

**THE RAINIER WRITING WORKSHOP
MFA @ PLU
2016 RESIDENCY SCHEDULE [FINAL]**

Participants: on Soundings, you will find the “2016 Residency Planner,” which can help you to organize your day-to-day schedule prior to arriving at the residency. You are not obligated to adhere to your schedule during the residency; you are free to take different classes than you originally planned. However, for classes with an “Advance Reading” or “Handout Reading Required” designation, keep in mind that you must prepare for these classes ahead of the residency. Visit the “Advance Readings & Handouts” page of Soundings for more information on these classes.

In addition to attending all workshop sessions, each participant is required to take 16 credits during the residency. A one-session class counts for one credit; a double-session class counts for two credits. These count for one credit each: each morning talk and lecture, and each Grad Presentation. The “Art of the Book” class counts for two credits. Everyone must take at least one class designated “Advance Reading.” Taking one session of a two-session class is allowed, but it’s a good idea to consult with the instructor beforehand, in case he/she finds it inadvisable to do so. The Grad Sessions are intended for graduates, but others may attend on a non-credit basis. The Pedagogy Sessions are intended for thesis-year participants and meet concurrently with the mixed-genre workshops. Participants are expected to attend the afternoon Grad Readings and the evening faculty readings. Please note: as a courtesy to your peer participants and the faculty, it’s important that you arrive on time to all events and activities, especially workshops and classes!

FRIDAY, JULY 29

GBC **4:30 GRADUATES’ READING: Jessica Barksdale ‘15, Julie Riddle ‘09**

Regency Room **6:30 DINNER**

Scan Center **8:00 FACULTY READINGS: Kent Meyers, Sherry Simpson**

SATURDAY, JULY 30

8:30 MORNING TALK:

Xavier 201

Lia Purpura, On Re-Enchantment: Some Responses

This talk will explore some contemporary (and for sure idiosyncratic) manifestations of the old mechanistic world view—that is, the notion that we can come to know the world by separating ourselves from it. In other words, why is it hard to make art in our time? And how might we identify the forces that disenchant our most authentic and mysterious responses? How, too, might we counter the disenchantments and work with confidence and a sense of adventure?

Admin Rooms **10:00 PRIMARY-GENRE WORKSHOPS****10:00 GRAD SESSION:****Xavier 201****Katrina Hays, *How to Offer a Graduate Reading***

The graduate readings are offered as a way to share the writing you have created over the past three years with everyone in the program. How excellent, right? Well.... For people who are completely confident about reading their work in front of their peers, the reading is easy. For others, it can feel like an approaching nightmare train on the tracks of potential embarrassment, doom and destruction. This class will offer a basic approach in how to offer a graduate reading that is professional, clear, well-thought-out, and does not leave you a wrecked puddle on the floor. After the class, each graduate will be able to schedule a 30-minute private practice session with Katrina in Xavier Hall prior to her or his reading.

Commons**12:00 LUNCH****1:30 CLASSES:****Admin 204A****Rick Barot, *How to Read a Poem***

In my role as poetry editor for the *New England Review*, I find myself drawn to poems that combine complex shapeliness and vivid thematic cargo. Using the poetry in the Summer 2016 issue of *NER* (which includes work by Martha Collins, Wayne Miller, Safiya Sinclair, Maxine Scates, and Brian Teare among many others) as examples, we'll discuss the ways in which strong contemporary poets continually pivot between tradition and innovation, clarity and difficulty, poise and risk. This session will also serve as a kind of primer on the conceptual and technical terms that can be fruitfully employed when analyzing and describing poems. [One Session; Handout Reading Required.]

Admin 204B**Oliver de la Paz, *The Elegy and the Ode***

We will be reading and writing poems that mourn and poems that celebrate and the rhetorical and stylistic qualities that encompass these subjects. Among the works we will be exploring will be poems by Ross Gay, Gary Jackson, Aracelis Girmay, Lo Kwa Mei En, and others. [Two Sessions; Exercises.]

Admin 208**Adrienne Harun, *Dream Large***

A love of language and singular situations can be both curse and boon to a writer. The benefits are clear; the detriments less obvious. Blake famously saw eternity in a grain of sand, and like him, many writers are sometimes tempted to bypass layers of a bigger picture, choosing instead small, gorgeous particulars and hoping they will represent the world. And sometimes those crystalline passages do, but just as often stories and novels disappoint because the writer's ambition is far too small. In this class, we'll look at examples of "dreaming large," i.e., widening subtext by introducing historical, multicultural, political, philosophical, and other threads—without committing to an opus. We'll consider how we might begin a process of expansion in our own work, one that will bring us back full circle to that representative grain of sand and perhaps have our stories mean a little more. We'll look at William Trevor's "The News from Ireland," Don DeLillo's "The Angel Esmeralda," and Chimamanda Ngozi Adichie's "Ghosts." [One Session; Handout Reading Required.]

Admin 210**Kent Meyers, *Dialogue as Poetry***

When fiction writers think of dialogue, their concerns are often how to make it sound natural, or how to sustain tension within it, or how to advance plot through it. This class will examine dialogue through a different lens—in terms of its rhythms and sound: in other words, its poetic elements. By examining the way both fiction writers and poets—from Shakespeare to Robert Browning to Shirley

Hazzard to Denis Johnson—use poetic elements in their dialogue, the class will encourage participants to realize that these elements support the other things we think dialogue ought to be doing. [One Session; Handout Reading Required.]

Admin 212

Sherry Simpson, *Measuring and Manipulating Psychic Distance*

John Gardner defined psychic distance as “the distance the reader feels between himself and the events in the story.” We’ll learn how to identify psychic distance and narrative filters in creative nonfiction and explore how deliberately altering psychic distance can affect the reader’s experience. [One Session; Exercises.]

3:00 CLASSES:

Admin 204A

Suzanne Berne/Marjorie Sandor, *The Hungry I: First Person Narrators in Fiction*

What does your narrator *want*? Attention? Absolution? A sympathetic ear? In this class, we will explore the versatility and flexibility of first-person point of view—as well as some of its motivations—from the short story to the novel. On day one, we’ll explore more familiar forms of first person, from innocent to retrospective, and on day two, we will move into more unusual forms, including plural first person, the speculative storyteller, and much more. We’ll provide a range of short readings and creative exercises. [Two Sessions; Exercises.]

Admin 204B

David Biespiel, *How to Write a Poem*

Every time you sit down to work on a poem you’re asking yourself monumental questions about how to sort through the barrage of stuff in life. Every time, you’re bombarded with information, and your ambition is to find the bits that have meaning and metaphor. Often you pick the materials that break through the noise with a message, or a metaphor, that resonates with you and can become a magnet for a reader. I’m of the opinion that the poets who prevail are excellent story-tellers. They understand the arc or arcs of their materials—the something that connects it all. As poets, we understand the power of argument and story and images and metaphor to delight and inspire. And in this class we’ll set out to explain how it works. What is a clear strategy that can help you write and revise your new poems—new, successful poems—that tell a story that a reader will remember? The stakes are simple: your ability to write a moving, compelling poem. [Two Sessions; Exercises; Handout Reading Required.]

Admin 208

Kevin Goodan, *Bearing Witness to the Word: Writing the Mystical Experience*

Merriam-Webster defines “mystical” as: “having a spiritual meaning that is difficult to see or understand: of or relating to mystics or mysticism: resulting from prayer or deep thought.” Wikipedia (your friend and mine) states that the mystical experience is “popularly known as becoming one with God or the Absolute, but may refer to any kind of ecstasy or altered state of consciousness which is given a religious or spiritual meaning.” This class will examine texts (both poetic and not) from the Abrahamic Religions that attempt to convey, or make tangible the ineffable through language, as we attempt to give our own particular definitions to such an ill-defined idea. Advanced reading: diary excerpts from Gemma Galgani, passages from *The Interior Castle*, Joan of Arc’s trial, and *Salvation*, by Valerie Martin. Also there will be poems by Thomas Merton, Tomaz Salamun, Agha Shahid Ali’s *Call Me Ishmael Tonight*, Kazim Ali’s *The Far Mosque*, Bruce Beasley’s *Theophobia*, among others. The required advance reading is a substantial handout posted on Soundings. [Two Sessions; Exercises; Advance Reading.]

Admin 210

Brenda Miller, *Back to Basics: Sensory Detail in Creative Nonfiction*

In this class, we will return to the foundation of strong writing: using the five senses to translate experience onto the page. We will study writers who embody their work, and we will do several

exercises to “flesh out” your own work. Bring an essay in progress. [Two Sessions; Exercises; Handout Reading Required.]

4:30 GRAD PRESENTATIONS:

Admin 208

Cate Gable, *In the House of the Three Gables: What Is Poetry For?*

By most measures, the state of our world is in chaos. What responsibility does a poet have to participate in the public discourse on issues of concern? Is it time to revisit the broader question, “What is poetry for?” I interviewed ten poets—with a range of ages, ethnicities and geographical biases—to open an inquiry on this question. Come share your viewpoint and explore some of the takeaways from the interviews.

Admin 204B

Emily Holt, “About” War, “About” Photography: The Aesthetic Extremes of Medbh McGuckian

Medbh McGuckian’s “The Society of the Bomb” begins, “The sleep of her lover is her sleep: / it warms her and brings her out to people like / half-making love or the wider now, / exceptionally sunlight spring.” “Impressionist House” starts with the declaration: “Just because there is a blue sky in the background / these loves are not for everyone’s understanding.” Throughout her 14 collections, Medbh McGuckian’s engagement with the visual arts questions the limits and possibilities of ekphrasis, allusion, and the speaker in lyric poems. To situate McGuckian’s aesthetic choices and the political nature of her work, we’ll explore other poems about civil war in Ireland. Then, to try on her aesthetic choices—to push our go-to syntactical and metaphoric moves—we’ll sketch out our own responses to photographs.

Admin 204A

Laura Petersen, *Time Travelers: Explorations in Space and Time in the Novel*

You’re churning out characters in your novel, but the protagonist is going nowhere. She ponders life or knits blankets while the leaves on the tree in her yard turn from green to gold to gone. Or you have a deep and complex antagonist, but she lacks a connection to place in your novel. In this presentation, we’ll look at examples taken from literature where time is a catalyst for propelling characters forward, backward, and in both directions. You’re invited to bring your own character dilemmas to share with the class. You’ll leave with a sense of how time can motivate your characters while also giving them verisimilitude.

Admin 210

Sherry Walker, *The Genie-ous Writer: Raiding Social and Family History for Inspiration*

Writing projects with a historical component can be enriched with insights from genealogy and social history (the history of everyday folk). Writers of any genre can raid these fields to uncover connections, historical detail or setting, forgotten or erased stories, social context, secrets, intriguing questions or curiosities. This session explores some practical tools: genealogy for writers (whether researching your own family or someone else’s), social history resources, how to shake the family tree or to mine social memory. We’ll brainstorm about using what we find.

Regency Room

6:15 DINNER

Scan Center

7:30 FACULTY READINGS: Kevin Goodan, Peggy Shumaker

NPCC

AFTER HOURS: NORTHERN PACIFIC COFFEE COMPANY

SUNDAY, JULY 31

8:30 MORNING TALK:

Xavier 201

Rebecca McClanahan, *Reading Like a Writer: Ten Ways to Enjoy the Party*

In *The Second Common Reader*, Virginia Woolf writes that a reader should not “dictate” to an author, but rather be “his fellow-worker and accomplice.” This statement, among others in Woolf’s book, suggests that reading is in effect a contact sport, an active conversation, a dance between author and reader that begins with “the twist and turn of the first sentences.” If this is so, how can we become more imaginative and active readers, not only of published works but also works-in-progress—our students’ or peers’ drafts, and our own? This presentation introduces basic principles for approaching literary texts and demonstrates practical techniques such as close reading, imitation, attention to structural and rhetorical patterns, oral interpretation, reading across genres and against taste, and reading-to-revise approaches for our own drafts and the drafts of our students and peers.

Admin Rooms

10:00 PRIMARY-GENRE WORKSHOPS

UC Rooms

10:00 THESIS MANUSCRIPT CRITIQUES

Commons

12:00 LUNCH

UC 201

12:00 FACULTY LUNCH MEETING

1:30 CLASSES:

Admin 204A

Linda Bierds, *Master Class in Poetry*

This two-part class will focus exclusively on free verse and the ways that specific structural choices enhance the reader’s experience of a poem. We’ll study the dramatic and tonal differences displayed by the monostrophe, section poem, and by the poem comprised entirely of free verse “couplets”. We’ll pay special attention not only to line length and enjambment, but to the uses of white space. I’ll include in my handouts poems by such masters as W.C. Williams and Randall Jarrell, but also poems by poets at the beginning of their careers. [Two Sessions; Exercises.]

Admin 208

David Cates, *Our (Often Perverse and Strange) Connections*

We’ll do close readings of Paul Bowles’ “The Fourth Day Out from Santa Cruz,” Isaac Babel’s “My First Goose,” Flannery O’Connor’s “Everything that Rises Must Converge,” and Raymond Carver’s “A Small Good Thing.” We’ll read all four stories in advance, and in class we’ll go through them line by line and look at what questions are driving them, both on the surface and under the surface, how they maintain dramatic tension, and how they resolve it. We’ll examine how these stories describe the mystery of human connections. [Two Sessions; Handout Reading Required.]

Admin 210

Jim Heynen, *Smiles, Chuckles, and Groaners: Humor and the Techniques of the Humorist*

We will look at samples of humorous or comic writing to see what techniques are used—but we will also explore ways in which the techniques of the humorist might effectively be used in writing whose purpose is serious rather than comic. Participants will leave the session armed with models and the benefits gained from discussing those models. [One Session; Handout Reading Required.]

- Admin 212** **Tracy Daugherty, *Master Class in Nonfiction: Fact and Fiction in the Art of Biography***
 Writing about another person’s life is inevitably a form of autobiography (a biographer chooses a subject, and emphasizes certain periods of a person’s life and career, based on personal interests or needs); it is a form of cultural history, of then and now (a biography written in the cultural atmosphere of the 1920s, say, is going to be different from one written in today’s climate); and it is a form of fiction, to the degree that the life of the subject is edited and shaped. The art of biography encompasses all aspects of narrative, blending them in astonishing, not always comfortable, ways. We will examine the decision-making, ethics, and craft behind this particular form of nonfiction, reading from published examples and using in-class exercises to prompt further questioning. The required advance reading will be Joan Acocella’s *Willa Cather and the Politics of Criticism* (University of Nebraska Press, 2000). [Two Sessions; Exercises; Advance Reading.]
- Admin 204B** **De la Paz, *The Elegy and the Ode* [Session 2]**
- 3:00 CLASSES:**
- Admin 204A** **Berne/Sandor, *The Hungry I* [Session 2]**
- Admin 204B** **Biespiel, *How to Write a Poem* [Session 2]**
- Admin 208** **Goodan, *Bearing Witness* [Session 2]**
- Admin 210** **Miller, *Back to Basics* [Session 2]**
- 4:30 GRAD PRESENTATIONS:**
- Admin 204A** **Keven Drews, *The Ultimate Deadline: Subjectivity, Objectivity, and the “I” in Final Memoirs***
 Death’s inevitable, but how do writers who know they are going to die and are writing memoirs reflect on the “I?” Of course, memoirs are largely subjective. Those who write them focus on a period of time, are devoted to literal or metaphorical truth, and try to derive some greater meaning. As Dinty Moore says in *Crafting the Personal Essay: A Guide for Writing and Publishing Creative Nonfiction*, “There is no shame in using yourself as the subject, and no need to hide that fact behind some veil of objectivity and erudition. The I stands tall and proud.” But is there room for objectivity in memoir, and can writers actually pull it off? This presentation will see how writers like Randy Pausch, Susan Spencer-Wendel, Christopher Hitchens, Harold Brodkey, and Judith Kitchen dealt with the issue as they neared their final deadlines.
- Admin 204B** **Carol McMahon, *Exposing the Wound—The Traumatic Grief of Sibling Death and the Modern Elegiac Form***
 Not only can grief and mourning be the driving force behind a poem, but the expression of that emotion has for centuries owned its own distinct poetic form and structure, the elegy. Using the work of Sigmund Freud, which forms the basis of early modern perspectives on mourning and serves as the foundation for western grief theory, we will explore how contemporary views on grief are related to the modern incarnation of the elegiac poetic form. The rarely studied and very specific dynamic of sibling grief and its components comprise the focus of this exploration with the poetry of Gregory Orr, Marie Howe and Matt Rasmussen illuminating the unique relationship between grief in our contemporary world and the characteristics of the modern elegy.
- Admin 208** **Laurie Mikulasek Simpkinson, *Writing from Inside the Novel***
 Are your characters often described as “woody” or “a puppet for your plot”? Do your characters feel “written about” rather than “written through”? Come to this session to learn how to get into your

characters with depth and complexity. We will examine—with a handout of examples—the broad definition of Interior Monologue (IM) and how it carries the reader through the inside of a character’s feelings, observations, sense of time, thought process, and moment of decision. We’ll also discuss three styles of Author-Intrusion IM and how they can help shape the reader’s experience of the story. Lastly—but most importantly—I’ll offer a technique to help orient you, the author, into the right frame of mind from which to write your character’s IM.

UC Patio	<u>6:15 DINNER</u>
Scan Center	<u>7:30 JUDITH KITCHEN VISITING WRITER READING: Tracy Daugherty (Post-Reading Q&A with Dinah Lenney)</u>
NPCC	<u>AFTER HOURS: NPCC</u>

<u>MONDAY, AUGUST 1</u>

8:30 MORNING TALK:

Xavier 201	<p>David Cates, <i>The Life of the Imagination</i></p> <p>I will discuss the way characters in fiction—from Quixote to Bovary to various contemporary characters—are guided by the life of the imagination—their illusions, so to speak. But the crux of the talk will be about how we as writers must step through the door of our most ordinary lives to inhabit the illusions of our characters, or the images of our poems. To live within them, so to speak, on the page. To use our imaginations to live out of ourselves even as we live within ourselves. As Adam Kirsch wrote in his article on Wallace Stevens in <i>The Atlantic</i>, “It is a mistake to think that a person becomes a poet because she undergoes exceptional experiences—because she lives more wildly, intensely, or colorfully than other people. The poet doesn’t feel unique emotions any more than the painter sees unique colors; it is what she does with ordinary emotions that turns them into poetry.”</p>
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Admin Rooms	<u>10:00 PRIMARY-GENRE WORKSHOPS</u>
UC Rooms	<u>10:00 THESIS MANUSCRIPT CRITIQUES</u>
Commons	<u>12:00 LUNCH</u>

1:30 GRAD SESSION:

Admin 208	<p>Kent Meyers, <i>Re-thinking the MFA as a Skill Set</i></p> <p>We think of the MFA as preparing us to write literature, but the skills one learns in acquiring it are applicable to many different fields. I have successfully written grants for non-profit organizations. I know of an RWW graduate who worked for a software company as one of the few people there who could interpret what clients needed, and another who edited an airline magazine. The abilities to read well, to write clearly and succinctly, to interpret and imagine what others need, are powerful skills in a variety of enterprises. This session will not be specifically about how to find a job utilizing the skills you have acquired but will be a discussion of what those skills are and how they might be applied.</p>
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1:30 CLASSES:

- Admin 211A** **Kevin Clark/Greg Glazner, *Poetry as Knowledge, Poetry as Mystery***
 In poetry we find the union of apparently opposite impulses. The strange implications of quantum mechanics, the mystery of dark matter and dark energy, and “the ‘hard problem’ of consciousness” remind us that existence may, in some ways, be an illimitable, forever unknowable realm. At the same time, here in 2016, the need to address urgent social, political, and ecological realities presses upon us. How is it that the drive toward closure—toward political reform, say—and the wonder at the larger mystery exist so richly within the same art form? A highly interactive discussion of the work of three or four poets, such as Ross Gay from *catalog of unabashed gratitude*, Denis Johnson from *The Veil*, Joanna Klink from *Excerpts from a Secret Prophecy*, and Larry Levis from *The Darkening Trapeze* will lead us into key questions: In what ways is poetry a “search for the ineffable” (as Wallace Stevens put it)? In what ways is poetry “news that stays new” (as Pound put it), incorporating but exceeding the issues of the day? On the level of craft, form, and stance, how do poems navigate the need for understanding and action on the one hand and the need to acknowledge origins that are ultimately mysterious on the other? [One Session; Handout Reading Required.]
- Admin 204B** **Marjorie Sandor, *Uncanny Spaces in Fiction***
 Almost one hundred years ago, Sigmund Freud sought to describe the unsettling experience of “the uncanny” in life and literature: that sensation of being in the presence of something both familiar and utterly unfamiliar, possibly even supernatural, all at once. And what better place to explore this than in those domestic spaces we believe most safe, most familiar. We’ll take a brief tour of his catalog of definitions, then reach into our own memories and imaginations to discover our own haunted landscapes and interiors, our most unsettling spaces, public and private. PS: this is not a course exploring fantasy, science-fiction or horror writing, but rather the extraordinary that dwells in the apparently ordinary. [One Session.]
- Admin 204A** **Bierds, *Master Class* [Session 2]**
- Admin 210** **Cates, *Our...Connections* [Session 2]**
- Admin 212** **Daugherty, *Master Class* [Session 2]**

3:00 CLASSES:

- Admin 204A** **Fleda Brown/Rebecca McClanahan, *Upsetting the Poem***
 You know where your poem is headed. But now that you’re into it, it’s beginning to feel that you knew it all along, that it’s going to almost unconsciously follow the deep grooves in your mind. That you will write the same poem yet again, just another version of what you’ve written before. What can you do to disrupt your own habits? How can you wake the poem from its sleep—and yours—and go with it where you had no idea the two of you could go? We’ll study a number of published poems that seem to do exactly that—to upset the poem-as-expected. We’ll look at and add to a list of techniques. We’ll work with our own poems, drafts that feel stuck or static or predictable. Then, between the first and second session, we’ll revise to incorporate one or more techniques of disruption. In the second session, we will share the drafts and discuss the process of revision. [Two Sessions; Exercises; Handout Reading Required.]
- Admin 204B** **Scott Nadelson, *The Multiple Roles of Minor Characters***
 Particularly in fiction driven by inner conflicts, minor characters play an essential part in catalyzing drama. They often tease a central character out of her head, expose her vulnerabilities, make her engage with the world when she most wants to retreat from it. They can be unpredictable and

destabilizing, the embodiment of mystery and unrestrained life. A story's subtext often resides with them, and they drag the unwilling central character kicking and screaming toward it. In this class, we will closely examine Chekhov's short novel *Three Years* to understand the different roles minor characters can play in creating surprise and complexity. Then we'll try out some exercises with minor characters of your own. Advance reading: Anton Chekhov, *Three Years* (preferably the Constance Garnett translation, found in *The Darling and Other Stories*; also available free here: http://www.online-literature.com/anton_chekhov/1277/). [Two Sessions; Advance Reading.]

Admin 208**Ann Pancake, *A Story's Tune***

How does a piece of prose with music differ from one without? How does fiction and nonfiction with rhythm and tune move a reader in ways prose with just a little can't? We'll be doing very close readings of two short stories whose narratives are propelled by language as much or more than character or plot: Breece Pancake's "First Day of Winter" and Jean Toomer's "Becky." We'll explore how sound makes story. Then we'll experiment with amplifying the music in your own prose, by discussing where music originates in a writer, playing with some exercises that can help you find it in yourself, and suggesting the kinds of listening prose writers can cultivate on their way to making stories and essays that sing. Please read the two stories in advance and bring them to class with you. [Two Sessions; Exercises; Handout Reading Required.]

Admin 210**Sherry Simpson, *The Narrative Essay: Finding Meaning in Experience***

The evolution of innovative forms such as the lyric essay and flash nonfiction has broadened and deepened the possibilities for creative nonfiction in exciting ways, but storytelling in a traditional narrative essay is more difficult—and more rewarding—than it may seem. We'll discuss some of the possibilities and challenges of the narrative essay as well as examine specific techniques for extracting, exploring, and enhancing meaning that's rooted in personal experience and story. [Two Sessions; Handout Reading Required.]

4:30 GRAD PRESENTATIONS:**Admin 204A****Sarah Pape, *"Artistically Seeing": Visual Art and the Gestures of Creative Nonfiction***

How can it benefit one art to import language from another? What effect does the context in which we observe language or image have on the overall meaning we make? These questions, along with a yearning to expand our craft-centered vocabulary when discussing nonfiction texts, drives this conversation between visual art and creative nonfiction, comparing contemporary art and artists' processes to the gestures and constructs found in the work of Sarah Manguso, Deborah Tall, and Maggie Nelson.

Admin 204B**Billie Swift, *Can a Poem (Story, Essay) Even Be Translated?***

As students we are often reading toward understanding a writer's craft. But what happens when a translator stands between the work as it was written and the work we're reading? Given the linguistic complications inherent in moving from one language to another—think about syntax and diction, for example—how do we know if the translation we're reading is the *right* one? Or maybe this isn't the *right* question...

Admin 208**Amy Young, *Writing Home and Place in the Era of Climate Change***

Appalachia is no stranger to environmental destruction. How, then, do poets who call Appalachia home write about place with the additional threat of climate change? I will share the connections five Appalachian poets (Frank X. Walker, Rose McLarney, Thorpe Moeckel, Nikky Finney and Maurice Manning) have with the place they call home. We will look at how threats to the environment do or do not rise to the surface in their work. If there is time, we may try our own hand at writing about place, using the writing of these poets as a jumping off point.

Regency Room 6:15 DINNER

Scan Center 7:15 FACULTY READINGS: Scott Nadelson, Lia Purpura

TUESDAY, AUGUST 2

8:30 MORNING TALK:

Xavier 201

Barrie Jean Borich, *Creative Nonfiction Is*

How do we comprehend a literary genre as mercurial and many-faced as nonfiction? Understanding the meaning of the nonfiction category requires a mirror-like double awareness of actuality and making—the presence of both the thing itself and our made reflection of that thing. But does that mean subject is what defines the genre? What then do all the hybrid nonfictional variations and myriad subgenre categories have in common, and how do we describe the work well-enough to write within its parameters, while still leaving open the possibilities of what the genre may become? This talk starts with both the standard and slippery ways literary nonfiction is written now, then travels back through centuries of self-writing and literary social witness; tracing how pre-nonfiction era essays, memoirs, documentaries, and lyric prose works feed into the literary space we give to the nonfiction conversation today.

Admin Rooms

10:00 PRIMARY-GENRE WORKSHOPS

UC Rooms

10:00 THESIS MANUSCRIPT CRITIQUES

Commons

12:00 LUNCH

12:00 MENTORSHIP PREFERENCE FORMS DUE FROM 1ST-YEARS AND 2ND-YEARS

UC 201

12:40-1:15: SPECIAL LUNCHTIME CLASS:

Brenda Miller, *Guided Relaxation for Writing & Learning*

In this optional half-hour session, Brenda will guide you in simple practices that enable you to slow down, take a breath, relax, and recharge for both writing and learning. The session will provide an interlude from the intensity of the residency, and you will leave with practices for you to continue on your own in everyday life. Brenda will be drawing upon the text *The Pen and the Bell: Mindful Writing in a Busy World*, but advanced reading is not required.

1:30 GRAD SESSION:

Admin 208

Jim Heynen, *Revision Approaches*

We'll discuss endings and what we hope to achieve in the ending of a poem or story. Should it satisfy or challenge the reader? Should it arrive at a natural point of completion, or should the ending be more of a send-off? A mystery? A delicious frustration? And what about delayed endings, when a poem or story seems to be drawing to a conclusion only to catch a second breath—a turning or surprise that defies our expectations only to deliver an unexpected and richer ending? There will be opportunities to share break-through revision moments in your writing at RWW. There is even likely to be a revision challenge handout.

1:30 CLASSES:**Admin 204A****Suzanne Berne/Dinah Lenney, *Good Beginnings***

What are the elements of a compelling first page? How to make readers and editors want to keep going, whether we're submitting fiction, nonfiction, or criticism? We'll look at a variety of first sentences, paragraphs, and pages to identify tactics and strategies for hooking the reader and keeping her on the line. Students should bring along an opening paragraph that they love (from another writer), as well as a troublesome first paragraph of their own. [One Session; Exercises.]

Admin 204B**Adrienne Harun, *Suspended Animation***

Suspense is literally the momentary cessation of action, a place in the story where the characters and the reader reside together in uncertainty, and anticipation grows. It's in those seemingly stalled moments that a story expands, possibility rushes in, and the reader is fully caught. We'll look at the use of suspended animation in several texts, including Joyce Carol Oates's "Where Are You Going, Where Have You Been?" (creepiest story ever) and James Joyce's "The Dead." As well, we'll explore David Mamet's concept of the perfect ballgame as laid out in *Three Uses of the Knife*. [One Session; Handout Reading Required.]

Admin 208**Peggy Shumaker, *Making a List, Checking It Twice***

The list as a starting place for writing. The list as a way to open new possibilities in a draft. The list providing points of departure. The list as a literary device in prose and poetry. The list as artistic political manifesto. The list as a poem or essay or story in itself. Handout reading required, with examples from *The Pillow Book* (Sei Shonagan, Japan, years 990-1000), "The Border: A Double Sonnet," Alberto Ríos (US/Mexico border, 2016), excerpt from *The Stone Diaries*, Carol Shields (Canada, 1993), excerpt from "Becoming Earth," an essay, Eva Saulitis (Alaska, 2016), excerpt from *Citizen* (USA, 2015, Claudia Rankine), catalog from Walt Whitman's *Leaves of Grass*, "Sonnet 130" Shakespeare (compare traditional Petrarchan conceits with his vision). We will focus on the list as an element of craft and we will analyze how lists tend to invite expansion. We will look at repetition within lists as a form of incantation or ritual language. We will consider how the list can create expectations and then surprise us. If time permits, we may create lists of our own. [One Session; Handout Reading Required.]

Admin 210**Lia Purpura, *Reading with the Body***

Workshops traditionally, and one way or another, focus on assessing writing: how to alter it by enlivening the language, cutting/growing, re-pacing, illustrating alternative techniques and so on. *Reading*, however – active reading, reading with the body, reading for "the vital seep" (I mean reading books, not workshop material) – is harder to talk about. In this class, we will explore the practice of "reading with the body" and tracking responses that are in many ways uncategorizable but absolutely somatically recognizable, once you train for alertness. How to notice, catch wind of, and recognize moves, gestures, patterns, the sidelong, the gaps and silences and decisions of attention, what enters the ear way before the mind, what causes the spine to prickle we'll read in all genres with the purpose of becoming alert to the life that exists when word activates body. I remember reading Emily Dickinson for the first time and having no "idea" what was going on but recognizing, in my body, the very thing she knew poetry could do. As she wrote: "If I read a book and it makes my whole body so cold no fire can warm me I know *that* is poetry. If I feel physically as if the top of my head were taken off, I know *that* is poetry. These are the only way I know it. Is there any other way?" We'll be reading in ways that open us to this state of being. [One Session; Handout Reading Required.]

3:00 CLASSES:

- Admin 204A **Brown/McClanahan, *Upsetting the Poem* [Session 2]**
- Admin 204B **Nadelson, *Minor Characters* [Session 2]**
- Admin 208 **Pancake, *A Story's Tune* [Session 2]**
- Admin 210 **Simpson, *The Narrative Essay* [Session 2]**

4:30 GRAD PRESENTATIONS:

- Admin 204A **Chelsey Clammer, *White Space, No Space, Linear, Lyric: The Structure of Personal Essays***
 You have a story to tell, but what's the best way to write it? The structure and form of a personal essay influences how the reader experiences the story. Devices such as juxtaposition, narrative time, rhythm, subtext, metaphor, and even basic elements like punctuation and font can all shift the reader's understanding. Whether you use a traditionally narrative structure or a hybrid lyric structure (or perhaps a combination of the two, or, hell, one that you invent), the order in which you chose to relate the events and the visual look of the text on the page not only helps to construct the essay, but enhances it (or, sadly, ruins it). In this presentation/workshop, we'll briefly look at and discuss examples of different narrative structures, and then we'll do some writing and brain exercises to practice the variety of ways in which we can present our stories to the world.
- Admin 204B **Cate Hennessey, *How Far is Loneliness: The Epistolary Form in Literary Nonfiction***
 It's been said that letter writing is a dying art, but any art requires time and patience. Use of the epistolary as a form in literary nonfiction is no exception. However, a writer's decision to use the epistolary offers a particular challenge because the form creates many kinds of distance—spatial, temporal, tonal, emotional—that the writer needs to both bridge and exploit. In our session, we'll explore why and how these distances occur, and then we'll try some exercises that help us transform a private form of correspondence into writing meant to be publicly shared.
- Admin 208 **Tammy Robacker, *The Split: An Examination of the Divided Self in Poems of Sexual Trauma***
 Inspired by the incredible poem, *The Split*, by Alice Anderson, my presentation will deeply explore how Anderson and other contemporary poets use the concept of the 'Divided Self' as technique and tool in their writing to address their experience with sexual trauma. I will closely examine the dualities and dichotomies of the split self in poetry, and then present interesting findings and patterns speaking to that theme. In addition, while the poems of sexual trauma showcase many dark truths, difficult memories and shame, we will also look at how using the technique of divided or second self works simultaneously to transform sexual trauma into life's larger quests for love, truth, light and healing. We will enjoy how the pained, fractured facets of the divided self ultimately endeavor to be powerful, beautiful and transcendent in poetry.

5:30 MID-RESIDENCY BREAK BEGINS: DINNER ON YOUR OWN

<u>WEDNESDAY, AUGUST 3</u>

Off Campus **MORNING FIELD TRIP, 8AM-2PM: PIKE PLACE MARKET, SEATTLE**

Admin Rooms	<u>3:00 BUSINESS MEETINGS FOR COHORT GROUPS</u>
Xavier 201	<u>4:30-6:00 OUTSIDE EXPERIENCE PRESENTATION</u>
Regency Room	<u>6:15 DINNER</u>
Scan Center	<u>7:30 FACULTY READINGS: Fleda Brown, Rebecca McClanahan</u>
GBC	<u>8:30 GARFIELD BOOK COMPANY RECEPTION</u>

THURSDAY, AUGUST 4

8:30 MORNING TALK:

- Xavier 201** **Julie Marie Wade, *Prose & Cons: Considerations of a Woman with Two Genres***
 This talk is about binaries and hierarchies I struggle to negotiate in my own life, including teacher v. student, poet v. prosist, personal v. political, “the writer” v. “the work.” Rather than either/or constructions, or even both/ands, I’m interested in all of the aboves. What I’m proposing here is an exploration of hybridities of self (teacher-student-woman-lesbian) and hybridities of genre (poet-essayist-memoirist-scholar), with attention to points of resonance between them. Or, as C.D. Wright wrote, “We live by the etcetera principle.” This is an attempt to articulate my etceteras.

- Admin Rooms** 10:00 MIXED-GENRE WORKSHOPS

10:00 GRAD SESSION:

- Admin 208** **Suzanne Berne/Ann Pancake, *Working with Criticism: Reading How You’re Read***
 A session that offers suggestions on ways you might negotiate feedback from readers and editors. Remember exiting the first workshop of your first year at RWW, stunned numb by the torrent of advice you received on the piece you’d been revising for six months? How about scanning a three-page letter from your best writing friend, or your mentor, or agent, or editor? How do you begin to make sense of this blizzard of input, often contradictory, sometimes intimidating, occasionally infuriating? In this session, we’ll discuss how to turn even discouraging (or damning!) reactions into a creative challenge, as well as how to maintain good relationships with your most valued critics.

10:00 PEDAGOGY SESSION:

- Admin 210** **Barrie Jean Borich, *Group Texting While Walking on Stairs***
 In this session we will explore experiential methods for helping students bring fresh information and perspective to their work by demonstrating ways that study is a creative act that extends beyond our necessary reading, writing, and researching in libraries and archives. Methods we will discuss include site visits, technology-based immersion exercises, group blogs, student-centered collaborations, visual-and-movement-based classroom activities, and varieties of creative project-making.

- Commons** 12:00 LUNCH

- Regency Room** 12:00 GRADUATES & FACULTY LUNCH

1:30-4:15 THE ART OF THE BOOK:

Admin 212

Scott Nadelson: *Lost in the City*, Edward P. Jones

A loosely-linked story collection in the spirit of Joyce's *Dubliners*, Jones' first book explores multiple generations of African Americans living in Washington, D.C. It's a marvel of psychological realism and quiet experimentation with story form. We'll discuss character development, point of view, narrative structure, and the interplay of scene and exposition, as well as the links that make the collection coalesce as a whole.

Admin 208

Ann Pancake: *Wide Sargasso Sea*, Jean Rhys

Creole writer Jean Rhys' 1966 *Wide Sargasso Sea* "revises" *Jane Eyre* by telling the story of Bronte's "mad woman in the attic" from the mad woman's point of view. Called a "disruptive prequel" by critic Joy Castro, this short novel is gorgeous and darkly unsettling, and its reader finds herself in a labyrinth of searing and nuanced critiques of race, slavery, colonialism, postcolonialism, and power dynamics between men and women in 19th century West Indies and Victorian England. Working by association and impressionism rather than by conventional narrative, *Wide Sargasso Sea* is one of those books that teaches its reader how to read it. Its formal innovation in structure and in language suggests ways we might upend conventions in our own fiction. Multi-perspectival, it raises questions of reliability of narrators and the politics of who gets to narrate particular versions of personal and public history. If that's not enough, we also get zombies. Having read *Jane Eyre* will be helpful and is encouraged, but is not required.

Admin 204A

Julie Marie Wade: *Sleep in Me*, Jon Pineda

What happens when poets write memoir? Jon Pineda's *Sleep in Me* is one provocative example. This coming-of-age memoir comprised of short essay-vignettes combines poetic compression and imagistic power with vivid setting, action, and dialogue. Instead of asking what can poetry do that prose can't, or vice versa, we'll consider the beneficent union of poetic technique and prose form in rendering both commonplace and tragic aspects of autobiographical experience.

Admin 204B

Peggy Shumaker: *Becoming Earth*, Eva Saulitis

Essayist, poet, and marine biologist Eva Saulitis for nearly thirty years studied a genetically distinct pod of mammal-eating killer whales in Prince William Sound. After the Exxon-Valdez oil spill, the pod stopped having calves. She was witnessing on her watch their extinction. At the same time, she was watching her approaching death. Eva says this: "How strange that a cancer story is a story of earth, of being a creature on earth—this particular, damaged earth, at this time—a thing of nature, responding to natural laws, like any wild being, be it river or sparrow or cloud. How strange to occupy a mortal body for what is, in the end, a very short time, in total denial of death." This is a book of living, a book of grace, a book that finds language for what exists beyond language. We might discuss allusion as a point of departure, a point of contention, a means of connection. We'll look at the refrain as a structural element in nonfiction. We'll savor the estuaries where science and lyricism blend. We'll explore the haibun as an essay form. We'll look at how one image can center an essay. We'll consider human relation to land, water, and sky when we're hiking, kayaking, thinking. We'll look at our relation to the earth when the compromised body can no longer move. Time. Urgency. The elastic ways we perceive our moments. We'll look at how writing compresses or expands time, and how that creates insight and emotional resonance.

Admin 210

David Biespiel & Dinah Lenney: *A Giacometti Portrait*, James Lord

Fifty years ago journalist James Lord sat for Alberto Giacometti and kept careful notes. The result, which comes in at 78 pages, is the best book on craft we know, a hybrid meditation that investigates the working relationship between artist and subject, and ultimately serves as blueprint and metaphor for the creative process across the board. As model for the kind of conversation we might be having

with our own work, the book highlights the only thing that actually matters: what is my relationship to my project and how can I accommodate, even mine the discrepancy between my original vision and its execution. Among questions and ideas that might come up in discussion: How to approach my daily job? How to deal with daily setbacks? How to measure success (if at all) and/or identify failure? What does it mean to persevere? Is it possible to harness both memory and imagination to serve my purpose? If I can make what I see, am I more or less true to my art?

Admin 211A**Fleda Brown & Greg Glazner: *Deepstep Come Shining*, C.D. Wright**

When C.D. Wright died a few months ago, the poetry world lost a brilliant, innovative, and large-hearted poet. Her masterpiece, *Deepstep Come Shining*, is that rarest and finest kind of innovative book, teaching us how to read as we go along. The floating lines of poetry are analogues to the succession of still frames that set a movie in what seems to be motion. And the book's road trip through the deep South is nothing less than a spiritual journey, however ambiguous and heterogenous. The book's fusion of folk medicine, pop culture, rural dialect, philosophy, film history, and poetics creates a powerful, unified effect. Its formal patternings—prose poem chapter openings and floating-line chapters, for example—give the book a sculpted quality. Its arc takes us to the brink of the transcendent and then deposits us back in the “hither world.” Nearing twenty years since its publication, the book still reads as fresh, alive, and substantive. In addition to following the book as it teaches us how to read it, we will consider the ways in which a poet's roots can expand and deepen her poetry. Wright was, in many ways, a rural Arkansan who never turned her back on her upbringing nor pretended to be someone she wasn't. She was an admirable example of a poet who could be true to both her origins and her vision. And in this way, she was a kind of mentor to the two poets leading this discussion.

Admin 211B**Kevin Clark & Oliver de la Paz: *Rapture*, Susan Mitchell**

Published in 1992 and still in print, *Rapture* paradoxically remains at once one of the lesser-known and yet most highly influential poetry books of the last three decades. Not only does Mitchell find idiosyncratic but also wonderfully apt ways to combine formal and colloquial expression, but her poems set up the terms of their argument using surprising methods. Blending narrative and lyric passages in nearly equal weights, many of her poems establish a route of exploration, only to veer away suddenly. We will consider how *Rapture* forms a lesson in highly inventive poetic narrativity. Mitchell's poems enact the way the mind works its way through memory so that, not only do we find a way to understand the past, but we re-create a version of the past that may differ from the original memory. Her verse evokes the outright mysteries of both human consciousness and the wider world. As Stanley Kunitz said, “In their brilliant and sometimes erotic nervousity these poems are at once subtle and sensuous, dark and luminous, painful and exalted.”

Xavier 201

5:00 GRAD READINGS: Chelsey Clammer, Hannah Heimbuch, Laura Petersen, Kris Whorton, Amy Young

UC Patio

6:15 DINNER: MENTOR/MENTEES DINNER!

Scan Center

7:30 FACULTY READINGS: Kevin Clark, Marjorie Sandor

NPCC

AFTER HOURS: NPCC

FRIDAY, AUGUST 5

8:30 MORNING TALK:

Xavier 201

Fleda Brown, *Inside the Conch Shell*

We all have an obsession, heaven knows. It probably developed its muscles in our childhood, when we weren't looking. It keeps showing up to the point of embarrassment. We don't want to keep writing the same poem, the same essay. We try to brush our obsession away, we try to hide it, but there it is, its glint of it worming its way like a small stream through whatever forest of words we build to hide it. Not the "initiating subject," as Richard Hugo would call it, but the deepest of the deep drivers of our words, nay, our very being. I would like to offer a very personal trip through the origins of my impulse toward poetry, and in the process, offer a defense of our miserable, confused past and the various forms we use to contain it.

Admin Rooms

10:00 MIXED-GENRE WORKSHOPS

10:00 GRAD SESSION:

Admin 208

Greg Glazner/Brenda Miller, *Collaborative Writing*

One way to beat the isolation of post-graduation life is to collaborate with other writers or with artists in other media: composers, musicians, photographers, etc. These collaborations can provide ways to ignite and sustain creative processes in the midst of our busy lives, as well as create inroads to new and unexpected work. In this session, we will give examples of our own collaborative enterprises and from there, discuss ways that a new graduate can initiate and sustain collaborations with other writers and artists.

10:00 PEDAGOGY SESSION:

Admin 210

Kevin Clark, *Hold That Thought: Four Steps to Teaching Revision in a Workshop*

Whether in high school or college, many students splash around in their discussion of a workshop poem. They lack focus, and often simply discuss what "sounds" good and what doesn't. Concentrating on how to present students with a helpful and orderly approach to each other's poems, this presentation will focus on teaching poetry writing but will apply to teaching fiction as well. While considering plot, conflict, transformation, and language, I will lay out key ideas and then host an interactive discussion.

Commons

12:00 LUNCH

UC 201

12:00 SECOND-YEARS LUNCH WITH RB

1:30 CLASSES:

Admin 204A

Oliver de la Paz, *Documentary Poetics*

In a manifesto posted on the Poetry Foundation's website, poet Mark Nowak declared that "documentary poetics needs to participate not only in the social field of contemporary Poetry but—as has been its historical trajectory—in the larger social movements of the day." We'll explore excerpts from four collections of poetry that can be considered as participating in social justice movements while also remaining both local and personal. Additionally, these works utilize photographs, visual manipulation, and textual manipulation to confront and subvert meaning, thus challenging the

normally understood relationship between what is “documentary” and what is “journalistic.” Through our conversations in class we will explore the relationship between social justice issues and how they are represented on the page. We will consider how work by Claudia Rankine, Phil Metres, Don Mee Choi, and Monica Ong fit, alter, or defy the relationships of text, image, and social position. [One Session; Handout Reading Required.]

Admin 208

Jim Heynen, *Writing the Short Poem: from Rumi to Collins*

We’ll look at some extraordinary short poems, from the ancient to contemporary. No, not haiku, anything but haiku! Uncount your syllables and listen to the sounds, savor the image—and often, transform everything with the perfect title. Will we write anything in class? We won’t be able to help ourselves—and, yes, we shall shut off our syllable counters. [Two Sessions; Exercises.]

Admin 204B

David Huddle, *Master Class in Fiction: “An Acquired Taste: Short Fiction by High-Density Prose Writers”*

We’ll read from and discuss stories from Rebecca Lee’s *Bobcat* and Harold Brodkey’s *Stories in an Almost Classical Mode*, three stories from each collection in each of our class sessions. Students should purchase these two books and bring them to class. Among the issues we’ll take up will be Ambition, Difficulty, and Imaginative, Personal, and Aesthetic Risk-Taking. Before class on Friday, August 5, please read the following stories: Harold Brodkey’s “Innocence,” “A Story in an Almost Classical Mode,” and “The Pain Continuum.” Before class on Saturday, August 6, please read the following stories: Rebecca Lee’s “The Banks of the Vistula,” “Slatland,” and “Min.” **Note: the instructor recommends that you allow yourself plenty of time to read these stories. Ideally students will have read each story twice before we discuss them in class.** [Two Sessions; Advance Reading.]

Admin 210

Rebecca McClanahan, *Shaping the Raw Material of Family History*

Whether you’ve inherited boxes of artifacts or only a few stories passed down to you, this multi-genre workshop will help you begin to shape the materials of family history into an artful essay, poem, or segment of a larger work. Specific topics include selecting and arranging significant details, fleshing out characters, providing historical or cultural context, employing speculation and reflection, and choosing the best structure. Students should bring to class a photo, object, letter, postcard, document, or a brief draft related to family history. We will use these materials to begin a new draft or revision. [One Session; Exercises.]

Admin 212

Kent Meyers/Lia Purpura, *Creating Space: Echoes From a Distance*

Consider how a bat must experience space. Its echoes must form a kind of constantly-evolving “shape” around it. People, in a sense, live like bats—with both memory and the five senses serving as echo-location devices that allow us a sense of space. Anyone who has ever spent the first moments of waking trying to figure out where he or she is—what room? what house? what city?—has experienced immediately (and perhaps terrifyingly) how “not-ourselves” and dis-placed we feel when the echoes don’t return. Yet often when we write we convey only the most apparent, the most immediate, and the most narrow slice of that awareness. This session will begin with a study of the ways various writers—poets, fiction writers, essayists—convey “space” as a layered, rich, echo-ey thing, and will end with participants practicing what they have learned. [Two Sessions; Exercises; Handout Reading Required.]

Admin 202

3:30-4:45 “MEET THE AGENT”: Q&A with Elizabeth Wales, Literary Agent

Xavier 201

5:00 GRAD READINGS: Cate Gable, Cate Hennessey, Laurie Mikulasek Simpkinson, Sherry Walker, Billie Swift

Regency Room	<u>6:15 DINNER</u>
Scan Center	<u>7:30 FACULTY READINGS: Suzanne Berne, Adrienne Harun</u>
NPCC	<u>AFTER HOURS: NPCC</u>

SATURDAY, AUGUST 6

8:30 MORNING TALK:

Xavier 201

David Huddle, *The Vicissitudes of Trying Something New*

Caution is not the artist's friend, but striving for something new can sometimes result in disaster, or at the very least produce what we might call "mixed results." If you write in more than one genre, a natural temptation is to try to use a technique or a device that has worked very well in one writing mode but that you've never even thought of using in another. In this presentation we'll consider a short story that employs a common discipline of poetic form--that of restricting language in an arbitrary way, e.g., syllabic poems that determine line-length by a predetermined number of syllables. We'll read a story composed in the form of "the finite paragraph," and we'll discuss ways in which that restrictive form affects the rhythm, the events, and even the nature of the protagonist's thoughts and emotions. Among the discoveries of using "the finite paragraph" method of composition for this writer was that it led to a startling and liberating revelation about narrative decision-making--a revelation that will be shared and discussed during the talk.

Admin Rooms

10:00 MIXED-GENRE WORKSHOPS

10:00 GRAD SESSION:

Admin 208

David Biespiel, *What's So Great About Iowa City? Or, How to Make the Center of Your Literary World Right in Your Own Hometown*

Never doubt that a small group of thoughtful and committed writers can change the world. You know why? Because it's the only thing that ever has. It is not uncommon for writers after graduation to feel at a loss for community and direction, to return home to a place that, while there are writers and creative activities, seems to lack some of the cohesion and focus and clarity that your time in the MFA program provided. That's when some writers take it upon themselves to start their own community-based writing studio—a place to offer workshops to fellow writers, to provide a space for writing groups, to facilitate a new publication, and to develop a center for readings and discussion of the literary arts. Big question is: How do you do this? The answer: You start by taking this graduate session. In 1999, I founded the Attic Writers' Workshop (now the Attic Institute of Arts and Letters) with one class and eight students. Today the Attic works with some 800 writers a year. This grad session is designed with pragmatism in mind: to introduce you to the purpose, challenges, and opportunities to create a writing center in your own community. Arrive at the session with the following question in mind, "I've got a great idea for a writing center...how do I start it?" Bring your dreams, ideas, and logistical conundrums.

10:00 PEDAGOGY SESSION:**Admin 210****Suzanne Berne, *Incorporating Critical Writing Into a Creative Writing Workshop***

Critical assignments are invaluable in writing workshops, whether you are teaching high school or college students. Short critical essays help focus discussions of reading assignments. They also encourage student in-class participation, provide a more sophisticated workshop vocabulary, and move students away from the “I liked it”/“didn’t like it” response to a story or personal essay into a consideration of the writer’s intentions. We will also look at how to use critical assignments as creative prompts and how to give students guidelines for writing critically about each other’s work.

Commons**12:00 LUNCH****UC 213****12:00 FIRST-YEARS LUNCH WITH RB****UC 201****12:00-6:00 SILENT AUCTION****1:30 CLASSES:****Admin 204A****Barrie Jean Borich, *Writing Witness: Nonfiction for Tumultuous Times***

Nonfiction writers remember, but we also witness. How do we write about the messy tumult of social movements, contested spaces, identity struggles, and power politics, without activism subsuming the art of our sentences and forms? In this session we consider how select 19th and 20th century American nonfiction writers artfully rendered the transformative issues of their times. We will then try out strategies to both brainstorm and reflect on our own relationship to the crisis and change happening in our worlds, as well as explore how to best bring engaged and beautiful witness to creative nonfiction today. [One Session; Exercises.]

Admin 210**Holly Hughes, *The Apostrophe: The Poem, Not the Punctuation***

Writing letters may be becoming a lost art, but there’s still much to be gained from the shift in voice that happens when writers address our subjects directly, whether a person or a whale. In doing so, poems of address allow us to bridge distances between people and species, past and present. We’ll look at a few classic address poems, then read contemporary poems that address whales, logging companies, and body parts. Come prepared to write—and to reach beyond your usual audience. [One Session; Exercises.]

Admin 208**Heynen, *Short Poems* [Session 2]****Admin 204B****Huddle, *Master Class in Fiction* [Session 2]****Admin 212****Meyers/Purpura, *Creating Space* [Session 2]****3:00-5:00 MENTORSHIP MEETINGS****Xavier 201****5:00 GRAD READINGS: Keven Drews, Bernard Grant, Emily Holt, Carol McMahon, Tammy Robacker****UC Patio****6:15 FINAL DINNER & AUCTION**

SUNDAY, AUGUST 7

8:30 MORNING TALK:

Xavier 201

Greg Glazner, *Intellectual Trajectory*

A powerful writer is likely to have an intellectual trajectory that arises from need. So philosophy or science or politics or psychology exists within the writing not as a master-narrative constraining the content, but as a vital force moving through the work, shaping and propelling and opening it out into the world. Need, as it can be inferred in the intellectual trajectories of Walt Whitman and Flannery O'Connor, and as it can be described in (somewhat nervous-making) specificity by a few PLU faculty, including myself, will provide grist for the talk. A discussion of the relevance of intellectual arcs for participants will conclude the talk.

Admin Rooms

10:00 MIXED-GENRE WORKSHOPS

10:00 GRAD SESSION:

Admin 208

Oliver de la Paz/Kevin Goodan, *How Not to Let the Writing Life Slip from Your Grasp after Graduation*

For three years you have had the excuse of the MFA requirements to allow you to be somewhat selfish with your writing time. What happens now that you are on your own once again? In this session we will share habits of various writers as well as our own rituals, techniques, and tips to help integrate the rest of your life into your writing (notice that I didn't say it the other way around) in vital and affirming ways. We will make suggestions for graduates to create and craft their own individualized plans for creating sustainable writing habits. We'll talk about maintaining communities, navigating the doldrums of post MFA life, and finding ways to sustain healthy habits beyond the classroom.

10:00 PEDAGOGY SESSION:

Admin 210

Sherry Simpson, *Grading Creative Work*

As writers we understand that a student's work isn't necessarily finished by semester's end, and yet as teachers we're obligated to assign grades. This session will explore strategies for assessing creative work in a way that encourages and instructs rather than stifles, including the structured use of portfolios, process memos, and student self-interrogation.

Regency Room

12:00 GRADUATION LUNCH

1:00-3:00 MENTORSHIP MEETINGS

Scan Center

4:00 GRAD READINGS: John Milkereit, Sarah Pape, Bucket Siler

Scan Center

4:30 GRADUATION CEREMONY & RECEPTION

MONDAY, AUGUST 8: DEPARTURE DAY