Bread Loaf
WRITERS' CONFERENCE
AUGUST 14-24, 2013
Middlebury
The Bread Loaf Writers’ Conference
August 14–24, 2013

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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.

For more information and the online application, visit www.middlebury.edu/blwc/sicily.

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Credits for individual faculty and special guest photos are listed on our website: www.middlebury.edu/blwc/faculty/
he Bread Loaf Writers’ Conference is one of America’s most valuable literary institutions. For the past 88 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>
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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>
</tr>
<tr>
<td>10:10 A.M.–</td>
<td>workshops/preparation time</td>
</tr>
<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>
</tr>
<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:
John Copenhaver discusses his work with Thomas Mallon.

Below:
Don Share, editor at *Poetry*, meets with Madalena Henning on the porch of the Little Theatre.

**Our Guests in 2013 will include:**

- Miriam Altshuler, President, Miriam Altshuler Literary Agency
- Julie Barer, President, Barer Literary Agency
- Millicent Bennett, Senior Editor, Free Press
- Stuart Bernstein, Agent, Stuart Bernstein Representation for Artists
- Jill Bialosky, Executive Editor, W.W. Norton
- Sven Birkerts, Editor, *Agni*
- H. Emerson Blake, Editor-in-Chief and Executive Director, *Orion Magazine*
- Diane Bollier, Editor, *Poetry Daily*
- Kevin Craft, Editor, *Poetry Northwest*
- Katherine Fausset, Agent, Curtis Brown, Ltd.
- Whitney Frick, Editor, Scribner (a division of Simon and Schuster)
- Gabriel Fried, Poetry Editor, Persea Books
- Amy Holman, Literary Consultant
- Jenna Johnson, Senior Editor, Houghton Mifflin Harcourt
- Carolyn Kuebler, Managing Editor, *New England Review*
- PJ Mark, Agent, Janklow & Nesbit Associates
- Fiona McCrae, Editor-in-Chief, Graywolf Press
- Ginger Murchison, Editor, *Cornard Review*
- Kathy Pories, Senior Editor, Aigonquin Books
- Ladette Randolph, Editor-in-Chief, *Ploughshares*
- Martha Rhodes, Director, Four Way Books
- Carey Salerno, Executive Director, Alice James Books
- Jesseca Salky, Agent, HSG Agency
- Don Share, Senior Editor, *Poetry*
- Jeffrey Shotts, Senior Editor, Graywolf Press
- Janet Silver, Literary Director, Zachary Shuster Harmsworth
- Abe Streep, Senior Editor, *Outside* magazine
- Liz Van Hoose, Editor, Viking Penguin
- G.C. Waldrep, Editor-at-Large, *Kenyon Review*, and Editor, *West Beach*
- Mitchell Waters, Agent, Curtis Brown, Ltd.
- Michael Wiegers, Executive Editor, Copper Canyon Press

*Peter Ho Davies is a talented writer, critic, diagnostician, and workshop manager. Both he and our fellow, Claire Watkins, set a new high water mark for what a workshop experience can be.*

—Adam Olenn
Winchester, MA

*David Baker’s craft class for prose writers was brilliant. What he covered (with passion) in one hour was remarkable.*

—Gail Kenna
Wicomico Church, VA

*I met with Mitchell Waters, an agent at Curtis Brown, Ltd. He was informative and helpful and very approachable during his stay.*

—Aracelis Gonzalez Asendorf
Tampa, FL
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: A participant relaxes in one of Bread Loaf’s many Adirondack chairs while preparing for workshop.

Below: Bread Loafers in the dining room on the day that faculty and fellows serve lunch, a longstanding Conference tradition.
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.

Everyone was friendly and genuine. I appreciated access to faculty over meals and the overall generosity of everyone. There was a lot of meaningful networking among participants which will continue past the Conference.

—Rebecca Morse
Fairbanks, AK

I went to all of the lectures and appreciated the intellectual rigor and seriousness of each one. Eavan Boland’s “Auden’s 1940 Volume, Some Poems, and Its Pronouns” seemed essential, and Linda Gregerson’s “Telling Time,” a tour de force.

—Thomas Carrigan
Cold Spring, NY

Patrick Donnelly’s “How to be a Good Public Reader of Your Own Work” was useful for all levels and really fun.

—JoAnn Balingit
Newark, DE

Bread Loafers talk in front of the Bread loaf Inn.
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.]

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 first lecture, “The Way of Imagination,” by Scott Russell Sanders, really set the tone, absolutely riveting.

—Elizabeth Pienaar
Johannesburg, Gauteng

Harriet Clark, the Blue Parlor reading coordinator, is amazing! The Blue Parlor is a safe place. I had the time of my life reading there.

—Sylvia Johnson
Tampa, FL

Don Share, of Poetry, and Carey Salerno, of Alice James Books, are the two most down to earth editors I have ever met.

—Patrick Madden
Alexandria, VA

Bread Loaf was amazing—I grew so much as a writer and met so many friends and connections in the writing world.

—Brian Beard
Kents Hill, ME
**ADMISSIONS 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 poetry fellowship candidates who complete an online application as well as mail a copy of their book 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.

There are several ways to apply to the Conference. You will see an overall list below. **Those applying for financial aid must choose one category.** If you would like to be considered for a spot as a general contributor you should not receive a financial aid award, you must submit an additional application in that category. 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 2012 Conference, we were able to accept 20% of general applicants; 60% 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 contributor, the quality of the unpublished manuscript is of paramount importance to the Admissions Board.

The fee for general contributors to attend the Conference is $2,834 (tuition, $1,862; room and board, $972).

Along with the online application, general contributors 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 several categories.

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 ($2,834).

Fellowship applications are accepted online and must be submitted by March 1. Along with the online application, fellowship candidates submit a copy of their book (candidates who have published two books apply with the most recent title). Writers apply with an electronic version of their book by uploading a copy with the online application (see the online application for more details). 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” Poetry Contest or a National Endowment for the Arts Fellowship. Tuition scholars should not have published a book in the genre in which they are applying. (Writers who have a book under contract but not yet in print are invited to apply for a fellowship upon publication of the book).

Tuition scholarships cover $1,862 of the Conference’s $2,834 comprehensive fee.

Tuition scholarship applications are accepted online and must be submitted by March 1. To apply for a tuition scholarship, fill out the online application and upload the following two items: (1) a detailed list of publications (noting the title, publication, and publication date for each piece); and (2) a sample of work published within the last four years (send scans of the work as it appeared in the publication)—prose writers should
send two published pieces and poets should send up to ten published pages. Please combine your sample of published work into one PDF document for uploading.

N.B.: tuition scholars are contributors in workshops and receive guidance on their work during the Conference. Upon acceptance, winners submit an unpublished manuscript for workshop critique (prose writers send up to 6,000 words; and poets send up to ten pages of poetry, not to exceed more than one poem per page). More details regarding the unpublished manuscript for workshop critique will be included in acceptance letters.

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 $2,100. 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 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 ($2,834).

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.)

RETURNING CONTRIBUTOR AWARDS

Returning contributor awards are given to a Bread Loaf Writers’ Conference general contributor who wishes to return to Bread Loaf in a consecutive year. General contributors are participants who have previously attended Bread Loaf without the support of Conference financial aid. Those who attended the Conference as general contributors in 2012 are eligible to apply for the awards in 2013.

Award applicants are considered for both the Carol Houck Smith Contributor Award, which covers tuition, room, and board at the Conference ($2,834) and the Donald Everett Axinn Contributor Awards, which support tuition at the Conference ($1,862).

Award applications are accepted online and must be submitted by March 1. To apply for an award, fill out the online application and submit the following supporting materials: (1) a copy of the original manuscript as it appeared in the 2012 workshop packet; (2) a copy of the revised manuscript that incorporates feedback received during the 2012 workshop—the Admissions Board is interested in seeing a draft that has undergone significant revision; and (3) a sample of new work begun after the 2012 workshop, i.e., a new story, essay, or portion of a novel or memoir not to exceed 6,000 words; or ten pages of new poetry, not to exceed more than one poem per page; the new work must be in the same genre as the manuscript used for workshop in 2012.

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. Please include a brief note to let readers know if the piece is a short story or an excerpt from a novel. Manuscripts excerpted from a longer project should include a one-page synopsis placed at the back of the piece (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. Applicants should fill out the auditor 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. Auditor applications are accepted online and must be submitted by March 1.

The fee for auditors is $2,714 (tuition, $1,742; room and board, $972).

PAYMENT INFORMATION

There is no application fee. At the time of admission, we require a nonrefundable deposit (fellows, Bread Loaf-Rona Jaffe Foundation Scholars, and the Carol Houck Smith Contributor Award winners excepted) of $300. 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

Ted Conover’s Newjack: Guarding Sing Sing won the National Book Critics Circle Award for nonfiction and was a finalist for the Pulitzer Prize. Also the author of Rolling Nowhere: Riding the Rails with America’s Hoboes, Coyotes: A Journey Across Borders with America’s Mexican Migrants, Whistleout, and The Routes of Man, he contributes to Atlantic, Harper’s Magazine, New York Times Magazine, New Yorker, and other publications. A recipient of a Guggenheim Foundation Fellowship, Conover is a distinguished writer-in-residence at the Arthur L. Carter Journalism Institute of New York University.

Lia Purpura is the author of seven collections of essays, poems and translations and, most recently, Rough Likeness (essays). A finalist for the National Book Critics Circle Award, she has received Guggenheim Foundation, National Endowment for the Arts, and Fulbright fellowships. In addition she has won three book prizes: the AWP Award in Nonfiction, and the Beatrice Hawley and Ohio State University Press awards in poetry. Recent work appears in Agni, Field, Georgia Review, New Republic, New Yorker, Orion, Paris Review, and elsewhere. She is writer-in-residence at the University of Maryland, Baltimore County, and teaches at the Rainier Writing Workshop.

Cheryl Strayed is the author of Wild, Tiny Beautiful Things, and the novel Torch. Strayed has written the “Dear Sugar” column on TheRumpus.net since March 2010. Her writing has appeared in Allure, Brain, Child, Creative Nonfiction, Missouri Review, New York Times Magazine, Self, The Sun, Washington Post Magazine, Vogue, and elsewhere. The winner of a Pushcart Prize, her essays and stories have been published in Best American Essays, Best New American Voices, and other anthologies. She holds an MFA in fiction writing from Syracuse University and a bachelor’s degree from the University of Minnesota.

POETRY

Linda Bierds’s ninth book of poetry, Ruger’s Illusion, will be published in 2013. Her prizes include the PEN/West Poetry Award, two grants from the National Endowment for the Arts, four Pushcart Prizes, the Consuelo Ford Award from the Poetry Society of America, the Virginia Quarterly Review’s Emily Clark Balch Poetry Prize, and fellowships from the Ingram Merrill and Guggenheim foundations. In 1998 she was named a fellow of the MacArthur Foundation. Bierds’s poems have appeared in numerous publications, including the Atlantic, New York Times, New Yorker, and Poetry. She teaches at the University of Washington and lives on Bainbridge Island.

Terrance Hayes is the author of Lighthead, winner of the 2010 National Book Award and finalist for the National Book Critics Circle Award and Hurston Wright Award. His other poetry books are Wind in a Box, Muscular Music, and Hip Logic. Other honors include a Whiting Writers’ Award, a National Endowment for the Arts Fellowship, a United States Artists Fellowship, and a Guggenheim Foundation Fellowship. He is a professor of creative writing at Carnegie Mellon University and lives in Pittsburgh, Pennsylvania.

Sally Keith is the author of The Fact of the Matter and two previous collections of poetry, Design, winner of the 2000 Colorado Prize for Poetry, and Dwelling Song. She has published poems in a variety of literary journals, including A Public Space, Black Clock, Gettysburg Review, Literary Imagination, and New England Review. Recipient of a Pushcart Prize and recent fellowships at Virginia Center for Creative Arts, UCROSS Foundation, and Fundación Valparaíso, she is a member of the MFA faculty at George Mason University and lives in Washington, DC.

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. Longenbach frequently reviews contemporary poetry in the Nation and the New York Times Book Review. His most recent book of literary criticism is The Virtues of Poetry. 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.
Alan Shapiro has published eleven books of poetry, most recently Night of the Republic, which was a finalist for the National Book Award. A member of the American Academy of Arts and Sciences, Shapiro has also published a novel, Broadway Baby, and two memoirs, The Last Happy Occasion, a finalist for the National Book Critics Circle Award, and Vigil. He is the William R. Kenan Distinguished Professor of English and Creative Writing at the University of North Carolina at Chapel Hill.

Tom Sleigh’s many books of poetry include Amy Cats, winner of the American Academy of Arts and Letters’ John Updike Award, and Space Walk, winner of the Kingsley Tufts Award. He has published a book of essays, Interview With a Ghost, and a translation of Euripides’ Herakles. His work appears in American Poetry Review, New Yorker, Threepenny Review, Tin House, Virginia Quarterly Review, Poetry, Yale Review, as well as Best American Poetry, Best American Travel Writing, and the Pushcart Prize anthologies. He has received the PSA’s Shelley Prize, awards from the American Academy in Berlin, the American Academy of Arts and Letters, the Lila Wallace Fund, the Guggenheim Foundation, and the National Endowment for the Arts. He teaches in Hunter College’s MFA program.

Ellen Bryant Voigt has published seven volumes of poetry, including Kyrie, a National Book Critics Circle Award finalist, Shadow of Heaven, a National Book Award finalist; and Messenger: New and Selected Poems, 1976–2006, winner of The Poets’ Prize and a finalist for both the National Book Award and the Pulitzer Prize. Her essays on craft have been published as The Flexible Lyric and The Art of Syntax, and a new collection of poems, Headwaters, will appear in October 2013. She has received the O.B. Hardison, Jr. Prize for poetry and teaching, from the Folger Shakespeare Library, and the Fellowship from the Academy of American Poets, where she was subsequently elected a Chancellor.

FICTION

Charles Baxter is the author of five novels and five books of short stories, most recently Gryphon: New and Selected Stories. He has also published two books of criticism, Burning Down the House and Beyond Plot. He is the editor of The Short Stories of Sherwood Anderson. He lives in Minneapolis and teaches at the University of Minnesota.

Robert Boswell has published seven novels, three story collections, and two books of nonfiction. His most recent novel is Tumbledown. His work has earned him National Endowment for the Arts and Guggenheim fellowships, the Iowa Prize, the PEN West Award, and the John Gassner Prize for Playwriting. The Heyday of the Insensitive Bastards was a finalist for the PEN USA Award in Fiction. Virtual Death was a finalist for the Philip K. Dick Award. His stories have appeared in the New Yorker, Best American Short Stories, O. Henry Prize Stories, and the Pushcart Prize anthologies. He shares the Cullen Endowed Chair in Creative Writing at the University of Houston with his wife, Antonya Nelson.

Michael Byers is the author of the story collection The Coast of Good Intentions, the novella The Broken Man, and two novels, Long for This World and Percival’s Planet. His nonfiction has appeared in the New York Times, Wall Street Journal, and Washington Post. A former Stegner Fellow, he directs the MFA program at the University of Michigan.

Christopher Castellani is the author of three novels: All This Talk of Love, The Saint of Lost Things, and A Kiss from Maddalena. He is the artistic director of Grub Street, teaches every other semester in the Warren Wilson MFA Program, and for the fall 2013 term will be a visiting professor at Swarthmore College. He lives in Boston, Massachusetts.
**Vikram Chandra**'s latest novel, *Sacred Games*, was the recipient of the Hutch Crossword Prize for English Fiction in India, a Salon.com Book Award for Fiction, and was a finalist for the National Book Critics Circle Award. He is also the author of *Love and Longing in Bombay* and *Red Earth and Pouring Rain*. His previous honors include the Commonwealth Writers Prize for Best Book (Eurasia region), the Commonwealth Writers Prize for Best First Book, the David Higham Prize, and the Paris Review Discovery prize. He divides his time between Bombay and Berkeley, California, where he teaches creative writing at the University of California.


**Antonya Nelson** is the author of four novels, including *Bound*, and six short story collections, including *Nothing Right*. Her work has appeared in *Esquire*, *Harper’s*, *New Yorker*, *Redbook*, and many other magazines, as well as in anthologies such as *O. Henry Prize Stories* and *Best American Short Stories*. She is the recipient of a 2009 United States Artists Fellowship, the 2003 Rea Award for Short Fiction, as well as National Endowment for the Arts and Guggenheim Foundation fellowships. Nelson teaches in the Warren Wilson MFA Program and in University of Houston’s Creative Writing Program. She lives in Telluride, Colorado; Las Cruces, New Mexico; and Houston, Texas.

**Randall Kenan** is the author of a novel, *A Visitation of Spirits*; two works of nonfiction, *Walking on Water: Black American Lives at the Turn of the Twenty-First Century* and *The Fire This Time*; and a collection of stories, *Let the Dead Bury Their Dead*. He edited and wrote the introduction for *The Cross of Redemption: The Uncollected Writings of James Baldwin*. Among his awards are a Guggenheim Foundation Fellowship, the North Carolina Award, and the Academy of Arts and Letters’ Rome Prize. He is professor of English and Comparative Literature at UNC-Chapel Hill.

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**Special Guests**

**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_.

**Louise Glück** won the Pulitzer Prize for _The Wild Iris_ in 1993. The author of eleven 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. _Poems 1962 to 2012_ was published in the fall of 2012. 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.

**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 and Thomas Watson 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 the author of _The Needle_. 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 translations from the French of the poems of Patrice de La Tour du Pin are collected in _Psalms of All My Days_, forthcoming in 2013. 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 Prize and Best American Poetry_ anthologies. A recipient of awards from the Fellowship of Southern Writers, the Roma 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_.

Mecca Jamilah Sullivan at an outdoor reception on Treman lawn.