

Nancy Welch

Nancy Welch is the author of the short story collection *The Road from Prosperity*. Her stories have appeared in such venues as *Prairie Schooner*, *Ploughshares*, and *Threepenny Review*, and have been shortlisted for The Best American Short Stories and the Pushcart, O. Henry, and Mary McCarthy prizes.

Her nonfiction works include *Living Room: Teaching Public Writing in a Privatized World*, and her commentary has appeared in *Vermont Woman*, *Counterpunch*, *ZNet*, *Socialist Worker*, and the *International Socialist Review*.

Professor of English at the University of Vermont, she has taught writing workshops as well as courses in writing pedagogy and writing for social justice.

Her workshop for this year's Teachers Who Write Conference, "**The Long and Short of It,**" will guide writers through experiments in turning up and turning down the volume in a story's pivotal moments.

2016 Retreat

This year's spring retreat provides you with an opportunity to connect with like-minded educators and writers. You will work with writing experts and published authors to re-invigorate your own writing practice. You will also meet with colleagues from around the state to discuss best practices in writing and the challenges of teaching to the Common Core. Don't miss this unique opportunity to revitalize your writing, rejuvenate your teaching, and connect with colleagues!

Please Join US!

- ❑ The first Friday in May: May 6, 2016.
- ❑ Vergennes Opera House & Park Squeeze Restaurant 8:30 AM - 3:00 PM
- ❑ \$90 Registration fee includes: annual membership, workshops, lunch.
- ❑ Register [here](#)
- ❑ Contact: mschlein@anwsu.org for more information



Teachers Who Write Spring Retreat May 6, 2016

An annual gathering
sponsored by:

**Vermont Council of Teachers of
English-Language Arts**

and

**The Green Mountain Writing
Project at UVM**

Karin Gottshall

Karin Gottshall's most recent book of poetry is *The River Won't Hold You* (Ohio State University Press, 2015). Her work appears widely in literary journals including *Crazyhorse*, *FIELD*, and *The Gettysburg Review*. Gottshall teaches poetry writing at Middlebury College and directs the New England Young Writers' Conference at Bread Loaf.

Poetry and Music:

Poets speak often of the "music" of language, and of poetry. Poetry and music have long been linked and at times intersect--as we see in forms ranging from the ballad to the blues--but the two are also distinct, and serve different imperatives. In this workshop we will look at the differences, but we will also explore and investigate in our own writing the strategies of sound and structure shared by both art forms.

Karla Van Vliet

Karla Van Vliet is a poet, artist and Integrative Dreamwork analyst. Her poems have appeared in such journals as *Poet Lore*, *Blue Heron Review*, *The Tishman Review*, *Found Poetry Review* and *Green Mountain Review*. Her most recent book *From the Book of Remembrance* (Shanti Arts, 2015) is a collection of poems and paintings. *The River From My Mouth*, her first book of poems, is being reissued by Shanti Arts this coming year. She is currently working on a full-length collection of poetry titled *Iterate* and a collection of poetic nonfiction pieces titled *Beholding*, which explore her deep relationship to the Vermont landscape she lives within. She is the co-founder and editor of *deLuge*, a literary and arts journal and has been the administrator of the New England Young Writers' Conference at Bread Loaf, Middlebury College, since 1998 where she has also led poetry workshops for Teacher-Chaperones. Find out more about this author at her website: www.vanvlietarts.com

Writing the Now: The Practice of Mindfulness and Noticing

We will be looking at how paying attention to the moment and the wealth of content that is there to write from can inform and lend gravity to what we write. We are all deep wells of experience, from past to present. How can we draw from what is there, from what exists within us at any given moment, express what is there wanting to be expressed? This takes practice, the practice of presence, of mindfulness, of listening inward. And the daring to express what we find.

Kerrin McCadden

Kerrin McCadden is the author of *Landscape with Plywood Silhouettes*, winner of the 2013 New Issues Poetry Prize and the 2015 Vermont Book Award. She is the recipient of fellowships and awards from The National Endowment for the Arts, The Vermont Studio Center, The Frost Place, The Sustainable Arts Foundation, The Vermont Arts Council, and The Vermont Arts Endowment Fund. Her poems have appeared in *Best American Poetry*, *The Academy of American Poets' Poem-a-Day series*, *Verse Daily*, and in such journals as *American Poetry Review*, *Beloit Poetry Journal*, *The Collagist*, *Green Mountains Review*, *Poet Lore*, and *Rattle*, among others. A graduate of The MFA Program for Writers at Warren Wilson College, she teaches at Montpelier High School.

"On the Dark Flax Line of Hills": Writing Musical Poems

I'm willing to propose that what makes a poem a poem, and not prose, is music. How, though, do poets make music happen in poems? I think music is produced at the intersection between sentence structure and word/sound choice. While we will consider the great bass drum of sentence structure briefly, this workshop will focus primarily on ways you can sneak musicality into your poems through word/sound choice. Borrowing a weird technique from Robert Pinsky, and a tiny arsenal of other tricks, we will work to write original poems where the primary goal is musicality. Let's do some singing. I mean, not really, but let's call our poems to sing.