roz's Cafe/Commons

5:15 June 2022 Graduate/Faculty Reception, Joan Goodrich Garden (behind Crossett Library)

5:30 Dinner, Commons Dining Hall

*7:30 **Faculty & Guest Readings**, Tishman: **Michael Dumanis** and **Manuel Gonzales**
*NOTE LATER START TIME

After Hours — *Please check The Daily*

Friday, June 10

Self Study: Graduate Critical Essays (read on your own — link in *The Daily*)

James Roseman: "The Ethical Question of Holocaust Fiction." How does one respectfully set their story in real-world trauma? Examining works by Tadeusz Borowski, Primo Levi, Cynthia Ozick, and John Boyne, this essay explores the considerations authors must make to write ethically responsible fiction set during the Holocaust.

Lucy Rosenthal: "A Morbidly Inverted Imagination: The Ruminative Victorian Novel and its Resonances in Contemporary Queer Literature." This paper analyzes Charlotte Brontë's 1853 novel *Villette* in conversation with Garth Greenwell's 2020 novel *Cleanliness* to explore how the typically Victorian-era structural tendency of intense focus on a character's internal world continues to have strategic, symbolic uses in the faster-paced, slimmer novels of our current literary moment.

7:30-9:30 Breakfast, Commons Dining Hall

9:00-10:15 **Lecture**, Tishman: **Douglas Bauer**
"Interiority." Recently, I've noticed students, all close readers and evaluators of their own work, perceiving a need for more 'interiority' in the narratives they're creating. By which they mean they've discovered a relative inattention to the internal world of their characters: that landscape made up of thoughts and emotions and visceral responses to the external worlds the characters are moving through. Setting aside the term itself, 'interiority, which I find cringe-worthy, I think these students, keen revisionists, are very often accurate, and I want to speculate on why this absence of attention and access to the interior make-ups of their characters is perhaps increasingly the case. I'll also speak of the exploration of characters' inner lives as a potent tool for the development of complex narrative, and will loosely trace the history and evolution of the technique, with models of writers who use it, or don't, effectively. I'll be paying close attention to: *The Portrait of a Lady*, Henry James, chapter 42; "Fits", by Alice Munro; key moments in *Sula*, Toni Morrison, and "Big Two Hearted River-1 and 2", Hemingway. You would profit from reading as many of these as you can.

10:30-Noon **Alumni Fellow Master Class**, CAPA Symposium: **Al Abonado**
Writing the Speculative in Poetry. As old as the epics of Gilgamesh or Beowulf, the expansive catalog of speculative poetry includes dystopias, dreams, science fiction, fantasies, myth, horror, and more. What does it mean to imagine worlds beside our own and how do these imagined worlds intersect with our obsessions? We will look at poems that tweak reality, examining different approaches to integrating speculative tropes into poetry. These poems will also serve as models to help generate writing that explores the rich possibilities of our imagination.

Noon Lunch, Commons Dining Hall

1:30 **WRITING WORKSHOPS**

Graduate Readings, Tishman

3:30 Stephanie Sellars
3:50 Claudia Franklin
4:10 Kerri Goers

5:00 Social Hour, Roz's Cafe/Commons

5:30 Dinner, Commons Dining Hall

7:00 **Faculty & Guest Readings, Tishman: Elizabeth McCracken and Mary Ruefle**

8:00 **Reception (Faculty Only), hosted by Mark Wunderlich**
Joan Goodrich Garden (behind Crossett Library)

After Hours — Please check the Rec Schedule

Saturday, June 11

Self Study: Graduate Critical Essays (read on your own — link in *The Daily*)

Stephanie Sellars: “Ghosts in the Kitchen: Difficult Mothers in Daughters’ Memoirs.” In four memoirs, difficult mothers are depicted by their daughters in relation to the homes they dominate. Even after the daughters grow up and move out, their mothers continue to seep into their surroundings and blur emotional boundaries in life and on the page.

Krysia Wazny McClain: “Stepping into Love: Rhythm in Adrienne Rich’s *The Dream of a Common Language*.” Adrienne Rich’s *Dream* speaks of shameless, unapologetic love between and among women. This paper argues that in these poems, Rich also creates a sensory experience of that love. In particular, she uses rhythm to emphasize the interplay between fragments and wholes, evoking the pleasures and challenges of true connection.

7:30-9:30 Breakfast, Commons Dining Hall

9:00-10:15 **Faculty Lecture, Tishman: Alice Mattison**
“The Rest of Your Novel.” Students in our program often start novels, and many fine Bennington theses consist of opening chapters. But then what? Shifting focus from chapter to book, we’ll ask: How can we discover something resembling a plot in the pages we already have, or alter those pages so they’ll propel us into what comes next? When in the characters’ lives should we start and finish? (Are those opening pages actually the middle?) What will make the last pages feel like the end of a novel? A talk followed by Q and A.

10:30-Noon **Faculty Master Class, CAPA Symposium: Jennifer Chang**
“The Greater Lyric.” The most basic definition of lyric is “a short poem,” but what happens when a lyric poem isn’t short? In this seminar on close reading, we will look at three poems that push the boundaries of lyric compression by expanding beyond a single-page and sully song with discursive wandering. Before our meeting, please read Robert Frost’s “Too Anxious for Rivers,” Elizabeth Bishop’s “At the Fishhouses,” and Carl Phillips’s “This Far In.” Our goal is to identify and engage intimately with the techniques each poet deploys to expand and extend contemplation, complicate music, and wander without getting lost.

Noon Lunch, Commons Dining Hall

5:30 Dinner (no social hour), Commons Dining Hall

Graduation Ceremony

6:30 June 2022 Grads and Faculty to VAPA D-208 to don robes for graduation

7:00 Commencement Ceremony, Usdan Gallery/VAPA
Commencement Speaker: **Mary Ruefle**
Graduate Speakers: **Claudia Franklin** and **Kryisia Wazny McClain**

8:00 Commencement Reception, Greenwall Auditorium/VAPA

Sunday, June 12

7:30-9:30 Breakfast, Commons Dining Hall

9:30 **Final WRITING WORKSHOPS**

*by 1:00pm **Departure — Return keys and lanyards to Barn 106** (you'll receive an email with departure instructions)
***NOTE:** Pre-reserved shuttles leave promptly at 12:15 and 1:30 from the circle in front of the Barn
All Residency attendees/participants must vacate housing by 1:00 p.m.

PARTICIPANTS

Albert Abonado

Albert Abonado is the author of the poetry collection *Jaw* (Sundress Publications 2020). He has received fellowships from the New York Foundation for the Arts and the National Endowment for the Arts. His writing has appeared in the *Colorado Review*, *Hobart*, *Poetry Northwest*, *Zone 3* and others. He lives in Rochester, NY, where he teaches creative writing at SUNY Geneseo and RIT. **Alumni Fellow**

Raluca Albu

A Romanian refugee who grew up in the Bronx, Raluca Albu is the online editor of literature for *BOMB* magazine and a contributing nonfiction editor for *Guernica*. As an editor, she's especially interested in writing that takes chances, burrows deep, and cares about its readers. She's been a juror for the Best Translated Book Award, the First Novel Prize, the Vilcek Prize for Creative Promise, and was a Center for Fiction Emerging Writer Fellow in 2020. Her own writing has received support from the Edward Albee Foundation, Millay Arts, Art Farm, and Columbia University, where she received her MFA. She's written for the *Guardian*, the *Village Voice*, *Doctors Without Borders*, the Natural Resources Defense Council, and teaches writing at NYU. **Guest**

Benjamin Anastas

Benjamin Anastas is the author of the novels *An Underachiever's Diary* (Dial Press) and *The Faithful Narrative of a Pastor's Disappearance* (FSG). His memoir *Too Good to Be True* (Little A) was a national bestseller, and his short fiction has appeared in *The Paris Review* and *Yale Review*, where it was awarded the annual Smart Family Prize for Fiction. His journalism, essays and reviews have appeared in *The New York Times Magazine*, *Harper's*, *The New Republic*, *The Paris Review*, *Bookforum*, the *Oxford American*, *The Best American Essays 2012* and *The New Yorker*. He has been the recipient of a Lannan Foundation residency fellowship in Marfa, Texas and a Bogliasco Fellowship from the Liguria Study Center in Italy. He teaches literature and writing at Bennington College and is fiction editor of *Bennington Review*. **Faculty**

Ramona Ausubel

Ramona Ausubel is the author of the novels *Sons and Daughters of Ease and Plenty* and *No One Is Here Except All of Us*. Her new novel, *The Last Animal* is forthcoming from Riverhead. She is the winner of the PEN Center USA Fiction Award, the VCU Cabell First Novel Award and finalist for the New York Public Library's Young Lions Fiction Award. She is also the author of two story collections, *A Guide to Being Born* and *Awayland* has been published in *The New Yorker*, *One Story*, *The Paris Review Daily*, and *Best American Fantasy*. **Faculty**

Douglas Bauer

Douglas Bauer has published three novels -- *Dexterity*, *The Very Air*, a New and Noteworthy selection from the *New York Times Book Review*, and *The Book of Famous Iowans*, a New York Times Notable Book. And three non-fiction books, *Prairie City, Iowa: Three Seasons at Home*; *The Stuff of Fiction: Advice on Craft*; and *What Happens Next?: Matters of Life and Death*, which won the 2014 PEN/New England Book Award for Non-Fiction. In addition, he has edited two anthologies, *Prime Times: Writers on Their Favorite TV Shows*, and *Death by Pad Thai and Other Unforgettable Meals*. His stories, essays and reviews have appeared in many national and literary magazines, including, *The Atlantic*, *Harper's*, *Esquire*, *Tin House*, *Agni*, *The New York Times Book Review*, *The New York Times Magazine*, *The Los Angeles Review of Books*, *The Massachusetts Review*, and others. He has received grants in both fiction and creative non-fiction from The National Endowment for the Arts, and in creative non-fiction from the Massachusetts Cultural Council. He has taught at several colleges and universities, including Harvard University, where he won two Harvard-Danforth awards for Excellence in Teaching, the University of

New Mexico, Rice University, Smith College, and, from 2005 to 2017, as a member of the literature faculty at Bennington College. **Faculty**

April Bernard

April Bernard is a poet, novelist, and essayist. A new book of poems, *The World Behind the World*, will be coming out from W.W. Norton in 2023; previous collections are *Brawl & Jag*, *Romanticism*, *Swan Electric*, *Psalms*, and *Blackbird Bye Bye*, which won the Walt Whitman Award from the Academy of American Poets. Her novels are *Pirate Jenny* and *Miss Fuller*, shortlisted for the International Dublin Literary Prize, and she has published short stories in *Little Star*, *Electric Literature*, and *The Southampton Review*. Bernard is a contributor to *The New York Review of Books* and other journals. She has received a Guggenheim and a Whitney Humanities Center fellowship. Educated at Harvard University, she worked in book and magazine publishing in New York City, and has taught widely. She is Professor of English and Creative Writing at Skidmore College as well as a faculty member of the Bennington MFA Writing Seminars. **Faculty**

Eula Biss

Eula Biss is the author of four books, most recently *Having and Being Had*. Her book *On Immunity* was named one of the *Ten Best Books* of 2014 by the *New York Times Book Review*, and *Notes from No Man's Land* won the National Book Critics Circle award for criticism in 2009. Her work has recently appeared in the *Guardian*, the *Paris Review*, *Freeman's*, *The Believer*, and *The New Yorker*. **Faculty**

Jenny Bouilly

Jenny Bouilly is a 2020 Guggenheim Fellow in General Nonfiction. She is the author of *Betwixt-and-Between: Essays on the Writing Life*, which the *Georgia Review* calls "a supple and suggestive volume, one dedicated to multiplying literary possibilities even as it names and forcefully critiques the economic and institutional forces that construct and constrain such possibility." Her first book *The Body: An Essay*, published when she was 25, is regarded as a canonical text in experimental essays, poetic prose, and imaginative form. Her other books include *not merely because of the unknown that was stalking toward them*, *The Book of Beginnings and Endings: Essays, [one love affair]**, and *of the mismatched teacups, of the single-serving spoon: a book of failures*. She was born in Thailand and grew up on the southwest side of San Antonio, Texas. She attended Hollins University, where she double majored in English and Philosophy and then went on to earn an MA in English Criticism and Writing. Her other degrees include an MFA in Creative Writing from the University of Notre Dame and a Ph.D. in English from the Graduate Center of the City University of New York. **Faculty**

Jennifer Chang

Jennifer Chang is the author of *The History of Anonymity* and *Some Say the Lark*, which was longlisted for the PEN Open Book Award and received the 2018 William Carlos Williams Award. Her poems have appeared in numerous publications including, *American Poetry Review*, *Best American Poetry 2012* and *2022*, *The Ecopoetry Anthology*, *The New Republic*, *The New Yorker*, *A Public Space*, and *Yale Review*, and her essays on poetics have appeared in *Los Angeles Review of Books*, *New Literary History*, *Resilience: A Journal on Environmental Humanities*, *Poetry Northwest*, and anthologies on the Harlem Renaissance and Asian American Literature and Culture. She co-chairs the advisory board of Kundiman and serves as poetry editor of *New England Review*. After several years in Washington, DC, she now lives in Austin and teaches at the University of Texas in Austin. **Faculty**

Susan Cheever

Susan Cheever's most recent book *Drinking in America*, a look at American History through the lens of alcoholism, was published in October, 2016 and was long listed for a PEN nonfiction award in 2017. Her most recent biography, *E.E. Cummings: A Poet's Life*, was published in February 2014. *Louisa May Alcott: A Personal Biography*, was published in the fall of 2010 and a 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 in 2006. She has published seven other books of nonfiction and five novels. Her short work has appeared in dozens of publications and anthologies including *The New Yorker* and *The New York Times*, and as a weekly column in *Newsday* where she contributed to coverage that won the Pulitzer Prize in 1997 after the crash of TWA Flight 800. She has been nominated for a National Book Critics Circle Award and won the Boston *Globe* Winship medal and a Guggenheim Fellowship. She is a

member of the Authors Guild Council and the board of the Yaddo Corporation. Cheever took a B.A. from Brown and has taught at Yale, Brown University, The New School, and elsewhere. She lives in New York City. **Faculty**

Michael Dumanis

Michael Dumanis is the author of two poetry collections, *Creature* (forthcoming from Four Way Books in 2023) and *My Soviet Union* (University of Massachusetts Press, 2007), winner of the Juniper Prize for Poetry. He is also coeditor, with Cate Marvin, of *Legitimate Dangers: American Poets of the New Century* (Sarabande, 2006), and, with Kevin Prufer, of *Russell Atkins: On the Life and Work of an American Master* (Pleiades, 2013). His poems have appeared in such journals as *American Poetry Review*, *The Believer*, *Boston Review*, *The Common*, *Harvard Review*, *Ploughshares*, and *Poetry*, and in the Academy of American Poets' Poem-a-Day Project. Born in Moscow, in the former Soviet Union, Dumanis emigrated with his family at the age of five and grew up in Western New York. He has been a member of the Literature faculty at Bennington College since 2012, and serves as director of the Poetry at Bennington reading series and editor of the literary magazine *Bennington Review*. **Faculty**

Monica Ferrell

Monica Ferrell is the author of three books of fiction and poetry, most recently the collection *You Darling Thing* (Four Way, 2018), a finalist for the Kingsley Tufts Award and *Believer* Book Award in Poetry. Her novel *The Answer Is Always Yes* (Dial Press/Random House) was named one of *Booklist's* Top Ten Debut Novels of the Year. Her first collection of poems, *Beasts for the Chase*, was a finalist for the Asian American Writers Workshop Prize in Poetry and won the Sarabande Books Kathryn A. Morton Prize. Her work has been published or is forthcoming in *The New Yorker*, *The New York Review of Books*, and *The Paris Review*, among other magazines, and has been widely anthologized, most recently in *The Penguin Book of Indian Poets* (2022). Born in New Delhi, India, she is the winner of a Wallace Stegner Fellowship and a Discovery/*The Nation* Prize, and is the Doris and Carl Kempner Distinguished Professor of Creative Writing at Purchase College (SUNY). **Faculty**

Megan Culhane Galbraith

Culhane Galbraith is a writer, visual artist, and adoptee. Her debut memoir-in-essays is *The Guild of the Infant Saviour: An Adopted Child's Memory Book* (Mad Creek Books/Ohio State University Press, 2021.) Megan's work was listed as Notable in *Best American Essays 2021 and 2017* and was recognized by *Poets & Writers* in their "5 Over 50" issue. She is the 2022 Writer-in-Residence at Adoptees ON. Her essays, interviews, reviews, and visual art have appeared in *BOMB*, *The Believer*, *HYPERALLERGIC!*, *ZZYZYVA*, *Tupelo Quarterly*, *Hobart*, *Redivider*, *Longreads*, *Hotel Amerika*, and *Catapult*, among others. She is the founding director of the Governor's Institutes of Vermont Young Writers Institute and an alumna. megangalbraith.com **Associate Director of the Bennington Writing Seminars**

Manuel Gonzales

Manuel Gonzales is the author of *The Miniature Wife and Other Stories*, which won the Sue Kaufman Prize for First Fiction and the John Gardner Prize for Fiction, and the novel, *The Regional Office is Under Attack!* A graduate of the Columbia University Creative Writing Program, he teaches writing and literature at Bennington College. He is also a core faculty member of the Bennington Writing Seminars. He has published fiction and nonfiction in *Buzzfeed Reader*, *Virginia Quarterly Review*, *Oxford American*, *Esquire*, *McSweeney's Quarterly Concern*, and *The Believer*. Gonzales lives in Massachusetts with his wife and two children. **Faculty**

Alice Mattison

Alice Mattison's most recent novel, *Conscience* is now available in paperback. She is also the author of *The Kite and the String: How to Write with Spontaneity and Control—and Live to Tell the Tale*. Several of her previous novels and story collections have been *New York Times* Notable Books or Editors' Choices, including the novels *When We Argued All Night* and *The Book Borrower* and the story collection *In Case We're Separated*, which won the Connecticut Book Award for Fiction. Her book of poems is *Animals*. Mattison's 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 alicemattison.com. **Faculty**

Elizabeth McCracken

Elizabeth McCracken is the author of seven books: *Here's Your Hat What's Your Hurry*, *The Giant's House*, *Niagara Falls All Over Again*, *An Exact Replica of a Figment of My Imagination*, *Thunderstruck & Other Stories*, *Bowlaway*, and the forthcoming collection of short stories *The Souvenir Museum*. She's received grants and fellowships from the Guggenheim Foundation, the National Endowment for the Arts, the Liguria Study Center, the American Academy in Berlin, the Fine Arts Work Center in Provincetown, and the Radcliffe Institute for Advanced Study. *Thunderstruck & Other Stories* won the 2015 Story Prize. Her work has been published in *The Best American Short Stories*, *The Pushcart Prize*, *The O. Henry Prize*, *The New York Times Magazine*, and many other places. **Faculty**

Marie Mutsuki Mockett

Marie was born and raised in California to a Japanese mother and an American father, and graduated from Columbia University with a degree in East Asian Languages and Civilizations. Her newest book, *American Harvest: God, Country and Farming in the Heartland* (Graywolf Press), follows her journey through seven red agricultural states in the company of evangelical Christian harvesters, and won the 2021 Northern California Book Award for General Nonfiction and the 2021 Nebraska Book Award for Nonfiction-Solidarity. She is also the author of a novel, *Picking Bones from Ash* (Graywolf Press), and a memoir, *Where the Dead Pause, and the Japanese Say Goodbye* (Norton), which was a finalist for the PEN Open Book Award (2015) among other honors. Her essays have appeared in *The New York Times*, *Elle*, *Glamour*, *National Geographic*, *Salon*, *Agni*, *The Cut*, *Emergence* and *Ploughshares*. She was awarded the NEA-Japan US Friendship Commission, in addition to fellowships at the UCross and Dora Maar residencies. With Kiese Laymon, Marie is a series editor for a forthcoming nonfiction imprint from the University of North Carolina. Marie received her MFA from the Bennington Writers Seminars. **Faculty**

Ruth Mukwana

Ruth Mukwana is a fiction writer from Uganda. She is also an aid worker currently working for the United Nations in New York. She's a graduate of the Bennington Writing Seminars (MFA) and a 2020 Center for Fiction/Susan Kamil NYC Emerging Fellow. Her short stories have appeared in several magazines including *Solstice*, *Consequence*, and *Black Warriors Review* (BWR where her story, "Taboo" was a runner-up in the BWR 2017 fiction contest. She lives with her daughter in New York and co-produces a podcast, *Stories and Humanitarian Action* that investigates how storytelling can raise awareness and galvanize action to address the causes and consequences of humanitarian crises. **Alumni Fellow**

Stuart Nadler

Stuart Nadler is the author of two novels and a short story collection. His first novel, *Wise Men* (Little, Brown), was named a Barnes and Noble Discover Great New Writers selection, a Best Book of the Year by Amazon, and has been translated across Europe. His story collection, *The Book of Life* (Little, Brown), was a finalist for the Sami Rohr Prize for Jewish Literature, and long-listed for the Frank O'Connor International Story Prize. His most recent novel, *The Inseparables* (Little, Brown), was named a Best Book of the Year by Kirkus, and a finalist for a Mark Twain Prize for the American Voice. In 2012 he was a recipient of the 5 Under 35 Award from the National Book Foundation. He has taught at the University of Iowa, the University of Wisconsin, Connecticut College, and Boston College. **Faculty**

Caryl Phillips

Caryl Phillips began writing for the theatre and his plays include *Strange Fruit* (1980), *Where There is Darkness* (1982) and *The Shelter* (1983). He won the BBC Giles Cooper Award for Best Radio Play of the year with *The Wasted Years* (1984). He has written many dramas and documentaries for radio and television, including, in 1996, the three-hour film of his own novel *The Final Passage*. He wrote the screenplay for the film *Playing Away* (1986) and his screenplay for the Merchant Ivory adaptation of V.S.Naipaul's *The Mystic Masseur* (2001) won the Silver Ombu for best screenplay at the Mar Del Plata film festival in Argentina. His novels are: *The Final Passage* (1985), *A State of Independence* (1986), *Higher Ground* (1989), *Cambridge* (1991), *Crossing the River* (1993), *The Nature of Blood* (1997), *A Distant Shore* (2003), *Dancing in the Dark* (2005), *Foreigners* (2007), *In the Falling Snow* (2009), *The Lost Child* (2015), and *A View of the Empire at Sunset* (2018). His non-fiction: *The European Tribe* (1987), *The Atlantic Sound* (2000), *A New World Order* (2001), and *Colour Me English* (2011). He is the editor of two anthologies: *Extravagant Strangers: A Literature of Belonging* (1997) and *The Right Set: An Anthology of Writing*

on *Tennis* (1999). His work has been translated into over a dozen languages. He was named Sunday Times Young Writer of the Year in 1992 and was on the 1993 *Granta* list of Best of Young British Writers. His literary awards include the Martin Luther King Memorial Prize, a Guggenheim Fellowship, a British Council Fellowship, a Lannan Foundation Fellowship, and Britain's oldest literary award, the James Tait Black Memorial Prize, for *Crossing the River* which was also shortlisted for the 1993 Booker Prize. *A Distant Shore* was longlisted for the 2003 Booker Prize, and won the 2004 Commonwealth Writers Prize; *Dancing in the Dark* won the 2006 PEN/Open Book Award. He is a Fellow of the Royal Society of Literature and the Royal Society of the Arts, and recipient of the 2013 Anthony N. Sabga Caribbean Award for Excellence. He has taught at universities in Ghana, Sweden, Singapore, Barbados, India, and the United States, and in 1999 was the University of the West Indies Humanities Scholar of the Year. In 2002-3 he was a Fellow at the Centre for Scholars and Writers at the New York Public Library. Formerly Henry R. Luce Professor of Migration and Social Order at Columbia University, he is presently Professor of English at Yale University. He is an Honorary Fellow of The Queen's College, Oxford University. **Visiting Writer**

Shawna Kay Rodenberg

Shawna Kay Rodenberg is the author of *Kin*, a debut memoir deemed “essential reading” by the *Washington Post* and “gorgeously gritty” by *Oprah Daily*. Her essays have appeared in *Salon*, the *Village Voice*, and *Elle*. In 2016, Shawna was awarded the Jean Ritchie Fellowship, and in 2017 she was the recipient of a Rona Jaffe Foundation Writer's Award. A registered nurse for retired nuns, mother of five, and grandmother of two, she lives on a hobby goat farm in southern Indiana. **Alumni Fellow**

Mary Ruefle

Mary Ruefle has published many books of poetry, including most recently *Dunce* (Wave Books, 2019), a finalist for the 2019 Pulitzer Prize; *My Private Property* (Wave Books, 2016); *Trances of the Blast* (Wave Books, 2013); *A Little White Shadow* (2006), an art book of “erasures,” a variation on found poetry; *The Adamant* (1989), winner of the 1988 Iowa Poetry Prize; and *Memling's Veil* (University of Alabama Press, 1982). She is also the author of a book of collected lectures, *Madness, Rack, and Honey* (Wave Books, 2012); a book of prose, *The Most of It* (Wave Books, 2008); and a comic book, *Go Home and Go To Bed* (Pilot Books/Orange Table Comics, 2007). About Ruefle's poems, the poet Tony Hoagland has said, “Her work combines the spiritual desperation of Dickinson with the rhetorical virtuosity of Wallace Stevens. The result (for those with ears to hear) is a poetry at once ornate and intense; linguistically marvelous, yes, but also as visceral as anything you are likely to encounter.” Ruefle is the recipient of numerous honors, including an Award in Literature from the American Academy of Arts and Letters, a Guggenheim Fellowship, a National Endowment for the Arts Fellowship, and a Whiting Award. She graduated from Bennington College in 1974 with a degree in literature. She lives in Bennington, Vermont.

Commencement Speaker

Erin Kate Ryan

Erin Kate Ryan's debut novel, *Quantum Girl Theory*, is based on the real life disappearance of Paula Jean Welden from Bennington College in 1946. Her short fiction has appeared in *VQR*, *Conjunctions*, *Glimmer Train*, and *The Normal School*, among other journals. She's a James Jones First Novel Fellow, a McKnight Artist Fellow, and a Pushcart nominee, and has received fellowships and recognition from MacDowell, Vermont Studio Center, Millay, and the Jerome Foundation. She is a 2014 graduate of the Bennington Writing Seminars. **Guest**

Hugh Ryan

Hugh Ryan is a writer and curator. His first book, *When Brooklyn Was Queer*, won a 2020 New York City Book Award, was a *New York Times* Editors' Choice in 2019, and was a finalist for the Randy Shilts and Lambda Literary Awards. His second book, *The Women's House of Detention*, explores the forgotten history of the maximum security prison that once dominated life in Greenwich Village. He has curated exhibits for NYU, The Leslie-Lohman Museum, and Visual AIDS. In 2020, he was honored with the Allan Berube Prize from the American Historical Association for his curatorial work. He has been awarded fellowships and residencies by the New York Public Library, The Watermill Center, and Yaddo. He holds an MFA from the Bennington Writing Seminars. He/him. **Faculty**

Kathryn Savage

Kathryn Savage's forthcoming *Groundglass: An Essay*, explores topics of environmental justice and links between pollution and public health. Her writing has appeared in the *Academy of American Poets* poets.org, *BOMB Magazine*, *Ecotone Magazine*, the *Virginia Quarterly Review*, *World Literature Today*, and the anthology *Rewilding: Poems for the Environment*. She is a Tulsa Artist Fellow and a 2013 graduate of the Bennington Writing Seminars. **Guest**

Katy Simpson Smith

Katy Simpson Smith was born and raised in Jackson, Mississippi. She is the author of *We Have Raised All of You: Motherhood in the South, 1750-1835*, and the novels *The Story of Land and Sea*, *Free Men*, and *The Everlasting*, which the *New York Times* named among the Top 10 Historical Fiction of 2020. Her writing has also appeared in the *New York Times Book Review*, *Paris Review*, *Los Angeles Review of Books*, *Oxford American*, *Granta*, and *Literary Hub*. She lives in New Orleans.

Faculty

Craig Morgan Teicher

Craig Morgan Teicher is the author of four books of poems, most recently *Welcome to Sonnetville, New Jersey*, which won the 2022 Paterson Poetry Prize, and *The Trembling Answers*, which won the 2017 Lenore Marshall Poetry Prize from the Academy of American Poets. He is also the author of the essay collection *We Begin in Gladness: How Poets Progress*. He was awarded a 2021 Guggenheim Fellowship. **Faculty**

Peter Trachtenberg

Peter Trachtenberg is the author of 7 *Tattoos*, *The Book of Calamities*, and *Another Insane Devotion*, a 2012 *New York Times* Editors' Choice. His essays, journalism, and short fiction have appeared in *The New Yorker*, *Harper's*, *A Public Space*, *Bidoun*, *The New York Times's* travel magazine, *The Virginia Quarterly Review* and *Story Quarterly*. His honors include the Whiting Award, the Nelson Algren Award for Short Fiction, a Guggenheim Fellowship, and residencies at Yaddo and the Rockefeller Foundation's Bellagio Center. He is an Associate Professor in the Writing Program of the University of Pittsburgh. Trachtenberg is a former publisher of *ScoundrelTime* (scoundreltime.com), an online literary journal of resistance. He is currently at work on *The Last Artists in New York*, a book of nonfiction that will be published by Black Sparrow in 2023. **Faculty**

Carly Willsie

Carly Willsie is a writer, literary critic, and head of the Logan Nonfiction Program, a residency for journalists, documentary filmmakers, podcasters and multimedia storytellers. Work she's supported has gone on to win the Pulitzer Prize in Nonfiction, the Hillman Prize, the J. Anthony Lukas Book Prize, the Helen Bernstein Book Award and many more accolades. Carly has been invited to speak internationally about the value of cross-media residencies; press freedom; and freelancers' rights. She lives in upstate NY with her two young sons. You can read her most recent book review in *The Rumpus*. **Guest**

Mark Wunderlich

Mark Wunderlich is the author of four books of poems, the most recent of which is *God of Nothingness*, published by Graywolf Press in 2021. His other books include *The Earth Avails*, which received the Rilke Prize, *Voluntary Servitude*, and *The Anchorage*, which received the Lambda Literary Award. He has received fellowships from the Guggenheim Foundation, the NEA, Massachusetts Cultural Council, Civitella Ranieri Foundation, the Amy Lowell Trust, and he has been a Wallace Stegner Fellow and held two fellowships at the Fine Arts Work Center in Provincetown, where he now serves as Chair of the Writing Committee. His poems, essay, reviews and interviews have appeared in *The New Yorker*, *The Nation*, *The New Republic*, *The New York Times Magazine*, *Poetry*, *The Paris Review*, and elsewhere, and his poems are widely anthologized. Since 2003, he has taught writing and literature at Bennington College, where he became the Director of the Writing Seminars in 2017. He holds a BA in German Literature and English from the University of Wisconsin, and an MFA in Poetry from Columbia University School of the Arts. **Director of the Bennington Writing Seminars**