Jack Kerouac School of Disembodied Poetics
Naropa University

Summer Writing Program
Symbiosis
July 1-27, 2013
The Summer Writing Program (SWP) is a 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, cross-genre work, inter-arts, translation, writing for performance, and work in the recording studio. The majority of SWP events, workshops, and classes take place on the Arapahoe campus.

**Acknowledgements**

This cover takes its inspiration from Ernst Haeckel’s, *Artforms of Nature*, and our rallying anthem for the summer of 2013, “Symbiosis.” Poets and writers and thinkers and printers and translators and performers make their art with an awareness of the interconnected symbiosis of different biological species. The Summer Writing Program would like to thank Brooke Graczyk, CPC Solutions, and HR Hennauer for their insight and attention to detail.

**In Memoriam**

**Anselm Hollo**

April 12, 1934–January 29, 2013

Anselm was a much loved member of the large and distinct community of Front Range poets, and a poet of international and national renown. We will all keep strong the memory of the twinkle in his blue eyes, his wry sense of humor, and deep and resonant laugh. We are in gratitude for the panoramic poetics and wisdom he generously shared with us these many years. We loved him and his poetry.

—Anne Waldman
A unique and invigorating aspect of the Jack Kerouac School of Disembodied Poetics (JKS) year-round MFA in Writing & Poetics, 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. to 12:00 p.m. Printshop and book arts classes run from 9 a.m. to 12:00 p.m. Afternoons are devoted to lectures, special graduate and undergraduate credit classes, panel discussions, readings, and performances.

Students from other universities who elect to take the program for undergraduate credit (1.5 credits per week) or graduate credit (2 credits per week) should consult with their home institution’s advisor before applying at https://my.naropa.edu/ics/Public_Registration/ by June 1. There is no application process for noncredit students.

MFA in Writing & Poetics
The Master of Fine Arts in Writing & Poetics is a two-year, 49-credit in-residence degree program. Students typically enroll in 9 credit hours per semester and 8 credit hours in the Summer Writing Program (two summers required).

- 9 credits of workshops
- 16 credits of the Summer Writing Program (workshops, lectures, readings)
- 3 credits of professional development
- 6 credits of thesis (book-length creative manuscript and critical research component under the mentorship of a faculty member)
- 9 credits of literature seminars
- 3 credits of contemplative practice
- 3 credits of electives

BA in Writing & Literature
The Bachelor of Arts in Writing & Literature is a 36-credit major with a curriculum that balances writing workshops and literary studies. This balance reflects the schools’ conviction that creative writing, reading, and critical analysis must be involved in a writer’s growth.

- 15 credits of workshops
- 18 credits of literature seminars
- 3 credits of thesis

JKS Ranked Faculty:
Michelle Naka Pierce (Director), Anne Waldman, Bhana Kapil, Reed Bye, Junior Burke, and J’lyn Chapman (Visiting BAn/MFA Program Coordinator).

Affiliated Faculty: Jack Coltom, Sara Vectorian, Kurt Gütjahr, Laura Wright, Barbara Hannigan, Maureen Owen, Lisa Berman, and Andrew Wille.
The Summer Writing Program (SWP) provides three distinct forums: 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 degree, 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. Eight weeks (often two full four-week SWPs) are required.

The Writing & 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 consistently 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 New Yorkers, the L=A=N=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. Catalog records for the tapes have been created and are now available through the generous support of the Internet Archive, at archive.org/details/naropa. A dedicated listening station is also available on campus in the Allen Ginsberg Library.

For more information, please visit naropa.edu/library.
HISTORY, RACE, POLIS: “KARMA” OF THE MODERNISTS

The Kerouac School at Naropa University, founded in 1974, has roots in the most innovative aspects of the New American Poetry, and has extended itself over decades to include new praxes and world poetics, revealing in diversity and hybrid form. It seems important given the sorry, divisive, and toned-down nature of US of A political adversity, including gender, class, and racial divides, to review and examine “where we have been.” What is the legacy of Williams, Stevens, Pound, Stein, and their postmodern inheritors? How did they set the bar, what were their prejudices, and why do we still feed off their work? What is the continuing narrative? Where has the gaze gone since, beyond Euro-centrism? This week, we will look at our own modes of attitude, and the dark shadows of influence under newer word “orders.” The Kerouac School has always looked to collaboration amongst artists, art forms, and the philosophies and orality of Asian and indigenous art forms. Poet/Art thinker Bill Berskon will present a lecture on Gertrude Stein and her family art legacy, and Jerome Rothenberg will carry us forward to investigate the continuing shamanic powers of poetry.

Noncredit Course: WR1051, tuition: $500 per week

POETS, POEMS = TELEPATHIC
LANDING PADS
SO HERE ONE SITS

“AIRSIDE”

WAITING FOR LONG-AGO VESSEL
SAILED INTO ONE’S DREAM LAST NIGHT

—Anselm Hollo

KAZIM ALI CITIES OF THE INTERIOR

A city exists as a concatenation of time unfolding in space. Pretending to be permanent as both political and physical entities, in fact they shift with alarming speed. Reading (mostly) prose by Stein, Nin, Kapul, Perec, Mehmedinovic, Kostelanetz, Adnan, Darwish, and others will help us to create texts that explore both the internal and external architectures of cities and consider the ways they are expressed by the writers who write within them and the ways they impress psychic and creative pressures upon those same citizens.

Kazim Ali was born in the UK to Muslim parents of South Asian and Middle Eastern descent. His books include four volumes of poetry, two novels, two collections of essays, as well as translations by Sohrab Sepehri, Marguerite Duras, and Ananda Doshi. Recently he edited the essay collection Jean Valentine: This-World Company. In addition to being associate professor of creative writing and comparative literature at Oberlin College and founding editor of Nightboat Books, he teaches in the Stonecoast MFA program and is a certified Jivamukti Yoga instructor.

CARA BENSON & JENNIFER KARMEN

LANGUAGE AS COMMUNAL ACTION

Time and again, new forms of expression are created from the demands history makes on individuals devising artistic strategies together. We take part in societal currency: mouth opens, fingers tap, hands pull and push across the page. Drawing on experiences in collectives and trans-situational manifestations, we will investigate our own writing and engage in collaborative practice as a model for our future world/s. We tape words to our faces and offer each other new names.

Cara Benson is the author of the poetry collection (made) and a forthcoming book for SUNY Press on the poetry class she teaches in a New York State Prison. Her poems have appeared in The New York Times, Boston Review, Best American Poetry and are forthcoming in Fence. Benson has performed poems in the offices of her Congressman to the U.S. House of Representatives and on the streets of Washington DC, among many other esteemed venues.

Jennifer Karmin’s multidisciplinary projects have been presented at festivals, artist–run spaces, and on city streets across the U.S., Japan, Kenya, and Europe. She is the author of the text-sound epic Aaaaaaaaaaalice and her writing is published in the anthology I’ll Drown My Book: Conceptual Writing by Women. In Chicago, she works with immigrants as a community educator at Truman College, teaches in the Creative Writing program at Columbia College, and curates the Red Rover Series.
Anselm Berrigan  
**Listening as Practice**

We’ll take as given that listening is an inherent component of reading and writing, that listening is a mode of performance (to read a poem to yourself is to perform that poem, however silently), and that listening is a skill, which means one’s ability to listen (and by extension attend to the prosodic micro-elements of sound and space that ultimately differentiate poetry from prose) can improve over time. Readings to include Fred Moten, Dana Ward, Hoa Nguyen, Julian Brolaski, Joanne Kyger, Harryette Mullen, Clark Coolidge, and Melvin Tolson. A complete group reading of Douglas Oliver’s “The Infant & The Pearl” will also take place across the four classes.

Anselm Berrigan’s books of poems include Notes from Irrelevance, Free Cell, and Zero Star Hotel. Skasers, a book written jointly with John Coletti, was recently published by Flowers & Cream. He is the poetry editor for The Brooklyn Rail, former artistic director of The Poetry Project at St. Mark’s Church, consciously a member of no particular school of poetry, and co-chair of writing in the Milton Avery Graduate School of the Arts.

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.

Julie Carr  
**My Wife, My Car, My Color and My Self: What Belongs to You? To What do You Belong?**

We will read and respond to texts from the 1950s and 60s that explore the notion of belonging in order to ask: What belongs to you? To what do you belong? What does it mean to be a citizen? What does it mean to “have” a color? a family? a history? How do we both own a heritage and belonging to a nation? Own our things and belong to the earth?

Julie Carr is the author of four books of poetry, including 100 Notes on Violence and Sarah-Of Fragments and Lines. Surface Tension: Ruptural Time and the Poetics of Desire in Late Victorian Poetry is out from Dalkey Archive in early 2013. A new book, RAG, is forthcoming from Omnidawn. She teaches poetry and poetics at the University of Colorado, Boulder, and is the co-editor of Counterpath Press.

Rikki Ducornet  
**Revelation / A Practice**

I propose giving space to a series of small pieces that will reveal themselves as they are being written. We will work organically and imaginatively, always attentive to the profound sympathy between the creative process and rigorous thinking. Expect to have a sequence of pieces that will both stand alone and work interactively, informing one another with energy and lunacy.

The author of eight novels, three collections of short fiction, a book of essays, and five books of poetry, Rikki Ducornet has been twice honored by the Lannan Foundation. She has received the Bard College Arts and Letters award and, in 2008, an Academy Award in Literature. Her work is widely published abroad. Recent exhibitions of her paintings include the solo show Desirous at the Pierre Menard Gallery in Cambridge, Massachusetts, in 2007, and the group show: O Reverso Do Olhar in Coimbra, Portugal, in 2008, and El Umbral Secreto at the Museo de la Solidaridad Salvador Allende in Santiago, Chile, in 2009. She has illustrated books by Jorge Luis Borges, Robert Coover, Forrest Gander, Kate Bernheimer, Joanna Howard, and Anne Waldman, among others.
Beginning with Pound’s *Cantos*, we’ll branch out to look at contemporary variations of the personal political epic, including Anne Waldman’s *Iovis*, Kari Edwards’ *A Day in the Life of P*., and Bernadette Mayer’s *Midwinter Day*. Come prepared to think about your place in the polis and begin an epic.

Lisa Jarnot is the author of four full-length collections of poetry: *Some Other Kind of Mission* (Burning Deck Press, 1996), *Ring of Fire* (Zoland Books, 2001 and Salt Publishers, 2003), *Black Dog Songs* (Flood Editions, 2003), and *Night Scenes* (Flood Editions, 2008). Her biography of the San Francisco poet Robert Duncan was published by the University of California Press in 2012 and a *Selected Poems* will be published by City Lights in 2013. She currently lives in Sunnyside, New York, with her husband and daughter. She works as a teacher, writer, and freelance gardener and is a founding member of the Central Park Forest Nursery Preschool Cooperative.

**Lisa Jarnot**

**Rogue State Epics**

William Carlos Williams describes a poem as “a small (or large) machine made of words.” The Naropa letterpress imprint, Kavyayantra Press, takes its title from a Sanskrit word meaning “poetry machine.” In this workshop, we will learn basic letterpress techniques while considering this connection, our bodies as writing technologies. Metal type, presses, and hands as different cogs in a single poetic apparatus. How we can be both machines made of words and machines which make words.

Jade Lascelles is a poet and letterpress printer based in Boulder, Colorado. A graduate of the Kerouac School, she now serves as the Harry Smith Print Shop assistant and the book review editor for *Bombay Gin*. She is a founding member of the eco-poetic publishing project Inukshuk Collective and teaches writing and literature at Naropa University and Front Range Community College. She is also quite fond of yoga and dance parties.

**Jade Lascelles**

**A Machine Made of Words: The Poetry of Letterpress Printing**

OoRS is a mobile research laboratory that explores tactics to promote the reuse, perversification, and reparation of precarious, outmoded, and correctable cultural phenomena. In this workshop, we will deploy a range of modes including strategies (detourning, queering, rearranging, assisting), documentary tools (pen, camera, tape recorder, video), and research methodologies (archive investigation, field-notes, sampling, collecting, Inserting) towards a practice that both denaturalizes the present and opens up new modes of hybridity, activism, and dwelling.

Rachel Levitsky is the author of *Under the Sun* (Futurepoem, 2003), *NEIGHBOR* (UDP, 2009) and the novel, *The Story of My Accident is Ours* (Futurepoem, 2013), and the founder of the feminist avant-garde network, Belladonna* Collaborative. In 2010, with Christian Hawkey, she started The Office of Recuperative Strategies (OoRS.net), a mobile research unit variously located in Amsterdam, Berlin, Boulder, Brooklyn, Cambridge, New York City, and the Universität Leipzig in Leipzig. She teaches writing at Pratt Institute.

**Rachel Levitsky**

**Recoverative Strategies (OoRS.net)**

Reliance on partial knowledge; appropriation of material that is not understood; a willfully ignorant stance; empathic imagination; irresponsible research; untenable argument; aggressive wrongness; inexpert testimony; deliberate decontextualization—these easily criticized attributes of a text can also be powerful techniques for writing discursively, often wielded for political and ethical uses. We will think—and write—through this hypothesis together, considering also the question of privilege in relation to these approaches. We’ll read Redonnet, Hawkey, Catherine Taylor, Markson, Spahr, others.

Anna Moschovakis’s recent books are: *You and Three Others Are Approaching a Lake* and *The Jokers, a translation of La violence et la dérision* by Egyptian-French novelist Albert Cossery. She teaches in the Writing Program at Pratt Institute and at Milton Avery Graduate School of the Arts at Bard College. She is also a member of Brooklyn-based publishing collective Ugly Duckling Presse, for which she heads up the Dossier Series of Investigative Texts.

**Anna Moschovakis**

**Poem-Essays and the Poetics of Ignorance**
Where the Wild Thinks Are

Out of classroom field notes and thrifty recycle natural rhythms, far ranging botanies of the soul, geologies spur’d risk. On a humble. Reading writing & writing reading spellbound around all. Trace, list, lisp, map presence songs. Scout.

Common ground-selves turn inside out recall invoiced beeings (babbling brook, magpies, aspen, boulders, insects) within and without. Being in touch with inner elders, buried beoples stretch perceptual limits, dispell received categories positing a “nature” here, “culture” there, and “human” and “other” tongue ties as separate wear and tear. Sound musings, found objects, letters, textures, smells and other tones be pencorporated into a collective holding pattern, swarm, lemming aid or perfume. Performance, installation, or seat reference the tickled journey. Permaculture as an ecoptic framing device, Boulder: A Rock Opera and other ripe callings may stir the pot.

Julie Ezelle Patton’s recent paper-piper planes bees Notes for Some (Nominally) Awake (Yo Yo Labs, 2010), forthcoming F (Field Books, 2013), and Writing with Crooked Ink (Belladonna 2013). Julie is a performance poet, visual artist, and permaculturist who lives in New York City. Her visualertness can be found in I’ll Drown My Book: Conceptual writing by Women (Les Figues), ((eco(lang) uage(reader)), and Critiphoria. Julie’s Building by the Side of the Road (About Place Journal: Rust Belt Tales, 2012), chronicles a storied land conservation and eco-artist housing project she established in a poverty city 180 miles from the rock star Detroit. Poet Tree Mitigation Services, Let it Bee Green, Salon des Refusé, Community Service Berry Jam are some of niches mined in this rust belt galaxy. Julie collaborates with composer/instrumentalists Daniel Carter, Paul Van Curen, Drew Gardner. Fall 2012 found her wording notes with Brad Jones at the Stone in New York City, and noting words with Anne Waldman at Poets House and Lee Ann Brown at a Museum of Moving Images Event dedicated to John Cornell. Julie has been honored with a Doors Brook Association 2012 Watershed Hero Award, a 2010 and 2008 Acadia Arts Foundation Award, and a 2007 New York Foundation for the Arts Fellowship (Poetry).

She’s an award-winning educator who has taught in public schools, museums, and universities in the Americas and abroad.

Language Has A Body: Writing As An energy Container

Language is immaterial—it is made of signs, follows rules, and outlasts its users. But language has a body, too—it takes form in synaptic flashes, breathing, muscle movements, typography, radio waves, electronic pulses. How do we write across these valences? How do nonsense and invented music work in this technology of mind, which is not private but shared? How do we track libidinal rhythms, say the unsayable, and risk gobbledygook, yet communicate with other people? Letting what we write become an energy container, we’ll experiment.


Revisiting James Baldwin’s Views on the Artist In American Society

In James Baldwin’s Uncollected Writings: The Cross of Redemption, he uncompromisingly puts the responsibility of telling the essential truths about the society that produces an artist on the artist. The artist is a model of expressive individuality in his/her culture fostering healthy heterogeneous discourse. Using Baldwin’s texts to configure models of thought and approach, we will discuss the socio-political agency in the work of American artists in various fields to inspire analytically informed poetry and prose.

Christopher Stackhouse is a writer and artist. Plural (2012) is a volume of his poetry published by Counterpath Press. Seismosis (2006) is a collaborative book of Stackhouse’s drawings in dialogue with text by writer John Keene. He is a recent visiting critic at the Maryland Institute of Contemporary Art, Hoffberger School of Painting, and, guest lecturer at Bethel University, New York Center for Art & Media Studies.
HELLFIRE, DROUGHT, AND BRIMSTONE: A NEW ECO-POETICS

Alarms! Human driven modification to the planet’s ecosystems contributes to rising atmosphere greenhouse gas levels, causing extreme fluctuations in weather, altered species distribution, and increase in extinction rates. Whole cultures and languages are going out of existence as well, affected by basic human struggle for survival under increasing pressures. As we experience, our planet is undergoing unprecedented instances of climate change, with water clearly emerging as the inestimable element in the balance of our “oikos” (root of the word “ecology” meaning house). Fire, floods, and drought have been causing havoc, as well as strange denial in the will or the polis around issues of gun control in a culture run wild with violence. The connections between man-made plunder, from fracking to war, have been established in terms of how we eschew guardianship of our planet and our own communities. Can poets and artists envision an alternative to this dystopia? How do we address violence, amnesia, death-wish, and the extreme, almost biblical conditions of an altered world? How are we adapting?

Noncredit Course: WR1052, tuition: $500 per week

RAE ARMANTROUT GOING NEGATIVE

How have poets said “No!” or “Enough!” to the excesses of global capital? In this course we will look at the minimalist poetics of writers such as Lorine Niedecker and Graham Foust along with the erasure techniques of Ronald Johnson and Susan Howe. Students will produce their own “erasure poems.” They will also respond (in poetry) to the work of poets such as Rodrigo Toscano and Vanessa Place who use their positions inside major institutions (criminal courts and labor unions, respectively) to de-form and repurpose dominant narratives, jamming the circuits. With the poets above (and others) as examples, you will be encouraged to “talk back.”

Coming from the nexus of Bay Area Language Writing, Rae Armantrout has published eleven volumes of poetry. Her book Versed won the 2010 Pulitzer Prize for Poetry and the National Book Critics Circle Award. Her 2011 collection, Money Shot, focused, in part, on the impact of the Wall Street mentality on our culture. A new book, Just Saying, appeared this year from Wesleyan.

CA CONRAD INTEGRAL CRYSTAL APPLICATION FOR DISPELLING INFORMATION FATIGUE: A NEW (SOMA)TIC POETRY PRIMER FOR THE RITUAL OF THE EVERYWHERE POEM

This mechanistic world, as it becomes more and more efficient, resulting in ever increasing brutality, has required us to find our bodies to find our planet in order to find our poetry. (Soma)tic poetry rituals aim our attention at two basic principles: (1) Everything around us has a creative viability with the potential to spur new modes of thought and imaginative output. (2) The most vital ingredient to bringing sustainable, humane changes to our world is creativity.

CA Conrad is the author of TRANSLUCENT SALAMANDER (TROLL THREAD Press, 2012), A BEAUTIFUL MARSUPIAL AFTERNOON: New (Soma)tics (WAVE Books, 2012), The Book of Frank (WAVE Books, 2010), Advanced Elvis Course (Soft Skull Press, 2009), Deviant Propulsion (Soft Skull Press, 2006), and a collaboration with poet Frank Sherlock titled The City Real & Imagined (Factory School, 2010). He is a 2011 PEW Fellow, a 2012 UCROSS Fellow, and a 2013 BANFF Fellow.

"Bards, O Self, Visitation, tell naught but what seen by one man in a vale in Albion, of the root whose physical sciences end in ecology, of mouths & eyes internated ten centuries visible, of mouths & eyes internated ten centuries visible:

..."—Allen Ginsberg, "WAles VisitAtion"
What do you want to do with your writing? Because the workshops are small, we can be surprisingly focused for each student. We can talk about what makes writing last through time. We can talk about where you’d like your writing to go. There will be some intermittent reading, in both poetry and prose. We shall share our efforts through reading aloud in the classroom.

Samuel Delany’s stories are available in Aye, and Gomorrah and other stories and Atlantis: Three Tales. His novels include Nova, Dhalgren, the award-winning Dark Reflections, and—most recently—Through the Valley of the Nest of Spiders, and a revised and enhanced edition of his 2004 novel Phallos. His essay collections comprise The Jewel-Hinged Jaw, Starboard Wine, Longer Views, and Shorter Views. A judge for the 2010 National Book Awards, he was the subject of a documentary The Polymath. His interview in the Paris Review’s “Art of Fiction” series appeared last spring.

Jesus saw some little ones nursing—He said to his disciples, “What these little ones who are nursing resemble is those who enter the kingdom.” They said to him, “So shall we enter the kingdom by being little ones?” Jesus said to them, “When you make the two one and make the inside like the outside and the outside like the inside and the above like the below, and that you might make the male and the female be one and the same, so that the male might not be male nor the female be female, when you make eyes in the place of an eye and a hand in place of a hand and a foot in place of a foot, an image in place of an image then you will enter the kingdom”—from The Gospel According to Thomas.

Robert Glück is the author of nine books of poetry and fiction, including two novels, Margery Kempe and Jack the Modernist and a book of stories, Denny Smith. Glück prefaced Between Life and Death, a book on the paintings of Frank Moore, and he edited, along with Camille Roy, Mary Berger and Gail Scott, the anthology Biting the Error: Writers Explore Narrative. Glück was co-director of Small Press Traffic Literary Arts Center, director of The Poetry Center at San Francisco State, and associate editor at Lapis Press. His first book of stories, Elements of a Coffee Service (1982), has just been republished by Ithuriel’s Spear.

We’ll root ourselves in Robert Glück’s question, “What kind of representation least deforms its subject?” While also keeping in mind the week’s ecological themes, this class manifests itself out of the destruction of the planet, the human, and language. We’ll focus on publishing as an archive of our time and then create a new press with a necessary mission. We’ll also physically publish our first book from a collection of the week’s writing.

HR Hegnauer is a writer, freelance book designer, and website designer who specializes in working with small presses and individual artists. She is the author of Sir (Portable Press at Yo-Yo Labs, 2011). At a designer, HR has worked with more than 350 writers and translators. She is a member of the feminist publishing collaborative Belladonna* and the poets’ theater group, GASP: Girls Assembling Something Perpetual; she has also acted in movies directed by Ed Bowes.

Fred Moten is the Helen L. Bevington Professor of Modern Poetry at Duke University. He is author of In the Break: The Aesthetics of the Black Radical Tradition (University of Minnesota Press), Hughson’s Tavern (Leon Works), B. Jenkins (Duke University Press), and of two forthcoming books: The Feel Trio (Letter Machine Editions) and consent not to be a single being (Duke University Press).
Eileen Myles Long Poems

Let’s write a long poem all week looking at such artists as Whalen, Scalapino, Snyder, Waldman, Theresa Hak Kyung Cha, and CA Conrad as our guides. We’ll work inside & outside and definitely consult a book that deals with a philosophy of intimacy & space by Peter Sloterdijk called Bubbles. Give that a look now if you can.

Eileen Myles was born in Cambridge, Massachusetts, and moved to New York (where she still lives) in 1974 to be a poet. Latest books are Snowflake/different streets, Inferno (a poet’s novel) and The Importance of Being Iceland for which she received a Creative Capital/Warhol art writing grant. She’s a 2012 Guggenheim fellow.

Kristin Prevallet Survival Poetics

As writers we live in this culture of fractured consciousness with our antennae tuned into the frequency of apocalyptic urgencies as they surface in the unprecedented ecological and personal shifts of these times. We tune in, investigate, and find poetic and other artistic forms to address the world in its state of constant change. This workshop will integrate your creative vision with its potential to heal symptoms manifesting in your body and mind—and use all of your resources to begin imagining possible futures that will allow you to open larger fields of creative awareness and in doing that, learn how to survive. We will read, write, and think in relation to sources including Akilah Oliver, Anne Waldman, Leslie Scalapino, Francisco Varela, V. S. Ramachandran, and Amit Goswami.

Kristin Prevallet is a poet, performer, and change worker whose fifth book, Everywhere Here and in Brooklyn (A Four Quartets) was published by the Belladonna* Collaborative. She edited and introduced the critical edition of Helen Adam’s work, A Helen Adam Reader (National Poetry Foundation) and recent writing appears in Reality Sandwich, Spoon River Review and Fourth Genre: Adventures in Nonfiction as well as in the anthologies I’ll Drown My Book: Conceptual Writing By Women and Rhythm of Structure: Mathematics, Art, and Poetic Reflection. Founding director of the Center for Mindbody Studies, she is a board certified hypnotherapist and integral health coach with a private practice in Manhattan.

Julia Seko The Word/World Transformed

Letterpress printing is a dynamic interaction between the printers, the text, and the craft itself—the materials, tools, and presses. Through this process we craft and envision worlds on paper. In this introductory workshop, we’ll cover basic letterpress skills and discuss choices in typography, materials, and structure. Together we’ll find our way to the finished work.

Julia Seko is a letterpress printer, book artist, and proprietor of P.S. Press. She learned letterpress printing at the Women’s Graphic Center in Los Angeles and has had inky fingernails ever since. 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. Most recently, she participated in the Al-Mutanabbi Street project.

Ron Silliman Post-Everything Poetics

The history of poetry is the history of change in poetry, closely intertwined with changes in the material world. But what happens when global empires come apart? When all options have been tried? When there are a million poets & only capital & the biosphere are truly global? How do you write what’s next if next isn’t a given? What then?

Ron Silliman has written and edited more than thirty books, most recently Wharf Hypothesis, and had his poetry & criticism translated into twelve languages. He has edited In the American Tree, Tottel’s, and The Socialist Review. Silliman was a Kelly Writers House Fellow, winner of the Levinson Prize from the Poetry Foundation, and a fellow of the Pew Foundation & the NEA. His blog has had over 3.5 million visits.
**ORLANDO WHITE**

**Desire Lines**

A desire line is a pathway constructed by footfall with an impulse to navigate in-between manmade structures like sidewalks and paved roads. To create a trail from one place to another, not only to establish a short distance of travel, but also enact a personal intuitive design. In this workshop, we will explore desire lines and write unconventionally about how this concept adapts into imagination to encourage our instinctual risks even more.


**ELIZABETH WILLIS**

**Freecycle Aesthetics?: Taking Poetry Off the Grid**

What does the future sound like? If we change its sound, what will follow? Is your poetic practice sustainable? What would a ‘progressive’ poetics look like? Can poetry be useful? What kinds of unmaking will lead us to remaking? What is gained by re-engaging with the handmade, the salvaged, the wild? In this workshop, we will practice acts of cultural dumpster-diving, in search of a re-opening of the field.

*Elizabeth Willis’s most recent book, Address (Wesleyan, 2011), was awarded the PEN New England / L. L. Winship Prize for poetry. Other books of poetry include Meteoric Flowers (Wesleyan, 2006); Turneresque (Burning Deck, 2003); and The Human Abstract (Penguin, 1995). She is also the editor of a volume of essays entitled Radical Vernacular: Lorine Niedecker and the Poetics of Place (Iowa, 2008). She teaches at Wesleyan University and is a 2012–13 Guggenheim fellow.*

**LIDIA YUKNAVITCH**

**Corporeal Writing**

How do we address violence, amnesia, death wish, and the extreme—almost biblical conditions—of an altered world? How are we adapting? To these questions I counter with: What does it mean to write from the body as an epistemological site? What forms reveal themselves when we turn away from inherited cultural scripts and focus on developing stories, voices, rhythms, images that are body-born? Back to our animal selves, back to our breathable blue past, in this course we will create a series of “alternative warrior myths” and “eco-prosaics” that stake claims on how we endure.

*Lidia Yuknavitch is the author of the anti-memoir The Chronology of Water, the novel Dora: A Headcase: A Modern Farce, and three books of experimental short fictions. She is the recipient of an Oregon Book Award, a Pacific Northwest Booksellers Award, and she was a finalist for the Pen Center Award in Creative Nonfiction. She lives, loves, teaches, and commits art banditry in Portland, Oregon.*

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*Eileen Myles*

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**a book about trees**

*It’s like a park*

*except that all its windows face outside*

*you look up at the world & go: oh*
KULCHUR CONNECTIONS AND BEYOND

This week we are reaching out to poets and writers whose work has been strategic in addressing other kulchurs through translation, educational projects, investigative poetics, and cross-cultural collaboration of all kinds with forums into Morocco, the UK, India, and pockets of our own continent. We are asking our guests to bring us the news from other zones of creative and generative activity. How are we suited to create our own schools and cultural programs, and raise support for artist-run enterprises that might be sustainable into the future? How can we be progressive entrepreneurs of a new cross-cultural dynamism? How can we better understand and enhance our awareness through forums, archives, libraries, international online magazines, study centers, and residencies that promote exchange through study and scholarship of languages and cultures? The projects to consider might reach back centuries, or exist in the interstices of a new hybrid diaspora.

Noncredit Course: WR1053, Tuition: $500 per week

Meena Alexander

Poetry, Landscape, Identity, Elements of India

How is identity made and unmade in poetry? What might it mean to evoke a poetics of dislocation? We’ll read poems from the Indian classical traditions and discuss poetics—notions of rasa and of akam and puram (inner and outer landscapes); poems by Dalits (members of the so called ‘Untouchable’ community); poems from the diaspora. We’ll figure out how the landscapes of poetry might flow through layers of time, how poetry and history are bound together, even as they split apart.

Meena Alexander was born in India. Her poetry has been anthologized, translated, and set to music. Her most recent book of poetry is Quickly Changing River; a new volume Birthplace with Buried Stones is forthcoming. Poetics of Dislocation appears in the Michigan Poets on Poetry series. She has received awards from the Guggenheim and Fulbright foundations and the Arts Council of England. She lives and works in New York City.

Tim Atkins

Poetry and the Art of Playing words, games & wonder(s)

We will make poems with the aid of John Keats and his concept of Negative Capability, Zen master Dogen’s Buddhist notion of emptiness, and Andrei Codrescu’s Ten Muses of Poetry: Mishearing, Misunderstanding, Mistranslating, Mismanaging, Mislaying, Misreading, Misappropriating clichés, Misplacing objects belonging to roommates or lovers, Misguided thoughts at inappropriate times, funerals &c., and 10. Mississippi. Bernadette Mayer once asked: “Are you supposed to write only one kind of poetry? I don’t think so.” Serious, silly, free, formal, wild and/or withdrawn—all poems/poets are welcome!

Tim Atkins is the author of Horace, 1000 Sonnets, Petrarch (three volumes), Folklore, and Honda Ode (a Japanese translation of On the Road). Editor of the long-running online poetry journal onedit, he teaches at the University of East London, and is London correspondent for Lungfull! magazine.

We have to understand that since the Planet is taking care of us, our job is to protect ourselves from ourselves. And once that change is made, that we are protecting ourselves from ourselves inside a symbiosis, then we can go on and create a politics that is different from the politics we have now...

—Peter Warshall

I CARRY BUCKETS
FROM THE POND
MORE THAN MY ARMS CAN BEAR.
UNDER A FULL MOON
FISH APPEAR
LIKE FLIES IN AMBER.

—Jerome Rothenberg
Omar Berrada & Sarah Riggs: Creating/curating the between

This workshop is a virtual invitation to Morocco and France to hatch your own fresh writing. Participants will view film poems we’ve produced in Tangier, witness the translation of poems from the 1001 Nights, and of contemporary French poet Oscarine Bosquet, as well as “guest curate” art happenings at Dar al Ma’mûn in Marrakech. No foreign language experience necessary, just a willingness to let your writing grow out of collaboration and an international context.

Omar Berrada directs the library and translation center at Dar al-Ma’mûn in Marrakech. Previously, he hosted shows on French national radio and public programs at the Centre Pompidou, and curated Tangier’s International Book Salon. He translates American poetry and philosophy into French, and has recently edited, with Erik Bullot, Expanded Translation – A Treason Treatise (Sharjah Art Foundation, 2011) and, with Yto Barrada, Album – Cinémathèque de Tanger (Virreina/LDC, 2012).

Sarah Riggs, the author of Autobiography of Envelopes (Burning Deck, 2012), 60 Textos (Ugly Duckling Presse, 2010), Waterwork (Chax Press, 2007), and Chain of Minuscule Decisions in the Form of a Feeling (Reality Street Editions, 2007), has (co-)translated from the French poets Isabelle Garron, Marie Borel, Esté Adnan, Ryoko Sekiguchi, and Oscarine Bosquet. A member of the bilingual poetry collective Double Change (www.doublechange.org), and founder of the interart nonprofit Tamaas (www.tamaas.org), she lives in Paris, where she teaches at NYU-in-France.

Lisa Birman: Writing Home

What is home? A country? A house? A body? A person? Can our writing be a home? Can we write ourselves (a) home? Where do we write from? Whom do we write to? In poetry, in prose, in reading, in conversation, we will explore these and other questions. We will write the grounds, the memories, the hopes, the sounds, the communities that make our homes. Writers of any genre and experience are welcome.

Lisa Birman is the author of For That Return Passage—a Valentine for the United States of America, and co-editor of Civil Disobediences: Poetics and Politics in Action. Her work has appeared in Floor Journal, Milk Poetry Magazine, Trickhouse, and not enough night. Lisa was the director of the Kerouac School’s SWP for more than a decade and taught for Naropa’s MFA in Creative Writing.

Junior Burke: Sentient Verse

In this course, we will infuse contemporary issues and sensibilities into classical modes from the expanse of world poetry. Proposed forms include: Sapphic (Greek), Pantoum (Malayan), Qasida (Arabic), Choka & Katuta (Japanese), Villanelle & Sestina (French), Madrigal & Rispetto (Italian), plus the English Ode & Sonnet. As a starting point, bring two to four selections of your work (no formal structure necessary) to be read aloud.

Junior Burke is a novelist, dramatist, and lyricist. His novel, Something Gorgeous, which explores the world behind Fitzgerald’s The Great Gatsby, was republished in 2012. A set of his first studio recordings tentatively titled With You in Rockland, is being readied for release on the Di-Tone label. He has taught at the Kerouac School since 1999, and served as chair of Writing & Poetics from 2006 to 2010.

Victor Hernández Cruz: Bilingualism and American Poetics

This course will explore migratory poetics, modernism in Latin America, and Modernism in the United States. We will discuss sociologies, politics, and cultural traits that exist right through the Saxon/English occupation. We will read and discuss some of the early bi-lingual poems of William Carlos Williams, dwell upon the difficulties of Translation; how to integrate and melt two languages within a single poem: does it enhance the creative process of the poem or thus it create chaos? The class will encourage bi-lingual readings and even tri-lingual situations.

Victor Hernández Cruz was born in the small mountain town of Aguas Buenas, Puerto Rico. Reading the Beats and Afro American poets and writers he began to write as a teenager, producing his first booklet Papo Got His Gun in 1966. Some of these poems made it into Evergreen Review, poems along with a spread of photos. It opened up a new level of audience; Random House published a volume called Snaps in 1968. He currently writes in both Spanish and English and divides his time between Puerto Rico and Morocco where his wife and son live. His poems have been translated into Dutch, German, French, Greek, Turkish, and Chinese.
Tonya Foster \textit{Dislocations: Place and Poetry}

“Weaving together the two sides of the road/joining the two banks, below and above the water.” Reading the poem as a site/sight of encounters between material and conceptual geographies, this workshop will explore poetic elaborations of space, place, and time in the works of Aimé Césaire, Kamau Brathwaite, Frantz Fanon, and others.

Tonya Foster is the author of poetry, fiction, and essays that have been published in a variety of journals from Callaloo to The Hat to Western Humanities Review. She is the author of A Swarm of Bees in High Court (Belladonna Press) and co-editor of Third Mind: Creative Writing through Visual Art. A recipient of fellowships from New York Foundation for the Arts, Macdowell Colony, the Mellon and Ford Foundations, she teaches in Bard’s Language & Thinking Workshop and is a student at the CUNY Graduate Center in the doctoral program in English.

C.S. Giscombe

\textit{Wandering Carnival/Carnival Wandering Theatre for Poets}

The aim here is for angel-headed poetry to meet and interact with the low haunt of country fairs, sideshows, games of chance, etc. (M. Bakhtin hovering, a serious afterthought, in the background); out of this meeting will be produced a theater of danger, a performance made by and of several voices and concerns, and a unreparable fissure in things as they are (one that will involve and disquiet the citizenry). Bring a mask or something that might be a costume.

C. S. Giscombe’s recent poetry books are Prairie Style and Giscome Road. His prose books are Into and Out of Dislocation and (forthcoming) 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.

Bhanu Kapil & Andrea Spain \textit{Writing the Event}

We hope to create a space in which a philosophy of the event crosses germinates with creative practice. Short talks on post-colonial theory will be transposed with physical experiments of all kinds. Please come prepared to perform anti-clockwise and clockwise movements as an activity of form. Please come prepared to write the vectors that orbit the event, or approach it, refuse it, burn up: absorbed, instantly, by a space that’s never seen. Novelists, poets, and cross-genre writers are very welcome. You will leave the week with a radical revision of work you’ve already begun, or a set of notes [vectors] with which to: continue, write forward, begin.

Bhanu Kapil is the author of four books of experimental writing, most recently Notes for a novel not yet written: Ban. She is a core faculty member who teaches year-round in the Jack Kerouac School of Disembodied Poetics.

Andrea Spain’s work investigates philosophies of time, materiality, and becoming. Her manuscript Postcoloniality and Event, explores the role of time, memory, and perception in the postcolonial present. She teaches literature and cultural theory at Mississippi State University. Bhanu and Andrea have been in symbiotic conversation about the event, Elizabeth Grosz, and the form a book might take [never take] since 1995. They co-taught a class on Francis Bacon, Deleuze, and triptych forms in a prior Summer Writing Program.

M. NourbeSe Philip

\textit{Noise, Silence, and the Sacred: Performing Trauma, Ritualizing the Archive}

How do we translate the silence of the archive into the noise of the text? Is there a role for the “sacred”? How do we untell the histories of trauma? These are some of the questions the workshop will explore through techniques such as erasure. We will pay particular attention to how we may find the/out/your Story in the silence of the archive. We will explore how to read silence and find our way through the Noise. We will read out loud in ensemble to explore the boundaries of sound and silence. Students are encouraged to bring their own archives—public or private—to work on.

M. NourbeSe Philip is a poet, essayist, novelist, and playwright living in the space-time of the City of Toronto. Her most recent work, Zong!, is a genre-breaking poem which engages with ideas of the law, history, and memory as they relate to the transatlantic slave trade. Her honours include the Pushcart Prize, the Casa de las Americas prize for She Tries Her Tongue; Her Silence Softly Breaks, and fellowships from the Guggenheim and Rockefeller (Bellagio) Foundations.
Michelle Naka Pierce & Chris Pusateri  
**The Poetics of Ruin**

Writers and artists such as Bataille, Abramović, and Mendieta explore how impermanence acts as a basis for artistic exchange. In a culture that emphasizes preservation and the myth of lasting value, what is the function of decay, remnant, absence, or ephemera? What constitutes identity in the performative? The Poetics of Ruin problematizes the relationship between artist, audience, and art production and recasts art and its cultural value.

—Michelle Naka Pierce is the author of *Continuous Frieze Bordering Red* (2012), awarded Fordham University’s Poets Out Loud Editor’s Prize; *She, A Blueprint* (2011); and several chapbooks. Pierce has collaborated with artists, dancers, and filmmakers and performed internationally. Her work has been translated into French, Spanish, Japanese, and Hebrew. Born in Japan, Pierce currently teaches in and directs the Jack Kerouac School of Disembodied Poetics at Naropa University.

—Chris Pusateri is the author of several books of poetry, most recently *Common Time* (Steerage Press, 2012) and *Molecularity* (Dusie, 2011). His work appears in many journals in the U.S. and abroad, including Chicago Review, Fence, Jacket, Verse and others. A librarian by trade, he has lectured on poetry and poetics at The School of the Art Institute of Chicago, Wittenberg University, University of New Mexico, and the École Polytechnique in Paris.

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Eleni Sikelianos  
**Medley**

According to www.edenics.net:

**mesh** is a web (Judges 16:13); *mesh* is linked to *mezg* (to knit); *mazer* is a mixed or blended drink in Song of Songs 7:3.

**mishmash** means mixed sounds and *mustang*. *mâsâk* in Inupiat means mixed snow and water. "Together" in modern Greek is *μαζί*.

Proverbs 9:2: “She hath prepared her meat, she hath mingled her wine; she hath also furnished her table.”

In this workshop, the plan is to try various forms of mingling—we’ll look at texts by Moroccan writer/filmmaker Bouanani, perhaps read some young Egyptian poets, “translate” from film to text, maybe try our hand at Cambodian poetic forms or French Alexandrines, and study/create mini-lingua-culturo-bio-spheres.

Eleni Sikelianos’ next book of poems is *The Loving Detail of the Living & the Dead*.

Mary Tasillo  
**TACTILE WRITING: LETTERPRESS, PRINTING, AND EXCHANGE**

Experiment with writing from the constraints posed by setting metal type in the composing stick and on the press. Look to the map, the timeline, and other diagrams to control or stretch your writing through spatial systems. Look to posters of Mai 68 and of Spring 2012 to consider the way the visual components of the letterform reinforce meaning. Examine the potential of the print shop and the hand-printed to promote community exchange.

Mary Tasillo is an internationally exhibiting artist working in printing, text, zines, and artist books, with a focus on art in public spaces. She is co-proprietor of The Soapbox: Independent Publishing Center, a do-it-yourself art space in West Philadelphia featuring a zine library and community-accessible printing facilities. As half of the collaboration “Book Bombs,” she creates prints, publications, and interactive art experiences for distribution in the streets.

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*all that creeps*  
*all that occurs*  
*all that sinks*  
*all that works in broad daylight*  
*in deep night*  
Eleni Sikelianos
THIRD MIND:
A POETICS OF PERFORMANCE, COOPERATION, AND AFFINITY

The Kerouac School’s final SWP week is a concatenation of many voices, seeing that poetry and storytelling, and cut up, and vocal play in its many guises are not closed systems. Rather we delight in the possibilities of an applied poetics, applied in this case to working with others, be it the recording studio, the letterpress print shop, the meditation hall, the hallways, brambs, and hiking trails of our “experiment” in collaboration. The term “third mind” comes from the collaborations and cut-up and erasure experiments of William S. Burroughs (former teacher at the JKS) and Brion Gysin, writer and visual artist. We will create libretti, music, oral duets, movies, multifaceted narrations, and innovations with montage, and see what emerges “dreaming as one.”

Noncredit Course: WRD54, tuition: $500 per week

CHRISTIAN BÖK  WRITING FROM BEYOND THE THIRD MIND
Poets in the modern milieu have already begun to question, if not to abandon, the lyrical mandate of originality in order to explore the readymade potential of “uncreative” literature—be it automatic, mannerist, aleatoric, or readymade, in its literary practice. This course traces how the notions of both the accidental and the procedural have increasingly informed current writing by poets who find inspiration in stolen texts, random words, forced rules, boring ideas, even cyborg tools.

Christian Bök is the author not only of Crystallography (1994), a pataphysical encyclopedia nominated for the Gerald Lampert Memorial Award, but also of Eunoia (2001), a bestselling work of experimental literature, which has won the Griffin Prize for Poetic Excellence. Currently, Bök is working on an unusual project, entitled The Xenotext—a genetically engineered poem, designed to persist forever in the genome of an unkillable bacterium. Bök teaches English literature at the University of Calgary.

AMBROSE BYE  SPONTANEOUS PRODUCTION
Using the recording studio as a classroom, we will examine the relationships between sound, noise, word, and song. Drawing inspiration from the ever-noisy universe (from strings to things), we will develop collaborative poetic collages in sound. We will also be touching on recording techniques, sound processing, and analogue/digital technology. Working in conjunction with additional workshops, we will bring our colleagues into the studio and produce, produce, produce. Performance poets, musicians, geeks, and luddites all welcome. In the end we will compile our sonic treasures and give them back.

Ambrose Bye, composer/musician/producer grew up in the environment of the Jack Kerouac School, graduated from the University of California, Santa Cruz, and was trained as an audio engineer at the music/production program at Pyramid in San Francisco. Working primarily with poets, he has produced four albums with Anne Waldman. Most recently he produced, Harry’s House, a compilation from recordings done at Naropa University, and the soundtrack for Soldiering with jazz artist Daniel Carter. www.wix.com/fastspeakingmusic/fsm.
We investigate nu-languages, imaginary languages, and expanded languages while writing, composing, computing, performing, or collaging our own from the course materials; anything ambitious goes. We explore nu-languages as nu-poems and nu-fictions in the nu-century as traversable wormholes, crossed in both directions, with 2D topological "mouths" and 3D topological "spheres": from where do they "begin," and where are they "going"? The "why": to travel. And: in what ways might these \( U+F+O+L+A+N+G+U+A+G+E+S \) render us nu?

Amy Catanzano is the author of *Multiversal* (Fordham University Press), recipient of the PEN USA Literary Award in Poetry and the POL Prize; *Epiphany* (Erudite Fang Editions), published by Anne Waldman’s independent imprint; and a forthcoming volume of cross-genre fiction, *Starlight in Two Million: A Neo-Scientific Novella*, recipient of the Noemi Press Book Award for Fiction. She currently teaches at Chatham University in Pittsburgh. Previously, she taught in Naropa’s Jack Kerouac School of Disembodied Poetics.

Henri Bergson said that what’s funny is always "something mechanically encrusted upon the living." Also, "language is too rigid to be an accurate mirror of an infinitely fluid universe." Sounds like a wacky combo biology and physics lecture? Historically, "The Fool" may well have begun with intoxication. And incongruity may have been first played as animal heads jammed with human bodies. This course will explore conjunctions of nature and comedy, and what to do.

Jack Collom was born in Chicago in 1931 and grew up in small town Illinois. Much walking and bird watching in the woods. Moved to Colorado in 1947, studied Forestry. Wrote first poems while stationed in Libya. Time in Germany. Twenty years factory labor, now for nearly forty years a freelance teacher of poetry, all ages. M.A. University of Colorado. Twenty five books/chapbooks of poetry, three books on/of children’s writings. Interested in nature. Thinks the world is funny. Prizes and awards. Married to writer Jennifer Heath and is the father of four grown children. His book, *Second Nature*, was published by Instance Press in 2012.

In the right circumstances, a musical phrase can set you off—somewhere between reverie and roll, a perilous Senegalese rotation on bent and weak knees, a risky speculation, a wild association word chase into a microcosm found and fashioned. Sound embodied and word souled in the rise and swerve of notes. Discernible innovation in the tumble of hierarchy, where top, bottom, interior, exterior, the entire tool box can be animated, thoughts’ enactment, elements of language that take the breath away or restore breath to ordinary life. In this class we will listen to classic and avant recordings and collaborations, and we will listen to and work on some of our own forays into music and words.

Erica Hunt is a poet, essayist, and author of *Local History, Arcade*, as well as two poem chapbooks, *Piece Logic* and *Time Flies Right Before the Eyes*. Publications include *BOMB*, Boundary 2, *Conjunctions*, Poetics Journal, *Tripwire*, *Recluse*, various anthologies and the *Politics of Poetic Form*. Hunt has received awards from the Foundation for Contemporary Art, the Fund for Poetry, and the Djerassi Foundation.

Marty Ehrlich is a multi-instrumentalist and is considered one of the leading figures in experimental or avant-garde jazz. He has performed with a who’s who of contemporary composers, including Muhal Richard Abrams, Bobby Bradford, Anthony Braxton, Andrew Cyrille, Jack DeJohnette, Anthony Davis, Mark Dresser, Marianne Faithful, Don Grolnick, Julius Hemphill, and John Zorn. He appears on more than one hundred recordings with these and other composers. As an ensemble leader, he has made twenty-five recordings of his compositions for ensembles. Recent projects include a work for large ensemble, “Trumpet in the Morning.”

Historical figures like Herodotus, Hannibal, Billy the Kid, and Calamity Jane have all served as energy nodes around which writers have built significant works. In this workshop we will examine texts like Michael Ondaatje’s *Coming Through Slaughter*, Toni Morrison’s *Beloved*, and W.G. Sebald’s *Austerlitz* as part of an exploration of that prose which, if we can kick awake that poor overworked pearl, posits the historical as its grain of sand. Come prepared to write.

Laird Hunt is the author of five novels. His fiction, translations, reviews, and essays have appeared in *The Believer*, *Bookforum*, the *Wall Street Journal*, *McSweeney’s* among many other places. He is currently on faculty in the creative writing program at the University of Denver and is the editor of *The Denver Quarterly*. 
Thurston Moore

OMING ‘77 “THE DECEDERS NOT-Dylan LANGUAGE & LYRIC WRITING OF THE CBGB/MAX’S PUNK ERA AXIS.”

This course will investigate the lit language of the progenitors of punk music: Richard Hell, Tom Verlaine, Patti Smith, David Byrne, Johnny Rotten. And with focus on the marginalized: Lydia Lunch, Sumner Crane, Arto Lindsay, and contempo outliers Lou Reed, Brian Eno, Captain Beefheart. Discussion and practice will reference the intentional and accidental relationships betwixt poetry, confessional and language, and lyrics as defined by musical context.

Thurston Moore was the founder in 1980, of the New York City rock group, Sonic Youth. He records and performs as a solo artist as well and has worked collaboratively with Merce Cunningham, Cecil Taylor, Lydia Lunch, and Glen Branca. 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 the poetry imprint Flowers & Cream.

Brad O’Sullivan

LISTENING WITH YOUR FINGERS

Letterpress printing enables writers to physically interact with readers by forcing language into the page, a tactile sensibility not possible with more contemporary forms of printing. Reading can become a fully sensate experience, where the psychological and aural qualities of language combine with the physical and textural. The printing press then, along with other physical items in the printshop, becomes another of our writerly compositional tools. We’ll get dirty and inhabit these tools in the production of a collaborative printed piece.

Brad O’Sullivan is the founding member of underscore, a typewriter band. He’s a writer, teacher, letterpress printer, bike tinkerer, and proprietor of Smokeproof Press, a letterpress workshop in Boulder, Colorado.

Steven Taylor

SONG WORKS

In this class, you belong to a band for a week. At our first meeting we use the Smithsonian Folkways Anthology of American Folk Music to model various song genres. The class then becomes an ensemble where we collaborate on one another’s performance pieces. No previous experience required. All you need is a willingness to sing. Please bring whatever instruments you have, the more diverse the ensemble the better.

Steven Taylor is a musician and writer based in Brooklyn. For twenty years he was Allen Ginsberg’s principal musical collaborator. He has been a member of The Fugs since 1984. His account of touring the European underground rock scene, False Prophet: Field Notes from the Punk Underground, was published by Wesleyan University Press in 2003.

Cecilia Vicuña

SPOKEN THROUGH

Listening to what the Earth needs, as spoken through us, we hear the voice of the commons. Collaboration emerges from the exchange. It is created in the moment, sharp and fuzzy, wave and particle. It knows what it wants, and we are in its service. In this course, we’ll create a collaborative performance from the notes gathered from the previous three weeks; a new composition, a cooperation with the enlightened words heard throughout the SWP.


Anne Waldman

MYTH, ALLEGORY: THE MAP, THE PERFORMANCE

The pre-utterance of muthos (mouth) plus logos (word) will guide us. How do you document destructive events? How do you testify, how are you tested. And how does imagination locate your own symbiotic cosmology? What is the allegory of your life in “relation”? “By Myth I mean the arrangements of the incidents”—Aristotle by way of Jane Harrison by way of Artaud. We will write our own myths/allegories and work collaboratively to shape, perform, and record in The Harry Smith recording studio.

Anne Waldman is a poet, performer, professor, editor, cultural activist. Author of more than forty publications of poetry, her most recent books include: The Iovis Trilogy: Colors in the Mechanism of Concealment (Coffee House Press, 2011), which won the PEN USA 2012 Award for Poetry, Soldatesque/Soldiering (Blaze [Vox], 2012) and Gossamurmur (Penguin Poets, 2013). She has worked extensively with video movie writer and director Ed Boxer, and producer/musician Ambrose Bye. She is a recipient of the Shelley Memorial Award for Poetry and has been deemed a “counter-cultural giant” by Publisher’s Weekly. She is a Chancellor of the Academy of American Poets. www.annewaldman.org
Amiri Baraka was born Everett LeRoi Jones in 1934 in Newark, New Jersey. His reputation as a playwright was established with the production of Dutchman at the Cherry Lane Theatre in New York on March 24, 1964. The controversial play consequently won an Obie Award and was made into a film. The Autobiography of LeRoi Jones/Amiri Baraka was published in 1984. Other publications include Y’s/Why’s/Wise (3rd World, 1992), Funk Lore (Littoral, 1993), Eulogies (Marsilio 1994), Transbluesency (Marsilio, 1996), and Somebody Blew Up America & Other Poems (Nehesi, 2002). His recent book of short stories, Tales of the Out & The Gone (Akashic Books) was published in late 2007. Home, his book of social essays, was re-released by Akashic Books in early 2009. Digging: The Afro American Soul of Music (Univ. of California) was also released in 2009. His latest book RAZOR: Revolutionary Art for Cultural Revolution (3rd World) will be out soon. Baraka will deliver a lecture and participate in a reading on July 11.

Bill Berkson is a poet, critic, and professor emeritus at the San Francisco Art Institute. His most recent books include Portrait and Dream: New & Selected Poems; a collection of art writings, For the Ordinary Artist; Not an Exit, with drawings by Léonie Guyer; and another words-and-images collaboration, Repeat After Me, with watercolors by John Zurier. He is a contributing editor (poetry) for arcritical.com, and a corresponding editor for Art in America. He was the Paul Mellon Distinguished Fellow at the Skowhegan School of Painting and Sculpture for 2006 and awarded the Goldie for Literature by the San Francisco Bay Guardian in 2009. Berkson will deliver a lecture on July 5 and participate in a reading on July 6.

Anne Carson was born in Canada and teaches ancient Greek for a living, sometimes at New York University. Robert Currie is an artist and sometime randomizer living and working in New York City and Ann Arbor, Michigan.

Carson & Currie will host a special workshop and deliver a slide lecture on July 23, and give a reading on July 24.

Jerome Rothenberg is an internationally known poet with more than eighty books of poetry and several assemblages of traditional and avant-garde poetry such as Technicians of the Sacred and, with Pierre Joris and Jeffrey Robinson, Poems for the Millennium, volumes 1–3. Recent books of poems include Triptych, Gematria Complete, Concealments & Caprichos, and Retrievals: Uncollected & New Poems 1955–2010. He is now working on a global anthology of “outsider and subterranean poetry” and, with Heriberto Yépez, Eye of Witness: A Jerome Rothenberg Reader for Black Widow Press.

Rothenberg will deliver a lecture and participate in a reading on July 2.
The Jack Kerouac School emphasizes innovative approaches to literary arts. Our programs problematize genre while cultivating contemplative and experimental writing practices. Each year, we invite more than sixty guest faculty to our internationally renowned Summer Writing Program, a four-week colloquium of workshops, lectures, and readings. This distinguishing feature fosters an intensely creative environment for students to develop their writing projects in conversation with a community of writers.

Our curriculum includes courses in innovative prose, poetry, and cross-genre forms as well as professional development in teaching and publishing. Students are also encouraged to partake in Naropa’s contemplative and somatic curricular practices to develop integrative creative processes. We offer rigorous training in critical/creative explorations, encompassing the sociopolitical context of contemporary writing. All classes are taught by active, publishing writers, who are widely anthologized, have received numerous grants and awards, and perform and lecture internationally.

For nearly four decades, our rich combination of experimentation, contemplative awareness, and student mentorship has generated innovation inside and outside the classroom.

Founded in 1974 by Allen Ginsberg and Anne Waldman with input from Diane DiPrima, as part of Chögyam Trungpa Rinpoche’s one-hundred-year experiment, the Jack Kerouac School consists of the undergraduate Core Writing Seminars, a BA in Writing & Literature, a residential MFA in Writing & Poetics, and the Summer Writing Program. The Kerouac School continues to honor its historical roots while bringing forward new questions that both invigorate and challenge the current dialogue in writing today.

The Jack Kerouac School is part of a thriving and diverse Boulder-Denver literary arts community that hosts weekly readings, panels, and performances. This nexus of natural beauty and urbanity, located on the Front Range of the Rocky Mountains, provides creative nourishment and inspiration for the writer.
**July Schedule of Readings**

### History, Race, Polis: “Karma” of the Modernists

- **Tuesday, 7:30 p.m.**
  - Faculty Reading
  - Frances Richard
  - Sherwin Bitsui
  - Julie Carr
  - Rikki Ducornet
  - Jerome Rothenberg

- **Wednesday, 7:30 p.m.**
  - Scholarship Recipients Reading
  - Christopher Stackhouse
  - Anselm Berrigan
  - Lisa Jarnot

- **Thursday, 7:30 p.m.**
  - Faculty Reading
  - Tonya Foster
  - Bhanu Kapil
  - Omar Berrada
  - Sarah Riggs
  - Victor Hernández Cruz

- **Friday, 7:30 p.m.**
  - Student Reading

### Hellfire, Drought, and Brimstone: A New Eco-Poetics

- **Saturday, 7:30 p.m.**
  - Faculty Reading
  - Cara Benson
  - Kazim Ali
  - Rachel Levitsky
  - Bill Berkson

- **Monday, 7:30 p.m.**
  - Faculty Reading
  - HR Hegnauer
  - Orlando White
  - Reed Bye
  - Samuel R. Delany
  - Elizabeth Willis

- **Tuesday, 7:30 p.m.**
  - Faculty Reading
  - Tim Z. Hernandez
  - Andrea Rexilius
  - Richard Froude
  - J'Lyin Chapman
  - Eric Baus

- **Wednesday, 7:30 p.m.**
  - Faculty Reading
  - CA Conrad
  - Eileen Myles
  - Amiri Baraka

- **Thursday, 7:30 p.m.**
  - Student Reading

- **Friday, 7:30 p.m.**
  - Faculty Reading
  - Lidia Yuknavitch
  - Kristin Prevallet
  - Robert Glück

- **Saturday, 7:30 p.m.**
  - Faculty Reading
  - C.S. Giscombe

- **Monday, 7:30 p.m.**
  - Faculty Reading
  - Eleni Sikelianos

- **Tuesday, 7:30 p.m.**
  - Faculty Reading
  - Chris Pusateri
  - Tim Atkins

- **Wednesday, 7:30 p.m.**
  - Faculty Reading
  - Meena Alexander
  - Fred Moten
  - Robert Glück

- **Thursday, 7:30 p.m.**
  - Student Reading

- **Friday, 7:30 p.m.**
  - Faculty Reading
  - Anne Carson
  - Robert Currie

- **Saturday, 7:30 p.m.**
  - Faculty Reading
  - Ronaldo V. Wilson
  - Steven Taylor
  - Erica Hunt

- **Monday, 7:30 p.m.**
  - Faculty Reading
  - Allen Forrest
  - Fred Moten
  - Robert Glück

- **Tuesday, 7:30 p.m.**
  - Faculty Reading
  - M. NourbeSe Philip
  - C.S. Giscombe

- **Wednesday, 7:30 p.m.**
  - Faculty Reading
  - Lisa Birman

- **Thursday, 7:30 p.m.**
  - Student Reading

- **Friday, 7:30 p.m.**
  - Faculty Reading
  - Elizabeth Willis

- **Saturday, 7:30 p.m.**
  - Faculty Reading
  - Ron Silliman
### Kulchur Connections and Beyond

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<th>7:30 p.m. Faculty Reading</th>
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<td>Victor Hernández Cruz</td>
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### Third Mind: A Poetics of Performance, Cooperation, and Affinity

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<td>Erica Hunt</td>
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<td>&amp; Marty Ehrlich</td>
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### July Schedule of Readings
Beginning March 11, 2013, Naropa MFA writing students will have the opportunity to register for the Summer Writing Program workshops on my.naropa.edu. Writing & Poetics graduate students are encouraged to take all four weeks in order to complete their degree on time. 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 not begin their Naropa degree program in the summer but may take the summer as noncredit or non-degree-seeking credit students. A strong case must be made for exceptions.

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
Non-Naropa students may also take the SWP for academic credit. Naropa University is accredited by the Higher Learning Commission and is a member of the North Central Association of Colleges and Schools. 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 the website for more information: naropa.edu/swp

Noncredit Students
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 be receiving 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 Monday at 3:30 p.m. of each 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 3:30 p.m. on Monday of each week to drop that week of SWP without suffering financial or academic penalty. Students who drop a course on Tuesday will not receive a refund and will have a withdrawal listed on their transcripts. Students who drop on 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, students must contact their academic advisor by the deadline.

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. Please note: Snow Lion is a substance-free housing facility. 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 go to: naropa.edu/housing and select “off-campus housing resources.”
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). Summer 2013 is considered the beginning of the 2013-14 academic year. Thus, Naropa undergraduate and graduate students should complete the 2013-2014 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 www.fafsa.gov. The international student financial aid application is available for download from the financial aid section of naropa.edu.

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.

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/aid/index.php.

ZORA NEALE HURSTON AWARD

The Zora Neale Hurston Award is awarded to students who have experience working with people from diverse cultural and ethnic backgrounds. 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.

AIMEE GRUNBERGER AWARD

The Aimee Grunberger Award is awarded to one graduate, undergraduate, or noncredit Summer Writing Program student of nontraditional age who demonstrates excellence in the field of poetry. Applicants should be able to demonstrate their personal, artistic, or professional commitment to furthering respect for the lives and voices of women. The award amount is $500 to be applied to one session of the Summer Writing Program.

KARI EDWARDS AWARD

The Summer Writing Program Scholarship in memory of kari edwards is offered annually to a credit or noncredit student. Eligible applicants must be a U.S. citizen or permanent resident, and be involved in gender activism and writing experimental works.

LESLIE SCALAPINO AWARD

The Leslie Scalapino Award will be offered each year to one MFA 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 United States citizen or permanent resident of the United States, and have a GPA of 3.5 or higher. Students must also be enrolled in at least six credit hours for the summer term.

THE INSTITUTE OF AMERICAN INDIAN ARTS AWARD

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.

Applications are due by April 1, 2013. Awards will be announced in early May. Students can download the application here: naropa.edu/swp-scholarships.
GENERAL INFORMATION
303-245-4600 | SWPR@NAROPA.EDU | NAROPA.EDU/SWP
2130 Arapahoe Ave.
Boulder, CO 80302

LETICIA BENALLY
REGISTRATION COORDINATOR
LBENALLY@NAROPA.EDU | 303-546-3511
CALL FOR INFORMATION REGARDING THE ONLINE REGISTRATION PROCESS.

NAROPA COORDINATOR OF STUDENT ACCOUNTS
303-546-3554 | CALL FOR INFORMATION ABOUT STUDENT PAYMENTS OR ACCOUNTS.

FOR INFORMATION ON ALL DEGREE PROGRAMS, CONTACT
NAROPA ADMISSIONS OFFICE
1-800-772-6951 OR 303-546-3572 OR ADMISSIONS@NAROPA.EDU
PROSPECTIVE NAROPA UNDERGRADUATE OR GRADUATE STUDENTS CALL THIS NUMBER TO APPLY TO NAROPA UNIVERSITY.

AVAILABLE AT BOULDER BOOKSTORE
1107 Pearl St. | Boulder, Co 80302
303-447-2074 | INFO@BOULDERBOOKSTORE.COM

ON CAMPUS JULY 1-27:
TUESDAYS 12-1 P.M. & FRIDAYS 4:30-6 P.M.
*PDF OF COURSE PACKETS ARE AVAILABLE ONLINE AT MYNAROPA

Naropa University welcomes participants with disabilities. Please contact Andrea Rexilius at 303-546-5296 or arexilius@naropa.edu before May 15, 2013, to inquire about accessibility and disability accommodations needed to participate fully in this event.
“KEEP THE WORLD SAFE FOR POETRY!”
Anne Waldman

2130 Arapahoe Avenue
Boulder, CO 80302
naropa.edu/swp