



## Winter Residency (Venice)

January 4, 2024-January 13, 2024

Hotel Villa Franceschi  
Via Don G. Minzoni, 28, 30034 Mira VE Italy

### WORKSHOP LOCATIONS

<b><i>Workshop</i></b>	<b><i>Location</i></b>	<b><i>Genre</i></b>	<b><i>Faculty</i></b>
Workshop I	Hemingway Room	Fiction	Shonda Buchanan
Workshop II	Palladio Room	Creative Nonfiction	Matthew Gavin Frank
Workshop III	Byron Room	Poetry	Benjamin Garcia

**PROGRAM DIRECTOR – SOPHFRONIA SCOTT**

**General Office Hours: Email for an appointment: [scotts@alma.edu](mailto:scotts@alma.edu).**

## ***Program Notes***

**FACULTY:** If you are assigned a faculty advisor who is not present, please arrange to connect with them virtually during the residency to complete your study plan.

**GRADUATE ASSISTANT:** Marie Gerken MFA '23 will help facilitate student discussions, oversee lecture recordings, assist faculty and visiting writers, and answer questions about the academic details of the residency.

**COVID PROTOCOLS:**

We ask that all residency participants get tested for COVID-19 with an at-home antigen test prior to traveling to Winter Residency. We also recommend, though not required, that each person bring a test to use mid-residency in case symptoms develop. Please consider, if you have not already done so, getting your COVID-19 and flu vaccines prior to residency.

**BOOKSTORE ORDERS:** If you would like to support Alma's local independent bookstore, Ballyhoo Books and Brew, books may be ordered via Ballyhoo's site on bookshop.org.

[https://bookshop.org/shop/ballyhoo\\_books](https://bookshop.org/shop/ballyhoo_books)

**STUDENT READINGS:** The residency schedule features an evening available for student readings that will be organized and run by students.

**FREE TIME:** There is space built into the schedule for personal writing time and study plan meetings with your faculty mentor. It may be used at your discretion.

**PRINTING/COPIES:** The hotel's copying capability is limited. If you require copies of handouts or other materials it's recommended that you print at home and bring them with you.

## Visiting Writers/Speakers

### Tobias Jones – Visiting Writer

**Lecture: January 6, 3pm**

**Informal Talk: January 7, 2pm**

Tobias Jones is a prize-winning author and investigative journalist. He first moved to Italy in 1999 and has published various books on the country's true-crimes, customs, politics and football. He has written and presented documentaries for the BBC and for RAI, the Italian state broadcaster, and has been a columnist for both the Observer and Internazionale. He's a regular contributor to the Guardian and the author of many true-crime long-reads for the paper. He is the co-founder of Windsor Hill Wood, a refuge for people in crisis in their lives, and currently works as an investigator/researcher for an environmental charity. He lives in Parma, Italy.

### Philip Gwynne Jones – Visiting Writer

**Degree Ceremony Speaker: January 13**

Born in Swansea, Wales, Philip Gwynne Jones first came to Italy in 1994 when he spent some time working for the European Space Agency in Frascati, a job that proved to be less exciting than he had imagined. He spent twenty years in the IT industry before realizing he was congenitally unsuited to it, and now works as a writer and translator. He lives in Venice with his wife Caroline and a modestly friendly cat called Mimi.

His first novel, *The Venetian Game*, was a Waterstones Thriller of the Month and reached number 2 in the *Times* paperback fiction charts. *The Venetian Legacy* similarly reached the *Times* top 10 while *Venetian Gothic* was chosen by the *Literary Review* as one of the best crime novels of 2020. *To Venice with Love*, a non-fiction account of moving to and living in *La Serenissima* was a *Reader's Digest* Book of the Month. *The Angels of Venice*, the sixth book in the Nathan Sutherland series, has just been released in paperback, along with the hardback of *The Venetian Candidate*. Philip is a member of the Society of Authors, the Crime Writers' Association and the Welsh crime writing cooperative Crime Cymru. He is published by Little, Brown under the Constable imprint.

## MFA Faculty

\*\*Notes not available this term.

**Karen E. Bender** is the author of two story collections: *Refund*, which was a Finalist for the National Book Award in Fiction, Shortlisted for the Frank O'Connor International Story Prize, and Longlisted for the Story prize. Her collection *The New Order*, was Longlisted for the Story Prize. Her novels are *Like Normal People*, which was a Washington Post Book of the Year and a Los Angeles Times bestseller, and *A Town of Empty Rooms*. Her fiction has appeared in magazines including The New Yorker, Granta, Ploughshares, The Yale Review, The Harvard Review, Zoetrope, Electric Literature, Guernica, and others, and has been reprinted in *Best American Short Stories*, *Best American Mystery Stories*, and *New Stories from the South: The Year's Best*. She has won three Pushcart prizes. She has received grants from the Rona Jaffe Foundation and the National Endowment for the Arts. She is the Fiction Editor of the literary journal *Scoundrel Time*.

**Shonda Buchanan**, native of Kalamazoo, is an award-winning author, editor, and scholar. Buchanan is perhaps most well known as the author of *Black Indian*, a memoir that explores her family's legacy of being African-Americans with Native American roots: growing up in southwest Michigan, dealing with society's ostracization and the consequences of her dual inheritance. *Black Indian* won the 2020 Indie New Generation Book Award and was chosen by "PBS NewsHour" in its "top 20 books to read" to learn about institutional racism. Among her other accolades as a writer and an educator, Buchanan has received the Brody Arts Fellowship from the California Community Foundation, a Big Read grant from the National Endowment for the Arts, several Virginia Foundation for the Humanities grants, the Denise L. Scott and Frank Sullivan Awards, and an Eloise Klein-Healy Scholarship.

**Anna Clark**, of Detroit, is a writer driven by curiosity and a belief in the power of good stories to bring more truth and empathy into the world. She is the author of *The Poisoned City: Flint's Water and the American Tragedy*, named one of the year's best books by the Washington Post, the San Francisco Chronicle, Kirkus, the New York Public Library, Audible and others. It won the Hillman Prize for Book Journalism, the Rachel Carson Environment Book Award, the Gross Award for Literature, and it was a finalist for the Helen Bernstein Award for Excellence in Book Journalism. Anna's writing has appeared in Elle, the New York Times, the Washington Post, Politico, The New Republic, the Columbia Journalism Review, Next City, CityLab and other publications. She's also a contributing editor at Waxwing Literary Journal, where she likes to focus on international literature, and guest edited a special issue of the Michigan Quarterly Review, titled "Not One Without." She has been a Fulbright fellow in creative writing in Nairobi, Kenya, and a Knight-Wallace journalism fellow at the University of Michigan.

**Dhonielle Clayton** is a New York Times Bestselling author of *The Belles* series, the coauthor of the "Tiny Pretty Things" duology, which became a Netflix original series, and the author of the MG fantasy series *The Marvellers*. She hails from the Maryland suburbs of Washington, D.C., taught secondary school for several years, and is a former elementary and middle school librarian. She is COO of the nonprofit We Need Diverse Books, and owner of CAKE Literary, a creative kitchen whipping up decadent — and decidedly diverse — literary confections for

middle grade, young adult and women's fiction readers. An avid traveler, Dhonielle is always on the hunt for magic and mischief.

**Leslie Contreras Schwartz** is a multi-genre writer, a 2021 Academy of American Poets Laureate Fellow, and the 2019-2021 Houston Poet Laureate. She is the winner of the 2022 C&R Press Nonfiction Prize for the lyrical memoir, *From the Womb of Sky and Earth*. She is the author of five collections of poetry, including *The Body Cosmos* (forthcoming from Mouthfeel Press); *Black Dove / Paloma Negra* (FlowerSong Press, 2020), a finalist for 2020 Best Book of Poetry from the Texas Institute of Letters; and *Nightbloom & Cenote* (SJP, 2018), a semi-finalist for the 2017 Tupelo Press Dorset Prize, judged by Ilya Kaminsky. Her work has been featured on the Academy of American Poets Poem-A-Day and has appeared recently in *AGNI*, *Missouri Review*, *Iowa Review*, *Pleiades*, *Zocalo Public Square*, *Gulf Coast*, and the anthologies 2019 *Best Small Fictions* and *Houston Noir*. She has collaborated or been commissioned for community poetry projects with the Academy of American Poets, the City of Houston, the Houston Grand Opera, and The Moody Center of the Arts at Rice University.

**Jim Daniels**, a 1978 graduate of Alma College, has authored 28 collections of poetry, six collections of fiction and four produced screenplays. He has also edited or coedited six anthologies of writing. Daniels is a recipient of two fellowships from the National Endowment for the Arts and two from the Pennsylvania Council on the Arts. His books have won three Michigan Notable Book Awards, the Brittingham Prize for Poetry, the Blue Lynx Prize for Poetry, the Tillie Olsen Creative Writing Award, the Milton Kessler Award, and three Gold Medals in the Independent Publisher Book Awards, among others, and his films have won many awards in film festivals around the world. His work has been published in *The Best American Poetry* and *Pushcart Prize* volumes. He has read his poetry on Garrison Keillor's "Prairie Home Companion," and his poems have been frequently featured on Keillor's "Writer's Almanac." During his long career, he has warmed up for singer-songwriter Lucinda Williams at the Three Rivers Arts Festival, had his poem "Factory Love" displayed on a race car, and sent poetry to the moon in 2021 as part of the Moon Arts Project.

**Matthew Gavin Frank** is the author of the nonfiction books, *The Mad Feast: An Ecstatic Tour Through America's Food*, *Preparing the Ghost: An Essay Concerning the Giant Squid and Its First Photographer*, *Pot Farm* and *Barolo*; the poetry books, *The Morrow Plots*, *Warranty in Zulu* and *Sagittarius Agitprop*, and two chapbooks. *Preparing the Ghost* was a New York Times Editors' Choice, an NPR Notable Book, and a New Yorker Book to Watch Out For. *The Mad Feast* was selected as a Staff Pick by *The Paris Review*, a Best Book of 2015 by *Ploughshares*, *The Millions*, and *Paste Magazine*, longlisted for the Art of Eating Prize, and featured in *The Wall Street Journal*, *Saveur*, and *Entertainment Weekly*. His latest nonfiction book, *Flight of the Diamond Smugglers* — about, among other things, the ways in which carrier pigeons are used by diamond smuggling rings — was published in February 2021 from W.W. Norton: Liveright. His work appears widely in journals and magazines, including *The Kenyon Review*, *The Paris Review*, *Guernica*, *The New Republic*, *Iowa Review*, *The Best Travel Writing* anthologies, *The Best Food Writing* anthologies, *The Poetry Foundation*, and as Notable selections in *The Best American Essays* anthologies. He is the Nonfiction/Hybrids Editor of the literary magazine, *Passages North*.

**Benjamin Garcia's** first collection, *Thrown in the Throat*, was selected by Kazim Ali for the 2019 National Poetry Series. He works as a sexual health and harm reduction educator in the Finger Lakes region of New York. A son of Mexican immigrants, he received his B.A. from the University of New Mexico and his M.F.A. from Cornell University. Benjamin had the honor of being a 2019 Lambda Literary fellow, the 2018 CantoMundo Fellow at the Palm Beach Poetry Festival, and the 2017 Latinx Scholar at the Frost Place Conference on Poetry. He is the winner of the 2018 Puerto del Sol Poetry Contest and the 2019 Julia Peterkin Flash Fiction Contest. His poems and essays have recently appeared or are forthcoming in: AGNI, American Poetry Review, Boston Review, Missouri Review, Kenyon Review, New England Review, Best New Poets, Crazyhorse, Lithub, and Breakbeat Poets Vol 4: LatiNext.

**\*\* Donald Quist** is author of two essay collections, *Harbors*, a Foreword INDIES Bronze Winner and International Book Awards Finalist, and *To Those Bounded*. He has a linked story collection, *For Other Ghosts*. His writing has appeared in AGNI, North American Review, Michigan Quarterly Review, Poets & Writers, The Rumpus, and was Notable in Best American Essays 2018. He is creator of the online nonfiction series "Past Ten." Donald has received fellowships from Sundress Academy for the Arts and Kimbilio Fiction. He has served as a Gus T. Ridgel fellow for the English PhD program at University of Missouri.

**\*\* Robert Vivian** was born in Denver, Colorado and raised in Omaha, Nebraska. Dozens of his plays have been produced in New York City and elsewhere, and his poems, essays, and stories have appeared in many literary journals including Georgia Review, Harper's, Ecotone, Creative Nonfiction, and others. He has published four novels and two books of meditative essays. His first book of dervish essays (or prose poems) *Mystery My Country* was published in 2016 by Anchor & Plume. His latest published books are *All I Feel Is Rivers* (University of Nebraska Press) and an anthology co-edited with Joel Peckham called *Wild Gods: The Ecstatic In Contemporary Poetry & Prose* (New Rivers Press). Dr. Vivian holds Bachelor of Arts and Master of Arts degrees from the University of Nebraska-Omaha, as well as a Ph.D. from the University of Nebraska-Lincoln. He has been a professor in Alma College's English Department since 2001. He has visited and taught in Turkey several times and has been heavily influenced by the works of Rumi. In the summer he tries to fly fish in northern Michigan every day and when he can't, he dreams about it anyway.

**S. Kirk Walsh** is a novelist, an editor and a teacher based in Austin, Texas. Her debut novel, *The Elephant of Belfast*, inspired by true events that took place in Belfast, Northern Ireland, during World War II, was published by Counterpoint Press in April. Now in its fourth printing, the novel has generated praise from The New Yorker, The Christian Science Monitor and others, as well as being selected for several top reading lists. It was published as "The Zookeeper of Belfast" by Hodder/Hachette (the UK, the Commonwealth and Ireland) in April 2021 (and forthcoming in December 2021). The novel will be translated for foreign editions in Romania, Norway and Iran. Walsh is now working on a second novel inspired by events that took place in Detroit during the 1930s and 1940s. Over the years, her fiction, essays and book reviews have been published in the New York Times Book Review, the Virginia Quarterly Review, Story Quarterly, Guernica, Longreads, Virginia Quarterly Review, San Francisco Chronicle and Los Angeles Review of Books, among others. She has been a resident at Ucross, Virginia Center for the Creative Arts, Ragdale and Yaddo.

## Faculty Lecture List

*Lecture handouts and resource materials will be posted on SharePoint as they become available.*

### **“Building Interiority in Characters: Using their Fantasies and Theories” Karen E. Bender**

How do you create interiority in your characters, showing how they think and feel? One way is through using and developing their fantasies and theories about the world. This is a way to bring us into a character's consciousness. I will discuss stories by Charles D'Ambrosio, Roberto Bolano, Carmen Maria Machado, Cynthia Ozick, F. Scott Fitzgerald, Deborah Eisenberg, and Louise Erdrich, to see how they develop precise and distinct fantasies and theories for their characters, and also show how these relate to a story's plot.

### **“The Art of the Flashback in Prose and Poetry” Shonda Buchanan**

Have you ever attempted to pull an important episode from a character's past or a speaker's past, and drop it into a present chapter in your fiction or nonfiction, or into a specific moment in a poem, but didn't know how to make it happen? This workshop will help you learn the Art of the Flashback, inserting needed savory past episodes into a present timeline to enrich the story, narrative or poem. This technique involves pacing, manipulation of language, and several literary devices that will help you create a more multidimensional character; create tension in the plot; reveal something the reader needs to know; and/or add a layer of subplot that otherwise wouldn't exist without the use of the flashback.

### **“The Strange: Defamiliarization and Dislocation in Poetry” Leslie Contreras Schwartz**

"What place is this, what region, what quarter of the world? Where am I? Under the rising of the sun or beneath the wheeling course of the frozen bear?" In *Hercules Furens* (The Mad Hercules), a tragedy by the Greek playwright Lucius Annaeus Seneca (ca. 4 BCE–65 CE), Hercules wakes from a state of madness to find himself disoriented and unmoored after committing acts of unimaginable violence. In this lecture, we will look closely at poetry engaged with states of defamiliarization, in which the landscape is rendered strange and bizarre, in their attempts to understand realities that are confounding and beyond comprehension. We will look at poems, particularly those by Sylvia Plath, that use strangeness not for its own sake, making the poems obscure and indecipherable, but instead play with imagery and metaphor to ask the reader to slow down and take stock of how the everyday world contains absurdity, peculiarity, and contradictions.

## **“Poetry and Music, Music and Poetry”**

### **Jim Daniels**

While poetry has always involved music in one way or another, in recent years more poets are using music—particularly popular music—as inspiration for their work. From Motown to Hip-Hop, from jazz and blues to punk rock, writers are finding new gods and goddesses, new heroes and villains, to mythologize. I will briefly explore the range and styles of these poems while providing a context for them in the larger world of poetry. Both poets and prose writers should be conscious of the rhythm and music of their language while also being aware of the memory triggers provided by popular music—the soundtracks of our lives—as a source for material. This talk should give all writers an opening for further exploration of both the music of their writing and the music of their lives.

## **“Turning Away from the Explosion, or, the Power of Association in the Essay”**

### **Matthew Gavin Frank**

In his piece, “Some Extensions on the Sovereignty of Science,” poet and essayist Alberto Rios writes, “When something explodes, / Turn exactly opposite from it and see what there is to see.” As essayists, how might we, too, “turn away from the explosion” in order to more fully focus on the associative subject matter lurking in the “opposite” direction? By “turning away” from the subject matter with which we most urgently want to engage, are we able to capture our subject’s emotive power even more poignantly? Join Matthew Gavin Frank for a conversation on the power of association as an entry point into the essay. As part of interrogating the parameters of our own stories, and storytelling tools, we will also discuss the often malleable and elusive parameters of “creative nonfiction” itself.

## **“The Poetic i(Phone): Creating Video Poems, Essays, and Narratives”**

### **Benjamin Garcia**

Contrary to the song that launched MTV in the 1980s, video did not, in fact, kill the radio star. Rather, music videos provided a new and exciting format for musicians to engage their audiences. While video poems also emerged around this time, video poetry is still considered an emergent medium today. Perhaps this is because for the first time in history, the average person has access to all the tools required to shoot and produce their own short films: a camera (your phone, ANY phone), film (as digital storage, on a device or online), a processing studio (your computer), and a way to broadcast your work (online journals, YouTube, social media, etc.).

This lecture will focus on developing your “poetic eye” for capturing and creating your own video companion pieces to your writing, which can stand alone as their own works of art or be used for promotional purposes (like a book trailer). Even if you have no interest in making your own short films, studying the components of visual storytelling can elevate your understanding of the written word. Our discussion will center the foundational elements of film narrative (lighting, color, composition, etc.), with practical tips on how to use your phone to shoot the best shots



and supplemented with resources on how to edit your clips using standard software. Venice is one of the world's most visually stunning cities—maybe you can take it with you in the form of a video project?

**“Your Voice Matters: Writing to Speak to Our Times”**  
**Sophronia Scott**

Who gets to comment on the stories of our time? Experts with advanced degrees? Celebrities? Journalists? Politicians? Well, yes, but who else? How about this: You. Yes, you. You have something to say. Your voice matters. But how does one craft a strong, thoughtful piece that might make a difference instead of a poorly informed rant that sounds like a missive from a social media troll? In this talk, we will explore the intricacies of opinion writing and the skills and techniques necessary to create persuasive and impactful essays. We'll discuss how to write a clear and concise thesis statement, and structure a compelling argument supported by evidence. We will also consider rhetorical devices to enhance persuasion, and how to craft a conclusion that leaves a lasting impression.

**“The Art of Dialogue”**  
**S. Kirk Walsh**

What is the relationship between the dialogue that we read in the books we love—and the conversations we hear around us in daily life? We know there is a significant difference between what we overhear at the grocery store, the coffee shop, and on the public bus—and what we write on the page. At the same time, we want to write dialogue between our characters that sounds naturalistic and life-like. This lecture will cover the various strategies related to dialogue in fiction and creative nonfiction: character development via dialogue, the use of silences and white space on the page, the art of the monologue, other rhythms of dialogue, the use of interruptions, how is dialogue a part of the narrative voice, and more. Examples will include writers, such as Grace Paley, Deborah Eisenberg, Edward P. Jones, and others.

## Student Lecture List

*Lecture handouts and resource materials will be posted on Canvas as they become available.*

### **“Aristotle’s Modern Muckrakers: The Effective use of Rhetoric to Address Societal Harms Caused by Institutional Corruption”**

**Derek Blumke**

Journalists and authors have historically served as literary backstops against societal harms caused by industries who chose profit over safety. At times, industries lied about the safety and efficacy of their products, resulting in harms and deaths of innocent people. To cover up their crimes, some industries corrupted governments, trade groups, research institutions and the press. In these cases, writers developed arguments based on trust, logic, and emotion to convince Americans that some *known truths were not true*.

Examples where authors proved known truths to be falsehoods can be found with the developments of many “breakthrough” modern medicines, wunder chemicals and engineering advancements. Barry Meier detailed the history of OxyContin in *Pain Killer*, revealing the cause of the opioid epidemic. Robert Whitaker’s *Anatomy of an Epidemic* and *Mad in America* divulged a prescribing epidemic of unsafe psychiatric drugs. Together, Whitaker and Meier’s works exposed pharmaceutical industry corruption harming millions, and more daily. Famously, Rachel Carson’s *Silent Spring* unearthed the chemical industry’s poisoning of unknown numbers of people and animals with cancerous herbicides and pesticides. Ralph Nader published *Unsafe at Any Speed* three years later, exposing the auto industry for knowingly making unsafe cars for profit, while owning solutions that would have saved thousands of lives.

The authors who accomplished such feats did so at great professional and personal peril. Yet these authors followed the paths of the muckrakers before them who too exposed corruption and harm at the highest levels, on the greatest scales. We will examine the techniques these authors used in the works listed above, who successfully brought industries to heel. Through the lens of Aristotle’s *Three Methods of Persuasion*, we will seek to understand what enabled these authors to be successful in saving the lives of many, while teaching us how to continue the work they began.

### **"Mimesis, Semiosis, and Symbolism: Discovering Imitation and Representation In 1920s Russian Poetry"**

**Doug Henning**

During the Bolshevik Revolution of 1920s Russia, socio-political differences in ideology formed a rift between two groups of writers based on a timeless philosophical argument about the definition of mimesis. The associated meanings between two separate definitions can be better

understood by examining the beginning argument between the Greek philosophers Plato and Aristotle. This deep dive into the Greek word "mimesis" and the associated definitions through time highlights the differences between imitations and representations of reality in a side-by-side comparison of Acmeist and Symbolist Russian poetry from a post-revolutionary period of socio-political turmoil. By acknowledging the differences between the writing styles of these Russian poets, the modern writer is better informed to convey scenery, settings, and imagery to their audiences. While this lecture will focus on poetry and how contemporary Free-Verse poets strive to capture imagery, the takeaway for all writers is the ability to portray reality as an imitation rather than a symbolic representation.

### **“Tense Choice and Authenticity in Memoir”**

**Cash Whitney**

Memoir, as we know it, is a genre rooted in memory, truth, and art. It differs from autobiography or biography in that memoir doesn't necessarily cover a person's life from birth to death, but it focuses on a person's most impactful years. Memoir doesn't merely exist to inform a reader on one's complete life, but to move a reader emotionally by zooming in on a particular time period with specific theme or structure. Memoir is the intersection of truth and art. The narrative requires honesty and authenticity, but also the use of literary techniques utilized in fiction.

There are many craft devices a memoirist can use to help foster their authenticity for a reader. Through an exploration of two of the genre's most notable authors, Frank McCourt and Mary Karr, I will examine how these two authors used their verb tense choice to create both intimacy and authenticity for the reader, and the ways that writing in present tense and past tense compare to one another. Frank McCourt's *Angela's Ashes* and Mary Karr's *The Liars' Club* are both of the authors' first memoirs, both works received multiple accolades, and though the two memoirs were written in different tenses, they both achieve the goal of authentic integrity.

### **“‘Love is the Mystery Inside This Walking’: To Arrive at Uncertainty Made Whole”**

**Deborah Yeager**

A personal, layered exploration of uncertainty in poetry and life. Lightly structured as a pilgrimage and companioned by two beautiful accounts of the Road to Compostela by Anne Carson and John Matthias, we'll meet poets walking alongside whose writing moved this pilgrim in surprising inmost and far-reaching ways.

# Residency Schedule

## Wednesday, January 3 - Arrival Day (Meals Included: Supper)

Arrivals Various Times	Car and driver service from Venice Airport to Hotel Villa Franceschi.
5:30 pm to 6:30 pm	Meeting for All Students. Palladio Room (Large room, second floor). Sign up for Student Readings.
7:30 pm	Faculty Meeting. Hemingway Room.
	Casual Supper. Villa Franceschi.
During the residency	Students Note: <i>If you have completed a term and have not had an end-of-term conference with your mentor, please schedule 30 minutes with your mentor to do so.</i>

## Thursday, January 4 (Meals Included: Breakfast, Lunch, Dinner)

7:30 am	Breakfast. Villa Franceschi.
8:45 am	ORIENTATION. ALL STUDENTS AND FACULTY. Palladio Room. <b>NOTE: FACULTY PREFERENCE LIST DUE IN CANVAS BY 7PM.</b>
9:15 am to 11:15 am	<b>WORKSHOPS 1 (see locations on page 1).</b>
12:00 pm to 1:00 pm	1 <sup>st</sup> and 2 <sup>nd</sup> Semester Students: Critical Writing Discussion. Hemingway Room.
12:00 pm to 1:00 pm	3 <sup>RD</sup> Semester Students: Critical Thesis Discussion. Byron Room.
1:00 pm	Lunch. Villa Franceschi.
3:00 pm to 4:15 pm	LECTURE: Benjamin Garcia, <i>"The Poetic i(Phone): Creating Video Poems, Essays, and Narratives."</i> Palladio Room.
4:30 pm	Tea Break. Villa Franceschi.
5:30 pm to 6:30 pm	ZOOM LECTURE: Karen Bender, <i>"Building Interiority in Characters: Using their Fantasies and Theories."</i> Palladio Room.
7:30 pm	Welcome Dinner. Villa Franceschi.

**Friday, January 5 VENICE FULL DAY EXCURSION**  
(Meals Included: Breakfast, Lunch)

7:30 am	Breakfast. Villa Franceschi.
9:00 am	Assemble in Hotel Lobby
9:15 am	Transportation to Venice.
10:00 am	Arrive at the Venetian Lagoon. Excursion by boat and on foot to the historic center of the city: St. Mark's Square, San Giorgio Maggiore, Rialto Bridge
1:00 pm	Lunch in Venice.
Free Time	Afternoon free to enjoy and explore Venice.
5:30 pm	Boat and bus service back to hotel.
7:00 pm	Evening Free.

**Saturday, January 6 (Meals Included: Breakfast, Lunch, Dinner)**

7:30 am	Breakfast. Villa Franceschi.
8:45 am	Morning Announcements. Palladio Room. <b>Faculty Mentor Assignments Posted.</b>
9:15 am to 11:15 am	<b>WORKSHOPS 2.</b>
1:00 pm	Lunch. Villa Franceschi.
2:00 pm	FACULTY LECTURE: Matthew Gavin Frank, <i>"Turning Away from the Explosion, or, the Power of Association in the Essay."</i> Palladio Room.
3:15 pm	VISITING WRITER LECTURE: Tobias Jones, <i>"Understanding Italy."</i> Palladio Room.
4:30 pm	Tea Break. Villa Franceschi.
5:00 pm	LIVE ZOOM FACULTY LECTURE: Leslie Contreras Schwartz, <i>"The Strange: Defamiliarization and Dislocation in Poetry."</i> Palladio Room.
6:30 pm	VISITING WRITER READING: Tobias Jones. Palladio Room.
7:30 pm	Dinner. Villa Franceschi.

## Sunday, January 7 (Meals Included: Breakfast, Lunch, Dinner)

7:30 am	Breakfast. Villa Franceschi.
8:45 am	Morning Announcements. Palladio Room.
9:15 am to 11:15 am	<b>WORKSHOPS 3.</b>
1:00 pm	Lunch. Villa Franceschi.
2:00 pm	INFORMAL WRITING LIFE TALK: Tobias Jones. Palladio Room.
3:30 pm	FACULTY LECTURE: Shonda Buchanan, <i>"The Art of the Flashback in Prose and Poetry."</i> Palladio Room.
4:30 pm	Tea Break. Villa Franceschi.
5:00 pm to 6:00 pm	FACULTY LECTURE: Sophronia Scott, <i>"Your Voice Matters: Writing to Speak to Our Times"</i>
6:30 pm	FACULTY READING: Benjamin Garcia and Matthew Gavin Frank. Palladio Room.
7:30 pm	Dinner at local trattoria. (Meet in Lobby at 7:20 pm.)

## Monday, January 8 (Meals Included: Breakfast, Lunch)

7:30 am	Breakfast. Villa Franceschi.
8:45 am	Morning Announcements. Palladio Room.
9:15 am to 11:15 am	<b>WORKSHOPS 4.</b>
1:00 pm	Lunch. Villa Franceschi.
2:00 pm	STUDENT ZOOM LECTURE: Derek Blumke, <i>"Aristotle's Modern Muckrakers: The Effective use of Rhetoric to Address Societal Harms Caused by Institutional Corruption."</i> Palladio Room.
3:30 pm	STUDENT LECTURE: Douglas Henning, <i>"Mimesis, Semiosis, And Symbolism: Discovering Imitation And Representation In 1920s Russian Poetry."</i> Palladio Room.
4:30 pm	Tea Break. Villa Franceschi.
5:00 pm	ZOOM LECTURE: Jim Daniels, <i>"Poetry and Music, Music and Poetry"</i>
6:30 pm	FACULTY READING: Shonda Buchanan. Palladio Room.
7:30 pm	Free Evening.

**Tuesday, January 9 PADOVA FULL DAY EXCURSION**  
(Meals Included: Breakfast, Dinner)

7:30 am	Breakfast. Villa Franceschi.
9:00 am	Assemble in Hotel Lobby
9:15 am	Transportation to Padova. (Scenic drive along the Brenta Canal.) **Visit Villa Pisani on the way.
12:30 pm	Arrive in Padova – Free time for lunch.
2:00 pm	Walking Tour of Padova, Historic Centre, University Buildings.
5:00 pm	Visit Scrovegni Chapel and view Giotto frescoes.
7:00 pm	Departure for Trattoria.
8:00 pm	Dinner. Traditional Italian trattoria dinner.
10:00 pm	Return to Hotel.

**Wednesday, January 10 (Meals Included: Breakfast, Lunch, Dinner)**

7:30 am	Breakfast. Villa Franceschi.
8:45 am	Morning Announcements. Palladio Room.
9:15 am to 11:15 am	<b>WORKSHOPS 5.</b>
12:00 pm	FACULTY ZOOM LECTURE: S. Kirk Walsh, <i>“The Art of Dialogue.”</i> Palladio Room.
1:00 pm	Lunch. Villa Franceschi.
2:00 pm	STUDENT ZOOM LECTURE: Cash Whitney, <i>“Tense Choice and Authenticity in Memoir.”</i> Palladio Room.
3:30 pm	STUDENT LECTURE: Deborah Yeager, <i>“Love is the Mystery Inside This Walking’: To Arrive at Uncertainty Made Whole.”</i> Palladio Room.
4:30 pm	Tea Break. Villa Franceschi.
5:00 pm to 7:00 pm	LIVE and ZOOM: Student Readings. Palladio Room.
7:30 pm	Dinner. Pizza Party. Villa Franceschi.

**Thursday, January 11 VENICE ISLANDS OF THE LAGOON EXCURSION**  
**(Meals Included: Breakfast, Lunch)**

7:30 am	Breakfast. Villa Franceschi.
9:00 am	Assemble in Hotel Lobby
9:15 am	Transportation to Venice.
10:00 am	Arrive in Venice – Piazzale Roma. Excursion by boat to the islands of the Venetian Lagoon including Torcello and Burano.
1:00 pm	Lunch on the Lagoon.
Free Time	Time to explore Burano, known for its colorful cottages and lace-making industry.
5:00 pm	Boat and bus service back to hotel.
7:00 pm	Evening Free.

**Friday, January 12 (Meals Included: Breakfast)**

7:30 am	Breakfast. Villa Franceschi.
8:45 am	<b>Morning Announcements. Palladio Room.</b>
9:15 am to 11:15 am	<b>WORKSHOPS 6.</b>
11:15 am to 2:00 pm	Free time for lunch on your own.
2:00 pm to 4:30 pm	GRADUATING STUDENT READINGS: Joseph Meyer, Forest Oliver, Frank Thomas (via Zoom in Detroit), Matty Weaver, Joshua Zeitler. Palladio Room
4:30 pm	Tea Break. Villa Franceschi.
Free Evening	Dinner on your own. Also time to complete study plans.

**Saturday, January 13 – DEGREE CEREMONY DAY**  
**(Meals Included: Breakfast, Farewell Dinner)**

7:30 am	Breakfast. Villa Franceschi.
9:00 am	Student Led Panel: “After the Residency.” Palladio Room.
10:00 am to 4:00 pm	Free time. Lunch on your own and completion of study plans.



4:00 pm	Degree Ceremony. Palladio Room.
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6:30 pm	Celebratory Drinks Party.
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7:30 pm	Farewell Dinner. Villa Franceschi.
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### Sunday, January 14 - Departure Day (Meals Included: Breakfast)

7:30 am	Breakfast. Villa Franceschi.
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Departures	Check Out. Car and driver service from hotel to Venice Airport.
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SEMESTER STUDY PLANS MUST BE TURNED IN VIA CANVAS BY JANUARY 22.

RESIDENCY JOURNALS MUST BE COMPLETED IN CANVAS BY JANUARY 31.

**See you next summer!**

***June 20-29, 2024  
Alma College  
Alma, Michigan***

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