

9:00 a.m.
registration desk opens
Prince Conference Center Lobby

10:00-10:20 a.m.
chapel service
Uwem Akpan
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.

- **Uwem Akpan**
Meeter Center Lecture Hall
- **David Athey**
Swets Hall
- **Olga Grushin**
Chapel Undercroft
- **Nancy Hull**
Alumni Association Board Room
- **Shauna Niequist**
Commons Lecture Hall

12:00-1:15 p.m.
opening session
 Is Fiction Moral?
Mary Gordon
Fine Arts Center Auditorium
(overflow video feed in Chapel)

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

□ **A Conversation with Caedmon's Call**
 The band Caedmon's Call recently reunited with Derek Webb to record the album *Overdressed* and embark on a tour. Caedmon's Call expresses a global perspective integral to their Christian faith, resulting in folk rock that is musically rich and lyrically bold. In this session members of the band answer questions about their music and their faith.
Seminary Chapel

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

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

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

□ **Invisible Books**
Lil Copan, Paul Willis, and John Wilson
 Sometimes great books don't receive the acclaim and attention they deserve. The panelists single out a few attention-starved books and explore the forces within the publishing industry and beyond that contributed to their "invisibility."
Alumni Association Board Room

□ **A Journalist's Confession: The True Story of How I Made Up the Best Story of My Life**
Mischa Berlinski
 Most of us believe that journalism is true, and novels are made up. But in the real world, that's rarely the way things work. Berlinski describes his experience as both journalist and novelist—and explores how the two connect.
Commons Lecture Hall

□ **A Reading by Luci Shaw**
Fine Arts Center Auditorium

□ **Writing Across Borders: Sefi Atta and Diane Glancy in Conversation**
 In today's world many of us belong to multiple communities, not all of which may seem compatible. Two writers talk about the challenges and opportunities of crossing and criss-crossing borders of family, culture, continents, and faith—and how that border-crossing informs their work.
Willow Room

□ **Writing for the Middle-School Reader: War, Trouble, and Calamity**
Gary Schmidt
 In a time of war and unrest, the writer for middle-school and young-adult readers is called to speak in ways that encourage those readers to survey a world realistically and openly, no matter what the genre, no matter what the form.
Chapel

2:45-3:15 p.m.
coffee break
Prince Fireside Room, Library Lobby, Fine Arts Center East Lobby

3:15-4:15 p.m.
concurrent sessions

□ **The Basney Memorial Reading**
Paul Mariani
 This session is held in honor of the late Lionel Basney, professor of English at Calvin College.
Prince Board Room

□ **A Conversation with Derek Webb**
 In addition to his notable work with the band Caedmon's Call, Webb has an extensive solo career and is known for pushing the boundaries of contemporary Christian music, in both lyrical content and music distribution. Webb discusses this topic and more in an audience-led conversation.
Seminary Auditorium

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

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

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

□ **Reading Contemporary Novelists**
Rena Applegate House, Heather Walker Peterson, and Paul Smith
 Three scholars offer their perspectives on contemporary novelists. House presents a paper on Gail Godwin titled "The Mindful Escape or Interiority of the Female Mind." Peterson focuses on Mischa Berlinski's novel *Fieldwork* in "The Language of Conversion Ringing True." And Smith discusses Native American literature—with a focus on the work of Diane Glancy—in "Jesus Christ Crucified in Contemporary Native American Literature."
Meeter Center Lecture Hall

□ **Reading to "Become"**
Jon J Muth
 In writing stories, we invite others to feel the world in the same way we do. In reading stories, we participate in a powerful conjuring experience. When these actions are considered in relation to children, there is an added profundity and an important responsibility. It's important that

kids read to "become," not just to escape. Muth talks about how he tries to help kids do this through his own work.
Chapel Undercroft

□ **When God Appears in One's Writing**
Lawrence Dorr
 (2.0 hours)
 For participants who pre-registered.
Dogwood Room

□ **The Women of Lockerbie**
 (2.0 hours)
 This play—written by Deborah Brevoort and directed by Stephanie Sandberg—is loosely inspired by what happened in the town of Lockerbie, Scotland, in the aftermath of the crash of Pan Am flight 103. Determined to convert an act of hatred into an act of love, the women of this town wash the clothes of the dead and return them to the victims' families. Following the play, Sandberg and Brevoort answer questions from the audience.
Gezon Auditorium

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

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



4:30-5:15 p.m.
 □ **vespers**
led by Scott Hoezee
Chapel

□ **film**
The Reckoning
 (1.5 hours)
 This documentary film features the stories of six survivors of the Dutch Resistance—ordinary men and women who came to the aid of Jews during the brutal World War II Nazi occupation of the Netherlands. James Schaap wrote the original script for the film, which was produced by Storytelling Pictures. (A panel discussion about the film takes place on Friday at 1:45 p.m.).
Commons Lecture Hall

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

7:30-8:30 p.m.
 □ **Imaginary Homelands**
Michael Chabon
Sunshine Community Church

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

9:00 p.m.
 □ **concert**
Caedmon's Call
 Special ticket price for Festival attendees: \$15.00. (Tickets may be purchased at the Calvin Box Office, located on the first floor of the Fine Arts Center, between 9:00 a.m. and 4:30 p.m.)
Fine Arts Center Auditorium

□ **film**
Bridge to Terabithia
Commons Lecture Hall

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

□ **poetry readings**
 These open-microphone readings are limited to ten minutes each. Sign up at the registration desk by noon on the day of the reading. Listeners are welcome.
Prince Board Room

8:00-8:15 a.m.

morning prayers
Chapel

8:30-9:30 a.m.

concurrent sessions

□ **Creating a Novelist's Voice: Mischa Berlinski and Olga Grushin in Conversation**

Two novelists discuss the shaping of their first novels, reflecting on the ways in which their narrative voices were sharpened by personal experience, literary traditions, and cultural history.
Commons Lecture Hall

□ **Creation in the Saint John's Bible: Text, Art, and Theology**

Michael Patella
Genesis witnesses the most well-known of the biblical creation stories, but God's creative act surfaces in other books of the Bible as well. What connects them all is his divine love for his creation. Patella explains how the Saint John's Bible, through the interplay of text and art, demonstrates the theological relationship between Scripture's different creation stories.
Hickory Room

□ **C. S. Lewis and the Moral Imagination**

Randy Testa
This session explores C. S. Lewis's opinions on the role of fantasy literature—including the *Chronicles of Narnia* books—in the moral education of children. Using passages from Lewis's essay "On Three Ways of Writing for Children" and clips from the forthcoming film *Prince Caspian*, Testa sheds light on the potential connection between fantasy and morality in the lives of children.
Bytwerk Theatre

□ **How I Learned to Draw God**

Moridicai Gerstein
Should one picture God at all? Gerstein explores this question by talking about Midrash—the rich Jewish literature of legend and biblical gossip that responds to the unanswered questions in the stories of the Old Testament.
Seminary Auditorium

□ **Literary Fiction: A Place for Faith?**

Lil Copan, Ingrid Hill, Beena Kamlani, Jana Riess, and Vinita Hampton Wright
What is the view of religion—and religious-themed fiction—within general trade publishing houses? The panelists engage in a discussion about faith and fiction in the trade houses.
Seminary Chapel

□ **A Reading by Thom Satterlee and Paul Willis**

Meeter Center Lecture Hall

□ **Theology Descending: Mary Karr and Franz Wright in Conversation**

Poets Karr and Wright—who both recently converted to Catholicism—talk about their work, their faith, and how their recent poems, like prayers, reflect the realities of human suffering and divine grace.
Fine Arts Center Auditorium

□ **Writing About Sin for People Whose Consciences Are Clear**

Alan Jacobs
Writing about sin may be easy enough—we all have plenty of experience to draw on—but *original sin* is a more challenging topic, especially when an author is writing to an audience that finds the doctrine deeply and personally offensive.
Gezon Auditorium

□ **Writing Is the Only Way I Know How to Pray**

Helena Maria Viramontes
Viramontes discusses how writers and readers should approach words and books not simply as a means to escape or to seek out information but, rather, as a way to give ourselves the chance to "rise to the occasion"—to meet the challenge of uncovering, as Flannery O'Connor put it, the mystery of ourselves.
Alumni Association Board Room

□ **Writing Poems: Tapping the Hidden Sources**

Rod Jellema
Poems ought to tell us what we don't quite know how to say. Jellema offers some simple ways, far beyond mere reporting, to get the creative process started toward that end.
Prince Board Room

9:30-10:00 a.m.

coffee break

Prince Fireside Room, Library Lobby, Fine Arts Center East Lobby

10:00-11:00 a.m.

concurrent sessions

□ **How a Poem Happens: Fertilizing the Seed Idea and Cultivating It to a Full-Grown Poem**

Luci Shaw
Using examples from her own work and writing life, Shaw describes the stages of a poem's evolution—from the first image, idea, or phrase to a published poem.
Gezon Auditorium

□ **An Interview with Michael Chabon**

Donald Hettinga talks with Chabon about his recent fiction—including *The Yiddish Policemen's Union* and *Gentlemen of the Road*—and about the connections between story and entertainment and genre.
Fine Arts Center Auditorium

□ **Many Mansions**

Ingrid Hill
The fiction writer's job involves building out of nothing whole new worlds, and within them cities and countries and architecture and rooms. Hill explains how writers of fiction can approach this act of creation.
Prince Board Room

□ **Putting History into Story**

Nancy Hull, Kadir Nelson, and Carole Boston Weatherford
Three creators of historical works for children and young adults discuss the ways in which they have studied history and have turned their research into stories for young people that are both accurate and engaging.
Seminary Auditorium

□ **A Reading by Hugh Cook and Diane Glancy**

Willow Room

□ **Reconciliation Blues: Writing About Evangelicals and Race**

Edward Gilbreath
Author and editor Gilbreath explores the challenges of reporting on—and living out—racial reconciliation in the church.
Swets Hall

□ **Shaping an Essay**

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

□ **The Writer as Editor**

Beena Kamlani
Editing and writing go hand in hand. Without editing, a manuscript is only raw gold, crude oil, a block of marble. Editing brings definition, shape, contour, texture, richness. It purifies and deepens at the same time. Kamlani shares some techniques writers can use to bring out the best in their own work and talks about editing other people's manuscripts.
Bytwerk Theatre

□ **Writing as Catechesis**

Phyllis Tickle
Writers of all stripes have claimed to write for discovery, yet religious writers, according to Tickle, write to discover what they believe as well as what they think, making writing the ultimate catechesis.
Lab Theatre

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

concurrent sessions

□ **Can Christians Tell the Truth?**

Leslie Leyland Fields, Debra Rienstra, and Vinita Hampton Wright
This session examines the conflicts that writers negotiate between the artistic principle of truth-telling and the forces that compel us to pull back from the truth. Especially in Christian subcultures of reading, writing, and publishing, we as readers and writers can feel compelled to "make nice" and give the appearance of conforming to Christian ideals. How do we negotiate these tensions in fiction, poetry, essay, and memoir?
Seminary Auditorium

□ **Graphologia: Jon J Muth and Kevin Huizenga in Conversation**

Two graphic novelists discuss various ways of developing visual narratives and reflect on the balance between personal expression and the conventions of comics.
Willow Room

□ **How to Build a Novel**

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

□ **An Interview with Mary Gordon**

Jon Sweeney interviews Gordon about her work as a novelist, memoirist, and essayist; about her complicated relationship with Catholicism; and about her forthcoming book on Jesus.
Fine Arts Center Auditorium

□ **A Reading by Scott Cairns**

Chapel

□ **The Reckoning**

(1.5 hours)
This documentary film features the stories of six survivors of the Dutch Resistance—ordinary men and women who came to the aid of Jews during the brutal World War II Nazi occupation of the Netherlands. James Schaap wrote the original script for the film, which was produced by Storytelling Pictures. (A panel discussion about the film takes place on Friday at 1:45 p.m.).
Bytwerk Theatre

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

Lawrence Dorr
(2.0 hours)
For participants who pre-registered.
Dogwood Room

□ **When You Wish Upon a Star**

Robert Finch
In this lecture Finch explores the possibility that how we think about and write about ourselves—in terms of our religious, psychological, and philosophical ideas—may have its origins in the nature of the physical world.
Alumni Association Board Room

□ **Where Falsehoods Dissolve: Memory as Witness**

Carlos Eire
Memory may be an imperfect record of the past, but it is nonetheless the most immediate and reliable connection that every individual has to his or her own history. When it comes to great historical events—especially in cases where great injustices have taken place—personal memory can provide valuable testimony against all attempts to deny or distort the truth. Eire explores the advantages and perils of relying on memory as eyewitness testimony against injustice.
Prince Board Room

□ **Writing for Children**

Dorina Lazo Gilmore, Nancy Hull, and Kate Jacobs
What are some of the key elements that go into writing a successful book for children or young adults? How should writers approach this genre, and what should they know about it before getting started? Two authors and an editor provide some answers.
Lab Theatre

12:15-1:45 p.m. lunch break

lunch forums (12:30-1:20 p.m.)
During the lunch break we're offering several informal discussion forums that provide you with the opportunity to talk with other Festival participants about matters of mutual interest. Check *Festival News* for a list of topics, discussion leaders, and locations; then grab your lunch and join the conversation.

1:45-2:45 p.m.

concurrent sessions

Approaches to C. S. Lewis

Devin Brown, Joshua Hill, and Laura Ralph
The work of C. S. Lewis is explored in three scholarly papers. Brown presents "Lewis's *Portrait of Friendship* in the *Chronicles of Narnia*," Hill discusses "C. S. Lewis and the Representation of True Majesty," and Ralph explores "The Disobedient Imagination: Lewis's Interrogation of Story in *Perelandra*."
Meeter Center Lecture Hall

Beauty and the Beast: The Art of Picture-Making

Kadir Nelson
Using images from his work, Nelson shares his philosophy of creating beauty from negativity and details his development as an artist.
Seminary Auditorium

The Eagles Are Coming: Faith, Fairy Tales, and Fantasy

Jeffrey Overstreet
Overstreet explores how beloved fairy tales—including fantasy stories by J. R. R. Tolkien, C. S. Lewis, Madeleine L'Engle, J. K. Rowling, Philip Pullman, and Guillermo Del Toro—reveal true hope for the "real world."
Commons Lecture Hall

From Student to Writer

Dorina Lazo Gilmore and Shauna Niequist
Two authors talk about the transition from writing undergraduate papers to publishing novels, articles, poems, and more.
Alumni Association Board Room

Light at the End of the Tunnel: Thinking About Metaphors of the Writing Process

Leslie Leyland Fields and Paul Willis
What metaphors do writers use to describe their own writing processes, and in what ways might those metaphors both limit and free writers as they work? Willis and Fields answer these questions and offer some alternate ways for writers to think about their work.
Prince Board Room

Marketing Your Own Poetry

Bob Hudson
For many poets, getting their work published can often be a despairing struggle. Hudson offers poets some practical suggestions for marketing their work successfully.
Willow Room

A Reading by Edward P. Jones

Chapel

A Reading by Franz Wright

Seminary Chapel

Telling the Stories of Others

Diet Eman, John Evans, Corey Niemchick, and James Schaap
Three individuals involved in the making of the documentary *The Reckoning*—and one whose story is featured in the film—talk about the responsibilities, challenges, and joys of telling the stories of others through film. (*The Reckoning* is being shown throughout the Festival: Thursday at 4:30 p.m., Friday at 11:15 a.m. and 4:30 p.m., and Saturday at 4:30 p.m.)
Lab Theatre

Writing a Life: Carlos Eire and Haven Kimmel in Conversation

Memoir walks the tightrope between fact and fiction, between the craft of writing and recording the past. It lives in the land of memory. Two authors talk about truth-telling, remembering, writing, and representing.
Fine Arts Center Auditorium

2:45-3:15 p.m.

coffee break

Prince Fireside Room, Library Lobby, Fine Arts Center East Lobby

3:15-4:15 p.m.

concurrent sessions

Critical Elements of Commercial Fiction, or, Things I Wish I Had Known Starting Out

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

Ecstatic Ekphrastic

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

From the Underground Railroad to the Metaphorical Bridge

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

How to Make a Poetry Chapbook

Bob Hudson
For participants who pre-registered.
President's Dining Room

An Interview with Uwem Akpan

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

Looking Backward, Looking Inward: Scott Cairns and Kathleen Norris in Conversation

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

"None of Them Knew the Color of the Sky": Point of View in Fiction

Hugh Cook
Point of view is undoubtedly the most complex aspect of writing fiction. Cook discusses the basics of fictional point of view and identifies a number of pitfalls to avoid.
Seminary Chapel

A Reading by Elizabeth Strout

Chapel

Reading Gerard Manley Hopkins: The Christ-Saturated Thing Itself

Paul Mariani
When Gerard Manley Hopkins took vows as a Jesuit, he was already an accomplished poet. Although he distinguished his poetic and priestly vocations, he also linked them, wedding the tightly constructed sonnet form to disciplined Ignatian meditation practices. The resulting prayer-poems draw us deeply into the incarnational reality that Hopkins felt so keenly.
Seminary Auditorium

To Try and Try Again: Robert Finch and Alan Jacobs in Conversation

One definition of the word *essay* is "to try or attempt." Two essayists discuss what they attempt to do in their essays and why the effort is worthwhile.
Commons Lecture Hall

The Women of Lockerbie

(2.0 hours)
This play—written by Deborah Brevoort and directed by Stephanie Sandberg—is loosely inspired by what happened in the town of Lockerbie, Scotland, in the aftermath of the crash of Pan Am flight 103. Determined to convert an act of hatred into an act of love, the women of this town wash the clothes of the dead and return them to the victims' families. Following the play, Sandberg and Brevoort answer questions from the audience.
Gezon Auditorium

4:30-5:15 p.m.

performance

Poetry Spoken and Sung
Enjoy the poetry of several Festival authors, along with that of Dylan Thomas, Emily Dickinson, and George Herbert. The program features Capella, the concert choir of Calvin College, directed by Joel Navarro.
Chapel

film

The Reckoning
(1.5 hours)
This documentary film features the stories of six survivors of the Dutch Resistance—ordinary men and women who came to the aid of Jews during the brutal World War II Nazi occupation of the Netherlands. James Schaap wrote the original script for the film, which was produced by Storytelling Pictures. (A panel discussion about the film takes place on Friday at 1:45 p.m.)
Commons Lecture Hall

6:30-8:00 p.m.

art gallery reception and book signing

*Kadir Nelson
Center Art Gallery*

7:30-8:30 p.m.

On Faith and Writing

The Baron Lecture
*Yann Martel
Sunshine Community Church*

9:00 p.m.

Pure Undiluted Slog

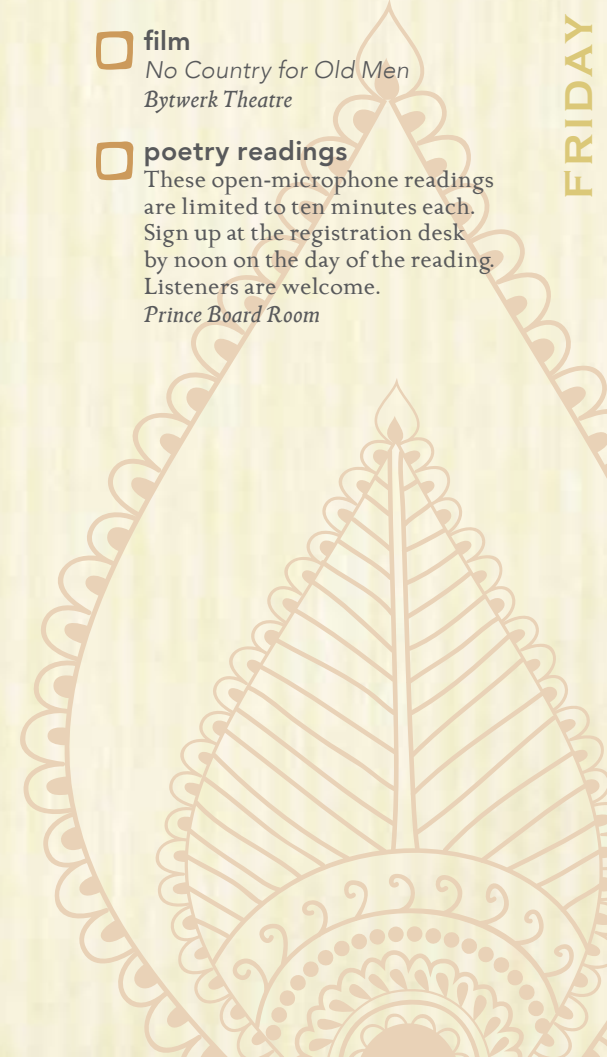
Rob Bell
Bell offers a few thoughts on intestinal fortitude, spontaneous combustion, and the divine energy of the written word to blast everything into a million pieces and then put it all back together again.
Fine Arts Center Auditorium

film

*No Country for Old Men
Bytwerk Theatre*

poetry readings

These open-microphone readings are limited to ten minutes each. Sign up at the registration desk by noon on the day of the reading. Listeners are welcome.
Prince Board Room



8:00-8:15 a.m.

morning prayers
Chapel

8:30-9:30 a.m.

concurrent sessions

□ **Bearing the Burden of the Mystery**

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

□ **A Conversation with Francine Rivers**

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

□ **Icarus Avenue: A Christian Walk to Calvary**

Steve Prince
Prince talks about his work *Icarus Avenue*, which is a fictitious story about a woman named Jessey who gets a spiritual calling from God to become an evangelist in her community. Prince focuses particularly on how he utilized the mythological story of Icarus, as well as the Stations of the Cross, as symbolic storytelling mechanisms in this work.
Commons Lecture Hall

□ **An Interview with Olga Grushin**

Chad Engbers interviews Grushin about her first book, *The Dream Life of Sukhanov*, with particular attention to the relationship between art and spirituality in the novel.
Chapel Undercroft

□ **Learning to Use Your Own Red Pen**

Shauna Niequist and Angela Scheff
Author Niequist and her editor discuss the importance of editing your own work—and provide tips on how to accomplish it.
Prince Board Room

□ **Light Lessons**

Joan Bauer
Most writers of fiction come to a point at which they think, “What am I doing? I can’t find my way through this story.” Bauer talks about the transforming power of light and how she uses it in her books to gently coax truth from the shadows.
Chapel

□ **A Reading by Patricia Johnson**

Swets Hall

□ **Spiritual Striptease: The Journey from Covering the Story to Becoming the Story**

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

□ **Stories of Faith and Civil Rights**

Charles Marsh
Forty years ago, in April 1968, the Reverend Martin Luther King, Jr., was assassinated. On the occasion of this solemn anniversary, Marsh explores the nature of writing as repentance and celebrates the spirituality that has permeated the American struggle for social justice.
Alumni Association Board Room

□ **Wendell Berry and the Life of the Church**

David Crowe, Darryl Hart, Jack Leax, and Jason Peters
Wendell Berry’s influence has grown significantly in recent years, particularly within the faith community. The panelists discuss Berry’s work and the various ways in which it engages the community of believers.
Meeter Center Lecture Hall

9:30-10:00 a.m.

coffee break

Prince Fireside Room, Library Lobby, Fine Arts Center East Lobby

10:00-11:00 a.m.

concurrent sessions

□ **Acedia . . . Again**

Kathleen Norris
Few people today have encountered the word *acedia*, which literally means not-caring, or being unable to care—or even being unable to care that you don’t care. In some ways, though, *acedia* defines today’s culture, expressing itself as willful indifference, restless boredom, or even frantic busyness. Norris discusses both *acedia* and its opposite—the zeal that draws on faith, hope, and love.
Fine Arts Center Auditorium

□ **The Perfect Book Proposal**

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

□ **A Reading by Rod Jellema**

Commons Lecture Hall

□ **Speaking—and Writing—of Faith: Encountering the Limits and Possibilities of Words**

Krista Tippett
Tippett reflects on the challenge of talking about religion in public life—and she shares what she has learned about how we can all approach the topic in fresh, creative, and powerful ways.
Chapel

□ **Through a Screen Darkly: A Memoir of Gradual Bedazzlement and Dangerous Moviegoing**

Jeffrey Overstreet
Frederick Buechner says, “If we are to love our neighbors, we must first see our neighbors with our imaginations as well as our eyes. That is to say, like artists.” In a tour of movies from around the world, Overstreet examines the ways in which art—however simple, dark, or strange—can give us new perspectives and transforming encounters with beauty and truth.
Seminary Chapel

□ **Truth and Beauty: Visual Artists in Conversation**

Mordicai Gerstein, Barry Moser, Jon J Muth, and Steve Prince
Four artists talk about aesthetic intentions and about the ways in which they hope their work reaches out to viewers.
Lab Theatre

□ **Writing The Women of Lockerbie, from Inspiration to Completion**

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

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

concurrent sessions

□ **Bridges to Terabithia: David Paterson and Katherine Paterson in Conversation**

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

□ **How Life as a Quaker Prepared Me for Life as a Novelist: More Than Just Sitting Still for Long Periods of Time**

Haven Kimmel
Kimmel explores the faith and practice of Quakerism, both historically and in her own life, and looks at the ways in which a life in the Society of Friends has uniquely prepared her for the vocation of writing. Or so she would prefer to believe. Otherwise she has spent the past forty-three years in silence for no reason.
Lab Theatre

□ **An Interview with Elizabeth Berg**

Darlene Meyering interviews Berg about her life as a writer, the themes of her work, the development of her characters, and the reasons she writes.
Chapel

□ **Life Extension on a Budget: Reading and Writing Book Reviews**

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

□ **One or the Other**

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

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

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

□ **Telling a Good Story**

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

□ **Trapped by History: A Conversation with Ingrid Hill and Eric Jager**

Historical research is central for writers in many genres, but how much research to do—and how to use that research—can be difficult questions to answer. Hill and Jager discuss how they approach historical research in their differing genres.
Prince Board Room

SATURDAY

SATURDAY

Writing Poems from Different Parts of the Soul
David Athey
For participants who pre-registered.
President's Dining Room

Writing Toward Social Justice
Edward Gilbreath, Charles Marsh, and Helena Maria Viramontes
Although the term *social justice* conjures images of political action, sit-ins, and marches, many social justice movements have been fueled by literary works. An essayist, a historian, and a novelist talk about ways in which social justice motivates their writing and runs as a theme throughout their work.
Willow Room

12:15-1:45 p.m. lunch break

lunch forums (12:30-1:30 p.m.)
During the lunch break we're offering several informal discussion forums that provide you with the opportunity to talk with other Festival participants about matters of mutual interest. Check *Festival News* for a list of topics, discussion leaders, and locations; then grab your lunch and join the conversation.

festival circles (12:30-1:30 p.m.)
For participants who pre-registered.

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

Faith in Oneself: The Writer Versus Hollywood
David Paterson
Paterson, a screenwriter and film producer, talks about the various obstacles and rejections that screenwriters experience, ways in which they can promote their original material, and the challenges of interpreting or adapting other authors' work.
Seminary Auditorium

The Figure in the Carpet: The Editor-Author Relationship
Beena Kamlani and Paul Mariani
How does an editor work with an author to help rid a manuscript of all that obscures its central story? How does the central story come to light? How does a manuscript become the best that it can be within the editing process? And what, exactly, is the editor's role? An author and his editor talk about these questions and more.
Commons Lecture Hall

From Despair to Healing: Theological Insights from Fiction
Mary Louise Bringle
This session is for "practical theologians"—writers of sermons who want to use fiction as a tool for proclaiming Gospel hope in a world that too often tempts us to despair, or writers of fiction who want their stories to preach without sounding "preachy."
Alumni Association Board Room

An Interview with Yann Martel
Otto Selles talks with Martel about writing about the self, faith, and evil in *Life of Pi* and other works.
Fine Arts Center Auditorium

Laughing Out Loud: Using Humor in Writing
Joan Bauer, Haven Kimmel, and Brady Udall
We all treasure writers who make us laugh out loud. But how do writers themselves think about humor? Do they craft jokes and insert them at appropriate places? Does humor spring at them unawares? Three writers discuss the pleasures and pitfalls of using humor in writing.
Lab Theatre

Poetry, Performance, and Community
Patricia Johnson
We often think poems as things to be read and pondered in solitude. But poems often are—and should be—performed within communities. Johnson explores how the performance of a poem can enhance its meaning and beauty.
Swets Hall

A Reading by Barbara Crooker and Linda Nemece Foster
Prince Board Room

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

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

To Tell the Truth
Cathleen Falsani, Edward Gilbreath, Dorina Lazo Gilmore, and Bruce Umpstead
The panelists talk about how religious news stories are—or should be—covered in the media, how faith affects their writing, and what role journalists play in shaping discussions about religion.
Seminary Chapel

2:45-3:15 p.m.

coffee break
Prince Fireside Room, Library Lobby, Fine Arts Center East Lobby

3:15-4:15 p.m.

concurrent sessions

Collaborations
Paul Mariani and Barry Moser
Two friends and collaborators talk about the process of working together, which they also describe as "performing delicate operations on the self and friends in complete darkness."
Chapel Undercroft

First Things First
Eric Jager
Writing a historical narrative requires extensive research as well as attention to story. Jager talks about creating exciting narrative from the historical record, getting the readers' attention, developing surprise and suspense, and putting readers at the scene.
Willow Room

Girl in the Green Dress: On Playwriting
Diane Glancy
Glancy takes attendees through the process of writing a play, from creating a beginning image to developing strong, memorable characters to moving through conflict, crisis, and resolution.
Seminary Auditorium

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

An Interview with Rob Bell
Mike Lawrie talks with Rob Bell about communicating the Gospel in a variety of modes—and about the challenges along the way.
Fine Arts Center Auditorium

A Reading by Brian Doyle and Jack Leax
Seminary Chapel

A Reading by James Schaaap
Lab Theatre

Wendell Berry and the Life of the Academy
Jeremy Beer, Patrick Deenen, Travis Kroeker, and Jason Peters
The work of Wendell Berry has many connections to both scholarship and teaching in liberal-arts colleges and universities. The panelists explore some of those connections and discuss Berry's place in the academy.
Prince Board Room

Writing Comics
Kevin Huizenga
How do the two elements of story and illustration come together in a graphic novel? Huizenga takes attendees through the process of how he wrote and illustrated one of his stories, using many images of unfinished pages, reference photos, and more.
Commons Lecture Hall

Writing Persona Poems
Thom Satterlee
(1.25 hours)
For participants who pre-registered.
President's Dining Room

4:30-5:30 p.m.

concurrent sessions

A History of My Faith, or, I Once Was Lost and I Still Am . . . and the Evidence for This Is in Everything I Write, Even Grocery Lists
Elizabeth Berg
Berg shares her thoughts on the connection between faith and writing in her own life and work.
Fine Arts Center Auditorium (overflow video feed in Chapel)

The Reckoning
(1.5 hours)
This documentary film features the stories of six survivors of the Dutch Resistance—ordinary men and women who came to the aid of Jews during the brutal World War II Nazi occupation of the Netherlands. James Schaaap wrote the original script for the film, which was produced by Storytelling Pictures. (A panel discussion about the film takes place on Friday at 1:45 p.m.).
Commons Lecture Hall

7:30-8:30 p.m.

Stories of Beauty
The Wiersma Memorial Lecture
Katherine Paterson
Sunshine Community Church

9:00 p.m.

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

film
Stranger Than Fiction
Bytwerk Theatre

poetry slam
led by Patricia Johnson
Fish House

