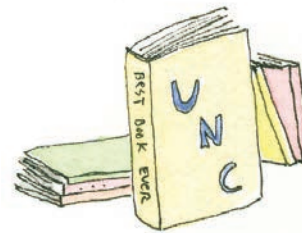


# Chapter & Verse



NEWSLETTER OF THE CREATIVE WRITING PROGRAM AT UNC CHAPEL HILL

## First Person, by Katherine Proctor ('14)

### Chapter & Verse

loves to hear from writers who have come through the Creative Writing Program at UNC, about what they're doing now and how their experience here might have helped clear the way for their accomplishments. Here's one from Katherine Proctor.



*Katherine Proctor (sort of)*

defining and throat-clearing; statutes and precedent cases are cited with as much density and presumption as my undergraduate self found it necessary to cite Foucault. And yet if this be madness, there is a method, such that any person who spent a couple of days reading civil lawsuits would soon need no more than precisely a

minute to detect a given complaint's gist, since not much more than 10% of the thing is necessary for basic understanding.

Why all the hay, then, clinging to that needle? Why all the verbal clunking and hand-wringing and designating if none of it's necessary to saying what you mean? Aren't these the sort of practices - rote adherence to ancient protocol, inelegance of language, muddied redundancy - that we creative writing alums are meant to rebuke and condemn?

Without a doubt, these features make legal documents, for a lay audience, extremely difficult and often maddening to read. (And even more so, I'm sure, for people to write.) But these documents are of course not meant for a lay audience. They are meant -- within the legal profession and within our whole judicial system -- to hold the participants responsible. They assume that no one, not even a person with terminal schooling and decades of experience in the field, knows exactly what law or case or person they refer to. They assume that nothing is obvious. And though such records can be a pain to sift through,

■ My father practices law, so the hereditary career path being a generally past practice (notable exceptions being the Bush family and my dentist), I did not ever expect to make my dollars on his turf. He actually spent a lot of time actively discouraging me from doing that, alleging a job market saturated by a recent glut of law school graduates, many of them resigned to staking out their piece of the legal pie from their parents' guest rooms. And yet here I am, my primary workplace my Oakland apartment (the totality of which being the size of the average parental guest room), being paid to read and write about civil lawsuits, federal rulings, appellate opinions—the molecules of my dad's ecosystem.

Although this job might allow me to call myself a journalist, I think a more accurate title would be a translator. English is notoriously tough to learn as a second language, and one of its professional strains, Legalese, seems even tougher. Lawyers are nearly as fond of Latin as the Roman Catholic church is; many of their documents are preceded by pages of obsessive

*Summer 2015*

Faculty and Alumni News,  
Prize-Winning Authors  
and More!

### Chapter & Verse

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and while I would not recommend taking a stack of rulings to the beach, they're a mechanism for keeping as much order and honesty as possible in a human institution that's meant to be objective and fair, but is so often and unfortunately exploited.

Language is magic, as surely all readers of this newsletter know, and that's why we use it to create art, but its practical uses are equally important. Language is also a contract, and pretty much the only way humans can have anything to do with each other. Lawyers and judges use a writer's tools very differently, in ways a writer may find baffling or unbeautiful, but it's no less noble. We use it to approximate truth or beauty, and they use it to approximate justice.

*Katherine Proctor graduated with highest honors from the CWP in 2014.*

## Dear Friends,

The Creative Writing Program is, to me, one of the most valuable programs offered at this university. As director I may be biased, subjective, and partial to it — all of which is true. But as far as I know there's nothing else like it at UNC. Happily ensconced within one of the best English Departments in the nation, the Creative Writing Program is a place where students learn to articulate their imagination as an academic pursuit; where they openly share and discuss their work in a classroom setting; and where our progress is judged solely by the lofty standards created by the writers who came before us. It's a wildly imaginative and very fun place to be. At the same time, there are quantifiable skills to be had here; there are objective goals. Only a handful of our students will go on to be working poets or novelists, just as only a handful of collegiate basketball players will go on to the pros. But all of the students in this program have the opportunity to become expressive, creative thinkers — and to improve, refine, and deepen their reading skills. In the world within and beyond academia, we know that those who are able to express their ideas simply, directly and with clarity are those whose likelihood of success, in whatever field they choose to ply their craft, increases appreciably. I don't want to pretend that this is all there is to it, but without the ability to speak confidently and clearly you'll never be heard. The Creative Writing Program at Carolina encourages, promotes and sustains this capacity in our students. This year we taught almost 700 of them.

This is one reason we have the support of so many graduates and faithful



## Director's Report

friends. The Hanes family has been among the best and most constant we've had. We are elated to announce that they've

shown their support yet again, with **The Frank B. Hanes Writer-in-Residence Program**, which **Robin Hanes** and **Nancy White** have established in honor of their father, Frank Borden Hanes, Sr. The Frank B. Hanes Distinguished Writer-in-Residence Program brings significant contemporary writers to campus to meet with students and faculty, to visit classes, and to give readings, talks, and symposia. The program extends across the campus into the surrounding community. Its goal is not only to teach and inspire Carolina's writing students, but also to provide a way for the public to join in the celebration of the literary arts.

Thank you so much, Robin and Nancy.

The crown jewel of the program is our Senior Honors class, a year-long seminar in which writers of poetry, fiction or nonfiction write a book-length manuscript, one which is digitized and stored for all eternity in Wilson Library. Those who graduated with honors in fiction, directed by **Pam Durban**, are **Taylor Jane Bryant**, **Lauren Elizabeth Burnham**, **John J. Cruickshank (nonfiction)**, **Savannah T. Gerlach**, **Meredith Bronwen Kimple**, **Alice Jean Martin**, **Natalie Elise Meyer**, **Sydney K. Narayan**, **Anne Gilbert Symons**, **Blayne Brooks Telling** and **Kelsey Warhover**. In poetry, under the guidance of **Gabrielle Calvocoressi**: **Bradley Cooper Allif**, **Elise Maria Berrier**, **Anuradha Bhowmik**, **Blanche Amelia Brown**, **Sarah Kathryn**

**Yates Bryan**, **Anna Kim Faison**, **Karina Shaw McCorkle**, **Charles Norwood Perkins**, **McKensie J. Pless** and **Coco Nell Wilder**.

And now this news:

The Creative Writing Program, in collaboration with the Arts and Sciences Foundation, is delighted to announce the establishment of the Daphne Athas Gram-o-Rama Fund. The purpose of the fund is to honor an iconic teacher who served our program for over 40 years and to perpetuate the teaching of the visionary "creative grammar" class Daphne Athas established in the 1970s. Gram-o-Rama (based on the original Glossolalia) was established in 2001 and has been taught every year since. It performs its live shows to standing room only crowds in Wilson Library each December. Its latest die-hard fan is Chancellor Carol Folt. A contribution, large or small, will assist instructors with website management, dramatic coaching, and filming of shows for the Gram-o-rama archives. Check out Daphne Athas's latest blog at [gram-o-rama.com](http://gram-o-rama.com).

The **Thomas Wolfe Scholarship** — founded in 2001 by author and philanthropist, the late **Frank Borden Hanes, Sr.** (class of 1942), of Winston-Salem—held its fourteenth national competition this year. The reading committee members were **Cary Simpson** (2013), **Julia Smith** (1994) and **Matthew Poindexter**. (2010). The Advisory Board was **David Payne** (1977), **Gabrielle Calvocoressi**, **Bland Simpson** and **Marianne Gingher**. With pride and pleasure we can announce our 14th Thomas Wolfe Scholar—**Hayley Sigmon** of Rocky Mount, North Carolina.

**Sandra Cisneros** received the 2014



**Thomas Wolfe Prize** and delivered the annual lecture to a packed audience in the Genome Sciences Auditorium on campus, and **Terry Tempest Williams** was the **2014 Distinguished Writer-in-Residence**. Both programs are thriving, thanks to the many donors who contribute their support. This year we especially want to thank the **Hibbits family** and **John and Jessica Skipper**. We are fortunate to enjoy two **Armfield Poetry Readings** every year, sponsored by the **Armfield Fund for Poetry**, a bequest to us from the late poet **Blanche Britt Armfield** (MA 1928). Our distinguished poets and readers for 2014 - 2015 were **Tom Healy** and **Ross Gay**.

Our friends at UNC are helpful in too many ways to name, but we thank them all: **Department of English and Comparative Literature Chair Beverly Taylor**; our allies and counselors in **South Building**, particularly **Chancellor Carol Folt**, **College of Arts & Sciences Dean Karen Gil**, **Senior Associate Dean Terry Rhodes**, **Director of Communications Dee Reid**, and **Assistant Director of Communications Kim Spurr**.

As always, we recognize the other private funds supporting Creative Writing activities, including the **Rankin Faculty Support Fund**, established by **Alex Rankin** (class of 1977); the **Burrus Fund**, established by **Ann Williams Burrus** (class of 1952); the **Froelich Family Fund**, established to help increase our lecturers' stipends by **Henry** (class of 1981) and **Molly Froelich** of Charlotte; and our **Gift Fund**. The **Walker Percy** (class of 1937) **Fund**, an endowment to help underwrite our lecturers, was set in motion several years ago by **Frank Borden Hanes, Sr.** (class of 1942). And the **Robert Ruark Award**, for student

non-fiction writing about North Carolina's natural world, receives support from the **Ruark Society of Chapel Hill**, led by retired attorney and author **James T. Cheatham III** (class of 1957, 1961 LLBJD). We deeply appreciate the support of these friends of Creative Writing.

Onward!  
Daniel Wallace, *Director*  
*Creative Writing Program*

## Creative Writing Awards for 2015

DEPARTMENT OF ENGLISH,  
COMPARATIVE LITERATURE  
AND DEPARTMENT  
OF AMERICAN STUDIES

Blanche Armfield Prize for Poetry  
**Jackson Hall**

Suzanne Bolch Literary Award  
**Bradley Allif**

Ann Williams Burrus Award  
**Charles Perkins**

Robert B. House Memorial Prize in Poetry  
**Coco Wilder**

Robert Ruark Award in Creative Non-Fiction  
**Stephen Gay**

Louise D. Rubin, Jr. Prize in Creative Writing  
**Blayne Telling**

Bland Simpson Prize in Creative Writing  
1st place—**Samantha McCormick**  
2nd place—**Robert Eades, III**

Max Steele Prize in Fiction  
**Alice Jean Martin**

Mini Max Awards  
1st Place—**Diana Mellow**  
2nd Place—**Xingyue He**  
3rd Place—**Christine Lloyd**

George B. Wynne Award for Fiction  
**Robert Daniel**

## A Time to Write

From Professor **Michael McFee**, who was on sabbatical for the spring, 2015 semester. *Chapter & Verse* wondered what he'd been doing and, so we asked him. Here's his answer:

Poets love etymologies, and *sabbatical* has one of the sweetest: *a time to rest*. It affords a break from the deeply gratifying but cumulatively draining demands of teaching and service, a chance to recharge before returning to the classroom and the university, renewed. A sabbatical lets us creative writing teachers focus on our own work for a while. What a gift! I can write essays and poems that might otherwise go unwritten, read books that might otherwise go unread, travel places that might otherwise go unseen. I'm so grateful for a semester's leave that allows me to be surprised by things that might otherwise go unnoticed—say, at the Davis Library checkout:

### The First

Yet again, I'm the first to check out a new volume of poetry, skinny book whose skinny text is losing its battle with white space, and so the librarian must glue an empty DATE DUE slip to the half-title page before stamping it in black ink whose month day year tells me how long I have

to be the first reader of this version of the words filling my happy hands, touching and turning them till I reach bio or colophon and close the now-broken-in book whose tender spine I rub, and its tattooed skin, maybe the last man to hold a body that took somebody so long to bring into being.

# Faculty News

**Pam Durban** published a book of short stories, *Soon*, with Story River Books, Pat Conroy's new fiction imprint at USC Press.

In March **Marianne Gingher** published *Amazing Place: What North Carolina Means to Writers*, a collection of personal narratives that she edited. The book made #8 on the April/May *New York Times* Best Seller List in the Travel Category. She published new essays in *Our State*, *Southern Cultures*, and wrote the introduction to Eno Press's *27 Views of Greensboro*. A short narrative was anthologized in Oprah Winfrey's *O's Little Book of Happiness*. With her collaborator Debby Seabrooke, she adapted a short story by Fred Chappell for the stage. The play, "Linnaeus Forgets," premiered in March at the ArtsCenter in Carrboro as part of the Red Bird One-Act Play Festival. A musical, it featured three actors, a large rod puppet, a puppeteer dressed as a carrier pigeon, and original songs.

With the director Debra Granik, **Joy Goodwin** is writing a television miniseries based on true stories from the Underground Railroad. She is also working on a new collection of essays and a musical set in Paris in the 1950's.

**Stephanie Elizondo Griest** published two essays about artists' responses to the U.S./Mexico border wall in the *Oxford American* and a short memoir in Marianne Gingher's new anthology, *Amazing Place: What North Carolina Means to Writers*. Over the summer, she traveled to Venezuela and Colombia as part of the U.S. State Department's Literary Tour and to the Mediterranean as a Lecturer for the UNC General Alumni Association.

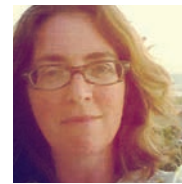
**Randall Kenan** was on the faculties of the Sewanee Writers' Conference, Voices of Our Nation Writers' Retreat/Berkeley UC, and the Lambda Writers' Retreat held in Los Angeles. He gave readings for the Lannan Foundation in Santa Fe, NM, and led workshops and gave lectures and readings in Raleigh, Seattle, New York, and Chicago. He contributed book reviews, articles on food, film and culture, as well as short stories to a number of journals and anthologies. He was elected Vice Chancellor for the Fellowship of Southern Writers in May 2015.

**Michael McFee** writes: I was pleased to have an essay, "Relief," about growing up in the mountains, in Marianne Gingher's anthology *Amazing Place: What North Carolina Means to Writers*, published by UNC Press. My poetry and prose was also featured in "Hillbilly Land: Myth and Reality of Appalachian Culture," a yearlong exhibit at the Asheville History Center of the Smith McDowell House back in my hometown. In late March, I was Poetry Curator for the "State of the Plate: Food and the Local/Global Nexus" conference at UNC, reading some of my poems as invocations for the panels, which were arranged by flavors. I talk about food and poetry, and read my "Cast-Iron Ghazal," in this video from the Center for the Study of the American South: <https://southerncultures.org/looseleaf/michael-mcfee-the-connection-between-food-and-poetry/>

**Lawrence Naumoff** is writing non-fiction, including "a fun piece about when I worked in what is now called Carr Mill Mall, but, when I worked there, was a BVD underwear factory, run as if it were still



Michael Chitwood



Gabrielle Calvocoressi



Pam Durban



Marianne Gingher



Joy Goodwin



Stephanie Gries



Randall Kenan



Michael McFee



Lawrence Naumoff



Alan Shapiro



Bland Simpson



Daniel Wallace



Ross White

STEVE EXUM

IMAN WOODS

MIRIAM BERKLEY



**Anita Braxton**, administrator extraordinaire, without whom we would be as lost as a herd of sheep on the streets of New York City.

the late 19th century. I'm also working on a piece about when I was hired to take down—and save the lumber from—the buildings on entire abandoned farms and other homes that the Corp of Engineers had 'bought' to create Jordan Lake. Eerie situation: 10,000 acres of no people, just houses and barns and everything still there as if everyone had been suddenly vaporized."

**Alan Shapiro's** most recent book of poems, *Reel to Reel*, was a finalist for the Pulitzer Prize. Last fall he received The North Carolina Award in Literature.

**Bland Simpson** taught "Collaboration: Composers & Lyricists" (songwriting), the second time the Creative Writing Program has offered it, and produced *So Far, So Good*, an album of the class's original works. Simpson performed in his, Don Dixon's, and Jim Wann's musical *King Mackerel & The Blues Are Running* at the Martha's Vineyard Playhouse and at Joslyn Hall, Morehead City, N.C. He also performed with The Red Clay Ramblers to launch their latest album, *Carolina Jamboree*, and to anchor a benefit at Fearington Village for the Be Loud! Sophie Foundation, raising nearly \$40,000. Simpson spoke in celebration of Grammy-nominee (and former Creative Writing student) Tift Merritt, when she received the NYC Carolina Club's John L. Haber Arts Award in Manhattan; keynoted on "Music and Thomas Wolfe" for The Thomas Wolfe Society; and served as narrator/host for the UNC-TV transportation documenta-

ry, *Moving North Carolina*. Simpson and his wife, photographer Ann Cary Simpson, finished their 3<sup>rd</sup> collaboration, *Little Rivers & Waterway Tales* for UNC Press (just published).

**Daniel Wallace** published essays in *Our State* and *Garden & Gun* magazines, and gave talks and led workshops throughout the country. His first children's book, *The Cat's Pajamas*, was published through Inkshares. The reviews have been stirring. As one young critic said, "He wrote the words and drew the pictures? Wow."

**Ross White's** chapbook, *How We Came Upon the Colony*, was released in November, 2014, by Unicorn Press. In August, he traveled to the Bread Loaf Writers' Conference as the Louis Untermeyer Scholar in Poetry, and in September, served as a staff member for the Bread Loaf Writers' Conference in Sicily. New poems have appeared in *American Poetry Review*, *Cream City Review*, and *The Cortland Review*, and interviews appear in *Lightning Key Review*, *New Books in Poetry*, and *In the Margins*.



*A reading from Amazing Place, a new anthology of essays about North Carolina, edited and compiled by Marianne Gingher, at Motorco in Durham.*

## SANDRA CISNEROS, recipient of the 2014 Thomas Wolfe Prize



Thomas Wolfe Scholar, Diana Mellow (far left), presented Sandra Cisneros with the Thomas Wolfe Medal. Mark Canada (next left), vice-president of the Thomas Wolfe Society, brought greetings from the Society. Beverly Taylor, Chair of the Department of English and Comparative Literature, welcomed the huge crowd. Stephanie Elizondo Greist introduced Cisneros before her lecture.

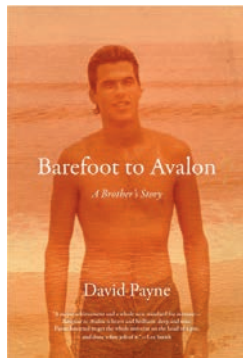


## Terry Tempest Williams, 2015 Distinguished Visiting Writer



Our 2015 Distinguished Writer-in-Residence found a warm welcome from all parts of the Carolina community. Left to right: Daniel Wallace (Director of Creative Writing), Beverly Taylor (Chair, Department of English and Comparative Literature), Williams, Carol Folt (Chancellor), and Jennifer Ho (Associate Professor, Department of English and Comparative Literature). Folt and Ho introduced Williams to the large crowd gathered for her public reading.

NY Times Notable author David Payne ('77) has a memoir just out from Grove Atlantic. Of Payne's new book, Jay McInerney writes: "Barefoot to Avalon, A Brother's Story is one of the most powerful and penetrating memoirs I've ever read; it is fiercely honest, deeply engaging, and utterly heartbreaking."



# Alumni News

## WE WANT TO HEAR FROM YOU

At Carolina, we realize writing is a pursuit that takes place over the course of a lifetime. We want to hear about it. If you have some news you'd like to share with your Carolina friends, family and former teachers, please send it our way, at C&V@unc.edu. Whether you're making books, making babies, or simply making a life, we'd love to hear from you.

### CLASS OF 1977

**Warren Rochelle's** new short story *Happily Ever After*, was published by Quantum Fairy Tales in October 2014. In the summer of 2014, he will be teaching Arthurian and Fantasy Literature at the University of Mary Washington in Wales/Bangor University International Summer School program in Bangor, Wales.

### CLASS OF 1988

**Scott Martin** is a director response copywriter and lives in Charlotte. He has also worked on 17 books including *The Book of Caddyshack: Everything You Always Wanted to Know About the Greatest Movie Ever Made*. His latest Book is *103 Ways to Earn Money as a Professional Writer* available through Kindle.

### CLASS OF 1995

**Brian Blanchfield's** book *A Several World* (Nightboat Books, 2014) has won the James Laughlin Award, which recognizes a superior second book of poetry by an American poet. He is also the author of *Not Even Then* (University of California Press, 2004). His collection of essays, *Onesheets*, is forthcoming from Nightboat Books in 2015. He has taught at Pratt Institute of Art, and in the graduate writing programs at Otis College of Art and Design and at the University of Montana, where he was the 2008–2009 Richard Hugo Writer in Residence. He is a poetry editor at *Fence* and teaches poetry and nonfiction writing in the Honors College at the University of Arizona. He lives in Tucson, Arizona.

About Brian Blanchfield's work, C. S. Giscombe said: "Brian Blanchfield's book examines and contests commonality. That is, *A Several World* unsettles the world—all and several alike—by reading its



associations and memberships and public languages with an unnerving exactingness. And, for all that, it's a very finely-ranging travelogue, though not in the usual senses."

### CLASS OF 1996

**Matthew Vollmer** published his second collection of stories, *Gateway to Paradise*, with Persea Books. He edited the anthology *A Book of Uncommon Prayer* (Outpost19), which collects everyday invocations from over 60 authors and whose proceeds will benefit 826 Valencia. Once of Vollmer's contributions to this anthology—"For Beds"—appeared in the Pushcart Prize Anthology 2015. He recently published an essay on Essay Daily describing 21st Century Prose, the series he edits for University of Michigan: "We Like Words and Voices and That For Which We Have No Name."

**Mark Sutton** has accepted a full-time faculty position in English at Midlands Technical College in Columbia, SC. He has a web-text essay coming out in September's *Computers and Composition Online*. It talks about his experiences developing a multimedia data set to help undergraduates learn how to conduct primary research.

### CLASS OF 1997

**Emily Pearce** is the author of the middle grade novel *Isabel and the Miracle Baby*, which received a starred review in *Publisher's Weekly* when it came out in 2007. Her early reader, *Slowpoke*, came out in 2010. Both books are from Front Street/Boyd's Mills Press. Currently she is working on a nonfiction book for younger readers and a young adult novel. She lives in Charlotte with her family, after stints in Boston, Georgia and Germany.

**Tara Powell** has poems appearing in *The Greensboro Review*, *Hard Lines: Rough South Poetry*, *South Atlantic Review*, and the recent North Carolina volume of *The Southern Poetry Anthology*. She co-edited *Writing in the Kitchen: Essays on Southern Literature and Foodways* (U P of Mississippi, 2014).

## SUPPORT THE CREATIVE WRITING PROGRAM AT CAROLINA

Please consider making a gift to the Creative Writing Program to support our superlative students and first-rate faculty. You can make a contribution online via our secure website at [giving.unc.edu/gift](http://giving.unc.edu/gift) and search for "Creative Writing Program" or "101165," or by mailing a check to the UNC Arts and Sciences Foundation, 134 East Franklin Street, Chapel Hill, NC 27514 (please note in the memo section of your check that your gift is intended for the Creative Writing Program). For more information about giving opportunities within the program, please contact Angela O'Neill, Assistant Director of Development, at 919-843-2745 or [angela.oneill@unc.edu](mailto:angela.oneill@unc.edu)

### CLASS OF 1998

**Laura Emerson** was 51 when graduated in '98 so it should come as no surprise that she retired in 2013 and is now a full-time writer, having discovered authentic historical fiction. She calls it authentic to differentiate from romance stories set in olden times. Currently, she is researching Monterey, California, during the mid-1800's where she is finding lots of material for a series of interlocking short stories that will eventually comprise a historical novel. She resides in Pacific Grove, California.

**Claire Lambert** graduated from UNC Greensboro with a Ph.D. in Educational Studies and has joined the faculty at Salem College as Assistant Professor in the Department of Teacher Education. Her dissertation was a narrative study of young adolescents' writing identities.

### CLASS OF 2001

**Jeremy Gross** has a travel blog at <http://unravelinglife.com/>. After a decade in Los Angeles and a couple of years in San Francisco, he decided it was time to move on to a new chapter and just travel. So, he is now a nomad without a permanent residence.

### CLASS OF 2002

**Wendy Spitzer** will pursue a Master of Music in Creative Practice degree at Goldsmiths University of London in fall 2015.

### CLASS OF 2005

**Elizabeth Beal** graduated with a B.Mus in Vocal Performance and a minor in Creative Writing and received the Truman Capote Award for Fiction the year she graduated. She received her MFA from Old Dominion University in 2008. She is currently working for Whole Foods Market's global headquarters as a copywriter and digital content strategist, proof that you can get a job in a recession with an art degree. She lives in Raleigh with her husband and baby daughter.

**Whitney Ward Birenbaum** just finished her 10th year of teaching middle school Humanities in Baltimore City, where she went in 2005 through Teach for America.

She recently co-founded a literary magazine for student writers called *CHARM: Voices of Baltimore Youth*. *CHARM* was founded upon the belief that kids' voices matter. The second volume was published this past spring, and features the work of 80 student writers and artists from 18 Baltimore City public schools. See it at [charmlitmag.handle](http://charmlitmag.handle).

### CLASS OF 2006

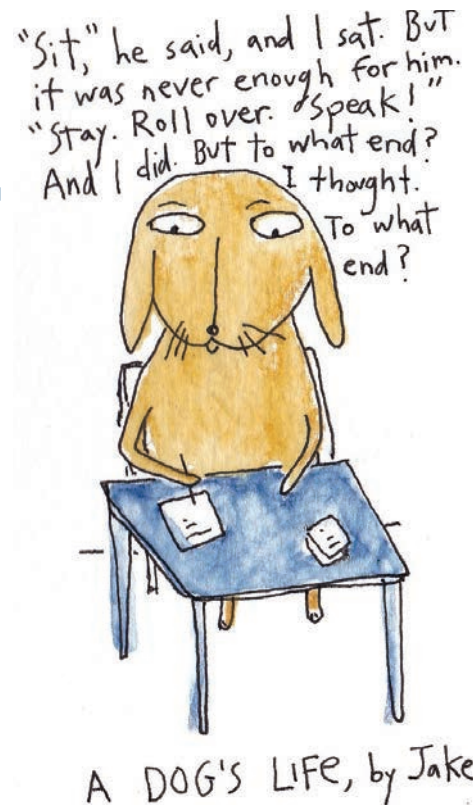
**Jared Fernley** has been pursuing both acting and writing in Chicago for the past several years. He is playing a very scary Nazi in a wonderful production of *The Diary of Anne Frank* at the Writers Theatre. As the Nazis only appear in the last five minutes of the show, each night's performance affords him a chance to write and make use of the dog-eared handout, *Essentials of Editing*, which he was given by Pam Durban in his honors thesis seminar.

### CLASS OF 2009

**Travis Smith** has lived in Providence, RI, and Durham, NC during recent years, working as a bookseller and editing poetry for *Wag's Revue*. His poems have appeared in *Anti*, *Redivider*, and *The Collagist*. Last March he watched UNC beat Providence College in a bar full of Providence fans, and cheered unrestrainedly. He's delighted to be back in the area!

### CLASS OF 2010

**Caitlin Clark** is currently-serving as a Peace Corps volunteer in Benin, in their Environmental Action sector. She has a couple of groups at her local secondary school that correspond with classes in the U.S. She helps them try to explain their lives here in ways that will make sense to American teenagers. Her writing energy also goes into personal letters to home, her daily journal entries, and song-scribblings,



**Delaney Nolan** has been teaching English in Istanbul since 2012 and has fiction in *Oxford American*, *Guernica*, *Ecotone* and elsewhere. She'll be the Rona Jaffe fellow at the Iowa Writer's Workshop starting this fall. She has fond memories of Bull's Head readings and Cosmic Cantina.

**Sara Smith** is now a literary agent at the David Black Agency in Brooklyn, focusing mostly on nonfiction projects. Her work centers on narrative nonfiction, memoir, cookbooks and food writing. She challenges anyone who might say that an education in Creative Writing is not directly applicable to a career. She declares that her workshops were the best preparation for her job.

### CLASS OF 2013

**Patrick Robinson** has just gotten the role of "Man" in the new musical *Betsy!*, which was set for a limited run in Manhattan, April 9 to 26, 2015. Check it out at <http://roadside.org/betsy>.



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Department of English and Comparative Literature  
Greenlaw Hall CB 3520  
UNC-Chapel Hill  
Chapel Hill, NC 27599-3520

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—Chancellor Carol Folt

[english.unc.edu/creative](http://english.unc.edu/creative)

For information on readings and upcoming events



A writer with his devoted fan.