

# summer SKIDMOREatMORE

NEW YORK STATE  **Writers INSTITUTE**  
State University of New York

## NEW YORK STATE SUMMER WRITERS INSTITUTE

June 30 – July 25, 2014

518-580-5593

[www.skidmore.edu/summer](http://www.skidmore.edu/summer)

### Teaching Faculty

#### FICTION

Elizabeth Benedict  
Adam Braver  
Cristina Garcia  
Paul Harding  
Amy Hempel  
Rick Moody  
Howard Norman  
Victoria Redel  
Joanna Scott  
Danzy Senna  
Jim Shepard

#### NON-FICTION

Phillip Lopate  
James Miller

#### POETRY

Frank Bidart  
Peg Boyers  
Henri Cole  
Campbell McGrath  
Rosanna Warren

#### VISITING WRITERS

Paul Auster  
Russell Banks  
Louise Glück  
Jorie Graham  
Tom Healy  
Siri Hustvedt  
William Kennedy  
Jamaica Kincaid

James Longenbach  
Joyce Carol Oates  
Caryl Phillips  
Robert Pinsky  
Francine Prose  
Marilynne Robinson  
Jane Shore  
Charles Simic  
Mark Strand

#### WRITERS-IN-RESIDENCE

Creative Non-Fiction: Honor Moore  
Fiction: Amy Wallen  
Poetry: Barry Goldensohn

SKIDMORE  
C O L L E G E



### The Institute

The New York State Writers Institute, established in 1984 by award-winning novelist William Kennedy at the State University of New York at Albany, announces its 28th annual summer program.

Under the joint auspices of the Office of the Dean of Special Programs at Skidmore College and the University at Albany, this year's program will be held—as always—on the Skidmore campus in Saratoga Springs, New York. It will run from June 30 through July 25, 2014, and will feature creative writing courses in poetry, fiction, and non-fiction. Students may enroll for two weeks (June 30-July 11 or July 14-25) or for the entire four-week session (June 30-July 25). The Institute is principally for students who have had at least one or two previous workshop experiences. It is definitely not for high school students or for college freshmen.

Since its inaugural season in 1987, the New York State Summer Writers Institute has drawn students from all over the United States. International students have also attended from Australia, Brazil, France, India, Ireland, Israel, Italy, New Zealand, Pakistan, the Philippines, Poland, South Korea and Singapore. Students have ranged from 20 to 99 years of age. Approximately 50% of the students are undergraduate or graduate students.

The Institute offers its courses for undergraduate and graduate credit, as well as noncredit. Standard three-hour class meetings, held each Monday, Wednesday and Friday from 1 to 4 p.m., are supplemented by a program of Tuesday and Thursday afternoon discussions with visiting writers,

and other special events. Each workshop is primarily built around discussion of student works, which are collected in early June and run off in multiple sets so that students may receive them throughout their stay at the Institute, a few at a time, to be read in time for the various class meetings. Some instructors also assign writing exercises (optional) and recommend brief readings that are not written by workshop students for classroom discussion.

A fiction writer-in-residence reads entire student novels or extensive fiction works in progress—not collections of stories—and meets with students on a tutorial basis. Other distinguished writers-in-residence read book-length poetry or non-fiction manuscripts and offer advice for revisions and eventual book submissions. The extra tutorial fee is \$400.

The program sponsors public readings by faculty, staff, and visiting writers on Monday through Friday evenings. Weekend programs, for enrolled students only, include publishing symposia, panel discussions, and student readings.

An extraordinary staff of distinguished writers, among them winners of such major honors as the Pulitzer Prize and the National Book Award, serve as Institute faculty members.

#### THE LOCATION

The Office of the Dean of Special Programs has spearheaded educational innovations serving a diverse population for more than 30 years. As a result, Skidmore College is home to other nationally recognized summer institutes and residencies in the creative and performing arts. They include the SITI Company Summer Theatre Institute, the Summer Dance Institute, Skidmore Jazz Institute, and New York State Schools in Ballet, Modern Dance, and Orchestral Studies.

More than 3,000 people enroll in these and other special programs in the liberal, creative, performing, and studio arts, and several thousand more attend summer concerts, readings, performances, and lectures.

Skidmore's Tang Teaching Museum and Art Gallery, unique in its pioneering efforts to integrate cross-disciplinary exhibitions and programming in the life of a college, is well worth a visit, as is the Schick Art Gallery, which hosts exhibits and visits from nationally known artists.

Approximately 75 percent of Institute students elect to stay on the Skidmore campus. These students are housed in air-conditioned, furnished apartments and are required to purchase the dining hall meal plan. They have use of the College facilities, including its library, tennis courts, sports, and recreation center, swimming pool, and North Woods hiking trails.

Saratoga Springs is a city famous for its spas, Victorian charm, thoroughbred racing, and nearby Saratoga Battlefield.

Its downtown shops, cafes, and restaurants are only a 10 minute walk from Skidmore. Institute students who want to venture further afield can also enjoy the Saratoga Performing Arts Center, summer home to the New York City Ballet, Philadelphia Orchestra, and top jazz and rock concerts.

The Adirondacks, Berkshires, and Green Mountains are all within a two-hour drive.

#### THE ADMINISTRATION

Robert Boyers, *Director*  
Marc Woodworth and Mamta Chaudhry-Fryer, *Associate Directors*  
Christine Merrill, *Program Coordinator*  
Don Faulkner, *Director, New York State Writers Institute at SUNY Albany*

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## REGULAR TEACHING FACULTY

### Fiction

**Elizabeth Benedict** is the author of *Almost*, a novel described by Edmund White as “a fast-paced, funny, and splendidly intelligent drama [with] a varied, unforgettable cast of characters.” Her earlier books include *Slow Dancing* (a finalist for the National Book Award), *The Beginner’s Book of Dreams, Safe Conduct*, and *The Joy of Writing Sex* (“Read it because it will teach you everything you need to know about writing good fiction,” suggests Peter Carey). Benedict has taught at Princeton University, Swarthmore College, and the Iowa Writers Workshop. Her latest novel is *The Practice of Deceit*.

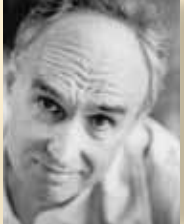
**Adam Braver** is author of several historical novels including *Divine Sarah* and *Mr. Lincoln’s Wars*, and *Crows Over The Wheatfield*. (“Brilliant and inventive work,” wrote a reviewer for the *Los Angeles Times Book Review*. “A novelist whose works are richly imagined,” says the *Washington Post*.) Braver’s most recent novels are *1963*, which revolves around the assassination of John F. Kennedy, and *Misfit*. (“Amazing...a book about identity, privacy and intimacy that both exposes and conceals its subject – Marilyn Monroe,” writes Ann Beattie).

**Cristina Garcia** is the author of six novels. Her first novel, *Dreaming in Cuban* (1992), was a finalist for The National Book Award and inspired a reviewer in *The Nation* to write: “her work is renewing American fiction. Of her later novels, Edwidge Danticat wrote: “Cristina Garcia enchants us with lyricism and humor and political engagement.” Of her most recent novel, *King Of Cuba* (2013), the *New York Times* reviewer wrote: “Garcia has allowed herself to love her despot as much as she loves his enemy...[The novel] is a gift Garcia has given to the country of her birth—and to us.” Garcia was born in Cuba and was for some years the *TIME* magazine Bureau Chief in Miami before becoming a full-time novelist. She has taught at a number of universities, including the Michener Center at the University of Texas, and has won the Kafka Award, Guggenheim and Hodder Fellowships and other prizes. She was a student at the New York State Summer Writers Institute in July of 1990.

**Paul Harding** won the Pulitzer Prize for his debut novel *Tinkers* in 2010, and his recent 2013 novel *Enon* has inspired comparable praise. In the *New York Times* Mark Slouka wrote: “One might have to go as far back as Marilynne Robinson’s *Housekeeping* to find a first novel that declared itself with such authority. Harding’s associative flights—his twisting, turning lyricism—were stunning, his ability to stress the physical world into extended metaphor downright Melvillean...In *Enon*, Harding’s gifts are again everywhere on display.” *Tinkers* also won the PEN Bingham Prize, and inspired the following citation: “An exquisite novel, at once fresh and hauntingly familiar, simple and profound.” More recently, the *New Yorker* reviewer said of *Enon*: “An extraordinary follow-up to *Tinkers*...a darkly intoxicating read.” Harding was a student at the New York State Summer Writers Institute and received an MFA from Iowa. In recent years he has taught at Harvard University and in the MFA program at Iowa.

**Amy Hempel** is the author of several acclaimed volumes of short fiction, including *Reasons To Live*, *At*

### FACULTY



Frank Bidart



Peg Boyers



Henri Cole



Amy Hempel



Phillip Lopate



Campbell McGrath



Rick Moody



Howard Norman



Victoria Redel

Academy of Arts and Sciences. She is the author of many books, including the novels *Follow Me*, *Tourmaline*, *Make Believe*, *The Manikin*, *Liberation* and others. She is also the author of two volumes of short stories entitled *Various Antidotes* and *Everybody Loves Somebody*, and won the Aga Khan Prize for short fiction from the *Paris Review*. “An elegant, completely spellbinding writer,” says the *Washington Post*. “One of the really important contemporary voices,” writes Rick Moody.....“vital, passionate fiction about how we live our lives.” Scott is the Burrows Professor at The University of Rochester and has taught at the New York State Summer Writers Institute in eight previous summers.

**Danzy Senna** is the author of two critically acclaimed novels. The first, *Caucasia*, was a 1998 *Los Angeles Times* Best Book of the Year and was described there as “not a feel good book about the brotherhood of man; it explores the centrality and the lunacy of racial identity in America.” A *Washington Post Book World* reviewer wrote: “a book as taut and fast-paced as a thriller” by “a hugely gifted writer.” Senna’s second novel, *Symptomatic* (2004), was described in *Booklist* as a “strung-tight and relentlessly creepy novel,” as thematically and dramatically rich as fiction can be.” Her 2008 memoir was entitled *Where Did You Sleep Last Night?* It is described in *Publishers Weekly* as “a courageous portrait of the tumultuous union between Senna’s Boston Brahman mother and her enigmatic black father...a powerfully personal take on the progress of American race relations.” Senna’s most recent book is a collection of short stories called *You Are Free* (2011), reviewed in the *New York Times Book Review* as follows: “Though Senna’s stories address race, class and gender, they never devolve into simple case studies...She is determined to push against Cosby-style coyness, and skillfully exposes the cracks in her characters’ lives.”

**Howard Norman** is the author of six novels, including the recent *Devotion* (“eloquent...a testament to Norman’s immense skill,” *Washington Post Book World*; “a beautiful story of love gone awry,” *Booklist*). Among Norman’s earlier fictions are *The Northern Lights* (a National Book Award finalist) and a book of stories entitled *Kiss In The Hotel Joseph Conrad*. His books have been translated into 12 languages and include a number of memoirs and non-fiction works as well. Of his novel *The Bird Artist*—probably his best-known work—Richard Eder wrote in the *Los Angeles Times Book Review*, “One of the most perfect and original novels that I have read in years.” Michiko Kakutani wrote in the *New York Times*, “Bewitching...glows like a night light in the reader’s mind.” Norman’s novel *The Museum Guard* was described by John Banville in the *Washington Post* as “an impressive and admirable achievement.” His latest novel is *What Is The Daughter*.

**Victoria Redel** is the author of the novels *Loverboy* and *The Border of Truth*, as well as two books of short stories and two volumes of poems. *Loverboy* was made into a successful feature film directed by Kevin Bacon and starring Kyra Sedgwick, and the book was named a Best Book of the Year by the *Los Angeles Times*. “Lyrical and chillingly realistic,” wrote the reviewer for *Elle*. In *Publishers Weekly*, *The Border of Truth* was described as “colorful, endearing...Redel offers a welcome and fresh perspective on the subject of the holocaust.” Of her latest book of stories, *Make Me Do Things* (2013) William Kennedy writes: “The stories here zing along with great fluency and wit and relentless surprise...a wonderfully talented writer.” Redel teaches in the MFA program at Sarah Lawrence.

**Joanna Scott** won a MacArthur “Genius” Award when she was 31 years old, and has also won many other awards, from a Lannan Foundation Prize to a Guggenheim Fellowship and membership in the American

by Richard Howard as “the most original debut in my experience of contemporary American poetry.” With poems spoken in the invented voice of the late Italian writer Natalia Ginzburg, the book, says Robert Pinsky, “not only surpasses the notion of a merely good first book” but “soars beyond the conventional expectations of ‘persona’ and dramatic monologue.” “The creation of the voice in this book,” wrote Frank Bidart, “stoic, passionate, resigned, insistent on truth—is a brilliant achievement.” Boyers’ second book, *Honey With Tobacco* (2007), “has a rare power,” wrote George Steiner, “a beautiful book,” wrote Henri Cole. Peg Boyers is executive editor of the quarterly *Salmagundi* and teaches creative writing at Skidmore College. Her forthcoming book of poems is entitled *To Forget Venice*.

**Henri Cole** is the author of six books of poems, including *The Look of Things*, *The Marble Queen*, *The Visible Man* and, in 2003, *Middle Earth*. (“Henri Cole has become a master poet, with few peers,” writes Harold Bloom. “*Middle Earth* is [his] epiphany, his Whitmanesque sunrise...[These] are the poems of our climate.”) Of his earlier books, Wayne Koestenbaum wrote in the *New Yorker*: “a poet not content to remain in the realm of the merely lapidary, the self-consciously coloratura...he produces lines of natural and nonchalant brevity...in stanzas as shapely as topiary...; he can write about the soul stumbling against quotidian impediments...[approaching] a variety of subjects, from first love...to family history.” Cole has taught at the Summer Writers Institute since 2004 and is also Professor of Creative Writing at Ohio State. His most recent books are *Blackbird & Wolf* and *Pierce The Skin*, a volume of “Selected Poems: 1982-2007.”

**Campbell McGrath** teaches creative writing at Florida International University and has taught at the Summer Writers Institute since 2007. The winner of a MacArthur “genius” award, he is the author of many books of poetry, including *American Noise*, *Pax Atomica*, *Spring Comes To Chicago*, *Seven Notebooks*, *Florida Poems* and *Capitalism*. “A poet of formal eloquence and rhetorical power,” writes the reviewer for *Publishers Weekly*, “of vision and engagement...he descends into the maelstrom of American culture and emerges singing.” “He is our Whitman,” writes the reviewer for *American Review*.

**Rosanna Warren** has won the Lamont Poetry Prize and many other awards for her poetry. She is the author of five books of poems, including *Departure*, *Stained Glass*, *Each Leaf Shines Separate* and *Ghost In A Red Hat*. Harold Bloom writes: “Warren is an important poet, beyond the achievement of all but a handful of living American poets.” And Charles Simic writes in *The NY Review of Books*: “Her work has become stronger and stronger... The new book explores intimacy and separation in poems of difficult love...Masterful and ambitious.” Rosanna Warren is University Professor at Boston University and is also the author of critical books and essays.

**Louise Glück** has won The Pulitzer Prize, The National Book Award and other major prizes for her poetry, which has appeared in many volumes including *Meadowlands*, *Descending Figure*, *Vita Nova*, *The Wild Iris*, *Firstborn*, *Ararat* and *Poems 1962-2012*. In recent years she has taught at Yale and at the MFA programs at Boston University and Stanford.

**Jorie Graham** won the Pulitzer Prize in 1996 for her book *Dream of the Unified Field*. Other volumes of her poetry include *Erosion*, *Materialism*, *The Errancy*, *Swarm* and *Place*. She is the Boylston Professor at Harvard University and the recipient of a MacArthur “genius” Award, among many other awards. The US Poetry Foundation says that “She is perhaps the most celebrated poet of the American post-war generation.”

**Tom Healy** is Director of the Fulbright Foundation and a professor at New York University. He is the author of a volume of poems called *What The Right Hand Knows*. (*Publishers Weekly*: “Laconic yet passionate and sparely personal.” *Huffington Post*, Carol Muske-Dukes: “a poet with a clear and urgent style in poems perfectly off-beam, asymmetrical and off-balance.”)

**Siri Hustvedt** is the author of five novels, including *The Blindfold*, *The Enchantment of Lily Dahl* and *What I Loved*. She is also the author of several works of non-fiction, including *The Shaking Woman* (Or *A History of*

Schuster). His earlier books include two titles nominated for the National Book Critics Circle Award: *Democracy Is in the Streets* (1987), a study of the American student left in the 1960s, and *The Passion of Michel Foucault* (1993), a critical biography of the contemporary French thinker. Director of the graduate program in liberal studies at the New School, and, until recently, editor of *Daedalus* (the magazine of the American Academy of Arts & Letters), Miller writes often for such publications as the *New York Times*, the *Los Angeles Times*, and the *New Republic*. He has also written extensively about popular culture, reviewing for *Rolling Stone* and, for 12 years, serving as book and music critic for *Newsweek*. Of Miller’s best-selling book *Democracy Is in the Streets*, critics wrote, “brings the sixties alive in its passion, in its idealism, in its follies” (Ronald Steel); and “an outstanding work” (Hendrick Hertzberg). His latest book, entitled *Examined Lives*, received a review on the front page of the *New York Times Book Review*.

### VISITING WRITERS

**Paul Auster** is one of the most celebrated writers in the country, author of many novels, including *The New York Trilogy*, *Invisible*, *Sunset Park*, and *Man In The Dark*, several of these translated into 35 languages. His work is described in the *London Sunday Times* as follows: “Always riveting...The combination of scrupulous style, psychological depth, story value, and parable like undertones is mastery.” A reviewer for the *Washington Post Book World* writes: “A philosophical novelist but also one of our most playful, a lover of narrative labyrinths on par with Borges.”

**Russell Banks** is the author of *Cloudsplitter*, *Continental Drift*, *The Book of Jamaica*, and many other works of fiction. Banks’s novels *Affliction* and *The Sweet Hereafter* (three Cannes Film Festival awards) have been made into successful feature films. His novel *Rule of the Bone* was praised by Cornel West as the work of “a great writer wrestling with the hidden secrets and explosive realities of this country.” *The Darling* is Banks’ political novel. (“Russell Banks’ twentieth-century Liberia is as hellish a place as Joseph Conrad’s nineteenth century Congo. The only creatures that behave with humanity are the apes. A dark and disturbing book,” writes Michael Ondaatje.) Banks’ latest novel (2011) is *Lost Memory of Skin*. Janet Maslin in the *New York Times*: “Destined to be a canonical novel of our time...delivers another of Banks’ wrenching, panoramic visions of American life.”

**Caryl Phillips** teaches at Yale University and is the author of many books of fiction and non-fiction. *Dancing In The Dark* (2005) was a finalist for the National Book Award (“a devastating novel,” wrote Donna Seaman in a starred review for *Booklist*: “Given the drama and beauty of his writing and the freshness of his insights into both personal and social conundrums regarding race and identity, Phillips is in a league with Toni Morrison and V.S. Naipaul”). Winner of the Martin Luther King Memorial Prize and the James Tait Black Memorial Prize, Phillips is the author of such works as *Cambridge*, *The Nature of Blood*, *The Final Passage*, *A Distant Shore*, and *The Atlantic Sound*.

**Robert Pinsky** was the Poet Laureate of the United States from 1997 to 2000. Among his many books are volumes of poetry, a best-selling translation of Dante and prose books that include *The Sounds of Poetry* and *David*. In a *New York Times Book Review*, Katha Pollitt wrote of Pinsky’s collected poems (*The Figured Wheel*): “This is an extraordinarily accomplished and beautiful volume.” The reviewer for *The Nation* wrote: “This is the most scrupulously intelligent body of work produced by an American poet in the past 25 years.” And Louise Glück wrote of Pinsky’s *Gulf Music*: “An art whose scope and complexity and grandeur are rarely equaled by any of his contemporaries.”

**James Miller** is the author of a controversial book about rock and roll, *Flowers in the Dustbin* (Simon &

*My Nerves*). Of her work Oliver Sacks has written: “Siri Hustvedt, one of our finest novelists, has long been a brilliant explorer of brain and mind,” while Salmon Rushdie describes her as “a rare artist, a writer of high intelligence, profound sensuality and a less easily definable capacity for which the only word is wisdom.” Of the novel *What I Loved* Janet Burroway wrote in the *New York Times*: “a page turner written at full intellectual stretch, serious but witty, large minded and morally engaged.” Siri Hustvedt has taught at Columbia University, Yale University and NYU, and in the spring of 2011 delivered the 39th annual Sigmund Freud Lecture in Vienna.

**William Kennedy** is the author of *Ironweed* (Pulitzer Prize, National Book Critics Circle Award), *Quinn’s Book*, *Legs*, *The Ink Truck*, *Very Old Bones*, *Roscoe* and *The Flaming Corsage*. Kennedy, who also wrote the film version of *Ironweed* (1987) and co-scripted *The Cotton Club* with Francis Ford Coppola (1986), is the winner of a MacArthur Award, a Brandeis Creative Arts Award, and a New York Arts Award. He is the founding director of the New York State Writers Institute at Albany. His latest novel is *Chango’s Beads And 2-Tone Shoes*. *New York Times Book Review*, front page: “Proves he can play with both hands and improvise on a theme without losing the beat...a masterwork.”

**Jamaica Kincaid** is the author of many books, including *Mr. Potter* (described by Robert Boyers as “a perfect, perfectly heartbreaking novel”), *Lucy*, *At The Bottom of the River*, *Annie John*, *My Brother*, *A Small Place*, *Autobiography of My Mother*, and other books. Her most recent novel is *See Now Then*. Kincaid is described as follows in the *New York Times*: “She has the gift of endowing common experience with a mythic ferocity... She is one of our most scouringly vivid writers.”

**James Longenbach** is the author of several acclaimed volumes of poems, including *Threshold*, *Fleet River* and *The Iron Key*. Edward Hirsch says of his work: “austere and beautiful...mysteriously precise...” while John Koethe writes: “enacts a passage, spiritual and erotic, from the promise of an imagined life to the realization that it is simply one’s own...an ear as subtle and assured as any American poet now writing.” Longenbach is also the author of five critical books, including *Modern Poetry After Modernism*. His poems have appeared in the *New Yorker* and in *Best American Poems*. He is the Gilmore Professor at the University of Rochester.

**Joyce Carol Oates** is a National Book Award winning novelist, short-story writer, poet, and critic, who has produced more than 30 novels and many books of stories, among them *Blonde*, *We Were the Mulvaney*, *Zombie*, *Foxfire*, *American Appetites*, *Bellefleur*, *The Wheel of Love*, and *A Garden of Earthly Delights*. Walter Clemons wrote of her in *Newsweek*, “Like the most important writers... she has an absolute identification with her material: the spirit of a society at a crucial point in its history.” Oates, who has had two national bestsellers (*Blonde* and *We Were the Mulvaney*), is the Berlind Distinguished Professor of Humanities at Princeton University. Her recent books include *A Widow’s Story: A Memoir*, *Missing Mom* and *High Lonesome*.

**Caryl Phillips** teaches at Yale University and is the author of many books of fiction and non-fiction. *Dancing In The Dark* (2005) was a finalist for the National Book Award (“a devastating novel,” wrote Donna Seaman in a starred review for *Booklist*: “Given the drama and beauty of his writing and the freshness of his insights into both personal and social conundrums regarding race and identity, Phillips is in a league with Toni Morrison and V.S. Naipaul”). Winner of the Martin Luther King Memorial Prize and the James Tait Black Memorial Prize, Phillips is the author of such works as *Cambridge*, *The Nature of Blood*, *The Final Passage*, *A Distant Shore*, and *The Atlantic Sound*.

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**James Miller** is the author of a controversial book about rock and roll, *Flowers in the Dustbin* (Simon &

**Francine Prose** is the author of many acclaimed works of fiction, including *Guided Tours of Hell*, *Primitive People*, and *Bigfoot Dreams*. Her novel, *Blue Angel*, was hailed in *Publishers Weekly* as “a peerlessly accomplished performance...timelessly funny,” and in *Mademoiselle* as “a ‘funny yet devastating novel that will rock literary and academic worlds alike.” Prose is a contributing editor of *Harper’s* and writes for the *New Yorker*, *Gentleman’s Quarterly*, and *Atlantic Monthly*. Recent books include *The Lives of the Muses: Nine Women & The Artists They Inspired*, *Caravaggio*, and *A Changed Man*. Other recent titles include a novel (*Goldengrove*) and two non-fiction books entitled *Reading Like A Writer*, and *Anne Frank*.

**Marilynne Robinson** won the Pulitzer Prize and the PEN Faulkner Award for her novel *Gilead*. Her other novels include *Housekeeping* and *Home*. She is also the author of several volumes of non-fiction, including *Mother Country*, *The Death of Adam*, *When I Was A Child I Read Books* and *Absence of Mind*. She teaches at the Iowa Writers Workshop and taught at the New York State Summer Writers Institute for twenty summers.

**Jane Shore** is the author of many books of poetry, most recently *The Said: New and Selected Poems* (2012). W.S. Merwin describes her work as follows: “A poetry of etched clarity” with “a language of quiet directness, grace and exactness, clear and without affectation, but with a majestic readability.” Shore’s first volume *Eye Level* won the Juniper Prize, and her subsequent volumes include *Music Minus One*, *Happy Family* and *A Yes Or No Answer*.

**Charles Simic**, the recent Poet Laureate of the United States, won the Pulitzer Prize in Poetry for *The World Doesn’t End*, and is the author of many books, including *Jackstraws*, *Night Picnic*, *Hotel Insomnia*, *A Wedding in Hell*, *Walking The Black Cat*, *Unending Blues*, and *Dismantling The Silence*. His non-fiction books include *The Uncertain Certainty*, *Orphan Factory*, and a memoir titled *A Fly In The Soup*. He writes regularly on poetry and other matters for the *New York Review of Books*.

**Mark Strand** was Poet Laureate of the United States in 1990-91 and has been the winner of many major awards, from the Pulitzer Prize (for the volume *Blizzard of One*) to the Bollingen Prize and the MacArthur Award. He is the author of many volumes, including *Reasons for Moving*, *The Continuous Life*, and the recent *New Selected Poems*. Of that most recent volume, Dan Chiasson wrote in the *New Yorker*: “a necessary book... Among the best work by any living poet.” The reviewer for *Publishers Weekly* added: “A poet who has mattered deeply to poets and readers alike.”

### WRITERS-IN-RESIDENCE

**Barry Goldensohn** is the author of three volumes of poetry, including *The Listener Aspires To The Condition of Music*, *The Marrano* and *Uncaring the Block*. His recent poems have appeared in the *New York Review of Books*, *Salmagundi*, *Poetry*, and the *Yale Review*.

**Honor Moore** is the author of an acclaimed biography entitled *The White Blackbird* and of the recent controversial memoir *The Bishop’s Daughter*. She has also written three volumes of poems, including *Darling*, *The Red Shoes*, and *Memoir*. Jorie Graham: “Honor Moore has written a searing exploration of exposure.” *Boston Review*: “Moore has a unique ability to infuse her poems with real body heat, emotional electricity, and the divine grief at the center of desire.”

**Amy Wallen** is the author of the novel *Moon Pies and Movie Stars* (“a delightful and exhilarating journey, kind of like being on a tour bus guided by Eudora Welty on speed,” writes Mary Gordon). She teaches creative writing at the University of California at San Diego.

### COURSE OFFERINGS

Only four-week students may receive academic credit. All workshops meet Monday, Wednesday, and Friday from 1 to 4 p.m.

#### How to Select a Workshop:

Applicants are encouraged to select the workshop that seems most appropriate and attractive to them, but the director and associate directors of the program will make the final determinations about placement based upon review of the required writing sample and other relevant factors, including previous workshop experience.

#### FICTION 1 - INTERMEDIATE FICTION

- Two-Week Options: June 30 - July 11, 2014: Elizabeth Benedict and Victoria Redel (one week each) OR July 14 - 25, 2014: Danzy Senna and Adam Braver (one week each)
- Four-Week Option: June 30 - July 25, 2014: Benedict, Redel, Senna, Braver

#### FICTION 2 - ADVANCED

- Two-Week Options: June 30 - July 11, 2014: Howard Norman and Cristina Garcia (one week each) OR July 14 - 25, 2014: Amy Hempel and Paul Harding (one week each)
- Four-Week Option: June 30 - July 25, 2014: Norman, Garcia, Hempel, Harding

#### FICTION 3 - MASTER CLASS

- Two-Week Options: June 30 - July 11, 2014: Jim Shepard and Joanna Scott (one week each) OR: July 14 - 25, 2014: Rick Moody (both weeks)
- Four-Week Option: June 30 - July 25, 2014: Shepard, Scott, Moody

#### POETRY 1 - INTERMEDIATE & ADVANCED

- Two-Week Options: June 30 - July 11, 2014: Campbell McGrath and Rosanna Warren (one week each) OR July 14 - 25, 2014: Peg Boyers (both weeks)
- Four-Week Option: June 30 - July 25, 2014: McGrath, Warren, Boyers

#### POETRY 2 - ADVANCED & MASTER CLASS

- Two-Week Options: June 30 - July 11, 2014: Master Class with Frank Bidart (both weeks) OR July 14 - 25, 2014: Advanced and Master Class with Henri Cole (both weeks)
- Four-Week Option: June 30 - July 25, 2014: Master Class w/Bidart and Advanced w/Cole

#### NON-FICTION - INTERMEDIATE & ADVANCED

- Two-Week Options: June 30 - July 11, 2014: A Workshop in Memoir and Personal Essay with Phillip Lopate (both weeks) OR July 14 - 25, 2014: A Workshop in Miscellaneous Forms (including memoir) with James Miller (both weeks)
- Four-Week Option: June 30 - July 25, 2014: Lopate and Miller (two weeks each)

### NOTES

#### Special Readings/Discussions

Discussions with visiting faculty and special panels are scheduled between 2 and 4 p.m. every Tuesday and Thursday and are open only to students enrolled in the Institute. Summer 2014 writers participating in this program include Marilynne Robinson, Russell Banks, Louise Glück, Caryl Phillips, Siri Hustvedt, Jamaica Kincaid, Jane Shore and Francine Prose. Public readings, interviews, and discussions are scheduled between 8 and 9:30 p.m., Monday through Friday. Student readings are on Sunday evenings. Other special weekend events include two-hour workshops (session one and session two) on “Writing Historical Fiction” and “Fiction Into Film.”

#### Tutorial Sessions

**Students enrolled in Fiction 1, 2, or 3** who are writing novels are invited to register for intensive tutorial sessions with writer-in-residence Amy Wallen. The writer-in-residence will read and discuss with students entire novels up to 300 manuscript pages in length.

**Students enrolled in poetry or non-fiction workshops** who are preparing book-length collections are invited to register for private sessions with Barry Goldensohn (poetry) or Honor Moore (non-fiction), who will offer criticism and advice on manuscripts up to 90 pages (poetry) or 150 pages in length (non-fiction). **All manuscripts must be received by the Skidmore program office not later than June 1, 2014**, and must be addressed to Robert Boyers, Director, New York State Summer Writers Institute, Skidmore College, Saratoga Springs, New York, 12866-1632. **Tutorial fee: \$400.**

#### Registering for a Tutorial

Students accepted into the Institute who wish to register for a tutorial program with one of the writers-in-residence will find an opportunity to do so in a letter sent out by the director in early May.

### FINANCIAL INFORMATION

#### Four Weeks (credit & non-credit options)

\$40 nonrefundable application fee  
\$2,840 tuition  
\$1,624 room and board  
\$400 tutorial (optional)  
\$350 graduate credit (optional)  
\$800 deposit  
**Two Weeks (non-credit)**  
\$40 nonrefundable application fee  
\$1,420 tuition  
\$812 room and board  
\$400 tutorial (optional)  
\$400 deposit

*NOTE: Students enrolled in the New York State Summer Writers Institute may choose to live off campus.*

#### Deposits and payments

Accepted students enrolling in the Institute for two weeks are required to send a nonrefundable deposit of \$400 to hold their places in the 2014 program. Students enrolling for four weeks are required to send a nonrefundable deposit of \$800. The deposit is required upon acceptance into the program. The balance due date is noted in a list of fees sent with the acceptance packet.

#### Graduate Credit

To apply for graduate credit, you must select this option in the space provided on the application form. Only students accepted into four weeks of one discipline are eligible to receive graduate credit. There is an additional tuition charge of \$350.

#### Merit Scholarships

The Institute’s commitment to access and diversity enables us to launch a scholarship competition each year. The competition is open to students enrolled full-time in undergraduate or graduate programs who are nominated by their creative writing instructors. The Institute has awarded full tuition scholarships to students from, among other institutions, Temple University, Brown University, Stanford University, Cleveland State University, Connecticut College, University of Rochester, University of Michigan, Sarah Lawrence College, Yale University, Wellesley College, Washington University, University of Miami, Bard College, Princeton University, Emerson College, Mills College, Notre Dame University, and Bennington College. If you are interested in being considered for this competition, please visit the Institute’s Web site and follow the specific instructions for scholarship competition applicants. **Faculty nominations are required by FEBRUARY 25th. Applications from students must be received by MARCH 10th.**

#### Financial Aid

A very small number of partial-tuition, financial aid awards are available mainly to four-week students. Typically these awards do not exceed \$500 per session. If you are interested in being considered for financial aid, please note this in the brief letter that accompanies your application materials.

#### HOW TO APPLY

Program applications may be found at the New York State Summer Writers Institute Web site at: [skidmore.edu/summer](http://skidmore.edu/summer). Specific instructions on how to apply are available there. A complete application consists of the following: completed online application form; \$40 application fee; writing sample; and brief cover letter.

#### Deadline for Applying

Deadline for merit scholarship applications is March 10th. For all other applications there is no deadline. Admission is rolling. Once the workshops are filled they are closed out. A waiting list is maintained. Should there be cancellations, spaces will be filled with applicants on the waiting list. There are approximately 16 students per workshop.

#### FOR MORE INFORMATION

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