Naropa University

The Braided River: Activist Rhizome

Summer Writing Program
June 14 - July 11, 2015
We take our imago “braided river” as an alternative to the traditional “tree of life.” Here we have the image that symbiosis teaches, that life is a braided river. Things come apart—like algae or fungus—and then come back together again. We want to look at the complexities of our own lives, our gnosia, our natural environment, the urgent issues around—just one example—water scarcity and its opposite: flooding—the way we stop and start and are interrupted by the exigencies of unnatural weather, of illness, of death, of endless war, strife, genocide, apartheid, just as we stop and start in our artistic lives and work through creative crises. How many strands go on simultaneously in our documentary poetics, in our fictions, our librettos, in our collaborations? We want to invoke a contemplative awareness of how to tread on our increasingly endangered planet with grace and intelligence and mindfulness and keep the weave and ambulation going, inside and outside, as we make our work and incorporate ideas of radical investigatory form: third mind (Burroughs & Gysin), the long poem, the cine-poem, the appropriated conceptual poem, the shamanic trip to the other side, meta-fiction, memoir, and dharma and somatic poetics.
The 41st Summer Writing Program is open to any interested participant.

A unique and invigorating aspect of the Jack Kerouac School of Disembodied Poetics year-round MFA in Creative Writing and Poetics, and low-res MFA in Creative Writing, the Summer Writing Program (SWP) is split into four individual weeks, and open to credit and noncredit students, as well as members of the public. Students may sign up for one, two, three, or all four weeks. Each student selects either one workshop or printshop class to attend per week. Weekly workshops run on Monday, Tuesday, Thursday, and Friday mornings from 9:30 a.m.–12:00 p.m. Printshop and book arts classes run from 9:00 a.m.–12:00 p.m. Afternoons are devoted to lectures, special graduate and undergraduate credit classes, panel discussions, readings, and performances. There is no application process for noncredit students.

Week-by-Week Programming

Each week of the program is designed to offer a distinct theme with a rich array of guest instructors and speakers to fully explore an innovative perspective.

Week 1
Disparities, Exigencies, Identity, Lineage

Week 2
Who Am I When I Dream?: Philo-poetics

Week 3
The Activist Rhizome

Week 4
Sangha, Cross Worlds, Common Ground

Summer Writing Program Staff

Allen Ginsberg (1926–1997)
Beloved Spirit, Co-founder

Anne Waldman
SWP Artistic Director, Co-founder

Andrea Rexilius
SWP Coordinator

Kyle Pivarnik
JKS Special Projects Manager

Naropa University

Chögyam Trungpa Rinpoche
(1939–1987) Founder

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Vice President for Student Affairs and Enrollment Management

Todd Kilburn
Vice President for Business Affairs and Chief Financial Officer

Janet Cramer
Provost and Vice President for Academic Affairs

Janet Erickson
Dean of Admissions

Robert Cillo
Dean of Students
ROSA ALCALÁ: “Where the Self Loses its Boundaries”: Poetry & Identity

Gayatri Spivak writes, “One of the ways to get around the confines of one’s ‘identity’ as one produces expository prose is to work at someone else’s title, as one works with a language that belongs to many others.” In this class we will discuss the ways in which the practices of translation, multilingualism, and investigation can allow for a complex engagement with “one’s ‘identity.’”

Rosa Alcalá is the author of two books of poetry, Undocumentaries (2010) and The Lust of Unsentimental Waters (2012), both from Shearsman Books. Spit Temple: The Selected Performances of Cecilia Vicuña (Ugly Duckling Presse, 2012), edited and translated by Alcalá, was runner-up for the 2013 PEN Award for Poetry in Translation. She is also the recipient of a 2015 NEA Fellowship in Translation.

SHERWIN BITSUI: The Landscape of We

In this workshop, we will create poems by allowing certain shifts in our perspectives to challenge our notions of place and identity. The space we create together will be the ground on which our voices mingle with the present. We will explore how contemporary Indigenous American poetry and perspectives help renew our understanding of our connection to our shared world.

Sherwin Bitsui is the author of Flood Song (Copper Canyon Press) and Shapeshift (University of Arizona Press). He is Diné of the Deer Springs Bitter Water People and is born for the Manygoats People. He is from White Cone, Arizona, on the Navajo Reservation. His honors include the 2011 Lannan Literary Fellowship, a Native Arts & Culture Foundation Fellowship for Literature, a PEN Open Book Award, an American Book Award, and a Whiting Writers Award.
AARON COHICK: World & Text

Writing and printing situate text in the world. Broadsides, books, and other text-bearing objects/bodies allow that text to interact with public spaces and groups, both specific & locatable, and dispersed & indeterminate. In this class we will learn and deploy the basic skills of typography, lettering design, letterpress printing, and low-tech relief printmaking to discuss and explore the functions & limits of text operating in the world.

Aaron Cohick is the proprietor of the NewLights Press, a small press focused on the intersection of writing and artists’ publishing. He is also the Printer of The Press at Colorado College, a letterpress studio that creates a cross-disciplinary space inside the liberal arts curriculum. He lives in Colorado Springs, where he co-organizes (with Corie Cole, Marina Eckler, and Noel Black) the Say Hello to Your Last Poem! reading/chapbook series.

SAMUEL R. DELANY: The Mirror and the Maze

This is a workshop in which to explore where things come from and where they are now and the disparities between them. We will read each other’s writing. Each person will have an advocate chosen from the class who will lead a question period about the work, directed toward the writer, her or himself. Texts will also be distributed to aid our conversation.

Samuel R. Delany’s stories are available in Aye, and Gomorrah & Other Stories, and Atlantis: Three Tales. His most recent novel is Through the Valley of the Nest of Spiders. His short story Eclipse recently appeared in an issue of Conjunctions. He was the subject of a documentary, The Polymath, and is the author of a book about writing.

RACHEL BLAU DUPLESSIS: Deep Root Modes

Two tasks. First: to read and discuss essays by poet-critics that speak to poetry and knowledge (study) and genders and writing. Second: to address root modes of poetic practice. These seem to be “forms” or “genres,” but they go deeper: sestina (repetition and variation); ballad (selection and inference); haiku (concision and obliqueness). We will read, then study and practice these modes, with respectful curiosity and understanding.

Recent work by Rachel Blau DuPlessis includes Surge: Drafts 96–114 (Salt Publishing, 2013), Interstices (Subpress, 2014), and Purple Passages: Pound, Eliot, Zukofsky, Olson, Creeley and the Ends of Patriarchal Poetry (University of Iowa Press, 2012), from her trilogy of works about gender and poetics. Forthcoming books are Graphic Novella (Xexoxial Editions) and Days and Works (Ahsahta). DuPlessis edited The Selected Letters of George Oppen (1990) and has written extensively on objectivist poets.

NOAH ELI GORDON: The List as Literature: the art & practice of accumulative enumeration.

We will transform the ubiquitous practice of list making (to-do lists, grocery lists) into art. We’ll catalog the kinds of sunlight, number the animals, collect words & worlds. Students will be provided a lengthy reader, including lists from Homer to Bernadette Mayer. We will read Brainard’s I Remember aloud, Viegener’s 2500 Random Things About Me Too silently. In making our lists we will remake the world, cross it all out, begin again.

Noah Eli Gordon lives in Denver, CO, and is an assistant professor in the MFA program in creative writing at the University of Colorado, Boulder, where he directs Subito Press. His books include The Word Kingdom in the Word Kingdom, The Year of the Rooster, The Source, and many others.
LAIRD HUNT: Heroes

In this prose fiction workshop we will take up the notion of writing heroes and elective lineage, drawing inspiration from some of my heroes (Creeley, Stein, Ondaatje, Hawkins, Everett, Auster, Sebald, Notley, Davis et al) and yours (come with a page of something great by a writer you love). We will talk and we will write. And in the meantime, keep in mind: “Hoc Opus, Hic Labor Est”!

Laird Hunt, proud Naropa Writing and Poetics MFA, is the author of six novels including, most recently, Neverhome (Little, Brown, 2014). His writings have appeared in, among many other places, Bookforum, the New York Times, the Daily Beast, the Wall Street Journal, McSweeney’s, and the Brooklyn Rail. He teaches at the University of Denver, where he edits the Denver Quarterly.

RUTH ELLEN KOCHER: Hybrid’s Poetic

We’ll focus on hybridity as text, as body, as thing, and as an entity that permeates literatures cross-culturally in texts that defy location in order to make something new. We’ll consider how hybridity might present a locus of denial, a moment where genre is refused. As we encounter the ways hybridity resists location, we’ll also move to animate the concept and consider hybrid’s discourse in our manifest art, text, and compulsive approach to the page.

Ruth Ellen Kocher’s books are Ending in Planes (Noemi Press, 2014), Goodbye Lyric: The Gigans and Lovely Gun (Sheep Meadow Press, 2014), domina Un/blued (Tupelo Press, 2013), One Girl Babylon, and When the Moon Knows You’re Wandering (New Issues Press, 2002 and 2003), and Desdemona’s Fire (Lotus Press 1999). She’s a contributing editor for Poets & Writers Magazine and teaches in the Creative Writing Program at the University of Colorado, Boulder.

RACHEL LEVITSKY: The Complete Sentence

Can a sentence complete the indeterminate thinking that is the realm of poesis? If so, which one? The fragmentary tapestries of M. NourbeSe Philip, Gail Scott, and Bhanu Kapil? the rich language of Leslie Scalapino, Barrett Watten? the locating precision of Renee Gladman, Eileen Myles? the baroque of John Ashbery, Fred Moten? What about Henry James? We will read sentences to find the sentence we need for each of our particular and idiosyncratic practices of writing.

Rachel Levitsky’s books include Under the Sun (Futurepoem, 2003), NEIGHBOR (UDP, 2009), and The Story of My Accident Is Ours (Futurepoem, 2013). She is a member of the Belladonna* Collaborative, an officer of the Office of Recuperative Strategies (oors.net), and faculty in the MFA in Creative Writing and Activism at Pratt Institute. She is working on collaborations with Susan Bee, Marcella Durand, Ariel Goldberg, and Christian Hawkey.

SELAH SATERSTROM AND KRISTEN E. NELSON: Divinatory Poetics

In this workshop we will consider what conditions must be present in order to best position our multiple selves in the guts of the flux, all while remaining sentient and oriented towards our most pressing work. Through divinatory methods and experiments, we will generate writing and ritual-installations as a way to engage with our biggest questions, as well as deepen our practice and contract with our chosen mediums.

Selah Saterstrom is the author of the novels Slab, The Meat and Spirit Plan, and The Pink Institution, all published by Coffee House Press. Along with HR Hegnauer, she curates Madame Harriet Presents: an occasional performance series. She is the director of creative writing at the University of Denver.

SPECIAL GUESTS

FAST SPEAKING MUSIC: AMBROSE BYE
Recording Studio: Weeks 1–4

SWP participants have the opportunity to work in Naropa University’s Recording Studio to set their work to music, to record spoken word poetry, and to record their own poetic songs. Each year Fast Speaking Music, assisted by Max Davies, produces a Harry’s House cd compilation of student and guest faculty’s recorded work and adds this to our renowned Naropa Archives. Harry’s House Vol. I & II are available here: cdbaby.com/cdharryshouse

CEDAR SIGO was raised on the Suquamish Reservation in the Pacific Northwest and studied at the Jack Kerouac School of Disembodied Poetics at Naropa University. He is the author of eight books and pamphlets of poetry, including Language Arts (Wave Books, 2014), Stranger In Town (City Lights, 2010), Expensive Magic (House Press, 2008), and two editions of Selected Writings (Ugly Duckling Presse, 2003 and 2005). He has taught at The Institute of American Indian Arts in Santa Fe and will be the visiting writer at St Mary’s College in Spring 2015. He lives in San Francisco.

Lecture: Tuesday, June 16: 3:00–4:00 p.m.
Reading: Tuesday, June 16: 7:30 p.m.

ON THE ONE WHO CLOTHES ME, POUR SOME WATER ON ME. MAKE COMING MATTER CUT AND TWIRL
ON ME. THE LAW OF EMULSION IS ALWAYS BROKE ON ME. SOMEBODY POUR SOME BEAUTIFUL JUTE
ON ME. LET HER BLOW SOME HORN ON ME. THE MAN WHO CLOTHES ME IN MY SKIN IS GONNA WRITE ON ME. YOUR WRITING MOVES TO STOP ON ME. SOMEDAY THEY’RE GONNA CURVE THIS ON A PEARL

—Fred Moten
It’s always been an interesting exchange: philosophy and poetry. Poets were kicked out of Plato’s cave, considered too unreliable. But the “rub” is always there, unstable, generative. Zizek, Agamben, Butler, and others open the cave to the rhizomic creative thought of poetry, but as poets we need to reclaim the torch. What is the pedagogy? Poetry is intuitive, philosophy is logical. How can we bring back the intuitive logopoeia? How can we disrupt the logic, meet it, diverge from it, create a discourse within it?

WHO AM I WHEN I DREAM?: Philo-poetics

OMAR BERRADA & SARAH RIGGS:
How can we know the dancer from the dance?

Exploring this ancient question, we dive into the writing of movement and ideas. Films, dance, ninth-century Arabic philosophy, French and North American poetry collaborations, and hybrids of all sorts will be our matter. Al-Jahiz, Claire Denis, Jean-Luc Nancy, Maya Deren, John Cage, Stéphane Bouquet, and Aisha Sasha John will be among our intruders. Writers become the choreographers of their dreams. Bodies unapologetically enter our writing. Poetry is not alone.

Omar Berrada co-directs Dar al-Ma’mûn, a library and residency center for artists and writers in Marrakech. Previously, he hosted shows on French national radio and public programs at the Centre Pompidou, curated Tangier’s International Book Salon, and co-directed Dubai’s Global Art Forum. He has translated numerous texts of poetry and philosophy from English into French, by Avital Ronell, Joan Retallack, Kathleen Fraser, Stanley Cavell, Bob Glück, Jalal Toufic, and Jennifer Moxley, among others.

Sarah Riggs’s feature-length film Six Lives: A Cinepoem plumbs the depths of understanding between film, the eye, and the body through the work of Virginia Woolf (excerpt at sarahriggs.org). Her most recent book of poetry is Pomme & Granite (1913 Press). She has translated or co-translated a half dozen books of contemporary French poetry into English. She is a member of Double (Changedoublechange.org) and directs Tamaas (tamaas.org).
CS GISCOMBE: Dreamscapes & Unreliable Narration.

We'll start at the most basic point of departure—real world location, which is to say neighborhood with all its social boundaries and stratifications—and attempt from there to take seriously dream (see Brooks’s “Kitchenette Building”), the shapes of unreliable memory, and obsessive image. We'll write for both page and stage; we'll study the ghazal form, keep dream journals, take a field trip, etc.

CS Giscombe's recent poetry books are Prairie Style and Giscombe Road. His prose books are Into and Out of Dislocation and Back Burner. Prairie Style was awarded a 2008 American Book Award by the Before Columbus Foundation; Giscombe is the 2010 recipient of the Stephen Henderson Award in poetry, given by the African-American Literature and Culture Society. He is a long-distance cyclist. He teaches poetry at the University of California, Berkeley.

JANET HAMILL: The Poet as Lucid Dreamer

As no man [woman], said Coleridge, was ever yet a great poet without being…a great philosopher, when poets muse they combine logic and thought music. They go under and become acquainted with that part of themselves not imprisoned in la cage raisonnable. Following Breton’s world view that the unconscious paints a truer picture of the individual than anything the waking life could “imagine,” this course will employ Surrealist techniques of lucid dreaming and automatic writing to create symbolic revelations made of sound, sense, emotion, and image.

Janet Hamill is the author of six books—five books of poetry and fiction (Troublante, The Temple, Nostalgia of the Infinite, Lost Ceilings, and Body of Water). In February 2014, she published her debut collection of short stories, Tales from the Eternal Café. In addition to books, she has released two CD’s in collaboration with the band Lost Ceilings—Flying Nowhere and Genie of the Alphabet. Her MFA in Creative Writing: Poetry is from New England College.

VINCENT KATZ: Theogonies—What Do Poets Do When They Write Gods?

How did we get gods and who may they be in our Present Day? We will start by looking at Hesiod’s poem of the origin of the gods, with a glance towards the Epic of Gilgamesh to keep us culturally aware, then delve into Plato’s Republic, to find out why he banished poets, why the Ring of Gyges is a dangerous thrill, and what Ancient Greeks did for Television. Along the way, we will discuss our own views of the universe and will attempt to craft such beliefs, disbeliefs, doubts, investigations, divagations, and rebellions into verse, with an especial eye toward what makes epic.

Vincent Katz is the editor of Black Mountain College: Experiment in Art (MIT, 2002; reprinted 2013); the author of The Complete Elegies of Sextus Propertius (Princeton, 2004), winner of the 2005 National Translation Award from the American Literary Translators Association; and author of Swimming Home, a book of poems published in 2015 by Nightboat Books. He lives in New York City, where he curates Readings in Contemporary Poetry at Dia Art Foundation.

JOANNE KYGER: Writing in Dream Time

Dreams have a special sense of time. They provide a lookout on present action, and cast a view of the future. All with their own special, language, logic, and freedom. We will practice the art of dreaming poetry in daily writing; and also keep a dream journal for the week. Various texts will include Jack Kerouac’s Book of Dreams, Dream Yoga by Namkhai Norbu, and Dreams from Zinacantan, Chiapas, Mexico, where dreaming is to see one’s soul—“whoever sees, dreams well.”

Joanne Kyger, a poet from the coast north of San Francisco, is the author of more than thirty books and chapbooks of poetry. ON TIME from City Lights Books will be published in the spring of 2015. She has taught frequently at Naropa since it first opened in 1974.
KYOO LEE: Sleep Furiously, Dream Fabulously: On & On at Noon With & After Rimbaud

Wait, Stop/Start: We start with this “bewitching enigma,” Arthur Rimbaud’s decision to stop writing poetry at his peak, when he was more than capable of producing many other masterpieces; when, where, and how would a poet pause “to help man go somewhere, to be more than himself, to see more than he can see, to know what he cannot know. We will draw together such “lines” of philopoetic somnambulism while walking through the passages visited by a host of fellow, dreaming mind-bodies such as Gaston Bachelard, Lewis Carroll, Catherine Clément, Jacques Derrida, René Descartes, Emmanuel Levinas, Jean-François Lyotard, René Magritte, Jeffrey Yang, Zhuangzi … as well as the “American Dreamers,” now & then.

Kyoo Lee is the author of Reading Descartes Otherwise: Blind, Mad, Dreamy, and Bad (2012), and co-editor of WSQ (Women’s Studies Quarterly) on “Safe” (2011) and CPR (Critical Philosophy of Race) on “Xenophobia & Racism” (2014), is a professor of philosophy at the City University of New York, where she teaches a wide range of courses at all levels.


Like an irritating couple, philosophy and poetry are always breaking up, and then before you know it, they’re back together. Using Roland Barthes’s concept of “coupling” (an intimate, interdependent, but non-sexual relationship), we’ll spend this week reading about and writing through the language of love, betrayal, and breaking up in and between philosophy and poetry. We’ll ask: is the threat of the break up a necessary precondition for love? For philosophy? For poetry? For us?

Jennifer Moxley is a poet, essayist, memoirist, and translator. She studied literature and writing at University of California, San Diego, and the University of Rhode Island and received her MFA from Brown in 1994. Her most recent books are The Open Secret, There Are Things We Live Among: Essays on the Object Word, and Clampdown, all from Flood Editions. She teaches poetry and poetics at the University of Maine.

Steve Evans is a scholar and critic who works on contemporary poetry and poetics, critical theory, modernism, and the avant-garde. He studied literature and philosophy at University of California, San Diego, and received his PhD from Brown in 2000. At present he is working on a book titled The Poetics of Phonotextuality: Timbre, Text, and Technology in Recorded Poetry. He teaches critical theory and poetics at the University of Maine.

EILEEN MYLES: Gender/Genre

This is a situation that will blur distinctions between male and female straight and gay poetry & prose. We are way post hybrid in all these regards. Be how you are = our room in which we will hopefully make a brilliant mess. Everyone must buy & read in advance Beatriz Preciado’s Testo Junkie & TC Tolbert’s Gephyromania and let’s aim to each write a total work, a long poem prose thing that whispers sings and shouts.

Eileen Myles moved to New York from Boston in 1974 to be a poet. She is the author of eighteen books including Snowflake /different streets (poems, 2012) and Inferno (a poet’s novel) (2010). Her new & selected poems I Must Be Living Twice will be published by Ecco in fall 2015. She lives in New York.

WE WAIT TO SEE WHAT HAPPENS
WE HOPE IT IS NOT WAR OR SUFFERING
AND THAT THE WOMEN WILL SHAKE OFF THE VEIL
IN THE MYRIAD FUTURE OF OUR STILL
REVOLUTIONARY MUNIFICENT DREAMS. OUR LUST
FOR SURPRISE BENEFITING US LIKE THE SUN
LIKE THE SUPPLICATING WEATHER WE FEAR
MY SUDDENLY CHANGE FROM WHAT IT IS
TO ANOTHER ICE AGE BUT NOT BEFORE
THE CLIMATE WARMS UNDETECTABLY
FORCING US ALL TO MOVE TO THE MOON

Bernadette Mayer
JULIA SEKO: Emerging Texts: The Collaborative Process in Letterpress

Start by setting type letter by letter in a composing stick, working within the strictures of a mechanical art to push your writing into new spaces. Join in thoughtful collaboration to design and print a group project. We’ll discuss choices in typography, image making, materials, and structure to develop our visual vocabulary, and we’ll encourage the unexpected and serendipitous.

Julia Seko is a letterpress printer, book artist, and proprietor of P.S. Press. She is adjunct faculty at Naropa University, where she helped set up the letterpress studio, and her letterpress work is in university and private collections. Julia also co-founded the Book Arts League, a nonprofit letterpress and book arts organization.

ELeni SIKeLIaNOs: Hybridity/Between the Seams

We will work where structures rub up against each other, in the generative instability of forms, to handle hot material, focusing on the locavoric and its bleeds: family histories and homegrown reports, local bumps in human, animal, floral, and geologic sites. We’ll consider the page and the book as installations, seek intuitive logics in juxtaposition of text and image, and look at writers who have used hybrid forms to document ways of knowing and unknowing.

Eleni Sikelianos is the author of two hybrid memoirs (The Book of Jon and You Animal Machine) and seven books of poetry, most recently The Loving Detail of the Living & the Dead. A graduate of JKS, she has taught poetry in public schools, homeless shelters, and prisons, and collaborated with musicians (Philip Glass, etc.), filmmakers (Ed Bowes), and visual artists (Mel Chin, etc.). She teaches for the SWP, L’Ecole de Littérature in France and Morocco, and the University of Denver.

SPECIAL GUESTS

MEI-MEI BERSSENBURGGE was born in Beijing and grew up in Massachusetts. She is the author of twelve books of poetry, including Empathy, Four Year Old Girl, I Love Artists: New and Selected Poems, and Hello, the Roses. She has collaborated with many artists, including Kiki Smith and her husband, Richard Tuttle. She lives in northern New Mexico and New York City. Writer’s Chat: Thursday, June 25: 4:30–5:30 p.m. Reading: Thursday, June 25: 7:30 p.m.

RICHARD TUTTLE is an American postminimalist artist known for his small, subtle, intimate works. His art makes use of scale and line. His works span a range of media, from sculpture, painting, drawing, printmaking, and artist’s books, to installation and furniture. He lives and works in New York City, Abiquiú, New Mexico, and Mount Desert, Maine. Lecture: Thursday, June 25: 1:00–2:30 p.m., “What Sanskrit Means to Me”

JAMES SHERRY is the author of ten books of poetry and prose. He is editor of Roof Books and president of the Segue Foundation, Inc. in New York City. In 2011 he joined the Occupy Alternative Bank subgroup and remains active in that group. He lives in New York City with his wife, Deborah Thomas, publisher of Extra!, the magazine of Fairness And Accuracy in Reporting (FAIR). Reading: Thursday, June 25: 7:30 p.m.

ALLISON HEDGE COKE: Class Action / Reaction

This is a culturally rich workshop based in kinship and literary action. Through examination of our representative personal cultural/social communities, and quick surveys of several poetic/literary kinship and relevant aesthetic samples, we will embrace the opportunity to engage in crafting successful pieces, while strengthening our understanding of activist strategies available in kinships and technologies of our space, time, and place. Be prepared to walk in with a poem and come planning to write tons more.

Allison Adelle Hedge Coke’s work includes Streaming (CD/book, eco-social justice), Off-Season City Pipe (eco-ethos/labor), Dog Road Woman (identity), Blood Run (an encoded verse-play orchestration lobbying for a sacred site), groundbreaking Indigenous western hemispheric anthologies (including multiple Indigenous languages and poetics), Effigies II, Effigies, & Sing: Poetry from the Indigenous Americas, her memoir of growing up as a mixed-racial laborer, heavily involved with the land and waters, and as second daughter of a mother with chronic schizophrenia, Rock, Ghost, Willow, Deer, & Icicles (play, disability), & is currently in-production in a climate change film, Red Dust.

MARCELLA DURAND & RICH O’RUSSA:

Print Publication Propaganda Poem

A poem could be, in a sense, considered as a Temporary Autonomous Zone, where a non-capitalistic freely creative linguistic space may be created and inhabited. Poems have the potential additional advantage of portability, particularly when combined with new and old propagandistic techniques, ranging from the human mic to wheat pasting poetry posters of our own design and execution, and alternate modes of publication, which can even include opening a window and speaking poems to random passersby. In this class, we will explore the process of creating these poetic TAZs and continue through how poems can be diversely designed, printed, and published to affect/effect the world.
Marcella Durand is the author of Deep Eco Pré (with Tina Darragh), AREA, Traffic & Weather, and Western Capital Rhapsodies. She is a member of the Belladonna Collaborative and has written, taught, and spoken about the potential intersections of ecology and poetry.

Richard O’Russa is the founder and owner of ITDO Creative, and has printed work by Alice Notley, Julie Patton, Anselm Berrigan, Diane di Prima, and many other poets under his imprints, Erato and Time Release presses. Together, Durand and O’Russa edited and published the (invisible) city, a collection of poetry and art inspired by Italo Calvino’s The Invisible Cities.

Bhanu Kapil & Andrea Spain: An Ethics of Incarnate Form

To dream: a philosophy of multitudes—pre-formed yet embodied, imminent [swarming]. Toward: our own attempts to write [imagine] the vulnerable and incarnate: forms: writing might take. To take up: what Gayatri Chakravorty Spivak has called “the permanent operation of an altered normality.” Imaginary 1: Abject figures in U.S. phantasmatic life: refugees, zombies, protesters, Palestinians, migrants. Imaginary 2: What the rhizome risks: the assimilation and appropriation of subaltern lives and artistic processes. That’s right. We are going to think through these things together. And we are going to write. We are going to write ourselves out of one life into another. In the space of one intense, radical, and deeply felt week.

Bhanu Kapil is the author of five full-length books, most recently Ban en Banlieue (Nighboat Books, 2014). She teaches through the monster at the Jack Kerouac School of Disembodied Poetics. This year in New Delhi, she gave a performance that engaged earth memory, pilgrimage, nervous system rhythms, and a politics of the body, as part of the two-year memorial for Nirbhaya, “The Fearless One.”

Andrea Spain’s work investigates philosophies of time, materiality, and becoming in the postcolonial present. Focusing on contemporary global apartheids, she teaches literature and cultural theory at Mississippi State University. In 2014, she gave a talk on temporality and encounter at the African Literature Association Annual Conference in Johannesburg, South Africa.

Bhanu and Andrea have been in symbiotic conversation about multitudes, cultural appropriation, resistance, and the form a book might take [never take] since 1995. They co-taught a class on Francis Bacon, Deleuze, and Triptych Forms and another, Writing the Event, in prior Summer Writing Programs.

Mark Nowak: Insurgent Poetics

This workshop will examine the intersections of poetry and insurgency in poem-making and community-based creative writing workshop facilitation. Using texts as varied as Paulo Freire, Roque Dalton, anti-apartheid worker poets from South Africa, and contemporary global worker poets, students will learn to cultivate what labor historian Kim Moody dubbed “imaginative militancy” and look for ways to articulate this to poetic and social practices in the larger world.

Mark Nowak, a 2010 Guggenheim fellow, is the author of Coal Mountain Elementary (Coffee House Press, 2009) and Shut Up Shut Down (Coffee House Press, 2004), a New York Times “Editor’s Choice.” He has facilitated creative writing workshops with autoworkers, domestic workers, farm workers & others across the USA, EU, and South Africa. A native of Buffalo, Nowak currently directs the MFA program at Manhattanville College in Purchase, New York.
BERNADETTE MAYER & PHILIP GOOD:
Don't get mad, write a poem

May the guy who bought the field fall into a bramble bush.—Bernadette Mayer

This workshop is designed to introduce students to the Insult Poem. The class will examine the origins of insult poetry and discover work from various poets who have used this form throughout history. Participants will complete a number of original insult poems and discuss their poems in a workshop setting.

Bernadette Mayer is the recipient of the 2014 Poetry Society of America’s Shelley Memorial Award. For many years Mayer lived and worked on Manhattan’s Lower East Side. She was the director of St. Mark’s Poetry Project from 1980 to 1984. She continues to write progressive poetry from her home in East Nassau, New York. Recent publications include The Helens of Troy, NY and Sonnets Expanded 25th Anniversary Edition.

Philip Good is a graduate of The School of Visual Arts in Manhattan. In the ‘80s Good co-edited, with Bill DeNoyelles, Blue Smoke, the last of the mimeo poetry magazines. Good’s poetry can be found online with BigBridge, Exquisite Corpse, and The Volta. Good’s book Untitled Writings From A Member Of The Blank Generation released in 2011 by Trembling Pillow Press, New Orleans, was praised by Lisa Jarnot and Michael Gizzi.

STEVEN TAYLOR: Songworks

The class becomes a band for a week. We spend a session discussing various approaches to song writing, using the Anthology of American Folk Music as a model. Then each student brings in a lyric or a melody or an idea and we collaborate on developing and arranging the material. Bring an instrument (any instrument) if you have one. Otherwise, all you need is a willingness to sing and collaborate. At the end of the week we put on a concert.

Steven Taylor toured and performed with Allen Ginsberg 1976–96. His music for Ginsberg’s poems has been played by the Mondriaan Quartet and the Pro Arte Quartet. Since 1984 he has been a member of the seminal underground rock band the Fugs. He has collaborated on theater works with librettist Kenward Elmslie and has performed with numerous poets in the U.S. and Europe. His False Prophet: Field Notes from the Punk Underground was published by Wesleyan University Press in 2003. In 1988 he composed music for The Eye & Ear Theater’s revival of Ginsberg’s Tony-Award-winning play Kaddish and his setting of “Footnote to Howl” was featured at the Howl festival in 2005. His commissioned work on a text by Jack Kerouac premiered at the Barber Institute of Fine Arts at Birmingham University in 2008 at the opening of the On the Road manuscript exhibition.

MARGARET RANDALL: Writing from Global Consciousness and Personal Experience

In this course we will go into deep exploration of creativity and activism. We will make our weeklong communal experience more than the sum of what each of us brings to it. What, if any, is the writer’s responsibility to effecting profound social change? Can art change the world? In what ways can art and activism move together without either limiting or distorting the other? How can we translate our frustration at the state of the world and/or within our communities into compelling creative work? We will read great works by writers who have been involved in social change, and produce and critique work of our own.

Margaret Randall (New York 1936) is fortunate to have accompanied great social change with her activism. From 1961 to 1984 she lived in Mexico, where she founded and edited an important bilingual literary magazine and was active in the 1968 Student Movement; in Cuba during its revolution’s second decade; and in Nicaragua following the Sandinista takeover. Upon her return to the United States, the government ordered her deported, based on opinions expressed in some of her books. She won her case in 1989. Among her recent books are The Rhizome as a Field of Broken Bones, About Little Charlie Lindberg (both poetry), and Che on My Mind (essay).
KYLE SCHLESINGER: A Poetics of the Book

What is a book and how does it mean? Sure, a book is an embodiment of knowledge, but what does the book itself as an object and subject teach us about the history of people, ideas, technology, commerce, art, and the environment? We will be learning the foundational elements of letterpress printing, and you will be encouraged to make your own words, images, concepts, and materials—like Stéphane Mallarmé says, ‘Everything in the world exists in order to end up as a book.’

Kyle Schlesinger is the author of Parts Of Speech (Chax Press, 2014), The Do How (with James Yeary, Great Fainting Spells, 2014), and other works. He is proprietor of Cuneiform Press and Associate Professor of Publishing at UHV.

JONATHAN SKINNER: Communication in the Seismic Channel: Placing Ecopoetics

Taking a cue from infrasonic communicators—whales, elephants, tectonic plates—let’s explore gaps, between disciplines, global north and south, political ideologies, cultures, and languages, for the deep channel of language change poets might effect. This work extends beyond play with words. Where do we place poetry? What assumptions do we challenge? How do we activate the ecotone between language art and the myriad species of endeavor critical to environmental communication? Let’s write earth magnitude into micropolitics.

Jonathan Skinner founded the journal ecopoetics, featuring creative-critical intersections between writing and ecology. Skinner has published essays on Charles Olson, Ronald Johnson, Lorine Niedecker, Mei-mei Berssenbrugge, Bernadette Mayer, translations of French poetry and garden theory, essays on bird song from the perspective of ethnopoetics, and on horizontal concepts such as the Third Landscape. His poetry publications include Birds of Tifft (BlazeVOX, 2011), Warblers (Albion, 2010), and Political Cactus Poems (Palm Press, 2005).

JULIANA SPAHR: Networks of Activism

A discussion-based class and an historical survey that attempts to understand the “network of activism within the writing community,” its possibilities and its limitations. Readings may include Shelley’s Mask of Anarchy, McKay’s If We Must Die, some Cesaire, Rukeyser’s “Book of the Dead,” some essays by and/or about Brecht, Lenin, Mao, U.S. movement poetics, Badiou. I’m interested in trying to locate what allows literature to at moments feel so crucial to various sorts of resistance and at other moments (as in today) not.

Juliana Spahr edits the book series Chain Links with Jena Osman and the collectively funded Subpress with nineteen other people and Commune Editions with Joshua Clover and Jasper Bernes. With David Buuck she wrote Army of Lovers. She has edited with Stephanie Young, A Megaphone: Some Enactments, Some Numbers, and Some Essays about the Continued Usefulness of Crotchless-pants-and-a-machine-gun Feminism (Chain Links, 2011), with Joan Retallack, Poetry & Pedagogy: the Challenge of the Contemporary (Palgrave, 2006), and with Claudia Rankine, American Women Poets in the 21st Century (Wesleyan University Press, 2002).

SPECIAL GUEST

ELIOT WEINBERGER is the primary translator of Octavio Paz into English. His anthology American Poetry Since 1950: Innovators and Outsiders (1993) was a bestseller in Mexico, and his edition of Jorge Luis Borges’s Selected Non-Fictions (1999) received the National Book Critics Circle prize for criticism. His publications include the collection of essays Karmic Traces: 1993–1999 and a translation of Bei Dao’s Unlock (with Iona Man-Cheong), both published by New Directions in 2000. He is the editor of The New Directions Anthology of Classical Chinese Poetry (2003).

Lecture: Thursday, July 2: 1:00–2:30 p.m.
Reading: Thursday, July 2: 7:30 p.m.
Sangha is a Sanskrit term meaning “association,” “assembly,” “community.” One thinks of Walt Whitman’s “adesiveness.” And “Common ground” was a phrase Amiri Baraka used frequently when he taught at the Jack Kerouac School of Disembodied Poetics and invoked the idea of a serious cultural revolution. Through countercultural influences of punk rock, experimental music, and performance art, the artists this week have pushed the boundaries as word workers, utilizing the artistic means of writing in parallel with performance, film, music, architecture, book-arts, small press editing, soundscapes, and other cross-disciplinary methods.

KAMERON BASHI: The Interior Community

Some questions: What is our sangha, and how do we take refuge in it? How do we, as individuals, connect to our various communities through creative activity? What is the relationship between the virtual space in which the work is born and the actual space in which it participates? How do we reconfigure the relationships we know in order to nourish a dynamic, unknown, and collective freedom?

Kameron Bashi was born in 1982 in the middle of America and has since lived on both coasts and in semi-rural Germany. He returned to study writing at the University of Maryland and Brown University, and is currently a doctoral candidate at the University of Denver. His first novel, tentatively titled The Following March, explores the magical qualities of intergenerational love, passenger airlines, queerness, whiteness, death, and dogs.


Ways in which we cleanse/heal: Goat milk in your bath water. Oregano oil. Bush tea from Ayiti. Smudge. Slapping the walls with Bay leaves and Florida water. Dancing in your living room. Rituals are often passed down from elders and through chance encounters for reasons only the cosmos knows. Some rituals cannot be shared. But what about those that can? Examining the works of artists like Ben Patterson and Paloma McGregor, we will activate the ‘ritual’ through our writing, sonic adventures, and movements. As an assembly of histories and tongues, we will consider our creative practices as medicine.

LaTasha N. Nevada Diggs is the author of TwERK. She has been published widely and her performance work has been featured at The Kitchen, Brooklyn Museum, The Whitney, MoMA, and The Walker Center. An independent curator/director, she has staged events at El Museo del Barrio, Lincoln Center Out of Doors, Symphony Space, and BAM Café. A recipient of several awards, LaTasha is the co-founder and co-editor of Coon Bidness and SO4.
THOMAS SAYERS ELLIS & JAMES BRANDON LEWIS: Locating the Percussive Lyric Pocket that Changes Prose to Prosody

In GoGo Music, the vernacular of Washington, D.C., a pocket of percussive grammar consisting of cowbells, drums, tambourines, congas, and voice (Lead Talk not Rap) form a foundation of interruptions, breaks, and shifting subjects. In writing, a pocket of nuanced text can make the linear behavior of prose a lyric reading experience, full of music and meaning. We will identify forms of the pockets, infusing drafts with lyric patterns, and consider Collaboration and the uses of internal and external sound. Students will write a poem a day and work with a visiting musician.

Poet and photographer Thomas Sayers Ellis is the author of The Maverick Room and Skin, Inc. His poems have recently appeared in The Nation, The Paris Review, Poetry, and Best American Poetry (1997, 2001, and 2010). He is a former GoGo percussionist and recently worked for UFCW Local 324 as photographer of meat packers and slaughterhouses. He recently taught in the Creative Writing Program at the University of Montana.

James Brandon Lewis is a saxophonist and composer with a bachelor’s degree from Howard University and a Master of Fine Arts degree from California Institute of the Arts. Ebony Magazine hailed James as one of seven jazz musicians to watch in today’s scene. His second album Divine Travels was released by historic imprint Okeh records via Sony and features William Parker, Gerald Cleaver, and poet Thomas Sayers Ellis.

LYDIA LUNCH: Nomadic Transformation

As a writer and a musician I am constantly seeking new environments that inspire creative collaborations. I have lived in NYC, Los Angeles, London, New Orleans, San Francisco, Pittsburgh, and Barcelona. Each city and the projects created there were unique, but as a shape shifting gypsy troubadour with an unquenchable wanderlust, even after almost four decades of touring, the road is still where I feel most at home. This workshop will discuss and write toward the transformative benefits and life changing experiences gained by having the courage to leave everything behind.

Lydia Lunch refused the confines of a formal education, opting instead to establish herself as a No Wave musician in New York City in 1976. An independent artist prolific in music, literature, film, and photography, she has performed and taught workshops at numerous universities, museums, and art festivals and continues to explore new mediums in which to express her passion and creativity. She was voted by Timeout New York as one of the most influential performers originating from NYC.

CLARK COOLIDGE: Allen Ginsberg, Poet

Time to take a close look at the life’s work of one of the founders of the Jack Kerouac School of Disembodied Poetics. His influences, his evolving fascinations and procedures, his innovations in the long line and the long poem. We’ll consider all his major works, plus many others unsung but deserving. A chance to engage with the overall poetic accomplishment of one of the last century’s great poetic forces.

Clark Coolidge is the author of more than forty books of poetry, including Space, Solution Passage, The Crystal Text, At Egypt, Now It’s Jazz: Writings on Kerouac & The Sounds, The Act of Providence, and most recently 88 Sonnets and A Book Beginning What And Ending Away. Forthcoming, Selected Poems 1962–1985, Station Hill Press. In 2011 he edited a collection of Philip Guston’s writings and talks for U Cal Press. Initially a drummer, he was a member of David Meltzer’s Serpent Power in 1967 and Mix group in 1993–1994. He traveled to Paris in September 2013 where his work was the subject of a symposium at Universite d’ Est. Currently he has returned to active drumming in duos with Thurston Moore and the ongoing free jazz band Ouroboros.
FRED MOTEN: Under Common Ground

In this class we’ll think, read, and talk about old-new assemblages of destruction and rebuilding, repurposing and disavowal, disruptions of proper publicness, histories of submergence, non-states of emergency, and the double edges of various refusals of burial. We’ll try to engage work by Amiri Baraka, Judith Butler, Sophocles, Ana Mendieta, Decolonizing Architecture Art Residency, Hazel Dickens, Öykü Potuğlo-Cook, the people of Gaza, and the people of Ferguson.

Fred Moten is author of In the Break: The Aesthetics of the Black Radical Tradition, Hughson’s Tavern, B. Jenkins, The Undercommons: Fugitive Planning and Black Study (with Stefano Harney), The Feel Trio, and The Little Edges. He lives in Los Angeles and teaches at the University of California, Riverside.

BRAD O’SULLIVAN: Shadowcasting & the Language of Machinery

Letterpress printing allows writers to physically interact with readers by forcing language into the page, a tactile sensibility not possible with more contemporary printing methods. It’s intimate and immediate, born of a syncopated, stubborn process. So, sleeves up & fingerdeep in the stuff of language, we’ll use the press as a compositional tool in the production of a collaborative printed piece.

Brad O’Sullivan collects meaningless objects and is the sole member of Underscore, a typewriter band. He’s a letterpress printer, writer, teacher, vinyl enthusiast, and proprietor of Smokeproof Press, letterpress workshop in Boulder. He likes pencils and lives with his family in downtown Boulder.

THURSTON MOORE: Composed On The Tongue

When Allen Ginsberg first heard Bob Dylan in song he rejoiced for the music employing the visionary poetics he had been practicing with Beat brothers and sisters Gregory Corso, Diane di Prima, Philip Whalen et al. During his incredible life, Allen inspired and commiserated with musicians from the free love ‘60s to the urban poet ‘70s to the punk rock ‘80s while continually expressing Blakeian wonder in his own harmonium and finger bell mantra love calls on stage at CBGB and poet events worldwide. We will LISTEN to the RECORDS and investigate the social and activist dynamics of Ginsberg the Bard, in addition to writing our own poems.

Thurston Moore is the founder of the NYC rock group Sonic Youth. He has worked collaboratively with Yoko Ono, Merce Cunningham, Cecil Taylor, Lydia Lunch, John Zorn, and Glen Branca. He has composed music for films by Oliver Assayas, Gus Van Sant, and Allison Anders. His writing has been published through various imprints. He runs the Ecstatic Peace records + tapes label, edits the Ecstatic Peace Poetry Journal, and is chief editor of Ecstatic Peace Library and the poetry imprint Flowers & Cream.

ANNE WALDMAN: Entanglement: Co Existence in a Dark Time

Quantum entanglement is a physical phenomena occurring when groups of particles interact in ways such that each particle cannot be described independently but rather as a whole. We will emulate the worlds of particles and particulars as they form radical force fields for progress in writing and life. We will embark on long messy works apart and together to shift frequencies of media control and war culture. We will record our words with the help of Ambrose Bye. We will dedicate the merit of what we accomplish and create a community for the next one hundred years.

Anne Waldman has been a prolific and active poet, performer, editor, and teacher many years, a founder of the Jack Kerouac School and artistic director of its celebrated Summer Writing Program. She is the author most recently of Gossamurmur (Penguin Poets, 2013), Jaguar Harmonics (Post-Apollo, 2014), and co-edited (with Laura Wright) the anthology Cross Worlds: Transcultural Poetics (Coffee House Press, 2014). Waldman has been deemed a “counter-cultural giant” by Publisher’s Weekly, is a Guggenheim fellow for 2013–14, and a Chancellor of The Academy of American Poets. Websites: annewaldman.org, fastspeakingmusic.com, and EdBowes.org.
Cine-Poetics
Naropa University’s Performing Arts Center
FREE and open to the community

A special event with three films relating to the dance between language (often endangered) and image

12:00–2:30 p.m.: "Language Matters" by Bob Holman
Break
3:00–5:00 p.m.: "Gold Hill" by Ed Bowes & "Six Lives: A Cinepoem" by Sarah Riggs
Q & A with filmmakers Ed Bowes & Sarah Riggs

This workshop invites participants to heartily experiment with notions of their most intimate and outrageous self-assigned and world-imposed identities, assembled selves that slide beyond who they are, and what they wish to become. All known identities (blAck, Blu, why(te), Cis-Trans-Am, BrOWN and Query) shall be engaged, held, evacuated, destroyed, reposed, and/or but re-invented and recast to alert us to the importance of discovery and possibility.

Ronaldo V. Wilson is the author of Narrative of the Life of the Brown Boy and the White Man (2008), Poems of the Black Object (2009), Farther Traveler: Poetry, Prose, Other (2015), and Lucy 72 (2015). A recent artist-in-residence at the Headlands Center for the Arts, and the Center for Art and Thought (CA+T), Wilson is an Assistant Professor of Creative Writing and Literature at University of California, Santa Cruz.

TOM HAYDEN is an American social and political activist, author, and politician, who is director of the Peace and Justice Resource Center in Culver City, California.

Lecture: Thursday, July 9: 12:45–2:30 p.m.
Followed by a short reception in the Student Lounge 2:45–3:15 p.m.

MEDITATION INSTRUCTOR: Giovannina Jobson
Dharma Arts Presenters: Reed Bye, Judith Lief, Robert Spellman, Giovannina Jobson
Printshop Assistant: Jade Lascelles
MFA Lecturers: Eric Baus, J’Lyn Chapman, Richard Froude, Sara Veglahn
SWP Textbook: CrossWorlds: Transcultural Poetics (Coffee House Press, 2014)
The Summer Writing Program (SWP) at Naropa University is a four-week-long convocation of students, poets, scholars, fiction writers, translators, performance artists, Buddhist teachers, musicians, printers, editors, and others working in small press publishing. In dialogue with renowned practitioners, students engage in the composition of poetry, prose fiction, cross-genre work, inter-arts, translation, and writing for performance. Participants work in daily contact with some of the most accomplished and notoriously provocative writers of our time, meeting individually and in small groups so that both beginning and experienced writers find equal challenge in the program. The tradition emphasized is the “Outrider” lineage—a heritage of powerful scholarship and counter-poetics.

The program provides three distinct forums: writing workshops directed by guest and resident faculty; lectures, readings, panels, and colloquia; and conferences in which students discuss their writings and ideas one-on-one with a faculty member. The traditional roles of “teacher” and “student” break down as communication and learning flows between writer and writer.

The SWP has always been aligned with experimental open forms and practices of avant-garde postmodernist writing. We examine movements in creative writing practice that have revolutionized “the word,” bringing it closer to the human body and human voice. As the performance of a text includes the construction of elegant non-corporate books and broadsides, we also offer letterpress-printing classes each week.

Open to any interested participant, the SWP serves each year as a third semester for Naropa’s accredited MFA degrees in creative writing, complementing course work with an intensive summer learning experience. Students taking the program for credit are encouraged and expected to explore the range of offerings beyond their academic semester concentrations. The program is designed to give students a sense of where they might begin to locate their own work and interests within the literary world by exposing them to a broad range of contemporary writing and relevant topics.
The Writing and Poetics Audio Archive Collection at the Naropa University Archives has been recognized as one of the top literary audio archives in the United States. This unique collection has been recorded on analog audiotapes during the SWP every year since its inception in 1974. It contains readings, lectures, workshops, seminars, panels, and performances by poets and writers representing a wide range of schools and movements, including the New York School, Black Mountain School, Black Arts Movement, the San Francisco Renaissance, the Umbra group, the Nuyorican, the L=A=N=G=U=A=G=E poets, and the Beats, as well as several generations of their artistic progeny.

Beginning in 2002, Naropa University undertook the Audio Archive Project with the mission to enhance the appreciation and understanding of postwar American literature and its role in social change, cultural criticism, and the arts by preserving and providing access to the collection. Through grants from the NEA, NEH, Save America’s Treasures, the GRAMMY Foundation, and the additional support of private donors, two thousand hours of analog recordings have been digitized and preserved. A dedicated listening station is also available on campus in the Allen Ginsberg Library. Anthologies based SWP archives include:


For more information, please visit naropa.edu/allen-ginsberg-library/find-recordings.php
MFA in Creative Writing & Poetics

For information on all programs, contact Naropa’s Admissions Office at admissions@naropa.edu or call 303-546-3572.
The Harry Smith Print Shop features a Chandler and Price platen press and a Vandercook SP-15 proof press. Courses are offered for students who wish to learn printing techniques using distributable type on both platen and proof presses and add a fine crafts dimension.

The core press and much of the older Perpetua type were originally owned by poet Lyn Hejinian’s Tuumba Press. Poets printed in this press included Alice Notley, Fanny Howe, Clark Coolidge, Michael Palmer, Ron Silliman, Bob Perelman, and Charles Bernstein. After Lyn passed the press on to David Sheidlower, David used the imprint Coincidence Press. He printed chapbooks by Larry Eigner, Pat Reed, Andrew Schelling, Robert Kelly, Rachel DuPlessis, and others. When David decided to stop printing, he offered his print shop, including the historic Chandler & Price Platen press, to Naropa. Later, equipment arrived from Rydall Press, which was founded by friends of DH Lawrence, and from Ken Mikolowski’s Alternative Press. The larger platen press was received from Salt Works Press and dates back to 1915. Type and more equipment have been added, thanks to the generous gifts from donors.

The Kavyayantra Press is the imprint for chapbooks and broadsides published through Jack Kerouac School.
There are two steps to registering for the Summer Writing Program: registering for the weeks you will be attending, then signing up for the workshops that will take place during those weeks. This is done in different ways depending on your classification as a for-credit or noncredit student.

**Naropa Degree-Seeking Students**

Beginning March 2, 2015, Naropa MFA Writing students will have the opportunity to register for the Summer Writing Program workshops on MyNaropa. All students are highly encouraged to consult with their academic advisor to determine the pacing of their degree. Jack Kerouac School degree-seeking students may begin their Naropa degree program in the summer but will need to transfer these credits into their degree program; alternatively they may take the summer as noncredit or non-degree-seeking credit students.

Undergraduate and non-JKS graduate students already enrolled at Naropa who want to take the summer for academic credit need to meet with their academic advisor before they will be able to register online.

**Non-Naropa For-Credit Students**

Beginning March 16, 2015, non-Naropa students may also take the SWP for academic credit. Naropa University is accredited by the Higher Learning Commission. Contact the Summer Writing Program Office or visit naropa.edu/swp for more information on becoming a non-degree-seeking credit student. Keep in mind that SWP weeks taken for undergraduate credit cannot be later converted to graduate credit and vice versa, and applicants for graduate credit must have a bachelor’s degree. Students should consider carefully whether they need graduate or undergraduate credit. Students seeking credit should first meet with their academic advisor in their home institution. Please see naropa.edu/swp for more information.
NONCREDIT STUDENTS
Beginning March 16, 2015, noncredit students can register online at https://my.naropa.edu/ICS/Public_Registration/. Students can take the SWP for any combination of the first, second, third, and/or fourth weeks. SWP weeks taken for noncredit cannot be converted to credit at a later date. Please consider carefully if you anticipate you may need credit in the future.

Once a non-degree student fills out the appropriate online registration form, indicating biographical information and first, second, and third choices of workshops, s/he will be directed to enter credit card or e-check information to pay for the course. Once the student hits “submit,” s/he will be directed to a website thanking them for their registration and indicating that they will receive confirmation of registration, as well as login information for myNaropa, within three business days. The student will also receive an email version of this message, along with a copy of their original registration form.

Noncredit students can register online at https://my.naropa.edu/ICS/Public_Registration/

ADD/DROP POLICY
Noncredit students have until Friday at 3:30 p.m. of the previous week to drop the SWP without financial penalty. Noncredit students must drop the course online or contact the registration coordinator at 303-546-3511 or registration@naropa.edu. If a noncredit student chooses to withdraw from the SWP AFTER 3:30 p.m. on Monday, the student will be financially responsible for the entire week.

All for-credit students have until Friday at 3:30 p.m. of the previous week to drop that week of SWP without suffering financial or academic penalty. Students who drop a course on Monday will not receive a refund and will have a withdrawal listed on their transcripts. Students who drop on Tuesday, Wednesday, Thursday, or Friday will fail the course. Students must drop online via MyNaropa or contact the registration coordinator at 303-546-3511 or registration@naropa.edu. If a student does not complete the necessary paperwork, s/he will be held both financially and academically responsible for the entire week. In the event of a medical emergency, Naropa students must contact their academic advisor by the deadline.

Students may switch workshops on Mondays before 3:30 p.m.

STUDENT HOUSING
Weekly housing is available for SWP students at Snow Lion. Housing is available for one, two, three, or all four weeks of the SWP. Snow Lion is located four residential blocks from the 2130 Arapahoe Campus. There are both one-bedroom and two-bedroom apartments available. For more information regarding housing or to make a reservation, please check the Naropa housing website at naropa.edu/housing.

For information about off-campus housing, please visit naropa.edu/housing and select “off-campus housing resources” in the left-hand navigation.
NAROPA STUDENTS
Degree-seeking students taking the program for graduate or undergraduate credit may be eligible for federal financial aid if enrolled for at least 6 credits (four weeks for undergraduate credit, three to four weeks for graduate credit). Naropa undergraduate and graduate students should complete the FAFSA or the International Student Financial Aid application by March 1 in order to be considered for any forms of institutional or federal aid. The FAFSA is available at fafsa.ed.gov. The international student financial aid application is available at naropa.edu/intl-aid.

Students who request aid to attend the SWP are generally awarded enough aid to cover the cost of tuition and fees. Federal regulations prohibit the release of student aid until a student is officially attending at least half time (enrolled for at least 6 credits). Because undergraduate students do not become half time until the beginning of week four of the SWP, their aid and refunds will become available at the beginning of that week. Graduate students become half-time at the beginning of the third week of classes and their aid and refunds will be available at the beginning of week three.

Students who need their refunds before this time may fill out an Advance Request Form from the Financial Aid Office. The earliest that a student may receive an advance is at the end of week one of the SWP. Low-residency MFA students should be aware that loans are traditionally packaged with an even spread of funds over the summer, fall, and spring. As additional expenses may be incurred during the summer semester (i.e. travel/housing), students should contact financial aid and discuss options in loan packaging.

NON-DEGREE-SEEKING CREDIT STUDENTS
Students who are enrolled as degree-seeking students at another institution and are taking the SWP for credit should contact the financial aid office at their home institution for information regarding eligibility for aid.

Additional information regarding financial aid is available at naropa.edu/costs-aid.

The ZORA NEALE HURSTON AWARD is awarded to selected students who have experience working with people from diverse cultural and ethnic backgrounds for one session of the Summer Writing Program. The award amount covers partial to full tuition (for all recipients) and housing costs (for out-of-state recipients) for one to four weeks of the Summer Writing Program (credit or noncredit). The award is based on exceptional literary merit and promise as well as financial need.

The SUMMER WRITING PROGRAM SCHOLARSHIP IN MEMORY OF KARI EDWARDS is offered annually to one credit or noncredit student accepted into Naropa University’s Summer Writing Program. An eligible applicant must be a U.S. citizen or permanent resident, and be involved in gender activism and writing experimental works.

The LESLIE SCALAPINO AWARD will be offered each year to one MFA Creative Writing and Poetics or MFA Creative Writing student attending the Summer Writing Program who has a body of work in the field of experimental postmodern women’s poetry and poetics. Applicants must demonstrate financial need, be a U.S. citizen or permanent resident of the United States, and have a GPA of 3.5 or higher.

The INSTITUTE OF AMERICAN INDIAN ARTS AWARD is given annually to one current undergraduate student enrolled at the Institute of American Indian Arts, who will be attending the Summer Writing Program. The award covers full undergraduate tuition for the four weeks of the SWP and includes housing.

The WANDA COLEMAN AWARD will be awarded to one BA student in Creative Writing and Literature or MFA student in Creative Writing and Poetics who is attending the Summer Writing Program, and who is outspoken and articulate about the issues of feminism, peace, justice, racial and gender equality.

TO APPLY FOR ANY OF THESE AWARDS, GO TO naropa.edu/SWP-Scholarships

ALL APPLICATIONS ARE DUE BY APRIL 1, 2015. AWARDS WILL BE ANNOUNCED IN EARLY MAY.
## Schedule of Summer Readings

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<td>Steven Taylor</td>
<td>Andrea Spain</td>
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<tr>
<th>W4</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
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<tr>
<td></td>
<td>SWP Faculty Reading</td>
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<td>Fred Moten</td>
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<td>Bobbie Louise Hawkins</td>
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<td>Ronaldo V.Wilson</td>
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<td>Lydia Lunch</td>
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All readings 7:30–9:30 p.m.
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<tr>
<th>Thursday</th>
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| SWP Faculty Reading  
Noah Eli Gordon  
Sherwin Bitsui  
Rosa Alcalá  
Rachel Blau DuPlessis | Student Reading | SWP Faculty Reading  
Rachel Levitsky  
Selah Saterstrom  
Laird Hunt  
Samuel R. Delany |
| 18 | | 20 |
| SWP Faculty Reading  
Kyoo Lee  
James Sherry  
Jennifer Moxley  
Mei-me  
Berssenbrugge | Student Reading | SWP Faculty Reading  
Janet Hamill  
Omar Berrada  
Joanne Kyger  
Eleni Sikelianos |
| 25 | | 27 |
| SWP Faculty Reading  
Mark Nowak  
Marcella Durand  
Julianna Spahr  
Eliot Weinberger | Student Reading |  |
| 2 | | 3 |
| SWP Faculty Reading  
Kameron Bashi  
Maureen Owen  
Clark Coolidge  
LaTasha Diggs | Student Reading | SWP Faculty Reading  
Thurston Moore  
Thomas Sayers Ellis  
& James Brandon Lewis  
Fast Speaking Music  
& Special Guests  
Ambrose Bye  
& Anne Waldman |
| 9 | | 11 |
# Summer Writing Program 2015 Weekly Schedule

<table>
<thead>
<tr>
<th>Time</th>
<th>Monday</th>
<th>Tuesday</th>
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<td>12:00</td>
<td>Opening Panel</td>
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<td>Closing Colloquium</td>
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<td>3:00</td>
<td>Noncredit Orientation</td>
<td>3:00–4:00 Faculty or Student Lecture</td>
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<td>3:30</td>
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**Workshops:**
- Open to all SWP students
- Open to BA/MFA students only

**Readings:**
- Open to all SWP students and general public
Daily Meditation
Meditation provides a reflective, somatic space to stay connected to your body, your mind, and the moment.

Morning Workshops
Whether in our letterpress studio or in a writing workshop, morning workshops offer an artistic and social space to build your own creative oeuvre.

Afternoon Panels
Afternoon panels provide a space for collaborative interaction and critical thinking as multiple perspectives and approaches are shared and explored in a larger group setting.

Afternoon Chats
Grab a cup of tea or coffee and participate in an informal and intimate conversation with one of our renowned guests during our afternoon chats.

Evening Readings
SWP features a rich schedule of evening readings that provide a glimpse into the creative process of writers and performers such as Eliot Weinberger, Mei-mei Berssenbrugge, Laird Hunt, and Anne Waldman.

This combination of formal and informal workshops and events, along with the contemplative elements, allows SWP participants to gain a new and exciting perspective on the artistic innovation of contemporary writing practices.

WE INVITE YOU to be personally and creatively inspired by the unique experience of the Summer Writing Program at Naropa University.

REGISTRATION OPENS on March 16, 2015 and is available at Naropa.edu/swp

FOR MORE INFORMATION call 303-245-4662 or email swp@naropa.edu

Naropa University welcomes participants with disabilities. Please contact Andrea Rexilius at 303-546-5296 or arexilius@naropa.edu before May 15, 2015 to inquire about accessibility and disability accommodations needed to participate fully in this event.
“Keep The World Safe For Poetry.” — Anne Waldman