

**THE RAINIER WRITING WORKSHOP
MFA @ PLU
2021 RESIDENCY SCHEDULE [FINAL]**

For classes below with an “Advance Reading” or a “Handout Reading Required” designation, those readings can be accessed in the “Advance Readings and Handouts” page in the residency section of Soundings. Students are required to attend the morning sessions specific to their cohorts—Workshops, Thesis Critique Sessions, Pedagogy Sessions, and Grad Sessions. Students are also expected to attend the afternoon Grad Presentations, Grad Readings, and the evening faculty readings. The Grad Sessions are intended for graduates only. The Pedagogy Sessions are for thesis-year students and meet concurrently with the Mixed-Genre workshops. When we get closer to the residency, we will send out information and links for all residency events. As a courtesy to your fellow students and the faculty, please show up on time to all events. Each Zoom session will open 10 minutes before each start time, which will give you an opportunity to show up early and socialize with your peers. Please note that all times listed below are for Pacific Standard Time.

FRIDAY, JULY 23

4:00 ALUMNI READING: Kathleen Flenniken '07, Jenny Neves '15, Molly Spencer '17

5:30 OPENING REMARKS & INTRODUCTIONS

6:00 FACULTY READINGS: Kelli Russell Agodon, Sequoia Nagamatsu

SATURDAY, JULY 24

8:30 MORNING TALK:

Barrie Jean Borich, *What Happens When What We Tell Ourselves Changes*

“What a different story we told about ourselves then.” This line by Mary Gaitskill, from her 2019 story “This is Pleasure,” is spoken by a character caught in a #MeToo scandal. For writers, stories like this one beg the question: must memory and imagination change to meet the key of our present moment? How do we keep working with complexity and grace during a time of shifting social understanding? Do paradigm shifts related to race, justice, consent, identity, and the pandemic impact our writing projects, and if so, how do we deepen and expand our literary voice to meet the times? What is the literary artist’s role in histories still unfolding?

10:15-12:00 PRIMARY-GENRE WORKSHOPS

10:15-12:00 THESIS CRITIQUE SESSIONS

12:00-1:00 MID-DAY BREAK

1:00-2:15 CLASSES:**Wendy Call, *(Creative) Nonfiction 101***

This is an introduction to the “fourth genre” of creative nonfiction, which adapts elements of fiction (e.g. character, story structure, set scenes, and narration) and poetry (precision of language, lyricism, compression) to create works of literary nonfiction—works based on memory, research, reporting, fieldwork, and fact. In this introductory workshop, we’ll look at several examples (read in advance of the class) from the creative nonfiction canon, by Jo Ann Beard, Kyoko Mori, Audre Lorde, Sei Shonagon, and Cheryl Strayed, discovering what makes them sing, and what unites them as works of creative nonfiction. [Two Sessions; Handout Reading Required.]

Greg Glazner, *Poetry 101*

This class offers students who may not have a thorough background in poetry the opportunity to work with some craft elements, including associative connections and movement, images, voice(s), and various ways to use the line. I will provide a few handouts, with diverse poets as examples, but advance reading is not required. There will be a few brief exercises as illustration. [Two Sessions; Exercises.]

Scott Nadelson, *Listen to Me: Audience, Occasion, and Forms of Direct Address*

In her chapter on “Narration” in *Reading Like a Writer*, Francine Prose suggests that the most important decision for a writer to make isn’t who is telling a story, but “who is listening” and “on what occasion is the story being told, and why.” This class will explore three forms that make the audience and occasion for a narrative explicit: the dramatic monologue, the epistolary, and the frame tale. We’ll discuss the possible motivations for a first-person narrator, both surface and subtextual, as well as questions of narrative limitations, reliability, and dramatic staging. [Two Sessions; Handout Reading Required.]

Jenny Johnson, *Writing the Erotic*

In “Uses of the Erotic: The Erotic as Power,” Audre Lorde describes with care a memory of pinching a pellet of margarine in a plastic packet, and how when pinched and released the margarine would color the entire packet with a rich yellow. She says afterward, “I find the erotic such a kernel within myself.” In this class, we will consider how to expand notions of the erotic through our uses of sensory language. We will discuss Lorde’s essay in which she asserts that the erotic is a creative power and “a resource within each of us.” We’ll also close read an array of poems. Together, we’ll come up with our own framework for describing how the erotic functions in poems. During this class, you’ll also be invited to write and contemplate: What images are at the root of your eros? How might you write about sex in ways that are more surprising, sensory, and life-affirming? How might you bring unexpected eros to poems that aren’t explicitly sexual at all? [Two Sessions; Handout Reading Required; Exercises.]

2:30-3:45 CLASSES:**Kelli Russell Agodon, *Don’t Call It Confessional: Writing About the Personal***

Poet and novelist Lavinia Greenlaw said, “No one wants to be called a confessional poet...It suggests all you do is blurt your feelings. [But] To work explicitly with the self requires extraordinary judgement, detachment and control.” Is writing in the first-person “I” self-indulgent? Why are women more quickly labeled “confessional” over their male counterparts? When we write about our lives—what are we confessing, or are we? We will consider the word “confessional” in regards to our own work, autobiographical poems, and particular subjects of women poets as well as look at past “confessional” poets and a diverse group of contemporary poets who write bravely and unapologetically from the first-person perspective. [Two Sessions; Handout Reading Required.]

Suzanne Berne, *Fiction 101*

Where should a story begin? What makes a character come alive? Why is setting important? How do you escalate tension? What *is* tension? This is meant to be a nuts and bolts class, one where you can ask the questions that you are secretly afraid are too basic, but which in my opinion are always the most interesting and complex questions. Readings

include William Carlos Williams' "The Use of Force," Shirley Jackson's "Paranoia," and Amy Tan's "Rules of the Game." [Two Sessions; Handout Reading Required; Exercises.]

Kevin Clark, *Variations in Lineations: The Poetic Line and Its Possibilities*

The line in poetry is often overlooked as a key poetic tool. But, setting aside the genre of prose poems (which often require quite different techniques due to the absence of lines), most poetry manipulates the line for effect. In this class we will read examples by a variety of poets in order to discuss rhythm (and even meter!), tension, enjambment, implication, end rhyme and interior rhyme, line length, serration, terracing, etc. We'll also take-up the breath caesura and the visual (or forced) caesura. Students are invited to submit a poem in advance so that we may briefly explore how the lines work as written—while also considering alternative options. While it's not a requirement, I hope you'll email me one recent poem (no more than two pages). We won't workshop your poem, but we'll briefly discuss line break choices and options. My email is: slokev6@gmail.com. [Two Sessions; Handout Reading Required; Exercises.]

Brenda Miller, *Learning to Love Revision*

Revision can be one of the most "creative" aspects of creative nonfiction, but many writers don't know how to begin. How do we re-work material that can be so personal or seems "written in stone"? In this class we will learn some approaches for global (big picture) revision that can open up your work and get you excited about it again. Bring some of your own creative nonfiction for in-class work on revision. Be prepared to share some of your work with others in the class. [Two Sessions; Handout Reading Required; Exercises.]

4:00-4:45 GRAD PRESENTATIONS:

Rhiannon Hillman, *Taming the Tricky Demons in Trauma Memoir*

Whether we like it or not, trauma connects us all. We have all experienced trauma in some form or another, some more than others. So, what do we do when the tricky demons of trauma memoir keep us up at night and derail us from writing what we really want to write? Come to this session to learn how to identify the tricky demons in trauma memoir and how to tame them, or write through them. Together we will explore what draws readers to trauma memoirs, what they find within them, and how getting trauma on the page allows one to heal and move forward. We will look at authors who have fearlessly written about their own personal traumas, such as Mary Karr, Judith Herman, Cheryl Strayed, Deborah Miranda, Sapphire, Tara Westover, Cheryl Strayed, and more. Come learn why writing through trauma is not only cathartic, but transformative and necessary work, for yourself and others.

Vandana Nair, *Mother Figures as Agents of Disorder: An Exploration of Humour in Tragicomedies*

Literary disorder mirrors true-to-life experience more than a clean, linear narrative. It often cultivates plot points and pushes the protagonist on their tale of adventure. When mother figures instigate this disorder in scenes, it amplifies tension and humour and frequently unearths a comic element that the author has buried like treasure amidst the drama. In this session, I will focus on how mother figures create disorder through their actions and words to reveal comic elements like irony and slapstick, drawing on two diverse voices from literature: V.S. Naipaul and John Kennedy Toole.

Katherine Van Eddy, *Meaningful Disruptions: Balancing Narrative and Lyric Time in Long Poems*

We measure time in minutes, days, weeks and years, always forward-moving. And yet, most of us do not experience time in this linear, chronological, ordered way, because within a given day, or hour, or moment, we find ourselves disrupted: by memory; by deep, rich sensory experience; by the world around us crashing into ours. These moments are what poets refer to as *lyric time*. A long form poem allows a poet to mirror one's life experience: narrative story interrupted by moments of change, and filled with meaning. Through these lyric moments, the poem opens up for the reader to not be simply an observer of another's story, but to participate in the meaning-making. In this session, we'll explore how poets balance both the narrative story with lyricism in long poems, using examples from Li-Young Lee, Ellen Bryant Voigt, Ross Gay, Kim Addonizio, and Bernadette Mayer. You'll leave with poetic techniques to add lyricism to your own narratives, thereby increasing the depth of understanding and connection for your readers.

5:30 FACULTY READINGS: Adrienne Harun, Kent Meyers

SUNDAY, JULY 25

8:30 MORNING TALK:

Jennifer Foerster, *Time and the Imagination*

Arrangement is an act of time and uses time as its materials. Arrangement is also an act of being artful. While art-making and writing rely on time, these imaginative acts equally rely on the absence of time: we create an edge to move beyond it. This exploratory talk will travel through conceptions, quoting writers and thinkers from Baudelaire to Anne Carson, of structure, memory, time, liberation, form, absence, and the imagination.

10:15-12:00 PRIMARY-GENRE WORKSHOPS

10:15-12:00 THESIS CRITIQUE SESSIONS

12:00-1:00 MID-DAY BREAK

1:00-2:15 CLASSES:

Wendy Call, *(Creative) Nonfiction 101, Session 2*

Greg Glazner, *Poetry 101, Session 2*

Jenny Johnson, *Writing the Erotic, Session 2*

Scott Nadelson, *Listen to Me, Session 2*

2:30-3:45 CLASSES:

Kelli Russell Agodon, *Don't Call It Confessional, Session 2*

Suzanne Berne, *Fiction 101, Session 2*

Kevin Clark, *Variations in Lineations, Session 2*

Brenda Miller, *Learning to Love Revision, Session 2*

4:00-4:45 GRAD PRESENTATIONS:

Kristy Gledhill, *Place Speaks a Subtle Tongue in the Poetry of Elizabeth Bishop, Robert Wrigley, and Oliver de la Paz*
"Where is your where?" Most people can easily name the place or places with which they resonate most, those they may even say define them. But it takes poetry—a way to say the thing that cannot be said—to round out the enigmatic *"Why?"* Place—its impact on a life, its presence in the body, its layered complexity, its simultaneous sway and thrall—can be a rich well of metaphor and poetic thought. To list the features of a place, to recount its stories wholesale, or to try to “explain” it flattens a place to so much travel bureau brochure copy. The craft of writing about place, of imbuing poetry with its sensory abundance, and transcribing its meaning into words, is a subtle one. Considering the subtleties in the place-based poetry of Elizabeth Bishop, Robert Wrigley, and Oliver de la Paz provides a way to comprehend the craft choices a poet might make in conveying the knowing of a place in all its captivating mystery, nuance, and contradiction. This presentation will examine how each of these poets leaves readers with a different “residue” of place. The distinctive

“grounding” in Bishop’s poetry, Wrigley’s “sharpening,” and de la Paz’s various “elevating” techniques render a sense of place in ways that can be surprising and, with purposeful practice, emulated in one’s own work. The presentation will conclude with a writing prompt for writers of poetry or prose.

Katie Humphries, *Bedroom Revelations: How the Confined Space of the Bedroom Reveals Character*

In her book, *The Bedroom, an Intimate History*, Michelle Perrot writes that bedroom is “the theater of existence, or at least its dressing room; the place where the mask is removed.” In this session, we will examine how short story writers Ethan Canin, John Cheever, Louise Erdrich, J.D. Salinger, and Denis Johnson use the setting of the bedroom to elicit character reflection and development. Whether it be the brittle cold inside a master bedroom, the pungent smell emanating from a sister’s closet, or the placement of a Donald Duck night table in a child’s bedroom, each story contains setting elements (light, temperature, nature, furniture, props, etc.) that set the stage for protagonist growth. Through close readings of short excerpts from “We Are Nighttime Travelers,” “Sutton Place Story,” “Home of the Living God,” “Uncle Wiggily in Connecticut,” and “Beverly Home,” we will experience the mask of each protagonist being removed. There will be a writing exercise at the end of the session so that you can experiment with confined space and character growth in your own writing.

Laura Rink, *From Silence to Story: Discover, Breach, and Use Silence to Find and Shape Family Stories*

How do you turn familial silence into a story? How do you tell a story you don’t know? These are some of the questions I faced when I set out to write about my Armenian grandmother’s life in Turkey. This presentation explores the narrative techniques and practical strategies employed by three authors, Dawn Anahid MacKeen, Peter Balakian, and Michael J. Arlen, as they grapple with different kinds of familial silences to learn and write about their Armenian ancestors. The methods discussed apply to other types of silences as well. Among other ideas, we’ll explore the value of establishing authorial perspective, incorporating interrogation and speculation, and exhuming the past in shaping a seemingly unknowable story.

5:30 READING: Special Guests: Nicola DeRobertis-Theye & Lysley Tenorio

7:30 ZOOM OPEN MIC!

MONDAY, JULY 26

8:30 MORNING TALK:

Adrienne Harun, *Narrative Architecture and the Inhabitation of Story*

Narrative form is often an afterthought in the writing process, a scramble to define chapters and sections and fragments in some meaningful or fanciful fashion. Yet narrative architecture not only directs a reader, it can provide a crucial route to inhabitation. As much as voice or language or setting, the choice and use of form brings a story to full life. As Winston Churchill famously said, or was reputed to say, “We shape our buildings, then they shape us.” Let’s look at exactly how buildings might do just that and see, too, how writers might learn from architects to translate intent into an emotional or visceral experience via structure.

10:15-12:00 PRIMARY-GENRE WORKSHOPS

10:15-12:00 THESIS CRITIQUE SESSIONS

12:00-1:00 MID-DAY BREAK

1:00-2:15 CLASSES:**Geffrey Davis & Jenny Johnson, *Power in Syntax***

In ways we may not at first perceive, our sentences are vehicles for ascribing agency to what matters most to us. Ellen Bryant Voigt in *The Art of Syntax* calls the power-holding unit in a sentence the fundament. In this class, we'll consider all the interesting choices we get to make when crafting long sentences in poems and the effects those choices have on our readers. We'll look at sentences that create sensations of accumulation as they branch, disorientation as they leap, and suspense via delay. To prepare, you'll read an excerpt from Voigt's book, as well as an essay by Virginia Tufte from *Artful Sentences*, and we'll look at a selection of poems. No particular grammatical background or confidence is required to join us on this adventure. We'll talk about grammar playfully and subversively as poets do, building a vocabulary for what we observe together. [Two Sessions; Handout Reading Required; Exercises.]

April Ayers Lawson, *Unhinged Narrators & the Use of the Repulsive and Unseemly in Fiction by Rebecca Curtis and Ottessa Moshfegh*

In today's society, there's an intense anxiety about saying the wrong thing, but the most engaging narrators in fiction are often engaging *because* they're saying what they shouldn't. In this class, we'll discuss stories that, for lack of a better word, get gross and irreverent, and in doing so push the limits of acceptability (in terms of what is palatable to a general literary audience), and look at the power of using narrators who are unhinged and sometimes obnoxious. The stories to be discussed will be "The Christmas Miracle" by Rebecca Curtis and "Bettering Myself" by Ottessa Moshfegh. Both stories use female narrators and so there is the added aspect of gender stereotypes being subverted, in that these women are brilliantly funny, not always nice, and not afraid to disturb and repulse. [Two Sessions; Handout Reading Required.]

Jason Skipper, *Science Fiction 101*

In this class we will consider the history, foundational particularities, conventions, and groundbreaking contemporary literature in this genre by exploring the advanced ways authors have worked with foundational elements of fiction writing to create stories that ask readers to more deeply consider their present world by placing them in a distant one. [Two Sessions.]

Justin St. Germain, *Defining Structure and Scope*

This exercise-intensive class will help participants struggling with a common problem: figuring out the scope and structure of a prose project. We'll define those terms, discuss how and when and to what degree a writer might need to consider them, and do a series of exercises that are designed to help participants sharpen the focus of their work in progress. [Two Sessions; Handout Reading Required; Exercises.]

2:30-3:45 CLASSES:**Barrie Jean Borich, *From ME-moir to WE-moir***

We write, and read, memoir in order to better understand our lives, but none of us exist without the places, eras, and people who made us. We might even say that everything that happens, or has ever happened, in any space and time, lives on in the bodies who were there before us. This class—which considers memoir, the personal essay, and hybrid sub-genres such as auto-theory—is about exploring pathways in our nonfiction from the "I" to the "we," and considers how greater attention to the physical, cultural, and intellectual contexts of our personal narratives might deepen our storytelling and clarify the deep subjects of our work. [Two Sessions; Advance Reading; Exercises.]

Oliver de la Paz, *Prose Hybrids—Periods, Sentences, and Lyric Syntax*

In this class, we'll attempt to understand what is meant by the terms "Lyric Essay," "Flash Fiction," and "Prose Poem." Often, people suggest that writing in these shorter prose forms is liberating, but what exactly does that mean? Does the lack of line breaks serve a purpose or is it arbitrary for some prose poems? Does the shortness put a strain on the possibility of a narrative? Can a subject be fully explored in such short bursts? What is gained or lost with the addition of line breaks? These are some of the aesthetic ideas we will grapple with during this course as we read practitioners of the form as well as write in the "form" ourselves. [Two Sessions; Handout Reading Required; Exercises.]

Jennifer Foerster, *What is Form?*

This class will explore the question of and various perspectives on “form” in poetry. As writers, defining form for ourselves is essential to shaping and guiding our unique poetics. While we will briefly touch on traditional stanza and verse forms, the focus of this class will move towards a disruption of our expectations of “form”—reading, viewing, practicing, and imagining diverse approaches to choreographing language and hopefully arriving at a better sense of what form means to our own poetics. [Two Sessions.]

Sequoia Nagamatsu, *Fairy Tale as Form: From Grimm to Angela Carter and Kate Bernheimer*

Traditional fairy tales are, by their very nature, flat. We follow tropes and archetypes with certain expectations—*Once upon a time*... Characters only stray from their circumstance within an expected rubric designed by a world (and an oral tradition designed to convey some cautionary message or critique). But even the classic fairy tales we may be familiar with evolved several times prior to their Disneyfication to better fit the social and religious conventions of an era. In many ways, fairy tales are designed to evolve. In the first session, we’ll look at some evolutions of the fairy tale from variations of Little Red Riding Hood to Snow White to form a basis of why and how these tales shifted. In the second session, we’ll discuss some modern experiments of traditional tales and engage in exercises that invite writers to create their own reimaginings. [Two Sessions; Handout Reading Required; Exercises.]

4:00-4:45 GRAD PRESENTATIONS:

Liz Culpepper, *What the Body Knows: Embodied Truth in Memoir*

Why are the stories we feel compelled to tell so often the hardest ones to put down on the page? In this session, we’ll talk about how to use the tools of sensory detail and embodied knowledge to gain a foothold on a story that feels insurmountable. By prioritizing what the body knows, writers can immerse their readers in a character’s physical experience to create empathy, to invoke visceral memories that facilitate narratorial reflection, and to illuminate hidden histories when characters cannot speak for themselves. We will examine three memoirs that act as roadmaps for intrepid writers who endeavor to tell hidden stories—from the personal to the collective and back again: *The Woman Warrior* by Maxine Hong Kingston, *Lit* by Mary Karr, and *Bad Indians* by Deborah A. Miranda.

Preeti Parikh, *Key Inheritances and Multimodal Poetics*

Stanley Kunitz expounded on the poetic imagination, theorizing that at its center is a “cluster of key images which go back to the poet’s childhood and which are usually associated with pivotal experiences....” This cluster is the “purest concentration of the self, the individuating node, the place where the persona starts.” In this presentation, we will expand Kunitz’s concept to look at “key inheritances,” a term I use to encompass pivotal images as well as the tangible objects and intangible systems of knowledge we acquire from the sociocultural collectives and circumstances of our lives. Using the lens of migration and drawing primarily from an analysis of Shailja Patel’s *Migritude* (Kaya Press, 2010), we will examine how these key inheritances may form the archives and raw material for our poetics. Then, using examples from Patel’s text, we will study how a poet can harness the combinatory plurality of a multimodal approach to dramatize and lyrically render engagement with such inheritances. We may find that such mosaic assemblage, with its boundary-crossing ethos and varying vantage points, recalibrates our key inheritances and expands the personal and collective archives we drew from initially.

Nick Ralston, *Finding a Witness: Creating Effective Characters in Horror Fiction*

Horror fiction presents a unique challenge for any prospective writer in the genre: the need for effective central, secondary, and supporting characters in a world that contains forces beyond their understanding. This means that these characters cannot learn about their world in the way a typical fiction character would, through interaction and investigation, but instead only in how they endure it, or are consumed by it. Horror characters are forced to learn only as a method of survival, alongside the discovery of their own personal connections (known or unknown) to the forces in play. In this presentation, we will explore the methods successful horror writers employ to create effective characters, and how these characters deepen the complexity of the horrific forces they encounter.

5:30 FACULTY READINGS: Fleda Brown, Greg Glazner

TUESDAY, JULY 27

8:30 MORNING TALK:

Oliver de la Paz, Rebecca McClanahan, Scott Nadelson, Peggy Shumaker, Renee Simms, *Shaping a Book*

Shaping a book of stories, poems, essays, or other independent pieces into a unified, coherent whole presents unique challenges and opportunities. Unlike in a collection that merely gathers individual pieces under the same roof (the cover of the book), in a well-shaped text each piece relates to the others in significant ways. For the writer, this may require not only decisions about which pieces to include and in what order but also decisions related to thematic unity, stylistic and tonal variations, movement from one piece to another, and even the possibility of revising previously published pieces. In this panel, five writers—of fiction, nonfiction, and poetry—share their experiences of creating books of independent pieces that form a whole greater than the sum of its parts.

10:15-12:00 PRIMARY-GENRE WORKSHOPS

10:15-12:00 THESIS CRITIQUE SESSIONS

12:00-1:00 MID-DAY BREAK

1:00-2:15 CLASSES:

Geffrey Davis & Jenny Johnson, *Power in Syntax*, Session 2

April Ayers Lawson, *Unhinged Narrators*, Session 2

Jason Skipper, *Science Fiction 101*, Session 2

Justin St. Germain, *Defining Structure and Scope*, Session 2

2:30-3:45 CLASSES:

Barrie Jean Borich, *From ME-moir to WE-moir*, Session 2

Oliver de la Paz, *Prose Hybrids*, Session 2

Jennifer Foerster, *What is Form*, Session 2

Sequoia Nagamatsu, *Fairy Tale as Form*, Session 2

4:00-4:45 GRAD PRESENTATIONS:

Shawna Ervin, *Choosing Genre: How Authors Select Poetry or Prose for Their Work*

Authors who write in multiple genres are faced with a unique dilemma. Which genre is best for this scene or that image? Which genre will allow a reader to savor a moment or maintain momentum to carry the reader to the end of the novel or poem? This session will look at how authors who write in multiple genres, such as Mark Doty, Peggy Shumaker, Ely Shipley, and Ocean Vuong, choose a genre for a particular work. We will consider reasons why various works were set in a poem or prose, and what would happen if the author had chosen a different genre.

Audrey Waleyko, *Portraying Trauma, Hardship, Illness, and Difficult Subject Matter Through Imagery in Non-Fiction Writing*

What is imagery, and how do writers effectively use it to portray difficult subject matter in compelling ways? By exploring a variety of examples of imagery effectively used to portray illness, addiction, trauma, and hardship, one can get a greater grasp on what this technique is, and how to implement it into non-fiction writing to create vibrant and moving scenes. We will look at some examples from *Prozac Nation*, *The Red Parts*, *The Glass Castle*, *The Liars' Club*, and *On Immunity* to explore this technique, then consider how a writer might use imagery to communicate tough topics.

Matt Young, *Unstuck: Issues of Time and Trauma*

How do we convey traumatized characters on the page so that they are more than just an amalgamation of bullet-point, post-traumatic stress symptoms? So that the trauma does not overshadow the narrative? So that our writing avoids the ham-fisted and saccharine? We have to look deeper than methods of characterization, and instead dive into structure. This discussion will explore post-trauma characters in novels by Christopher Isherwood, Tove Jansson, and Leslie Marmon Silko. We'll first define, and then use as a lens, E.M. Forster's three alternative structures to traditional narrative time—hidden, inverted, and circular—raised in the opening pages of *Aspects of the Novel*.

MID-RESIDENCY BREAK BEGINS

WEDNESDAY, JULY 28

12:00-1:00 OUTSIDE EXPERIENCE PRESENTATION

1:00-2:00 ALL-FACULTY MEETING W/ RICK BAROT

2:30-3:30 BUSINESS MEETINGS FOR COHORT GROUPS:

Thesis-Year Students: Meeting with Rick Barot

Second-Year Students: Meeting with Hannah Comerford

First-Year Students: Meeting with Kent Meyers for *Writing Critical Response Papers*

This is a nuts-and-bolts class offering advice for writing the craft response papers: ideas for constructing reading lists; the differences between reading as a writer (craft) and reading as a scholar (criticism); general mentor expectations; useful approaches for focusing the papers and supporting their ideas; and the relationship between the monthly CRPs and the longer, thesis-year Critical Paper. [One Session; Handout Reading Required; Mandatory for Incoming Students.]

4:00-5:00 GRAD READINGS: Liz Culpepper, Shawna Ervin, Kristy Gledhill, Rhiannon Hillman, Katie Humphries

5:30 FACULTY READINGS: Peggy Shumaker, Renee Simms

THURSDAY, JULY 29

8:30 MORNING TALK:

Sequoia Nagamatsu, *Community or Craft? Unpacking the Genre Debate*

The genre wars never seem to die. Is this science fiction? Is this literary fiction? Is there a kind of writing that merits, just by category alone, the label of serious literature? What happens when a literary writer writes a commercial work or vice versa? What craft elements define genre borders and to what degree should we regard these borders? In this talk, I'll discuss some of these questions to illuminate ongoing problematic discourses about genre, highlighting the idea that, in part, genre exists on a spectrum and that where we shelve books in a library or bookstore often has to do with community and social networks instead of simply being a matter of dragons vs. no dragons.

10:15-12:00 MIXED-GENRE WORKSHOPS

10:15-12:00 GRAD SESSION:

Kelli Russell Agodon, *Beneath the Covers: Confessions from a Full-Time Editor on Submitting Your Work*

You've written your poem, memoir, story, or essay...now what? Literary journals are a great way to get your work into the world and build your career as a writer as well as indie publishers. This session explores what goes into submitting your work and how to increase your chances of getting published. Learn the best ways to submit to journals and publishers, what the strongest cover letters include, how to stand out in positive ways, as well as professional etiquette with editors. We'll also discuss behind-the-scenes of literary journals and Two Sylvias Press, a small indie press to help develop a better understanding of some of the people you are submitting your work to. We will discuss how to handle rejections as well as publication agreements, contracts, and your rights to your work after it's been published. There will also be time for questions to help with your own goals as a writer.

10:15-12:00 PEDAGOGY SESSION:

Geffrey Davis, *The Pedagogy of Emotions*

To help measure the somewhat arbitrary progression of craft and creative skill, our rubrics for evaluating the performance of creative writing students can diminish if not elide the emotional voyage of their education. Indeed, despite axioms that present compelling payoffs for a literary curriculum — "Learn how language and story shape the world!" "Refine the art of asking the right questions!" "Become a listener on whom nothing is lost!" — the sites and rigors involved (which might include interrogating cultural stereotypes, confessing fraught family histories, admitting partial understandings, confronting the palatability of our own storytelling, so on and so forth) seem necessarily ripe for feelings of deep discomfort. Even the positivity of small breakthroughs (celebration!) and large breakthroughs (sublime!) come with challenging emotional realities. Because learning impacts the lives of students, how might teachers balance their commitments to safety with their obligations to challenge? How do we cultivate a robust and evolving ethics of pedagogical dis/comfort? As teachers, how can we model the emotional-intellectual complexity of engaging the limits of our own knowledge and practice? Let's talk about it!

12:00-1:00 MID-DAY BREAK

1:00-3:30 CLASSES:

Casey Fuller, *Critical Theory for Writers*

Power, the male gaze, the panopticon, deconstructionism, postcolonialism, intersectionality, performativity — critical theory is rife with jargon, abstruse concepts, and seemingly impenetrable texts. Yet, Layli Long Soldier's *Whereas* and

Claudia Rankine's *Citizen* are clearly immersed in what a critical theorist would call a "deconstruction." At the same time, a critical theorist might call the aphoristic prose in Maggie Nelson's *Bluets* and Sarah Manguso's *300 Arguments* immersed in a process that is "structural." What's going on here? Are these writers aware of what they're doing? If so, how much? One premise of this class is that creative work that engages with critical theory has a special resonance in our cultural moment. Another premise is the obscurity that inhibits access to critical theory can be clearly explained. To that end, this class will introduce students to the important terms, a few of the larger concepts, and a mercifully brief history of critical theory. The first half of the class will be devoted to developing a framework and bank of terms to discuss writing. In the second half of class we will look at contemporary writing that engages with critical theory. Above all, this class will begin the process of deepening the resonances of our own writing through critical theory. [One Session for Two Credits; Handout Reading Required.]

Rebecca McClanahan, *ART-I-FACT: 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. Participants 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 for Two Credits; Handout Reading Required; Exercises.]

Peggy Shumaker, *Elegy/Ode*

This past year we've all felt the elegiac impulse, our senses aware of many kinds of death. We've had to act deliberately to increase our capacity for joy. In this session, we'll explore poems and prose that illustrate how lament and praise, often inextricable from one another, allow sorrow, resilience, tenderness, horror, exuberance, and hope to intertwine. Some of this work grew from the pandemic, some from earlier stresses. We'll look at work by Seamus Heaney, Ross Gay, Camille Dungy, Sherry Simpson, Ellen Bass, Victoria Chang, Lee Ann Roripaugh, Brian Doyle, Eva Saulitis, Sherwin Bitsui, Elizabeth Bradfield, Jericho Brown, Lucille Clifton. Though we will focus on the excerpt of "Impedimenta" in the handout, the essay is appended if you would like to read the whole of it. Please note that the readings for the class involve trauma, death, grief, and the language of regeneration. [One Session for Two Credits; Handout Reading Required.]

Renee Simms & Jason Skipper, *Name One Hero Who Was Happy*

Our course title, taken from Madeline Miller's *The Song of Achilles*, describes the core task of fiction, which is to explore the vagaries of the human soul. In this class we will take a look at fantasies and fables to see how they use the archetypal hero to explore the human condition. [One Session for Two Credits; Handout Reading Required; Exercises.]

4:00-5:00 MENTOR/MENTEES GROUP MEET-UP

[Faculty: please schedule a subsequent 45-minute conference with each mentee.]

5:30 FACULTY READINGS: April Ayers Lawson, Jason Skipper

FRIDAY, JULY 30

8:30 MORNING TALK:

Brenda Miller, *Fault Lines of Memory: How to Embrace Your Imperfect Memory in Creative Nonfiction*

Often we think we need to remember everything in order to write effectively about our past experiences. But sometimes it's even more interesting to investigate the "fault lines": those places where memory slips. In this talk, I'll discuss my own process with memory, faulty memory, and the embrace of imaginative writing in concert with factual investigation.

10:15-12:00 MIXED-GENRE WORKSHOPS**10:15-12:00 GRAD SESSION:****Suzanne Berne, Marjorie Sandor, Justin St. Germain, *Submitting to Editors & Agents***

What are the elements of a compelling first page? How to make an editor or agent want to keep reading? We'll look at a variety of first sentences, paragraphs, and pages to determine how, when, and why specific writers hook their readers, and how we might apply various tactics to our own work-in-progress. We'll also discuss the basics of literary agents, and attempt to answer some common questions, such as: Do you need one? For which genres/forms of writing? At what stage in your career? What do they do? How do you get one? What is the writer/agent relationship like? How do you write a query letter, and what does one look like?

10:15-12:00 PEDAGOGY SESSION:**Oliver de la Paz & Sequoia Nagamatsu, *Re-Imagining the Workshop: Two Takes***

Recent books by Felicia Rose Chavez, Matthew Salesses, and the increasing use of Liz Lerman's 'Critical Response Process' methodology has invited many teachers to reexamine the structure of the creative writing workshop. In this discussion we will have a conversation about the current reevaluation and critique of the Iowa Method, as well as how literature can be taught to writers with an eye towards inclusivity and evolving discourses within the literary landscape. Handouts and modeling will be part of the discussion.

12:00-1:00 MID-DAY BREAK**1:00-3:30 CLASSES:****Kelli Russell Agodon, *It's the End of the Natural World as We Know It, And I Feel (Somewhat) Fine: Ecopoetics and the Importance of Paying Attention to the Bees, Birds, Trees, and More***

We live in a world where three billion North American birds have vanished since 1970 and a recent study from Brazil shows that heat stress is turning a rainforest into a savanna. In the Pacific Northwest, we drive past hills of clear cuts. On the East Coast, a family sits on the beach, dips their feet in the Atlantic Ocean not thinking about the man-made chemical pollutants (pesticides, herbicides, chemical fertilizers, detergents, etc.) and high levels of pollution that exist beneath the waves. Even if you live in a city, the natural world exists around you. Did you know that a *Quercus suber* also known as a cork oak grows on 2nd Avenue in downtown Seattle and is one of the oldest cork trees in the city? Camille Dungy shared how "Ecopoetry is a challenge to classic nature poetry, which was often written by poets who observed nature rather than seeing themselves as part of the natural world. Ecopoetry dispels this illusion: 'outside of nature' doesn't exist." So what happens to our poems when we acknowledge that we are part of the whole by paying attention to the natural world around us as well as the scientific articles being written? We'll explore contemporary ecopoetry and how we are enmeshed in the environment. We will end with a short writing exercise to assist you in creating your own ecopoems. [One Session for Two Credits; Handout Reading Required; Exercises.]

Barrie Jean Borich, *Queer Intersections: Creative Nonfiction Literature and LGBTQ Existence*

In this class we will read and write from beautiful and engaging works by an array of LGBTQ creative nonfiction authors — writers who create literary works such as memoir, lyric essay, and creative criticism that use the strategies of fiction, poetry, drama, and even manifesto to tell first-person stories. These are works that explore the deep passion, trauma, anger, resistance, and joy of queer existence. LGBTQ+ history is multicultural and intersectional; queer identity is made of individual history and community experience; no one queer narrative can stand in for all queer narratives. In "Queer Intersections" we discuss and experiment with the many patterns, angles, entry points, and excavations of LGBTQ creative nonfiction literature and work together to determine what it means for nonfiction writers to address race, class, gender, sexuality, and social power while viewing themselves and their worlds from a queer point of view. [One Session for Two Credits; Handout Reading Required; Exercises.]

Geffrey Davis, *The Sonnet, Unbound*

Marilyn Hacker has described the sonnet as “a form that invites close engagement, and that engagement often becomes a kind of dialogue with its past and present uses and connotations.” Ironically and across centuries, the seeming limitations on the form have intensified rather than diminished the vastness of the sonnet’s psychic expressiveness. In part, that’s owing to a rich, ongoing tradition of writers experimenting with the sonnet’s manifestation on the page. But alongside and/or in chorus with these formal negotiations, the sonnet continues to generate consequential dialogues with past and present structures of understanding by confirming or challenging the unfinished range of lived experience, cultural imagination, and human-to-human connection. As such, we will study a diverse sampling of modern and contemporary sonnets to better appreciate and approach the openness of the sonnet’s possibilities. [One Session for Two Credits; Handout Reading Required.]

Adrienne Harun & Kent Meyers, *The Urgency of History*

As fiction writers, many of us spend an inordinate amount of time absorbing outrages, distilling message and meaning, and of course then trying to represent all in a way that not only reveals truth, but elevates those truths into urgent vision. Understandably, we’ve seen a clarion-call trend toward fictional dystopias in recent years. But to be an effective seer, one must also know and acknowledge the ongoing presence of past events and, crucially, the ways in which multiplicity of time enables a writer to pierce and illuminate an evolving, present-time reality. In this class, we’ll explore ways in which we might use history in fiction, not as animated re-stagings of past events or even carefully managed backstory, but as a vital, continuous presence, one that supercharges the dramatic possibilities of narrative time. To that end, we’ll look closely at a few works to consider how past time works as a spatial entity and structural under-pinning and how memory might circulate, shift, and inform. The required reading will be William Trevor’s “Lost Ground” and “The News from Ireland,” and an excerpt from Jenny Erpenbeck’s *Go, Went, Gone*. [One Session for Two Credits; Handout Reading Required.]

4:00-5:00 GRAD READINGS: Marianne Janack, Carol Moody, Vandana Nair, Abriel Newton, Preeti Parikh**5:30 READING: Special Guests: Kazim Ali & Paisley Rekdal****7:30 ZOOM OPEN MIC!****SATURDAY, JULY 31****8:30 MORNING TALK:****Kelli Russell Agodon, *Risky Business: Writing the Work that Scares You***

Several years ago, I realized: *everyone wants to read the poem you’re afraid to write*. But I’ve learned, it’s not just the poem—but the story and essay too. Every time we arrive at the page, we have an opportunity to give more of ourselves and stretch ourselves as writers. We can write what we know or we can write the things that make us uncomfortable—emotionally, spiritually—and that may reveal some deeper truths. Risk is needed when we arrive to the page. But what are the ways we can *risk* as writers? We will look at these questions—why should we take risks in our work, how can we risk, and what exactly are we risking and the benefits (or perhaps, consequences) of “speaking our truth” and being vulnerable on the page.

10:15-12:00 MIXED-GENRE WORKSHOPS

10:15-12:00 GRAD SESSION:**Kevin Clark & Rebecca McClanahan, *Rejection and Resilience***

That sense of flow and engagement—call it in-the-moment fulfillment—is what we writers live for, but it’s also what helps sustain us when we’re faced with rejection: *No, not this time. Not this piece.* How do you know whether a rejection means you simply weren’t a good fit for that publication or editor, or that your manuscript has a serious problem? What are the opportunities that rejection provides to you as a writer? Most important, how do you reengage the writing joy that is your compelling reason to write while at the same time carrying you through the inevitable impediments? In this session, we will discuss our personal experiences with rejections and acceptances (as both writers and editors) and offer strategies for dealing with rejection, learning from it, and retaining our spirit of creativity.

10:15-12:00 PEDAGOGY SESSION:**Justin St. Germain, *How to Teach Process***

Writing courses tend to focus on product: what the participants actually produce or write during the term. How we write, though—the actual writing process and its endless variations—is often left undiscussed, or reduced to platitudes about writing every day or honing one’s craft. As a result, the writing process can often seem mystical, especially to writers early in their careers, who often think that established writers somehow work better, more efficiently, or both. In fact, the process varies wildly between writers. This session will discuss how we can incorporate process as an important part of a writing course, and why we might consider doing so.

12:00-1:00 MID-DAY BREAK**1:00-3:30 ART OF THE BOOK SESSIONS:****[F] *Wild Seed*, Octavia Butler**

The 1980 novel *Wild Seed* is Octavia Butler’s fifth book out of fourteen published during a lifetime in which she was awarded a MacArthur Foundation “genius” grant and a Nebula Award for Best Novel. Although *Kindred* and *The Parable* series are better known, with *Wild Seed* Butler breaks ground for science fiction to explore early America from the perspective of shapeshifting, African immortals. Through the characters of Doro and Anyanwu, Butler engages ideas about community, gender, enslavement, and genetic supremacy. The novel’s events take place from 1690 to 1840 and it is organized into three books, all three with biblical names. The effect is a grand and unpredictable story that’s never preachy nor breaks the fictional dream it creates. We will discuss the novel’s form including how it structures time, and explore how it blends history and futurism using craft of the highest order. [Renee Simms]

[F] *First Love*, Ivan Turgenev

“O youth! youth! you go your way heedless, uncaring—as if you owned all the treasures of the world,” laments the narrator of *First Love*, as he looks back on the moment when youth forever slips from his grasp. A story that straddles the threshold between innocence and wisdom, Turgenev’s novella, published in 1860, remains one of the finest examples of the form. Though it was dismissed by many critics of the time as not “weighty” compared to the Russian master’s more famous, politically topical work, its influence on writers of the following generation—Flaubert, Maupassant, Chekhov, Henry James—was profound. A work of seemingly simple surfaces, it’s as complex and moving as most books three times its length, and even a hundred and fifty years later, it feels as fresh and startling as any work written today. In our discussion, we will pay special attention to retrospective narration, internal versus external conflict, characterization of secondary characters, and the structure of mystery and revelation. Please acquire the Penguin Classics edition, translated by Isaiah Berlin. [Scott Nadelson & Marjorie Sandor]

[NF] *The Crying Book*, Heather Christle

This class investigates how a writer creates a book-length collage. Called a “symphonic work of nonfiction,” *The Crying Book* explores “the phenomenon of tears” from many angles, in discrete sections that accumulate into a book-length

meditation. We will look at the writing in particular sections, the patterns and juxtapositions, and the structure of the book as a whole. We will also begin our own long meditations on subjects that fascinate us. TW: *The Crying Book* contains content that deals with suicide and self-harm. [Brenda Miller]

[NF] *Rock, Ghost, Willow, Deer: A Story of Survival*, Allison Adelle Hedge Coke

Poet, educator, anthologist, and activist Allison Adelle Hedge Coke is the editor of ten anthologies and author of seven books of poetry and one memoir: *Rock, Ghost, Willow, Deer: A Story of Survival* (2004). She wrote the first draft of her memoir—about her mother’s mental illness, the physical abuse Hedge Coke suffered, and her own substance abuse in youth—during a residency at MacDowell Colony. She says of that experience: “I wrote myself into really deep PTSD.” She credits the Veterans Administration medical care she was able to access, as the child of a World War II veteran, with her recovery. Her editor cut huge swaths from her manuscript, telling her the material would be too painful for readers. Hedge Coke warns aspiring memoirists: “You can write yourself into a very dark place.” In our discussion of Hedge Coke’s brilliant memoir, we will consider how to write through the darkness, how to face the hardest stories, and how to keep ourselves healthy as we do so. The author will visit for a Q&A during the class session. [Wendy Call]

[P] *Erosion*, Jorie Graham

Jorie Graham’s second book *Erosion* (1983) is groundbreaking in the way it renders her ever-unfinished quest to know the world: the natural world, the socio-cultural world, and the inner world. For Graham, all three are in flux, each influences the other, and none can be fixed in a steady, understandable state. In most of her poems, the speaker’s mind is set in a kind of perpetual inquiry. In order to render existence characterized by such incertitude, Graham employs quick associative leaps, myriad allusions, equivocal assertions and connections, idiosyncratic repetition of words, combinations of long and short lines in close proximity, dramatically terraced and/or serrated stanzas, ambiguously suggestive enjambment, and inventive tropes that resist closure. The book’s overall arc, in a seamless evolution unbroken by section dividers, is structured by the same relentless inquiry that powers the poetry. In their intensive, erudite, and anxious pursuit of what’s actual, Graham’s poems are restless depictions of the hunger for the kinds of knowledge that remain always just out of reach. [Kevin Clark & Greg Glazner]

[P] *Not go away is my name*, Alberto Ríos

Alberto Ríos’s mother was raised in Warrington, Lancashire, England; his father in Tapachula, Chiapas, Mexico. Ríos himself grew up on the US side of the US/Mexico border. In his life and in his poetry there has always been more than one language, more than one culture, more than one perspective. Border, frontera, la línea, the line, the fence, the wall. What it was, what it is, what it could be. We’ll look at lines that divide, lines that define, lines that shift, lines that embrace, lines that enclose, lines that highlight, lines that blunder, lines that underscore, lines that sing, lines that give birth. Musical and mercurial, these poems bear the heritage of lo real maravilloso, magical realism, by finding what’s extraordinary within our everyday lives. Alberto Ríos will join us during part of our discussion. As well as this book, participants should read “The Border: A Double Sonnet”: <https://poets.org/poem/border-double-sonnet> [Peggy Shumaker]

4:00-5:00 GRAD READINGS: Nick Ralston, Laura Rink, Kat Van Eddy, Audrey Waleyko, Matt Young

5:30 FACULTY READINGS: Oliver de la Paz, Jenny Johnson

SUNDAY, AUGUST 1

8:30 MORNING TALK:

Kent Meyers, *Creative Conundrums*

The creative process is full of enigmas, conundrums, apparent contradictions, and dichotomies that seem beyond

resolution, all of which give rise to myths about how creativity works. By definition, enigmas can't be explained, but it is useful to recognize them so that, rather than being trapped by them, we can embrace them, identify our own creative processes in relation to them, and understand how laden with anti-creative messaging our culture can be. I will discuss several significant creative conundrums and the ways they can limit our potential for creative expression unless we recognize and work with, rather than against them.

10:15-12:00 MIXED-GENRE WORKSHOPS

10:15-12:00 GRAD SESSION:

Jennifer Foerster & Scott Nadelson, *Remembering the Point of It All*

After finishing an MFA, especially in the age of social media, it's easy to get caught up in thinking about publication and other external forms of affirmation and forget why you found your way to writing in the first place. It's also challenging to reconcile the demands and identity pressures of our professional lives with our intuitive, interior visions as creative artists and writers. In this session, we'll take some time to reconnect with the aspects of writing that matter most to you. We will talk about strategies for staying grounded, for sustaining your reason for writing, and for cultivating nurturing, resilient environments/approaches for our interior work.

10:15-12:00 PEDAGOGY SESSION:

Jenny Johnson, *How to Build an Inclusive Community in Your Classroom*

This practical session will offer a number of strategies for making students feel welcome, for valuing differences, for building trust among peers when doing writing exercises, for shaking up the dynamics of who does or doesn't tend to participate, and for creating a classroom environment that is engaging, playful, and surprising. You will walk away not only having tried a few exercises, but also armed with a list of strategies to use in the classrooms or workshops that you teach or facilitate. In advance, you'll need to read "Bonding Across Boundaries" by bell hooks from *Writing Beyond Race* and "An Invitation" by Paisley Rekdal from *Appropriate*. The readings are posted on Soundings.

12:00-4:00 MID-DAY BREAK & MENTORSHIP MEETINGS AS NEEDED

1:00-2:00 FIRST-YEARS MEETING W/ RB

4:00 GRADUATES GROUP READING

4:30 GRADUATION CEREMONY: ALUMNI SPEAKER [Cate Hodorowicz '16], FACULTY SPEAKER [Rebecca McClanahan], GUEST SPEAKER [Geoffrey Foy, Associate Provost of Graduate Programs]

FLASH CLASSES:

The following flash classes will be offered starting in September, through May 2022. Each class will meet via Zoom on a Saturday, for 90 minutes, usually from 1-2:30PM PST. Faculty members may assign reading in advance. A final schedule will be sent out in the fall.

Kelli Russell Agodon, *The New Surrealists: How to Let the Strange Enter Your Poems*

Swan-dive into the strange through techniques and games used by surrealist writers and artists. The poems we will write will have less to do with “making sense” and more to do with the mystery and mindfulness of our subconscious and dreams. Here we will allow our imaginations to run wild. We will look at past and current surrealist poems to discover new unexpected ways to create original work and to explore new and imagined worlds all while celebrating the fantastic, the otherworldly, and the strange.

Garrett Brooks & Hannah Comerford, *Writers on the Web: Creating a Powerful Presence Online*

In this newly updated class, we’ll look at some of the fresh ways writers have found to further their careers in the last year and a half, from teaching online workshops to making guest appearances on podcasts. RWW Creative Director Garrett Brooks and OE Coordinator Hannah Comerford will discuss the basics of establishing your web presence as well as ways you can increase your audience and develop your career using your website, social media, and more. Whether you are tech savvy or not so savvy, come prepared to explore how you can grow as a professional writer.

Wendy Call, *Exploring Literary Translation*

In 2018, *The Atlantic* declared: “The Hottest Trend in American Literature Isn’t from the U.S.” That same year, the National Book Award for Best Translated Literature was reinstated, after having been discontinued in the late 1980s. Most literary translators are also writers. Perhaps you, dear writer, will become a translator, as well? In this workshop, we will explore our relationship(s) to language loss, from the global to the personal levels. Linguists predict that *more than half* of the approximately seven thousand languages currently spoken in the world will fall silent by the end of the twenty-first century. What does this massive, global extinction mean for us as writers, readers, and lovers of language? Even as we face this planetary extinction, many of us have also lost the languages of our grandparents or other ancestors, as our families have migrated across national borders and between continents and/or experienced colonization. In this workshop, we will complete some literary translation experiments—proficiency in a language other than English is optional! We’ll also talk about how to get started as a literary translator, for the multilingual among us.

Kevin Clark, *First Step, Big Step: Notes Toward Assembling a Chapbook*

Many poets put together a chapbook before they publish their first book. We will discuss the following questions: What is a chapbook? How does a chapbook differ from a full-length collection? What are the ways a poet may consider structuring a chapbook?

Jennifer Foerster, *On Joy Harjo’s An American Sunrise*

Harjo’s work aspires to healing and reconciliation—to help us all, and our fraught and diverse histories, understand each other. How can poetry do this kind of work? Her 2019 collection, *An American Sunrise*, brings to light the too-long suppressed history of Mvskoke and Southeastern peoples while also experimenting with the limits and possibilities of poetry to illuminate our shared humanity. This is a book that operates as a hybrid poetic text and can open the doors to discussions of genre and craft. It also serves as an example, thus may provide us insight, into the potential of poetry to revise and heal our national and cultural narratives. Students must acquire and read the book prior to the flash class.

Rebecca McClanahan, *Forest in the Trees: Shaping a Book of Essays or Memoir-in-Essays*

The essayist who creates a book from independent pieces encounters challenges that the writer of a single-arc narrative does not. Though each essay can stand alone, each should also relate to the other essays in significant ways to form a whole greater than the sum of its parts. In other words, the writer (and, later, the reader) needs to

see the forest, not just the separate trees. In this workshop, we'll explore basic shaping principles and combine our discussion with brief in-class writing prompts and take-away exercises. You are encouraged, though not required, to bring to the workshop: 1) A list of your essays or drafts (in-process or completed) that you imagine could be part of a book of essays or a memoir-in-essays. And/or: 2) Notes on essay collections or memoirs-in-essays that you admire, paying close attention to how the books are structured to create an effective whole.

Scott Nadelson, *And I Never Felt the Same Again: Coming of Age Stories*

The transition from one stage of life to another—from childhood to adolescence, from adolescence to young adulthood, from young adulthood into what Jane Smiley calls “the age of grief”—is a universal experience with endless variation. In this class we'll look at some different approaches to the coming-of-age narrative, thinking in particular about structure and narrative distance.

Sequoia Nagamatsu, *On Larissa Lai's Salt Fish Girl*

A hybrid of science-fiction and fabulism that has its roots in both European and Chinese folklore, *Salt Fish Girl* imagines a near-future Pacific Northwest where corporations have absolute power and where social classes are marked by genetic engineering and video games that oppress the middle class. The novel weaves between a shapeshifter, Nu Wa, in 19th century China, and Miranda, in the walled city of Serendipity in 2044, with the two timelines slowly converging through the strange smell of durian fruit and a dreaming disease that offers Miranda tokens of a strange, long-ago life. Exploring themes of social class and gender identity, *Salt Fish Girl* is a rich platform for discussing genre play, weaving narratives, and world building. Students must acquire and read the book prior to the flash class.

Jason Skipper, *Telling Without Boring*

This class will look closely at ways writers use summary – aka “telling” – to control the readers' intimacy with the characters and story's environment, speed up the momentum in their experience, and adjust the order and degree by which their senses are activated, all while remaining, for the most part, invisible. We will have in-class reading and writing prompts.

Molly Spencer, *I Know I Keep Coming Back to This: The Sectioned Poem and Serial Poetry*

While the lyric poem can distill a moment and the long poem can be a container for abundance and sprawl, the sectioned poem and serial poetry can both unite and differentiate, trace the evolution of thought or experience, provide a method for leaving and returning to subject matter, and emphasize ongoing-ness over closure. In this class, we'll look at sectioned poems and serial poetry to consider what such poems can do that the brief, self-contained lyric and the long, uninterrupted poem cannot. We'll consider work by Gabrielle Calvocoressi, Geoffrey Davis, H.D., Aracelis Girmay, Donika Kelly, Carolina Ebeid, and Harryette Mullen to ask and answer questions like: What kinds of subject matter require the sectioned poem or suites of poems? When is the sectioned poem the best container for subject matter, and when might a series of related poems be more suitable? What is the role of time, silence, and open space in these forms? What formal strategies for continuity, disruption, and evolution of engagement with subject matter are available to us? What is the role of a sectioned poem and/or serial poetry in a poetry collection? The class will conclude with generative exercises designed to draw forth subject matter and strategies for your own sectioned and/or serial poems.