



Jami Attenberg



Mahogany Browne



Bridgett M. Davis



Carrie Green



Ellen Hagan



Amy Hempel



Erin Hosier



Mariama J. Lockington



Claudia Love Mair



Roxana Robinson



Evie Shockley



Darcey Steinke



42ND ANNUAL
SEPTEMBER 10-13, 2020

VIRTUAL EDITION

ITINERARY

	Thursday, Sept. 10	Friday, Sept. 11	Saturday, Sept. 12	Sunday, Sept. 13
9–10:15 am	Roxana Robinson plenary	Erin Hosier reading	Roxana Robinson craft talk	
10:15–11 am	coffeehouse	coffeehouse	coffeehouse	
10:30 am–12:30 pm: small-group workshops	Jami Attenberg workshop part I	Jami Attenberg workshop part 2	Bridgett M. Davis workshop part 1 Darcey Steinke workshop part 1	Bridgett M. Davis workshop part 2 Darcey Steinke workshop part 2
12:30–1 pm: break	break	break	break	break
1–3 pm: small-group workshops	Amy Hempel workshop part I	Amy Hempel workshop part 2	Evie Shockley workshop part 1	Evie Shockley workshop part 2
3–3:30 pm: break	break	break	break	break
3:30–4:45 pm	Erin Hosier: The Market for Memoir vs. Autofiction: Owing Your Story, Owing Your Voice	Erin Hosier: First Page Critiques: Creating a World in 300 Words or Less	Poetry panel with Mahogany Browne & Ellen Hagan, moderated by Ashley Sipple-McGraw	
5:15–6:30 pm: happy hour readings	Jami Attenberg reading, paired with Gabehart Prize winner in fiction, Marci Cornett	Amy Hempel reading, paired with Gabehart Prize winner in poetry, Amanda Hawkins	Bridgett M. Davis reading, paired with Gabehart Prize winner in nonfiction, Lisa Kent	Darcey Steinke reading
6:30–7 pm: break	break	break	break	break
7–8:30 pm: free events	Evie Shockley keynote, introduced by Jen Bartlett, UK Libraries	Sonia Sanchez Series, introduced by Patrice Muhammad	Wild Women of Poetry Showcase with Mahogany Browne & Ellen Hagan	Stars of the Commonwealth: Carrie Green, Mariama Lockington, and Claudia Love Mair, moderated by Julie Wrinn

Small-Group Workshops

1. **Jami Attenberg** (fiction). *Grand Entrances*: Sometimes all it takes is a great first sentence to convince a reader to spend the next three hundred pages with your book. We'll look at texts that have compelling beginnings, ones which instantly hook the reader with their irresistible plots, addictive voices, and instantly fascinating characters. Additionally, a talk on stakes building will be given. In critiques we'll examine the first 10–20 pages of students' work, focusing on grabbing the attention of the reader, agent, or editor—and keeping them interested.
2. **Bridgett M. Davis** (nonfiction). *Memory As an Act of Imagination*: How do we craft the truth and ensure that it reads like compelling fiction, without resorting to making up things? How do we heighten reality? And how do we ensure that our true stories have resonance beyond our own lives? By using our memories to fuel our imaginations. Memoir relies on memory, but as Toni Morrison described it, the act of imagination is bound up with "emotional memory—what the nerves and skin remember, as well as how it appeared." In this workshop, we'll free ourselves to conjure emotional memory, and through a series of exercises, imbue it with both drama and meaning. Please bring a paragraph describing a vivid memory and come ready for an act of imagination!
3. **Amy Hempel** (fiction). *Why Are You Telling Me This?* Asking the right questions is one way to begin and proceed in a story. We will look at questions asked in two novels, a book of war correspondence, and a collection of poems. After reading the above, you will be asked to write 10–20 questions that reflect your deep concerns and might lead to a story.
4. **Evie Shockley** (poetry). *Poetry of Curiosity*. Poems can do many things—comfort, announce, describe, catalogue, just for starters—but one of their most wonderful functions, in my view, is to question. Many magics can be wrought, for both poets and audiences, from poetry that begins with the desire to know something. This workshop is for those interested in writing that participates in the quest for knowledge. We will take our cues from poets who search and re-search in their creative process; our goal will be to generate new poems that lead us out of ourselves and confront us with all we do not know about the world.
5. **Darcey Steinke** (nonfiction). *Writing the Body*: In this workshop we will focus on our body as a nexus to write from. Examples from memoirs and essays that use the body will be read. Some examples may be Maggie Nelson, Vivian Gornick, Elizabeth Gilbert and Douglas A. Martin. We will do exercises in class that deal with the knowledge that comes from the physical. Which is of course ALL Knowledge. Working with the senses we will try to locate meaning and story. Once the body is explicated, we can then and only then think about the greater world. We will discuss how all living things, plant, animal and human, have movement and change at their base and how key that movement and change is to storytelling. Please bring paper and pen to this workshop, and be willing to read and to discuss and to write.

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