

*festival  
of faith  
&  
writing*

APRIL 15-17, 2010



# SCHEDULE THURSDAY, APRIL 15



9:00 A.M.

## Registration Desk Opens

Prince Conference Center Lobby

10:00–10:20 A.M.

## Chapel Service

Sally Lloyd-Jones leads a time of prayer and reflection for the Calvin community and Festival guests.

Chapel

10:30–11:15 A.M.

## READINGS

In these sessions, we feature several authors who are new to the Festival of Faith and Writing. We hope you enjoy becoming more acquainted with them and their work.

### David and Diane Munson

Bytwerk Theatre

### Matt Ruff

Alumni Association Board Room

### Lisa Samson

Chapel Undercroft

### Tim Stafford

Commons Lecture Hall

### Sara Zarr

Science Building, Room 010

12:00–1:15 P.M.

## OPENING SESSION

### Embodied Faith: Not What You Think

Scott Cairns

Van Noord Arena

1:45–2:45 P.M.

## CONCURRENT SESSIONS

### **Backborn**

(2.0 hours)

Written by András Visky and directed by Stephanie Sandberg, *Backborn* is an existential comedy that asks how we might transcend the destruction of humanity. An everyman figure, returning home from a prison camp, finds himself unable to reintegrate into culture and society. Set in the aftermath of World War II, this play explores the meaning of imprisonment and the ways in which the grace of relationships gives us hope and sustains us through the bleakest moments of existence. The playwright and director will discuss the play with the audience immediately following the performance. Because of the staging of the play, neither late arrivals nor early departures are permitted.

Lab Theatre


### **Facebook Revolution: How Writers Can Use Social Media to Build Their Readership**

Jason Boyett, Greg Daniel, Kelly Hughes, Jana Riess, and Lisa Samson

Got Twitter? In this panel, three authors, an agent, and a professional book publicist discuss the importance of social media sites and blogging. What should writers do—and, just as importantly, not do—to help facilitate digital community and conversation among their readers? This session provides clarity on the phenomenon of social media and presents successful strategies for writers who are attempting to build a platform before submitting a book proposal or are trying to encourage conversations around a just-published book.

Gezon Auditorium



 **Frederick Manfred: A Novelist, His People, and Their Families**

*James Schaap*

James Schaap, a fellow “Siouxlander,” explores the legacy of novelist Frederick Manfred and conveys an old story about the novelist and his townspeople—a story that raises questions about the conflicts that can happen between writers and their subjects.

*Seminary Chapel*

 **The Heart’s Downward Ascent: An Erotics of Duty**

*John Estes*

This session provides a study of the directionality—up/down, higher/lower—that we reflexively employ to situate ourselves within our spiritual lives, and examines the relationship between this vertical dimension of the Christian imagination and the writer’s practice of work.

*Seminary Auditorium*

 **If You Can Use Anything, Lord**

*Sharon Flake*


Young adult novelist Sharon Flake discusses how God used the broken pieces of her life—along with her fear and insecurities—and turned them into a successful writing career. The lesson: all writers, no matter how inadequate they may feel, already have what they need to be successful.

*Science Building, Room 010*

 **An Interview with Wally Lamb**

Karen Saupe interviews Wally Lamb on the concept of the labyrinth, his strategies for discovering and developing stories, and the themes and variations that run through his novels.

*Van Noord Arena*

 **Joy, Heartache, and Friendship: The Place of Romance and Sisterhood Novels in Christian Fiction**

*Holly Hill-Stanford and Linda Tappmeyer*

This session examines the validity of romance and sisterhood novels in the canon of Christian literature by acquainting readers with the common characteristics of these works and by focusing on their spiritual benefits and literary quality. The works of selected romance and sisterhood authors, including Francine Rivers, Jillian Hart, Robin Jones Gunn, and Catherine Palmer, provide supporting examples.

*Alumni Association Board Room*

 **Memoirs of Radical Faith: Ed Dobson and Sara Miles in Conversation**

Two writers who identify with very different Christian subcultures talk about trying to follow Jesus as literally as possible. Both faced opposition from other Christians, discovered beauty in the stranger, found themselves transformed—and wrote about it all.

*Chapel*

 **The Power of Visual Imagery**

*Barbara Nicolosi*

Long before the advent of movies changed the pacing and style of popular storytelling, the greatest writers understood that “a picture is worth a thousand words.” Nothing gets a story stuck in a reader’s mind like a lyrical image to expand, mirror, and add complexity to a project’s theme. In this session, Barbara Nicolosi discusses how to create powerful visual metaphors and how to avoid maudlin ones, encouraging writers to embrace mystery.

*Commons Lecture Hall*

 **A Reading by Robert Siegel**

*Chapel Undercroft*

**2:45–3:15 P.M.**

**Coffee Break**

*Prince Fireside Room, Library Lobby,  
Gezon Auditorium Lobby*



“My advice to the writer? Two things: write only if you feel you can do nothing else, and only write books that no one else can write but you.” **Elie Wiesel, Festival 1998**

# SCHEDULE THURSDAY, APRIL 15

3:15-4:15 P.M.

## CONCURRENT SESSIONS

### "All Things Shining": An Appreciation of Terrence Malick's *The Thin Red Line*

Roy Anker

Roy Anker discusses the cinematic wonders and significance of Terrence Malick's remarkable World War II film, *The Thin Red Line*—a searching exploration of the ways in which the divine shows up in the worst of all places.

*Bytwerk Theatre*

### Answering the Text: A Poetics of Reading

John Estes

(2.0 hours)

For participants who pre-registered.

*Hickory Room*

### The Art of Bloodletting: Translating Suffering to the Shared Page

Leslie Leyland Fields, Jeanne Murray Walker, and Paul Willis

When suffering strikes, we are often silenced by pain. In such times, the act of writing may feel frivolous, exploitative, or irrelevant. Yet it is these dark, raw places of our lives that demand our fullest attention, our most artful labors. How do we begin to write from within our afflictions? And how might the practice and the discipline of writing offer a means of shaping our suffering into meaning for both writer and reader?

*Seminary Auditorium*

### An Interesting Moral Education, or, How I Learned to Lie for a Living

Matt Ruff

A writer of novels on such diverse subjects as talking dogs in search of heaven, dueling multiple personalities, and covert battles between good and evil, Matt Ruff describes how his worldview and his fiction were shaped by two very different people: his mother, a jungle missionary's daughter, who showed him how to suspend disbelief; and his father, a hospital chaplain, who taught him to read minds.

*Alumni Association Board Room*

### An Interview with Eugene Peterson

Eugene Peterson is a prolific author in a variety of writing styles: sermons, memoir, ministry reflections, theology, and biblical translation/paraphrase. In this interview, Scott Hoezee asks him to reflect on his writing across these many different forms and to provide suggestions for writers who seek likewise to prove themselves nimble in a variety of literary formats.

*Chapel*

### Invisible Books: Non-Fiction

Lisa Ann Cockrel, Lil Copan, and John Wilson

Good books are routinely lost in the shuffle. Three editors highlight a few books that deserve to be widely known—books which, in their unpredictable variety, suggest the riches to be found far afield from the glare of publicity.

*Chapel Undercroft*

### Life as a Bumbling Agnostic

Michael Perry

What parts do uncertainty, humility, love, and stubbornness play in the process of rejecting the faith of your childhood while simultaneously honoring the faith of those who raised you? This session offers a heartfelt and humorous discussion with a former fundamentalist Christian who currently describes himself as "not lookin' for trouble ... just lookin'."

*Seminary Chapel*

### A Reading by Avi

*Gezon Auditorium*

### A Reading by Hugh Cook and James Schaap

*Commons Lecture Hall*

### Writing a Life: The Louis Till Project

John Edgar Wideman

John Edgar Wideman explores the challenges of writing a novel based on the life of a real person—in this case, Louis Till, who was hanged by the United States military at the end of World War II. The session offers a meditation on faithfully writing a life story.

*Willow Room*



"I think you have to write what you don't know."

Stephen Dunn, Festival 2002

4:30–5:30 P.M.

### CONCURRENT SESSIONS

#### **Beyond Cure: Narratives of Healing**

*Sara Miles*

Jesus tells his disciples to go forth and heal the sick ... but how? And what does healing really mean? In this session, Sara Miles explores the ways in which relationship, truth-telling, and meaning open the ground for all kinds of healing—even in the absence of cure.

*Gezon Auditorium*

#### **The Essay as a Way of Discovery**

*Scott Russell Sanders*

One of the most intriguing aspects of the essay is the spectacle of a mind searching for a way through some difficult terrain. The terrain may be emotional, intellectual, or geographical; the difficulty may arise from uncertainty or complexity, from confusion or pain, or from the mystery that surrounds and saturates all of existence. Scott Russell Sanders considers the search for pattern and meaning that occurs not only in the preliminary stages of writing but also in the composition process.

*Seminary Chapel*

#### **An Interview with Rudy Wiebe**

Henry Baron interviews Rudy Wiebe about the vision of the human condition in his work, especially through the voices of Mennonites and aboriginals.

*Willow Room*

#### **Relics and Rubies: Infusing Contemporary Writing with History's Rare Gems**

*David and Diane Munson*

Because readers crave doses of reality even in fiction, authors David and Diane Munson reveal how to create compelling plots by using nuggets from history. Discover the art of seasoning modern-day stories with authentic historical events, shifting scenes between past and present, and telling ancient truths for maximum momentum and reader enjoyment.

*Prince Board Room*

#### **Retelling the Old, Old Story**

*Debbie Blue, Jason Boyett, and Sally Lloyd-Jones*

Readers and listeners of all ages love to hear Bible stories. But how should these stories be told and retold? Are there boundaries that should not be crossed, limits that should be observed? Three panelists reflect on the challenges and opportunities of retelling the Bible, both in sermons and in books for children and for (potentially disaffected) young adults.

*Seminary Auditorium*

#### **A Reading by Brady Udall**

*Commons Lecture Hall*

#### **A Reading by L. S. Klatt**

*Bytwerk Theatre*

#### **What's True? Personal Convictions, Professional Objectivity**

*Jennifer Green*

How do reporters explain a multiplicity of religions to an audience that may range from Muslim, Christian, Buddhist, atheist, or simply skeptical about any ultimate view of eternal truth? Jennifer Green discusses the challenges faced by journalists who strive to keep their own faith alive while covering divisive public issues.

*Alumni Association Board Room*

#### **What "Some" Editors Want "Some" Writers to Know**

*Sheryl Fullerton, Robert Hosack, and David Long*

Who are these mysterious acquisitions editors who hold the keys to the book publishing kingdom, and why do they want what they want? An expert panel unlocks "some" of the mysteries, sharing basic and insider information to help prospective authors on the writing road.

*Chapel Undercroft*

#### **When Jesus Laughed**

*Avi*

Avi considers the context of religion and faith in his historical novels and discusses whether a writer who is not religious can write about characters who are.

*Chapel*

6:00–7:00 P.M.

#### **Festival Circles**

For participants who pre-registered.

6:00–7:15 P.M.

#### **Book Bazaar**

Many Festival attendees are also published authors. You can meet them, find out more about their path to publishing, and purchase their books at the Festival's first-ever Book Bazaar.

*Van Noord Arena Lobby*

# SCHEDULE THURSDAY, APRIL 15

7:30–8:30 P.M.

**There But for the Grace of God:  
What My Writing Has Taught Me About Sin,  
Redemption, and the Complexity of the  
Crime-and-Punishment Equation**

Wally Lamb  
The Baron Lecture  
Van Noord Arena

8:45–9:45 P.M.

**Book Bazaar**

Many Festival attendees are also published authors. You can meet them, find out more about their path to publishing, and purchase their books at the Festival's first-ever Book Bazaar.

Van Noord Arena Lobby

9:00 P.M.

 **Poetry Readings**

These open-microphone poetry readings are limited to ten minutes each. Sign up at the registration desk by 6:00 P.M. Listeners are welcome.  
*Prince Board Room*

 **Student Writers Read**

Join fellow students for open-microphone readings hosted by the Calvin College English Department. Interested students are invited to sign up for a five-minute time slot at the registration desk by 6:00 P.M. Listeners are welcome.  
*Library Lobby*



## FESTIVAL IN THE CITY

New to the Festival this year is Festival in the City, a series of free community events taking place at the Ladies Literary Club (61 Sheldon SE, Grand Rapids, MI, 49503), a Calvin-owned venue in downtown Grand Rapids. Festival attendees are welcome to attend any of the Festival in the City events; however, they will need to arrange their own transportation to and from the Ladies Literary Club. Maps are available at the registration desk, as is information on public transportation. Taxi information is listed on page 7.

**THURSDAY, APRIL 15, 7:00–8:00 P.M.**

A Reading by Michael Perry

**FRIDAY, APRIL 16, 7:00–8:00 P.M.**

A Reading by Kevin Young

**SATURDAY, APRIL 17, 7:00–9:00 P.M.**

A screening of the documentary *As We Forgive*, followed by a discussion with filmmaker Laura Waters Hinson







8:30–9:30 A.M.

## CONCURRENT SESSIONS

### **Ancient Christian Spirituality: Meditation and Inspiration for the Modern Writer and Reader**

*Judith Couchman, Cindy Crosby, and Daniel Taylor*

Learn how understanding ancient Christian spirituality can inform and enhance the life and work of modern readers and writers. Panelists offer fresh ideas on how to meditate, pray, and reflect on the meaning behind ancient writing, art, and practices—and, ultimately, how to encounter God in new ways.

*Chapel Undercroft*

### **Below, Around, and Beyond the Words: Heightening Our Appreciation for Cinematic Expression**

*Joe Kickasola*

Because film is an experiential medium, it is often not as good at “preaching truth” as it is at helping people live through situations as a means of discerning and, in some cases, discovering truth. Joe Kickasola focuses on some of the many ways in which film generates feelings—and how those feelings, in the right contexts, are supremely important for our understanding of spiritual truth.

*Bytwerk Theatre*

### **Connections**

*Arlene Hutton*

(2.0 hours)

This workshop—intended for new or experienced writers, individuals wanting to explore other genres, artists waiting for inspiration, or people who have always wanted to create stories, poetry, or plays—helps participants realize that they already possess everything they need to bring forth their unique voice. Through a series of meaningful and joyful exercises, this workshop gives participants a roadmap to their subconscious and leads them to discoveries and rediscoveries.

*President’s Dining Room*

### **Faith and Friction: Memoir as Captivity Narrative**

*Rhoda Janzen*

Memoirist Rhoda Janzen makes the case that the structure of contemporary memoir is fundamentally Christian, tracing cultural connections that devolve from tales of captivity and release. She examines memoir against the related genres of oral testimony and conversion narrative, linking Americans’ fascination with memoir to current phenomena such as reality television, self-help books, and humor writing.

*Gezon Auditorium*

### **Hive of Nerves: On Modern Anxiety and Its Ancient Remedy**

*Christian Wiman*

Using poetry, theology, and personal anecdotes, Christian Wiman examines the epidemic of anxiety among contemporary Americans. Why are we so stressed out all the time? What is the difference between useful and useless anxiety, and what do art and faith have to do with making this distinction?

*Seminary Chapel*

### **Keeping Silent**

*Kathryn Davis*

Without silence, language is meaningless. Novelist Kathryn Davis considers the act of keeping silent, whether it’s taken on willingly, as a religious discipline, or unwillingly, as a period when the need to write goes dormant.

*Seminary Auditorium*

### **A Reading by John Edgar Wideman**

*Commons Lecture Hall*

### **A Reading by Sharon Flake**

*Prince Board Room*

### **Selling Out or Looking Up: Writing in and for a Christian Market**

*Christa Parrish*

Critics of the Christian fiction sub-genre have for years lamented certain aspects of the Christian book industry, yet talented authors continue to write and publish specifically for this market. Christa Parrish discusses some of the artistic frustrations and limitations she’s encountered within her own writing journey, while also exploring the idea that Christian fiction isn’t necessarily “selling out” but “looking up.”

*Alumni Association Board Room*

### **When God Appears in One’s Writing**

*Lawrence Dorr*

(2.0 hours)

For participants who pre-registered.

*Hickory Room*

# SCHEDULE FRIDAY, APRIL 16

9:30–10:00 A.M.

## Coffee Break

Prince Fireside Room, Library Lobby,  
Gezon Auditorium Lobby

10:00–11:00 A.M.

## Poet and Pastor on Patmos

Eugene Peterson  
The Wiersma Memorial Lecture  
Van Noord Arena

11:30 A.M.–12:30 P.M.

## CONCURRENT SESSIONS

### How Honest Can Writers Be?

Ed Dobson

The self-revelation of memoirs is part of what makes that genre so appealing to readers. But how honest can—or should—memoir writers be? Are there lines not to be crossed, thoughts not to be expressed? Ed Dobson explores the challenges of writing about oneself with honesty.

Gezon Auditorium

### How to Build a Novel

Brady Udall

Writing a novel can be a daunting task. Brady Udall provides a number of tools, approaches, and techniques that may help make the task a bit easier.

Seminary Chapel

### How to Make a Poetry Chapbook

Bob Hudson

(1.5 hours)

For participants who pre-registered.

Hickory Room

### John Muir, Disciple of Christ?

Paul Willis

Ken Burns's recent documentary on the national park system in the United States has reminded us of the stirring biblical eloquence of John Muir's nature writing. But how did Muir respond to the faith of his abusive father, and how did that faith inform his ebullient "gospel of wilderness"?

Prince Board Room

### Making History Come Alive

Tonya Bolden

Tonya Bolden offers insights into her writing process—from research, selection of images, choice of voice, and language—in an effort to make history come alive for young people.

Alumni Association Board Room

### Poetry as Religious Feeling: Fanny Howe and Christian Wiman in Conversation

Poets Fanny Howe and Christian Wiman explore ideas about the spiritual impulse in poetry, and about the poem as sacred space involving attentiveness, doubt, questioning, and a desire for intimacy with the divine. They observe some of the ways in which poetry—as well as language—satisfies, and fails to satisfy, religious longings.

Willow Room

### Stealth Christianity: Writing Real Through the Lens of Faith

Joshilyn Jackson

Novelist Joshilyn Jackson recounts her struggles and influences as a former militant atheist, now a devout Christian, who emphatically does not write within the guidelines for "Christian fiction." This session attempts to answer the question, "What's a nice Church-of-Christ-raised-girl like you doing writing books like this?"

Seminary Auditorium

### Three Reasons to Write

Tim Stafford

A writer of both non-fiction and fiction, Tim Stafford considers the difficulties and risks of writing, with a focus on the personal, strategic, and biblical reasons to write as well as we possibly can.

Commons Lecture Hall

### Unguarded Moments

Steve McCurry

Photography is about wandering and exploring, finding human stories, and experiencing unusual serendipitous moments that make some interesting comment about life on this planet. Steve McCurry considers the importance of a sense of adventure and discovery in the life of an artist: exploring new places; seeing how people live, how they dress, how they practice religion; and finding amid all of the differences that we are all basically the same.

Bytwerk Theatre

### Why Writers Write: Questions and Answers on the Craft of Writing

Kate DiCamillo

Kate DiCamillo reflects on how she writes, where she finds ideas for her stories, how she develops characters, and what kinds of challenges she faces in doing so. In this interactive session, she answers questions from participants on the craft of writing.

Chapel



## 12:30–2:00 P.M. lunch break

### Lunch Forums (12:45–1:45 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. Grab your lunch and join the conversation!

- 🌟 *Find Your Story, Tell Your Story: How Writing in Community Can Change Your Work*  
Hosted by Tracey Bianchi, Shayne Moore, and Caryn Rivadeneira  
*Spoelhof Center, Room 202*
- 🌟 *The Great Collision: Writing, Motherhood, and Making Art Amid Chaos*  
Hosted by Ann Byle and Maryann Lesert  
*Hiemenga Hall, Room 321*
- 🌟 *Jesus Girls Speak Out: A Reading and Discussion on How to Tell Honest Stories About Life in Church*  
Hosted by Paula Carter, Anne Dayton, Hannah Faith Notess, and Sara Zarr  
*DeVos Communication Center, Room 160*
- 🌟 *The Love of Poetry: A Reading and Discussion*  
Hosted by D. S. Martin  
*Spoelhof Center, Room 204*
- 🌟 *Naked Non-Fiction: Confessional Writing and the Memoir*  
Hosted by Jason Boyett and Rachel Held Evans  
*Spoelhof Center, Room 318*
- 🌟 *Searching for Home: The Place of Place in Your Writing*  
Hosted by Carol Rottman  
*Spoelhof Center, Room 322*
- 🌟 *Why Blog? You Probably Won't Make Money, But It's a Great Way to Build Your Platform, Define Your Voice, and Elicit Feedback*  
Hosted by Kristin Tennant  
*Spoelhof Center, Room 203*
- 🌟 *Why Storytelling Matters—and Why Your Story Matters*  
Hosted by Dean Nelson  
*DeVos Communication Center, Room 240*
- 🌟 *Writing in the Intersections: A Reading and Discussion*  
Hosted by Paul Willis and James Zoller  
*DeVos Communication Center, Room 170*

## 2:00–3:00 P.M.

### CONCURRENT SESSIONS

#### **Backborn** (2.0 hours)

Written by Andrés Visky and directed by Stephanie Sandberg, *Backborn* is an existential comedy that asks how we might transcend the destruction of humanity. An everyman figure, returning home from a prison camp, finds himself unable to reintegrate into culture and society. Set in the aftermath of World War II, this play explores the meaning of imprisonment and the ways in which the grace of relationships gives us hope and sustains us through the bleakest moments of existence. The playwright and director will discuss the play with the audience immediately following the performance. Because of the staging of the play, neither late arrivals nor early departures are permitted.  
*Lab Theatre*

#### **Belief as a Generator of Plot in Fiction** *Dara Horn*

Novelist Dara Horn argues that belief is an inescapable structural element of all fictional plots, and she discusses the ramifications of this idea for modern secular literature.  
*Willow Room*

#### **Harvesting Fog: Combing the Air of Heaven** *Luci Shaw*

A poet shares strategies for plucking messages from the transcendent in metaphors that bring them into real time.  
*Chapel*

#### **Interior Landscapes: Kathryn Davis and Matt Ruff in Conversation**

Two novelists who often create unseen landscapes inside the minds and souls of their characters talk about their fascination with the fabulous and how they hope readers will encounter their work.  
*Prince Board Room*



“I like preaching, but I hate it in novels.  
The literature that matters tends not to preach.”  
Leif Enger, Festival 2004

# SCHEDULE FRIDAY, APRIL 16

## An Interview with Olga Grushin

Chad Engbers interviews Russian-American author Olga Grushin about her two novels, *The Dream Life of Sukhanov* and *The Line*; about writing Russian novels for Western audiences; and about the relationship between art and faith, both for her characters and in her own work.

*Seminary Auditorium*

## Place, Community, and Hope: Kathleen Dean Moore and Scott Russell Sanders in Conversation

Two essayists explore the importance of attachment to place, the crucial role of human community in preserving and celebrating wild places, and the role of the writer in offering hope for the future of the planet.

*Seminary Chapel*

## Process Versus Product: Pointing Our Children in the Right Direction

*E. B. Lewis*

An illustrator of children's books discusses the journey of childhood and shares his philosophy on developmentally appropriate curriculum, ways to overcome challenges, and the issue of the "hurried child."

*Commons Lecture Hall*

## A Reading by Stephanie Kallos

*Alumni Association Board Room*

## Where the Truth Lies: Exploring the Nature of Fact and Fiction

*Rudy Wiebe*

It has been said that one cannot understand the world without telling a story. But every writer, whether writing fiction or non-fiction, wrestles with the question: How does "story" relate to the actual life we live? Using examples from ancient creation stories to contemporary news, Rudy Wiebe explores our profound desire for "truth."

*Gezon Auditorium*

## Young Adult Fiction and the Stewardship of Pain

*Sara Zarr*

Sara Zarr discusses the usefulness of examining the pain of the transition from childhood to adulthood, with particular attention to how this fits in for writers of faith. Can writers act as stewards not only of their own talent but also of the lives (and pain) of their characters?

*Bytwerk Theatre*

## 3:00–3:30 P.M.

### Coffee Break

*Prince Fireside Room, Library Lobby,  
Gezon Auditorium Lobby*

## 3:30–4:30 P.M.

### CONCURRENT SESSIONS

## The Act of Forgiveness: A Screening and Discussion of *As We Forgive*

*Laura Waters Hinson*

(2.0 hours)

Filmmaker Laura Waters Hinson hosts a screening of *As We Forgive*, her documentary about the aftermath of the Rwandan genocide, followed by a discussion of its themes of reconciliation and forgiveness.

*Bytwerk Theatre*

## Apparition: Finding Grace in the Godawful

*Thomas Lynch*

Thomas Lynch reads from his work and discusses the ways in which his characters and narratives focus on discerning grace and godliness in life's trials and heartbreaks.

*Chapel*

## Are You There, God? It's Me, The American Teenager: Faith, Doubt, and Redemption in Young Adult Fiction

*Donna Freitas, Jenny Han, and Sara Zarr*

Three authors share their different perspectives on writing about faith—or writing from a faith-centered worldview—in mainstream contemporary young adult fiction.

*Seminary Auditorium*

## The Art of Losing: Contemporary Elegy, Grief, and Healing

*Kevin Young*

Poet Kevin Young considers the place of elegy in our time as well as the role that faith plays in the rituals of poetry and mourning. What are the current incarnations of elegy, and what place does elegy have in poetry and in our lives, both public and private?


*Prince Board Room*

## The Case for Printed Books

*Bob Hudson, Judith Markham, Kathleen Merz,  
Jim Pentecost, Brian Phipps, and Karl Pohrt*

Is the printed book dead? Has the 500-year-old revolution of type-and-ink come to an end? This panel of book professionals—including a printer, a bookseller, editors, and writers—discusses those questions and others, including: What is unique about the printed page? What can printed books offer that other formats cannot? What does the future hold for people who love "old-fashioned" books?

*Willow Room*

 **The Heart of the Story; The Heart of the Reader: Tonya Bolden and E. B. Lewis in Conversation**

Where's the heart of the story? How does an artist shape material to capture the heart of the reader? In this session, two artists—one a writer and the other an illustrator—discuss how they work with their material as they create textual or visual narratives for young readers.

*Commons Lecture Hall*

 **An Interview with Steve McCurry**

Jennifer Steensma Hoag interviews photographer Steve McCurry about developing compassion and telling stories, about his photographic process, and about his exhibition, *The Unguarded Moment*.

*Chapel Undercroft*

 **On Vocation: A Conversation with Parker Palmer**

Parker Palmer reflects on identity, belonging, and finding our God-destined place in the world. Turning to the metaphor of pilgrimage rather than pursuit, he suggests that knowing our weaknesses as well as our strengths may help us live as our true selves. After a brief interview conducted by Darlene Meyering, Palmer answers questions from attendees on the topic of vocation.

*Gezon Auditorium*

 **This Is Home: Joshilyn Jackson and Michael Perry in Conversation**

A Southern novelist and a Midwestern essayist compare notes on what it's like to draw on stories from your extended family and your hometown.

*Seminary Chapel*

 **When God Appears in One's Writing**

*Lawrence Dorr*

(2.0 hours)

For participants who pre-registered.

*Hickory Room*

**4:45–5:30 P.M.**

 **Performance**

Poetry Spoken and Sung

Capella—Calvin's concert choir, directed by Joel Navarro—performs music based on the poems of Frank Tichelo, Gaia Willis-Owen, Edmund Spenser, and others. Also included in the program are Festival poets Luci Shaw, Robert Siegel, Paul Willis, and Kazim Ali, who will read their own work.

*Chapel*

 **Community Event**

A Reading and Book Signing by Kate DiCamillo

In this community event open to school groups and families, Kate DiCamillo reads from her work and signs books afterwards.

*Van Noord Arena*

**6:30–8:00 P.M.**

**Gallery Reception and Book Signing**

*Steve McCurry*

*Center Art Gallery*

**7:30–8:30 P.M.**

**Writers' Block and My Moment of Prayer**

*Richard Rodriguez*

*Van Noord Arena*

**9:00 P.M.**

 **Concert**

Welcome Wagon

Tickets are \$15 and may be purchased at the Calvin College Box Office, located on the third floor of the Spoelhof Center, on Thursday or Friday between 9:00 A.M. and 5:00 P.M. The concert takes place at the Ladies Literary Club, a Calvin-owned venue located in downtown Grand Rapids. (Attendees need to arrange their own transportation to and from the venue. Information is available at the registration desk.)

*Ladies Literary Club*

 **Film**

*Roman De Gare*

This film is presented in partnership with the Film Arts Committee of Calvin College.

*Bytwerk Theatre*

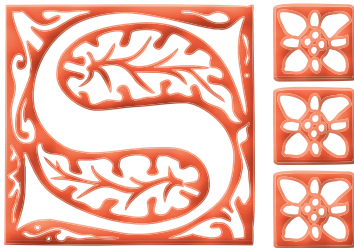
 **Poetry Readings**

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

*Prince Board Room*



# SCHEDULE SATURDAY, APRIL 17



8:30–9:30 A.M.

## CONCURRENT SESSIONS

### **All Other Nights: A Story of Jewish Spies, the Civil War, Free Will, Faith, and American Identity**

*Dara Horn*

Dara Horn discusses the themes that run through her historical novel *All Other Nights*, which tells the story of Jewish spies during the Civil War and brings biblical themes and questions of faith and freedom into the central historical drama of American identity.

*Seminary Chapel*

### **American Born Korean: Race, Faith, and Identity in Young Adult Literature**

*Jenny Han*

Should an Asian-American writer be writing Asian-American books? What role does race play in children's literature today? Jenny Han discusses her own identity as an Asian-American who writes young adult books that are not necessarily about the Asian-American experience, and traces the racial climate in children's books today.

*Commons Lecture Hall*

### **The Creative Life of a Writer: From Ideas to Print**

*James Schaap, Luci Shaw, and Robert Siegel*

Three authors talk about how our early rough materials shape, shift, and form to bring us into fuller writing projects. Participants are invited to trace the things that “feed the well”—from single moments, roughhewn ideas, and chance encounters with books, characters, and news items.

*Chapel*

### **“The End of the World As We Know It”: The Apocalyptic in Contemporary North American Fiction**

*Mary McCampbell*

This session examines how the “dark” end-time tales of contemporary novelists Douglas Coupland, Cormac McCarthy, Bret Easton Ellis, and Don DeLillo concurrently explore modern, postmodern, and ancient understandings of the apocalyptic. Although some of these fictional fantasies of the “end” initially appear to break completely free from a Judeo-Christian understanding of the apocalyptic, they actually, to some degree, reflect ancient desires for epiphany and revelation.

*Prince Board Room*

### **An Interview with Kevin Young**

L. S. Klatt interviews Kevin Young about the calling of poetry, the music of poetry, and the reasons that poetry has replaced church as the place where many cultured Americans experience transcendence.

*Willow Room*

### **Picturing the Invisible: What It Looks Like and Why It Matters in Children's Literature and in Film**

*Randy Testa*

In one of the New Testament's most vivid passages, Christians are enjoined to have the faith of a child. This presentation considers depictions of children's faith in two classic children's book series: Beverly Cleary's *Ramona* books and C. S. Lewis's *The Chronicles of Narnia*.

*Bytwerk Theatre*

### **A Reading by Stephan Carter**

*Gezon Auditorium*

### **Sacred Syllables: Form, Formlessness, and the Nature of the Divine**

*Kazim Ali*

Through reading and discussing poems by Agha Shahid Ali, Lucille Clifton, and others, Kazim Ali reflects on some of the varied and unique ways that American poets have found to write about their experiences with the divine.

*Seminary Auditorium*

### **Where Do I Go from Here? Pursuing a Writing Dream in an Ever-Changing Publishing World**

*David and Diane Munson*

Novelists David and Diane Munson received their first book contract after meeting with a publisher at the Festival of Faith and Writing. They share their experience of moving into full-time writing and speaking careers, and they offer advice about the latest publishing trends, marketing ideas, self-promotion, and speaking opportunities.

*Chapel Undercroft*

9:30–10:00 A.M.

**Coffee Break**

Prince Fireside Room, Library Lobby,  
Gezon Auditorium Lobby

10:00–11:00 A.M.

**CONCURRENT SESSIONS**

 **As We Forgive: The Creative Process of a Documentary**

Laura Waters Hinson

Filmmaker Laura Waters Hinson discusses her method of crafting the story of *As We Forgive*, from choosing characters to structuring the narrative arc of the film. The session focuses on the creative decision-making process of producing a documentary and includes interactive discussion with participants.

Bytwerk Theatre

 **Comic Books and the Catholic Church**

Gene Luen Yang

With a long tradition of visual narrative, the Catholic Church would seem to be a natural ally of the comics medium. Since the modern comic book's inception in the early twentieth century, however, the Catholic Church has been one of its leading detractors. Cartoonist Gene Luen Yang describes the tumultuous relationship between the Catholic Church and comics, and how today's Catholics can embrace the much-maligned art form as a way to understand their faith.

Gezon Auditorium

 **For Sale. Guitar. No Strings Attached.**

Sarah Joy Freese

(2.0 hours)

For participants who pre-registered.

Hickory Room

 **Imitation and Obsession and Participation: Some Thoughts on the Creative Process**

Vito Aiuto

Vito Aiuto discusses some of the themes that have emerged as he has examined his work of creating sermons, songs, and poems.

Prince Board Room

 **An Interview with András Visky**

Michael Page interviews András Visky about the nature of theatre, his personal history, his cultural activism in Romania and Hungary, and the intersection of theatre with Christian theology and practice.

Lab Theatre

 **An Interview with Richard Rodriguez**

Debra Rienstra talks with Richard Rodriguez about the public role of the writer, the interplay of memoir and social commentary, and the role of faith in limiting and enabling what we write.

Chapel

 **Invisible Books: Fiction and Poetry**

Brett Foster, Donna Freitas, and John Wilson


Good books are routinely lost in the shuffle.

Panelists highlight a few that deserve to be widely known—books which, in their unpredictable variety, suggest the riches to be found far afield from the glare of publicity.

Commons Lecture Hall

 **A Reading by Kazim Ali**

Willow Room

 **The Shadow of My Hand on the Paper: Writing and Living a Life**

Parker Palmer

May Sarton's poem, "Now I Become Myself," offers a vivid image of the hand that writes, shadowing the shape of the writer's life. Whether we write with pen and paper or at a keyboard, we start with a blank page and fill it with words—just as we fill space and time with our lives. But are time, space, and blank pages really empty? Do we invent our writing and our living? Or do we discover hidden realities with every word and act? Parker Palmer describes how writing is, for him, discovery and invention, just as living is—done in fear and trembling, faith and hope.

Van Noord Arena

 **Fair and Faithful: Covering and Shaping Conversations About Religion**

Jennifer Green, Christa Parrish, and Tim Stafford

Religion and reportage—how does personal belief inform writing about matters of faith? Are objectivity and worldview compatible? Three writers discuss the challenges that they have encountered in their journalistic coverage of religion.

Chapel Undercroft



"If storytelling is part of what makes us human,  
it also reminds us that we are made in God's image."

Kathleen Norris, Festival 2008



# SCHEDULE SATURDAY, APRIL 17

11:30 A.M.–12:30 P.M.

## CONCURRENT SESSIONS

### All Good Writers Are from Missouri

*Hugh Cook*

“Show, don’t tell” is one of the oldest writing maxims around. This practical, hands-on session explores the importance of concrete detail for effective writing. The emphasis is on fiction, but other forms of writing may be touched on as well.

*Seminary Auditorium*

### Defending the Faith: Reflections on Writing Street-Level Apologetics for the Common Reader

*Daniel Taylor*

Academic apologetics is an ancient and respected endeavor, but relatively few read academic apologetics. Millions, however, read less formal, often rambling, story-driven ruminations on God, life, and the things of faith. This session presents strategies for writing the kind of popular-level explorations and defenses of contemporary faith that attract so many readers today. What works and why?

*Commons Lecture Hall*

### Editing, Reading, Writing, Brooding: The Role of Meditation in Creativity

*Beena Kamlani*

This session centers on how editors come to the deep understanding of what isn’t working in a manuscript and how it can be fixed; how readers realize that what they’re reading can become a primer for life; how writers see in a flash what’s wrong with their draft of a work and what they must do about it—in other words, how the art of brooding affects the lifeblood of creativity. Citing many writers who considered themselves expert brooders—Proust, Chekhov, Cheever, Balzac, Bellow, among many others—Beena Kamlani looks at how brooding is indispensable to the imagination and the senses and, therefore, to writing and editing.

*Prince Board Room*

### An Interview with Kate DiCamillo

Gary Schmidt interviews Kate DiCamillo about her work as a novelist for children, focusing on how good stories can bring light.

*Van Noord Arena*

### Literature and Hope: Finding Light Amidst Darkness

*Olga Grushin*

Olga Grushin reflects on growing up in Soviet Russia, reading banned literature, and developing metaphors of hope in her own writing.

*Gezon Auditorium*

### Making a Living as a Writer

*Chip MacGregor*

Making a living in writing has never been easy, and in today’s publishing climate it’s harder than ever. This session offers real-world ideas that can help participants create a plan for making a living as a writer.

*Chapel Undercroft*

### Murder, Mayhem, Mystery ... and Faith?

*Deborah Leiter Nyabuti*

Mystery and detective novels are the next bestselling genre after romance, and that doesn’t even include the many literary novels that include a mystery subplot or use a mystery plot structure in a general way. Using a discussion of narrative theory and four Festival 2010 authors, Deborah Leiter Nyabuti explores the multiple meanings of this popular plot structure as it relates to faith: Is it more about an unhealthy thirst for knowledge or about redeeming broken stories?

*Bytwerk Theatre*

### A Reading by Vito Aiuto

*Willow Room*

### Taking Risks and Cultivating Compassion Through Fiction Writing

*Stephanie Kallos*

Writers are frequently told, “Write what you know.” And that’s good advice—up to a point. In this session, novelist and former actress Stephanie Kallos shares what a twenty-year career in the theatre taught her about writing. Participants are guided through a short free-write exercise in which they utilize techniques from the actor’s toolbox to cultivate the courage to write about what they don’t know.

*Science Building, Room 010*

### Writing with a Poet’s Eye: Rhoda Janzen and Thomas Lynch in Conversation

As successful poets and memoirists, Rhoda Janzen and Thomas Lynch discuss writing in multiple genres about suffering, faith, and family—and the ways in which those genres intersect and diverge.

*Chapel*

12:30–2:00 P.M.  
lunch break

Festival Circles (12:45–1:45 P.M.)

For participants who pre-registered.



2:00–3:00 P.M.

## CONCURRENT SESSIONS

### The Business of Playwriting

*Arlene Hutton*

Royalties, producers, and agents, oh my! Arlene Hutton talks about ways to keep the drama on the stage, focusing on new play development, workshops, readings, directors, formatting, submissions, contests, licensing, copyright, publishing, commercial producers, non-profit theatre, self-production, festivals, and all the business activity necessary to be a successful playwright.

*Bytwerk Theatre*

### Faith, Film, and Fidelity

*Roy Anker, Joe Kickasola, and Barbara Nicolosi*

Although the number of films made specifically for Christian audiences has grown over the past decade, many of the most religiously powerful and profound films in recent memory have been made by people who would not identify themselves as Christians. Why is that? And what does it mean for Christians interested in film?

*Commons Lecture Hall*

### Found in Translation

*Peter Manseau*

Novelist and memoirist Peter Manseau tells the tale of how a son of a Catholic priest and former nun became a writer obsessed with the life, death, and rebirth of Jewish languages. He also puts the story told in his novel, *Songs for the Butcher's Daughter*, in context through discussion of Yiddish literature in America, the transformation of particular religious affiliations into secular identities, and the vital role that translation plays in shaping the places and faiths we call home.

*Willow Room*

### An Interview with Mary Karr

Scott Cairns interviews Mary Karr about the tensions and possibilities involved in shaping the memoir in comparison to the tensions and possibilities involved in shaping the poem.

*Chapel*

### Leaves and Bones: The Art of Spiritual Nature Writing

*Kathleen Dean Moore*

A philosopher and nature writer proposes that the art of spiritual nature writing is to explore unfathomable ideas—mystery, astonishment, sanctity, despair—in the plain language of ice and frogs, returning stars, bells, birdsong, and pawprints in snow. The work of the nature writer is to invite readers to see the world—really see it, leaves and bones—and by that seeing, to find a gratitude so full that it can't be distinguished from joy.

*Alumni Association Board Room*

### Making It Strange: How Do We Write About Jesus?

*Debbie Blue*

God gets a thyroid gland, drinks milk from a breast, teaches his boys they don't need to wash their hands. Debbie Blue, an author and preacher, considers how to make the overly familiar a little less so—discovering some of the strange and disconcerting beauty in the stories of our faith. Do we need to overcome some taboos and prohibitions to write about the scandal of the incarnation?

*Gezon Auditorium*

### The Poem at the End of the Mind: How to Escape the Tyrannical Intellect

*Robert Siegel*

We often find that the poem we are writing takes off in a strange direction—the poem we want to write turns into the poem that wants to be written. Robert Siegel leads participants in exercises that help them get in touch with the subliminal or subconscious self—and the poem that wants to be written.

*Chapel Undercroft*

### A Reading by Fanny Howe

*President's Dining Room*

### Small Wonders: The Next Generation of Literary Publishing

*Christian Amondson, Allison Backous, Sally Sampson Craft, Kimberly Culbertson, Hannah Faith Notess, and Brianna Van Dyke*

Editors from literary magazines and small presses discuss the changing face of publishing, the ways in which they hope their publications contribute to the literary landscape, and the kinds of writing they seek to publish.

*Prince Board Room*

### Why Comics?

*Gene Luen Yang*

Gene Luen Yang discusses his love for comics, the reasons he makes them, and their value in helping readers both young and old to become engaged, attentive readers equipped with a more thoughtful approach to media.

*Seminary Auditorium*

*“The act of writing  
is itself healing.”*

*John Updike, Festival 1998*



# SCHEDULE SATURDAY, APRIL 17

3:00–3:30 P.M.

## coffee break

Prince Fireside Room, Library Lobby,  
Gezon Auditorium Lobby

3:30–4:30 P.M.

## CONCURRENT SESSIONS

### Called to Be Blunt?

John Thornburg

A hymnwriter whose work is often described as direct and blunt compares the virtues of elegant and poignant language to the more colloquial and straightforward.

Alumni Association Board Room

### Children of Divorce: Reconciling the Divide Between Literary and Genre Fiction

J. Mark Bertrand, Christopher Fisher, Michelle Pendergrass, and Michael Snyder

A recent article in *Publishers Weekly* cites author Jess Walter's comparison of the literary and genre division to a divorce in which "literary fiction was the mother .... Everyone respects her, she gets the admiration and the prizes, while pop fiction was the father. He's driving the sports car, making all the money, but people don't respect him. I was thinking that everyone was like me and would want these two sides back together again." This panel explores some of the literary and genre options available to Christian writers. How can we—or should we—decide to "choose a parent" and write for one or the other?

Willow Room

### Contemporary Psalms and Psalmists: A Discussion of Function, Focus, and Form

Susanna Childress, Todd Davis, David Harrity

Panelists present different perspectives regarding contemporary psalms and psalm writing—from how the "form" of the psalm fits into the landscape of poetry to different techniques one might use to cultivate writing and creativity. Join a lively dialogue about contemporary poetry and its connection to the biblical psalter as well as selected readings of psalms.

Commons Lecture Hall

### Editing a Manuscript and Working with Its Author

Beena Kamlani

If editing a manuscript can be equated to writing on an author's skin—as Sam Vaughan, a legendary editor, famously said—then the art of editing is nothing less than a journey into the heart of a work, and therefore, to the heart of the writer. Editing consists of many functions, and Beena Kamlani explores as many of them as time allows, with particular attention to the process of writing itself.

Chapel Undercroft

### It's Not About Me: Letting the Story Through

Sally Lloyd-Jones

Sally Lloyd-Jones shares thoughts on writing, overcoming the critic, and, above all, the importance of getting out of the way and letting the story through.

Seminary Auditorium

### The Novel as Grace

Donna Freitas

Trauma and grief are two of the loneliest human experiences, yet what is it about telling sorrowful stories that so empowers us? When we are creating art from such dark places, is God with us?

Prince Board Room

### A Reading by Scott Cairns

The Basney Memorial Reading

This reading—held in honor of the late Lionel Basney, professor of English at Calvin College—also features a performance of four of Cairns's poems set to music in a song cycle titled *Apprehensions*, composed by David Fuentes.

Chapel

### Writers and Scholars: Stephen Carter and Peter Manseau in Conversation

Two writers talk about their lives as scholars, public intellectuals, and novelists who explore the role of faith in contemporary American life.

Gezon Auditorium

### Writing for the Change You Wish to See in the World

Lisa Samson

From *Uncle Tom's Cabin* to *The Jungle*, fiction has been a force for social change and a catalyst for action in the individual. But how does one write about the marginalized with respect while winsomely and subversively providing a call for change?

Seminary Chapel

4:45-5:30 P.M.



**Vespers**

Debbie Blue leads Festival participants in a time of closing worship and reflection.  
*Chapel*



**Film**

*As We Forgive*

This documentary tells the story of two Rwandan women who come face to face with the men who slaughtered their families during the 1994 genocide.  
*Bytwerk Theatre*

7:30-8:30 P.M.

**Spiritual Revelations from a Black-Belt Sinner**

Mary Karr  
*Van Noord Arena*

9:00 P.M.



**Film**

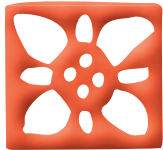
*The Lives of Others*

This film is presented in partnership with the Film Arts Committee of Calvin College.  
*Bytwerk Theatre*



**Poetry Slam**

*Fish House*



Lined writing area with horizontal lines.



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