

24th Annual
**POETRY
CONFERENCE**

POETRY
CENTER

WEST CHESTER UNIVERSITY

The Nation's only premier poetry conference dedicated to formal verse.

Setting Out for the Sublime:

Voice, Verse
& Craft

WORKSHOP
DESCRIPTIONS

JUNE 5-8, 2019

POET
BIOGRAPHIES



KEYNOTE SPEAKER

David Yezzi: David Yezzi's latest books of poetry are *Birds of the Air* and *Black Sea*. His verse play *Schnauzer* was recently published by Exot Books. A former director of the Unterberg Poetry Center of the 92nd Street Y in New York, he is chair of the Writing Seminars at Johns Hopkins and editor of the *The Hopkins Review*. He is currently at work on the biography of Anthony Hecht.

3-DAY CRITICAL SEMINAR ON AMERICAN MASTER ANTHONY HECHT WITH DAVID YEZZI

Anthony Hecht (1923-2004) returned from combat in WW II devastated by the horrors he had seen. Soon after, he established a lifelong connection to Italy that began with a move to the island of Ischia (where he met W. H. Auden) and ended at the Bogliasco Foundation, near Genoa, where he wrote his final poems in 2004. A longtime professor of Shakespeare and a United States Poet Laureate, Hecht won the Pulitzer Prize for *The Hard Hours* in 1968. Possible areas of interest for seminar participants include Shakespeare, the Bible, war poetry, Post Traumatic Stress, the Holocaust, Renaissance poetry, twentieth-century poetry, Jewish studies, the New Criticism, dramatic poetry, and W. H. Auden. In addition to experiencing a high level of discourse on one of America's most important poetic voices, participants will present brief papers on an individual Hecht poem or on an aspect of Hecht's life and work. Presentations will be followed by group discussion.



Robert Archambeau is a poet and critic whose books include the critical studies *Laureates and Heretics: Six Careers in American Poetry*, *The Poet Resigns: Poetry in a Difficult World*, and *Inventions of a Barbarous Age: Poetry from Conceptualism to Rhyme*. He has also written the poetry collections *Home and Variations*, *The Kafka Sutra*, and *Revolutions: A Collaboration*, all of which steal shamelessly from his favorite poets. He teaches at Lake Forest College.

1-day workshop: Stealing from Other Poets

"Immature poets imitate," wrote T.S. Eliot, "mature poets steal." He was quick to add that bad poets end up defacing what they take, while good poets make it into something better, or at the very least something new. We will examine the various ways poets have stolen from one another—through allusion, formal emulation, mimicry, quotation, and by methods more devious. When is poetic theft acceptable? When does it go too far? How can we profit artistically from our ill-gotten gains?



Ned Balbo has published five books of poetry: *Galileo's Banquet* (1998), which shared the Towson University Prize for Literature; *Lives of the Sleepers* (2005), awarded the Ernest Sandeen Prize; *The Trials of Edgar Poe and Other Poems* (2010), selected for the Donald Justice Prize and the Poets' Prize; *Upcycling Paumanok* (2016); and *3 Nights of the Perseids* (2018), selected for the Richard Wilbur Award. His poetry, prose, and translations appear widely in print or online at *American Life in Poetry*, *Antioch Review*, *Birmingham Poetry Review*, *Cimarron*

Review, *The Hopkins Review*, *Iowa Review*, *New Criterion*, *Poetry Daily*, *Verse Daily*, and more. His awards include the three Maryland Arts Council poetry grants, the Robert Frost Foundation Poetry Award, and the John Guyon Literary Nonfiction Prize. He was awarded a 2017 National Endowment for the Arts translation fellowship for his version of Paul Valéry's *La Jeune Parque*. A co-winner of the Willis Barnstone Translation Prize, he is married to poet-essayist Jane Satterfield and recently concluded three years as a visiting associate professor in Iowa State University's MFA program in creative writing and environment.



Jane Satterfield is the author of three books of poems: *Her Familiars* (Elixir Press, 2013), *Assignment at Vanishing Point* (Elixir Press Book Award, 2003), and *Shepherdess with an Automatic* (Towson University Prize for Literature, Washington Writers' Publishing House, 2000), as well as *Daughters of Empire: A Memoir of a Year in Britain and Beyond* (Demeter Press, 2009). Her awards include a National Endowment for the Arts Fellowship in poetry, the *Mslexia* Women's Poetry Prize, and the 49th Parallel Poetry Prize from the *Bellingham Review*. Satterfield's

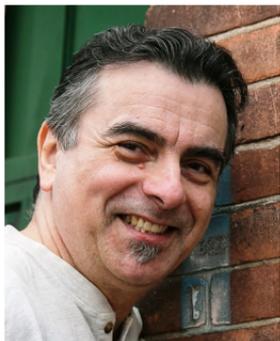
poetry and prose have appeared in *American Poetry Review*, *Antioch Review*, *Blackbird*, *The Common*, *Crazyhorse*, *Massachusetts Review*, *North American Review*, *Notre Dame Review*, *Pleiades*, *Quarterly West*, and many more, as well as on *Verse Daily* and *Poetry Daily*. She is currently Literary Editor for *JMI*, the journal of MIRCJ (the Motherhood Initiative for Research and Community Involvement), based in Ontario.

3-Day Workshop:

Finding Your Form with Jane Satterfield and Ned Balbo

What is poetic form, and how do we arrive at the forms we choose? We may select from the shelf of existing forms – sonnet, sestina, villanelle, et al. – or invent our own. But how do we know when to set poems free—from plans, preconceptions, or meter—and when to explore the very different freedoms that fixed forms provide? When we start out a draft in free verse or meter, is there a way to tell if it's time to change direction? How do we match the experience we wish to convey with the form that conveys it best?

Prior to arriving on campus, poets enrolled in the workshop will e-mail 3-5 pages of poetry (free verse or formal—all types are welcome) in PDF form to ncb@verizon.net. From these Jane and Ned will select one poem from each participant for workshop discussion; you'll receive feedback on the rest in a conference with Ned or Jane. In addition to your own poems, a short selection of poems to facilitate discussion and provide useful models will be provided.



Al Basile grew up in a park in Haverhill, MA. He graduated from Phillips Academy in 1966, and in 1970 he was the first to receive a Master's Degree from the Brown University Writing Program. He began his musical career as a cornet player with Roomful of Blues in 1973, and has worked with the Duke Robillard Band as a songwriter and recording member since 1990, appearing on twelve CDs and a DVD; his songs have been used in films and television and covered by such artists as Ruth Brown and Johnny Rawls, and bands New Jump Blues and

the Knickerbocker All Stars. He has twelve solo blues and roots CDs out under his own name, the last several having reached the top 15 on the Living Blues airplay charts in their year of release. They have all been produced by Robillard and feature his guitar playing and many former Roomful members: guest artists have included the Blind Boys of Alabama, jazz great Scott Hamilton, and the late Sista Monica Parker. He has been nominated five times, in 2010, 2012, 2013, 2014, and 2015, for a Blues Music Award as best horn player. While hundreds of his songs have been published since the Sixties, his poetry and fiction has begun to be published in recent years. He taught full time at the Providence Country Day School in East Providence, RI from 1980-2005 and since then has concentrated on his writing, performing, and recording.

3 Day Workshop: Song Lyrics for Poets with Al Basile

Poets who write in meter develop strength in matching syllables in words and rhythm, some of which is useful in matching words to music. Because songs are sung in time, and words are matched to pitches, however, the use of some of that strength must be avoided, and a different strength must also be developed. We will practice which muscles to relax, and which to develop, starting with the resetting of a familiar lyric on the first day, continuing to test the "singability" of a lyric on the second day, and finishing with a study of extended song forms on the third day, and the generating of a lyric for a form before a matching melody has been written. Special attention will be paid to implied rhythm and rhyme patterns, diction, and linearity and "density" of sentence structure. The focus throughout will be on the lyric side, but attention will also be paid to the process of collaborating with composers. Participants need not know music theory, play an instrument or even have a conventionally "good" voice - the necessary singing of the lyrics generated will be done by the group.



Jericho Brown is the recipient of a Whiting Writers' Award and fellowships from the John Simon Guggenheim Foundation, the Radcliffe Institute for Advanced Study at Harvard University, and the National Endowment for the Arts. Brown's first book, *Please* (New Issues 2008), won the American Book Award. His second book, *The New Testament* (Copper Canyon 2014), won the Anisfield-Wolf Book Award and was named one of the best of the year by *Library Journal*, *Coldfront*, and the Academy of American Poets. He is also the

author of the collection *The Tradition* (2019). His poems have appeared in *Buzzfeed*, *The Nation*, *The New York Times*, *The New Yorker*, *The New Republic*, *Time*, and *The Pushcart Prize Anthology*, and several volumes of *The Best American Poetry* anthologies. He is an associate professor and the director of the Creative Writing Program at Emory University in Atlanta.

3-Day Workshop: Jumpstart Your Engines with Jericho Brown

Participants will be guided to generate new work through a set of unconventional exercises that keep our ears open and our fingers moving. One of these exercises includes writing the duplex, a form invented by Brown that merges the sonnet, the ghazal, and the blues. The workshop engenders new ideas about writing, and as there is a profound relationship between reading poetry and writing it, we participants read and discuss the work of several poets whose examples might lead us to a further honing of our craft.



Susan de Sola's poetry collection, *Frozen Charlotte*, is forthcoming this spring from Able Muse Press. Her poetry has appeared in ***The Hudson Review, The Dark Horse, The Hopkins Review, PN Review, River Styx*** and *Birmingham Poetry Review*, among many other publications and anthologies, including *Best American Poetry 2018*. She won the 2018 Frost Farm Prize for Poetry, and is a past recipient of the David Reid Poetry Translation Prize, and past finalist for the Autumn House, Morton Marr and Able Muse Write Prizes. Born in New York, she holds a B.A.

from Bryn Mawr College and a PhD from The Johns Hopkins University, and has taught at the universities of Amsterdam, Utrecht and Leiden. She is the author of numerous critical essays, book chapters, monographs and the photographic chapbook *Little Blue Man* (Seabiscuit Press), and is Assistant Poetry Editor at *Able Muse*.

1 Day Workshop: Fluid Forms: Bending Rules, Building Lines with Susan de Sola

In this hands-on workshop, we'll explore poetry in ways that modulate divisions between strictly formal and free verse. Looking at form afresh as a spectrum of craft-approaches, we'll make use of elements that structure both free and formal verse, and play with a range of hybrid forms. We'll look to new and familiar models for techniques that may expand your poetic practice, and try them out in exploratory, fun, and stimulating exercises.



George (Wayne) Green's book of poems, *Lord Byron's Foot*, won the New Criterion Prize in 2012 and the Poets' Prize in 2014. His work has appeared in various journals and anthologies, including *Poetry 180*; *180 More Poems*; *The Best American Poetry 2005*, and *2006*; *The Swallow Anthology of New American Poets*; and *Bright Wings: An Illustrated Anthology of Poems about Birds*. Green grew up in western Pennsylvania but has lived for over three decades in Manhattan's East Village. He teaches at Lehman College, CUNY, in the Bronx. In 2014 he received

an award for literature from the American Academy of Arts and Letters.

3 Day Workshop: "Bring it On": Blank Verse and Narrative with George Green

Blank verse is the expressway and interstate of English poetry. When Surrey translated the *Aeneid* into unrhymed iambic pentameter he established a form that proved perfect for drama (Shakespeare), epic (Milton), and narrative (Wordsworth). Robert Browning employed it for dramatic monologues, while Elizabeth Barrett Browning wrote a "novel in verse". In this class, we will discuss the essential elements of blank verse, while defining relative stress and examining the ways in which rhythmical variations are created. We will spot those areas where meter, line, and syntax are harmonized effectively with caesures, enjambments, rhetoric, and tone color. Studying the recent blank verse of Wilbur, Pinkerton, and Hecht will help us to consider the ways in which narrative poems (including biography, short story, anecdote, history, but also the incorporation of narrative elements into ekphrasis, pleas, rants, epistles) can beguile contemporary readers. How many substitutions are required to blur blank verse into free verse? Can compression lyricise a narrative? Must your narrative have a beginning, a middle and an end?



Amy Lemmon is the author of *Fine Motor* (Sow's Ear Poetry Review Press), *Saint Nobody* (Red Hen Press), and *The Miracles* (C&R Press) and co-author, with Denise Duhamel, of the chapbooks *ABBA: The Poems* (Coconut Books) and *Enjoy Hot or Iced: Poems in Conversation and a Conversation* (Slapering Hol Press). Her writing has appeared in *The Best American Poetry*, *Rolling Stone*, *Barrow Street*, *Prairie Schooner*, *Verse*, *Court Green*, *The Journal*, *Marginalia*, and many other magazines and anthologies. She

is Professor and Chairperson of English and Communication Studies at the Fashion Institute of Technology-SUNY and lives in New York City.



Kathrine Varnes is the author of *The Paragon* and co-editor with Annie Finch of the popular *An Exaltation of Forms*. Recent poems have appeared in *Tinderbox Poetry Journal*, *Women's Studies Quarterly*, and *Angle*, as well as a handful of anthologies. She has also written plays, fiction, literary criticism, and organized collaborative writing projects, especially sonnet crowns, several of which were published in journals such as *Mezzo Cammin*, *Valparaiso Review*, and *Prairie Schooner*. She teaches at FIT in Manhattan.

3 Day Workshop: Better Together:

A Workshop in Collaborative Poetry with Amy Lemmon and Kathrine Varnes

Collaboration is a generative process: it helps us write when we are out of ideas, out of steam, and perhaps when we might not manage to quite follow through if we were writing alone. Collaborating with other poets, we discover notions, tools, inroads and even forms that we wouldn't otherwise. We can also deepen friendships in ways we did not expect.

We will read collaborative poems, talk about practical aspects of writing with others, share strategies – and most importantly – we will write together.

Participants will leave with a sense of various traditions in collaborative writing as well as a bag full of tricks to try with other writers. Come ready to play and generate new work!



Shirley Geok-Lin Lim is Research Professor and Emerita in the English Department, University of California, Santa Barbara. She received her Ph.D. from Brandeis University and has taught internationally at the National University of Singapore, Nanyang Technological University, Chair Professor at the University of Hong Kong, and more. Her first poetry collection, *Crossing the Peninsula*, received the Commonwealth Poetry Prize, a first for a woman and an Asian. Recipient of two American Book awards, she is recognized as a multi-genre writer who

plays with a range of poetic forms. She's published ten poetry collections, chapbooks, a memoir, three short story collections, two novels, a children's novel, and *The Shirley Lim Collection*. Her recent poetry collections are *The Irreversible Sun*, *Ars Poetica for the Day*, and *Do You Live In?* She is the author of two critical studies, *Nationalism and Literature* and *Writing South/East Asia in English: Against the Grain*, and has edited/co-edited numerous scholarly works, including *The Forbidden Stitch*, *Approaches to Teaching Kingston's The Woman Warrior* and *Transnational Asia Pacific*.

Manuscript Reviews with Resident Poets



J.D. Smith's fourth poetry collection, *The Killing Tree*, was published in 2016. His other books include the essay collection *Dowsing and Science* (2011) and the children's picture book *The Best Mariachi in the World* (2008). He has been awarded fellowships from the National Endowment for the Arts and the Virginia Center for the Creative Arts. Smith lives and works in Washington, DC.

Manuscript Reviews with Resident Poets

CONFERENCE NOTES

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