

## SUMMER 2013 SCHEDULE OF TALKS, CLASSES, AND READINGS

### *Morning Talks and Craft Lectures*

Each 75-minute session counts as one credit toward your 16 required credits for the residency.

### *Afternoon Classes and Presentations*

Each participant is required to take 16 credits (1 class = 1 credit, double sessions = 2 credits); you must take both sessions of a 2-session class to receive credit for it—one session builds on the other. Morning talks and craft lectures each count as 1 credit. Everyone must take at least one class designated ADVANCE READING—so plan ahead for those classes. Panels count as 1 credit. Minimum requirements—**You must attend at least three classes and one graduate presentation; HOWEVER, we recommend that you take as many as you can** (participants tell us that this works well for them as they determine their upcoming reading list). Try something in a new genre!

1:30 p.m. **Grad Sessions** are designed for graduates, but others may be interested in a particular topic and may attend **on a non-credit basis**.

3:00 p.m. **Grad sessions in poetry** are designed for graduating poets, but anyone not taking the Master Class is invited to take this sequence (or individual sessions) for one credit each day.

### Morning Talks and Craft Lectures Xavier 201—8:30 a.m.

**Jim Heynen**—Mon. Aug. 5

Talk: **Don't Be An Old Fogey**

What is an Old Fogey? In life? In writing? How does one find ways of unharnessing oneself from one's Old Fogey assumptions?

**Scott Nadelson**—Tues. Aug. 6

Talk: **Laughing Into the Abyss**

A talk about comedy as existential howl.

**Rebecca McClanahan**—Wed. Aug. 7

Craft Reading: **Art-I-Fact: The Triumvirate of Family History Memoir (with Suggestions for Achieving a Balance of Power)**. Using *The Tribal Knot* as the text.

**Judith Kitchen**—Thurs. Aug. 8

Talk: **Stray Thoughts: From Facebook to Beckett and Beyond**

Why do we write? A meandering personal retrospective in third person singular.

**Sherry Simpson**—Sat. Aug. 10

Craft Reading: **The Five Stages of Grief (and Relief) Upon Finally Finishing That &\*\$#! Book**

How to survive—and even learn from--the sometimes dispiriting process of subjecting your wondrous vision to grinding years of research, drafting, revision, and review. (It's a lot like writing a thesis, come to think of it. . . .)

Sun. Aug. 11—9:00 a.m. [Note time!]

**Editor's Award Address.**

**Kevin Clark**—Mon. Aug. 12

Craft Reading: **Writing Without End: On Suspending the Need for Closure**

How can writers find the path to the ending without worrying about getting there?

**David Huddle**—Tues. Aug. 13

Craft Talk: **Making the Transition**

A discussion of some issues a story-writer encounters when trying to write a novel.

**LISTINGS FOR GRAD SESSIONS, PEDAGOGY SESSIONS, AFTERNOON CLASSES,  
PRESENTATIONS, EVENING READINGS**

**MON. Aug. 5**

**10:00 a.m. Morning Workshops**

**Harstad Classroom Grad. session—Katrina Hays**

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 to 45 minute private practice session with Katrina prior to her or his reading. Grads who signed on: Ongoing **individual sessions on presenting your work—with Katrina Hays**. She will contact you to schedule a session.

**1:30 p.m.**

**Admin. 204A Grad Session—Sherry Simpson**

**Literary Citizenship**

Your newly minted MFA degree means that you're not *just* a writer—you're also a member of a profession filled with opportunities *and* obligations. We all know the value of networking and seeking support from peers, but what can you offer other writers and readers? How do you draw the line between performing good works and succumbing to indentured servitude or a sophisticated form of procrastination? We'll talk about what roles are possible—perhaps even necessary--for you as a literary citizen.

**1:30 CLASSES**

**Admin. 219 Dinah Lenney—One session  
Close reading of two essays.**

**Handout Reading Required**

Read Zadie Smith's "Joy," and Natalia Ginzburg's "Human Relations." Be ready to discuss the essays, singly and together: come with questions and ideas about syntax, structure, point of view, and voice. How are they similar and how are they different? Where and why do you think each essay began? (We can't know, of course not, but it's fun to conjecture...) How and when does each writer discover her real subject (or subjects)? Do you like the work? Does it seduce, entertain, enlist, and enlighten you? How, why, when, where—and which strategies might we steal for our own delight?

**Admin. 221 Ann Pancake—Two sessions**

**ADVANCE READING**

**"Just a Shape to Fill a Lack": the Limits of Language and Faulkner's *As I Lay Dying*.**

A word is "just a shape to fill a lack" laments Addie Bundren in *As I Lay Dying*, and the novel itself is in part an exploration of the limitations of language—of the gap between "words and actions," between writing and life, and, I would argue, the gap between an author's intentions for a literary work and her or his execution of those intentions. Perhaps most exciting for us as writers is the way Faulkner pushes the novel's language and form in endlessly inventive ways in an effort to "fill that lack" with more than "just a shape." Examining how he does so can break up our own conventions and fire innovation in our work.

We will use the issue of language and its "lacks" as way to focus our approach to *As I Lay Dying*, but in no way should this restrict the way you engage with the novel yourself. It also won't restrict our discussion during the two class periods we'll spend in the company of the book. We'll have a quick lesson on the tenets of Modernism and its relevance to us writers in our "postmodern" era, and then we'll dive into questions and interests and perplexities you have after reading the novel. You'll need to come with a brief informal response paper to the novel, and, of course, you'll need to have read *As I Lay Dying* and bring a copy with you to class.

**Admin. 211B David Biespiel—Two sessions Handout Reading Required**  
**Four Great Poems: Close Readings**

We'll take two days to look closely at four poems in terms of structure (style, narrative arc, lyric intensity, metaphor) and insight (context, content, argument, and transformation). Because by looking deeply into great poetry, we can find habits and frames of reference and aspects of mind and thinking that can impact your own writing in profound ways. Read closely to write more confidently. The poems include: "Edward, Edward" by anonymous. "To Autumn" by John Keats. "Diving into the Wreck" by Adrienne Rich. "A Hill" by Anthony Hecht. Handouts posted on Soundings must be read ahead of time.

**Admin. 211A Lola Haskins—Two sessions**  
**Just say it.**

This workshop will generate raw material drawn directly from experience. Session 1 consists of three exercises. Session 2, rather than workshoping the writing done in session 1, will consist of identifying the strongest points of the exercises then discussing, in each case, where they may lead. Approach may be of interest to poets, memoirists, and people interested in writing flash fiction.

**Admin. 209 Suzanne Berne/Lia Purpura—Two sessions Handout Reading Required**  
**"Sentiment or Sentimental: Lightning or Lightning Bug"**

Mark Twain described the difference between the right word and the almost-right word as the difference between "lightning and a lightning bug." We could make the same distinction between writing that is full of sentiment and sentimental writing. One cracks the world open; the other emits a weak flash. Calling a piece of writing "sentimental" is complicated though--is it a "matter of taste?" What one reader finds deeply moving another may find soppy. While we can all agree that language without heart dries up and blows away, is there such a thing as "too much" heart? In this class we'll explore differences between writing that might register as sentimental and writing that explores sentiments within a varied, more complex register. We'll look at the choices various writers have made, and, on day two, explore strategies to firm up or, on the contrary, swell writing that suffers from either a surfeit or paucity of the unspoken thing that makes writing live.

**Admin. 204B Sherry Simpson—Two sessions**  
**More Than Geography**

Writing about place can mean creating a believable setting, making landscape a character, or exploring a neighborhood, town, or region through deep mapping. Examining the literary roles that place can assume in fiction and nonfiction will help us think about our own relationships to particular places. Then we'll try some techniques that go beyond applying some nice adjectives.

**3:00 CLASSES**

**Admin. 211B Linda Bierds—Three Sessions**  
**Master Class**

In each of our three sessions together we'll focus on a different topic: 1) the sentence and the line; 2) radical closures; and 3) techniques for "lyricizing" the narrative. Along the way we'll look at poems by masters such as W. C. Williams and Randall Jarrell, as well as work by a number of younger poets, including David Roderick, Joy Katz, James Haug, Rebecca Hoogs and Kevin Prufer.

**Admin. 211A Kevin Goodan— Graduate poetry session (open to anyone else interested in the topic)**  
**On the work of Jack Gilbert and Linda Gregg.**

**Admin. 219 John Holman—Two sessions**  
**Monologues**

You will write a monologue. I will give several examples, along with instruction about the conventions, and you will experiment with voice, levels of reliability, etc. **Handouts in Class.**

**Admin. 221**      **David Cates—Two sessions**      **ADVANCE READING**  
**First chapters**  
 We'll examine the first chapters of novels and see how they set the geography of the world, physical and emotional and metaphysical, and present a dramatic situation that is big enough to power a novel. Works include: *The Bell Jar*, Sylvia Plath; *Winter in the Blood*, James Welch; *One Flew Over the Cuckoo's Nest*, Ken Kesey; *Cry, the Beloved Country*, Alan Paton; *The Great Gatsby*, F. Scott Fitzgerald; *The Reader*, Bernhard Schlink; *A Farewell to Arms*, Ernest Hemingway; *Lady Chatterley's Lover*, D.H. Lawrence; *The Last Picture Show*, Larry McMurtry.

**Admin. 209**      **Jim Heynen—Two sessions**  
**Short-Form Prose Options**  
 From the tall tale to the lyrical prose poem. The first session would work from the oral tradition(s) for models: the tall tale, the fable, etc.; the second session would look at everything else. These sessions will include some in-class writing. **Handouts in Class.**

#### 4:30 PRESENTATIONS

**Admin. 219**      **Journey Herbeck**  
**Politics in Fiction**  
 Thousands of ways exist to help an author infuse politics into literature. I found three of them. Come tell me if you think they are good ones, and then tell me all the ways that you know how it can be done.

**Admin. 221**      **Nancye Tsapralis**  
**Alchemy: Ways of Knowing in Creative Nonfiction**  
 Reconstructing memory implies the application of a particular mind – one with unique creative sensibilities and ways of knowing accumulated over a lifetime. How do we know what we know? The work of remembering the self does not always recognize neat literary boundaries. By briefly examining selected memoirs we can observe the alchemy of multiple genres and literary devices used to craft memory and meaning within the short form.

**Admin. 209**      **Tia Hudson**  
**World as Sacrament - Experienced Through the Poetry of William Stafford**  
 An exploration of incarnational and sacramental elements in William Stafford's poetry, and how his poetry and his life incorporated those elements to work toward reconciliation rather than division.

**TUES. Aug. 6**

**10:00 a.m.**

**Admin.**      **Morning Workshops**

**Harstad**      **Grad. mss. critiques**

**1:30 p.m.**

**Admin. 204A**      **Grad Session—David Cates**

**The non-academic route**

Essentially the story of my twisty (twisted?) life as a writer. Come with questions about how to maintain the independent writer's life.

**1:30 CLASSES**

- Admin. 219**      **Mary Blew—One Session**      **Handout Reading Required**  
**Endings of Memoirs or Personal Essays**  
 How to conclude a personal essay? Many beginning writers find satisfying conclusions—endings—one of the most elusive aspects of the essay or memoir. One reason, surely, is that memoir in particular is such a moving target: just as you think you understand a family member, something happens to change your mind. As the writer Linda Hasselstrom burst out in one of her later books, “I realized that everything I had written so far had been a lie.” Furthermore, both memoir and the personal essay, as well as the gray space that encompasses both forms, are likelier to present questions than answers. We’ll look at some conclusions from classic writers like George Orwell and E.B. White as well as more recent examples, and we’ll discuss problems that many of us have encountered. William Butler Yeats: “How can we tell the dancer from the dance?”

2<sup>nd</sup> sessions of Pancake, Haskins, Biespiel, Simpson, Berne/Purpura.

**3:00 CLASSES**

- Admin. 211B**      **Linda Bierds—Master Class—continued**
- Admin. 211A**      **Greg Glazner—Graduate poetry session (and anyone else interested in the topic)**  
**"The Line as Rhetoric; The Line as Paint."**  
 This class will use a poem each by the Dickman brothers to illustrate two radically different approaches to the line, with a brief in-class writing component.

2<sup>nd</sup> sessions of Holman, Cates, Heynen

**4:30 PRESENTATIONS**

- Admin. 219**      **Melinda Brown**  
**Gone With The Wind And The Great American Novel**  
 Why Readers Give a Damn depends upon satisfying the big questions, from the first move to climax, and all the steps in-between. Great novels have compelling characters and a killer crisis. Yet the movement from beginning to end is what keeps the reader engaged. We’ll examine a step by step approach as it relates to the plots of some of America’s greatest novels and hopefully have time to plot one of our own.
- Admin. 221**      **Debbie Moderow**  
**Animals and Memoir**  
 In a 1969 interview E.B. White remarked, “I wish instead [of trying to compose a letter] I were doing what my dog is doing at this moment, rolling in something ripe he has found on the beach in order to take on its smell. His is such an easy, simple way to increase one’s stature and enlarge one’s personality.” As memoirists, we are challenged to roll in the memory of events lived—to enlarge our personality on the page. In their writings, E.B. White, Mark Doty, Laura Bell, and Beyrl Markham have used animals as literary allies in discovering what it means to be human. We’ll discuss their examples and apply those techniques to our own writing.
- Admin. 209**      **Wendy Willis**  
**Subversion by Blackberry, Aided by Potato: How Food & Poetry Can Help Keep it Real**  
 Baudelaire famously said that "any healthy man can go without food for two days, but not without poetry." We will take a look at the relationship between food and poetry--and how we think and talk about both--to see how we might be strengthened to withstand, and even subvert, the powers of mass culture.

WED. Aug. 7

10:00 a.m.

Admin Morning Workshops

Harstad Grad. mss. critiques

1:30 p.m.

Admin. 204A Grad session—John Holman

**How to go on writing without a mentor.**

Ways to establish and use your own independence. How to get going again and keep yourself motivated, methods for keeping on track, what to do about writer's block, etc. Mind-set, attitude, practical tips.

1:30 CLASSES

Admin. 219

**Lia Purpura—One Session**

**Pushing Memories Past Memoir/Imagining Ideas.**

Perhaps you've already written about a Big Life Event, or perhaps you're trying to get out from under it – or, on the other hand, perhaps you feel left out of the memoir era, not having a notable “big life event” to wrangle with. This writing-centered class offers alternatives and supplements to memoir, yet acknowledges that the objects, people, and histories of our lives are crucial components of any truly alive/surprising piece of writing. There are countless brilliant memoirs available today -- but a dominant mode can lead to a dominant way of thinking – and the essay is a vast and capacious form. We'll spend the class using objects, sayings, memories, and even personal/historical incidents from our lives to land an idea, and work toward forms of the essay that *aren't* primarily memoir-based.

Admin. 221

**Scott Nadelson—Two sessions**

**ADVANCE READING**

**Sonny and Jimmy**

Description: James Baldwin's body of work is uneven, but to my mind he produced one of the best examples of the short story and one of the best examples of the personal essay of the last century. We'll spend one session discussing “Sonny's Blues” and one session discussing “Notes of a Native Son,” focusing in particular on voice, point of view, structure, and language in each piece. This will also give us an opportunity to talk about the similarities and differences between the two forms and what each offers reader and writer. This would require short advanced reading of the story and the essay.

Admin. 211B

**Kevin Clark—One session**

**Handout Reading Required**

**On Authenticity Of Voice: Lowell, Rich And Wright**

This class is intended to help you eventually arrive at the promised land: that is, to achieve your own voice. One of the great aspects of RWW is the belief that writing is not some kind of sterile game played out by signifiers removed from the human heart. We believe that the best words in the best order touch readers in meaningful ways. Underlying that belief is a key assumption: We all possess a constantly developing but unique temperament that is the source of our best writing. While we start out imitating poets we like, eventually we find ways toward a style that is most distinctively our own. While briefly examining early and late works of Robert Lowell, Adrienne Rich and Charles Wright, we'll consider ways of breaking from our poetic fore-parents and finding confidence in our own richly idiosyncratic ways of expression.

Admin. 204B

**Gary Ferguson—Two Sessions**

**All The Stuff in the Room**

Whether it's a person, a landscape, or even words spoken between characters, the details we choose to offer in a given piece of writing can go a long way in shoring up key narrative themes.

In this class we'll explore smart techniques for figuring out not only what to include in the tales you tell (and what to leave out), but how to render them in a way that keeps readers fully connected to the story.

- Admin. 211A Kevin Goodan—Two sessions**  
**Considerations Of The Sonnet**  
 In this 2-session class we will examine one of the most engaging and alterable poetic forms, from the introduction of the Petrarchan sonnet into the English language from the Italian via Wyatt, to contemporary interpretations (?) of the form. As a class we will discuss the permutations and personalities that have influenced how we think of the sonnet, and we will exercise our own sonnet—eering capacities in order to understand the rules and deviations of this alluring form. And just so you know, this is not a sonnet. Or is it?  
**Handouts in class, online.**

- Admin. 209 Marjorie Sandor—Two Sessions** **ADVANCE READING**  
**Latitude and Attitude: Exploring Omniscience in Fiction.**  
 What is omniscience, really, and how does a writer establish the stance, perspective, and tone that makes possible a "big" story: one that follows a whole community, a piece of history, or a great span of time? Is omniscience really a "god's eye view" or is it composed of something far more down-to-earth? In this course, we'll read the opening chapters of a few novels that create plenty of "latitude and attitude" right up front. Then we'll make some trial runs of our own, to see what kinds of storytelling voices lie within us. We'll read opening chapters from the following books:  
*The Last of the Just*, by Andre Schwarz-Bart  
*On the Black Hill*, Bruce Chatwin  
*Stoner*, by John Williams  
*Independent People*, by Halldor Laxness  
*One Hundred Years of Solitude*, Gabriel Garcia Marquez  
**Handouts will be posted on Soundings.**

### 3:00 CLASSES

- Admin. 211B Linda Bierds—Master Class—continued**
- Admin. 211A Stan Rubin— Graduate poetry session (and anyone else interested in the topic)**  
**Big Chimes, Little Bells: The Sound Speaks**  
 The first of Ezra Pound's three ways of "charging language with meaning" is what he called *melopoeia*, or, the music of a poem. Every lyric poem has its "sound body," independent of sense, that is its immediate, living body. This is not the same as form or scansion. We'll discuss the sound architecture of two contrasting poets, Jane Hirshfield and Les Murray, as examples of a powerful tool for both poets and readers.
- Admin. 219 Greg Glazner—Two sessions** **ADVANCE READING**  
**Reading Saunders' *Tenth of December***  
 We'll read Saunders' impressive recent collection closely, keeping in mind a couple of key questions: How does Saunders manage to present characters so unflinchingly and compassionately both? And how is it that even the "non-realistic" aspects of his work bear so powerfully on the real conditions of our lives?

**Admin. 221**      **Kent Meyers—Two sessions**      **ADVANCE READING**  
**Strange Lands: Locating the Reader in a Novel.**  
 Readers come to any novel or short story like travelers to strange lands, and fiction writers always run the risk of losing the reader or conversely becoming a jabbering tour guide. Good writers quietly allow readers to form maps of land, history, and relationships. We can learn much about how to allow this mapping activity in any piece of fiction by studying some of the most foreign worlds in literature. Participants in this class will read Russell Hoban’s *Ridley Walker* and come to the class having made notes to share and discuss: what landmarks do you note as you read? where are you allowed to become lost and what artistic effect does it have? when and how do you begin to feel ‘located’ with interior maps of history and land? Discussion will be supplemented with samples from other strange-world novels such as Will Self’s *The Book of Dave*.

**Admin. 209**      **Brenda Miller—Two Sessions**  
**The “oral essay”**  
 We’ll be listening to several examples from The Moth, Snap Judgment, StoryCorps, This American Life, and seeing if we can determine what makes for a successful story in this format, and how to translate those elements into written work. **This will include writing exercises.**

#### 4:30 PRESENTATIONS

**Admin. 219**      **Carrie Mesrobian**  
**Sex in Young Adult Literature**  
 A discussion of the various choices fiction writers make when presenting sexual content in young adult stories.

**Admin. 221**      **Libre Cory**  
**Writing and the Natural World: The Erotics of Place**  
 As the author Michael Austin has noted, “Perhaps no phrase in Williams’s entire oeuvre has evoked as much critical commentary—or misunderstanding— as [the erotics of place].”  
 What does the erotic have to do with place? What kind of language evokes an erotics of place? Terry Tempest Williams has written about her intimate relationship to the wilderness in several essays, including those collected in *An Unspoken Hunger* and *Red: Passion and Patience in the Desert*. In this presentation, we will examine Williams’ provocative concept and do a writing exercise to explore our own relationships to the natural world.

**Admin. 209**      **Stasa Fritz**  
**Unexplained Science: The New Magic in Magical Realism**  
 This is not your mother’s magical realism. A brief examination of how some modern magical realism authors use science instead of traditional magic and how magical realism is becoming more mainstream—without us noticing.

#### THURS. Aug. 8

**10:00 a.m.**      **Morning Workshops**  
**Harstad**      **Grad. mss. critiques**  
**Poetry graduates—meet with Rebecca McClanahan**

**1:30 p.m.**  
**Admin. 204A**      **Grad Session—Suzanne Berne**  
**The give-and-take of a literary friendship.**  
 Friendships with other writers can be enormously sustaining, both during times of frustration and periods of success. Writers can inspire and encourage each other, empathize with each other, share



practical advice and, most of all, keep each other company. But how do you cultivate literary friendships? And once they are cultivated, how to make sure they flourish?

### 1:30 CLASSES

**Admin. 219**      **Rebecca McClanahan—One session**  
**Shaping The Raw Material of Family History: A Multi-Genre Workshop**  
 Whether you've inherited boxes of letters, photos, artifacts, and documents, or only a few stories passed down to you, this multi-genre workshop will help you begin to shape the raw material of family history into an engaging and artful text. Specific topics include selecting and arranging details, fleshing out characters, providing historical or cultural context, employing multiple rhetorical structures, and discovering themes and patterns of meaning.

**Admin. 211B**      **David Biespiel—One session**  
**Writer, Words, Reader: Crossing the Revision Bridges:**  
 Often in workshops or at your desk, you're faced with the critique to improve this or repair that. It can be complicated to determine what it is you're supposed to actually work on and do. For instance, should you focus on the language? Should you focus on the reader? Or should you, you know, just change your life? (For example: After he edited "The Waste Land" for his friend, T. S. Eliot, Ezra Pound is reported to have said something to the effect "Now that I've read this poem, I've got to say, maybe you should just leave your wife.") This class is for writers who want practical clarity about the kinds of choices you face when you are revising and how to focus your attention to achieve better results. Any writer of any genre who incorporates some of these ideas will have, guaranteed, greater success with revision.

2<sup>nd</sup> sessions of Nadelson, Goodan, Sandor, Ferguson

### 3:00 CLASSES

**Admin. 211B**      **Lola Haskins**  
**How-to-read**  
 For poets: WHAT to read and in what order, as well as working on speaking.

**Admin 211A**      **Linda Bierds meets with graduate poets.**

2<sup>nd</sup> sessions of Glazner, Meyers, Miller

**THURS. 4:45**  
**Graduate Reading**  
**Xavier 201**

**FRI. Aug. 9**      **DAY OFF! (or almost)**

### 3:00 P.M. PANEL Xavier 201

**FLASH!** Peggy Shumaker leads a panel on writing short. Faculty included in Rose Metal Press's *Flash Nonfiction* will share some of their insights into how short "works": Dinah Lenney, Brenda Miller, Lia Purpura, Judith Kitchen. Exercise led by Peggy Shumaker to follow. Good for writers of all genres. Many people will be reading through this book for other classes and for pedagogy—so you might be interested in reading it in preparation for questioning this panel. . **[Note: If you read *Flash Nonfiction* in advance, it will count for an ADVANCE READING book credit.]**

**FRI. 4:45**  
**Graduate Readings**  
**Xavier 201**

**SAT. Aug. 10**

**10:00 a.m. Morning Workshops**

**Admin. 204A Grad Session—Mary Blew**  
**The Creative Writer in Academe: Pleasures and Perils**  
 Many of you will find yourself teaching at some time or other, whether it's an "official" tenure-track job or teaching as an adjunct. A behind-the-scenes look at some of the things you need to know to make this a rewarding part of your life.

**Admin. 209 Pedagogy—Brenda Miller**  
**The Ikebana workshop**  
 How to fashion a workshop that privileges description over prescription.

#### **SATURDAY AFTERNOON CLASS**

**Sat. 1:00-2:45 [NOTE EARLY TIME FOR THIS CLASS]**

**Admin 219 Ann Pancake—One Session ADVANCE READING (does not count as credit toward Writing the Critical Response Paper a critical response paper)**  
 One session for first-year participants who feel they need this introduction. Drawing on input from mentors across the program, this class provides advice and strategies for writing the critical response papers; ideas for constructing reading lists; what mentors expect in the responses; common problems; and how to approach, specifically, the composition of the paper. Students will need to read beforehand a packet of sample response papers.

#### **SATURDAY BUSINESS MEETINGS**

**1:30 p.m.**

**Admin. 209 Stan Rubin and Holly Hughes—Outside Experience session for those going into their second year, and for interested first-year participants.**

**Admin. 221 Judith Kitchen—For those going into thesis-year: preparation for critical paper and thesis; attitude, requirements, general discussion.**

#### **3:00 P.M. SATURDAY—A MIX OF ONE-SESSION CLASSES**

**Admin. 219 Mary Blew—One Session Handout Reading Required**  
**The Unreliable Narrator**  
 All narrators are unreliable to some extent, in that all narrators are characters in their own right, with biases and backgrounds that may affect their viewpoints. However, we usually employ the term "unreliable" to signify a narrator who either wittingly or unwittingly misleads the reader. (A classic example of the narrator who wittingly misleads his reader is found in Agatha Christie's *The Murder of Roger Acroyd*, in which—sorry to give it away—we learn on the last page that the narrator actually is the murderer.) We'll look at some examples of both the witting and unwitting narrator and ask the central question: other than for the pleasure of hoodwinking the reader, why do writers use unreliable narrators?

**Admin. 221 Gary Ferguson—One Session****Say What?**

What is it, exactly, that creates the "voice" of a storyteller? In this class we'll use a variety of exercises to a) identify what kind of voice is most appropriate to the tale you're telling; and b) how to keep that particular voice on track as the narrative unfolds.

**Admin. 211B Gerry McFarland—One Session****The Black Mountain Poets**

Using the principles outlined in Charles Olson's famous essay, "Projective Verse," this relevant workshop encourages students to think about the use and shape of poetic or even essay forms, and what we are doing when we write from the Black Mountain perspective of "field poetics."

**Admin. 204A Peggy Shumaker—One Session****The History of One Moment**

When we combine an historical event shared by millions of people with a very personal lyric experience, we heighten our understanding of both. In this session we'll look at writing that gives a highly personal take on events that we all share. **Handouts in class.**

**SAT. 4:45****Graduate Reading****Xavier 201****SUN. Aug. 11****9:00 a.m.****Xavier 201****Presentation of the Stanley W. Lindberg Award**

Talk by the Editor.

**10:00 a.m.****Morning Workshops****Admin. 204A****Grad session—with Stephen Corey.****Ask an Editor**

Here's your chance! Ask Stephen anything you want to know about the magazine, about his editorial principles and decisions, how to apply—you name it.

**Admin. 209****Pedagogy—Suzanne Berne****Incorporating Critical Writing into a Creative-Writing Workshop—**

Short critical assignments can enliven and focus workshop discussions, as well as provide for a more sophisticated workshop vocabulary; they can also serve as "prompts" for creative work. I will bring in examples to discuss.

**noon—SCC****GRADUATION LUNCH****Kent Meyers—Talk—The Black Belt Conundrum****Xavier 201****1:45 p.m.****OUTSIDE EXPERIENCE PANEL w/Holly Hughes**

Join us to learn about this year's diverse array of Outside Experiences from attending the Fairbanks Summer Arts Festival, to writing about swimming in Hawaii, to research in Laos, this class did some traveling. We'll hear briefly from everyone, including those who attended residencies at the Vermont Studio Center and the Anderson Center, so it's a great opportunity for first and second-year participants to get ideas and ask questions. We hope you'll join us to share—and celebrate—their experiences! **Holly will also be available in the afternoon of Tuesday, Aug. 13, to talk with people who have individual questions and/or proposals to discuss with her.**

**4:00 p.m.**  
**SCC**

**GRADUATION**

Faculty speakers: Dinah Lenney and Stephen Corey  
 Graduate speaker: Rebecca Saxton

**5:00 p.m.**            **Reception.**

**MON. Aug. 12**

**10:00 a.m.**            **Morning Workshops**

**Admin. 209**            **Pedagogy—Shumaker**

**ADVANCE READING**

Twenty-six Approaches to Writing Flash Nonfiction    Any kind of longer nonfiction has a parallel short form. We'll look at examples from the new Rose Metal Press *Field Guide to Writing Flash Nonfiction*, and talk about what makes a brief piece compelling, vibrant, and complete.

**AFTERNOON PANEL**

**1:15 p.m.**            **Panel— Dinah Lenney—moderator; Sherry Simpson, Stephen Corey, Scott Nadelson**  
 Xavier 201            **What's So Funny?**

How important is it to have a sense of humor on the page? When is it easy, hard, safe, and/or risky? How best to walk the line between funny and sad? Can a sense of humor be cultivated? That is, can we learn to be funny? Should we try? Panelists will discuss these questions and others in a conversation about the uses of humor in poetry and prose.

**2:45 CLASSES**

**Admin. 221**            **David Huddle—One long class/counts as 2 credits**            **Handout Reading Required**  
**Close Reading of one Writer**

A look at three short Tobias Wolff stories, "Bullet in the Brain," "Powder," and "Say Yes."

**Admin. 209**            **Panel/Class—Brenda Miller, Stephen Corey, David Biespiel, Jay Bates**  
**Editors Talk to You and Each Other**

Three editors will discuss the benefits and problems with online journals, along with other online issues. This should be both philosophical and practical.

**Admin. 219**            **Peggy Shumaker/Rebecca McClanahan**  
**Constructing a Manuscript**

Ready to shape and refine your book-length manuscript? This session will offer guiding principles you might find useful when constructing a book. Using examples from poetry, prose, and mixed-genre books, we'll discuss specific ways writers have organized their material. We'll also talk about the effects that different kinds of organization can produce. Questions and discussion are welcome. **Handouts in class.**

**Admin. 211A**            **Holly Hughes—One Session**            **Handout Reading Required**  
**Form as the Revelation of Content**

Using Denise Levertov's classic essay, "Some Notes on Organic Form," we'll explore her premise that "form is never more than the revelation of content" by looking at some examples of contemporary poems that use form effectively to reveal content. Among others, we'll look at how Kathleen Flenniken uses a variety of forms in her recent collection *Plume*. Copies will be provided; writing prompts will be given.

**TUES. Aug. 13****10:00 a.m. Morning Workshops**

**Admin. 209 Pedagogy—Kevin Clark**  
**To Share Or Not To Share: Problems, Benefits, And Methods Of Showing Students Our Own Work**  
 Some creative writing instructors are sheepish about sharing their own work with students. And yet, if done well, this pedagogical tool can provide great benefits. We'll discuss the many benefits of sharing our own work and we'll outline different methods for doing so.

**noon—SCC Final Lunch**  
**David Biespiel—Final Talk—Seeking Communion**

**1:30 – 3:30** Meet with mentors—times to be mutually arranged.

Holly Hughes is available in the UC to discuss Outside Experience questions/proposals. Again, mutually arranged.

---

**BONUS SESSIONS** **Brenda Miller** will guide you in simple relaxation and centering techniques that will allow you to rest and rejuvenate for the rest of the day. These sessions are optional. She will provide a handout for you to use these practices on your own after the residency.

**Harstad Lounge:**

Wed. Aug. 7: 12:45-1:15

Thurs. Aug. 8: 12:45-1:15

Fri. Aug. 9: 2:15-2:45

Mon. Aug. 12: 12:30-1:00

---

**Pedagogy Sessions**

**Sat. Aug. 10 Pedagogy—Brenda Miller**  
**The Ikebana workshop**

**Sun. Aug. 11 Pedagogy—Suzanne Berne**  
**Incorporating Critical Writing into a Creative-Writing Workshop—**

**Mon. Aug. 12 Pedagogy—Shumaker** **ADVANCE READING**  
**Twenty-six Approaches to Writing Flash Nonfiction**

**Tues. Aug. 13 Pedagogy—Kevin Clark**  
**To Share Or Not To Share: Problems, Benefits, And Methods Of Showing Students Our Own Work**

---

**Grad Sessions**

Monday Aug. 5, 10:00 a.m., Katrina Hays—How to Offer a Graduate Reading—Harstad Classroom

Monday, Aug. 5, 1:30 p.m., Sherry Simpson—Literary Citizenship—Admin. 204A

Tuesday, Aug. 6, 1:30 p.m., David Cates —The Non-academic route—Admin. 204A

Wednesday, Aug. 7, 1:30 p.m., John Holman—How to Write Without a Mentor—Admin. 204A

Thursday, Aug. 8, 1:30 p.m., Suzanne Berne—The give-and-take of a Literary Friendship—Admin. 204A

Saturday, Aug. 10, 10:00 a.m., Mary Blew—The Creative Writer in Academe: Pleasures and Perils—Admin. 204A  
 Sunday, Aug. 11, 10:00 a.m., Stephen Corey—Ask an Editor—Admin. 204A

---

**Evening Readings**

**Xavier 201**

Sunday, Aug. 4, 8:00 p.m.

Scott Nadelson

Peggy Shumaker

**7:30 p.m., Xavier 201**

Monday, Aug. 5

Kent Meyers,

John Holman

Tuesday, Aug. 6

Greg Glazner

Marjorie Sandor

Wednesday, Aug. 7

Brenda Miller

Linda Bierds

Friday, Aug. 9

Jim Heynen

Stan Rubin

Saturday, Aug. 10

Dinah Lenney

guest

Monday, Aug. 12

Stephen Corey

David Huddle