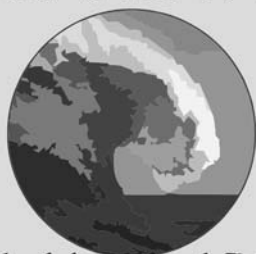


OCEAN STATE



SUMMER
WRITING
CONFERENCE

2008



UNIVERSITY OF
Rhode Island

THURSDAY, JUNE 19, 2008

Pre-Conference Registration opens

2:00 p.m.

Swan/Independence Hall Lobby

PRE-CONFERENCE WORKSHOPS: SESSION I

Beginning Fiction: Jibade-Khalil Huffman

3:00 - 5:30 p.m.

Swan/Independence Hall, Room 211

As a series of exercises in writing and reading, this workshop examines the ways in which we engage with prose both on the level of practice and as “scholarship”; that is, how and why we read and how this shapes our own work. Students are required to choose (and make enough copies of) a story of their choice — not a “favorite,” *per se*, but rather a text that informs their own writing. In the pursuit of narrative truth we will — in addition to doing a number of short writing exercises and producing in our time together at least one short-short story (or at least the beginnings of a story) — examine fiction from the most basic vantage point — that of the sentence.

Advanced Fiction: Amity Gaige

3:00 - 5:30 p.m.

Bliss Hall, Room 206

This is a course for the intermediate or advanced fiction writer to continue his or her exploration of technique and voice. Topics include the process of discovering and developing style, and the experimentation with point of view. The workshop leader will notify enrolled students a week in advance with a reading assignment to prepare for the first class. We will complete in-class writing to share aloud, as well as a significant assignment for the second day of the workshop.

Beginning Poetry: Wayne Miller

3:00 - 5:30 p.m.

Swan/Independence Hall, Room 213

Through close reading of a variety of great poems — contemporary and other — as well as through a series of flexible assignments and through careful critique of poetry produced by workshop members, students will expand their understanding of the poetry of our moment. Ideally, students will leave the workshop exposed to a variety of new poets who help them deepen their poetic projects, as well as with several strong new poems well underway.

Advanced Poetry: Tina Chang

3:00 - 5:30 p.m

Swan/Independence Hall, Room 209

This workshop is designed for students interested in deepening their understanding of the craft and practice of poetry. Students ground their work in a knowledge of language, communication, revision. The first day is comprised of writing prompts and collaborative projects to jump start creativity. We will also examine the wide array of contemporary forms and techniques of established writers and the motivating ideas behind their body of work, discussing how they define themselves. The second day's workshop focuses on discussion of the writing process (habits, rituals, writer's block, energy of revision) and individual critique of previously written poems, emphasizing the analysis and interpretation of peer poems and the development of clear writing. Students are expected to come with an open attitude and a passion for words.

Beginning Nonfiction: Jody Lisberger

3:00 - 5:30 p.m

Bliss Hall, Room 211

One of the many challenges beginning creative nonfiction writers face is shaping their essays so as to engage both vivid scene and meaningful reflection. This workshop will offer models, suggestions, and short writing assignments to help develop these two important features. It will also offer models and suggestions for the variety of shapes an essay might take. The workshop leader will notify enrolled students a week in advance about a short reading assignment (e-mailed as a pdf.) and a short writing exercise to prepare for the first workshop on Thursday. The leader will also assign at the first workshop a few short readings (handouts) and a writing exercise for the Friday workshop.

Advanced Nonfiction: Richard Hoffman

3:00 - 5:30 p.m

Swan/Independence Hall, Room 215

I, says the first-person narrator, I. I think. I feel. I remember. I wish. I regret. I hope. I wonder. And yet, with all humility, it says only "This is how I see it," not "This is how it is." This seminar will explore the many possibilities of first-person narration, including the many different ways to create a well-rounded, coherent re-presentation of the self, a complex character called "I."

Teaching By Writing: Scott Hightower

3:00 - 5:30 p.m

Swan/Independence Hall, Hoffman Room

This seminar will address the class activity in which a teacher opts to use the student's writing as the text. The focus will be on the benefits of teaching the elements of writing through the creative practice *vs.* through literary analysis.



University of Rhode Island Summer

Course Meetings

3:00 – 5:30 p.m.

English 205/Creative Writing: Fiction (Kathryn Kulpa)	Bliss 304
English 305/Creative Writing: Fiction (Aaron Tillman)	Bliss 305
English 205/Creative Writing: Poetry (Melissa Hotchkiss)	Wale 223
English 499/Advanced Creative Writing (Talvikki Ansel)	Wale 226

“Sampler” Reading by Pre-Conference Workshop

Leaders

5:45 - 7:30 p.m.

Reception & Refreshments Swan/ Independence Hall, Hoffman Room

FRIDAY, JUNE 20, 2008
PRE-CONFERENCE WORKSHOPS: SESSION II

Beginning Fiction: Jibade-Khalil Huffman **9:00 - 11:30 a.m.**

Swan/Independence Hall, Room 211

Advanced Fiction: Amity Gaige **9:00 - 11:30 a.m.**

Bliss Hall, Room 206

Beginning Poetry: Wayne Miller **9:00 - 11:30 a.m.**

Swan/Independence Hall, Room 213

Advanced Poetry: Tina Chang **9:00 - 11:30 a.m.**

Swan/Independence Hall, Room 209

Beginning Nonfiction: Jody Lisberger **9:00 - 11:30 a.m.**

Bliss Hall, Room 211

Advanced Nonfiction: Richard Hoffman **9:00 - 11:30 a.m.**

Swan/Independence Hall, Room 215

Teaching By Writing: Scott Hightower **9:00 - 11:30 a.m.**

Swan/Independence Hall, Hoffman Room

Conference Registration Opens **11:00 a.m.**

Swan/Independence Hall Lobby

Refreshments served 12:45 - 1:45 p.m. Lunch: box lunches available.

Opening Ceremonies & Keynote Address by Ann Hood

12:30 – 1:45 p.m.

Join us for the grand opening of the 2nd URI Summer Writing Conference. Opening remarks by URI President Robert Carothers and English Dept. Chair Stephen Barber, followed by the keynote address and reading by novelist, memoirist and URI graduate Ann Hood.

Swan/Independence Hall Auditorium

PANEL DISCUSSIONS I

Poetry Panel Discussion: Dwelling in Possibility 2:00 – 3:15 p.m.

Swan/Independence Hall, Room 203

Emily Dickinson wrote that possibility was “a fairer house than prose.” What makes poetry the most “possible” of forms of writing? What can it do that other genres probably could, but often don’t? What are the potentialities — and pitfalls — of what used to be called “free verse”?

Moderator: Brett Rutherford. Panelists: Talvikki Ansel, Melissa Hotchkiss, Kate Schapira.

Cross-Genre Panel Discussion: Taking Place (and Time)

2:00 – 3:15 p.m.

Swan/Independence Hall, Room 206

Every narrative (including some poems) *takes place* — happens somewhere, during some time. How do we create or re-create place and time in writing? How do place and time shape the actions and emotions that they hold?

Moderator: Nicki Toler. Panelists: Tina Chang, Jody Lisberger, Pamela Petro

Fiction Panel Discussion: Character-Driven, Plot-Driven or What-Driven?

2:00 – 3:15 p.m.

Swan/Independence Hall, Hoffman Room

Bradford Morrow once commented, “It’s such a beautiful piece of prose on how a bullet comes out of a gun that somebody’s gotta get hurt.” When you write, what gets the story started? Do you work from character and relationship and see what happens? Do you work from plot and situation — “What would happen if a physicist fell down a mineshaft?” Does a piece of language — whether found or invented — start you off? Fiction writers discuss the elements that drive their stories and how they bring the other elements in line.

Moderator: David Rutschman. Panelists: Amity Gaige, Robert Leuci, Aaron Tillman.

Workout Room Open

2:00 – 6:00 p.m.

Alumni Center First Floor

If you want to slip away and write, or network with conference presenters and participants, visit the designated “Workout Rooms,” complete with water and high-energy snacks. Today’s Workout Rooms are in the Alumni Center, across Upper College Road from Swan/Independence Hall.

Roundtable Conference Room = Chat Room for Networking

Rectangular Conference Room = Quiet Room for Writing

CRAFT SESSIONS I

Fiction Craft Session — Robin Lippincott

3:30 – 4:45 p.m.

Swan/Independence Hall, Room 203

There are probably almost as many ways to tell a story as there are stories to tell. In this workshop, I’ll look at examples of some of the less conventional ways, including uncommon uses of point of view, as well as other atypical narrative strategies, such as — story as inventory, story as collage, stories with multiple narrators, etc. Works to be discussed include *Crime and Punishment*, Faulkner’s “A Rose for Emily,” Maura Stanton’s “Scotland,” *Madame Bovary*, Lorrie Moore’s “How To Become a Writer,” Susan Sontag’s “The Way We Live Now” and others. We’ll also do a related writing exercise.

Poetry Craft Session — Constraints and Freedom:

Kate Schapira

3:30 – 4:45 p.m.

Swan/Independence Hall, Room 201

Sometimes what’s most important to us is hardest to write about — often because what’s important to us is important to others, giving the feeling that “it’s all been said before.” In this workshop, we’ll look at a paradox of writing: that formal constraints, by cutting off some avenues and opening up others, can provide us with greater freedom to write about love, desire, faith, sadness, and anger — the big stuff. We’ll read poems by Lisa Jarnot, Gerard Manley Hopkins, and Rosmarie Waldrop, as well as one of Shakespeare’s sonnets, and write poems using existing or invented formal constraints.

Nonfiction Craft Session — Writing Place, Writing the Self:

Pamela Petro

3:30 – 4:45 p.m.

Swan/Independence Hall, Room 202

How does *where* contribute to *who*, *what*, and *why*? Participants will discuss the role of place in memoir and in the events that memoir chronicles. Readings (provided) from *The Architect of Desire: Reality and Danger in the Stanford White Family*, by Susannah Lessard (Delta, 1996).

Reading: Robin Lippincott & Nina Cassian

4:45 – 6:00 p.m.

Swan/Independence Hall Auditorium

Drinks & Optional Dinner

6:15 – 8:15 p.m.

University Club

Concert: The Music of Nina Cassian

8:30 p.m.

Ballroom, URI Memorial Union

A very special concert presenting the music of internationally-known poet-composer Nina Cassian. Featuring Prof. Manabu Takasawa, piano and Kerri O'Connor, clarinet. Works to be performed include Cassian's *Toccata for Piano Solo* (1953), "2 x 5" for piano solo, and *The Magic Clarinet* for clarinet and piano. The concert is co-sponsored by the University of Rhode Island Department of Music and Vibe of the Venue. Admission is FREE with conference badge.

SATURDAY, JUNE 21, 2008

CRAFT SESSIONS II

Fiction Craft Session — From Scene to Plot: Alexander Chee

9:00 - 10:15 a.m.

Swan/Independence Hall, Room 203

Many of us are familiar with the scene that comes to us without a plot, a little mysterious and aloof to our desire to write more of it. Imposing a plot from the outside may seem a little unnatural, but how do you approach moving forward? In this class we'll look at several approaches, using exercises that take these scenes apart in order to help us better create plots organic to the material there. If possible, bring a recent scene of this kind to use in the class.

Poetry Craft Session — Collaborative Poetry: Denise Duhamel & Nick Carbone

9:00 - 10:15 a.m.

Swan/Independence Hall, Room 201

When two people or more write one poem together, it is called collaborative poetry. The joys of collaborative poetry, the surprise and mayhem, the experiments in wickedness, can be adapted to many philosophies and temperaments. Poems that bicker and blend, poems with dialogue, poems in which two or more poets become one narrator: these poems all exploit the collaborative impulse. The poet Jane Miller notes that the process of collaboration, "animating one's privacy with another person's magic," enabled her to begin to trust herself as a writer. In this workshop, we will attempt several collaborative poems using contemporary poets as models. Suggested reading: *Saints of Hysteria: A Half-Century of Collaborative American Poetry* (Soft Skull Press, 2007).

**Non-Fiction Craft Session: Opinion, Tension, and Risk:
Robert Leuci**

9:00 - 10:15 a.m.

Swan/Independence, Hall, Room 204

Participants will read an article expressing an unpopular opinion on an emotionally and ethically charged subject and use their reactions — do we always react strongly because we feel strongly? Do we form opinions on our own or just accept the assessments of others? Have you ever gone against the prevailing wind, or decided to suppress an opinion because you were afraid of others' responses? — to stimulate discussion and writing, and work to turn tension into a powerful force rather than something to avoid.

PANEL DISCUSSIONS II

Cross-Genre Panel Discussion: My Truth, Your Truth, and The Truth

10:30 – 11:45 a.m.

Swan/Independence Hall, Room 202

In writing about our own lives, we're by definition writing about the lives of people who — for good or ill — are close to us. If they have a different or conflicting version, how can we negotiate that conflict, and how does it shape our writing and the choices we make? What do we do when someone who was there says, "That's not what I remember?" or even, "That never happened?"

Moderator: Jean Walton. Panelists: Mary Cappello, Scott Hightower, Jody Lisberger.

MFA Q&A

12:00 - 1:00 p.m.

Swan/Independence Hall, Hoffman Room

What actually happens in an MFA program? What does it do for your writing? What does it do for you professionally? What can you expect from the instructors and from your fellow students? Three graduates of various MFA programs discuss their experiences and take your questions, and Prof. Peter Covino describes the projected low-residency MFA at URI. (Bring your box lunch along!)

Moderator: Gigi Edwards. Panelists: Talvikki Ansel, Peter Covino, Melissa Hotchkiss.

Lunch

12:00 Noon - 1:00 p.m.

Box lunches available.

Swan/Independence Hall Lobby

Keynote Address & Reading by Denise Duhamel and Nick Carbò: "Poetic Inspiration"

1:15 - 2:15 p.m.

Swan/Independence Hall Auditorium

Publishing Events

2:30 - 3:45 p.m.

Fiction Publishing: Annette Blair

Swan/Independence Hall, Room 201

Poetry Publishing: Wayne Miller

Swan/Independence Hall, Room 202

Nonfiction Publishing: Amy Caldwell

Swan/Independence Hall, Room 203

Workout Rooms Open

5:00 – 6:00 p.m.

Swan/Independence Hall 201 and 202

Slip away and write, or network with conference presenters and participants in the “Workout Rooms,” complete with water and high-energy snacks.

Reading: URI Summer Faculty

4:00 - 5:00 p.m.

Swan/Independence Hall, Hoffman Room

Authors’ Book Signing

5:00 - 5:30 p.m.

Swan/Independence Hall Lobby

Reading by Conference Participants

6:00 - 8:00 p.m.

Swan/Independence Hall Auditorium

FEATURED SPEAKERS



ANN HOOD is the author of *Somewhere off the Coast of Maine* (Bantam, 1987), *Waiting to Vanish* (Bantam, 1988), *Three-Legged Horse* (Bantam, 1989), *Something Blue* (Bantam, 1991), *Places to Stay the Night* (Doubleday, 1993), *The Properties of Water* (Doubleday, 1995), *Ruby* (Picador, 1998) and *The Knitting Circle* (Norton, 2007). She has also written two memoirs, *Comfort* (2008), *Do Not Go Gentle: My Search for Miracles in a Cynical Time* (Picador, 1999); a book on the craft of writing, *Creating Character Emotions* (Story Press, 1998); and a collection of short stories,

An Ornithologist's Guide to Life (Norton, 2004). She has won a Best American Spiritual Writing Award, the Paul Bowles Prize for Short Fiction, and two Pushcart Prizes. She now lives in Providence, RI with her husband and their children.



DENISE DUHAMEL's *Two and Two* (Pittsburgh, 2005) is the winner of the Milt Kessler Poetry Award. Her other titles include *Mille et un Sentiments* (Firewheel, 2005), and *Queen for a Day: Selected and New Poems* (Pittsburgh, 2001). Her work has been published in many anthologies, including several edi-

tions of *The Best American Poetry*. A recipient of a National Endowment for the Arts Fellowship, she teaches poetry at Florida International University in Miami.



NICK CARBÒ is the author of three poetry collections — *Andalusian Dawn* (Cherry Grove Collections, 2004), *Secret Asian Man* (Tia Chucha, 2000), and *El Grupo McDonald's* (Tia Chucha, 1995). He is also the editor of three anthologies of Philippine literature: *Pinoy Poetics: Essays on Filipino and Filipino American Poetics* (Meritage Press, 2004); (co-editor with Eileen Tabios) *Babaylan: Fiction and*

Poetry by Filipina Women Writers (Aunt Lute Books, 2000); and *Returning a Borrowed Tongue: Filipino and Filipino American Poetry* (Coffee House Press, 1995). His criticism and essays have been published in *The Encyclopedia of Modern Asia* (Scribners, 2002), *Melus, Poets & Writers Magazine*, and *The Anchored Angel* (Kaya Press, 1999).

Talvikki Ansel has published two books of poems: *My Shining Archipelago* (Yale Series of Younger Poets Award) and *Jetty & Other Poems*. She has received a Stegner Fellowship, Pushcart Prize, and Lannan Residency Fellowship. Currently teaching at URI, she has also taught at Centre College, Virginia Commonwealth University, and the University of Texas at Austin.



Annette Blair began her career writing Amish, Regency, and Victorian historicals but hit her stride, and the bestseller lists, with contemporary comedy in the form of *Bewitching Romantic Comedies* and *Mystic Mysteries* (Penguin Putnam). Her latest, *Gone With the Witch*, is her fourteenth release. She is currently contracted to write books fifteen to twenty-one.



Amy Caldwell has worked in the publishing industry for fifteen years; she's an Executive Editor at Beacon Press. She acquires non-fiction books, from the literary to scholarly crossover. Among her titles are Eboo Patel's *Acts of Faith*, Fred Pearce's *When the Rivers Run Dry*, Joe Mackall's *Plain Secrets*, Hella Winston's *Unchosen*, Marty Moran's *The Tricky Part*, Steve Puleo's *Dark Tide* and *The Boston Italians*, and E.J. Graff's *What Is Marriage For?*



Mary Cappello, an award-winning writer and educator, is the author of *Night Bloom: A Memoir* and most recently of *Awkward: A Detour*, a book-length essay on 'awkwardness' that was a *Los Angeles Times* Bestseller. Her literary nonfiction and experimental prose appears in *Salmagundi*, *Michigan Quarterly Review*, *Southwest Review*, *Raritan*, *American Letters and Commentary*, and elsewhere. Currently, she is composing *Swallow: Foreign*



Bodies, their Ingestion, Aspiration and Extraction in the Age of Chevalier Jackson under contract with The New Press, and she has just completed *Called Back: A Breast Cancer Memoir*, an excerpt of which will appear in *The Georgia Review*. Cappello is professor of English at URI.



Nina Cassian, born in Romania and now living in New York City, is an internationally renowned poet, composer of chamber and symphonic music, film critic, journalist, and translator of Shakespeare, Bertold Brecht, Christian Morgenstern, Iannis Ritsos, and Paul Celan. She has published over fifty books, including *Life Sentence: Selected Poems*, edited by William Jay Smith, plus works of fiction and books for children. Her poems

have appeared in *The New Yorker*, *Atlantic Monthly*, *New England Review*, and *American Poetry Review*.



Tina Chang's *Half-Lit Houses* was a finalist for the 2005 Asian American Literary Award. She received an MFA in poetry from Columbia University. Her poems have appeared in numerous prestigious journals and anthologies. She has received awards from the Academy of American Poets, the Barbara Deming Memorial Fund, the Ludwig Vogelstein Foundation, the New York Foundation for the Arts, Poets & Writers, and the

Van Lier Foundation.



Alexander Chee is a recipient of the 2003 Whiting Writers' Award, a 2004 NEA Fellowship in Fiction, and fellowships from the MacDowell Colony. His first novel, *Edinburgh* (Picador, 2002), won the Michener Copernicus Prize, the AAWW Lit Award, and the Lambda Editor's Choice Prize, and was a *Publisher's Weekly* Best Book of the Year. He is currently the Visiting Writer at Amherst College. His second novel,

The Queen of the Night, is forthcoming from Houghton Mifflin.

Betty J. Cotter is the author of the novel *Roberta's Woods*, which was released this spring by Five Star. She was named the 2006 fiction fellow by the Rhode Island State Council on the Arts. She is managing editor of *Independent Newspapers* in Wakefield, RI, and a third-semester student in the MFA in Writing program at the Vermont College of Fine Arts.



Peter Covino is an assistant professor of English and Creative Writing at the University of Rhode Island. He is the author of the poetry collection *Cut Off the Ears of Winter* (New Issues 2005), winner of the 2007 PEN/Osterweil Award for emerging poets, and a finalist for the Thom Gunn Award, and the Paterson Poetry Prize. His chapbook, *Straight Boyfriend* (2001), won the Frank O'Hara Poetry Prize. His poems have appeared or are forthcoming in *Colorado Review*, *Columbia*, *Gulf Coast*, *Interim*, *The Paris Review*, *Verse*, *The Penguin Anthology of Italian-American Writing*, and *Contemporary European Poets* (Graywolf 2008), among others.



Amity Gaige is the winner of a Truman Capote Fellowship, a Fulbright Fellowship, and a MacDowell Colony Fellowship. In 2006, she was named one of "5 Under 35" emerging writers by the National Book Foundation. Her debut novel, *O My Darling*, was published in 2005. Her second novel, *The Folded World*, was recently named one of the best books of 2007 by *The Chicago Tribune*. She has recently moved from Providence to Amherst, MA, where she teaches at Mt. Holyoke College.



Scott Hightower is the author of three books of poetry. He is also the recipient of a Willis Barnstone Translation Prize. Hightower is a contributing editor to *The Journal*. He has taught at Fordham, FIT, and Drew University, and is an adjunct writing professor at NYU. A native Texan, he lives in New York City.





Richard Hoffman is author of *Half the House: A Memoir*, and the poetry collections *Without Paradise* and *Gold Star Road*, winner of the 2006 Barrow Street Poetry Prize. He has received several fellowships and awards for his writing, most recently *The Literary Review's* Charles Angoff Prize. He teaches at Emerson College and in the Stonecoast MFA Program.



Melissa Hotchkiss' first book of poems, *Storm Damage*, was published by Tupelo Press in 2002. Her poems have appeared in numerous publications such as failbetter.com, *The New York Times*, *Free Inquiry*, *LIT*, *3rd bed*, *Lyric Poetry Review*, *Upstairs at Duroc*, and *Heliotrope*. Her prose has appeared in *The New York Times* and the *New Virginia Review*. Melissa is one of the editors of the poetry journal *Barrow Street* and a

member of Urban Park Rangers, a poetry workshop in New York City.

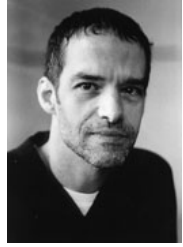


Jibade-Khalil Huffman was born in Detroit and educated at Bard and Brown. He is the author of *19 Names for Our Band*, forthcoming from Fence Books. His poetry, fiction, and photography have appeared in *Boston Review*, *Court Green*, *6x6*, *NOON*, and *Encyclopedia*, among others. The recipient of the 2004 Grolier Poetry Prize, he lives in Queens, NY.



Robert Leuci is an adjunct professor in the URI English department. He has written seven crime novels, translated into four languages, and has most recently published a memoir with Harper Collins, *All The Centurions*. He has also written a television play for the Arts And Entertainment network show *100 Centre Street* and has done a radio play for German radio, *Brooklyn Roofs*. In 1999 he received the South County Center For the Arts literary prize. He lives in Saunderstown.

Robin Lippincott is the author of three novels, *In the Meantime* (2007), *Our Arcadia: An American Watercolor* (2002), and *Mr. Dalloway* (1999), and a collection of short stories, *The Real, True Angel* (1996). The recipient of fellowships to Yaddo and the MacDowell Colony, he has also published work in *The Paris Review*, *Fence*, *American Short Fiction*, *The New York Times Book Review*, *The Literary Review*, *The American Voice*, *Provincetown Arts*, and many other journals. He teaches at Harvard University, and in the brief-residency MFA in the Writing Program at Spalding University.



Jody Lisberger's story collection, *Remember Love*, was recently published by Fleur-de-Lis Press. Her fiction has appeared in *Confrontation*, *Fugue*, *Michigan Quarterly Review*, *The Louisville Review*, and *Thema*. She is on the faculty of the brief-residency MFA in Writing Program at Spalding University in Louisville, Kentucky. She is also a full-time lecturer in Women's Studies at the University of Rhode Island, where she specializes in courses on feminist theory and postcolonial literature.



Wayne Miller is the author of two books of poems, *The Book of Props* (Milkweed, 2009; forthcoming) and *Only the Senses Sleep* (New Issues, 2006). He is also a translator of Albanian poet Moikom Zeqo's *I Don't Believe in Ghosts* (BOA, 2007) and co-editor of the anthology *New European Poets* (Graywolf, 2008). The recipient of multiple prizes from the Poetry Society of America and the Poetry Foundation, he teaches at the University of Central Missouri, where he edits *Pleiades: A Journal of New Writing*.



Pamela Petro writes frequently about the intersection of art and travel. Her articles and essays have appeared in *The New York Times*, *The Atlantic Monthly*, *The Daily Telegraph* in London, and many other newspapers, journals, and magazines. A winner of the Bedford Pace Prize for travel literature, she is also the author of three genre-bending narratives about such disparate places as Wales, the American South, and southwest France.



David Rutschman's stories and essays have appeared in *Alaska Quarterly Review*, *The Massachusetts Review*, *Puerto del Sol*, *Salt Hill*, *Seneca Review*, *The Southeast Review*, and other journals. He is a graduate of the MFA Program at Warren Wilson College and the recipient of fellowships from the Texas Commission on the Arts and the Alfredo Cisneros del Moral Foundation. An instructor in creative writing and U.S. literature at URI, he lives in Providence.



Kate Schapira is the author of three poetry chapbooks, *Phoenix Memory* (horse less press, 2007), *The Saint's Notebook* (CAB/NET Chapbook Series, 2008), and *Case Fbdy.* (Rope-A-Dope Press, 2008). Other work has recently appeared in *Practice*, *Aufgabe*, *Ecopoetics*, *Denver Quarterly*, and *A Sing Economy*, an anthology from Flim Forum Press. She curates the Publicly Complex Readings Series in Providence, RI, and teaches poetry

and creative nonfiction at the University of Rhode Island and Brown University.



Aaron Tillman received a Short-Story Award for New Writers from *Glimmer Train Stories* and won First Prize in the 2007 Nancy Potter Short Story Contest at URI. His fiction has appeared in *Glimmer Train Stories*, *The Carolina Quarterly*, and *The Babson Literary Review*. Aaron has an MFA in Fiction Writing from Sarah Lawrence College and has worked as a contributing writer and editor for Chelsea House Publishers. He is

currently working on his doctoral dissertation at URI, focusing on Jewish American magical realism.



Nicki Toler is a working writer whose essays and non-fiction pieces have appeared in a variety of publications over the last 15 years. Her "Just a Thought" column runs in *East Greenwich Magazine* each month, and her fiction and non-fiction work were featured in the 2007 *Rhode Island Writers' Circle Anthology*. She is a Web editor at the University of Rhode Island.

ACKNOWLEDGMENTS

ASL Interpreters

Paul Barnaby

Stephen Barber

Dean Winnie Brownell

Mary Cappello

Michelle Caraccia

President Robert Carothers

Alain-Philippe Durand

Farmer's Daughter

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NOTES