

1. Sybil Baker, Non-Fiction, H-303



Workshop: For this workshop we will look at how we can write about our travels and other international experiences in ways that are responsible and interesting. In particular we will discuss the concept of “defamiliarization” and different essay forms (such as the lyric essay, the braided essay, a research-based essay) and how we can apply that to our writing. Based on our travel experiences, we will generate some topics to write about as well look at some different styles and approaches to writing about places outside of the US.

Bio: Sybil Baker’s *Immigration Essays* is the University of Tennessee at Chattanooga’s Read2Achieve selection for 2018-2019. She is also the author of *The Life Plan*, *Talismans*, and *Into This World*, and most recently *While You Were Gone*. A UC Foundation Professor at the University of Tennessee at Chattanooga, Sybil was awarded two MakeWork Artist Grants and a 2017 Individual Artist’s Fellowship from the Tennessee Arts Commission. In addition to teaching at UTC, she is on faculty at VCFA’s inaugural low-residency international MFA program and at the Yale Writer’s Workshop.

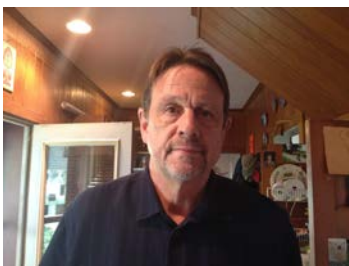
2. Frank Tascone, Fiction, HIVE (Ground Floor)



Workshop: *Meaning More Than You Say: The Magic of Dialogue in Fiction:* In the best works of fiction, dialogue does far more than simply provide information. It creates complexity, reveals nuance, escalates conflict, and reveals character. When crafted well, dialogue exposes a character’s desires despite what that character tells us. In this workshop we will discuss and practice the art of writing dialogue that means far more than it says.

Bio: Frank Tascone is an assistant professor of writing and literature at the University of Mount Union. He has had work published in *Chautauqua Literary Journal*, the *AWP Writers Chronicle* and elsewhere. He has a Master of Fine Arts in creative writing from the University of North Carolina at Wilmington.

3. Dan Bourne, Poetry, H-331



Workshop: *Looking Inside the Red Wheelbarrow: Poetic Image and Argument:* “No ideas but in things,” William Carlos Williams exhorted in his poem, “A Sort of Song.” In this workshop, we are going to explore why it’s not really “show, not tell,” but “show in order to tell,” that is at the heart of the power of images to argue, to depict the way we see nature, family, the surrounding culture and society—or to convey to the exterior world the complexity of our own interiority. In fact, images don’t only bear witness to the outside world, but also suggest the emotions and attitudes of the poet or persona. Starting with

the “image-argument” in another poem of Williams, “The Red Wheelbarrow,” we will both read a few poems as well as start poems of our own in order to explore image not as mere decoration or description, but as a declaration of understanding— or at least the attempt to understand.

Bio: Daniel Bourne’s books of poetry include *The Household Gods* and *Where No One Spoke the Language*. His poems have appeared in *Field*, *Ploughshares*, *American Poetry Review*, *Boulevard*, *Guernica*, *Salmagundi*, *Shenandoah*, *Yale Review*, *Prairie Schooner*, *Mid-American Review*, *The Journal*, *Plume*, *Whiskey Island* and others. The recipient of four Ohio Arts Council Individual Excellence grants in Poetry, he teaches in English and Environmental Studies at The College of Wooster in NE Ohio, where he is the editor of *Artful Dodge*. Since 1980 he has also lived in Poland, including 1985-87 on a Fulbright for the translation of younger Polish poets as well as from August to October of this year, working again with Polish writers on the translation of their work.

4. Juan Armando Roxas Joo, Poetry, H-005/008 (Ground Floor)



Workshop: *The Transborder Experience: Crossing Boundaries in Body, Mind, and Ink:* Contemplative practice often has meaning beyond words – but can poetry help our mystical experience cross the border of the ineffable? Can it allow it to enter into language? Juan Armando Roxas Joo has bridged all sorts of borders in his work – from the political border between Texas and Mexico to the less tangible borders between language and experience. Join him in a workshop that will ask participants to make art from sounds, silence, images, and thoughts – the raw material for each creative artist and writer’s participation in the act of creativity. After discussing a few readings, workshop participants will have time for contemplation, creation, and discussion of their experiences.

Bio: A transborder poet, narrator, and essayist from Ciudad Juárez, México, Juan Armando Roxas Joo has published *On Cornstalks and Honey: 12 Ohio Haiku / De caña de maíz y miel: 12 haikus de Ohio, Sanctuaries Desert Sea / Santuarios desierto mar, Light / Luz, Vertebral River / Río vertebral, Ceremonial of Wind / Ceremonial de viento, and Lluvia de lunas*. Rojas also co-edited the anthologies *Sangre mía / Blood of Mine: Poetry of Border Violence, Gender and Identity in Ciudad Juárez* (2013) and *Canto a una Ciudad en el Desierto*, a set of poetic denunciations against femicide. Among other honors, the University of Coimbra, Portugal, named Roxas as its international resident poet in 2011. He completed his Ph.D. at the University of Arizona in 2002 and taught at Amherst College, Massachusetts, before moving to Ohio Wesleyan University — where he currently teaches Hispanic American Literature and serves as Associate Dean for Diversity and Inclusion and Chief Diversity Officer.

5. Mitchell James, Fiction, H-134



Workshop: When Jerry, winner of the County Fair Meatloaf Cook-off (three years running) falls on hard times, he quits his job and shucks all adult responsibility, employing for the first time his secret power of invisibility to steal food and Guinness by day and live in an IKEA by night. The only thing keeping Jerry going from day to day is the upcoming County Fair Meatloaf Cook-off. But after a night of too much Guinness, Jerry burns his competition meatloaf and must resort to shady tactics in order to maintain his throne as meatloaf king. Come join Dr. Mitch James for a fun, collaborative, unique take on how to build fictional plot lines like this

one, completed in under 5 minutes!

Bio: Mitch James lives in Northeast Ohio by way of Pennsylvania by way of Illinois. He has three degrees, one terminal, in various fields of English studies and is an Assistant Professor of Composition and Literature at Lakeland Community College in Kirtland, OH. Mitch has had fiction, poetry, and scholarship on creative writing published in a handful of venues, most of which can be found at mitchjamesauthor.com. Mitch’s creative work is both traditional and experimental, think Darren Aronofsky weds Cormac McCarthy while stepping out with Raymond Carver and having a tryst with Hemingway, all of it witnessed by William Faulkner through a small parting in a curtain; think of trying to remember a life lived just like that but having to do so through a memory that only knows for certain the bottle is empty but wasn’t last you checked, all while listening to Philip Glass and Max Richter, knowing that if death had a sound, they are it. It pains Mitch to craft writing from a world as wounded as this one. That much is clear.

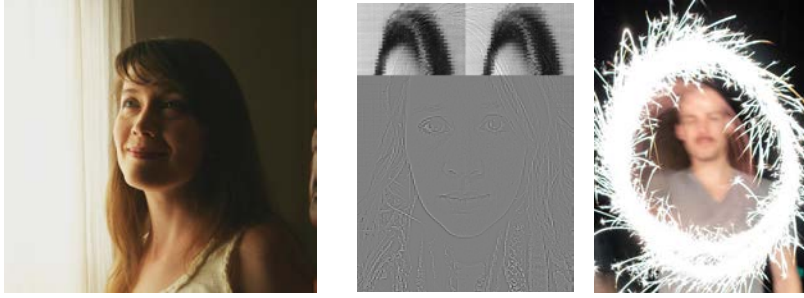
6. Caryl Pagel, Poetry, H-304



Workshop: Join celebrated poet and Director of the Cleveland State Poetry Center, Caryl Pagel, for a generative poetry workshop.

Bio: Caryl Pagel is the author of two books of poetry: *Experiments I Should Like Tried at My Own Death* (Factory Hollow Press) and *Twice Told* (University of Akron Press). She is the co-founder and editor of Rescue Press, a poetry editor at *jubilat*, and the Director of the Cleveland State University Poetry Center. She is an assistant professor at Cleveland State University where she teaches in the NEOMFA Program.

1. Literary Publishing Panel, HIVE (Ground Floor)



Abigail Cloud: Abigail Cloud is a Senior Lecturer at Bowling Green State University and editor-in-chief of *Mid-American Review*. Her poetry has appeared in *APR*, *The Gettysburg Review*, *Pleiades*, *The Cincinnati Review*, and other journals. Her first collection, *Sylph* (Pleiades Press, 2014) was the winner of the Lena-Miles Wever Todd Prize.

Caryl Pagel: Caryl Pagel is the author of two books of poetry: *Experiments I Should Like Tried at My Own Death* (Factory Hollow Press) and *Twice Told* (University of Akron Press). She is the co-founder and editor of Rescue Press, a poetry editor at *jubilat*, and the Director of the Cleveland State University Poetry Center. She is an assistant professor at Cleveland State University where she teaches in the NEOMFA Program.

Andrew Sullivan: Andrew H Sullivan is a publisher, writer, editor and artrepneur. He is Director of C&R Press and Mastodon Group which publish several magazines and 30 books per year. He edits *Fjords Review* and he's published in *The Hollins Critic*, *Quiet Lunch*, *At Large*, *Terminus*, *Bridge 8*, and *Pank*. He's the CEO of Litbreaker LLC and consults with Presses and Universities and sits on the Advisory Board of Fixional, INC. He has an MFA from Hollins University and teaches private workshops.

2. David Giffels, Creative Non-Fiction, H-005/008 (Ground Floor)



Workshop: *Writing Like Mr. Potato Head:* Mr. Potato Head is nothing but a spud until he employs his eyes, ears, hands, nose, and mouth. The same can be said of writers. In this session, participants will learn about techniques to engage all the senses in observing, drafting and refining their creative nonfiction prose. The session will include a writing exercise.

Bio: David Giffels is the author of the memoir, *Furnishing Eternity: A Father, a Son, a Coffin, and a Measure of Life*, published by Scribner in 2018. The book was a New York Times Book Review "Editors' Choice" and a best-of-the-month selection by Amazon and Powell's Books. His previous books include *The Hard Way on Purpose: Essays and Dispatches from the Rust Belt* (Scribner 2014), also a NYTBR "Editor's Choice," and the memoir *All the Way Home* (William Morrow/HarperCollins 2008), winner of the Ohioana Book Award.

His writing has appeared in the New York Times Magazine, the Atlantic, Parade, the Wall Street Journal, Esquire, Grantland, and many other publications. He also was a writer for the MTV series *Beavis and Butt-Head*. He is an associate professor of English at the University of Akron, where he teaches creative nonfiction in the Northeast Ohio Master of Fine Arts Program.

3. Deborah Fleming, Novel Writing, H-331



Workshop: This workshop will examine novel writing.

Bio: Deborah Fleming joined Ashland University faculty in 1993 and serves as editor and director of Ashland Poetry Press. She is the author of *Into a New Country*, a 2016 collection of free verse and formalist poems published by Cherry Grove Collections; *Without Leave*, a novel published by Black Mountain Press; *Morning, Winter Solstice*, a collection of poetry published by Vineyard Press; *Migrations*, a collection of poetry published by Finishing Line Press; *A man who does not exist: The Irish Peasant in the Work of W. B. Yeats and J. M. Synge*, published by University of Michigan Press; and *Towers of Myth and Stone: Yeats's Influence on Robinson Jeffers*, published by University of South Carolina Press. Her collection of essays titled *Waiting for the Foal*, is due to be published in 2019 by Kent State University Press.

4. Dave Lucas, Keynote Speaker, Poetry, H-134



Workshop: This workshop will emphasize language on the page and in the air as medium and material.

Bio: Dave Lucas is the author of *Weather* (VQR/Georgia, 2011), which received the 2012 Ohioana Book Award in Poetry. In 2018 he was appointed the second Poet Laureate of the State of Ohio. He lives in Cleveland.

5. A. Rafael Johnson, Magical Realism, H-303



Workshop: *Crafting Magical Realism:* What makes great fiction? In this session, A. Rafael Johnson will lead participants on a writing journey towards finding the truth in their words. We will explore magical realism, fabulism, speculative fiction, and other forms that blend fact and fantasy and write our own stories that combine the real and unreal with the techniques we find in published works.

Bio: A. Rafael Johnson entered The University of Alabama MFA Creative Writing program in 2008. He edited for *Black Warrior Review* and *Fairy Tale Review*. He interrupted his studies to teach in post-conflict Liberia as part of USAID-funded reconstruction efforts. After returning to Alabama, Johnson completed his MFA and remained on campus, lecturing in composition, literature, hip hop, spoken word, and creative writing. A. Rafael Johnson was named a Kimbilio Fellow in African American Fiction in 2014. His story, "The Boy Who Climbed His Mother Into Heaven" was nominated for a Pushcart Prize. His essay "Wince: George and Trayvon" was also nominated for a Pushcart Prize. His debut novel *The Through* (Jaded Ibis Press, 2017) was a finalist for the Minnesota Book Award. Currently, Johnson balances teaching at the Minneapolis College of Art and Design, The Loft Literary Center, and the Augsburg Low-Residency MFA program, as well as editing for the revival of *Big Fiction*. He is working on his second novel.

10:15 am - 11:15 am

6. Sara Dobie Bauer, *Life as a Writer*, H-304



Workshop: *The Write Life*: Learn how to begin as a newbie writer in the intimidating publishing world with tips on craft, discipline, magazines, social media, and more during this open forum workshop that will help make writing your full-time career.

Bio: Sara Dobie Bauer is a bestselling author, model, and mental health / LGBTQ advocate with a creative writing degree from Ohio University. Twice nominated for the Pushcart Prize, she lives in Northeast Ohio, although she'd really like to live in a Tim Burton film. She is author of the *Bite Somebody* series and *Escape Trilogy*.

1. Paul Lambert, Poetry, H-331



Workshop: *A Resonance of Birds*: Taking a meditative approach to the writing process, this workshop uses bird song and bird facts as a guide to developing new poems. Our emphasis will be on listening, allowing the calls of both living and extinct bird species to guide us to our own, inner voice and the words we put down on the page.

Bio: Paula J. Lambert is a literary and visual artist from Columbus, Ohio. Author of *The Sudden Seduction of Gravity*, *The Guilt That Gathers*, and a new, special-edition chapbook *The Ecstasy of Wanting*, she is a Residency Artist for the Ohio Arts Council Arts Learning Program and past recipient of an Ohio Arts Council Individual Artist Fellowship. She has twice been a resident fellow of the Virginia Center for Creative Arts. She has published widely in journals and anthologies and taught numerous workshops and seminars on the writing process. Lambert also owns Full/Crescent Press, a small but growing publisher of poetry books and broadsides.

2. Hugh Martin, Creative Non-Fiction, H-005/008 (Ground Floor)



Workshop: In this workshop, we will examine and discuss excerpts of short contemporary nonfiction. There will be a generative writing prompt and opportunities to share our work. Some authors we explore might be Lia Purpura, Paul Crenshaw, and Kathryn Rhett.

Bio: Hugh Martin is a veteran of the Iraq War and the author of *The Stick Soldiers* (BOA Editions 2013) and the forthcoming *In Country* (BOA Editions 2018). He is the recipient of a Wallace Stegner Fellowship and his work has appeared in *The New York Times*, *The Kenyon Review*, *The New Yorker*, and many other journals. He is completing a Ph.D. at Ohio University.

3. Sony Ton-Aime, Poetry & Translation, H-134



Workshop: Each participant is asked to bring a poem written in a foreign language that they either can read or speak. If they cannot find such poem, one will be provided to them. This workshop will focus on translating works of poetry from any foreign language to English. Participants will learn to translate poems through meaning, sound, context, and intent. They will learn to translate works creatively while showing respect to the original works. They will be introduced to some of the types of translation and select one or two of these types and use them in a writing exercise.

Bio: Sony Ton-Aime is the current fellow at the Wick Poetry Center. He is a third year MFA Candidate in the NEOMFA program with Kent State University as his gateway. He is the co-founding editor of ID13, a chapbook and online publication, that publishes work by inmates he led in poetry workshops. His poems have appeared or are forthcoming in *Brainchild*, *Luna Negra*, *La Revista PingPong*, *The Oakland Review*, *Dunes Review*, and *Poets.org*. He currently teaches Introduction to Creative Writing at Kent State University.

4. Hilary Plum, Fiction, HIVE Floor (Ground Floor)



Workshop: *The Telling Detail: A Fiction Workshop:* There's a lot of talk about the significance of detail in fiction—especially what's sometimes called "the telling detail." Just what can detail tell us, and how does it do so? This workshop will look at how detail works and consider just what (perspective? character? setting? the passage of time? beauty? ethics?) detail can help build. How do we learn how to write more detailed details? How can detail build a world for

readers to inhabit? The emphasis will be on fiction, but this inquiry will refine our focus as readers and writers across genres.

Bio: Hilary Plum is the author of the novel *Strawberry Fields*, winner of the Fence Modern Prize in Prose (2018); the work of nonfiction *Watchfires* (2016), winner of the 2018 GLCA New Writers Award; and the novel *They Dragged Them Through the Streets* (2013). She has worked for a number of years as an editor of international literature, history, and politics. She teaches at Cleveland State University and in the NEOMFA program and is associate director of the CSU Poetry Center. With Zach Savich she edits the Open Prose Series at Rescue Press.

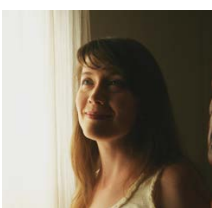
5. Michael Oatman, Playwriting, H-303



Workshop: Michael Oatman is the former Playwright-In-Residence at Karamu Theater, the oldest African American theater in the country. He is only the second person to hold this honor in the storied history of Karamu; the first being Langston Hughes. In 2011, he won the CPAC Workforce Fellowship and the Cleveland Art Prize in 2010 for Best Emerging Artist and the 2010 Lantern Award for Best Play. In 2011, three of his full length plays were produced: *Breaking the Chains*, *You Got Nerve* and *Sometime Hope Is Enough*. In 2010, seven of his plays were produced in various venues: *Black Nativity* (Adaption), *War paint*, *Eclipse: The War Between Pac and B.I.G.*, *Course of Action*, *My Africa*, *A Solitary Voice*, *Not a Uterus in Sight*, *Hitler and Gandhi*. He earned an English Degree from Cleveland State University in 2004 and completed his MFA in theater, from the Northeastern Ohio Master of Fine arts Consortium (Cleveland State, Akron University, Youngstown University and Kent State) in 2008.

Bio: *The Birth of Imagination Workshop:* A story has many parts: Beginning, middle, end, characters, setting, and time period. But how do we assemble these parts into a narrative? How do we identify these parts? This workshop is loosely based on the groundbreaking work of mythologist, writer and lecturer, Joseph Campbell. Campbell is best known for his, "Hero's Journey" concept, which follows, in painstaking detail, the way in which characters and plot are formulated. Campbell was a structure driven theorist who believed that the form of a story could be distilled down to essential parts, making them easy to replicate. This workshops are specifically designed for emerging writers who have yet to fully realize their creative voice.

6. Abigail Cloud, Poetry, H-304



Workshop: Join celebrated poet and Managing Editor of *Mid-American Review* Abigail Cloud for a generative poetry workshop.

Bio: Abigail Cloud is a Senior Lecturer at Bowling Green State University and editor-in-chief of *Mid-American Review*. Her poetry has appeared in *APR*, *The Gettysburg Review*, *Pleiades*, *The Cincinnati Review*, and other journals. Her first collection, *Sylph* (Pleiades Press, 2014) was the winner of the Lena-Miles Wever Todd Prize.