



day 1
april 10, 2014
9:00 am–9:00 pm

THURSDAY

SCHEDULE:
THURSDAY
APRIL 10

9:00 AM

REGISTRATION DESK OPENS

Prince Conference Center Lobby

10:00-10:20 AM

CHAPEL SERVICE

Scott Cairns leads a time of prayer and reflection for the Calvin community and Festival guests.

Chapel

10:30-11:15 AM

PRE-FESTIVAL ACTIVITIES

› festival sampler

In this session, several authors offer a preview of Festival 2014 by reading brief excerpts from their work.

Covenant Fine Arts Center Auditorium

› new attendee reception

If this is your first time at the Festival, we'd like to welcome you and answer any questions you may have about how best to enjoy all that Festival 2014 has to offer.

Willow Room

12:00-1:15 PM

OPENING PLENARY SESSION

Is Art Selfish?

GENE LUEN YANG

The Wiersma Memorial Lecture

Van Noord Arena

1:45-2:45 PM

CONCURRENT SESSIONS

› Amish Fiction—Why Prayer Kapps, Buggies, and Kitchen Gardens Keep Us Coming Back for More: A Conversation

SUZANNE WOODS FISHER,
VALERIE WEAVER-ZERCHER

What makes Amish fiction so popular? Is it the simple life, the innocent romance, the pastoral setting? Amish fiction writer Suzanne Woods Fisher and researcher Valerie Weaver-Zercher dig deep into the Amish fiction phenomenon for answers that go beyond the popular novels and offer us a look into our own psyches.

Seminary Chapel

› Inside Out: Writing in Place

CHRISTINE BYL

A seasonal trail worker with the National Park Service, Christine Byl worked in parks in Montana and Alaska for twelve years before she began writing a book about her experience. In doing so, she encountered a number of questions: What are an author's responsibilities to a community she is both a member of and an observer of? Is it possible to write on behalf of wilderness? Join a discussion at the intersection of culture, work, language, and land.

Seminary Auditorium

› The Novel in Verse and the Reluctant Reader

RON KOERTGE

Why would an author who writes for young adult readers—a group that can be difficult to engage—choose to write a novel in verse that engages serious questions about belief? What is it about this form that attracts young adults, even as it both challenges and amuses them? This session explores the advantages and disadvantages of addressing serious issues in verse form.

Alumni Association Board Room

SCHEDULE: THURSDAY APRIL 10

➤ **A Reading: Geoffrey Nutter**
Swets Choral Hall

➤ **Rediscovering, Representing,
and Re-Presenting the Bible:
Finding a Place Between
Sensationalism and Sentiment**
SARAH RUDEN

What is behind the text of the Bible? And what does the Bible really mean—in history, for modern society, and for you? How can authors who write about the Bible, or present the Bible within writing on other topics, deal with issues of scholarly authenticity and personal belief while addressing a range of readers' spiritual needs—and the simple desire for more information? Translator, poet, and essayist Sarah Ruden shares her experiences and invites insights on the gifts and boundaries that the Bible offers to writers.
Commons Lecture Hall

➤ **Resisting Speed: The
Benefits of Slow Reading**
LESLIE LEYLAND FIELDS,
C. CHRISTOPHER SMITH,
RACHEL MARIE STONE, JOHN WILSON

Amid a growing tide of “slow” movements that seek to resist the destructive powers of speed in Western culture (Slow Food, Slow Money, Slow Parenting, Slow Church, and so on), there has been an emerging interest over the last few years in Slow Reading. Panel members introduce Slow Reading, discuss their own experiences with it, and explore its benefits for both readers and writers.
Recital Hall

➤ **Writing About Human Tragedy
from a Spiritual Space**
UWEM AKPAN

How do writers of fiction effectively explore human tragedy in their work? And what kinds of spiritual resources are needed to do that well? Akpan discusses his own experiences of creating stories out of difficult and overwhelming themes.
Chapel

➤ **Writing as a Way of Knowing**
SCOTT CAIRNS

Many readers are under the impression that writers begin with an idea and that their writings are simply a means by which they express those ideas to others. The truth, more nearly, is that writers have developed a particular discipline by which the act of writing leads them to new apprehension. Using examples and readings from his own work, Scott Cairns discusses the discipline of writing as a way of knowing.
Covenant Fine Arts Center Auditorium

2:45-3:15 PM
COFFEE BREAK

Commons Lecture Hall Lobby, Covenant Fine Arts Center Lower West Lobby, Hekman Library Lobby, Prince Conference Center Fireside Room

3:15-4:15 PM
CONCURRENT SESSIONS

➤ **Book Proposal 101:
The Nuts and Bolts of
Crafting an Effective Proposal**
MARGOT STARBUCK

For participants who pre-registered.
Hickory Room

➤ **An Interview with James McBride**

Historian Randal Maurice Jelks talks with James McBride about the task of the writer—and about the explorations of American slavery, gender identity and inequality, and religion in McBride's novel *The Good Lord Bird*.
Covenant Fine Arts Center Auditorium

➤ **Negative Capability
and Radical Uncertainty**
GEOFFREY NUTTER

A kind of radical uncertainty is necessary to connect to ourselves and to the world around us. It allows us to feel sympathy with the world and to experience beauty. Poetry, with its ambivalences—its special sort of resistance to being readily reduced and comprehended—can enact the spontaneity of the mind at play and allow us to hear the music of consciousness. This discussion touches on poets from Vaughan and Herbert through Wordsworth, Keats, Dickinson, Stevens, and Ashbery, and explores how they have turned this radical uncertainty into an art that bodies forth that music, revealing direct evidence of an intangible soul's contact with the tangible world.
Swets Choral Hall

➤ **Old Facts, Fresh Stories:
A Conversation**

TRACY GROOT, DEBORAH HEILIGMAN

Writers of historical fiction wrestle with the past while creating a story for the present. Successful writers frequently discover that old facts trigger new ideas. In this conversation, authors Deborah Heiligman and Tracy Groot share the secrets and challenges of creating historical stories for audiences both young and old.

Recital Hall

➤ **Picturing the Invisible:
Notes on the Power of *The Giver***

RANDY TESTA

In this preview of the film version of Lois Lowry's *The Giver*, Randy Testa explores the story as an important paradox for Christian audiences. Set in a world without God and without "love," *The Giver* nonetheless powerfully explores how God's presence is gradually made known to the story's hero in the futuristic community in which the book is set. The film underscores the observation by Flannery O'Connor that "it is what is invisible that God sees, and that the Christian must look for." This session examines how this story helps people of faith—and young people in particular—"picture the invisible." (This session is repeated on Friday at 10:00 am.)

Bytwerk Theatre

➤ **Pushing the Boundaries:
Writing Faithfully About Sex**

BENJAMIN DUEHOLM,
AMY FRYKHOLM,
BROMLEIGH MCCLENEGHAN

When faithful people want to write about sex, they have some tools and models at their disposal: the descriptions of both the Song of Songs and Teresa of Avila, the pastoral theology of Rob Bell and Lauren Winner. But questions abound: What's appropriate? What should remain private? What will my pastor or mother or community think? What stories reflect my theology? The panelists reflect on best practices, both theological and narrative, for writing about this most personal and universal topic.

Willow Room

➤ **The Use of Story in Popular
Apologetics: Why It Works
and How to Do It**

DANIEL TAYLOR

There has been an explosion of books of popular apologetics in the last twenty years. In our postmodern context, these books have increasingly used story and memoir as their central strategy, as opposed to close propositional reasoning. In this session Daniel Taylor explores why stories work better than propositions in our time and offers specific strategies for using story to speak powerfully of the things of faith and the spirit.

Chapel

➤ **Writing as Lament**

SHANNON HUFFMAN POLSON

Writing about a traumatic experience brings not only unique challenges but also unique gifts. When writing leads us deep into difficult places, what can we learn from the process, and how can we share those emerging lessons with readers? Shannon Huffman Polson considers how the writing of her recent memoir brought her deeper into lament—and into a changed understanding of her faith.

Commons Lecture Hall

4:30-5:30 PM
CONCURRENT SESSIONS

➤ **Ground Operations:
Battlefields to Farmfields**

RAYMOND SINGER

America's veterans are returning from wars in Iraq and Afghanistan with a host of physical, psychological, and emotional issues, taxing the diminishing and unprepared resources of the Veterans Administration. But the veterans themselves are finding ways to help their own. This documentary film tells the story of a growing number of veterans who've discovered farming to be a healing transition and, through the creation of a safe, local food supply, a worthy new mission of service to America. A Q&A with filmmaker Raymond Singer follows the screening.

Bytwerk Theatre

➤ **An Illustration of Grace**

RICHARD COWDREY

Artist Richard Cowdrey shares God's intervention in his life, his journey as a Christian illustrator, and his desire to honor Christ through excellence in his artwork and in his life. His story illustrates that artists of all kinds find peace and joy when they walk in the gifts and talents that God has given to them.

Prince Board Room

➤ **Imagining Justice: Arts
Programming and Incarceration**

ASHLEY LUCAS

The child of a prisoner, Ashley Lucas discusses the arts work that she, her students, and their collaborators do with currently and formerly incarcerated artists in Michigan prisons and beyond. The session focuses on the vital need for arts work that addresses the many issues surrounding mass incarceration and explores the idea that art is a human right to which all people, including those in prison, should have access.

Swets Choral Hall

SCHEDULE: THURSDAY APRIL 10

➤ **An Interview with Gene Luen Yang**

Gene Luen Yang talks with Don Hettinga about the graphic novel's linkage of text and illustration. In a form dominated by superheroes and larger-than-life villains, Yang creates characters who are frightened, needy, and puzzled by the world around them—and then throws them together with the miraculous defined in a very different way. The conversation explores those meetings and their meanings, and the ways in which Yang's work is affecting this dynamic form.

Covenant Fine Arts Center Auditorium

➤ **Shoots, Prays, Loves: The Clerical Mystery in the Modern World**

JULIA SPENCER-FLEMING

Clerical mysteries have traditionally been "cozies"—gentler stories in which blood is absent and justice is served. Julia Spencer-Fleming's Rev. Clare Fergusson, however, inhabits a world filled with violence, economic exploitation, and imperfect resolutions. This session explores how—and why—a deeply imperfect cleric and a darker milieu resonate with today's readers.

Chapel

➤ **The Statues and the Temple: Some Notes on (the Absence of) Literary Culture**

CHRISTOPHER BEHA

There is a great debate among today's religious writers about the loss of a religious literary culture over the past half century. But perhaps these writers have it backwards. Has America's literary culture lost its faith, or has our culture simply lost its faith in literature?

Willow Room

➤ **Writing a Compelling Spiritual Memoir**

CHRISTINE BERGHOF, JOHN SUK

Any editor will tell aspiring writers that manuscripts for "spiritual memoirs" abound—and that most go straight to the recycle bin. Still, there is a large market for this type of writing. What does it take to write a compelling, timely, thoughtful memoir, at either article or book length? Two writers who have published both books and articles about their lives provide some advice.

Recital Hall

➤ **Writing the Lives of Others**

CHARLES MARSH

What unique challenges do biographers face in researching, writing, and telling other people's secrets, especially when their subjects are beloved and inspiring—yet complex and imperfect? Historian Charles Marsh discusses his portrait of Dietrich Bonhoeffer and explores how to write fully and graciously about complicated individuals with saintly images.

Commons Lecture Hall

6:00-7:00 PM

FESTIVAL CIRCLES

For participants who pre-registered. (See full listing, with room locations, on page 26.)

7:30-8:30 PM

PLENARY SESSION

Faith and American Slavery: The Life of John Brown

JAMES MCBRIDE

The Baron Lecture

Van Noord Arena

9:00 PM

EVENING ACTIVITIES

➤ **poetry readings**

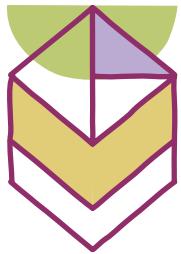
These open-microphone poetry readings are limited to ten minutes each. Sign up at the registration desk by 6:00 pm. Listeners are welcome.

Hickory Room

➤ **student readings**

Hosted by the Festival 2014 student committee, these open-microphone readings—of work in any genre and open to all undergraduate students—are limited to five minutes each. Refreshments will be served. Sign up at the registration desk by 6:00 pm.

Covenant Fine Arts Center Upper East Lobby



day 2
april 11, 2014
8:30 am–9:00 pm

FRIDAY

SCHEDULE:
FRIDAY
APRIL 11

8:30–9:30 AM CONCURRENT SESSIONS

➤ **The Ecology of Narrative: On Nature as Analogue for Spiritual Writing**

FRED BAHNSON

Like Walt Whitman, the genre of literary non-fiction is large—it contains multitudes. In this session, Fred Bahnson explores the ways in which the demands of a narrative—in his case, a spiritual pilgrimage among Trappist monks, Jewish organic farmers, Mayan coffee growers, and Pentecostal convicts—can lead to the effective use of various non-fiction forms and techniques. He also shares why mycelium is his favorite metaphor for prayer.

Commons Lecture Hall

➤ **The Facts About Faith: Journalism and Living a Meaningful Life**

ELIZA GRISWOLD

In her work as a poet and investigative journalist, Eliza Griswold focuses on themes of social justice and personal belief. In this session, she discusses the way in which three of her books—from her own poetry, to her reportage on religion in Africa, to her latest foray into the folk poetry of Afghan women—have shaped her personal understanding of faith and challenged readers to consider what it means to live a meaningful life.

Seminary Auditorium

➤ **How Much Is Too Much? Religion in Literature for Young Adults**

DEBORAH HEILIGMAN

How do writers decide how—and how much—to engage with issues of faith in their work, especially when that work is written for a young adult audience? When faith is central to—but not the focus of—a story, how do authors not overwhelm young readers with too many details about religion or about God? Deborah Heiligman explores how she has answered these questions in both her non-fiction and fiction for young adult readers.

Swets Choral Hall

➤ **In His Image: Why Precision Matters**

BRET LOTT

Precision is the most important element in crafting a piece of prose and in crafting a poem—in fact, in crafting any piece of writing, from an obituary to a grocery list to the name we give a new file on our computer. Novelist Bret Lott discusses how our being created in God's image means that what we create must not be simply good enough and why courage, intuition, and faith are the foundations of precise writing.

Covenant Fine Arts Center Auditorium

➤ **Listening to Our Best Inner Critic: Musical Texts and the Writer**

THOMAS TROEGER

How do writers of musical texts evaluate their work? In this session, Thomas Troeger explores three principles for evaluation—musicality, meaning and structure, and theological depth—and considers how work that manifests these qualities can give voice to the gospel amid what poet Geoffrey Hill calls “the acoustical din that surrounds us all.”

Recital Hall

➤ **Mortal Flesh: A Conversation**

WILLIAM KENT KRUEGER,
JULIA SPENCER-FLEMING

Those who acquire a taste for crime novels, whether readers or writers, tend to be avid and ardent fans. What is so compelling about human depravity? How might excellent crime fiction help us reflect on how people cope in extreme situations, at their worst and their best? Two prolific and award-winning crime/mystery writers discuss the challenges and opportunities of genre fiction, including engaging with current events and issues, mastering the craft, and creating community among authors and readers.

Chapel

SCHEDULE: FRIDAY APRIL 11

➤ **Through a Child's Eyes: The Process of Creating Picture Books**

RICHARD COWDREY,
BARBARA HERNDON,
KRISTINE NELSON, MICHELE WOOD

The interplay of text and pictures can delight young and old audiences alike. But what goes into the making of a picture book? And how do illustrators, authors, designers, and editors work together to create books that engage and enlighten even the youngest readers? Two illustrators, a designer, and an editor discuss the making of picture books.

Prince Board Room

➤ **What Fiction Can Do**

SHARON GARLOUGH BROWN,
HUGH COOK, TRACY GROOT

Why read fiction? Why write it? If it offers us more than entertainment, how do we describe its value for our lives and therefore know how much of ourselves to invest in it? Three authors of three very different novels talk about what fiction—both reading and writing it—can do for us and what they hope their own books will accomplish in the lives of their readers.

Seminary Chapel

9:30-10:00 AM

COFFEE BREAK

Commons Lecture Hall Lobby, Covenant Fine Arts Center Lower West Lobby, Hekman Library Lobby, Prince Conference Center Fireside Room

10:00-11:00 AM

CONCURRENT SESSIONS

➤ **Goad to Discovery: Reflections on Form**

JOHN LEAX

Choosing to write in closed forms often leads poets to frustration: "I can't say what I want." This session explores how openness to the demands of form can lead writers to possibilities larger than what they initially imagined. Using the context of Denise Levertov's "Notes on Organic Form," Wendell Berry's "On Poetry and Marriage," and the personal experience of writing sonnets in the voices of New Testament characters, John Leax illustrates how working in a predetermined form can make the process of writing more vital and the final voices of the poems more interesting.

Seminary Auditorium

➤ **The Humiliation of the Word in Our Day**

RICHARD FOSTER

Focusing on the intimate relationship between the *debar Yahweh*—the Word of God—and human words, this session explores the many life-giving, even beautiful ways that relationship can help us overcome the trivialization and debasement of words occurring in our day.

Covenant Fine Arts Center Auditorium

➤ **Loss Illuminating Hope: A Conversation**

ANDREW KRIVAK,
SHANNON HUFFMAN POLSON

This conversation focuses on the ways in which genre, narrative structure, and tone can shine light through the clouds of grief, illuminating hope. Shannon Huffman Polson and Andrew Krivak discuss the task of writing about traumatic experience, both real and invented, and the attendant responsibility to both truthfulness and restraint.

Willow Room

➤ **Picturing the Invisible: Notes on the Power of *The Giver***

RANDY TESTA

In this preview of the film version of Lois Lowry's *The Giver*, Randy Testa explores the story as an important paradox for Christian audiences. Set in a world without God and without "love," *The Giver* nonetheless powerfully explores how God's presence is gradually made known to the story's hero in the futuristic community in which the book is set. The film underscores the observation by Flannery O'Connor that "it is what is invisible that God sees, and that the Christian must look for." This session examines how this story helps people of faith—and young people in particular—"picture the invisible."

Bytwerk Theatre

➤ **Portraying Faith-Fraught Lives:
The Limits and License of Genre**

CARLENE BAUER, CHRISTOPHER BEHA,
CHARLES MARSH

Fiction, biography, memoir, and journalism each offer possibilities and challenges for constructing characters—characters real, fictional, and blended versions of real and fictional. This panel explores three writers' experiences with genre and character, with their characters' stories of faith and doubt and devotion and dejection, asking how various genres augment and abate a writer's palette.

Recital Hall

➤ **Power of the Word:
Writing Toward Justice**

UWEM AKPAN, ASHLEY LUCAS,
MITALI PERKINS

Written work that demonstrates a concern for the poor, the marginalized, or the disenfranchised can sometimes be easily dismissed as preachy or moralistic. And yet this writing attempts something worthwhile. In this session, three writers from three different genres share their experiences of writing to effect change in their readers and in the world.

Seminary Chapel

➤ **A Reading: Ron Koertge**

Prince Board Room

➤ **Reverence Without Curtsying:
A Conversation**

KIMBERLY JOHNSON, MARY SZYBIST

In this session, poets Mary Szybist and Kimberly Johnson discuss what motivates their religiously themed books *Incarnadine* and *A Metaphorical God*. They explore, among other things, the tension between reverence and irreverence in poetry, as well as the rewards and risks of the theologically loaded poem.

Commons Lecture Hall

11:30 AM-12:30 PM
CONCURRENT SESSIONS

➤ **Exposed: Stronger Writing
Through Sharing Weakness**

KAREN SWALLOW PRIOR,
CARYN RIVADENEIRA,
CAROLYN WEBER

Vulnerability—through telling stories others are too ashamed to tell, voicing opinions others are afraid even to think, creating characters steeped in our most secret thoughts and feelings—lies at the heart of great writing. But for Christians, risking vulnerability extends beyond the wish to be great writers. This panel discusses why Christian writers must risk vulnerability—and how to do it effectively.

Recital Hall

➤ **Going It Alone? The
Role of Publishers in a
Do-It-Yourself Marketplace**

LIL COPAN, GREG DANIEL,
BOB HUDSON, JON SWEENEY

With so many avenues available these days to aspiring writers who want to publish their work, what good are publishing houses to authors? And what is good—or not so good—about the new, flattened playing field for publishing? Three editors share their views on the changing role of publishing and its implications for both authors and the reading public.

Seminary Auditorium

➤ **Ground Operations:
Battlefields to Farmfields**

RAYMOND SINGER

America's veterans are returning from wars in Iraq and Afghanistan with a host of physical, psychological, and emotional issues, taxing the diminishing and unprepared resources of the Veterans Administration. But the veterans themselves are finding ways to help their own. This documentary film tells the story of a growing number of veterans who've discovered farming to be a healing transition and, through the creation of a safe, local food supply, a worthy new mission of service to America. A Q&A with filmmaker Raymond Singer follows the screening.

Bytwerk Theatre

➤ **Loving Our Neighbors and Enemies:
Writing Toward Reconciliation**

LESLIE LEYLAND FIELDS

For participants who pre-registered.

Hickory Room

➤ **Making Every Word Heart-Deep**

PETER MARTY

George Herbert's wise counsel to preachers that words be seasoned in the heart before getting released through the mouth makes beautiful sense for writers hungry for depth. In an age when external information shapes so much of how we think and act, how might character and other interior virtues lend promise to our writing? If we can avoid confusing holiness with morality and being nice, there is a good chance that our heart-deep words may actually affect the lives of others.

Commons Lecture Hall

SCHEDULE: FRIDAY APRIL 11

➤ **The Nature of Spirit: Writing from the Wilder Side of Faith**

JOHN T. PRICE

Where can we find the language with which to explore and express spiritual experiences? The answer might be crawling in the grass at our feet. In this session, John T. Price shares excerpts from his work and discusses the ways in which the natural world—whether individual creatures or entire ecosystems—has, from our childhoods on, been providing us with ways to better understand and share some of our most profound spiritual questions and experiences, ranging from joy to despair, laughter to lamentation.

Seminary Chapel

➤ **The Power of Suspending Disbelief: Why I Read and Why I Write**

PAM MUÑOZ RYAN

Regardless of the genre, each time a book is opened, a writer asks readers to believe what was written—to trust, to come along, to suspend disbelief. Yet before everything else, the author, too, must suspend disbelief, trust that the story is there, have faith in momentum, look angst in the eye, find a morality compass for every character, and carry on. With overwhelming statistics against success, inevitable self-doubt, and the often painstaking attention that a book demands, why continue to write? Why is writing redemptive?

Chapel

➤ **Something Unbelievable: Finding Faith in Fiction**

ANDREW KRIVAK

Has fiction lost its faith? The question has generated spirited debate recently. In this session, Andrew Krivak reframes and addresses that question. Looking closely at *Blood Meridian* by Cormac McCarthy and the more narrative lyrics of Bruce Springsteen, he suggests that the question of faith in fiction is well answered by certain contemporary writers, not in the edifying round-up of characters who believe but by the unexpected and unquenchable appearance of the small, salvific act in landscapes bereft of all else.

Prince Board Room

➤ **What's the Use of an MFA?**

THOM CARAWAY, SUSANNA CHILDRESS, HANNAH FAITH NOTESS, SHANNON HUFFMAN POLSON, ADDIE ZIERMAN

Hundreds of colleges and universities now offer opportunities for graduate study in creative writing. But what do these programs offer? Are they tickets to literary fame and fortune (not likely), tenure-track jobs (hmm), or lifelong communities of writers (we hope)? Hear from panelists who earned graduate writing degrees at both low-residency and traditional programs. They discuss the benefits and drawbacks to their graduate education and answer questions about their experiences.

Willow Room

➤ **Work That Enfaiths: Writing as an Entrance to Seen and Unseen**

LUCI SHAW

How does exercising the gifts we've been given open us up to God's spirit? Luci Shaw explores how writing can fulfill our relationship with God, helping us to see with him the world we inhabit together. If we have an open ear to receive what God is suggesting, our writing can become our spiritual discipline.

Covenant Fine Arts Center Auditorium

12:30-2:00 PM LUNCH BREAK

12:45-1:45 PM LUNCH FORUMS

During the lunch break, we're offering several informal sessions—some readings, some discussions, some presentations. Grab your lunch and enjoy!

➤ **Could It Be Magic? The Promise and Perils of Writing a Book with Your Spouse**

JON SWEENEY, MICHAL WOLL

Covenant Fine Arts Center 263

➤ **Get It Written, Get It Published: How a Writing Group Can Help**

RUTH EVERHART

Spoelhof Center 202

➤ **Poetry in Michigan/Michigan in Poetry: A Reading by Susanna Childress, Linda Nemeec Foster, and L.S. Klatt**

hosted by New Issues Poetry and Prose

Spoelhof Center 322

➤ **A Reading by Vinita Wright**

hosted by Loyola Press

DeVos Center 130

➤ **Saints at Yoga: A Poetry Reading**

CX DILLHUNT, SANDRA DUGUID, BRETT FOSTER, GERRY LAFEMINA, REBECCA LAUREN, JENNIFER PERRINE, SUSAN BLACKWELL RAMSEY, ALESSANDRA SIMMONS, JUDITH VALENTE

hosted by Ave Maria Press

DeVos Center 160

➤ **Trends and Traditions: The State of the Christian Literary Publishing Scene**

THOM CARAWAY, BRAD FRUHAUFF, TOM HUNLEY, MARCI JOHNSON, SARAH WELLS

Spoelhof Center 204

2:00-3:00 PM CONCURRENT SESSIONS

➤ **The Blessings of the Process** MICHELE WOOD

When ideas come to artists, how do they know whether those ideas are worth pursuing? How do they know if the ideas are from God? Often, pursuing the seeds of an idea requires stepping out in faith, realizing that the process itself can be a blessing. Artist Michele Wood shares her journey of faith in the creation of one of her books.

President's Dining Room

➤ **Fiction as an Act of Faith** CARLENE BAUER

Now that science has explained pretty much everything we'd ever need to know about being human, and the internet allows us to constantly document even the most insignificant of moments, why do writers persist in making things up? Even when some of us suspect the novel might have exhausted its possibilities as a compelling art form, why do we continue to take to fiction as a way to comprehend our existence? It could be that fiction is one of the last places where both believers and non-believers, both writers and readers, can attempt to see the world in a sacramental light. Carlene Bauer discusses the leap of faith that is imagining characters and situations in a disenchanted world.

Prince Board Room

➤ **Hildegard: The Trumpet of God** LINN MAXWELL KELLER, STEPHANIE SANDBERG

This one-woman play with music examines Hildegard of Bingen's uncanny and timely prophetic utterances about today's world. Well known during her own lifetime for her gift of prophecy, she has an urgent message for the church today.

Recital Hall

➤ **An Interview with Okey Ndibe**

Educator Jo Kuyvenhoven talks with Nigerian master storyteller and writer Okey Ndibe about God and the journeys we make—to buy and sell, find and lose, discover and hide, trample and raise . . . God in our lives.

Seminary Chapel

➤ **Journalistic Journeys: The Writer as Guide**

JEFF CHU, ELIZA GRISWOLD

What role do journalists play in raising awareness of a topic or cause? As journalists, Jeff Chu and Eliza Griswold are committed to objectivity. But they have also written books that seek, in some way, to shine a light on a particular issue or place that is intimately tied to faith. When a journalist's work intersects with religion or faith, what special challenges exist? Where is the line between advocacy and objectivity? And how do these writers view their own role in the stories they tell? Chu and Griswold talk candidly about these issues and what they hope their work in this arena accomplishes.

Chapel

➤ **Palatable Words: Writing About Food with Sizzle and Grace**

LESLIE LEYLAND FIELDS,
RACHEL MARIE STONE,
KIRSTIN VANDER GIESSEN-REITSMA,
LAURA LAPINS WILLIS

Food is a topic of great and growing interest, but writing about it can be tricky. It's easy to rhapsodize over that perfect meal in ways that alienate (or just plain annoy) those outside the "foodie fold." Concerns over food justice and health sometimes lead writers to pen sanctimonious sermons. Sacramental writing about food runs the risk of over-spiritualizing one of the earthiest of topics. This panel explores how to write about food in such a way that readers are fed, body and soul, without feeling judged, marginalized, irritated, or overwhelmed by changes that they can't—or don't want to—make.

Willow Room

➤ **Reading for Preaching: The Preacher in Conversation with Storytellers, Biographers, Poets, and Journalists**

CORNELIUS PLANTINGA, JR.

If, beyond Scripture and commentaries, preachers pursue a program of more general reading, they will reap impressive benefits. This presentation details some of those benefits.

Covenant Fine Arts Center Auditorium

➤ **Self-Publishing: Straight Talk About Choices, Costs, and Companies**

JANA RIESS

What does the explosion of self-publishing options mean for authors today? What are the creative and financial pros and cons of self-publishing, and how can authors get their self-published books into bookstores and generate media coverage? In this session, Jana Riess shares practical insights from her own experiences and provides guidance for those considering self-publishing.

Commons Lecture Hall

SCHEDULE: FRIDAY APRIL 11

➤ **Writing Both Sides: When Faith and Doubt Collide**

DANIEL BOWMAN, JR., DAVID HARRITY,
KAREN SWALLOW PRIOR,
TANIA RUNYAN

While the Psalmist expresses his fear and anger openly, many writers of faith struggle with how to share their confusion and disappointment with God. How does writing about doubt strengthen or weaken our faith? In what ways should we consider audience when exploring our unbelief? Four writers from various genres discuss how they've written about doubt within the bounds of faith.

Alumni Association Board Room

➤ **Writing "Close": When Your Best Research Happens at Potlucks and Reunions**

VALERIE WEAVER-ZERCHER

Scholarly writing about a subject close to home requires a blend of detached analysis and honesty about one's proximity. Is it possible to blend the intimate voice of the insider with the wide-angle view of the scholar? Mennonite writer and editor Valerie Weaver-Zercher reflects on researching and writing about Amish-themed fiction and on the possibilities of narrative scholarship.

Swets Choral Hall

3:00-3:30 PM

COFFEE BREAK

*Commons Lecture Hall Lobby, Covenant
Fine Arts Center Lower West Lobby, Hekman
Library Lobby, Prince Conference Center
Fireside Room*

3:30-4:30 PM

CONCURRENT SESSIONS

➤ **All the Work That Metaphor Can Do** JEANNE MURRAY WALKER

Knowing the different ways of making and using metaphor gives a writer energy and authority in various genres: fiction, theatre, creative non-fiction, and poetry. Poet and memoirist Jeanne Murray Walker explores craft techniques for formulating metaphor and considers the fact that metaphor is more than a writing technique; it is central to our existence. It is one of the fundamental ways we think about the world and "read" one another—which is why it is so powerful in writing.

Recital Hall

➤ **A Cold, Dark Place? The Writer in Hollywood**

LUKE SCHELHAAS

Ever wondered what it takes to write and produce a television series? Want to know the difference between a co-executive producer and a consulting producer (or, for that matter, a gaffer and a best boy electric)? Where do episode ideas come from? Who writes the dialogue? And why in the world would a Christian ever want to live in a place like Hollywood? Luke Schelhaas talks about the quirks and joys of a television writer's life and explains why he thinks Hollywood is a great place to live and work.

Bytwerk Theatre

➤ **An Interview with Rachel Held Evans**

Rachel Held Evans talks with Karen Saupe about biblical womanhood, the future of evangelical Christianity, faith questions, Alabama football, social justice, and yes, the craft of writing.

Covenant Fine Arts Center Auditorium

➤ **An Interview with Thomas Troeger**

Hymn writer and theologian Thomas Troeger converses with Emily Brink about his quest for beauty and wonder both in preaching and in his hymns—public poetry that sings, sometimes without words, in a world hungry for beauty.

Meeter Center Lecture Hall

➤ **Issues Facing Writers of Color in Christian Publishing**

EDWARD GILBREATH,
MARLENA GRAVES, AL HSU, HELEN LEE

What are the challenges and opportunities of being a minority voice in Christian publishing, both in print and in online media? This panel's authors and editors provide both a big-picture view of the landscape of Christian publishing for writers of color as well as practical tips to help these writers meet their publishing goals.

Prince Board Room

➤ **Of Beggars and Kings: Effective Characterization in Fiction**

HUGH COOK

Literary agents and editors state that the number one reason they turn down fiction manuscripts is three "uns": unsympathetic, uninteresting, and unmemorable characters. This session focuses on improving authors' chances of writing success by presenting some basic strategies for effective characterization. Hugh Cook provides advice for developing characters who leap off the page and into readers' imaginations.

Willow Room

➤ **Playing in a Thousand Different Places: Encounters with the Spiritual in Narratives for Young Adults**

SWATI AVASTHI, MITALI PERKINS,
PAM MUÑOZ RYAN

Three authors talk about the ways that their novels for young readers bring their characters—and those readers—face to face with the presence of the spiritual. How to make this vivid and real to such readers in a culture that rarely accepts such claims and the questions they raise as credible?

Chapel

➤ **William Vande Kopple Memorial Reading**

This session is held in memory of Bill VandeKopple, professor of English, who passed away last year. The session opens with some readings from Bill's published writing, after which we invite former students, professional colleagues, and friends to read pieces explicitly about Bill, pieces somehow inspired or influenced by Bill, or simply things that Bill would appreciate. Join us as we remember this good man.

Swets Choral Hall

➤ **The World Made Flesh**

KIMBERLY JOHNSON

Often as writers we get so excited by the ideas we want to share that we overlook the building blocks of our art—the raw materials: words. Words have heft and history, and they engage our minds and bodies together. In this session, Kimberly Johnson considers words in all their strange particularity and reflects on the mechanisms by which the word on the page registers the materiality of the world and makes *presence*.

Commons Lecture Hall

➤ **Writing as Sacred Listening**

KAREN HERING

For participants who pre-registered.

Hickory Room

4:45-5:30 PM

➤ **vespers**

Join fellow Festival participants in a time of worship and reflection, led by Cornelius Plantinga, Jr., and featuring the work of several Festival 2014 presenters.

Chapel

➤ **artist signing**

Illustrator Michele Wood will be on hand to sign books and talk with guests about her work. Books will be available for purchase at the gallery.

Center Art Gallery

7:30-8:30 PM

PLENARY SESSION

On Meaning, Hope, and Repair

ANNE LAMOTT

Van Noord Arena

9:00 PM

EVENING ACTIVITIES

➤ **poetry readings**

These open-microphone poetry readings are limited to ten minutes each. Sign up at the registration desk by 6:00 pm. Listeners are welcome.

Hickory Room

SCHEDULE:
SATURDAY
APRIL 12

day 3
april 12, 2014
8:30 am–8:00 pm

SATURDAY

8:30-9:30 AM
CONCURRENT SESSIONS

› **Conversations with Scripture:
Writing Poetry to a Deeper Faith**

TANIA RUNYAN

For participants who pre-registered.

Hickory Room

› **The Distance a
Fiction Writer Travels**

VALERIE SAYERS

Writers and readers who explore new landscapes and settings in their work may also be exploring new approaches to their art and their sense of the divine. Using examples from her own development as a writer, Valerie Sayers describes how varied landscapes, aesthetics, and approaches to faith entered and continue to enter her life, and she invites readers and writers on a journey to discover new territories.

Willow Room

› **Everyone's a Theologian: Pop Culture
Criticism in a World Full of Gods**

DONNA BOWMAN

A theologian and television critic explores the surprising methodological intersection of her two jobs, where creators spin realities and deliver revelations that cry out for interpretation.

Commons Lecture Hall

› **Found in Translation**

BRETT FOSTER, SARAH RUDEN,
JOHN WILSON

A lot of the talk about translation broods obsessively over the question of what gets lost in the process. This panel discusses what—blessedly—is *found* in translation.

Prince Board Room

› **An Interview with Marilyn Nelson**

Poet Marilyn Nelson talks with Don Hettinga about her life as a poet and her strategies in writing collections of poems about historical figures, including her award-winning volumes *Carver* and *A Wreath for Emmett Till*.

Chapel

› **A Reading: Devin Johnston**

The Basney Memorial Reading

This reading is held in honor of the late Lionel Basney, professor of English at Calvin College.

Alumni Association Board Room

› **A Reading: James Schaap**

Covenant Fine Arts Center Auditorium

› **Writing as the Beloved**

SHARON GARLOUGH BROWN

What does it mean to write as a response to the lavish and uncontainable love of God? What kinds of holy habits help us deepen our intimacy with Jesus? Pastor and spiritual director Sharon Garlough Brown speaks about spiritual formation and the writer, exploring spiritual practices such as attentiveness and imaginative prayer, besetting sins and spiritual obstacles common to writers, and the path toward freedom and courage.

Recital Hall

9:30-10:00 AM
COFFEE BREAK

Commons Lecture Hall Lobby, Covenant Fine Arts Center Lower West Lobby, Hekman Library Lobby, Prince Conference Center Fireside Room

10:00-11:00 AM
CONCURRENT SESSIONS

› **Commanding Our
Attention: Inspiration
and the Non-Fiction Writer**

CHRISTINE BYL, PETER MARTY,
JOHN T. PRICE

What subjects are worthy of a non-fiction writer's attention? As a writer sorts through possible subjects, how does he or she decide whether something is significant or interesting enough? Are there subjects that are too simple or simply trivial? To what does a writer give attention? Three authors of non-fiction books—and very different books—discuss both how they choose their subjects and how they approach them.

Willow Room

› **Documentary Filmmaking and
the Growth of a Storyteller**

RAYMOND SINGER

Alfred Hitchcock said, "In feature films, the director is God. In documentary filmmaking, God is the director."

What does this mean, and how is it an invitation for the documentary filmmaker to grow and change?

Bytwerk Theatre

➤ **The Ends of Our Lives**

MIROSLAV VOLF

World religions are resurgent today, and at their heart is an account of the purpose of human life. Partly in the trail of the market-driven globalization, the exploration of the purpose of life is gradually being squeezed out of university curricula. A major responsibility of Christians today is not simply to offer compelling answers to the question of the proper ends of our lives but to keep that question alive.

Covenant Fine Arts Center Auditorium

➤ **Giving the Reader a Voice in Memoir**

LESLIE LEYLAND FIELDS, LUCI SHAW,
JEANNE MURRAY WALKER

Writers of memoir often desire to tell the true story of their “burden of witness,” to bring language to significant life passages. More than this, they also hope their writing will inform and empower their readers through their own difficult terrain. What craft decisions and techniques can successfully enlarge the memoir to accomplish both? Three authors who have written memoirs share narrative and composition techniques that enlarge the writers’ “burden of witness” into the readers’ empowerment.

Seminary Chapel

➤ **Humble Before Words: A Discussion**

BRET LOTT

What does it mean to be a writer of faith? And how does a writer navigate the tension inherent in being a Christian in the public square—and being an artist made in the image of God? In this session, Bret Lott answers audience questions on the role of the writer and the call to excellence.

Chapel

➤ **An Interview with G. Willow Wilson**

Graphic novelist and memoirist G. Willow Wilson talks with Jana Riess about conversion narratives, identity, women in comics, and the launch of Marvel’s first-ever Muslim-American superhero.

Recital Hall

➤ **It’s Just Fiction: Reading and Writing About Race, Culture, and Power**

MITALI PERKINS

What are the messages sent and received “under the waterline” of a story about poverty and injustice? When and how can writers cross borders to tell stories? This session explores the world-changing power of fiction and encourages participants to develop an informed imagination that is able to read and write across cultures.

Prince Board Room

➤ **Publishing While Christian: How Not to Lose Your Soul as You Write and Promote Your Book**

ROBERT HOSACK,
RACHEL MARIE STONE,
ADRIANNA WRIGHT

In this interactive session, an acquisitions editor, publicist, and author will share their collective wisdom for helping authors to not lose their souls during the process of writing and promoting their books. Specific virtues that inform the process will be highlighted, as will practices that can lead to a soul-encouraging—rather than soul-discouraging—writing life.

Seminary Auditorium

➤ **Remaking the Annunciation**

MARY SZYBIST

The iconic scene of the Annunciation has been portrayed in numerous works of art over the years. Sharing some of her own work that re-engages, re-applies, and re-imagines the Annunciation, poet Mary Szybist explores why it holds such potential for artists and writers—and such inspiration for readers.

Commons Lecture Hall

11:30 AM-12:30 PM CONCURRENT SESSIONS

➤ **How Poetry Manuscripts Find Their Publishers**

MARCI JOHNSON, DEVIN JOHNSTON,
KIMBERLY KOLBE, SARAH WELLS

To aspiring poets, the process that various publishers and journals use to select poetry manuscripts can seem mystifying. This panel of poetry editors sheds some light on that process, focusing on numerous practical and aesthetic considerations and offering advice for aspiring poets in the quest for publication.

Commons Lecture Hall

➤ **An Interview with Anne Lamott**

Anne Lamott and Calvin College chaplain Mary Hulst talk about the hard beauty of writing, prayer for regular people, the grace of poor first drafts, and the messiness of ordinary life.

Covenant Fine Arts Center Auditorium

➤ **Looking, Loving: The Nature Writer, Wild and Tamed**

FRED BAHNSON, AMY LEACH,
JOHN T. PRICE

“Nature writing” is a difficult category—amorphous, wide-ranging, hard to define. Whether focused on landscape and history, community farming, or the quirks of quarks and quail, perhaps varieties of nature writing have the common aspiration of directing our gaze and our affections. In this session, three writers of literary essays and memoirs explore how various forms of nature writing engage with science, literary tradition, human community, spirituality, advocacy and activism, and the ever-flexible essay form.

Willow Room

➤ **A Reading: Valerie Sayers**

Alumni Association Board Room

SCHEDULE: SATURDAY

APRIL 12

➤ **Risks and Rewards: Writing Your Best Work**

SUZANNE WOODS FISHER

Writing well means facing risk: fear of failure, rejection, self-promotion, and, surprisingly, even success. Sharing her own journey to publication and a few battle scars she has collected along the way, Suzanne Woods Fisher explores how individuals can successfully face their own risks and answer the call to write.

Prince Board Room

➤ **Unlost Souls: From Memory to the Page**

PETER ORNER

Sometime in the 1980s Peter Orner's family lost Uncle Harry. The man just vanished. For years Orner carried the man around with him in his mind until one day he returned—on paper. Using Primo Levi's book *Moments of Reprieve* as a point of departure, this session focuses on how one writer looks at the people we carry in memory and how they can be reborn as characters on the page.

Swets Choral Hall

➤ **Wearing Our Trousers Rolled: Writing into the Years**

JOHN LEAX, JAMES SCHAAP,
DANIEL TAYLOR

Writers often continue to work long after their peers in other professions have retired. But for writers, aging affects both the writing process and the nature of work they do. In fact, what they write about, how they write, where they seek to publish, to whom they can appeal—all of that changes. Three writers discuss the changes that come with writing into the years.

Recital Hall

➤ **Writing the Faith Journey**

MARILYN NELSON

Writing an autobiographical history in poems—especially when that history is intertwined with one of America's most turbulent decades—presents both challenges and opportunities. In this session, poet Marilyn Nelson discusses the writing of her life journey in poems and the lessons she learned along the way.

Chapel

12:30-2:00 PM LUNCH BREAK

FESTIVAL CIRCLES

For participants who pre-registered. (See full listing, with room locations, on page 26.)

12:45-1:45 PM LUNCH FORUMS

During the lunch break, we're offering several informal sessions—some readings, some discussions, some presentations. Grab your lunch and enjoy!

➤ **Best Words, Best Order: Strategies for Assembling Your Poetry Manuscript**

CX DILLHUNT, GERRY LAFEMINA,
MARY ANN B. MILLER,
SUSAN BLACKWELL RAMSEY

Spoelhof Center 202

➤ **From Life to Lectures to Books: Translating Religious/Political Treatises into Popular Books**

JAMES LAMBORN

Spoelhof Center 203

➤ **Getting Noticed: How to Convince Reporters to Pay Attention to Your Book**

JUDITH VALENTE

Spoelhof Center 204

➤ **The Nuts and Bolts of Getting Published in Literary Magazines**

STAFF FROM *RUMINATE*

Spoelhof Center 312

➤ **Off the Page and in the Flesh: Video and Presentation Tips for Authors**

MARYANN MCKIBBEN DANA

Spoelhof Center 318

➤ **A Reading by Robert Vander Lugt**

hosted by Wiseblood Books

DeVos Center 130

➤ **Tips for Self-Publishing and a Reading**

SANDY BETGUR

DeVos Center 160

2:00-3:00 PM
CONCURRENT SESSIONS

➤ **Corpus Linguistics: A Tool for the Analysis of Language**

JAMES VANDEN BOSCH

In this session, James Vanden Bosch describes and explains the basic features of corpus linguistics, providing several illustrations of how this tool can be used for the analysis and description of texts, including both fiction and non-fiction literary works. No texts will be harmed in the performance of these applications.

Alumni Association Board Room

➤ **Crime and the Spirit: Writing About Faith in Popular Fiction**

WILLIAM KENT KRUEGER

Mindless thrills, chills, and suspense are the staples of today's literary market. In this session, however, mystery author William Kent Krueger argues the risk and reward of exploring spirit, faith, and grace in popular fiction.

Chapel

➤ **Frodo Lives! Speculative Fiction and Belief**

G. WILLOW WILSON

When writing about issues of belief, an author's choice of genre provides both opportunities and constraints. In this session, G. Willow Wilson explores not only the ways in which allegory is well suited to communicate belief in an increasingly secular world but also the fascinating connection between speculative literature and belief, from C.S. Lewis to Superman—and beyond.

Recital Hall

➤ **In Other (People's) Words: Writing and Performing Interview-Based Plays**

DAVID ELLENS, ASHLEY LUCAS, STEPHANIE SANDBERG

Interview-based theatre—work that is based in part or whole on interviews with real people, usually about a particular theme or historical event—is a relatively new form with decidedly uncommercial aims and origins. Yet, in works as varied as the plays of Anna Deavere Smith, Moises Kaufman, Eve Ensler, and Michael Keck, it's proven to be an adaptable, durable, and popular genre. Three interview-based playwrights talk about the power and limits of this exciting form, its relationship (or lack thereof) to the “reality hunger” that critic David Shields has discerned in much contemporary art and culture, the special responsibilities that foist themselves on a playwright who uses other people's words, and ways to get total strangers to tell you their business.

President's Dining Room

➤ **An Interview with Peter Orner**

Fiction writer, lawyer, and oral historian Peter Orner talks with David Urban about the influence of place (both in the United States and Africa), memory, autobiography, law, and faith in his writing and editing projects.

Commons Lecture Hall

➤ **An Interview with Richard Foster**

Nathan Foster interviews his father, Richard Foster, about the craft of writing, the insights he has gained in his thirty-five-year career, and some interesting aspects of his journey that he rarely talks about.

Covenant Fine Arts Center Auditorium

➤ **It's Not You; It's Me: Navigating Relationship and the Fine Art of Rejection**

KAREN BEATTIE, SCOTT CAIRNS, ANGELA DOLL CARLSON, KATHERINE BOLGER HYDE, GREGORY WOLFE

While the digital age has made the process of submitting work to journals, publishing houses, and agents more accessible and streamlined, it has also opened the door to a greater possibility of “rejection letters” flooding our e-mail in-boxes. How should writers handle “rejection” when it comes? What are the repercussions of “no,” and should we let them influence our work going forward? How do we use the persistent “no” to guide us into better, deeper relationship with publishers, editors, and fellow writers, as well as with our own work?

Prince Board Room

➤ **Speaking in Good Faith: Stories of a Community**

SEAN HILL

What responsibility do writers have toward the communities and people whose stories they are telling? And how can writers appropriate and represent places and people without exploiting them? Sean Hill explores the ethics of world building.

Swets Choral Hall

➤ **Visual Storytelling—Writing For and About Television: A Conversation**

DONNA BOWMAN, LUKE SCHELHAAS

In this session, a screenwriter meets a pop culture critic for a conversation about what makes for good storytelling on the small screen—and how people of faith view their responsibility to tell the truth in their work, whether as screenwriters or as critics.

Willow Room

SCHEDULE: SATURDAY

APRIL 12

3:00-3:30 PM COFFEE BREAK

Commons Lecture Hall Lobby, Covenant Fine Arts Center Lower West Lobby, Hekman Library Lobby, Prince Conference Center Fireside Room

3:30-4:30 PM CONCURRENT SESSIONS

› In Praise of Bias

JEFF CHU

Has objectivity become an idol in modern journalism? In a time of complex cultural and societal conflict, is the journalist a reliable—and moral—guide? And what role can—or should—a reporter's faith play in his or her work? Jeff Chu leads a candid conversation on journalism in the modern age.

Recital Hall

› An Interview with Miroslav Volf

Theologian and writer Miroslav Volf talks with Cornelius Plantinga, Jr., about the resurgence of religions, the centrality of the religious question of life's purpose, the gradual disappearance of this question from daily life, and some perennial themes in Volf's theology, including giving and forgiving.

Covenant Fine Arts Center Auditorium

› More Things in Heaven and Earth

AMY LEACH

Regarding the Reformation, which was no longer new in his time, John Milton wrote, "This light which we have gained was given us, not to be ever staring on, but by it to discover onward things more remote from our knowledge." It can be easy to go on staring back at old enlightenment, old reformation, personal and general, until one's thoughts ossify. It can be difficult to think new, messy, living thoughts. But difficulty is an invitation, and this session considers the pleasures of difficulty, the pleasures of surprise, and the pleasures of discovering things remote from our knowledge.

Willow Room

› Negotiating Between the Visible and the Invisible: Deities and Writing

OKEY NDIBE

The Igbo people of southeastern Nigeria believe in a Supreme God that corresponds in interesting ways with the Christian God. However, they also have numerous deities, often with assigned portfolios, and they desire that these deities have some form of physical manifestation so that worshippers know where to go to offer sacrifice and supplication. In this session, Okey Ndibe discusses this desire for sacred "materiality" in relation to the Christian/Igbo idea of an invisible God and explores the ways in which writing is a material birthing of invisible ideas.

Seminary Chapel

› Non-Fiction Book Proposal Basics: What You Need to Know

MARGOT STARBUCK

Wouldn't it be fabulous to know what would delight the editor reading your non-fiction book proposal? Or what could cause him or her to toss it in the recycling bin? While every editor is looking for great writing, there's a lot more that goes into a publisher's decision to say "yes." This session explores the features integral to a winning book proposal as well as some of the practical steps you can take to create one.

Swets Choral Hall

› A Reading: Sean Hill

Prince Board Room

› Writing Across Religions

SWATI AVASTHI

How can authors write about a religious faith that is different from their own without co-opting it? What are the challenges and opportunities of this approach? This session focuses on how—and whether—writers can remove their own religious biases when approaching and portraying characters of another faith.

Seminary Auditorium

› Writing Historical Fiction: Fashioning Facts into Compelling Stories

TRACY GROOT

Facts and figures are great, but if writers can't fashion them into a compelling narrative, then there is no historical fiction. This session explores key research techniques along with different ways to "open a vein" in order to blend the two elements of historical fiction—research and craft—into one.

Commons Lecture Hall

5:00-6:00 PM CLOSING PLENARY SESSION

"If Only I Had Her Verbs!" On Jealousy, Creativity, and a Generous God

RACHEL HELD EVANS

Covenant Fine Arts Center Auditorium

8:00 PM EVENING ACTIVITIES

concert: The National

Van Noord Arena

This concert is presented in partnership with the Student Activities Office of Calvin College. Tickets (\$40) may be purchased through the Calvin College Box Office, located on the main floor of the Covenant Fine Arts Center Auditorium, on Thursday or Friday between 9:00 am and 5:00 pm.