

10-2013

New Writing Series Fall 2013

English Department

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CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES
GRANT APPLICATION

I. Applicant/Organization: English Department & National Poetry Foundation

II. a. Responsible Organization Officer: Steven R. Evans

b. Title: Associate Professor of English, Acting Director of National Poetry Foundation

c. Campus Address (include Email and Telephone): 313 Neville, 1-3818 (office), 356-5921 (mobile)

III. Summary of program requiring funding (title; featured artist(s); speaker(s); scheduled date(s):

New Writing Series • Fall 2013

To feature poets Rachel Blau DuPlessis, Jaap Blonk, Graham Foust, Sara Wintz,
Jacqueline Waters, Megan Kaminski, and Sandra Simonds.

And fiction writers Roxane Gay, Susan Steinberg, and Adam Novy.

Most events Thursdays @ 4:30
in Soderberg Center Auditorium, Jenness Hall, UMaine.

All events free & open to the public.

IV. Budget Proposal Form must be attached.

Funding for current application is contingent upon submission of reports for any previous grant awards, including final budget and attendance figures.

SEND COMPLETED APPLICATION VIA EMAIL TO: christi.renzi@maine.edu

For questions regarding the Cultural Affairs/Distinguished Lecture Series, please contact
Christi Renzi at 1-1512

New Writing Series • Fall 2013

Bio-bibliographical Information (alphabetical, preceded by representative website)

Jaap Blonk

<http://www.jaapblonk.com/Pages/biography.html>

Jaap Blonk (born 1953 in Woerden, Holland) is a self-taught composer, performer and poet.

He went to university for mathematics and musicology but did not finish those studies. In the late 1970s he took up saxophone and started to compose music. A few years later he discovered his potential as a vocal performer, at first in reciting poetry and later on in improvisations and his own compositions. For almost two decades the voice was his main means for the discovery and development of new sounds. From around the year 2000 on Blonk started work with electronics, at first using samples of his own voice, then extending the field to include pure sound synthesis as well. He took a year off of performing in 2006. As a result, his renewed interest in mathematics made him start a research of the possibilities of algorithmic composition for the creation of music, visual animation and poetry.

As a vocalist, Jaap Blonk is unique for his powerful stage presence and almost childlike freedom in improvisation, combined with a keen grasp of structure. He has performed around the world, on all continents. With the use of live electronics the scope and range of his concerts has acquired a considerable extension.

Besides working as a soloist, he collaborated with many musicians and ensembles in the field of contemporary and improvised music, like Maja Ratkje, Mats Gustafsson, Joan La Barbara, The Ex, the Netherlands Wind Ensemble and the Ebony Band. He premiered several compositions by the German composer Carola Baukholt, including a piece for voice and orchestra. A solo voice piece was commissioned by the Donaueschinger Musiktage 2002. On several occasions he collaborated with visual computer artist Golan Levin.

Blonk's work for radio and television includes several commissioned radio plays. He also makes larger-scale drawings of his scores, which are being exhibited.

He has his own record label, Kontrans, featuring a total of 17 releases so far. Other Blonk recordings appeared on Staalplaat, Basta, VICTO, Ecstatic Peace and Monotype. His book/CD 'Traces of Speech' was published in 2012 by Hybriden-Verlag, Berlin.

Rachel Blau DuPlessis

<http://www.temple.edu/creativewriting/faculty/duplessis/>

Rachel Blau DuPlessis is a poet, essayist, feminist critic and scholar. Her long poem project, begun in 1986, is collected in *Torques: Drafts 58-76* (Salt Publishing, 2007) as well as in *Drafts 1-38*, *Toll* (Wesleyan U.P., 2001) and *Drafts 39-57*, *Pledge*, with *Draft unnumbered: Précis* (Salt Publishing, 2004). A new book, *Pitch: Drafts 77-96*, is expected in 2010. She has several chapbooks from *Nomados*, *BeautifulSwimmer* and *Singing Horse*. Earlier books of poetry include *Wells* (Montemora, 1980, now online at www.durationpress.com) and *Tabula Rosa* (Potes & Poets, 1987). Some of this work has been translated into French as *Essais: Quatre Poèmes* (Un Bureau Sur L'Atlantique, 1996); other of her work appears in Italian, Spanish, Portuguese, Greek and Serbian.

In 2006, two books of her innovative essays were published: *Blue Studios: Poetry and Its Cultural Work* (2006), and the groundbreaking *The Pink Guitar: Writing as Feminist Practice* ([1990] 2006) both from University of Alabama Press. Other critical writing includes *Genders, Races, and Religious Cultures in Modern American Poetry, 1908-1934* (Cambridge University Press, 2001), as well as an edition of *The Selected Letters of George Oppen* (Duke University Press, 1990). She is also the author of *Writing Beyond the Ending: Narrative Strategies of Twentieth-Century Women Writers* (1985), *H.D.: The Career of that Struggle* (1986), both from Indiana University Press, and an earlier edition of *The Pink Guitar: Writing as Feminist Practice* (Routledge, 1990). She is the co-editor with Peter Quartermain of *The Objectivist Nexus: Essays in Cultural Poetics*, from The University of Alabama Press (1999), of *The Feminist Memoir Project: Voices from Women's Liberation*, co-edited with Ann Snitow (1998 and 2007), and with Susan Stanford Friedman, of *Signets: Reading H.D.* (1990).

In 1990, she held a Pennsylvania Council on the Arts grant for poetry, and in 1993, she received an award from the Fund for Poetry. DuPlessis received Temple University's Creative Achievement Award in 1999. In 2002, she was awarded the third Roy Harvey Pearce / Archive for New Poetry Prize, given biennially to an American poet/scholar who has made a significant lifetime contribution to American poetry and literary scholarship. In 2002 she was also awarded a Pew Fellowship in the Arts; in 2007 a residency for poetry at Bellagio, sponsored by the Rockefeller Foundation. In 2008-09 she held an appointment to the National Humanities Center in North Carolina. An interview of DuPlessis conducted by Jeanne Heuving appears in *Contemporary Literature* (2004).

Her websites are <http://rachelblauduplessis.com> and <http://wings.buffalo.edu/epc/authors/duplessis>

DuPlessis is affiliated editorially with *JML* (Journal of Modern Literature), *Contemporary Women's Writing*, *Feminist Studies*, *Modernism/Modernity*, and with series on contemporary poetry and poetics from the University of Alabama and the University of Iowa presses. She has also served on the boards of *Sulfur*, *Sagetrieb*, and *HOW(ever)*. She is the editor for Palgrave Macmillan's series in "Modern and Contemporary Poetry and Poetics."

Aside from graduate poetry workshops, Professor DuPlessis teaches courses in modern and contemporary poetry and poetics. Recent courses taught have included "Modern American Poetry," "The Twentieth Century Long Poem," "Graduate Survey of Anglo-American Poetry" and "Gender, Poetry, and Poetics."

Graham Foust

<http://www.wavepoetry.com/collections/all/graham-foust>

<http://pipopoetry.blogspot.com/2010/07/graham-foust.html>

Graham Foust is the author of several collections of poetry, including *A Mouth in California* (Flood Editions, 2009) and *To Anacreon in Heaven and Other Poems* (forthcoming from Flood Editions, April 2013). He teaches at the University of Denver.

Foust was born in Knoxville, Tennessee and grew up in Eau Claire, Wisconsin. From 1988-1992, he attended Beloit College, and he later received graduate degrees from George Mason University (M.F.A., 1996) and the University at Buffalo (Ph.D., 2002). During and between his years of schooling, he was employed as a museum guard, a bartender, a ski-lift operator, a writing tutor, a public affairs specialist, a financial writer, a grant writer, and a clerk in a small bookstore.

From 2002-2005, he taught in the English Department at Drake University in Des Moines, Iowa. He next became a professor of English at Saint Mary's College of California, where he taught graduate and undergraduate courses in literature and writing. He joined the faculty at the University of Denver in 2012.

Foust's first book, *As in Every Deafness*, was published by Flood Editions in 2003 and was followed shortly thereafter by *Leave the Room to Itself*, which won the 2003 Sawtooth Prize. A third collection, *Necessary Stranger*, is forthcoming in the fall of 2006. His poems and essays can be found in *TriQuarterly*, *Jacket*, *Verse*, *Practice*, *Fascicle*, *Conjunctions* and other journals, and his several of poems have been translated into Dutch. He is currently working on a book about the poetry of Wallace Stevens.

Roxane Gay

<http://therumpus.net/2013/03/the-rumpus-interview-with-jim-gavin/>

<http://www.roxanegay.com>.

Roxane Gay's writing appears or is forthcoming in *Best American Short Stories 2012*, *New Stories From the Midwest 2011 and 2012*, *Best Sex Writing 2012*, *NOON*, *Salon*, *Indiana Review*, *Ninth Letter*, *Brevity*, and many others. She is the

co-editor of PANK, and an HTMLGIANT contributor. She is also the author of Ayiti.

Megan Kaminski

<http://www.megankaminski.com>

Megan Kaminski's first book of poetry is *Désiring Map* (Coconut Books 2012). She is also the author of six chapbooks, *This Place* (Dusie, 2013), *Gemology* (Little Red Leaves Textile Series, 2012), *avored daughter* (Dancing Girl Press, 2012), *collection* (Dusie, 2011), *carry catastrophe* (Grey Book Press, 2010), and *Across Soft Ruins* (Scantly Clad Press, 2009). She teaches creative writing and literature at the University of Kansas, where she directs the Creative Writing Exchange and the Undergraduate Reading Series and is the faculty sponsor for *Siren*, a national journal of undergraduate writing. She also curates the Taproom Poetry Series in downtown Lawrence.

Adam Novy

http://www.adamnovy.net/?page_id=2

<http://dannys.noslander.com/search?q=adam+novy>

Adam Novy is the author of a novel, *The Avian Gospels*, published by Hobart in 2010.

His work has been published in *Dossier*, *The Believer*, *The Collagist*, *The Denver Quarterly*, and *American Letters and Commentary*. He lives in southern California.

About ADAM NOVY's debut book, *The Avian Gospels*, we are told: "A city without a name is cursed by a plague of birds they probably deserve. But when an angry beggar child and his father learn they have the power to lift the curse—they "control" birds—they cannot agree on how to use their gift, and end up using it on each other, taking out everyone around them, especially those they love."

Sandra Simonds

<http://mfapoetryccc.tumblr.com/post/41925091385/sandra-simonds-joe-harrington-reading>

Sandra Simonds grew up in Los Angeles, California. She earned a BA in Psychology and Creative Writing at UCLA and an MFA from the University of Montana, where she received a poetry fellowship. In 2010, she earned a PhD in Literature from Florida State University. Her second book of poems, *Mother was a Tragic Girl*, was published by Cleveland State University Poetry Center in 2012.

She is also the author of *Warsaw Bikini* (Bloof Books, 2008), which was a finalist for numerous prizes including the National Poetry Series; she is also the author of several chapbooks including *Used White Wife* (Grey Book Press, 2009) and *The Humble Travelogues of Mr. Ian Worthington, Written from Land & Sea* (Cy Gist, 2006). Her poems have been published in many journals including *Poetry*, *The American Poetry Review*, *Gulf Coast*, *The Believer*, *Colorado Review*, *Fence*, *Columbia Poetry Review*, *Barrow Street*, *Volt*, *New Orleans Review* and *Lana Turner*. Her creative nonfiction has been published in *Post Road* and other literary journals. She currently lives in Tallahassee, Florida, and is an Assistant Professor of English at Thomas University in Thomasville, Georgia.

Susan Steinberg

<http://www.usfca.edu/facultydetails.aspx?id=4294969498>

Susan Steinberg is the author of the story collections *Spectacle* (Graywolf, 2013), *Hydroplane* (FC2), and *The End of Free Love* (FC2). She was the 2010 United States Artists Ziporyn Fellow in Literature. Her stories have appeared in *McSweeney's*, *Conjunctions*, *The Gettysburg Review*, *American Short Fiction*, *Boulevard*, *Quarterly West*, *Denver Quarterly*, *Columbia*, *The Massachusetts Review*, and other journals and magazines, and she has been the recipient of a Pushcart Prize and a National Magazine Award. She has held residencies at The MacDowell Colony, the Vermont Studio Center, the Wurlitzer Foundation, the Blue Mountain Center, Ledig House, Yaddo, and NYU. She earned a BFA in Painting from the Maryland Institute College of Art and an MFA in English from The University of Massachusetts, Amherst. She teaches at the University of San Francisco.

Jacqueline Waters

<http://www.uglyducklingpresse.org/catalog/browse/item/?pubID=199>

Jacqueline Waters is the author of *A Minute Without Danger* (Adventures in Poetry, 2001). She lives in Brooklyn.

The poems in Jacqueline Waters' highly anticipated second book make the rounds of vigilance, distraction, absorption, conviction, and trepidation, via sudden bouts of vertigo and hard poetic work. Says the author, "Some of the poems are asleep, some try to stay awake long enough to learn something, and a few employ a strategy of excessive concern with the process of their own production. Some of the poems are awake at a time they would rather be asleep." The serial poems in this collection ignite both halves of the brain, steering clear of unnecessary intimacy or excessive aloofness as they examine how the feelings of one person are modified by the presence of others.

Sara Wintz

<http://sarawintz.tumblr.com/me>

Sara Wintz's work brings together text and theater in a practice that encompasses research, poetry, and performance. Ugly Duckling Presse published her book about the twentieth century, *WALKING ACROSS A FIELD WE ARE FOCUSED ON AT THIS TIME NOW*, in December 2012.

Sara Wintz is a contributing editor of Ugly Duckling Presse's annual performance art sourcebook: *EMERGENCY INDEX* and a member of the Board of Directors for Small Press Traffic, a literary arts non-profit based in San Francisco. She is a recipient of a grant from the Fund for Poetry, and a graduate of Mills College and the Milton Avery School of Graduate Studies at Bard College, where she was awarded a Fellowship for Graduate Study.

Her writing is published in *Jacket*, *The Poetry Project Newsletter*, *6x6*, *Big Bell*, *Opened*, *Try!*, *HTML Giant*, and in the anthology *The Sonnets: Re-Writing Shakespeare* (recently published by Telephone/Nightboat Books). Sara Wintz was born in Los Angeles and is based in Oakland, California.

Cultural Affairs/Distinguished Lecture Series Fund Budget Proposal Form

Applicant/Organization: English Department & National Poetry Foundation
 Responsible Officer: Steven R. Evans, Associate Prof. & NPF Acting Director
 Event Title: New Writing Series Fall Semester Season
 Event Date: Thursdays in Fall 2013

Total Program Budget: \$15,512
 Amount Committed by Applicant Organization: \$7,317
 Total Amount Requested from Other Funding Sources: \$1,750
 Please List Sources & Amounts below:

Honors College	\$1000
New Media / Intermedia	\$750

Amount Requested from CA/DLS Committee: \$6,000*
 Revenues, if any, expected (fees, ticket sales): \$0

Budget Breakdown of Expenses and funds to be used:	CADLS	Other
Honoraria/Services (explain below)	\$3000	\$3000
Travel	\$3000	\$3000
Lodging/Meals	\$0	\$1712
Advertising	\$0	\$500
Printing	\$0	\$500
Supplies and Materials	\$0	\$0
Other (must specify below)	\$0	\$800
Digital Videotaping of events		

Total Expenses from CA/DLS funds: \$6000*
 Total Expenses from other funds: \$9512
 (These two totals should equal the "Total Program Budget" listed above)

*These amounts should be identical and should not exceed 75% of the total program/event budget – see guidelines for further information. Please note that CA/DLS funds may not be used for receptions and do not normally fund UM employee wages. If an award is granted based on this proposal, reimbursement of expenses will not exceed the total CA/DLS request and will be limited to the types of expenditures outlined above.

Event Expenses	writer	honorarium	travel by	travel from	trav allotment	accommod
	Adam Novy [fiction]	\$500	air	Los Angeles	\$600	\$214
	Graham Foust [poetry]	\$500	air	Denver	\$600	\$214
	Jaap Blonk [poetry]	\$1,000	air	domestic US TBA	\$600	\$214
	Jacqueline Waters [poetry]	\$500	air	New York City	\$600	\$214
	Megan Kaminski [poetry]	\$500	air	Kansas City	\$600	\$214
	Rachel Blau DuPlessis [poetry]	\$1,000	air	Philadelphia	\$600	\$214
	Roxane Gay [fiction]	\$500	air	Chicago	\$600	\$214
	Sandra Simonds [poetry]	\$500	air	Florida	\$600	\$214
	Sara Wintz [poetry]	\$500	air	San Francisco	\$600	\$214
	Susan Steinberg [fiction]	\$500	air	San Francisco	\$600	\$214
	totals	\$6,000			\$6,000	\$1,712
Fixed Expenses	agent	expense				
	Div. of Marketing & Communications	\$800	Digital Archive			
	Publicity - posters	\$500				
	Publicity - advertising	\$500				
	total	\$1,800				
Total Series Expenses						
	Event Expenses	\$13,712				
	Related Expenses	\$1,800				
	Total Expenses	\$15,512				
Overview of Funding Sources						
	English Dept (Elliott Fund)	\$5,262				
	English Dept (Ellis Fund)	\$500				
	National Poetry Foundation (Millay Fund)	\$2,000				
	Honors College (Gift Fund)	\$1,000				
	New Media/Intermedia: Blonk event(s)	\$750				
CA/DLS Request		\$6,000	39 % of total			
		\$15,512				

March 29, 2013

Dear Members of the Cultural Affairs/Distinguished Lecture Series Committee,

I write to request the Committee's support for the fall 2013 New Writing Series, an innovative literary arts program sponsored by the English Department and the National Poetry Foundation.

The amount we request—\$6,000—represents just under forty percent of the projected operating budget for the fall Series of \$15,512. The majority of the financial support for the Series will be provided by the English Department through its Elliott and Ellis Funds and by the National Poetry Foundation through its Millay Fund. The Honors College will provide \$1000 in support of an Honors Odyssey event. And the New Media / Intermedia department has committed support toward a co-sponsored event featuring international sound poet Jaap Blonk. The detailed budget appended to this letter provides an overview of projected expenses and revenue sources. In accordance with the Committee's recent request, I have adopted the standard budget form and supplemented it with a spreadsheet that itemizes projected expenses.

The fall 2013 line-up will feature ten writers—seven poets and three fiction writers—in CA/DLS-supported events. As the brief biographies appended to this letter demonstrate, the writers we propose to bring to campus represent a wide range of literary activity and achievement. Two highlights are sure to be the major poet and feminist scholar, Rachel Blau DuPlessis (who last visited the Series in F'01) and internationally-renowned sound poet Jaap Blonk (who returns after a memorable but too brief visit in F'12). African-American fiction writer and cultural journalist Roxane Gay, emerging poets Sandra Simonds, Sara Wintz, Megan Kaminski, and Jacqueline Waters, and Adam Novy, author of *The Avian Gospels*, are among the writers who will make first appearances before the New Writing Series's robust audience.

Whatever their primary genre, these writers are all highly active across the full spectrum of literary activity. They are editors, publishers, and anthologists; translators and tale-tellers; art-makers and trail-blazing scholars. Their presence on the UMaine campus will enliven our culture and animate our conversations across linguistic, ethnic, national, sexual, and other differences. It will also help sustain and extend the place of the arts and humanities on campus at a time of real transformation led by President Ferguson and the "Blue Sky" initiative.

New Writing Series programming has always been guided the principles of innovation, collaboration, interdisciplinarity, and diversity. From the start we have also worked hard to maximize the impact of real-time events within the rapidly-changing new media context. For example, the NWS blog has received more than 66,700 page views since its creation in fall 2006. Our Facebook group, created in the fall of 2007, has 175 members and reaches many more people with event and Series information. The Flickr page on which we document events has received roughly 77,000 views to date. The real-time event in front of a live audience remains our Series's anchor point, but using the web to

extend brief visits into lasting on-line presences is an effective way of maximizing the return on the investment it takes to bring people to campus.

Some other reasons for supporting the NWS:

- **A cutting-edge research university with an institutional commitment to innovation deserves literary arts programming that is diverse, daring, and original.** The New Writing Series is such a program. While all modes and methods of writing fall within its ambit of curiosity, we take care to ensure that writers whose work departs from, and perhaps even challenges, dominant commercial and aesthetic assumptions are given a fair hearing. Our programming is consistently among the most diverse on the campus (and by extension in the region), foregrounding ethnic, linguistic, socio-economic, and sexual diversity (see the appended document “About the New Writing Series” for details). And our programming is original: no other institution in Maine, and only a few others in the country, have shown the kind of commitment the New Writing Series has toward the full-range of contemporary literary practice. We seek to confer recognition with our programming, not just to ratify judgments made somewhere up the literary food chain.
- **The New Writing Series does a lot with a little.** For what would be a modest honorarium if paid in a lump sum to a single celebrity on campus for one evening, the New Writing Series creates a coherent sequence of events that adds a distinctive dimension to the intellectual and artistic climate on campus and in the region. The honoraria we offer are low (between \$500 and \$1000) and we economize in every way we can on other expenses (see appended budget). Because the Series has an established identity—in terms of time (Thursday afternoons), place (the Soderberg Center Auditorium), and “look” (MaJo Keleshian’s bold designs, echoed in our electronic publicity)—we get more out of each individual event. This has been a key to our successful audience development. Inertia is the enemy of artistic creation: the New Writing Series creates momentum around the act of literary creation, stirring up lively conversations that resonate beyond the cube-like walls of the Soderberg Auditorium.
- **The New Writing Series has a strong local audience, but it also brings national visibility to the University of Maine.** The off-campus publicity for the New Writing Series always spotlights UMaine (rather than the English Department or the NPF): our goal is to keep Orono on the national map when it comes to the literary arts, and to emphasize that the UMS flagship campus is at the leading edge of literary artistic practice. No other college in the state or campus in the UM system can demonstrate the depth of commitment and ongoing excellence that the New Writing Series, with the Committee’s support, has achieved.

• **Literary culture is an important piece in the “creative economy” puzzle.** A university campus that fails to stay in touch with contemporary literary practice is depriving itself of access to the fresh thinking that writers, often in advance of their colleagues in other disciplines, bring to the world around us. The literary arts are essential to the creation of an atmosphere of free and critical exploration of any and all aspects of contemporary existence, an atmosphere as decisive in the sciences as in the humanities.

• **The “New” in New Writing Series.** We have been fortunate to receive Committee support for the NWS in the past and we are deeply grateful for it. But the enduring institutional framework of the Series should not mask the fact that we bring new voices and visions to campus with every fresh season of the NWS. We are, in other words, offering “new programming” for the Committee’s consideration, programming that will disappear from the cultural calendar without your support.

I have included an itemized budget (using an Excel spreadsheet to supplement the also provided standard form) for the fall 2013 New Writing Series. In keeping with CA/DLS policy, we strive to offer the lowest honoraria compatible with a writer’s reputation and standard fee. I will note that our typical “ceiling” of \$1000 is well below what some poets and most fiction writers (and their agents) will consider. Air travel expense estimates are based on best estimates of market rates (which have risen considerably in the past year in the wake of the non-compete agreement on key routes reached by US Airways and Delta). We always work with individuals to minimize travel expenses whenever possible. Accommodations are provided by University Inn in Orono and are estimated at the appropriate seasonal rates. Meal and reception expenses do not factor into our request for Committee support. In those cases where scheduling or other difficulties prevent a proposed writer from participating in the Series, we seek replacements of comparable rank and reputation to fill the slot. I believe that the other items should be self-explanatory, but I am more than happy to answer any questions that may arise.

Thank you for your consideration of this request.

Sincerely,

Dr. Steven R. Evans
Associate Professor of English
New Writing Series Coordinator
Acting Director, National Poetry Foundation

About the New Writing Series — A Brief History

The New Writing Series was formally inaugurated in the spring of 2000 when a proposal drafted by Steve Evans in consultation with Benjamin Friedlander and Burton Hatlen received unanimous approval from the English department's Speaker and Special Events Committee, then chaired by Welch Everman. In the twenty-six semesters of its existence, it has served as an instrument for investigating the state of contemporary writing here in Maine, in the U.S. and Canada more broadly, and to some extent the world (Nigerian, Australian, Jamaican, English, Chilean, and other writers have come to Orono through the Series). The Series receives primary funding through the English Department's Lloyd H. Elliott fund and has received consistent administrative support from the National Poetry Foundation, matching funds through the Cultural Affairs Committee, and co-sponsorships from a wide variety of departments and programs (the Honors College, Art, Multicultural Programs, Women in the Curriculum, Wilde Stein, Modern Languages & Classics, and others).

The primary objectives of the New Writing Series are (i) to make contemporary poetry and fiction a valued part of the cultural life at the University of Maine, (ii) to broaden the University's local, national, and international reputation as a site of vibrant cultural exchange and creativity, and (iii) to cultivate links within the University as well as between the University and area secondary schools that foster imaginative approaches to thinking about contemporary literary practices. Whereas developing an audience for individual events can be difficult, a Series creates an ongoing context for the exploration of contemporary writing and signals a more serious level of commitment to the inclusion of the literary arts in the cultural repertoire of campus and community life.

Since 2000, the Series has hosted more than 160 events, featuring more than 210 individual writers, and it has earned a loyal local audience (typical event attendance ranges between 40 and 150 people) as well as a strong national reputation. Extended residencies by Robert Creeley (between 2000-2003) and Alice Notley (2004) have been coordinated in conjunction with the Series, as has a Libra Professorship that brought four African American poets—Jay Wright, Jayne Cortez, Lorenzo Thomas, and Amiri Baraka—to campus in 2001.

A Series weblog was created in the fall of 2006 and a substantial archive of materials of research and pedagogical value (countless hours of sound recordings, videotapes of live readings, forty professional quality digital-video "Poet Profiles" of NWS participants) has been carefully gathered and organized over the years.

The New Writing Series on the Web

The New Writing Series blog (main source for NWS news)

<http://nwsnews.wordpress.com/>

The New Writing Series on Facebook (registration required)

<http://www.facebook.com/group.php?gid=2511086192>

The New Writing Series on Flickr

<http://www.flickr.com/photos/thirdfactory/>

The New Writing Series on UMaine's iTunes U

<http://www.umaine.edu/itunesu/>

(click "Open Umaine on iTunes U" in upper right, then scroll to "Courses—English—New Writing Series")

The New Writing Series on YouTube

<http://www.youtube.com/user/npfvideo>

The New Writing Series on LibraryThing Local

<http://www.librarything.com/venue/18404/UMaine-New-Writing-Series>