

GRADUATE WRITING SEMINARS JANUARY 1996 RESIDENCY PLANNING CALENDAR --

Arrival Thu 4 Fri 5 Sat 6 Sun 7 Mon 8 Tue 9 Wed 10 Thu 11 Fri 12 Sat 13 Sun 14

8:00	Students Arrive	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch
8:30	Orient New	Lect: Benz	Lect: Burton	Lect: Carver	Lect: Clausi	Lect: Estem	Lect: Farmer	Lect: Guralnick	Lect: Guren	Lect: Harwood			
9:00	Orient all	Lect: Pitts	Lect: Neldorf	Lect: Merritt	Lect: Lane	Lect: James	Lect: Ireland	Lect: Hunt	Lect: Hollins	Lect: Hathaway			
9:30	Grad/Tuttee Meetings	Masogland Seminar	Masogland Seminar	Masogland Seminar	Bly Seminar	Cox Seminar	Cox Seminar	Bly Seminar	Cox Seminar				
10:00													
10:30													
11:00													
11:30													
12:00													
12:30													
1:00	Masogland Seminar	Workshops	Workshops	Workshops	Workshops	Bly Seminar	Workshops	Cox Seminar	Workshops				
1:30													
2:00	Faculty Meeting	Lect: Baker	Lect: Woolen	Lect: Ireland	Lect: Hathaway	Lect: Korbloom	Lect: Benz	Lect: Gross	Lect: Meritt	Lect: Curtis			
2:30													
3:00													
3:30													
4:00													
4:30													
5:00	Reception	Farmier	Guren	Hunt	Baker	Hollins	Pitts	Woolen	Gross	Hochman	Shacochis		
5:30													
6:00	Dinner	Dinner	Dinner	Dinner	Dinner	Dinner	Dinner	Dinner	Dinner	Dinner	Dinner		
6:30													
7:00													
7:30													
8:00													

Graduating Student Lectures: 9:00-9:30 and 9:35-10:05 a.m. Tishman Auditorium
Morning Seminars: 10:15-11:45 a.m. Tishman Auditorium
Afternoon Seminars: 1:00-2:30 p.m. Tishman Auditorium
Workshops: 1:00-3:00 p.m. - various locations
Graduating Student Tea Readings (20 minutes each) : 4:00-5:00 P.M. Tishman Auditorium
Faculty/Guest Readings: 8:00 P.M. - New Dining Room
SCHEDULE SUBJECT TO CHANGE

Writing Seminars Winter Residency January 1996
Bennington College

CURRICULUM AND PROGRAM

ASSOCIATE FACULTY SEMINARS
Tishman Auditorium

JANUARY 5-JANUARY 9. 1996

Edward Hoagland: 1.) **Africa as Subject.** *Things Fall Apart* by Chinua Achebe; *The Heart of Darkness*, by Joseph Conrad; *A Bend in the River*, by V.S. Naipaul; and *Henderson the Rain King*, by Saul Bellow. 2.) **Nature Writing.** *This Incomparable Land: A Book of American Nature Writing*, edited by Thomas J. Lyon; *Walden*, by Thoreau; *Desert Solitaire*, by Edward Abbey. 3.) **Saul Bellow.** *Seize the Day*, by Saul Bellow. Jan. 6, 10:15 am; Jan. 7, 1 pm; Jan. 9, 10:15 am.

Edward Hoagland is the author of fifteen books, including *The Edward Hoagland Reader*, *Heart's Desire*, *Balancing Acts*, *Walking the Dead Diamond River*, and *The Courage of Turtles* in nonfiction; and several novels, including *Seven Rivers West*. He has received awards from the NEA, the Lannan Foundation, the American Academy of Arts and Letters, the New York Public Library, and the National Magazine Award, and he is a member of the American Academy and Institute of Arts and Letters. Ted often writes for the *New York Times* and is the general editor of the Penguin Nature Library. He has a A.B. from Harvard and has taught at the New School, Rutgers, Sarah Lawrence, City College, the University of Iowa Writers Workshop, Columbia, Brown, the University of California at Davis, Beloit College and at Bennington College, where he now teaches.

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**Carole Maso:** 1.) **Exploring the Edge:** An exploration of the possibilities of the fictive form as suggested in the works of Cha, Carson, and Frisch. 2.) **The Lyric Novel:** The relationship between poetic or lyric impulses and the more sustained and elongated pleasures of prose, and 3.) **Rupture, Verge, and Precipice:** The state of fiction. One writer's thoughts, wishes, and hopes for the future. Books: *Glass, Irony and God*, by Anne Carson (New Directions). *Dictée*, by Theresa Cha (Third Woman Press). *Man in the Holocene*, by Max Frisch (HBJ). Jan. 5, 1pm; Jan. 7, 10:15 am.; Jan. 8, 10:15 am.

Carole Maso's four novels are *The American Woman in the Chinese Hat*, *Ava*, *The Art Lover*, and *Ghost Dance*. She has also written for the screen. Carole has received Lannan and NEA fellowships for her work, and has taught at Columbia, George Mason University, Illinois State University, and at Brown, where she is director of the writing program.

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JANUARY 10-JANUARY 14

Robert Bly: 1.) **The Importance of Vowel Sounds**, vowels as sound particles that induce trance states as they work a page. *The Mystery of the Seven Vowels*, by Jocelyn Godwin (Phanes Press). 2.) **Leaping Poetry** and the associative leap of meaning. *Leaping Poetry*, by Robert Bly (Beacon). 3.) **Creating Closeness** between a writer and a reader. *The Darkness Around Us is Deep: Selected Poems of William Stafford* (HarperCollins). Jan. 10, 10:15 am; Jan. 11, 1 pm; Jan. 13, 10:15 am.

Robert Bly is a poet, translator, anthologist, and a force of nature. He has published eight books of poems, including *Selected Poems*, *Loving a Woman in Two Worlds*, *The Man in the Black Coat Turns*, *Sleepers Joining Hands*, *The Light Around the Body*, and *Silence in the Snowy*

Fields. He has published three books of prose poems and translated the work of Rilke, Hamsun, Trakl, Neruda, and many others. His latest anthology is *The Soul is Here for Its Own Joy: Sacred Poems from Many Cultures*. He was the editor of *The Fifties* (and later, *The Sixties* and *The Seventies*). He has published five books of prose, including *Iron John: A Book About Men*. He has received many awards.

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**Elizabeth Cox:** 1.) *Music and Other Influences*, a discussion of influences on the imagination--ways to feed the imagination and notice patterns that lead to the discovery of a story. 2.) *Place or Region?* Looking at the power place has in fiction, seeing it as what Eudora Welty calls "the heart's field." 3.) *Characters on the Page: What Are They Not Saying?* A look at characterization--seeing how an author presents a character's mind struggle through significant details, rather than dialogue. What details give us the true selves of characters. *Eye of the Story*, by Eudora Welty; *Waiting for the Barbarians*, by J. Coetzee; "A Good Man is Hard to Find", by Flannery O'Connor; *Poetics of Space* by Gaston Bachelard; plus selected essays which will be available in the office. Jan. 11, 10:15 am; Jan. 12, 10:15 am; Jan. 13, 1 pm.

Elizabeth Cox has published two novels: *Familiar Ground* and *The Ragged Way People Fall Out of Love*. Her essays have appeared in *Ms.* and *Lears*, and poems of hers have appeared in *Southern Poetry Review*. She has received the O. Henry Award in the short story, and has taught at Duke, the University of North Carolina, the University of Michigan, and Boston University.

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PUBLISHING MODULE

Small Press: Allan Kornblum of Coffee House Press: Jan. 10, 3:30 pm. Tishman Auditorium. Allan Kornblum is a leading figure in independent publishing and letterpress printing. His Toothpaste Press, which was key in the "small press scene" in the early 1970s and closely associated with many poets from the St. Marks Poetry Project, where Allan studied poetry. Toothpaste Press transmogrified in 1984 into the nonprofit literary Coffee House Press, which has published 100 trade books of fiction, poetry, and essays, and was the first small press to receive the prestigious Literary Market Place (LMP) Corporate Award for Adult Trade Books for publishing books that make a difference in people's lives.

The Business of Publishing: Writer, Agent, and Editor. Gail Hochman, Literary Agent of Brandt and Brandt, Barbara Grossman of Viking Press, Editor, and special guest author, Bob Shacochis. Jan. 12, 3:30 pm. Tishman Auditorium. This panel offers the rare opportunity to investigate the author-agent-editor trinity, as this trio has collaborated to produce a number of books. Publisher at Viking for just over a year, Barbara Grossman was previously the publisher at Scribner for five years. She made her way to the top publishing position via posts at Knopf, Harper & Row, Crown, and Simon & Shuster. Gail Hochman began her career in publishing at G.P. Putnam but has been an agent since 1977, first at Paul R. Reynold's, Inc., then at Brandt and Brandt, where she has been a partner since 1983. Grossman and Hochman have worked together on books by Bennington faculty member Bob Shacochis and the three of them will discuss their working relationship, an unusual (and not likely to be repeated) three-dimensional look at how book deals are made.

Editor's Point of View: C. Michael Curtis, Senior Literary Editor, *The Atlantic Monthly*. Jan. 13, 2:45, Tishman Auditorium. Those present at the 1994 August residency caught wind of the chatter lingering from a talk at that summer's Writing Workshops by C. Michael Curtis about editing fiction at *The Atlantic Monthly*. Full of information, advice, and wry observations, that lecture caused a stir that we'll finally bring to the seminars as the last publishing module talk for the first graduating class.

PANELS AND PRESENTATIONS.

Freedom to Write/Permission to Tell Mandelstam said: "I divide all works of world of literature into those written with and without permission. Only the latter matter." Askold Melnyczuk, Chuck Bock, Don Freas, Priscilla Hodgkins, and Cindy Koenke will discuss this notion and ask the musical question: "Do I live my life or do I write about it?" Jan 7., 3 pm, Location to be announced --either "Tushman" or Barn 1.

Book Design, a lecture on book design and typography by Tree Swenson. Jan 9, 1 pm, Tishman Auditorium.

Putting Together a Dossier: the hoax (and realities) of life-as-a-resume-building-journey. Utilizing Associated Writing Programs's dossier service to writers. A talk by Liam Rector. Jan. 9, 2 pm, Tishman Auditorium.

GUEST READERS AND ONE MUSICIAN

Sophie Cabot Black. A poet whose first book, *The Misunderstanding of Nature*, was published by Graywolf Press in 1994 and received The Poetry Society of America's Norma Farber Book Award for a first book of poems. Sophie has been a fellow at the Bunting Institute at Radcliffe College, a fellow at the Fine Arts Work Center in Provincetown, and her poems have appeared in *Antaeus*, *Bomb*, *Boulevard*, *The Atlantic*, *Field*, and elsewhere. She took a B.A. from Marlboro College and an M.F.A. from Columbia.

Diane Scanlon. Diane is a songwriter, singer, and guitarist with two albums, *Devotion* and *Romeo*. She was recently On Retainer as a songwriter in Nashville. Her song, "Higher Ground," was nominated for a Grammy in the contemporary gospel category. She has toured widely in the United States and Europe, has opened for Jeff Beck and Jefferson Starship, and has taught song-writing at the Writer's Voice in New York. Sophie Cabot Black and Diane Scanlon will present an evening of music and poetry on Jan. 9, 8 pm, Martha Hill Dance Workshop, VAPA.

Stephen Dobyns. Stephen is a poet, novelist, detective fiction writer, and reviewer. He currently lives in Chile. He has published many books of poems including *Velocities: New and Selected Poems, 1966-1992*, *Body Traffic*, *The Balthus Poems*, *Cemetery Nights*, and *Concurring Beasts*. His novels include *A Man of Little Evils*, *Dancer with One Leg*, *Cold Dog Soup*, *A Boat Off the Coast*, *The Two Deaths of Senora Puccini*, and *The Wrestler's Cruel Study*. He has also published the Charlie Bradshaw series of Saratoga mysteries, including *Saratoga Haunting*, *Saratoga Hexameter*, *Saratoga Bestiary*, *Saratoga Swimmer*, *Saratoga Headhunter*, and so on. He has been awarded the Lamont Award from the Academy of American Poets, a Guggenheim fellowship, and other awards. He has taught at Syracuse University, the University of Iowa Writers' Workshop, Boston University, SUNY Brockport, Warren Wilson, the College of the Holy Cross, and he once worked as a reporter for The Detroit News. Jan. 13, 8 pm, New Dining Room, Commons.

The first class will graduate from the Writing Seminars program on Sunday, January 14. Commencement begins at 5:00 p.m. in Martha Hill Dance Workshop, VAPA.

Graduation Speaker: Donald Hall

Mr. Hall writes poems, essays, short stories, memoirs, plays, biographies, textbooks, and children's books, and has worked as an anthologist and an editor. He has published thirteen

books of poetry, including *The Museum of Clear Ideas* (Ticknor & Fields, 1993); *The One Day* (Ticknor & Fields, 1988); *The Happy Man* (Random, 1986); and *Kicking the Leaves* (Harper & Row, 1978). His books of prose include *Principle Products of Portugal* (Beacon, 1995); *String Too Short to Be Saved* (Viking, 1961); *Dock Ellis in the Country of Baseball* (Coward McCann, 1976); *Seasons at Eagle Pond* (Ticknor & Fields, 1987); *Poetry and Ambition* (Michigan, 1988); *Life Work* (Beacon, 1994), which was nominated for the National Book Award, and many others. His children's book, *Ox Cart Man* (Viking, 1979), won the Caldecott Award for 1980. He has been awarded the National Book Critics Circle Award in poetry for *The One Day*, and he has received Guggenheim fellowships, the Lamont Prize, and numerous other awards for his work. He currently serves as the representative for literature on the National Council on the Arts. Jan 14, 5 pm, Martha Hill Dance Workshop, VAPA.

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## GRADUATE STUDENT LECTURES

Watch for updated schedules for changes in date/time. Lectures will be given in Tishman Auditorium except: Benz, Merritt, Pitts, and Wooten, which will be held in Barn 1.

E.R. Baker: **Regarding Taste.** Life's uncertainty is its only certainty; writers recognizing that fact makes my emotional and intellectual juices flow and perform the moral purpose of truth telling. The craft of Trevor, Cheever, O'Brien and Nabokov is analyzed to show the presence of such ambiguity and thus their attraction for this reader and writer. Jan. 5, 3 pm.

Maudy Benz: **The Novel, Memory and the Human Self.** Novelists are the historians of humanity, and the novel of witness especially demonstrates the novel's place in our culture, as it is a reconstruction of human memory during almost incomprehensible times. Novelists may be bound by our vertiginous times more than ever to speak deeply of human experience and continue as culture's keepers of the truth. Jan. 6, 9 am.

Wendy Button: **Constructing an Anthology.** My goal was an anthology of the "best" short stories published between January 1994 -- May 1995, but, after reading as many magazines and literary reviews as I could, I found one story: "Thumbsucker" by Walter Kirn. I will hand-out the story, discuss it, and hope that a group discussion evolves and we can talk about craft, the reading process, "personal tastes and standards," or perhaps focus on the story's ending. Lots of possibilities and we'll let Kirn's fiction guide. Jan. 7, 9 am.

George Carver: **Musing the Net.** Partial Menu: Literature and Hypertext //Bennington On-Line: Dead or Alive? //Internet as Resource: Research, self-promotion, e-mail. //Trends to Watch: Taking control of one's literary destiny; On-line publishing gcarver@mailhost.hooked.net. Jan. 8, 9 am.

Victoria Clausi. **Eros . . . From Which All Things Proceed.** An informal lecture/reading/discussion that explores the question, "But why are you THIS interested in "the erotic"? Jan. 9, 9 am.

Tory Estern. **Lighting and Literature.** The correlation between her fiction writing and her work as a lighting designer in the New York City film industry. Tory will discuss the ways in which literature translates into light, and the use of lighting as a supplementary narrative technique in cinema. Jan 10, 9 am.

Ruth Farmer. **The Best of the Argument: Caliban as Serio-comic Embarrassment.** The lecture will analyze the characterization of Caliban in Shakespeare's "The Tempest" and in Auden's prose poem, "Caliban to the Audience," from the long poem, *The Sea and The Mirror*. Jan 11 9 am.



Mark Guralnick. **Edgar Lee Masters, American Lawyer--American Poet.** A former law partner of Clarence Darrow, Masters actually represented the people who later became the characters in his masterpiece, *Spoon River Anthology*. This lecture probes some of the wilder cases handled by Masters the lawyer, and shows how his real-life cast of judges, sheriffs, lawyers, and politicians was reincarnated years later by Masters the poet. Jan 12, 9 am.

Colette Guren. **Reading and Meaning: The Organic, Psychological, Lifelong Obsession.** Jan. 13, 9 am.

Stacey Harwood. **From Nature Detail to Doppelganger: The Dog as a Literary Device.** Jan 14, 9 am.

Gail Hathaway. **The Pen and the Palette** - a brief look at the poem written in response to the visual work of art, covering some possible ways the poets may see the work of art as the ecstatic occasion for the poem. This talk begins with Keats' famous "Ode To a Grecian Urn" but the focus is on three poets who respond to the paintings of Brueghel. Jan 14, 9:35 am.

Tamara Hollins. **Race in Literature.** An exploration into race in literature based on Rebecca T. Godwin's *Keeper of the House* concerning the ability of a non-black author to create an African-American persona as defined by certain black critics. Jan 13, 9:35 am.

Bill Hunt. **Aging Closer to Evil:** Glimpsing the adversary in ourselves, with milestone references to the fiction of Graham Greene and others. Jan 12, 9:35am.

Perrin Ireland. **Looking Out the Window Too Much.** A discussion of Marilynne Robinson's novel, *Housekeeping*, with an emphasis on nature/nurture implications. Why did Ruth follow Sylvie? Jan. 11, 9:35 am.

Therese Callahan James. **Sentimentality, Frigidity and Mannerism.** Using examples from literature, this will be a group discussion of John Gardner's notion of "Faults of the Soul" in fiction writing. Jan 10, 9:35 am.

John Lane. **Digital Poets.** The small press world explained and explored. Jan 9, 9:35 am.

Carole Merritt. **Los Angeles' Literary Siren Song.** Temperate breezes and Hollywood have attracted an illustrious collection of writers from Brecht to Chandler to Faulkner and Fitzgerald even, for a short while, our own Amy Hempel. How did Los Angeles affect the work of these writers? Did they create characters that were metaphors for the city's quakes, floods and flames, its history and its promises? Is the city a stage on which the action just happens to occur, or does the city imbue the literary landscape? Jan. 8, 9:35am

Robin Neidorf. **Why Write Nonfiction?** To be a writer of nonfiction is to be constantly negotiating the gap between the facts of the world "out there" and the life of the mind "in here." It's a painful, dirty, transgressive process, rife with betrayal and subject to the temptations of invention. So why bother? Jan 7, 9:35 am.

Brenda Pitts. **Introduction to the Gullah Culture and Language.** Why in southern literature black characters are not true to life; a study of language and culture. Jan 6, 9:35 am.



Tim Wooten. **Writing Without Words**, Giacomo Patri's novel *White Collar*. The lecture deals with the art of story, and the importance of imagination to both writers and readers. Patri's book, first produced in home-made editions in 1939, tells a fascinating tale of the Great Depression, without ever using a single word. Slides, music, and commentary by the presenter will give the attending audience a view of a world not terribly different from our own, even though separated by more than sixty years. Issues as divergent as abortion, class, and homelessness are explored in this novel in *Linocuts*. Jan. 5, 3:35 pm

## GRADUATE READINGS

Graduating students will read from their own work. Unless otherwise noted, readings are scheduled for 4-5 pm in Tishman. Refreshments will be served.

~~Gene Baker Jan. 9~~  
Maudi Benz Jan. 11  
Wendy Button Jan. 12 8:00  
George Carver Jan. 12 8:00  
Victoria Clausi Jan. 12 8:00  
~~Tory Estern Jan 5, 4:30~~  
~~Ruth Farmer Jan 5, 4:30~~  
~~Mark Guralnick Jan. 6~~  
~~Colette Guren Jan. 6~~  
~~Tess James Jan. 6~~  
~~Perrin Ireland Jan 8~~  
~~Stacey Harwood Jan. 8~~  
~~Gail Hathaway Jan. 9~~  
~~Tamara Hollins Jan 9~~  
~~Bill Hunt Jan. 8~~  
John Lane Late one night  
Carole Merritt Jan. 13  
Robin Neidorf Jan. 13  
Brenda Pitts Jan. 11  
Tim Wooten Jan. 11

The Schedule is subject to change. To confirm events, call the Writing Program Office: ext 320.

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The College Cafe offers beverages (including beer and wine) and snacks for sale from 5:00-11:00 each evening. The Cafe is located on the first floor in Commons, behind the lounge. Bring your College ID.

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A SPECIAL MESSAGE FROM YOUR SECURITY GUARDS: PLEASE DO NOT PARK ON ANY STREET.