The Enduring Achievement of Aleksandr Solzhenitsyn
Edward Ericson, Jr.
This presentation brings the
Solzhenitsyn story up to date.
Themes include Solzhenitsyn’s
historical influence and his
future reputation.
Master Center Lecture Hall

How to Write a Novel in
Eighteen Years: Lessons for
Aspiring Writers
David Athey
The process of writing a novel
is a mysterious, joyful, agonizing,
and humorous but how much
time is too much time to devote
to the process? Athey talks about
his eighteen-year journey to the
publication of his first novel and
the lessons he learned along the
way.
Prince Board Room

How to Writing for the Middle-
School Reader: War, Trouble,
and Calamity
Gary Schmidt
In a time of war and unrest, the
writer for middle-school and
young-adult readers is called to
speak in ways that encourage
and heal. Bringle looks at ways
to use the reading and writing of
lyric texts as forms of spiritual
discipline and devotional practice.
Chapel Underscroft

Hymnwriting as
Devotional Poetry
Mary Louise Bringle
While hymn poems are primarily
written to be sung, they are also
written to be read, studied, and
prayed. Good hymn texts deepen
our understanding of God, touching
both our hearts and our imaginations
in ways that encourage, inspire,
and heal. Bringle looks at ways
to use the reading and writing of
hymn texts as forms of spiritual
practice and discipline.
Chapel Underscroft

Visible Books
Lil Copan, Paul Willis, and
John Wilson
Sometimes great books don’t
decide the acclaim and attention
they deserve. The panellists single
out a few attention-starved books
and explore the forces within
the publishing industry and beyond
that contributed to their “invisibility.”
Alabaster Association Board Room

A Reading with Luci Shaw
Fine Arts Center Auditorium
Luci Shaw’s book “Reading Our
Way to the Truth” is a conversation
with the form.
Chapel Underscroft

Reading Across Borders:
Seif Atta and Diana Glancy
in Conversation
In today’s world many of us
belong to multiple communities,
not all of which may seem
compatible. Two writers talk
about the challenges and
crossing-bridging of family,
culture, continents, and faith;
how that border-crossing informs
their work.
Well Room

Writing for the Middle-
School Reader: War, Trouble,
and Calamity
Gary Schmidt
In a time of war and unrest, the
writer for middle-school and
young-adult readers is called to
speak in ways that encourage
and heal. Bringle looks at ways
to use the reading and writing of
hymn texts as forms of spiritual
discipline and devotional practice.
Chapel Underscroft

An Interview with
Edward P. Jones
Daniel Taylor interviews Jones
about fiction, faith, and the power
of stories.
Chapel

I’ve Written Something—
Now What?
Robert Hosack, Lee Hough,
and David Long
Once a writer has completed a
book manuscript, what are his or
her next steps? This panel
provides aspiring writers with
the tools and knowledge they
need to better navigate the
publishing world.
Willow Room

Picturing the Biblical
Narrative: Michael Patella
and Barry Moser in
Conversation
The St. John’s Bible and the
Pennsylvanian Caxton Bible are
two recent productions that bring
together the written Scriptures with
traditions of illumination and
illustration. Patella and Moser
explore the process, issues, and
choices involved in the
creation of these two books.
Commons Lecture Hall

Reading Contemporary
Novelists
Rebecca Augustine House,
Heather Waller Peterson,
and Paul Smith
Three scholars offer their
perspectives on contemporary
novelists. House presents a paper
on Gail Godwin titled “The
Minifful Escape or Interiority of
the Female Mind.” Peterson
focuses on Mischa Berlinski’s
novel “Fieldwork” in “The Language
of Conversion: Russian True.” And
Smith discusses Native American
literature— with a focus on the
work of Diane Glancy— in “Jesus
Christ Crucified in Contemporary
Native American Literature.”
Master Center Lecture Hall

Reading to “Become”
Juliette Gillard
In writing stories, we invite others
to feel the world in the same
way we do. In reading stories,
we participate in a powerful
consuming experience. When these
actions are considered in relation
to children, there is an added
profundity and an important
responsibility. It’s important that
kids read to “become,” not just to
escape. Much talk about how
they try to help kids do this through
his own work.
Chapel Underscroft

When God Appears
in One’s Writing
Lawrence Dorr
(5:00)
For participants who pre-registered.
Diorama Room

The Women of Lockerbie
(6:00)
This play—written by Deborah
Beveroet and directed by
Stephanie Sandberg—is loosely
inspired by the events that
occurred in the town of Lockerbie,
Scotland, in the aftermath of the
crash of Pan Am Flight 103. Designed
to convert an act of hatred into
an act of love, the women of this
town wash the clothes of the dead
and return them to the victims’
Families. Following the play,
Sandberg and Beveroet answer
questions from the audience.
Gezon Auditorium

Writing and Praying
Your Way to the Truth
Mary Karr
How do we know God’s truth
when we pray it—or write it toward it?
Karr discusses the role of prayer in
her life, focusing on how
certain prayer techniques have
helped her to make hard
decisions— and how prayer
informs her writing on a daily
basis.
Lab Theatre

Writing for Faithful
Readers: David Bunn and
Francine Rivers in
Conversation
When authors know that their
primary audience will be
Christian readers, do they
differently about their task as
writers? To whom is the author the
faithful? To whom are readers
faithful? Bunn and Rivers discuss
these questions and more.
Fine Arts Center Auditorium

Imaginary Homelands:
Movement Toward a
Something Church Community

Untitled, Unedited Work in
Progress: My Life and
Work So Far
Francine Rivers

Fieldwork in “The Language of
Conversion: Russian True”
Lawrence Dorr

Film
The Reckoning
(65 minutes)
This documentary film features
the stories of six survivors of the
Dutch Resistance—ordinary
members of the Dutch—of the
aid of Jews during the brutal
World War II Nazi occupation of
the Netherlands. James Schap
wrote the original script for the
film, which is directed by
Storytelling Pictures. (A panel
discussion follows at 8:45 p.m.
place on Friday at 1:45 p.m.)
Commons Lecture Hall

4:30-5:15 p.m.
vespers
led by Scott Hoeke
Chapel

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Commons Lecture Hall

5:30-6:45 p.m.
festival circles
For participants who pre-registered.

7:30-8:30 p.m.
Imaginary Homelands:
Movement Toward a
Something Church Community

9:00 p.m.
concert
Cadmion’s Call
Special events for Festival
attendees: $10. (Tickets may
be purchased at the Calvin Box
Office, located on the first floor
of the Fine Arts Center, between
9 a.m. and 4:30 p.m.)
Fine Arts Center Auditorium

film
Bridge to Terabithia
Commons Lecture Hall

jazz vespers
Calvin students lead a time of
reflection, meditation, and
worship.
Fish House

poetry readings
These open-mic poetry readings
are limited to ten minutes each.
Sign up at the registration desk
by noon on the day of the
listeners are welcome.
Prince Board Room
Reconciliation Blues: Writing About Evangelicals and Race
Edward Gibbons
Author and editor Gibbons explores the challenges of reporting on—and living out—racial reconciliation in the church.
Swiss Hall

Shaping an Essay
Brian Doyle
Essays can, in Doyle's words, "a superb and lovely ocean of ink." In this session he offers his thoughts on catching essays out of the air, bearing the way they begin, and grappling with their serpentine allure, along with further ruminations on why the essay is the greatest form of all.
Altmann Association Board Room

The Writer as Editor
Beverly Karr
Editing and writing go hand in hand. Without editing, a manuscript is only raw gold, a crude oil, a block of marble. Editing brings definition, shape, contour, texture, richness. It purifies and deepens at the same time. Karr shares some techniques writers can use to bring out the best in their own work and talk about other editor's manuscript.
Bynow Theatre

Writing as Catechesis
Phyllis Tickle
Writing a novel can be a daunting task. Tickle provides a number of tools, approaches and techniques that may help make that task a bit easier.
Chapel

How to Build a Novel
Brad Utal
Writing a novel can be daunting, but Utal provides a number of tools, approaches and techniques that may help make that task a bit easier.
Chapel

An Interview with Mary Gordon
Jon Sweeney interviews Gordon about her work as novelist, critic and feminist, and about her forthcoming book on Jesus.
Fine Arts Center Auditorium

A Reading by Scott Cairns
Chapel

9:30-10:00 a.m.
coffee break
Prince Frocklace Room, Library Lobby.
Fine Arts Center East Lobby

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Fine Arts Center Auditorium

A Reading by Scott Cairns
Chapel
12:15-1:45 p.m.  lunch break

Lunch forums (12:30-1:20 p.m.)

During the lunch break we’re offering several informal discussion forums that provide you with the opportunity to talk with other Festival participants about matters of mutual interest. Check Festival News for a list of topics, discussion leaders, and locations; then grab your lunch and join the conversation.

1:45-2:45 p.m.  concurrent sessions

Approaches to C. S. Lewis
Devitt Brown, Joshua Hill, and Laura Ralph
The work of C. S. Lewis is explored in three scholarly papers. Brown presents “Lewis’s Portrayal of Familiarity in the Chronicles of Narnia,” Hill discusses “C. S. Lewis and the Representation of True Majesty,” and Ralph explores “The Diary of Lewis: Imagination—Lewis’s Interrogation of Story in Perelandra.”
Motor Convocation Lecture Hall

Beauty and the Beast: The Art of Picture-Making
Kadir NELSON
Using images from his work, Nelson shares his philosophy of creating beauty from naivety and details his development as an artist.
Seminary Auditorium

The Eagles Are Coming: Faith, Fairy Tales, and Fantasy
Jeffrey OVERSTREET
Overstreet chooses now beloved fairy tales—including fantasy stories by J.R.R. Tolkien, C.S. Lewis, Madeleine L’Engle, J.K. Rowling, Philip Pullman, and Gulliver’s Travels—revealing true hope for the “real world.”
Commons Lecture Hall

2:45-3:15 p.m.  concurrent sessions

Writing a Life: Carlos Eire and Haven Kimmel in Conversation
Memoir walks the tightrope between fact and fiction, between the craft of writing and recording the past. It lives in the land of memory. Two authors talk about truth-telling, remembering, writing, and representing.
Fine Arts Center Auditorium

Critical Elements of Commercial Fiction, or, Things I Wish I Had Known Starting Out
David Bunn
In his own work—and in his work with new authors—Bunn has identified key elements that often act as roadblocks to commercial success. In this session he examines several of these in detail and outlines some possible means of overcoming them.
Willow Room

A Reading by Edward P. Jones
Chapel

A Reading by Franz Wright
Seminary Chapel

Telling the Stories of Others
Diet Ernan, John Evans, Corey Meeter, and Laura Ralph
Three individuals involved in the making of the documentary The Reckoning—and one whose story is featured in the film—talk about the responsibilities, challenges, and joys of telling the stories of others through film. (The Reckoning is being shown throughout the Festival. Thursday at 4:30 p.m., Friday at 2:15 a.m. and 4:30 p.m., and Saturday at 4:30 p.m.)
Lab Theatre

How to Make a Poetry Chapbook
Bob Hudson
For participants who pre-registered.
President’s Dining Room

An Interview with Uwem Akpan
Susan Felch talks with Uwem Akpan about his student experiences in Africa and the United States, his vision for African authors, and his thoughts on fulfilling his vocation as a Jesuit priest and as a writer.
Prince Board Room

Looking Backward, Looking Inward: Scott Cains and Kathleen Norris in Conversation
The Christian tradition provides a powerful resource for understanding and shaping our own spirituality and encounters with God. Two authors who have intentionally drawn on varied aspects of the tradition talk about its influence in their own writing.
Fine Arts Center Auditorium

“None of Them Knew the Color of the Sky”: Point of View in Fiction
Hugh Cook
Point of view is undoubtedly the most complex aspect of writing fiction. Cook discusses the basics of fictional point of view and identifies a number of pitfalls to avoid.
Seminary Chapel

Ecstatic Ekphrasis
Barbara Crooker
What is ekphrastic poetry? How can it be used to deepen our spiritual practice? Crooker discusses a variety of approaches and techniques that can be used in writing an ekphrastic poem.
Nikky Room

A Reading by Elizabeth Stout
Chapel

From the Underground Railroad to the Metaphorical Bridge
Gail Bell
Weatherford African-American conducting on the Underground Railroad led many slaves to freedom, often at great personal cost. Weatherford discusses her links to this rich history as she considers her own call to write.
Alumni Association Board Room

To Try and Try Again: Poetry Finch and Alan Jacobs in Conversation
One definition of the word essay is “to try or attempt.” Two essayists discuss what they attempt to do in their essays and why the effort is worthwhile.
Commons Lecture Hall

4:30-5:15 p.m.  concurrent sessions

A Reading in Conversation
Jacqueline Woodson and Paul Mariani
Woodson and Mariani discuss her links to this rich historical moment and the resulting work published can often be linked and free writers as they work. How can it be used to deepen our spiritual practice?
Seminary Chapel

Starting Out
Cairns and Kathleen Norris
In his own work—and in his work with new authors—Bunn has identified key elements that often act as roadblocks to commercial success. In this session he examines several of these in detail and outlines some possible means of overcoming them.
Willow Room

Üwe Liitos: The Poet of Love, Memory, and Triumph
Paul Willis
Finding the truest ways to communicate love, memory, and triumph is the focus of this reading.
Nikky Room

Performance Poetry Spoken and Sung
Enjoy the poetry of several Festival authors, along with that of Dylan Thomas, Emily Dickinson, and George Herbert. The program features Capella, the concert choir of Calvin College, directed by Joel Navarro, and the early music ensemble "Voxsang," directed by Joel Nutman, with Stephen Favorita on lute. (Two 1-hour performances)
Nikky Room

The Reckoning
Robert Finch and Alan Brevoort
Tom and Debra wrote the original script for the film, which was produced by Storytelling Pictures. (A panel discussion about the film takes place Friday at 1:45 p.m.)
Commons Lecture Hall

6:30-8:00 p.m.  art gallery reception and book signing
Kadir Nelson
Center Art Gallery

7:30-8:30 p.m.  On Faith and Writing
The Barion Lecture
Yarin Matso
Sunrise Community Church

9:00 p.m.  Pure Undiluted Slog
Roxy
Bell offers a few thoughts on international fantasia, spontaneous combustion, and the divine energy of the written word to blast everything into a million pieces and then put it all back together again.
Fine Arts Center Auditorium

FRI DAY, APRIL 18 a SCHEDULE

FRID AY, APRIL 18 a SCHEDULE
A Conversation with Francine Rivers

Rivers answers questions from audience members about her life and work.
Fine Arts Center Auditorium

Icarus Avenue: A Christian Mystery

Icarus Prince talks about his work on Icarus, which is a fictitious story of the mythological story of Icarus, particularly on how he utilized the story to becoming the story of Sukhanov, which literally means not-caring.
Meeter Center Lecture Hall

Laws of the Labyrinth

Cathleen Falsani

How do journalists move from writing about other people to writing about themselves? In what ways is a journalist’s background an asset—or a hindrance—in memoir writing? Falsani offers her perspective on making the shift from journalist to memoirist.
Will Room

Bridges to Terabithia: David Paterson and Katherine Paterson in Conversation

Filmmakers who bring treasured novels to the screen often encounter the challenge of meeting the high expectations of viewers. The novelist and screenwriter of Bridge to Terabithia talk about the long but rewarding process of adapting the novel for the screen.
Fine Arts Center Auditorium

Edwards in 1972: A Conversation with Wendell Berry

Wendell Berry and the Life of the Church

Bearing the Burden of the Cross, as symbolic storytelling as well as the Stations of the Cross, which is a fictitious story
Meeter Center Lecture Hall

11:15 a.m.-12:15 p.m.
concurrent sessions

One of the Other Soft Self

How do writers negotiate questions of identity, especially when those identities cross cultural and religious boundaries? Nigerian writer Soji Aalata talks about how growing up with a Christian mother and Muslim father and living in Mississippi after September 11 affects her work.
Commons Lecture Hall

Religion in the Public Eye: An Interview with Cathleen Falsani and Krista Tippett

Religion reporters face a double-edged task in their work: how to be true to the way believers perceive their own religion and how to represent that religion to the general public. Karen Saupe interviews two journalists about the challenges of understanding—and reporting on—spirituality and religious practices.
Seminary Chapel

Telling a Good Story

David Bunn

Good storytelling is at the heart of any successful novel. Bunn talks about why writers should pay more attention to the basics of storytelling—and how they can make their stories more compelling.
Chapel Undercroft

TrAPPED by History: A Conversation with Ingrid Hill and Eric Jager

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Seminary Chapel

The Perfect Book Proposal

Chip MacGregor

The Perfect Book Proposal

The Book Proposal

Literary agent and former editor MacGregor explores the required elements that editors are looking for in a book proposal—what works, what doesn’t, and how to grab the attention of a publisher.
Seminary Auditorium

10:00-11:00 a.m.
concurrent sessions

Life Extension on a Budget: Reading and Writing Book Reviews

John Wilson

No, people won’t live longer by reading and writing book reviews, but they’ll experience what C. S. Lewis called “extension of being.” Wilson offers some insight on the art—and future—of the book review.
Alumni Association Board Room

Writing The Women of Lockerbie, from Inspiration to Completion

David Bunn

Brennert examines the challenges of adapting a contemporary story to the conventions of Greek tragedy and using fictional characters and events as the basis for a dramatic work. The focus is on charting the step-by-step process used in creating The Women of Lockerbie, with the goal of providing participants with tools that they can apply to their own projects.
Seminary Auditorium

Academia...Again

Kathleen Norris

Few people have encountered the word acedia, which literally means not-caring, or being unable to care—or even frantic busyness. Norris discusses both acedia and its opposite—the zeal that draws on the community of believers.
Lab Theatre

Writing and Representing Religion: How to Use That Research—Can We Do Too Much Research?

Karen Saupe

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Seminary Chapel

Saturday, April 19
Schedule

8:00-8:15 a.m.
morning prayers
Chapel

8:30-9:30 a.m.
concurrent sessions

Bearing the Burden of the Mystery

Elizabeth Stout

Literature is essential to the task facing all of us—that is, to bear the burden of the mystery. Stout discusses why producing this literature is an act of faith, requiring the writer to believe that if truth is present, a reader who needs it will find it.

A Conversation with Francine Rivers

Rivers answers questions from audience members about her life and work.
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Seminary Chapel
A Reading by Barbara Crooker and Linda Nemez Foster
Prince Board Room

Religion in America: Jon Sweeney and Phyllis Tickle in Conversation
What are some of the trends in religion today—and how do these trends affect those of us who are readers and writers? Sweeney and Tickle offer insight into how organized religion, spirituality, and the relationship between faiths are rapidly changing, as is the way we write about them.

Tell Us Our Master Stories
Davida Taylar
Every story that grows out of a life is worth telling. But some of our stories are more life-shaping than others. Identifying and telling our master stories—some uniquely ours and some shared with others—can help us make better sense of our lives. Taylor discusses the distinctive characteristics of a master story, helps each person create his or her unique list of such stories, and provides pointers on how to write the tales.

Lunch forums
(12:30–1:30 p.m.)
During the lunch break we’re offering several informal discussion forums that provide us with the opportunity to talk with other Festival participants about matters of mutual interest.

An Interview with Yann Martel
Oslo Selles talks with Martel about writing the self, faith, and evil in Life of Pi and other works.

Fine Arts Center Auditorium

An Interview with Sam Beam.
Eris Garcia-O’Connor talks with Beam, a folk artist better known as Iron and Wine, about career beginnings, songwriting, concert tours, and movie soundtracks.

Willow Room

A History of My Faith, oc (1.5 hours)
This documentary film features the stories of six survivors of the Dutch Resistance—ordinary men and women who came to the aid of Jews during the brutal World War II Nazi occupation of the Netherlands. James Schaap wrote the original script for the film, which was produced by Storytelling Pictures. (A panel discussion about the film takes place on Friday at 4:15 p.m.)

Cooper Lecture Hall

Writing Comics
Kevin Hultgren
How do the two elements of story and illustration come together in a graphic novel? Hultgren takes attendees through the process of working on a project, from creating a beginning image to developing strong, memorable characters to moving through conflict, crisis, and resolution.

Fine Arts Center Auditorium

Stories of Beauty
The Wiersma Memorial Lecture Katharine Parker, lead pastor, Sunshine Community Church
9:00 p.m.

concert
Iron and Wine (This concert is sold out.)
Fine Arts Center Auditorium

film
Stranger Than Fiction
Bytown Theatre

poetry slam
led by Patricia Johnson
Fish House

9:30–10:30 p.m.

An Interview with Brian Doyle and Jack Lean
Seminary Chapel

A Reading by James Schap
Laf turquoise

Wendell Berry and the Life of the Academy
James Beard, Patrick Deenon, Travis Koehrer, and Jason Peters
The work of Wendell Berry has many connections to both scholarship and teaching in liberal arts colleges and universities. The panelists explore some of those connections and discuss Berry’s place in the academy.

Prince Board Room

Writing Poetry
Katharine Parker
We often think poems as things to be read and pondered in solitude. But poems often are—and should be—performed within communities. Johnson explores how the performance of a poem can enhance its meaning and beauty.

Seminary Auditorium