The Bread Loaf Writers’ Conference
August 15–25, 2012

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Deborah Straw

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.

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The Bread Loaf Writers’ Conference is one of America’s most valuable literary institutions. For the past 87 years, the workshops, lectures, and classes, 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
Director
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, and other guests offer a range of presentations on topics related to publishing.

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

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
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<tbody>
<tr>
<td>7:30 A.M.</td>
<td>breakfast</td>
</tr>
<tr>
<td>9 A.M.</td>
<td>faculty lecture</td>
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<tr>
<td>10:10 A.M.</td>
<td>workshops/preparation time</td>
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<tr>
<td>12:10 P.M.</td>
<td>(alternating days)</td>
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<tr>
<td>Noon–1:45 P.M.</td>
<td>lunch</td>
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<tr>
<td>2:30–3:30 P.M.</td>
<td>craft classes</td>
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<tr>
<td>4:15 P.M.</td>
<td>reading or guest speaker</td>
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<tr>
<td>5:30 P.M.</td>
<td>guest presentation</td>
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<tr>
<td>6:30 P.M.</td>
<td>dinner</td>
</tr>
<tr>
<td>8:15 P.M.</td>
<td>reading</td>
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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: Bread Loafers listen to a reading in the Little Theatre.

Below: Adam Stumacher discusses his work with Fiona McCrae, Editor-in-Chief of Graywolf Press.

My one-on-one meeting with Arthur Sze was great—I felt like I brought my poems to a poetry hospital, and Arthur, head of the surgical team, cured them!

—Sarah Snyder
Dedham, MA

Charles Baxter is the most astute, thoughtful reader I can imagine and a superb teacher. He’s also phenomenally generous and hardworking. He thoroughly knew each of our stories, and his questions about and suggestions for my piece showed a depth of understanding and empathy that touched and impressed me.

—Christina Halsey
El Cerrito, CA

I’ve been to a number of conferences, and, I have to say, the quality of the workshop manuscripts is the highest I’ve seen.

—Tamara Linse
Laramie, WY

Our Guests in 2012 will include:

Miriam Altshuler, President, Miriam Altshuler Literary Agency
Julie Barer, President, Barer Literary Agency
Diane Boller, Editor, Poetry Daily
Kevin Craft, Editor, Poetry Northwest
Katherine Fausset, Agent, Curtis Brown, Ltd.
Gabriel Fried, Poetry Editor, Persea Books
Ted Genoways, Editor, Virginia Quarterly Review
Amy Holman, Literary Consultant
Alex Jacobs, associate, Elyse Cheney Literary Associates
Carolyn Kuebler, Managing Editor, New England Review
PJ Mark, Agent, Janklow & Nesbit Associates
Alane Salierno Mason, Vice President & Senior Editor, W.W. Norton & Company
Fiona McCrae, Editor-in-Chief, Graywolf Press
Ginger Murchison, Editor, Cortland Review
Kathy Pories, Senior Editor, Algonquin Books
Ladette Randolph, Editor-in-Chief, Ploughshares
Martha Rhodes, Director, Four Way Books
Carey Salerno, Executive Director, Alice James Books
Don Share, Senior Editor, Poetry
Jeffrey Shotts, Senior Editor, Graywolf Press
Janet Silver, Literary Director, Zachary Shuster Harmsworth
Abe Streep, Senior Editor, Outside magazine
Mitchell Waters, Agent, Curtis Brown, Ltd.
Michael Wiegers, Executive Editor, Copper Canyon Press
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: John Murillo and Ru Freeman walk along a path on the Bread Loaf campus.

Below: Participants share their work on the porch of the Bread Loaf Inn.
Above: Meeghan Truelove reads a workshop packet.

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.

The Blue Parlor readings were fabulous. Harriet Clark did a wonderful job. My favorite was the One Minute in Heaven reading—it was a remarkable array of work presented in such a short time.

—Susan Cooke Anastasi
Rockville, MD

Jane Brox’s gentle manner and deft, incisive comments made for a respectful, safe but at the same time wonderfully stimulating, generative community in her workshop. I learned more than I could have imagined.

—Annita Sawyer
North Branford, CT

Patrick Donnelly’s presentation on reading one’s own work (“How to be a Good Public Reader of Your Own Writing”) was excellent!

—Brian Pfeiffer
Cambridge, MA
read 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.]

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.

The lectures were fantastic in their variety and diverse approaches to aesthetic, craft-based, and emotional/spiritual issues related to writing.

—Brian Komei Dempster
Mill Valley, CA

I had two meetings with poetry journal editors. I think it’s easy to think of some of these journals as large, sometimes impersonal entities, but hearing individual editors talk about their journal, its workings, brought everything down to size for me. Fantastic that Bread Loaf can give this level of access to participants.

—Bing Li
Philadelphia, PA

This has proven to be a transformative experience: I’ve learned so much about writing and craft. The opportunity to be around such a talented and creative group of people has been tremendous. No cell phones, no TV: we moved instead to the monastic ringing of the bells. The physical surroundings inspire creativity and calm.

—Eugene O’Connor
Columbus, OH
A d m i s s i o n s

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 website (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 admissions 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 2011 Conference, we were able to accept 27% 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 contributors to attend the Conference is $2,725 (tuition, $1,790; room and board, $935).

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 ($2,725).

Fellowship applications are accepted online and must be submitted by March 1, and supporting materials must be sent by regular mail by March 1 (postmark). 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. Galleys 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 the Atlantic, Callaloo, Kenyon Review, New England Review, Poetry, 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 $1,790 and recipients pay $935. 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 (send scans of the work as it appeared in the publication)—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 $2,000. 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 ($2,725).

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 literacy 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 website.

**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.

- 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 $2,610 (tuition, $1,675; room and board, $935).

**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.
F a c u l t y

NONFICTION
Patricia Hampl's most recent books, *The Florist's Daughter* and *Blue Arabesque*, were each included in the *New York Times* 100 Notable Books. Her work has appeared in *The Best American Essays*, *The Best American Short Stories*, *Granta*, the *New Yorker*, *Paris Review*, and elsewhere. She is a MacArthur Fellow, Regents Professor at the University of Minnesota, visiting professor at the Centre for Life Narratives, Kingston University-London, and on the permanent faculty of the Prague Summer Program. Her book of essays on memoir, *I Could Tell You Stories*, was a finalist for the National Book Critics Circle Award in General Nonfiction.

Ann Hood is the author of nine novels, including *The Knitting Circle*, *The Red Thread*, and *Somewhere Off the Coast of Maine*, a collection of short stories, *An Ornithologist's Guide to Life*; and the memoir *Comfort: A Journey Through Grief*, which was named one of the top ten nonfiction books of 2006 by *Entertainment Weekly* and was a *New York Times* Editors' Choice. She is the recipient of two Pushcart prizes, a Best American Spiritual Writing Award, the Paul Bowles Prize for Short Fiction, and a Best Food Writing 2011 Award.

Scott Russell Sanders lives in the hardwood hull country of Indiana's White River Valley. He is the author of twenty books of fiction and nonfiction, including, most recently, *A Private History of Ave* and *A Conservationist Manifesto*. *His Earth Works: Selected Essays* appears in spring 2012. Among his honors are the Lannan Literary Award, the John Burroughs Essay Award, the Mark Twain Award, the Cecil Woods Award for Nonfiction, and fellowships from the Guggenheim Foundation and the National Endowment for the Arts. He is a Distinguished Professor Emeritus of English at Indiana University, where he taught from 1971 to 2009.

POETRY
David Baker is the author or editor of fourteen books of poetry and criticism, most recently *Talk Poetry: Poems and Interviews with Nine American Poets and Never-Ending Birds*, winner of the Theodore Roethke Memorial Poetry Prize in 2011. Other honors include fellowships and awards from the Guggenheim Foundation, National Endowment for the Arts, Society of Midland Authors, Poetry Society of America, and Mellon Foundation. He holds the Thomas B. Fordham Endowed Chair at Denison University, teaches in the Warren Wilson MFA Program, and is poetry editor of the *Kenyon Review*.

Eavan Boland was born in Dublin, Ireland, and educated in New York, New York, and Dublin. Her most recent volume of poetry is *Domestic Violence*. Other titles include *Against Love Poetry*, which was a *New York Times* Notable Book; *The Lost Land; An Origin Like Water: Collected Poems 1967–1987; In a Time of Violence; Outside History: Selected Poems 1980–1990;* and *The Journey and Other Poems*. Boland is the author of two books of prose, *A Journey with Two Maps and Object Lessons: The Life of the Woman and the Poet in Our Time*; and co-editor, with Edward Hirsch, of *The Making of a Sonnet: A Norton Anthology*, and, with Mark Strand, *The Making of a Poem: A Norton Anthology of Poetic Forms*. Boland is the Mabury Knapp Professor in Humanities at Stanford University and Lane Professor for the Director of the Creative Writing Program.

Linda Gregerson is the author of four collections of poetry and two volumes of criticism. Her third poetry collection, *Waterborne*, won the 2003 Kingsley Tufts Poetry Award; her fourth, *Magnetic North*, was a finalist for the 2007 National Book Award; her fifth collection, *The Selfage*, will appear this fall. Gregerson's many honors include awards from the American Academy of Arts and Letters, the Poetry Society of America, the Modern Poetry Association, and the Guggenheim, Rockefeller, and Mellon foundations. She is the Caroline Walker Bynum Distinguished University Professor of English at the University of Michigan.

Jane Hirshfield’s seven books of poetry include *Come, Thief, After*, named a best book of the year by the *Washington Post*, the *San Francisco Chronicle*, and England's *Financial Times*; and *Given Sugar, Given Salt*, a National Book Critics Circle Award finalist. She is also the author of *Nine Gates*, a book of essays on poetry. Her work appears in the *Atlantic*, six editions of *The Best American Poetry*, *McSweeney’s*, the *New Yorker*, *Onion*, and *Poetry*. Her honors include fellowships from the Guggenheim and Rockefeller foundations, the National Endowment for the Arts, and the Academy of American Poets.

Ann Hood

Patricia Hampl

Scott Russell Sanders

David Baker

Eavan Boland

Linda Gregerson

Jane Hirshfield
Garrett Hongo was born in Volcano, Hawai’i and grew up on the North Shore of O’ahu and in Los Angeles. He was educated at Pomona College, the University of Michigan, and UC Irvine, where he received an MFA. His work includes three books of poetry, three anthologies, and Volcano: A Memoir of Hawai’i. He is the editor of The Open Boat: Poems from Asian America and Under Western Eyes: Personal Essays from Asian America. His poems and essays have appeared in Amerasia Journal, American Poetry Review, Georgia Review, Honolulu Weekly, Kenyon Review, the Los Angeles Times, the New York Times Magazine, Ploughshares, Raritan, and Virginia Quarterly Review. Among his honors are a Guggenheim Fellowship, two National Endowment for the Arts fellowships, and the Lamont Poetry Award from the Academy of American Poets, to which he was named a Chancellor in 2006. Phillips teaches at Washington University in St. Louis.

Natasha Trethewey is author of Beyond Katrina: A Meditation on the Mississippi Gulf Coast, and three collections of poetry, Domestic Work, Bellocq’s Ophelia, and Native Guard—for which she was awarded the Pulitzer Prize. She is the recipient of fellowships from the National Endowment for the Arts, the Guggenheim Foundation, the Bunting Institute, and the Rockefeller Foundation. At Emory University she is Charles Howard Candler Professor of English and Creative Writing. Her new book, Thrall, is forthcoming in 2012.

FICTION

Lan Samantha Chang is the author of two novels, All Is Forgotten, Nothing Is Lost and Inheritance, and a story collection, Hunger. Hunger was a finalist for the Los Angeles Times Book Award and the winner of the Southern Review Fiction Prize. Inheritance won the PEN/Beyond Margins Prize for the Novel. She is the recipient of a Bunting Institute Fellowship, a Hodder Fellowship, a Rona Jaffe Foundation Award, a National Endowment for the Arts Fellowship, and a Guggenheim Fellowship. She has taught fiction writing at Stanford University, Harvard University, and the Warren Wilson MFA Program. She lives in Iowa City, Iowa, where she is professor of creative writing at the University of Iowa and director of the Iowa Writers’ Workshop.

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 The Atlantic, Harper’s Magazine, and Paris Review, and has been selected for Prize 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.

Percival Everett is the author of more than twenty books of fiction, including most recently Assumption and I Am Not Sidney Poitier. He has also published three volumes of poetry and a book for children. His awards include the PEN USA Award for Fiction, an Award in Literature from the American Academy of Arts and Letters, the Hurston/Wright LEGACY Award, and the Hillsdale Award for Fiction. Distinguished Professor of English at the University of Southern California, where he also directs the PhD Program in Literature and Creative Writing, Everett lives in Los Angeles with his wife and two sons.
Lynn Freed’s books include six novels, a collection of stories, and a collection of essays. Her work has appeared in the Atlantic, Georgia Review, Harper’s Magazine, narrative magazine.com, National Geographic, the New Yorker, the New York Times, Southwest Review, the Wall Street Journal, and the Washington Post, among others. She is the recipient of the inaugural Katherine Anne Porter Award from the American Academy of Arts and Letters, a PEN/O. Henry Award, fellowships, grants, and support from the National Endowment for the Arts and the Guggenheim Foundation, among others. Born in South Africa, she now lives in northern California.

Thomas Mallon is the author of eight novels, including Henry and Clara, Dewey Defeats Truman, Fellow Travelers, and the forthcoming Watergate. His seven books of nonfiction include studies of diaries, letters, plagiarism, and the Kennedy assassination. He is a frequent contributor to the Atlantic, the New York Times Book Review, and the New Yorker. A recipient of Guggenheim Foundation and Rockefeller Foundation fellowships, he was recently awarded the Vursell prize, for distinguished prose style, by the American Academy of Arts and Letters. He lives in Washington, DC, and directs the creative writing program at The George Washington University.

Jay Parini is a novelist, poet, biographer, and critic. His seven novels include The Last Station, Benjamin’s Crossing, and The Passages of H. M. His poetry includes The Art of Subtraction: New and Selected Poems. He has written biographies of John Steinbeck, Robert Frost, and William Faulkner. His nonfiction includes such books as The Art of Teaching, Why Poetry Matters, and Promised Land: Thirteen Books that Changed America. The Last Station was made into an Academy Award-nominated film in 2009. He is Axinn Professor of English and Creative Writing at Middlebury College.

Helen Schulman is the author of the novels This Beautiful Life, A Day At The Beach, P. S., The Revisionist, and Out Of Time, and the short story collection Not A Free Show. P. S. was also made into a feature film starring Laura Linney and was written by Helen Schulman and Dylan Kidd. She co-edited, along with Jill Bialosky, the anthology Wanting A Child. Her fiction and nonfiction have appeared in such places as GQ, the New York Times Book Review, Paris Review, Time, Vanity Fair, and Vogue. She is an associate professor and the fiction coordinator of the Writing Program at The New School.

Danzy Senna is the author of Caucasia, winner of the Book of the Month Award for First Fiction and the American Library Association’s Alex Award. A recipient of the Whiting Writers’ Award, Senna is also the author of the novel Symptomatic; a memoir Where Did You Sleep Last Night? A Personal History; and most recently, a short story collection, You Are Free. She lives in Los Angeles.

Brad Watson is the author of Last Days of the Dog-Men, The Heaven of Mercury, which was a finalist for the 2002 National Book Award in Fiction, and Aliens in The Prime of Their Lives, a finalist both for the St. Francis College Literary Award and the PEN/Faulkner Award in Fiction. He’s received fellowships from the National Endowment for the Arts, the Lannan Foundation, and the Guggenheim Foundation. His books have received awards from the American Academy of Arts and Letters, the Great Lakes Colleges Association, the Southern Book Critics Circle, and the Mississippi Institute of Arts and Letters.

Helena María Viramontes is the author of Their Dogs Came with Them, a novel, and two previous works of fiction, The Moths and Other Stories and Under the Feet of Jesus, a novel. Named a USA Ford Fellow in Literature for 2007 by United States Artists, she has also received the John Dos Passos Prize for Literature, a Sundance Institute Fellowship, a National Endowment for the Arts Fellowship, and the Luis Leal Award. Selected for the Mary Rount Chair in Writing for Spring 2012 at Scripps College, Viramontes is a professor of creative writing in the department of English at Cornell University in Ithaca, NY, where she is at work on a new novel.
**Special Guests**

**Jennifer Egan** is the author of *The Invisible Circus*, which was released as a feature film in 2001; *Emerald City and Other Stories; Look at Me*, which was nominated for the National Book Award in 2001; and *The Keep*. Her new book, *A Visit From the Goon Squad*, received the 2011 Pulitzer Prize, the National Book Critics Circle Award for Fiction, and the *Los Angeles Times* Book Prize. Also a journalist, she writes frequently in the *New York Times Magazine*.

**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 Valfombrosa*, 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*.

**Administration**

**Michael Collier**, director of the Conference, has published six books of poems, including *The Ledge*, a finalist for the National Book Critics Circle Award and the *Los Angeles Times* Book Prize, and, most recently, *An Individual History*. With Charles Baxter and Edward Hirsch, he edited *A William Maxwell Portrait*. He has received an Award in Literature from the American Academy of Arts and Letters, Guggenheim Foundation fellowships, and two National Endowment for the Arts fellowships. 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*. Her first book, *Sixpence*, 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*, *Kenyon Review*, *New England Review*, *Ploughshares*, *Southern 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**, administrative manager of the Conference, has worked for Middlebury College since 2000. Before joining the Conference, she worked in a library, a bookstore, and a small publishing house. She enjoys freelance writing and has published in *Better Homes and Gardens*, the *Boston Globe*, *Vermont Life*, and *Vermont Magazine*.

Bread Loafers join John Elder for an outing and an introduction to the local ecosystem.