

Middlebury

Bread Loaf
WRITERS' CONFERENCE

AUGUST 10-20, 2011

The Bread Loaf Writers' Conference

August 10–20, 2011

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Visit Bread Loaf on the Internet: <http://www.middlebury.edu/blwc>

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The Bread Loaf Writers' Conference is one of twelve summer programs offered at Middlebury College. Others include the Language Schools of Arabic, Chinese, French, German, Hebrew, Italian, Japanese, Portuguese, Russian, and Spanish; and the Bread Loaf School of English in Vermont; Oxford, England; Santa Fe, New Mexico; and Asheville, North Carolina.

Middlebury College complies with applicable provisions of state and federal law which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities, or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, gender identity and expression, age, marital status, place of birth, service in the armed forces of the United States, or against qualified individuals with disabilities on the basis of disability.

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Director's Note

The Bread Loaf Writers' Conference is one of America's most valuable literary institutions. For the past 86 years, the workshops, lectures, and class, held in the shadow of the Green Mountains, have introduced generations of participants to rigorous practical and theoretical approaches to the craft of writing, and given America itself proven models of literary instruction. Bread Loaf is not a retreat—not a place to work in solitude. Instead it provides a stimulating community of diverse voices in which we test our own assumptions regarding literature and seek advice about our progress as writers.

In August we will again welcome more than two hundred talented writers to the historic Bread Loaf Inn, along with our distinguished faculty, and many agents and editors from major publishing houses and literary firms.

Come prepared to join fully in the busy schedule and to enjoy the beauty of the wilderness setting. No one who has done so has failed to be inspired, encouraged, or changed by Bread Loaf.

I look forward to meeting all of you who will attend the Conference. Until then I hope you will feel free to contact Jennifer, Noreen, or me should you have any questions.

Michael Collier

MICHAEL COLLIER
Director



From top to bottom:
Tiphanie Yanique and Stacey D'Erasmus share a laugh at an outdoor reception;
Tom Yori discusses his work with Julie Barer, President of the Barer Literary Agency;
Stanley Plumly reads in the Little Theatre;
Andrea Barrett's group meets in the Barn for the first workshop.

Bread Loaf Writers' Conference

The Program

Writing workshops in fiction, poetry, and nonfiction are the core of the curriculum. Each faculty member conducts a

small workshop, most often of ten contributors, meeting for five two-hour sessions over the course of the Conference.

All participants also meet individually with their workshop leader to amplify and refine what was said in the workshop itself.

Faculty give lectures on writerly issues and one-hour classes on specific aspects of craft. Readings by faculty and guests are scheduled in the Little Theatre throughout the day and into the night.

We offer many opportunities for you to inform yourself about the world of publishing. Early in the Conference, guest editors and agents give overviews of the industry, describing the functions of agents and literary editors, answering questions, and offering guidelines on how to submit book proposals and full-length manuscripts. You may sign up to meet with an editor or agent in small groups.

Magazine editors, publicists, grant specialists, and other guests offer a range of presentations on topics related to publishing.



Jim Shepard's workshop gathers for a photo in front of Fritz Cottage.

The schedule varies, but most days look something like this:

7:30 A.M.	breakfast
9 A.M.	faculty lecture
10:10 A.M.– 12:10 P.M.	workshops/preparation time (alternating days)
Noon–1:45 P.M.	lunch
2:30–3:30 P.M.	craft classes
4:15 P.M.	reading or guest speaker
5:30 P.M.	guest presentation
6:30 P.M.	dinner
8:15 P.M.	reading

Workshop meetings take precedence, but sessions with editors and agents and individual conferences with faculty may be scheduled simultaneously with other activities. With so many tempting options, Bread Loafers sometimes take a few days to realize they have to pace themselves.





Above: Ellie Moore shares her poetry with Bread Loafers on the porch of the Inn.

Below: Yusef Komunyakaa advises Zeeshan Pathan on his manuscript.



Our Guests in 2011 will include:

- Miriam Altshuler, President, Miriam Altshuler Literary Agency
- Julie Barer, President, Barer Literary Agency
- Elyse Cheney, President, Elyse Cheney Literary Associates LLC
- Gary Clark, Development Director, Vermont Studio Center
- Kevin Craft, Editor, *Poetry Northwest*
- Amy Holman, Literary Consultant
- Jenna Johnson, Senior Editor, Houghton Mifflin Harcourt
- Carolyn Kuebler, Managing Editor, *New England Review*
- Jeanne Leiby, Editor, *Southern Review*
- PJ Mark, Agent, Janklow & Nesbit Associates
- Fiona McCrae, Editor-in-Chief, Graywolf Press
- Kathy Pories, Senior Editor, Algonquin Books
- Ladette Randolph, Editor-in-Chief, *Ploughshares*
- Stephen Reichert, Editor and Founder, *Smartish Pace*
- Martha Rhodes, Director, Four Way Books
- Elizabeth Scanlon, Editor, *American Poetry Review*
- Don Share, Senior Editor, *Poetry*
- Jeffrey Shotts, Senior Editor, Graywolf Press
- Janet Silver, Literary Director, Zachary Shuster Harmsworth
- Anjali Singh, Senior Editor, Simon & Schuster
- Mitchell Waters, Agent, Curtis Brown, Ltd.
- Michael Wieggers, Executive Editor, Copper Canyon Press



Kevin McIlvoy's dialogue class ripped my mind in two and has probably given me 18 months of reading to do—in short, it was pretty good.

—Robert Anthony
Baltimore, MD

For me, the lectures were the jewel in the crown. I'm leaving with so many new ideas, and I will re-listen to them on iTunes U.

—Nancy Garruba
Washington, DC

This is a surprisingly welcome and nonjudgmental place for writers. I realize that this is cultivated and purposeful. Thank you!

—Erin Hoover
Brooklyn, NY

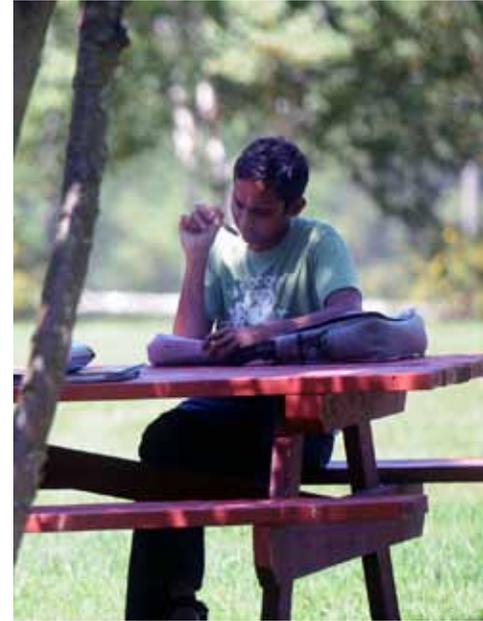


The Place

LOCATION

For those who enjoy outdoor life, Bread Loaf is ideally located at the edge of the Green Mountain Forest in Ripton, Vermont. A junction with the Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike up Route 125. The campus also offers many opportunities for recreation: volleyball and clay tennis courts, a softball and soccer playing field, and jogging and hiking trails. A beach at Lake Dunmore is twelve miles away, and Lake Pleiad is a quarter-mile

down the Long Trail. In nearby Middlebury you can find country auctions, antique shops, a state crafts center, a fine museum, a movie theater, and riding and golf facilities. The elevation at Bread Loaf is 1500 feet above sea level. From the west, the campus can be reached by turning off Vermont Route 7 in East Middlebury, taking Route 125 up the mountain. From the east, turn off Vermont Route 100 onto Route 125. You'll know you have arrived when you see the ochre-colored Inn and its cluster of cottages.



Above: Nawaaz Ahmed prepares for workshop.

Below: Bread Loafers catch up near the Barn.



LODGING AND MEALS

Bread Loafers are housed on the mountain campus of Middlebury College, in the Bread Loaf Inn and its cluster of cottages and buildings. Most rooms are doubles and baths are shared. We make every effort to ensure that roommates will be compatible, and in fact, some lifelong friendships have developed between Bread Loaf roommates.

All buildings are within walking distance of the center of the campus, but some are farther from that center than others. We ask those admitted if they plan to bring a car so we can arrange accommodations suitably. A list of local rentals is available to those who prefer off-campus housing.

Meals are served in the dining room of the Inn. There's a well-stocked salad bar, and vegetarian options are available. Bread Loafers who live off-campus may pay for individual meals in the Inn.

Bread Loaf is a smoke-free campus. Vermont State Law prohibits smoking in any building on campus, including dormitories.

THE LIBRARY AND COMPUTER LAB

The Davison Memorial Library at Bread Loaf hosts a collection of literature, reference books, and reserve shelves. The downstairs "Apple Cellar" is a full-featured computer room (both Macintosh and IBM platforms), including printers and Internet connections for writing, research, and e-mail. Wireless access is available in some public places.

TRAVEL NOTES

The nearest airport is located in Burlington (BTV), about an hour from the Bread Loaf campus.

Shared taxis from the airport to campus are available; more details regarding taxi arrangements are included with acceptance materials.



Amy Holman was incredible, and my group meeting with C. Dale Young was great. They made the road to publication less mysterious and more hopeful.

—Meryl DePasquale
Minneapolis, MN

Jane Hirshfield's class on revision gave me an incredible toolbox that I'll use again and again.

—Hannah Fischer
Washington, DC

Andrea Barrett possesses a compassionate rigor that she brought to each workshop piece, drawing beautiful parallels between manuscripts, deepening the reading and deconstruction of every piece for all of us. She is a superb teacher.

—Octavia Randolph
Nahant, MA



Above: Paula Bohince, Kristin Naca, and Ken Chen take a moment to connect following a reading in the Little Theatre.



History

Bread Loaf is the oldest writers' conference in America. Since 1926—a generation before “creative writing” became a course of study in educational settings—it has convened in mid-August at the Bread Loaf campus of Middlebury College.

Set in the Green Mountain National Forest in Ripton, Vermont, the land was acquired in the nineteenth century by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. He added a cupola and three-story wings to an existing Victorian farmhouse, and built a series of cottages to house his summer guests. Ultimately, Battell purchased more than 30,000 acres of forest and farmland in the mountains, and in 1915, willed all of it to Middlebury College. The College established a graduate school of English and American literature—still in session for six weeks every summer—and housed it on the Bread Loaf campus.

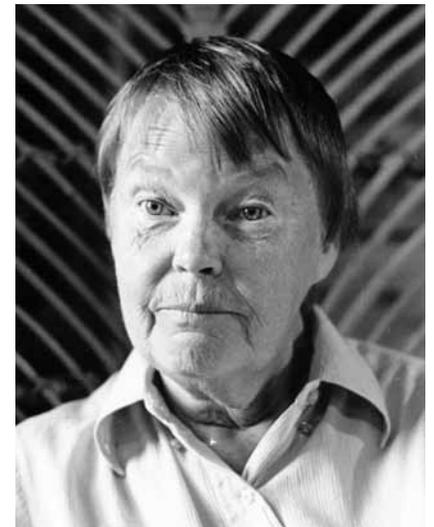
The impulse to establish the “Conferences on Writing” came initially from Robert Frost, who loved the inspiring setting. Willa Cather, Katherine Lee Bates, and Louis Untermeyer—all of whom taught at the School of English in 1922—also suggested that the campus be used for a writers' conference when it was vacant at the end of each August. The idea took hold. At Middlebury



College's request, the young editor John Farrar organized a teaching staff and program.

The writers John Farrar attracted to the campus in the first few years—among them Stephen Vincent Benét and Hervey Allen—helped establish the reputation of what came to be called the Bread Loaf Writers' Conference. They were followed by a long line of writers with established reputations, as well as writers in more formative years, for whom Bread Loaf was a source of encouragement.

The buildings at Bread Loaf have been modernized in the years since Joseph Battell stood near the horse-block welcoming guests as they alighted from carriages. The old stage route up the steep pitches and hairpin twists of the Ripton Gorge has been paved. Despite concessions to convenience, the campus has changed little in the last half century. The old wood-shingled Bread Loaf Inn, the huge Barn



with its fieldstone fireplace, the outlying buildings with their porches and wicker chairs, the stillness of the surrounding forest—all are much as they were in 1926 when the Conference began.

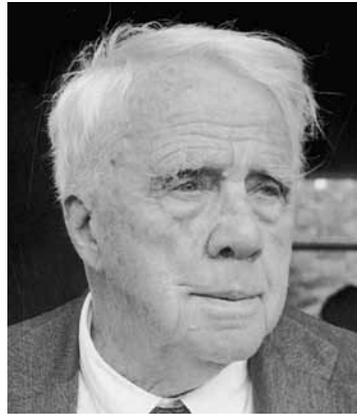
[Historical facts are taken from *The First Thirty Years* by Theodore Morrison and *Whose Woods These Are* by David Haward Bain and Mary Smyth Duffy.]



Bread Loaf has long attracted writers with established reputations. Isaac Asimov, W. H. Auden, Stephen Vincent Benét, Ralph Ellison, Robert Frost, Robert Hayden, Shirley Jackson, Archibald Macleish, Edith Mirrielees, Katherine Anne Porter, John Crowe Ransom, Wallace Stegner, and William Carlos Williams are among those who have taught at the Conference. More recently, Andrea Barrett, Rosellen Brown, Stanley Elkin, John Gardner, Louise Glück, Gail Godwin, Anthony Hecht, Edward Hirsch, John Irving, Donald Justice, Maxine Kumin, William Maxwell, William Meredith, Howard Nemerov, Robert Pack, Grace Paley, and Mark Strand have taught and lectured at Bread Loaf.

Most writers attend Bread Loaf before their work is well known. Julia Alvarez, Joan Didion, Rita Dove, Howard Fast, Carolyn Forché, Richard Ford, Amy Hempel, Jhumpa Lahiri, Carson McCullers, Toni Morrison, Walter Mosley, Tim O’Brien, Francine Prose, Theodore Roethke, Anne Sexton, Elizabeth Spencer, May Swenson, Dan Wakefield, and Eudora Welty are among the many writers who came to Bread Loaf early in their writing careers.

For a selected list of Bread Loaf faculty since 1926, visit www.middlebury.edu/blwc.



Opposite page, top: 1940 Fellows, including Eudora Welty, John Ciardi (upper left), and Carson McCullers (lower right), with Louis Untermeyer and Director Theodore Morrison (center).

Opposite page, bottom: May Swenson, 1976.

This page, top: Robert Frost, “the Godfather of Bread Loaf,” 1961.

This page, bottom: Toni Morrison, faculty 1976.



I found the Blue Parlor readings warm and wonderful—very encouraging.

—Karen Locascio
Allston, MA

I am already suggesting friends apply. Spending time with this level of working (in the sense of hard-working) serious writers has been a revelation to me.

—Darcy Vebber
Los Angeles, CA

Nami Mun’s class “The Novel in Stories” is among the best writing classes I’ve ever taken. Very structured, practical, and full of concrete advice. She’s not only a great writer and generous person, but an outstanding teacher.

—Antonio Ruiz-Camacho
Austin, TX



Admissions

ADMISSION OVERVIEW

You may apply to the Conference by submitting a sample of original work and an application form. All applicants submit an application and their supporting materials online, except for fellowship candidates who complete an online application as well as mail a copy of their book(s) to the Bread Loaf Writers' Conference office.

To apply to the Conference, go to the Conference Web site (www.middlebury.edu/blwc) and click on "Admissions." There you will find detailed directions, FAQs, and a link to the online application.

Acceptance is based on the strength and promise of the writing sample and the admission board's judgment that the applicant will benefit from the Conference. The workshops are designed to accommodate both published writers and those in the early stages of promising careers. For the 2010 Conference, we were able to accept 23% of general applicants; 6% of those who applied for financial aid received an award.

We cannot enroll anyone for less than the full ten days of the Conference. Applicants must be at least 18 years of age.

There is no application fee.

GENERAL CONTRIBUTOR APPLICATIONS

General contributor applications are accepted online and must be submitted by March 1.

Applicants are strongly encouraged to apply early.

Notification letters will be sent by e-mail in late May.

General contributor applicants are writers whose work shows promise and potential. Publication is not a requirement, and while some have a writing degree, such as an MFA, many do not. When applying as a general applicant,

the quality of the unpublished manuscript is of paramount importance to the admissions board.

The fee for general applicants is \$2,620 (tuition, \$1,720; room and board, \$900).

Along with the online application, general applicants submit a manuscript of unpublished work in the genre in which they are applying. (See manuscript guidelines below.)

FINANCIAL AID APPLICATIONS

Fellowships are included in this category.

Financial aid applications must be submitted by March 1. Please note that this is a firm deadline; **applicants are strongly encouraged to apply early.** Notification letters will be sent by e-mail in late May.

Thanks to the generous support of Middlebury College and to an endowment fund established by past Bread Loafers and other donors, we are able to offer financial aid in three categories: fellowships, tuition scholarships, and work-study scholarships.

Financial aid is awarded in recognition of published work or literary promise; financial need has no bearing on our decisions. Awards must be used in the year they are granted.

An applicant may receive an award only once in a given genre and specific financial aid category.

FELLOWSHIPS

Fellowships are awarded to applicants who have published their first or second book in English within the last four years in the genre in which they are applying. At Bread Loaf, fellows are assigned to a workshop where they generally are asked to assist the faculty member. Fellows give a public reading from their own

work and are invited to submit a proposal for a one-hour class on some aspect of the craft of writing. (Proposals for craft classes are solicited after the fellowships are awarded.)

Fellowships cover tuition, room, and board at the Conference (\$2,620).

Fellowship applications are accepted online and must be submitted by March 1, and supporting materials must be sent by regular mail by March 1 (post-mark). If you have published two books, send your most recent title. Poets send one copy of their book, and prose writers send two copies. Mail the book(s) to: Bread Loaf Writers' Conference, 14 Old Chapel Road, 5525 Middlebury College, Middlebury, VT 05753. Galley or proofs are acceptable, but your book must be in print by the time of the Conference. Because fellows' work is not critiqued in workshops or by faculty, there is no need to submit a manuscript in progress.

Please do not send chapbooks, self-published books, books for which you have served as co-author or editor, academic work, children's or young adult literature, or "how to" books.

TUITION SCHOLARSHIPS

Tuition scholarships are awarded to writers who are actively publishing original work in distinguished magazines and literary periodicals, such as *Poetry*, *Callaloo*, *Atlantic*, *New England Review*, *Kenyon Review*, and *Threepenny Review*, or who have received recognition such as the "Discovery"/The Nation Award or a National Endowment for the Arts Fellowship. Tuition scholars should not have published a book in the genre in which they are applying.

Tuition scholarships cover \$1,720 and recipients pay \$900.

Tuition scholarship applications are accepted online and must be submitted by March 1. To apply for a tuition scholarship, fill out the online application including an attachment that contains the following supporting materials: (1) a detailed list of publications (noting the title, publication, and publication date for each piece); (2) a sample of work published within the last three years—prose writers should send one published piece, and poets up to ten published pages; and (3) because tuition scholars are contributors in workshops, please also include a manuscript of unpublished work in the genre in which you are applying. (See manuscript guidelines below.) **You will be able to upload only one document to your online application. Before starting the process, please be sure all of the supporting materials are contained in one PDF document that follows the numerical order noted above. The correct order is very important.**

WORK-STUDY SCHOLARSHIPS

Work-study scholarships are awarded to applicants whose writing shows exceptional promise.

At Bread Loaf, while taking part in the Conference, recipients work as waiters in the dining room and receive payment for their part-time duties. Food preparation is not involved, and previous waiter experience is not required. Nevertheless the work is physically quite demanding, and it requires that candidates be in very good physical condition. Scholarship recipients who have physical disabilities which preclude them from working as waiters will be assigned to alternative work positions.

Work-study scholarships cover approximately \$1,935. The balance in Conference fees will be mostly offset by the recipient's salary.

Work-study scholarship applications are accepted online and must be submitted by March 1. Along with the online application, work-study scholarship candidates must submit a manuscript of unpublished work in the genre in which they are applying. (See manuscript guidelines below.)

BREAD LOAF-RONA JAFFE FOUNDATION SCHOLARSHIPS

The Bread Loaf-Rona Jaffe Foundation Scholarships are awarded to women whose writing shows exceptional promise.

Bread Loaf-Rona Jaffe Foundation Scholarships cover tuition, room, and board at the Conference (\$2,620).

While literary merit is the main consideration, the Bread Loaf-Rona Jaffe Foundation Scholarships are especially intended to support women who also meet one or more of the following criteria: a first-time Bread Loaf participant; an applicant with a nontraditional literary background, who is working outside of academia with or without a writing degree; or an individual who is in particular need of financial and creative support. Candidates must be permanent residents of the United States, and writers who have published a book (a standard trade edition of their work) are not eligible for these scholarships.

Bread Loaf-Rona Jaffe Foundation Scholarships are accepted online and must be submitted by March 1.

The online application includes a section where applicants for this particular scholarship write a short statement of 300 to 500 words addressing the scholarship criteria noted above. Along with filling out the online application, scholarship applicants submit a manuscript of unpublished work in the genre in which they are applying. (See manuscript guidelines below.)

ADDITIONAL AWARDS

The Conference is pleased to offer the Michael and Marylee Fairbanks International Fellowship or Tuition Scholarship for a writer living in Africa or the Caribbean and the Carol Houck Smith and Donald Everett Axinn contributor scholarships for a general contributor who wishes to return to Bread Loaf in a consecutive year. For more details on these two awards see the Admissions section of the Conference Web site.

MANUSCRIPT GUIDELINES

■ All applicants except fellows and auditors should submit a manuscript of unpublished work for consideration by our admissions board: up to 6,000 words of fiction or nonfiction, or up to

ten pages of poetry. Applicants should send their strongest unpublished work. Those accepted will have an opportunity to send a replacement manuscript for workshop critique.

■ The applicant's name and a page number must appear on each sheet of the manuscript. (For example: Smith, p. 1.)

■ Prose manuscripts must be double-spaced with 12 pt. font and margins of at least 1.25". The total word count should be noted at the top of the first page. Applicants may include more than one story as long as the overall total number of words is within the 6,000-word limit. Manuscripts excerpted from a longer project should include a one-page synopsis (the synopsis can be single-spaced and does not count toward the 6,000-word limit).

■ Poetry manuscripts should have 12 pt. font and can be either single- or double-spaced. A poem can exceed one page, as long as the complete manuscript submission is within the ten-page limit. Please do not squeeze more than one poem onto a page.

■ Please do not send children's or young adult literature, newspaper journalism, co-authored work, or self-help literature.

AUDITORS

Auditors attend the conference without a manuscript. Auditors should fill out the regular online application and submit up to 300 words when answering the application question "What do you hope to gain from attending the Conference?" Auditors are assigned to a workshop and, with the exception of manuscript critiques, they participate in all aspects of the Conference. See deadline for general applicants.

The fee for auditors is \$2,510 (tuition, \$1,610; room and board, \$900).

PAYMENT INFORMATION

There is no application fee. At the time of admission, we require a nonrefundable deposit (fellows and Bread Loaf-Rona Jaffe Foundation Scholars excepted) of \$200. The deposit is applied to your total charges, and the balance is due soon after. **All participants must pay in full before arriving on campus.** No refund of fees will be made for participants who must leave the Conference early.

Faculty

NONFICTION

Jane Brox's fourth book, *Brilliant: The Evolution of Artificial Light*, was published in 2010. Her previous books are *Clearing Land: Legacies of the American Farm*; *Five Thousand Days Like This One*, which was a 1999 finalist for the National Book Critics Circle Award in nonfiction; and *Here and Nowhere Else*, which won the L. L. Winship/PEN New England Award. Her essays have appeared in many journals and anthologies including *Best American Essays*, *The Norton Book of Nature Writing*, and the *Pushcart Prize Anthology*. She has been awarded grants from the Guggenheim Foundation, the National Endowment for the Arts, and the Massachusetts Cultural Council. She lives in Brunswick, Maine.

Ted Conover's latest book is *The Routes of Man: How Roads are Changing the World and the Way We Live Today*. His *Newjack: Guarding Sing Sing* won the National Book Critics Circle Award for nonfiction and was a finalist for the Pulitzer Prize. Conover is also the author of *Rolling Nowhere: Riding the Rails with America's Hoboes*; *Coyotes: A Journey Across Borders with America's Mexican Migrants*; and *Whiteout*. He contributes to *New York Times Magazine*, *Atlantic*, *Nation*, and other publications. Recipient of a Guggenheim Fellowship, he is a distinguished writer-in-residence at the Arthur L. Carter Journalism Institute of New York University.

David Shields's most recent book is *Reality Hunger: A Manifesto* (2010). His previous book, *The Thing About Life Is That One Day You'll Be Dead*, was a *New York Times* bestseller. He is the author of nine other books, including *Black Planet: Facing Race during an NBA Season*, a finalist for the National Book Critics Circle Award; *Remote: Reflections on*

Life in the Shadow of Celebrity, winner of the PEN/Revson Award; and *Dead Languages: A Novel*, winner of the PEN Syndicated Fiction Award. His essays and stories have appeared in *New York Times Magazine*, *Harper's Magazine*, *Salon*, and *Slate*. Shields's work has been translated into fifteen languages.

POETRY

Marianne Boruch is the author of six poetry collections, most recently *Grace, Fallen from* and *Poems: New and Selected*, and two books of essays, *Poetry's Old Air* and *In the Blue Pharmacy*. A memoir, *The Glimpse Traveler*, is forthcoming, as is *The Book of Hours*, a collection of poems. Her awards include fellowships from the Guggenheim Foundation and National Endowment for the Arts, and residencies from the Rockefeller Foundation's Bellagio Center and Isle Royale National Park. She developed the MFA program at Purdue University, serving as its first director from 1987 until 2005, where she remains on faculty. Since 1988, she has also taught at the Warren Wilson MFA Program.

Louise Glück won the Pulitzer Prize for *The Wild Iris* in 1993. The author of ten books of poetry and one collection of essays, *Proofs and Theories: Essays on Poetry*, she has received the Bollingen Prize, the Wallace Stevens Award, and the PEN/Martha Albrand Award for Nonfiction. Her most recent book is *A Village Life: Poems*. Louise Glück taught at Williams College for twenty years and served as the judge for the Yale Series of Younger Poets, 2003–2010. Currently Rosenkranz Writer-in-Residence at Yale University, she lives in Cambridge, Massachusetts.

A. Van Jordan is the author of *Quantum Lyrics*; *M-A-C-N-O-L-I-A*, awarded the Anisfield-Wolf Book Award and listed as one of the Best Books of 2005 by the *London Times*; and *Rise*, winner of the PEN/Oakland Josephine



Jane Brox



Ted Conover



David Shields



Marianne Boruch



Louise Glück



A. Van Jordan



James Longenbach

Miles Award. Jordan was also awarded a Whiting Writer's Award in 2005 and a Pushcart Prize in 2006, its 30th Edition. The recipient of a Guggenheim Fellowship and a United States Artists Williams Fellowship, Jordan is a professor in the department of English at the University of Michigan.

James Longenbach is the author of four books of poems, most recently *The Iron Key*; his poems have also appeared in many magazines, including *New Republic*, *New Yorker*, and *Paris Review*. In addition, his reviews of contemporary poets appear frequently in *Nation* and *New York Times Book Review*; the most recent of his five books of literary criticism is *The Art of the Poetic Line*. He teaches regularly in the Warren Wilson MFA Program and at the University of Rochester, where he is the Joseph H. Gilmore Professor of English.

Tom Sleight's most recent book, *Army Cats*, was published this spring. *Space Walk* won the 2008 Kingsley Tufts Award. His book of essays, *Interview with a Ghost*, was published in 2006. He has also published *After One, Waking, The Chain, The Dreamhouse, Far Side of*



Tom Sleigh



Arthur Sze

the Earth, Bula Matari/Smasher of Rocks, and a translation of Euripides's *Herakles*. He has won the Shelley Prize from the Poetry Society of America, and grants from the Lila Wallace-Reader's Digest Fund, the American Academy of Arts and Letters, the Guggenheim Foundation, and the National Endowment for the Arts. He teaches in the MFA Program at Hunter College.

Arthur Sze has published nine books of poetry, including *The Ginkgo Light*, winner of the PEN Southwest Book Award; *Quipu*; *The Redshifting Web: Poems 1970–1998*; *Archipelago*, winner of an American Book Award; and *The Silk Dragon: Translations from the Chinese*. He is also the editor of *Chinese Writers on Writing*. Among his many awards are a Lannan Literary Award and fellowships from the Guggenheim Foundation, the Lila Wallace-Reader's Digest Fund, the Howard Foundation, and the National Endowment for the Arts. He was the first poet laureate of Santa Fe (2006–2008) and is a professor emeritus at the Institute of American Indian Arts.

Ellen Bryant Voigt has published seven volumes of poetry, including *Kyrie* (1995), a

finalist for the National Book Critics Circle Award, *Shadow of Heaven* (2002), and *Messenger: New and Selected Poems* (2007), a finalist for the Pulitzer Prize and winner of The Poets' Prize. Her prose work includes *The Flexible Lyric*, a collection of essays on craft, and *The Art of Syntax: Rhythm of Thought, Rhythm of Song*. A former Vermont Poet Laureate, she has been a Chancellor of the American Academy of Poets and an elected member of the Academy of Arts and Sciences and the Fellowship of Southern Writers. Twice a finalist for the National Book Award, she has received National Endowment for the Arts and Guggenheim fellowships, the Academy of American Poets' Fellowship, Best American and Pushcart prizes, and the O. B. Hardison, Jr. Poetry Prize from the Folger Shakespeare Library. She teaches in the Warren Wilson MFA Program and lives in Cabot, VT.

FICTION

Past Chancellor of the Fellowship of Southern Writers, **Richard Bausch** currently serves as the Moss Chair of Excellence in the Writing Program at the University of Memphis. A Georgia native, he is the author of eleven novels and eight collections of stories, including the novels *Rebel Powers*, *In The Night Season*, *Hello To The Cannibals*, *Thanksgiving Night*, and *Peace*; and the story collections *Spirits*, *Someone To Watch Over Me*, *The Stories of Richard Bausch*, *Wives & Lovers: Three Short Novels*, and most recently *Something is Out There*. His novel *The Last Good Time* was made into a feature-length motion picture that was directed by Bob Balaban. Bausch's work has appeared in *Atlantic*, *Esquire*, *Harper's Magazine*, *New Yorker*, *Playboy*, *Southern Review*, *The Best American Short Stories*, *Prize Stories: The O. Henry*

Award, and *The Pushcart Prize Stories*. He has won two National Magazine Awards, a Guggenheim Fellowship, a Lila Wallace-Reader's Digest Fund Writer's Award, an Award in Literature from the American Academy of Arts and Letters, the 2004 PEN/Malamud Award for Excellence in the Short Story, and, for *Peace*, the Dayton Literary Peace Prize.

Charles Baxter is the author of *The Soul Thief*; *Saul and Patsy*; *The Feast of Love*, a finalist for the National Book Award and made into a film by Robert Benton, starring Morgan Freeman; *First Light*; and *Shadow Play*. He has also published five books of stories, including his new collection, *Gryphon: New and Selected Stories*, and essays on fiction collected in *Burning Down the House* and *The Art of Subtext*. He has edited or co-edited three books of essays, *The Business of Memory*, *Bringing the Devil to His Knees*, and *A William Maxwell Portrait*. He lives in Minneapolis and teaches at the University of Minnesota.

Maud Casey is the author of two novels, *The Shape of Things to Come*, a *New York Times* Notable Book of the Year, and *Genealogy*; and a collection of stories, *Drastic*. She has received international fellowships from the Fundacion Valparaiso, Hawthornden International Retreat for Writers, and Chateau de Lavigny, and is the recipient of the Calvino Prize. She lives in Washington, D.C. and teaches in the Creative Writing Program at the University of Maryland and in the Warren Wilson MFA Program.

Peter Ho Davies is the author of the novel *The Welsh Girl*, and the story collections *The Ugliest House in the World* and *Equal Love*. His work has appeared in *Harper's Magazine*, *Atlantic*, and *Paris Review*, and has been selected for *Prize*



Ellen Bryant Voigt



Richard Bausch



Charles Baxter



Maud Casey



Peter Ho Davies



Stacey D'Erasmus



Luis Alberto Urrea



Randall Kenan



Chang-rae Lee



Sigrid Nunez



Joanna Scott

Stories: The O. Henry Award and Best American Short Stories. One of *Granta's* "Best of Young British Novelists," he teaches in the MFA Program of the University of Michigan.

Stacey D'Erasmus is the author of the novels *Tea*, which was a *New York Times* Notable Book of the Year; *A Seahorse Year*, which was named a Best Book of the Year by the *San Francisco Chronicle* and *Newsday* and won both a Lambda Literary Award and a Ferro-Grumley Award; and *The Sky Below*. She is the recipient of a 2009 Guggenheim Fellowship. Her essays, features, and reviews have appeared in *New York Times Magazine*, *New York Times Book Review*, *Boston Review*, *Bookforum*, and *Ploughshares*, among other publications. She was a Stegner Fellow in Fiction at Stanford University, 1995–1997. She is an assistant professor of writing at Columbia University. In the spring of 2011, she will be in residence at the American Academy in Rome as the 2010–2011 Sovern/Columbia Affiliated Fellow.

Randall Kenan's books include *Walking on Water*; *A Visitation of Spirits*; and a collection of stories, *Let the Dead Bury Their Dead*, nominated for the *Los Angeles Times* Book Award for fiction, a finalist for the National Book Critics Circle Award, and selected as one of the *New York Times* Notable Books of 1992. Kenan has also written a young adult biography of *James Baldwin*. His most recent book, *The Fire This Time*, is a work of

nonfiction. Kenan is the recipient of a Guggenheim Fellowship, a Whiting Writer's Award, the Sherwood Anderson Award, the John Dos Passos Award, the North Carolina Award for Literature, and was the 1997 Rome Prize winner from the American Academy of Arts and Letters. He currently teaches at the University of North Carolina at Chapel Hill.

Chang-rae Lee is the author of the novels *Native Speaker*, awarded the Hemingway Foundation/PEN Award, the American Book Award from the Before Columbus Foundation, the Barnes & Noble Discover Award, and an ALA Notable Book of the Year Award; *A Gesture Life*, winner of the Anisfield-Wolf Literary Award, the Gustavus Myers Outstanding Book Award, and the NAIBA Book Award for Fiction, and cited as a Notable Book of Year by *New York Times*, *Esquire*, *Publishers Weekly*, and *Los Angeles Times*; and *Aloft*, which was a *New York Times* Bestseller and Notable Book. His fourth novel, *The Surrendered*, published last year, was a *New York Times* Notable Book, and selected as a Top 10 Books of 2010 by *Publishers Weekly* and *Entertainment Weekly*. Lee has also written stories and articles for *New Yorker*, *New York Times*, *Food & Wine*, *Granta*, and many other publications. He was born in Seoul, Korea and was educated at Phillips Exeter, Yale University, and the University of Oregon. He is a professor in the Lewis Center for Creative and Performing Arts at Princeton University, where he teaches creative writing.

Sigrid Nunez has published six novels, including *A Feather on the Breath of God*, *The Last of Her Kind*, and, most recently, *Salvation City*. *Sempre Susan*, her memoir about Susan Sontag, will be published in April 2011. Among the many journals to which she has contributed are the *New York Times*, *Harper's Magazine*, *McSweeney's*, *Believer*, and *Tin House*. Her honors and awards include three Pushcart Prizes, a

Whiting Writer's Award, a Berlin Prize Fellowship, and two awards from the American Academy of Arts and Letters: the Richard and Hilda Rosenthal Foundation Award and the Rome Prize in Literature.

Joanna Scott is the author of eight novels, including *Follow Me*, *Liberation*, and *Tourmaline*, and two collections of short fiction, *Various Antidotes* and *Everybody Loves Somebody*. Her fiction and essays have appeared in the *Paris Review*, *Harper's Magazine*, *Esquire*, *Nation*, *Conjunctions*, *Black Clock*, and other journals. Her books have been finalists for the Pulitzer Prize, the PEN-Faulkner, and the *Los Angeles Times* Book Award. Awards include a MacArthur Fellowship, a Lannan Literary Award, a Guggenheim Fellowship, the Ambassador Book Award from the English-Speaking Union, and the Richard and Hilda Rosenthal Award from the American Academy of Arts and Letters. She is the Roswell Smith Burrows Professor of English at the University of Rochester.

Luis Alberto Urrea is the author of thirteen books, including *The Hummingbird's Daughter*, winner of the 2005 Kiriya Prize, and *The Devil's Highway*, 2004 finalist for the Pulitzer Prize in nonfiction and winner of the Lannan Literary Award. His most recent novel, *Into the Beautiful North*, was a national bestseller and last year he published a graphic novel, *Mr. Mendoza's Paintbrush*. In 2010, Urrea won an Edgar Award for best short story for his mystery, *Amapola*. His first book, *Across the Wire*, was a *New York Times* Notable Book and won the Christopher Award, and his collection of short stories, *Six Kinds of Sky*, was named the 2002 Small Press Book of the Year in fiction by the editors of *ForeWord* magazine. His memoir, *Nobody's Son: Notes from an American Life*, won a 1999 American Book Award. A member of the Latino Literature Hall of Fame and winner of the 2009 Luis Leal Award for Chicano Literature, Urrea is a professor of creative writing at the University of Illinois-Chicago.

Special Guests



John Elder

John Elder taught English and environmental studies at Middlebury College from 1973 until his retirement in 2010, and lives in the nearby village of Bristol with his wife, Rita. His most recent books, *Reading the Mountains of Home*, *The Frog Run*, and *Pilgrimage to Vallombrosa*, explore the meaning of Vermont's landscape and environmental history for him as a teacher, writer, and householder. He is co-editor of the *Norton Anthology of Nature Writing*.



Philip Levine

Philip Levine is the author of seventeen collections of poems and two books of essays. He has received many awards for his poetry, including the National Book Award in 1980 for *Ashes* and again in 1991 for *What Work Is*, and the Pulitzer Prize in 1995 for *The Simple Truth*. He divides his time between Brooklyn, New York, and Fresno, California.



Margaret DeAngelis meets with Kevin McIlvoy in the Barn. In addition to attending regular workshop meetings, Bread Loafers meet individually with their workshop leader.

Administration



Michael Collier

Michael Collier, director of the Conference, has published five books of poems: *The Clasp and Other Poems*; *The Folded Heart*; *The Neighbor*; *The Ledge*, a finalist for the National Book Critics Circle Award and the *Los Angeles Times* Book Prize, and *Dark Wild Realm*. *An Individual History*, his sixth, will be published in spring 2012. He is also co-editor, with Charles Baxter and Edward Hirsch, of *A William Maxwell Portrait*. His translation of Euripides's *Medea* appeared in 2006 and a collection of essays, *Make Us Wave Back*, in 2007. He has received an



Jennifer Grotz

Award in Literature from the American Academy of Arts and Letters, Guggenheim and Thomas Watson fellowships, two National Endowment for the Arts fellowships, a "Discovery"/The Nation Award, the Alice Fay di Castagnola Award from the Poetry Society of America, and Pushcart prizes. Poet Laureate of Maryland from 2001–2004, he teaches in the Creative Writing Program at the University of Maryland.

Jennifer Grotz, assistant director of the Conference, is author of *The Needle*, forthcoming in spring 2011.

Her first book, *Cusp*, received the Katharine Nason Bakeless Prize and the Natalie Ornish Best First Book of Poetry Prize from the Texas Institute of Letters. Her poems, essays, translations, and reviews have appeared widely in journals such as *Boston Review*, *The Southern Review*, *Kenyon Review*, *Ploughshares*, *New England Review*, and in the *Pushcart* and *Best American Poetry* anthologies. A recipient of awards from the Fellowship of Southern Writers, the Rona Jaffe Foundation, and the Camargo Foundation, she teaches at the University of Rochester.



Noreen Cargill

Noreen Cargill, administrative manager of the Conference, has worked for Middlebury College since 2000. Previous jobs include working in a library, a bookstore, and for a small publishing house. In addition to working for the College, she enjoys freelance writing when she can; publications include the *Boston Globe*, *Better Homes and Gardens*, *Vermont Magazine*, and *Vermont Life*.



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