The Bread Loaf Writers’ Conference
August 13–23, 2014

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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, and New Mexico.

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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.

Bread Loaf in Sicily
September 21–27, 2014

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

Bread Loaf Orion Environmental 
Writers’ Conference
June 9–15, 2014

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website: www.middle-
bury.edu/blwc/faculty_ 
guests_staff
The Bread Loaf Writers’ Conference is one of America’s most valuable literary institutions. For the past 89 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

From top to bottom:
Michelle Whittaker discusses her work with Gabriel Fried, poetry editor at Persea Books; Bread Loafers enjoy a picnic on the lawn near the Bread Loaf Inn; participants prepare for workshop; Robert Bowie Jr., Ross Gay, and Lyndsie Manusos chat in the Barn, a popular place to gather on campus.
Workshops in fiction, poetry, and nonfiction are the core of the curriculum. Each faculty member conducts a workshop that meets for five two-hour sessions over the course of the Conference. Groups are kept small to facilitate discussion, and all participants meet individually with their workshop leader to amplify and refine what was said in the workshop.

Faculty give lectures on issues around literary writing, as well as offer one-hour classes on specific aspects of the craft. Readings by faculty, conference participants, and guests take place throughout the day and into the night.

There are also many opportunities to learn 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, individually or in small groups. Magazine editors, publicists, and other guests also offer a range of presentations on topics related to publishing. Workshops take precedence, but sessions with editors and agents and individual conferences with faculty may be scheduled simultaneously with other activities.

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

- **7:30 AM** breakfast
- **9 AM** faculty lecture
- **10:10 AM**– workshops/preparation time
- **12:10 PM** (alternating days)
- **Noon–1:45 PM** lunch
- **2:30–3:30 PM** craft classes
- **4:15 PM** reading or guest speaker
- **5:30 PM** guest presentation
- **6:30 PM** dinner
- **8:15 PM** reading
Literary consultant Amy Holman meets with conference participant Ayodele Alofe on the porch of the Bread Loaf Inn.

**Guests in 2014**

Will Allison, Editor, *one story*

Miriam Altshuler, President, Miriam Altshuler Literary Agency

Ethan Bassoff, Agent, Lippincott Massie McQuilkin

Brettnie Bloom, Agent, Kneerim, Williams & Bloom Literary Agency

Dawn L. Davis, Vice President and Publisher, 37 INK, an imprint of Simon & Schuster

Kevin Craft, Editor, *Poetry Northwest*

Thom Didato, Editor and Publisher, *failbetter.com*

Vievee Francis, Associate and Developmental Editor, *Callaloo*

Gabriel Fried, Poetry Editor, Persea Books

Ben George, Editor, Little Brown

Joy Harris, President, The Joy Harris Literary Agency, Inc.

Amy Holman, Literary Consultant

Christopher Jackson, Executive Editor, Spiegel & Grau

Jenna Johnson, Senior Editor, Houghton Mifflin Harcourt

Carolyn Kuebler, Editor, *New England Review*

Rachel Mannheimer, Editor, Bloomsbury Publishing Inc.

PJ Mark, Agent, Janklow & Nesbit Associates

Fiona McCrae, Editor-in-Chief, Graywolf Press

Ladette Randolph, Editor-in-Chief, *Ploughshares*

Martha Rhodes, Director, Four Way Books

Don Share, 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

Ross White, Executive Director, Bull City Press

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I loved the Blue Parlor readings and the setting. It was immensely rewarding to be exposed to so many different hard-working writers, their styles, their subjects, and their voices. The variety of literary work was delightful and I was inspired by other writers to be brave. I have never read my work out loud in front of anyone, but I did it at Bread Loaf.

—Theresa Bertz
Northboro, MA

The meals were delicious! I really appreciated the vegetarian options, which were meals in themselves and not afterthoughts.

—Lydia Conklin
East Sandwich, MA
LOCATION
For those who enjoy the outdoors, Bread Loaf is ideally located amid the Green Mountain Forest in Ripton, Vermont. Access to 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 with volleyball and clay tennis courts, softball and soccer fields, and a multitude of jogging and hiking trails. A beach at Lake Dunmore is just 12 miles away, and Lake Pleiad is a quarter-mile down the Long Trail.

Nearby Middlebury offers a variety of shops and galleries, as well as a movie theater and riding and golf facilities.

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 Bread Loaf Inn and its cluster of yellow and white cottages.

John Elder offers a trail walk and an introduction to the natural history of Bread Loaf.

Below: A book signing reception is held on the Treman Lawn.
Christopher Castellani created an amazing workshop experience. He was perceptive and sharp as a leader, offering consistently incisive remarks that got to the heart of craft issues without losing sight of the writer’s and story’s intended aims, larger meanings, and overall strengths. He was always willing to continue the conversation outside of the workshop and encouraged discussion of what we learned in each day’s lecture.

—Angela Palm
Burlington, VT

Bread Loaf was one of the most replenishing and inspirational ten days of my life.

—Melissa Falcon Field
Madison, WI

LODGING AND MEALS
Conference participants are housed on the Bread Loaf campus of Middlebury College, in the Bread Loaf Inn and adjacent cottages and buildings. Most rooms are doubles and baths are shared. We make every effort to ensure that roommates will be compatible. In fact, many lifelong friendships have developed between Bread Loaf roommates. All buildings are within walking distance to campus, but some are farther 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 and include a salad bar and vegetarian and other options. Conference participants 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 most public spaces.

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.
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.

The land was acquired in the nineteenth century by Joseph Battell, a 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 several cottages to house his summer guests. Ultimately, Battell purchased more than 30,000 acres of forest and farmland in the mountains, and in 1915, he 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, and at Middlebury College’s request, the young editor John Farrar organized a teaching staff and program.

The writers that Farrar attracted to the campus in those first few years—including 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 those in their 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. But the old wood-shingled Inn, the huge Barn with its fieldstone fireplace, the outlying buildings with their porches and wicker chairs, and the stillness of the surrounding forest 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 Havard 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.
Admissions

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. There is a $15 application fee.

To apply to the Conference, go to the Conference website (www.middlebury.edu/lwc) 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 may choose more than one category. If you would like to be considered for a spot as a general contributor should you 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 2013 Conference, we were able to accept 19 percent of general applicants; 5 percent 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.

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 $2,935 (tuition, $1,930; room and board, $1,005).

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 ($2,935).

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).

Fellows are invited to submit a proposal for a one-hour class on some aspect of the craft of writing. 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.
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 ($2,935).

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 500 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.)

WORK-STUDY SCHOLARSHIPS

Work-study scholarships are awarded to applicants whose writing shows exceptional promise. The scholarships are open to anyone who writes in English; however, if you are an international student studying in the United States, please contact Middlebury College’s International Student & Scholar Services office (iss@middlebury.edu) in order to verify your eligibility before submitting an application to the Conference.

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 $2,200. 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.)

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 2013 are eligible to apply for the awards in 2014.

Award applicants are considered for both the Carol Houck Smith Contributor Award, which covers tuition, room, and board at the Conference ($2,935) and the Donald Everett Axinn Contributor Awards, which support tuition at the Conference ($1,930).

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 2013 workshop packet; (2) a copy of the revised manuscript that incorporates feedback received during 2013 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 6000 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 2013.

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 $2,810 (tuition, $1,805; room and board, $1,005).

PAYMENT INFORMATION

There is a $15 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

Jane Alison is the author of a memoir, The Sisters Antipodes, and three novels: The Love-Artist, The Marriage of the Sea, and Natives and Exotics. Her essays and stories have appeared in the Boston Globe, New York Times, TriQuarterly, and Washington Post, among others, and a libretto and song-cycle have been set to music by composer Thomas Sleeper. Change Me, her new translation of Ovid’s stories of sexual transformation, will be published in 2014. She teaches creative writing at the University of Virginia.

David Shields is the author of fifteen books, including New York Times bestsellers The Thing About Life Is That One Day You’ll Be Dead and Salinger (co-written by Shane Salerno); Reality Hunger, named one of the best books of 2010 by more than thirty publications; Black Planet, a finalist for the National Book Critics Circle Award; Remote, winner of the PEN/Rennison Award; and Dead Languages, winner of the PEN Syndicated Fiction Award. He has received a Guggenheim and two National Endowment for the Arts fellowships. His work has been translated into twenty languages.

Marianne Boruch’s eight poetry collections include the recent Cadaver, Speak and The Book of Hours. Among her earlier works are Grace, Fallen from and Poems: New and Selected. She has written two essay collections, Poetry’s Old Air and In the Blue Pharmacy, and a memoir, The Glimpse Traveler. Among her honors: the 2013 Kingsley-Tufts Poetry Award for The Book of Hours, Guggenheim and National Endowment for the Arts fellowships, Pushcart Prizes, a Bellagio Center residency from the Rockefeller Foundation, and a 2012 Fulbright Professorship at the University of Edinburgh in the UK. 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 semi-regularly in the Warren Wilson MFA Program.

POETRY

Scott Russell Sanders is the author of twenty books of fiction and nonfiction, including A Private History of Awe and A Conservationist Manifesto. The best of his essays from the past thirty years are collected in Earth Works, published in 2012. He is a member of the American Academy of Arts and Sciences, and a Distinguished Professor Emeritus of English at Indiana University. He and his wife, Ruth, a biochemist, have reared two children in their hometown of Bloomington, in the hardwood hill country of Indiana’s White River Valley.

Eavan Boland’s most recent book is A Journey with Two Maps. Her New Selected Poems was published in the UK in 2013. A new volume of poetry, A Woman Without a Country, is forthcoming in 2014. She teaches at Stanford University, where she is director of the Creative Writing Program.

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.

Kate Daniels is a professor of English and director of creative writing at Vanderbilt University. Currently a Guggenheim Fellow in poetry, she is the author of four volumes of poetry: The White Wave, The Niobe Poems, Four Testimonies, and A Walk in Victoria’s Secret. She was one of the founding editors of Poetry East, the coeditor of a volume of critical essays on Robert Bly, Of Solitude and Silence, and the editor of the first posthumous edition of Muriel Rukeyser’s selected poems, Out of Silence. Her poems have appeared in numerous journals and magazines, are anthologized in more than fifty volumes, and have been the recipient of awards including Best American Poetry 2010, Best American Poetry 2008; the 2011 Hanes Poetry Award; the 2013 Kingsley-Tufts Poetry Award for The Book of Hours, Guggenheim and National Endowment for the Arts fellowships, Pushcart Prizes, a Bellagio Center residency from the Rockefeller Foundation, and a 2012 Fulbright Professorship at the University of Edinburgh in the UK. 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 semi-regularly in the Warren Wilson MFA Program.
A. Van Jordan is the author of four collections: *Rise*, *M-A-C-N-O-L-I-A*, *Quantum Lyrics*, and *The Cineaste*. Jordan has been awarded a Whiting Writers’ Award, an Anisfield-Wolf Book Award, a Pushcart Prize, and has been included in 2013 *Best American Poetry* anthology. A recipient of a Guggenheim Fellowship and a United States Artists Williams Fellowship, he is a professor in the Department of English at the University of Michigan and teaches in the Warren Wilson MFA Program.

David Rivard’s five books of poetry include *Otherwise Elsewhere*, *Sugartown*, and *Wise Poison*, winner of the James Laughlin Prize from the Academy of American Poets and a finalist for the *Los Angeles Times* Book Prize. Among his many awards are fellowships from the Guggenheim Foundation, Civitella Ranieri, and the National Endowment for the Arts, as well as the 2006 O. B. Hardison Jr. Poetry Prize from the Folger Shakespeare Library in recognition of both his writing and teaching. He directs the MFA in Writing Program at the University of New Hampshire.

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.

Andrea Barrett is the author of six novels, most recently *The Air We Breathe*, and three collections of short fiction, *Ship Fever*, which received the National Book Award; *Servants of the Map*, a finalist for the Pulitzer Prize; and *Archangel*, which was published in 2013. She has received fellowships from the MacArthur Foundation, the New York Public Library’s Cullman Center for Scholars and Writers, the Guggenheim Foundation, and the National Endowment for the Arts. She lives in western Massachusetts and teaches at Williams College.

Natasha Trethewey is the 19th Poet Laureate of the United States and the author of four collections of poetry, *Domestic Work*, *Bellocq’s Ophelia*, *Native Guard*—for which she was awarded the Pulitzer Prize—and, most recently, *Thall*. Her book of nonfiction, *Beyond Katrina: A Meditation on the Mississippi Gulf Coast*, appeared in 2010. She is the recipient of the Calvino Prize and has received fellowships from the National Endowment for the Arts, the Guggenheim Foundation, the Rockefeller Foundation, the Beinecke Library at Yale, and the Bunting Fellowship Program of the Radcliffe Institute for Advanced Study at Harvard. At Emory University she is the Robert W. Woodruff Professor of English and Creative Writing.

Maud Casey is the author of the novels *The Shape of Things to Come*, a *New York Times* Notable Book; *Genealogy*, and *The Man Who Walked Away*, and a collection of stories, *Drastic*. She is the recipient of the Calvino Prize and has received fellowships from the Fundación Valparaiso, the Hawthornden International Retreat for Writers, Château de Lavigny, Villa Hellebosch, and the Dora Maar House. She lives in Washington, D.C. and teaches at the University of Maryland and in the Warren Wilson MFA Program.

I am so grateful for my time at Bread Loaf. In the midst of all the talented people there and the ghosts of the literary legends before them, I felt lifted up from the day I got there until the day I left.

—Joyce Salter
La Crescenta, CA

I attended all of the morning lectures. They were spectacular. All were smart, thoughtful, provocative—some of the best thinking about writing I have encountered anywhere!

—Paul Vidich
New York, NY
**Percival Everett** is the author of twenty-three works of fiction, among them *Glyph*, *Erasure*, *Wounded*, *I Am Not Sidney Poitier*, and *Percival Everett by Virgil Russell*. 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. He is Distinguished Professor of English at the University of Southern California.

**Victor LaValle** is the author of one story collection and three novels. His most recent novel, *The Devil in Silver*, was a *New York Times* Notable Book of 2012. He has been the recipient of numerous awards including a Guggenheim Fellowship, an American Book Award, and the Key to Southeast Queens. He’s proudest of the last one. He teaches creative writing in the Columbia University MFA program.

**Josip Novakovich**, who immigrated from Croatia, teaches at Concordia University in Montreal. His books include the novel *April Fool’s Day*, which was published in ten languages, and three story collections: *Infidelities: Stories of War and Lust; Volk, and Salvation and Other Disasters*. He is also the author of three essay collections and two books of practical criticism. His work has been anthologized in *Best American Poetry*, *O. Henry Prize Stories*, and the *Pushcart Prize* collection. He has received a Whiting Writers’ Award, a Guggenheim Fellowship, and an American Book Award, and he was a finalist for the 2013 Man Booker International Prize.

**Ursula Hegi** is a bi-cultural writer who has published twelve books. Her Burgdorf Cycle encompasses *Stones from the River*, *Floating in My Mother’s Palm*, *The Vision of Emma Blau*, and *Eva and Seven Novels*. She has taught in numerous colleges and writing programs including Bowdoin College, Boston University, the Iowa Writers’ Workshop, and the Warren Wilson MFA Program, and is the author of a collection of stories and seven novels, including *Eva Moves the Furniture*, *The House on Fortune Street*, and *The Flight of Gemma Hardy*. She is the fiction editor at *Ploughshares* and a distinguished writer-in-residence at Emerson College in Boston.

**Margot Livesey** was born and grew up on the edge of the Scottish Highlands. She has taught in numerous colleges and writing programs including Bowdoin College, Boston University, the Iowa Writers’ Workshop, and the Warren Wilson MFA Program, and is the author of a collection of stories and seven novels, including *Eva Moves the Furniture*, *The House on Fortune Street*, and *The Flight of Gemma Hardy*. She is the fiction editor at *Ploughshares* and a distinguished writer-in-residence at Emerson College in Boston.

**Danzy Senna** is the author of two novels, *Caucasia* and *Symptomatic*, a memoir, *Where Did You Sleep Last Night?*, and a collection of short stories entitled *You Are Free*. Her fiction and essays have appeared in publications such as the *New York Times*, *O Magazine*, and *Vogue*, as well as numerous journals and anthologies. She is a recipient of a Writing Writers’ Award and has been a fellow at the New York Public Library’s Cullman Center for Scholars and Writers. She lives in Los Angeles with her husband, Percival Everett, and their children.

**Luis Alberto Urrea** is the author of fourteen books. A Pulitzer Prize finalist, Urrea’s awards include the Edgar Award, the Kiriyama Prize, the American Book Award, and the Lannan Literary Award, among others. This year his novel *Into the Beautiful North* was honored by the National Endowment for the Arts as a Big Read selection. More than fifty cities and colleges have used one of Urrea’s books as a “community read.” A short-story collection and poetry collection are forthcoming. Urrea teaches at the University of Illinois-Chicago.
**Special Guest**

**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*.

**Administration**

**Michael Collier**, director of the Conference, will be offering a poetry workshop and is included in the list of faculty above.

**Jennifer Grotz**, assistant director of the Conference, is author of *Coup* and, most recently, *The Needle*, which National Public Radio named one of the “5 Best Books of Poetry of the Year.” Her translations from the French of Patrice de La Tour du Pin are collected in *Psalms of All My Days*. Other poems, essays, translations, and reviews appear widely in journals such as *Kenyon Review*, *New England Review*, *New Republic*, *New York Review of Books*, *New Yorker*, *Ploughshares*, and in the *Pushcart Prize* 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*.

Fellow Christine Byl reads in the Little Theatre.

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*I was so impressed with the list of visiting agents and editors and the opportunity to meet with them. I’m so glad I could go to a group meeting as well as to a one-on-one meeting. Amy Holman was wonderful!*

—Linda Malnack

Normandy Park, WA

*The craft classes were dynamic and focused and the genre did not matter. I was the only nonfiction writer in a poetry class yet I found it 100% useful and effective. In addition I got a chance to hear how the poets spoke about poems: a wonderful cross-fertilization for me.*

—Char Gardner

Baltimore, MD