

APPLICATION FOR
IOWA CITY, IOWA, USA
TO THE UNESCO
CREATIVE CITIES NETWORK

SUBMITTED ON DECEMBER 19, 2007

by

THE LITERARY COMMUNITY
OF IOWA CITY

The Iowa Writers' Workshop developed out of an idea, originally implemented in 1896 at the University of Iowa, to teach "Verse Making." By the 1920s, the university had taken the radical step of granting graduate student credit for creative work. In 1941, the first Master of Fine Arts degree in Creative Writing was awarded. By the end of that decade, Flannery O'Connor was a member of the Workshop, which was fast becoming a national institution....

The Workshop jettisoned genius and ignored literary theory because, like the centuries-old tradition of rhetoric, it believed in the words of Paul Engle, that writing was a "form of activity inseparable from the wider social relations between writers and readers," and that the nurture and love of literature could "materially affect American culture."

TOM GRIMES, *The Workshop*

CREATIVE THEME: Literature

POINT PERSON: Christopher Merrill
Director
International Writing Program
Shambaugh House
430 N. Clinton
Iowa City, Iowa 52242

MANAGEMENT TEAM:

Christopher Merrill, Director, International Writing Program
Russell Valentino, Director, Autumn Hill Books
Amy Margolis, Director, Iowa Summer Writing Festival

Steering Committee:

Ethan Canin, Novelist and Professor, Writers Workshop, UI
Jim Harris, Owner, Prairie Lights Bookstore
Susan Shullaw, Vice President, UI Foundation
Jonathan Wilcox, Chair, English Department, UI
James Elmborg, Chair, School of Library Science
Alan MacVey, Director, Theater Department, UI
Robin Hemley, Director, Nonfiction Writing Program, UI
Ross Wilburn, Mayor, Iowa City
Dale Helling, Interim City Manager, Iowa City
Joshua Schamberger, President, Iowa City/Coralville Convention
and Visitors Bureau

Contents

I. INTRODUCTION: CREATIVITY	
Executive Summary	5
Goals for a City of Literature	5
City Overview	6
Iowa's Creative Economy	8
~ State Level: The Creative Economy in Iowa	8
~ Regional Level: The Corridor	9
~ Local: The Cultural District	10
II. CULTURAL ASSETS: A PLACE FOR WRITERS	
The Writing University	13
The University of Iowa's Creative Writing Programs	14
University Programs Affiliated with the Writing Arts	15
Media Production, Preservation, and Outreach at the University of Iowa	16
Literature and the Public	17
The Major Readings Series	18
Literary Conferences, Symposia, and Awards	19
Workshops for the Public, Young and Old	20
Local Literary Presses	20
Online and Print Literary Publications	22
City and Community Projects	24
Iowa City and Theater	26
Iowa City Literacy	27
Iowa City Public Library	27
Unique Educational Efforts	28
Publishers of Literacy Materials	31
University of Iowa Libraries	31
APPENDIX I: ENDORSEMENT LETTERS & RESOLUTION OF SUPPORT	32
APPENDIX II: A COMMUNITY OF WRITERS	37
A Chronology	37
Notable Alumni	43
Notable Readings	50
Old Capitol Museum	52
APPENDIX III: EXPANDED PROGRAM DESCRIPTIONS	55
APPENDIX IV: A HISTORY OF TRANSLATION AT UI	66
APPENDIX V: POETRY IN PUBLIC	72

INTRODUCTION: CREATIVITY

Executive Summary

For eighty years, Iowa City has been teaching the world to write. The Iowa Writers' Workshop at the University of Iowa pioneered the teaching of creative writing at the university level. As a result, there are now over three hundred such programs in America, many of them started and staffed (at least, initially) by Writers' Workshop graduates. Of late, the model is also gaining ground in Europe and Asia. The leading program in the Philippines was founded by Workshop graduates, while the first MFA in creative writing in Colombia began this fall. And as the workshop pedagogy proliferates, it seeds with it another, underlying principle: that the arts are for everyone, for "plain folk" just as much as the elite.

How could a small city in the center of the American heartland have such a wide-ranging impact on creative writing? The answer is that Iowa City, for its size, may be the most literary city on earth. Often called the "Athens of the Midwest," it has a unique set of influential literary institutions, which explore new ways to teach and support writers. At the same time, it has long been, quite simply, *a place for writers*: a haven, a destination, a proving ground, and a nursery. Together, these synthesizing aspects – the writers and the institutions that have grown from them and for them – have created a history and an identity in which its citizens take enormous pride, prizing a role in celebrating and honoring writers and good writing.

Not surprisingly, Iowa City possesses a healthy creative economy, with 30 percent of the county's employees working in creative industries. The University of Iowa continues to invest substantially in the dozens of writing and literary programs – including the Writers' Workshop – now collected under the term "The Writing University." Meanwhile, the city recently gained state designation for a Cultural District, which is speeding economic development, spurring more funding for arts and culture, and laying the groundwork (we hope) for a far more significant role:

With its deeply elaborated cultural assets and its strong creative and economic foundations, Iowa City asks UNESCO to be designated as a Creative City of Literature.

Goals for a City of Literature

A creative city must be unique in its development, production, promotion, consumption, and celebration of a particular art; in its constellation of creative institutions and economic collaborations; and in its devotion across local levels to universal artistic practices. At the same time, a creative city must connect as a model and partner with other cities and communities, both close by and around the world.

As a City of Literature, Iowa City would seek to build on its solid history as a home for creative writing. Iowa City will work to advance language, literacy, and literature. A review of

the city's cultural assets will demonstrate the vibrant framework from which these initiatives will grow. Here are a few examples, to underscore the potential local and international aspects.

The Writing University is developing and translating curricular materials that will allow creative writing techniques to be taught in countries without a creative writing pedagogical infrastructure. Some of these materials will be made available through the web.

In one specific case, the Writing University, with the support of the US Department of State, is working with the Department of Education in Syria to create a concentration in creative writing for Arabic-language students.

One Community, One Book: All Johnson County Reads is an annual community-wide reading project, coordinated by the University of Iowa Center for Human Rights, and co-sponsored by the International Writing Program, Prairie Lights Books, Coralville Public Library, Hancher Auditorium, Iowa Book LLC, Iowa City Human Rights Commission, Iowa City Public Library, UI Charter Committee on Human Rights, UI International Programs, UI Alumni Association, and University Book Store. City High School and the West High School Library are also participating. During the reading period there are community panel discussions, and at the end of the period, the author of the book is invited to read in Iowa City.

An annual translation prize volume, modeled after the *Best American* series, and published by Autumn Hill Books and *The Iowa Review*, will heighten awareness of international literature and translation practice for American audiences, who currently do not have available a digest of the exciting work being produced in other languages.

Iowa City will work in partnership with UNESCO, other cities of literature, and applicant cities.

Iowa City will defend and extend the UNESCO "City of Literature" brand, take steps to monitor the use of the brand, and ensure the highest quality in all applications of the brand.

City Overview

Iowa City, Iowa is a small university city in the American Midwest. Most of Iowa City's 24.4 square miles are composed of land – the one percent that is water is mainly the Iowa River, a slow-moving river that cuts through the University of Iowa and divides the city in two. To the river's east lies most of the University of Iowa's buildings and administrative centers, as well as the downtown district, the historical district, and the Old Capitol Building, a relic from

the time when Iowa City was the capital of Iowa. The city is bordered on its southern and northern ends by communication hubs, with Iowa City Municipal Airport on the southern end, and Interstate 80 on the northern end. Over 55,000 cars pass daily along I-80, and the city lies within four hours' driving distance of 18 million people.

The population of Iowa City is 62,200, with a median age of 25.4. An unemployment rate of 2.7 percent – well below the national average – reflects its economic dynamism. The city's biggest employer is the University of Iowa, which enrolls over 26,000 students, both undergraduate and graduate, and employs 23,608 people. The median household income for Iowa City is \$34,977.

Iowa City is the county seat of Johnson County, and its citizens elect seven people to the City Council for four-year terms. The Council then elects one of its members to serve as mayor for a two-year term. The mayor presides at City Council meetings and has one vote on the Council, the same as other members. The City Council is the legislative branch of the city government and organizes a budget to determine how Iowa City obtains and spends its funds. Additionally, the Council appoints a City Manager to implement and enforce Council policy decisions and ordinances, a City Attorney to act as Legal Counsel to City Council, and a City Clerk, who is responsible for deeds, contracts and abstracts.

Though Iowa City is a small town both in population and area, the cultural infrastructure is quite large. Annually, the City of Iowa City funds and co-produces the Iowa Arts Festival, the Iowa City Jazz Festival, the Friday Night Concert Series, and the Saturday Free Movie Series. There are monthly coordinated Gallery Walks, and this past August marked the debut of the annual Landlocked Film Festival. It has 13 museums, including the University of Iowa Art Museum, which possesses an important Jackson Pollock painting, and six community and professional theater companies, including Riverside Theater. National and local artists perform at Hancher Auditorium. By one estimate, there are 300 places to buy a book in the area, but pre-eminent among them is Prairie Lights Bookstore, where Pulitzer Prize-winning and National Book Award-winning writers read from their work. Iowa City is also home to several nationally and internationally famous writing programs, including the Iowa Writers' Workshop, which was awarded the National Humanities Medal from the National Endowment for the Humanities in 2003, and the International Writing Program, whose co-founders, Paul and Hualing Engle, were nominated for the Nobel Peace Prize in 1976.

This cultural infrastructure supports a creative class of just over 19,000 employees, or close to 30% of those employed in Johnson County.

Iowa City is consistently ranked as one of the nation's most-livable cities (*Market Guide's 2006 Better Living Index*, among others). It is also the best Midwestern city for parks and recreation (*Outside* and *National Geographic*) and the third most-educated metropolitan area in America (*USA Today*). Iowa, meanwhile, has been ranked the fourth best state in the country in terms of "well-being of children" (*State and City Ranking Publications*, Morgan Quinto Press).

Iowa's Creative Economy

Development of creative industries at the local (Iowa City) level is nested within development taking place regionally (Iowa Cultural Corridor Alliance) and statewide.

STATE LEVEL: THE CREATIVE ECONOMY IN IOWA

In 2003, Dave Swenson and Liesl Eathington at the Department of Economics at Iowa State University researched and prepared "The Creative Economy in Iowa," a report for the Iowa Department of Cultural Affairs. Their data (quoted here from pp. 52-57) revealed many positive and negative signs:

The state has produced non-farm jobs, but it has had trouble holding onto its people. During the 1990s, the state gained in excess of 350,000 non-farm jobs, but only attracted 90,000 people. Current population growth is among the lowest in the nation, and there have been aggregate erosions in the earnings value of jobs.

Rates of growth in Iowa's creative occupations exceeded national average rates of growth in all categories except for education, legal, and health.

In many instances earnings per job in creative industries are dismal when compared to the U.S. In all, Iowa's creative industries pay only 73 percent of the national average. Growth in average earnings between 1990 and 2000 was slower in Iowa than in the U.S. Iowa is doing better in creative occupation growth than in creative industry growth.... Earnings by occupation are more competitive with national averages than they are at the industrial level.

Iowa is very self-conscious about the welfare of its rural areas. During the 1990s, non-metropolitan counties accounted for almost 33 percent of the growth in creative industry jobs.

Of the \$16.9 billion in annual earnings to Iowa's creative workers... they directly spent \$8.6 billion on Iowa produced goods and services, which in total supported \$13.1 billion in total industrial output, \$4.7 billion in total labor income in all other industries, and 195,464 additional jobs.

Looking only at the direct values of the firms, Iowa's creative industries account for \$18.1 billion in output, 306,000 jobs, and \$10.95 billion in labor income. Creative industry pay earnings that are 60 percent higher per job than the in all other industries.

Their conclusions were a sobering assessment of the potential for creative economic reformation at the state level:

“An honest summary would admit that Iowa must work hard for its creative economy to become competitive with the rest of the nation. It has extremely strong educational foundations, but it lags in computer, mathematics, and scientific and technical talent and capacity, as measured by the composition of the creative workforce. It also has a dearth of artistic employees. If one is to believe that growth in science and technology is correlated with growth in the arts, and that both ... in turn correlate with community growth, then this study suggests areas in which the state’s economic development efforts might target.

“... Comparatively few places in Iowa will likely realize the majority of economic and social growth over the next decade. Still, the overall livability in those places and the rest of the state depends on far more than merely the number of jobs they create. There is great opportunity for growth and enhancement in nontraditional areas of Iowa’s economy – its artistic, cultural, and recreational institutions. These opportunities can only be enhanced when state and community leaders recognize that the sum of a community is greater than the sum of its jobs.”
(pp. 56-57)

One of the state government’s responses to this report was to develop a “Great Places” initiative “designed to make good places great by bringing together the resources of state government to build capacity in communities, regions, neighborhoods or districts that cultivate the unique and authentic qualities that make places special: engaging experiences; rich, diverse populations & cultures; a vital, creative economy; clean and accessible natural and built environments; well-designed infrastructure; and a shared attitude of optimism that welcomes new ideas, based on a diverse and inclusive cultural mosaic.” In 2007, the Great Places Initiative awarded \$3 million in grants to 23 projects concentrated in six Iowa cities/areas.

REGIONAL LEVEL: THE CORRIDOR

Iowa City is Iowa’s sixth largest city, but the proximity of the state’s second largest city, Cedar Rapids (pop. 120,000), has created a dynamic, 30-mile economic and development corridor. In 2005, both cities’ Cultural Alliances merged to form the Iowa Cultural Corridor Alliance (ICCA), which leverages the vigor of a broad membership to build, strengthen and lead the local cultural industry and the communities it serves. The Alliance’s 100+ members represent the spectrum of arts/culture organizations in the Amanas, Cedar Rapids, Iowa City/Coralville, Hiawatha, Marion, Mount Vernon, North Liberty, West Branch, and West Liberty. Its website, <http://www.culturalcorridor.org/>, provides a comprehensive listing of upcoming area events and activities.

As part of its regional leadership, ICCA participated in a 2006 survey by a national organization, Americans for the Arts, whose study included more than 116 cities and regions in all 50 states. ICCA served as a conduit for data questionnaires from 55% of its members. As a result, the region for the first time has a measure of the economic impact of its specific cultural enterprises:

- ~ Nonprofit groups in the Corridor annually spend \$31.7 million.
 - ~ Audiences in the Corridor spend \$31.3 million.
 - ~ The alliance has generated a household income of \$33.9 million for local residents.
 - ~ The alliance has created a local government tax revenue of \$2.74 million, and state tax revenues of \$3.44 million.
 - ~ The alliance has created the equivalent of 1,986 full-time jobs.
- (Source: "Arts and Economic Prosperity III," 2007)

LOCAL LEVEL: THE CULTURAL DISTRICT

While financial incentives and guidance from larger entities make a healthy difference, a creative economy lives and dies at the local level, and the creative economy in Iowa City is both grassroots and vital. The people of this city take enormous pride in its literary heritage and in its rich cultural and educational offerings, and the city government in response has consistently supported cultural and creative developments.

In 2005 Iowa City – partly in response to the statewide creative economy initiatives – applied to the State of Iowa for certification of a Cultural District. The goals were to boost local economic and social development, enhance the community's pride in its own cultural assets, and help the surrounding area and state by becoming a gateway for tourism. The City of Iowa City has in turn supported the Cultural District through a variety of specific economic incentives:

Property tax exemption opportunities within two sub areas of the district, the Central Business District and the Near Southside Commercial Area. Tax exemptions have been made available for the development or redevelopment of properties for commercial purposes, or for the rehabilitation or adaptive reuse of any historic structure for any use allowed by the Zoning Ordinance. This includes housing for artists and other creative residents.

Tax increment financing (TIF). TIF funds were used for the Plaza Towers project in downtown Iowa City, a two-tower 14-story structure housing residential and commercial opportunities. TIF, as a redevelopment tool, may be used for qualifying projects related to cultural activities.

Low or no-interest loans for economic development enterprises that create low-to moderate-income jobs. New, small businesses are the type of enterprise most frequently supported by this program. Recently, a small restaurant which serves Middle Eastern food was granted a \$25,000 low-interest loan, adding to the ethnic diversity of food venues within the Cultural District.

Through its General Fund, the City also regularly provides grants for community events such as the Iowa Arts Festival, the Friday Night Concert series, the Iowa City Jazz Festival, and Irving B. Weber Week, which celebrates Iowa City's history. These events receive between \$3,000 and \$6,000 annually for each event. This is considered seed money to enable operations and further fund-raising on the part of the non-profit event sponsors.

Perhaps most significantly, to preserve a touchstone cultural asset, the City invested \$237,937 in the Englert Theatre, enabling a community-supported non-profit to acquire the property and renovate it. In addition, the Englert Theatre received \$75,000 from the CDBG Economic Development Fund as match for a Community Attraction and Tourism (CAT) grant from the State of Iowa.

Economically, Iowa City's application to UNESCO for designation as a Creative City builds upon fifteen years of civic focus on historic preservation pursued side-by-side with economic development and creative economy initiatives. One of the principal managers of that balance has been the Iowa City/Coralville Convention and Visitors Bureau (CVB). The CVB is a 22-year old non-profit with a long record of cultural and entertainment promotion and advocacy; it was integral in the evolution of the ICCA and in the creation of the cultural corridor website, the first of its kind nationally. It is the CVB – along with other civic organizations – that aggressively advertises the Cultural District designation in publications and other marketing efforts. The campaign to create awareness for UNESCO designation will be similar:

Print:

The CVB will reserve full pages in the Area Visitors Guide to promote the designation.

The CVB will include the cultural district logo/designation in any/all appropriate leisure/group advertising efforts.

The CVB will work closely with the ICCA, the Chamber of Commerce, local businesses, and other peer organizations within the district to have the designation included in their marketing efforts.

Online:

The CVB will build a new section into its existing website and purchase advertising on various other sites (e.g., culturalcorridor.org, gazetteonline.com, press-citizen.com, desmoinesregister.com) to pro-mote the designation/district.

Radio/TV:

Whenever possible and as appropriate, the cvb will promote the logo/designation/district in any of its existing radio and television advertising. The cvb will work closely with the advisory committee and district to cooperate in all advertising media to provide more recognition for the proposed promote the district.

Networking:

The cvb and individual members of the Advisory Committee will work within their own organizations, as well as with informal and formal organizations within the community, to market and promote the district to cultural workers and to businesses and prospective businesses. These additional organizations include the Neighborhood Council, and, specifically, the Northside Neighborhood Association, Friends of Historic Preservation, and the Iowa City Area Association of Realtors.

II. CULTURAL ASSETS: A PLACE FOR WRITERS

Iowa City is confident that its cultural assets fulfill criteria that UNESCO sets forth for cities applying in the theme of literature:

- ☞ Editorial initiatives and publishing houses
- ☞ Educational programs focusing on domestic or foreign literature in primary and secondary schools as well as universities
- ☞ Urban environment in which literature, drama and/or poetry play an integral role
- ☞ Experience in hosting literary events and festivals aiming at promoting domestic and foreign literature
- ☞ Libraries, bookstores and public or private cultural centers dedicated to the preservation, promotion and dissemination of domestic and foreign literature
- ☞ Active effort by the publishing sector to translate literary works from diverse national languages and foreign literature
- ☞ Active involvement of new media in promoting literature and strengthening the market for literary products

The Writing University

The core of Iowa City's literary cultural assets is gathered at the University of Iowa under the umbrella of the Writing University. As writers, students, citizens, institutions, and traditions advance the city's culture of writing, it is the university's writing programs that form the culture's heart. Though each program operates independently, each is enriched by creative and scholarly exchanges with other writing programs, with academic departments which possess a more interpretive relationship to the writing arts, and with the community at large.

Hand in hand with the development of the Writing University has been the development of a Writing Corridor, at the northeast corner of the east-side campus. The university has renovated (and in one case, moved) three houses in order to accommodate many of the Writing University's programs and initiatives. The creation of a writing neighborhood includes strategies for physically grouping writing programs closer together on campus and building better architectural connections among them.

What follows is an annotated directory of the Writing University's elements. A fuller narrative, highlighting the history, prestige, and dynamism of specific programs, can be found in Appendix III of this dossier.

The University of Iowa's Creative Writing Programs

IOWA WRITERS' WORKSHOP

The Iowa Writers' Workshop is a two-year residency program that culminates in the submission of a creative thesis (a novel, a collection of stories, or a book of poetry) and the awarding of a Master of Fine Arts degree. The Writers' Workshop was the first creative writing degree program in the United States and the model for contemporary writing programs.

INTERNATIONAL WRITING PROGRAM

Founded in 1967 by Paul Engle and Hualing Nieh Engle, the IWP was the first writers' residency to reach out across national borders, and remains unique in the world of creative writing. Established writers from across the globe gather for three fall months in Iowa City, becoming part of the lively literary community on and off campus. Over the years, the IWP has hosted more than 1,100 writers from more than 120 countries.

SCHOOL OF JOURNALISM AND MASS COMMUNICATION

Established in 1924, the School of Journalism and Mass Communication has long been recognized as a leader in journalism education. The school's undergraduate program prepares students for careers in journalism and mass communication. Journalistic writing is the core of the professional program, and visual communication also is an important focus.

NONFICTION WRITING PROGRAM

The Nonfiction Writing Program awards an MFA degree to accomplished students of literary nonfiction. Most often, the 48 semester-hour program takes three years to complete, culminating in a thesis of at least 75 pages, representing either a sustained essay or a collection of shorter pieces. Work in the essay and on prose style is a fundamental feature of the program.

IOWA PLAYWRIGHTS WORKSHOP

The Iowa Playwrights Workshop the University's MFA Program in Playwriting is an intensive three-year program dedicated to educating playwrights for the professional theatre. The objective of the program is to train talented playwrights as writers and collaborative theatre artists who will lead the American theatre in the creation of new works and the training of future generations of writers and theatre artists.

DEPARTMENT OF CINEMA AND COMPARATIVE LITERATURE

The Department of Cinema and Comparative Literature offers individualized programs in the interdisciplinary study of literature and the study and production of film and audiovisual arts. It is the home of the country's oldest MFA program in Translation. The department offers two undergraduate majors, the BA in Comparative Literature and the BA in Cinema, and graduate degrees in Film Studies, Comparative Literature, and Film and Video Production.

IOWA SUMMER WRITING FESTIVAL

The Iowa Summer Writing Festival consists of 136 different non-credit workshops, open to writers 21 years and older (no previous experience necessary). One-week and weekend workshop sessions are offered throughout June and July, in fiction, nonfiction, poetry, and essay writing, among others.

INTERMEDIA

The Intermedia Area of the School of Art and Art History offers a 2-year MA/3-year MFA program that encourages interdisciplinary research and production in time-based media, experimental video, new media and installation.

IRISH WRITING PROGRAM

The Irish Writing Program offers participants the opportunity to study creative writing and Irish literature in the heart of Dublin.

IOWA YOUNG WRITERS' STUDIO

At the Iowa Young Writers' Studio, 120 young writers from across the country come together every summer to share their work, practice craft, and improve their writing.

TRANSLATION WORKSHOP

The MFA in Translation, originating in the Translation Workshop, is a degree program in Cinema and Comparative Literature that promotes creative performance and the study of languages, literature, criticism, and cultural history. The program encourages the practice of translation, and promotes greater awareness of its tradition, as one of the primary means of cultural mediation.

SPANISH CREATIVE WRITING WORKSHOP

The Department of Spanish and Portuguese offers coursework in Spanish-language creative writing.

University of Iowa Programs Affiliated with the Writing Arts

DEPARTMENT OF ENGLISH

Students in the English Department are actively involved in the processes of creating, interpreting, and publishing a variety of texts. They experiment with diverse styles and perspectives, working with materials that range from literary classics to contemporary film; from the Anglo-American canon to multicultural, postcolonial, and feminist expansions of that canon; from drama, poetry, and fiction to autobiography, electronic, and multimedia writing.

DEPARTMENT OF RHETORIC

The Rhetoric Department offers courses that fulfill the General Education Program requirement in rhetoric and provides individual instruction in its Writing and Speaking Centers. It also offers other undergraduate courses and graduate seminars.

DEPARTMENT OF THEATRE ARTS

The Theatre Arts Department is one of the oldest and most respected theatre programs in the country. The department offers students the opportunity to earn an undergraduate BA degree, or an MFA degree with an emphasis in acting, directing, design, playwriting, dramaturgy or stage management.

PROJECT ON RHETORIC OF INQUIRY

The Project on Rhetoric of Inquiry (POROI) is an interdisciplinary research and teaching program. Its purpose is to improve academic inquiry, argumentation, and writing in the arts, humanities, sciences, and professions, especially at the intersections between disciplines.

CENTER FOR THE BOOK

The Center for the Book is an innovative, interdisciplinary research and arts unit located within the Graduate College. The Center offers curricula in book technologies and book history, available to graduate and undergraduate students, as well as to the eastern Iowa community.

Media Production, Preservation, and Outreach at the University of Iowa

ARTS SHARE

Arts Share continues the University of Iowa's long tradition of sharing creative resources from the Division of Performing Arts (music, dance, theatre), the School of Art and Art History, and the Writers' Workshop. Its goal is to strengthen the arts in underserved areas, reaching out to provide access to life-enriching arts experiences throughout Iowa.

BROADCASTING SERVICES: WSUI/KSUI PUBLIC RADIO

WSUI and KSUI are the public radio broadcasting services of the University of Iowa and Iowa Public Radio. WSUI and KSUI enrich the literary community with programs like "Live from Prairie Lights," "Talk of Iowa," and "Know the Score."

SCHOOL OF LIBRARY AND INFORMATION SCIENCE

The School of Library and Information Science (SLIS) offers a graduate-level program of

professional and academic preparation for careers in libraries and information centers. Interim director James Elmborg manages the Virtual Writing University Archive, which began as a SLIS graduate student project. SLIS also provides technical and administrative support for the Virtual Writing University.

THE UNIVERSITY OF IOWA LIBRARIES

The University of Iowa Libraries is the largest library system in Iowa and the 14th largest among the nation's research libraries. The Libraries' Digital Library Services, as well as its Special Collections and University Archives, play an important role in collecting, preserving, and digitizing the historical record of the Writing University.

UITV: THE UNIVERSITY OF IOWA TELEVISION CHANNEL

University of Iowa Television (UITV) is a cable programming service available to cable television viewers on campus and in Iowa City, Cedar Rapids, Coralville, and surrounding communities.

UNIVERSITY OF IOWA PRESS

Established in 1969, the University of Iowa Press publishes poetry, short fiction, and works of creative nonfiction, as well as books that fill the needs of scholars and students throughout the world. The Press publishes the winners of the Iowa Short Fiction Award and the Iowa Poetry Prize, poetry anthologies, letters and diaries, biographies, memoirs, and regional history. As the only university press in the state, it is also dedicated to preserving the literature, history, culture, wildlife, and natural areas of the Midwest.

Literature and the Public

Literature is always on tap in Iowa City. The Writing University sponsors a literary event almost every other day of the year, including several conferences. The local community boasts its own reading series and more than half a dozen local presses. The city produces more than a dozen literary and arts publications, many of them online. And there are many opportunities for the public to study the craft of creative writing. The telephone poles and corkboards of the city are feathered with overlapping posters of upcoming readings, and calendars of events are updated daily at various print and online sources, included the Writing University website, the ArtsIowa website, the Cultural Corridor's website, the ArtScene website, and in newspapers such as the *Iowa City Press-Citizen*.

The Major Readings Series

Live From Prairie Lights is a radio broadcast by WSUI, the local affiliate of National Public Radio. The show was first aired in 1991 and is the only ongoing series of live broadcast literary readings in American radio, featuring writers of poetry, fiction, and nonfiction reading from their work. The show allows free entry to studio audience, who participate in a question-and-answer session with the author. Prairie Lights hosts, on average, three readings each week.

Talk of Iowa is a daily call-in program produced by WSUI in Iowa City and WOI in Ames. The program brings the voices of Iowa to the world. It is truly eclectic and topics range from politics to the academic world to the arts. Guests range from visiting authors to gardening experts to history professors.

'Elevenses' is a series of hour-long presentations at 11 a.m. each weekday during the Iowa Summer Writing Festival. The presentations are based on topics of special interest to writers. These may include aspects of craft, of process, of the writing life, or of publishing. There is a different presenter each day, and the event is free and open to the people of the community. Friday 'Elevenses' are reserved for faculty readings.

Iowa City Poetry Slam and the Midwest Slam League: The Iowa City Poetry Slam is a bi-monthly competition among performance poets in which their poetry is judged by 5 randomly selected audience members. By using non-traditional venues and energetic new voices, the Poetry Slam has established itself over the last five years as a beloved aspect of this community. Every spring, Iowa City poets participate in the Midwest Slam League, a competition of 9 cities throughout the Midwest. The Midwest Slam League gives Iowa City poets an opportunity to travel to several cities throughout the Midwest to test their work on various demographics and to meet others who share their passion for poetry. Iowa City hosted the 2003 Midwest Slam League finals.

Talk Art is a series of biweekly readings at a local restaurant by the graduate students of the Writers' Workshop. It is open to all members of the community.

Readings and Presentations by the IWP Writers-in-Residence: The International Writing Program presents approximately 70 public events throughout the fall. On Fridays and Sundays, visiting international writers read from their works at different venues in Iowa City and surrounding areas. These readings and literary panels are free and open to all. In addition, the events are aired over the WSUI and UITV.

Faculty Lecture Series: Presented by Writers' Workshop faculty and open to the public free of charge, these lectures present expert insight into literature and the process of writing. The series is organized on a monthly basis.

Literary Salons at the Writers' House have celebrated the writings of different countries. Each event in the past has included readings or performances of the poetry, fiction, plays, and essays of the chosen country. Music and visual art from the the chosen country was also incorporated.

In addition, there are dozens of occasional readings, such as Writers Go Public, which is organized by the Nonfiction Writing Program and features readings of essays by undergraduate writing students; Writing Center Reading, sponsored at the end of each semester by the Writing Center for authors of its journal, *Voices*; and an end-of-semester reading by freshmen in the Iowa Writers Learning Community, a group of fifty first-year students interested in writing and housed in proximity.

Literary Conferences, Symposia, and Awards

NonfictionNow Conference: Every other year, this conference explores nonfiction, its history, its present, its future, and its myriad forms. In its inaugural year of 2005, the conference had 350 registered participants. Audio of the entire conference is available at the department's website, <http://www.english.uiowa.edu/nonfiction/index.html>.

'Poetries' Symposium aims to expand people's understanding of what constitutes poetry. The conference is free and open to the public.

Craft, Critique Culture Conference is an inter-disciplinary conference focusing on the intersections between critical and creative approaches to writing both within and beyond the academy. The Conference encourages inquiry from a range of disciplines throughout the humanities and social sciences and through various multicultural and historical frameworks.

The Examined Life: Writing and the Art of Medicine focuses on the link between the science of medicine and the art of writing. The Conference aims to foster collaboration and discussion on the role of creative writing in medical education and writing throughout a physician's career, share initiatives to demonstrate the role of creative writing in patient care, and offer skill-building sessions on writing, editing and publishing creative work.

The Place of Letters: The World in Borges: Organized by the university's Borges Center, the conference features scholars from all over the world speaking about the work, life and legacy of Borges. The events are free and open to the public. Two exhibitions are also part of the conference. One in the Special Collections section of the University of Iowa's Main Library features Borges first editions and other rarities. The second, titled, '... One More Thing Added to the World: the Borges Effect on Contemporary Artists' Books,' will be held at the Humanities Gallery of the Old Capitol.

The Truman Capote Award is a \$50,000 annual award given for excellence in literary criticism in the English language. Established in 1994, it is the largest cash award in the field of literary criticism.

Workshops for the Public, Young and Old

Iowa Summer Writing Festival: Begun in 1987 and organized by the university's Division of Continuing Education, the Festival brings 1,500 writers – “amateurs,” novices, and future accomplished writers – to participate in 135 workshops across the genres. These workshops are taught by about 65 faculty. In 2006, the Festival brought in approximately \$517,000 in revenue from tuition, and made a commensurate local impact with expenditures on food, lodging, books, etc.

Iowa Young Writers' Studio: Since 2000, graduates of the Writers' Workshop have conducted two summer sessions for young writers from all over the country. High school students come together to share their creative work, practice their craft, and improve their creative writing. Each session of sixty students lasts for two weeks.

Between the Lines: Between the Lines, a partnership between the International Writing Program and the Iowa Young Writers' Studio, will invite 12 teenage writers (ages 16-19) from Arabic-speaking countries to spend two weeks at the University of Iowa during a session of the Young Writers' Studio. The inaugural program will occur in June 2008 and will consist of writing workshops and seminars on literary topics as well as cultural visits and local hospitality. Students will improve their writing and reading skills in a supportive environment, bond with their American counterparts, and gain insight on American life and culture.

Summer Journalism Workshops for High School Students: Week-long workshops in June or July cover six different aspects of print and electronic journalism, including design and photography.

Summer Journalism Workshops for High School Teachers: Three workshops, each a week long, are organized in June and July for high-school teachers who are involved with publication, journalism and web design courses in their own schools. Each workshop also counts as a graduate credit for the teacher taking the class.

Local Literary Presses

La Presse was founded and is edited by poet and Writers' Workshop faculty member Cole Swensen. La Presse specializes in contemporary experimental French poetry in translation.

Prairie Press: Started in 1965 in Muscatine, Iowa, it has been at home in Iowa City since 1975. Believed to be the first privately-owned press in Iowa, in the beginning it was a one-man show run by Carroll Coleman. Unlike other presses of its size that reprinted classics, the Prairie Press published original material almost entirely. It began as a venue for regional writers to exhibit their work, but soon Coleman was accepting manuscripts from across the country.

The University of Iowa Press was established in 1969 and since 1985 has published 30 to 35 new titles every year. Originally inclined to encourage the publication of regional writing, the University of Iowa Press publishes manuscripts from all over the world.

Autumn Hill Books: Started in 2004 and dedicated entirely to publishing English translations of contemporary international literature, Autumn Hill Books is a nonprofit publisher founded by UI professor Russell Valentino.

Ice Cube Press: Started by Steve Semken 1993 to focus on how to best live with the natural world, Ice Cube Press operates out of North Liberty. It is interested in ideas such as living with topsoil, digging down to Devonian fossil beds, and studying the role of landscape art, birds and wings, weather patterns and prairies. In 2007, it came out with the book, *Letters to a Young Iowan: Good Sense from the Good Folks of Iowa for Young People Everywhere*.

Wapsipinicon Almanac has been edited and published by Timothy Fay since 1988 from Anamosa, 40 miles north of Iowa City, and usually contains a mix of fiction, reviews, poetry, essays, art and homey information packaged in the format of a folksy, old-time almanac. The cover of the Almanac is printed on a German press from the 1930s. Printed bi-annually for a decade, the Almanac is currently an annual publication of 160 pages.

Empyrean Press was started in 2001 by Fine Press Director Shari DeGraw and specializes in featuring books that combine prose or poetry with art work and publishes in limited editions.

Candle Light Press is an Iowa-based group of five writers and artists publishing graphic novels.

Impetus Press, created in 2005, fills a gap between experimental and commercial houses by publishing and promoting serious works of literary fiction that also have a pop or urban sensibility. The Press has so far published three books, with two more due in fall 2007.

The Windhover Press was established in 1967 by Kim Merker and sponsored by the University of Iowa. Its publications include literary, historical, and scholarly material. The Windhover bibliography includes translations, poetry by distinguished international writers, and little-known or unpublished literature by such historical figures as Henry David Thoreau and F. Scott Fitzgerald.

Type Kitchen is the student printing press at the University of Iowa's Center for the Book. The books are designed and published in limited editions of 20 to 30 copies and the work is done entirely by students.

Online and Print Literary Publications

The Writing University website (www.writinguniversity.org) serves as a portal to all of the university's online writing resources: the programs themselves, writing news, and calendars of the more than 160 literary events each year sponsored by the Writing University's programs. In addition, the website is the platform for web-based projects stemming from a collaborative, interdisciplinary university initiative, the Virtual Writing University, which includes the (experimental) Wing, the vwu Archives (recordings of past readings), and the Journals Project; and will expand in the future to include the publication of curricular materials for teaching creative writing to various age groups and within different cultures.

eXchanges is the University of Iowa's literary e-journal devoted to translations both in and out of the English language. The journal seeks to foster cultural interchange and expand awareness of translation as a valid art form. The source text is published alongside the translation.

91st Meridian is an e-publication featuring the work of current and past participants of the International Writing Program. It was started in 2002, is produced bi-annually, and consists of essays, plays, poetry, fiction, translations, and commentary by a mix of transnational writers. The publication is driven by the desire to showcase work that stretches across American national boundaries.

The Daily Palette, begun in conjunction with the university's Year of the Arts and Humanities in 2004-2005, heightens interest, awareness, and appreciation of the visual arts and writing by recognizing the efforts of Iowa-identified artists and communities. The project enables the public to view a diverse range of artwork through displays of images, texts and streaming video.

The Iowa Review: Continuously published for 36 years, *the Iowa Review* chooses its content from unsolicited manuscripts that arrive from all over the country and the world. *The Iowa Review* has also initiated the "Iowa Writes" project, which showcases the writing of Iowans. Iowan writers of all ages and experience levels are invited to submit short works that are then published as part of the Daily Palette's revolving feature on writing and visual art.

The Iowa Review Web has been publishing electronic literature since 1999 and is well-known for its commitment to new writing. It adds new work every three months.

Earthwords: Published for 27 continuous years, *Earthwords* is the UI's undergraduate annual literary review. It strives to feature the creative works of UI undergraduates in literature and the arts, while providing students with an educational experience in the production of a literary magazine.

Resonant Observations and Yearnings (ROY), a literature and arts e-zine produced by the Carver College of Medicine, is an annual publication started in 2004.

Vital Signs is a student-run newspaper, written by and for medical and PA students. The newspaper features articles, speculative essays and editorials, and fiction and poetry. It contains a page devoted exclusively to visual art and photographs. The newspaper comes out five to six times each year.

POROI: Journal of Rhetorical Analysis and Invention is an electronic, peer-reviewed journal for scholarship attuned to rhetoric in inquiry and culture. The journal comes out several times in a year, as submissions warrant, and it publishes single articles as well as special symposia or issues catalyzed by guest editors.

Variaciones Borges is a biannual journal published in Spanish, English, and French by the Borges Center at the University of Iowa. It is not exclusively devoted to the writings of Borges but to any kind of research applied to his special style of thinking and writing. The journal is complemented by the *Borges Studies Online*, an electronic supplement that incorporates relevant scholarship as it is received and approved.

The *Walt Whitman Quarterly Review* is a literary quarterly sponsored by the university's Graduate College and the Department of English and published by the University of Iowa. Edited by Ed Folsom, *wwqr* is the official journal of the Walt Whitman Studies Association, which is affiliated with the American Literature Association.

Voices: Creative writing is not only welcome but encouraged and published in the Writing Center's publication, *Voices*. Often students contribute nonfiction essays about their lives or cultures that they have written in response to invitations, writing prompts, and Rhetoric assignments. *Voices*, which is published once every semester, also includes fiction and poetry.

NOSOTROS is a chapbook of creative work in Spanish produced each semester by Roberto Ampuero's Spanish-language writing workshop, Taller de Escritura Creativa.

Iowa City Press-Citizen: One of Iowa City's three daily papers, the Press-Citizen is not technically a literary publication, but it devotes a great deal of space to recognizing Iowa City's literary community. In the course of a few months, the paper printed successive Opinion Forums showcasing the Iowa City area's wealth of local writers: "As part of local history

month, we featured columns by several local residents dedicated to bringing more voices and more individual stories into our collective vision of the city and region. In June, we showcased local novelists who've attempted to transform our real-life city into the stuff of fiction. . . . Last month, we had several local readers help contextualize the University of Iowa Press' recent collection of poetry by Guantanamo inmates." The paper also features a Writers Group of twenty citizen contributors who focus on local and national issues, and "Poetic License," which presents poetry that comments on current news events. Currently the paper is accepting submissions for a collection of local writing and artwork that will capture a year in the life of the city's broad creative economy. The Press-Citizen is planning more than one volume of these original works of visual and literary art, and is calling the series "In Situ."

City and Community Projects

One Community, One Book: All Johnson County Reads is an annual, community-wide reading project. The book is selected by a committee and announced in the spring preceding the reading period, which runs from September to November. This county-wide reading project is coordinated by the University of Iowa Center for Human Rights. Other sponsors include the International Writing Program, Prairie Lights Books, Coralville Public Library, Hancher Auditorium, Iowa Book LLC, Iowa City Human Rights Commission, Iowa City Public Library, UI Charter Committee on Human Rights, UI International Programs, UI Alumni Association, and University Book Store. City High School and the West High School Library also participate. During the reading period, there are community panel discussions and the author of the book is invited to Iowa City for a public forum.

Poetry in Public: Published and unpublished poets in Johnson County are invited to submit their poems for consideration. The project celebrates Iowa City's rich literary tradition and local writing talent by displaying poems by writers of all ages in City buses, downtown kiosks, and select public buildings from April (National Poetry Month) through the fall. The Poetry in Public project, part of the Iowa City Public Art Program, has displayed poetry by students and well-known published poets for the past four years. The project has a budget of \$1,500 for costs connected to printing and posting the poetry on buses and in kiosks.

Iowa City Literary Walk: In recent years, Iowa City dedicated the Iowa Avenue Literary Walk, which celebrates, in bronze relief panels, some of the singular voices that have come together here, from Flannery O'Connor and Kurt Vonnegut to John Irving and James Tate. For four blocks on either side of Iowa Avenue (downtown's central artery), and in the Linn Street sidewalk outside the Public Library, are quotes from poems, prose and essays. The city spent \$120,000 on the feature.

Arts Share offers interactive performances, workshops, readings, residencies, and master classes to Iowa schools and communities. (See www.uiowa.edu/artsshare.) The artists involved with Arts Share have visited 67 of the state's 99 counties, sharing creative resources from the Division of Performing Arts, the School of Art and Art History and the Writers' Workshop. About 100 faculty artists and graduate students are involved in the Arts Share network.

Patient Voice Project: Started in 2005 by the students of the Writers' Workshop and Arts Share, the project offers creative writing classes to chronically ill patients in Iowa City and surrounding areas, including Cedar Rapids. It believes that writing has health benefits, whether patients tell their stories to their family or doctors, or write just for themselves.

Writing Through Loss Project runs through the Iowa City Hospice and believes that bereavement is better dealt with through a creative outlet or through the process of description. It was started in 2007.

The Story-telling and Biking Project is the brainchild of Steve Thunder-McGuire, a professor of art education at the UI. An internationally known artist and storyteller, he has made a niche for himself by combining sculpture, storytelling and bicycle riding. He creates bicycles and tricycles as works of art and vehicles and rides them around the country and abroad and tells and collects stories wherever he can. He also teaches storytelling workshops.

Writing through Place. Many writers write from a sense of the local, and the local is formally celebrated here. Two examples are local chef Kurt Friese, who heads a "Slow Food Movement," and Thomas Dean who has begun on a Project on Place Studies at the university. Both contribute regularly to local publications.

City of Asylum: In 2005, Iowa City became a member of the North American Network of Cities of Asylum, which supports writers who are under threat in their own countries.

Paul Engle Memorial Day: Established in 2000 by a proclamation of Iowa Governor Tom Vilsack, Paul Engle Memorial Day recognizes the contributions to Iowa of the former Writers' Workshop director and co-founder of the International Writing Program. On October 12 each year throughout the State of Iowa, there are readings, lectures, and discussions around writing, creativity, and cultural diplomacy. The Writing University each year sponsors a Paul Engle Memorial Day Reading.

Iowa City and Theater

In addition to the theatrical energy created by the UI Department of Theatre Arts and the Playwrights Workshop (for more, see Appendix 11), Iowa City and the surrounding area produces its own robust theater scene that adds considerably to the literary culture and contributes directly to youth education efforts.

Hancher Auditorium: The Auditorium has been the stage for all kinds of cultural events for the student body and larger community for more than 30 years. It has a seating capacity of 2,500. In 2007 University of Iowa Hancher Auditorium won the “Creative Campus Innovations” Grant from the Association of Performing Arts Presenters. It was one of eight college arts centers selected out of 180 proposals. This grant will enable Hancher Auditorium to integrate their programming more organically within the academic environment, embedding creative practices and dialogue within curricular-based activities.

Englert Theatre was first built in 1912 and brought some of the most popular actors and plays of that period to Iowa City. Located in downtown Iowa City, this historic building operates as a community arts center and performance space. The renovation of Englert was completed in 2005. It was designated as the Official Project of “Save America’s Treasures” program of the National Trust for Historic Preservation.

Old Creamery Theatre Company: Established in 1971, it is the State of Iowa’s oldest professional theatre company. The Creamery performs seasonally on the Price Creek Stage and the Depot Studio Theatre. This theatre space, located outside the historic village of Amana, is 30 minutes northwest of Iowa City. Built in 1988, it can accommodate 300 audience members.

Riverside Theatre: Started in 1981, Riverside Theatre provides an artistic home for theatre professionals from Iowa. It runs an annual Shakespeare Festival and promotes it as a family outing.

Dreamwell Theatre was started in 1997 as a non-profit, volunteer theatre company that brings new and innovative theatre to the Iowa City community.

Iowa City Community Theatre is a non-profit community organization dedicated to promoting the dramatic arts in the Iowa City area. It strives to provide an open avenue for individual creative expression through participation in all aspects of producing high quality amateur theatrical productions. Additionally, it is committed to increasing community interest in the performing arts, providing educational and recreational opportunities, and creating an organizational environment that encourages the participation of community members from all age groups and interest levels.

City Circle Acting Company of Coralville provides members of the community opportunities to participate in musical and dramatic performances.

Iowa City Literacy

The State of Iowa has the highest literacy rate in the country, with more than 92.2% of the population able to read. Besides the good quality of Iowa City's schools, its educated population, and its bibliophile atmosphere, Iowa City's strong literacy rate has several other roots, primary among them being phenomenal libraries.

Iowa City Public Library

After a multi-year face lift and renovation, the library is a cornerstone of downtown and the city's pedestrian mall. There are many statistics that could be cited about the ICPL – its state-leading per capita receipts, its roughly \$4.2 million dollar budget, or its expenditures on computer equipment and new media – but one figure above all others stands out: In 2006, for a population of 63,027, there were 63,713 library patrons; that is to say, borrowers as a percentage of population reached 101%! (This isn't bad accounting, but rather a product of residents of neighboring areas arrogating borrowing privileges for their work in Iowa City.) Nothing could be more symbolic of the place the ICPL has in the hearts of the citizens of Iowa City; there may be no more universally loved institution in the city.

There are events every day at the library, and its attentions to childhood literacy are numerous:

'Story Time': The Iowa City and Coralville public libraries conduct story time sessions daily, from Monday through Saturday, for toddlers, children and young teens. The weekend sessions are for the family and can be enjoyed by all members. There are 30-minute video "story times" too, based on books for toddlers and children. The events are free and open to all.

Summer Reading Program: Every summer, the Iowa City Public Library offers a reading incentive program for school-age children. This is an eight-week-long program with more than 2,000 participants. Younger children can also participate by joining a reading-along club. The Library also has several reading clubs and programs for kids, teens and adults that are annual as well as only during the summer. To help facilitate youth access to the library, in 2007 the ICPL began its own bus service on a rotating basis to different regions of the city.

Poetry Workshops for Kids: Organized by the Iowa City Public Library during National Poetry Month in April, the workshops are for kids in grades three to six. They are two-hour-long one-time workshops.

Drama by George is a comic improvisation workshop organized by the Iowa City Public Library. These are meant for children in grades four to six and are two-hour long one-time workshops.

Miscellaneous Workshops at ICPL: During the National Children's Book Week in the fall, there are different workshops for children and teens, including workshops for children's book illustrations, book binding and writing. On average, 40 kids participate in each of these workshops.

The Library Community Writing Center takes place every Tuesday at the Iowa City Public Library and provides one-on-one help to community members in their writing. Tutors from the University of Iowa's Rhetoric department provide feedback and advice with any stage of the writing process. This is a walk-in service and free of charge. All kinds of writing help is given, including assistance with cover letters, job applications, personal statements, speeches and creative writing projects.

Intellectual Freedom Festival. Every year in October, the ICPL sponsors the Carol Spaziani Festival celebrating intellectual freedom, with a week devoted to highlighting books that have been banned.

The Iowa City Public Library has set a bar that other public libraries are seeking to match. The city's fast-growing neighbors, Coralville and North Liberty, have both begun investing heavily in their public libraries. It's a competition from which everyone is a winner. Coralville, in addition to Story Time, has two other standing programs that indicate Iowa City's writing culture is infectious:

Stage on the Page is a monthly event where the aim is to bring the written word to life through reading and discussion of drama's place in literature and culture. Specific aspects of theatre are examined and the discussions are free and open to the public.

Lit Flicks shows literature-based movies at irregular intervals.

Unique Educational Efforts

International Harvest: Connecting Iowa and the World through Writing is a collaborative project between the University of Iowa's International Writing Program and Elizabeth Tate High School, the Iowa City school district's alternative high school. The project consists of three distinct components, each aimed at promoting community literacy by providing opportunities for international scholars, students, and community members to share their life experiences and personal histories through writing and oral presentation. By the end of the project, the class creates a publication of student writings and holds a public reading.

The first component is the preparation the students undertake prior to an author's visit. The students research the history of each author's home country or region. In addition, they read pieces of the author's work and discuss the relationship between the author, his or her homeland, and their writings.

The second component is the one-hour sessions each writer holds with the students. These sessions are discussions and dialogue, not lectures. The students consider questions such as: How does literature reflect the culture and history of a community? How does it reflect people? How does it reflect an individual's life experience? In the past, each author has used their own unique voice to examine and share their perceptions of life in various parts of the world. During each seminar, the writers share information about their personal history and discuss with the students how their writings reflect the political, social, religious, cultural, and economic life of their homeland.

The final component of the project is the student-created literary magazine and public reading. Each year, students identify one or more themes that have resonated throughout the course and submit a variety of pieces for the literary magazine. Each student will be asked to choose one or more of their pieces and prepare it for a public reading.

Neighborhood Centers: In the fall of 1973, parents from Pheasant Ridge neighborhood in Iowa City, then known as Mark IV apartments, organized the first Neighborhood Center in Iowa City. The parents were concerned about increased child abuse, vandalism, and disputes in the neighborhood. Since its inception, the Neighborhood Center has increased the quality of life in Pheasant Ridge. Two main foci of the Neighborhood Center are teaching literacy and ESL to adults and preparing pre-schoolers for kindergarten through the Preschoolers Reaching Educational Potential (PREP) program. Today, there are many Sudanese refugees in the Pheasant Ridge neighborhood who take advantage of the Neighborhood Center's literacy, ESL, and child-care/child literacy programs. A second Neighborhood Center has now opened: the Broadway Street Neighborhood Center.

Hancher Stage Door Series 2007-2008: Several times each season, Hancher Theater hosts Stage Door performances for school groups. The curtain goes up at a start time of 10:15 a.m. and children are treated to a one-hour show. School groups from around the area take advantage of the low-cost tickets and high-quality performances to enhance classroom instruction, an effort Hancher supports by providing educational packets in the weeks prior to the event.

Spot – The Hancher Family Arts Adventure: Hancher Theater's Spot enters the last year of a four-year state-wide project with two great artists – Cyro Baptista and Rubberbandance Group. Three-day residencies in Iowa City, Marshalltown, Perry and Spencer will bring communities together to enjoy wonderful activities and performances. Supported by a grant from The Wallace Foundation, Spot is also enhanced by a website full of activities for children and their parents: www.spotkids.com.

Iowa Arts Share expands students' knowledge by sharing University of Iowa resources with classrooms around the state. University of Iowa Arts Share artists lead in-school workshops before or after a Stage Door performance. The Arts Share artist roster is made up of faculty and graduate students from the School of Art and Art History, the Division of Performing Arts, and the UI Writers' Workshop, who develop programs designed to meet students' needs and complement teachers' curricula.

Riverside Theatre Education Programs: In addition to its theatrical seasons, the Riverside also run community education programs where individuals come together and collaborate with students, professional actors, directors, designers, writers, and technicians. These classes are taught throughout the year. Under the Will Power Riverside Theatre Shakespeare Festival, professional actors conduct workshops and short performances for eighth graders in Shakespearean drama. Will Power also runs poetry, sonnet-writing, and graphics arts contests among seventh to twelfth graders.

Dreamwell Theatre Workshops conducts theatre makeup classes and acting workshops for people in the community who are interested in honing their skills in these areas.

The Iowa Children's Museum in nearby Coralville, Iowa is a hands-on interactive learning environment that promotes positive interactions between children and their parents, caregivers, and educators to educate children about their world. Recent exhibits have featured the work of well-known children's authors such as Dr. Seuss and Maurice Sendak. Their standing exhibit, "Spin Me a Story," empowers children to develop, write, and read their stories to other children.

Publishers of Literacy Materials

For nearly 26 years, the Iowa City-based Buckle Down Publishing has offered review materials that are a vital resource for students and teachers, preparing them for state tests by providing successful standards-based assessments tools and strategies.

Breakthrough to Literacy, the education materials and training division of McGraw-Hill Companies, is also situated in Iowa City. They offer carefully researched and tested classroom instructional models and instructional materials to help classroom teachers gain the content knowledge and classroom management skills to become successful teachers of early literacy. As of October 2004, Breakthrough to Literacy serves 176,740 children in 40 states, 458 school districts, 1,924 schools, and 8,837 classrooms.

University of Iowa Libraries

Topping off these other literacy assets is the University of Iowa Library System. Founded in 1855, the UI Libraries is the largest library system in Iowa and 18th in the collection size among US research libraries. Most of its stacks are open to the public, but only university faculty, staff, and students have borrowing privileges. There are several special aspects of the library system:

Special Collections and University Archives: The archives house over 200,000 rare books from the 15th century to newly created artists' books. There are over 800 manuscript collections, medieval to modern and 7,000 feet of records that document the University's history. The archives also contain primary sources from writers such as Walt Whitman and Iris Murdoch; historical collections documenting the French Revolution, the Westward Expansion, and the Civil War; and a Special Collections section featuring Chautauqua and vaudeville performers, the culinary arts, political cartooning, and screenwriting, among many other subjects. The Iowa Bibliophiles is a group of Eastern Iowans who hold their meetings either in the Special Collections room or another part of the library. The group, drawn from buyers, sellers, librarians, book designers, publishers and bookbinders, defines itself by its serious interest in books, their creation, preservation, and collecting.

The Iowa Digital Library brings together the University Libraries' various digital library collections and resources. Included are local collections of images, text, audio and video, metadata collections (holdings information for some library materials that are not otherwise accessible through the online catalog), and e-publishing initiatives such as electronic journals, faculty scholarly writing and electronic theses and dissertations.

The Science Fiction Fanzines collection consists of hundreds of thousands of fanzines. The full collection is estimated to contain well over 250,000 items, and only a portion of it has been organized. In physical terms, the number of individual items represented here is on the order of 15,000-20,000 pieces. The apazines rarely run more than 6-8 pages and are more numerous; they may number 100,000-150,000 pieces.

Julie Englander Collection of Contemporary Literature: Currently containing about 1,000 volumes of fiction and poetry, this collection consists of books presented to Julie Englander, who hosts the Live from Prairie Lights radio show on WSUI-AM 910.

Book- and Writing-Related Exhibits: A rotating exhibition is maintained in the North Lobby of the Main Library throughout the year. Several of these exhibitions pertain to writing, book-making, and the craft and process of writing.

APPENDIX I:
ENDORSEMENT LETTERS

September 7, 2007

Mr. Georges Poussin
Chief, Creative Industries of Development
Division of Cultural Expressions
UNESCO
1 rue Miollis
75732 Paris
Cedex 15
FRANCE



CITY OF IOWA CITY

410 East Washington Street
Iowa City, Iowa 52240-1826
(319) 356-5000
(319) 356-5009 FAX
www.icgov.org

Dear Mr. Poussin;

On behalf of the City of Iowa City, I submit this letter of endorsement for the application to the UNESCO Creative Cities Network to be designated as a City in Literature. We are a creative oasis in our state, unique to the United States of America, and we would hope to live up to and exceed the expectations of a UNESCO Creative City in Literature.

Our community was built on a foundation of learning and literature: just eight years after its founding, Iowa City became home to the University of Iowa, which since 1847 has been a catalyst to our creative economy. This is exemplified by the fact that the University offered the first Masters degree for creative work, ever, in 1922.

The list of creative giants who've lived and worked in Iowa City over the past 150 years is long and includes the likes of Flannery O'Connor, Kurt Vonnegut and Jane Smiley. The University invites and we open our doors to the world by offering such programs as the Writers Workshop, the Nonfiction Writing Program, the International Writing Program, the Summer Writing Festival and the Playwrights Workshop.

The creative economy is strong in Iowa City and we are working to enhance it every day. We are consistently noted for our livability, most recently, by *Outside Magazine*, *National Geographic*, and *Sperling's Best Places*. We look forward to upholding and promoting a new designation as a UNESCO Creative City in Literature.

Sincerely,

A handwritten signature in black ink that reads "Ross Wilburn".

Ross Wilburn
Mayor



CHESTER J. CULVER
GOVERNOR

OFFICE OF THE GOVERNOR

PATTY JUDGE
LT. GOVERNOR

November 19, 2007

Mr. Georges Poussin
Chief, Creative Industries of Development
Division of Cultural Expressions, UNESCO
1 rue Miollis
75732 Paris
Cedex 15 FRANCE

Dear Mr. Poussin:

As Governor of the state of Iowa, I am happy to endorse the City of Iowa City's application to join the UNESCO Creative Cities Network as a City of Literature. This small, yet diverse community has a rich tradition of supporting the literary arts and bringing the written word to life. The list of distinguished poets, novelists, playwrights, and screenwriters who have passed through Iowa City at some point during their careers is long and inspiring. The University of Iowa, with its acclaimed Writers' Workshop and the International Writing Program, has made eastern Iowa famous around the world as a home for writing.

With one-third of its residents engaged in the creative arts, Iowa City contributes significantly to our state's creative economy. As workers, students, and consumers, Iowa Citizens support a stunning variety of independent bookstores, local literary presses, theatres, libraries, and preservation centers. From city-wide outreach initiatives such as *One Community One Book* to symposia like the NonfictionNow Conference, which bring leading literary figures to the city for conversation and exchange, it's clear that Iowa City is dedicated to sharing and promoting literature in all its forms. And that reflects the passion that so many Iowans have for education, culture, and the arts. As Governor, I am proud to remember that Iowa was home to Wallace Stegner and Paul Engle; it was a home-away-from-home for the Turkish Nobel winner, Orhan Pamuk; it continues to be a refuge for writers at risk under oppressive regimes; and it is a classroom and cradle for the brightest young literary minds of our time.

In many ways, Iowa City is already doing the vital work of a UNESCO City of Literature. With this designation, you will bring the gifted writers, scholars, and innovators of Iowa City into a worldwide network. This will give rise to unimaginable connections—new projects, exchanges, and conversations that will shape the future of literature in our world. I urge you to welcome Iowa City as the newest member of this marvelous organization of cities.

Sincerely,

A handwritten signature in black ink, appearing to read "Chester J. Culver". The signature is fluid and cursive, with a long, sweeping tail that extends to the right.

Chester J. Culver
Governor

CJC/ajp



December 11, 2007

Mr. Georges Poussin
Chief, Creative Industries of Development
Division of Cultural Expressions, UNESCO
1 rue Miollis
75732 Paris
Cedex 15 FRANCE

Student Government

260-B Iowa Memorial Union
Iowa City, Iowa 52242-1317
319-335-3860 Fax 319-335-3577

Dear Mr. Poussin:

On behalf of the students of The University of Iowa, it is our pleasure to endorse the City of Iowa City's application to join the UNESCO Creative Cities Network as a City of Literature. Students form a large and integral part of the fabric of Iowa City and benefit daily from the incredible richness of the community's literary culture. From the visiting poets and writers and myriad independent bookstores like the acclaimed Prairie Lights, to The University of Iowa's Writers' Workshop and International Writing Program, literature is a universal and central part of student life.

Students here at Iowa have always been exposed to the best literary minds in the world, including Flannery O'Connor, Wallace Stegner, John Irving, Paul Engle, Jane Smiley, and Stuart Dybek, both in the classroom and in the community. The area's writers may be the chief beneficiary of this rich Iowa City tradition, but the students benefit as well—for example, when the resident novelists and poets attract others passionate about literature who accept positions as the professors and teaching assistants who interact with students; or when students interact with the renowned writers in the International Writing Program during their time living in our Memorial Union. These exciting literary figures confer on us their love of literature in our classes, in the writing and editing of our own work, and in other cultural and artistic scenes such as theatre. Iowa City is truly an impressive culmination of literary knowledge.

By accepting Iowa City into the UNESCO Creative Cities Network, you will be helping further link our student body to the world and helping to open the creative minds of those young people who are the future of Iowa, the United States, and the world. We ask that you consider the great benefits that a UNESCO designation will bring to Iowa City and that Iowa City will in turn bring to the literary world.

Sincerely,

Barrett Anderson
President
University of Iowa
Student Government

Carole Peterson
Vice President
University of Iowa
Student Government

Crystal Edler
Chair
Executive Council of
Graduate and Professional
Students

APPENDIX II: A COMMUNITY OF WRITERS

A Chronology

“Iowa changed the course of American literature in the twentieth century.”

– Tom Grimes, *The Workshop: Seven Decades of the Iowa Writers' Workshop*, p. 754

- 1847 The University of Iowa is founded.
- 1855 Fifty books are donated to the UI as the basis for its future library.
- 1856 UI enrollment = 127 students.
- 1861 Zetagathian Society, the first of several campus literary societies, is founded. The primary activity of these societies is the development of rhetorical and oratorical skills, which are not part of the University's original curriculum.
- 1870 UI enrollment = 447 students.
- 1890 UI enrollment = 890 students.
- 1891 The first writers' club, The Tabard, is formed on campus, followed by Polygon and Ivy Lane. These clubs are tailored for students who want to practice the craft of writing. Students share original works and receive editorial feedback. Members to these clubs are rushed, just as with social fraternities, and have pins, emblems, colors and mottoes:

Wa Hoo! Wa Hoo!
On! On! On!
We are, We are!
Poly, Polygon!

- 1897 The UI offers its first course in creative writing. Poet-professor George “Jig” Cram Cook teaches “Verse-Making Class” next to an open fire with Chinese silk wall hangings. He serves rum and plays violin during class.

- 1899 Clarke Fisher Ansley becomes head of the English Department, a position he will hold for 18 years. Ansley is credited as the first person to envision the UI as a center for creative writing.
- 1900 UI enrollment = 1,542 students.
- 1909 The University appoints its first professional artist, Charles A. Cumming, to the faculty. He will become head of the Department of Fine Arts.
- 1914 *Iowa Authors' Homecoming* is held in Des Moines as "an effort to restore the balance of emphasis in the life of the state," and to show other states that Iowa had books other than "a bulging pocket book and an agricultural report."
- 1915 *The Midland*, a journal publishing regionalist literature, including that of many UI faculty and students, is founded by John Frederick. It publishes for more than 15 years.
- 1920 UI enrollment = 5,345 students.
- 1920 *The Palimpsest*, a monthly periodical published by the Iowa State Historical Society, is founded and publishes many writers associated with the UI.
- 1920 Edward Charles Mabie comes to the UI to teach debate. Within five years, he becomes head of the Department of Speech and Dramatic Arts.
- 1921 Saturday Luncheon Club is formed to bring literary speakers to Iowa City. Members pay \$1 for sessions that meet in a boarding house on Capitol Street and include speakers such as Robert Frost and Carl Sandburg.
- 1921 The Out-of-Doors Players is formed by UI and community members to put on summertime theatre productions. They perform on the west slope of Old Capitol and City Park, among other locales.
- 1922 A Master's degree is offered for creative work for the first time. The decision is made by Dean Carl Seashore with approval from UI President Walter Jessup.
- The candidate shall submit a thesis showing independent scholarship and marked creative attainment in some branch of learning... The thesis requirement may be interpreted broadly so as to include artistic production, the performance of a project, or the intensive study of a special topic.*
- 1923 The first course devoted solely to playwriting is offered.

- 1930 UI enrollment = 9,900 students.
- 1931 Mary Hoover Roberts is the first student to receive a Master of Arts from the English department for her poetry collection, *Paisley Shawl*.
- 1931 The UI becomes the first educational institution in the country to accept creative work for a dissertation. The creative PhD is the brainchild of Norman Foerstner, director of the newly formed School of Letters, who organizes a national conference on creative writing the same year.
- 1932 Five more creative MAs are awarded in English. Among the recipients are Paul Engle and Wallace Stegner.
- 1933 The Times Club is formed to bring outside writers to Iowa City to lecture and read. The Club's executive committee dubs itself "The Society for the Prevention of Cruelty to Speakers" and is comprised of faculty, students, and townspeople. Located above Smitty's Café, in the current space of Prairie Lights Bookstore on Dubuque Street, the Club is decorated in a gaudy Victorian style, and guests are invited to pose with false beards and moustaches.
- 1934 The Times Club attempts to bring Gertrude Stein and Alice B. Toklas to Iowa City, but the famous pair's plane is grounded by snow in Wisconsin.
- 1936 Wilber Schramm takes the helm of a program for creative writing. The title Writers' Workshop will not be formally used until 1939, when a summer course appears under that title in the course catalog.
- 1936 The new theatre building (later named E.C. Mabie Theatre) is opened, built at the height of the Depression with funds from the Works Progress Administration and the Rockefeller Foundation.
- 1937 Mabie offers an elementary playwriting course titled "Living Newspapers" in which students develop news articles into scripts and perform them a week later.
- 1940 UI enrollment = 11,020 students.
- 1941 Schramm takes leave from the UI for wartime service, and poet and Cedar Rapids native Paul Engle becomes director of the Writers' Workshop, a position he will hold for more than two decades.
- 1945 Schramm, now director of the School of Journalism, receives a major grant from T. Henry Foster, an Iowa businessman and bibliophile, to create a Typography

- Laboratory in the UI's new Communications Center. The Lab, directed by Carroll Coleman, lays the foundation for the study of book history and book art.
- 1945 "Communication Skills," the forerunner of today's Rhetoric courses, is offered by the English Department. Carrie Stanley establishes a writing lab, the first of its kind in the nation, to tutor students in the craft of writing.
- 1949 The first Undergraduate Writers' Workshop is offered for "undergraduates other than freshmen interested in imaginative writing."
- 1950 UI enrollment = 13,044 students.
- 1952 *Poetry*, one of the most distinguished national magazines devoted to the genre, allots half of a special issue to poetry written by students of the Writers' Workshop.
- 1957 Engle organizes a centennial celebration of Charles Baudelaire's *Flowers of Evil*, billing it as "an act of homage which will help strengthen the cultural bonds between France and America." A book of poems by 16 Workshop poets, *Homage to Baudelaire*, is published.
- 1959 The Writers' Workshop and *Esquire* magazine co-host a major symposium, *The Writer in Mass Culture*, on the UI campus. Authors Ralph Ellison, Mark Harris, Dwight MacDonald, and Norman Mailer are the headliners, while *Esquire's* editor-publisher Arnold Gingrich and Paul Engle serve as moderators. More than 1,500 students, writers, critics, teachers, and professors from around the country attend.
- 1960 UI enrollment = 14,207 students.
- 1960 The first Pulitzer Prize is awarded to a student of the Writers' Workshop. W.D. Snodgrass' collection of poems, *Heart's Needle*, wins the Pulitzer Prize for Poetry. It is one of 25 Pulitzers that have been or will be awarded to students and faculty of the Writers' Workshop – and one of over 40 Pulitzers in all awarded to writers with ties to Iowa.
- 1961 *Midland: Twenty-Five Years of Fiction and Poetry from the State University of Iowa*, edited by Engle, is published by Random House.
- 1963 Edmund Keeley, a fiction writer and translator of Greek poetry, is invited by Engle to teach a translation workshop. It is the first such workshop of its kind anywhere. A "tandem method" is created, in which author and translator co-author the translated work.

- 1966 The Writers' Workshop moves out of temporary Quonset huts north of the Iowa Memorial Union and into the newly built English-Philosophy Building.
- 1967 Engle and Hualing Nieh, a visiting writer from Taiwan, found the International Writing Program, the first and only program of its kind in the world. In its first year, the IWP brings 27 writers from 18 countries to Iowa City.
- 1967 The Windhover Press, a letterpress specializing in literary, historical and scholarly works, is founded by Writers' Workshop graduate Kim Merker. It is the first fine press to be an official part of a university community.
- 1969 University of Iowa Press is founded under the directorship of John Simmons. In addition to publishing scholarly and literary works, its mission, as the only university press in the state, includes "preserving the literature, history, culture, wildlife and natural areas of the Midwest." In its first year, the Press initiates the Iowa Short Fiction Award.
- 1970 UI enrollment = 18,937 students.
- 1970 Jack Leggett becomes director of the Writers' Workshop.
- 1970 *The Iowa Review*, a literary journal based at the UI, begins publishing.
- 1971 The Iowa Playwrights Workshop is formally established following a long tradition of the study of playwriting in the Department of Theatre Arts.
- 1974 The MFA Program in Translation in the Department of Comparative Literature is founded by scholar and translator Gayatri Spivak. Spivak will go on to translate the groundbreaking work of French philosopher Jacques Derrida, *Of Grammatology*.
- 1976 The English Department begins offering an MA in English with Emphasis on Expository Writing. The degree evolves into an MFA in Nonfiction.
- 1976 Paul and Hualing Engle are nominated for a Nobel Peace Prize by UN Ambassador Averell Harriman, for contributing to international understanding through the IWP.
- 1979 Plays by students in the Playwrights Workshop are selected three years in a row, beginning in 1979, for performance at the American College Theatre Festival at the Kennedy Center in Washington, D.C. The UI is the only university ever to be present at three consecutive national festivals.

- 1980 Author James A. Michener gives the Writers' Workshop \$500,000 to create an endowment to help the program's most promising recent graduates complete works for publication.
- 1980 UI enrollment = 25,100 students.
- 1986 The University of Iowa Center for the Book is established as an innovative interdisciplinary program in book arts and book history.
- 1987 Frank Conroy becomes Director of the Writers' Workshop.
- 1987 The Summer Writing Festival is founded. It grows to attract more than 1,500 writers to Iowa City each summer. The Festival is open to anyone and writers come from across the country to choose from 135 different weekend and week-long courses.
- 1990 UI enrollment = 28,045 students.
- 1990 Clark Blaise, a graduate of the Writers' Workshop, is named director of the International Writing Program.
- 1990 University of Iowa Press initiates the Edwin Ford Piper Poetry Prize, later to be renamed the Iowa Poetry Prize.
- 1991 WSUI airs its radio program, "Live From Prairie Lights." The show is the only ongoing series of live broadcast literary readings in American radio, featuring readings by writers of fiction, poetry and nonfiction.
- 1994 The Truman Capote Literary Trust and the Writers' Workshop announce the Truman Capote Award for Literary Criticism and the Truman Capote Fellowships in Creative Writing, which will provide more than \$100,000 a year to the UI Foundation.
- 1998 The first John Simmons Short Fiction Award is presented by the University of Iowa Press.
- 2000 Christopher Merrill becomes Director of the IWP.
- 2000 The Iowa Young Writers' Studio is founded. It attracts high school students from across the country for two-week sessions taught by students and alumni of the Iowa Writers' Workshop. Nearly 400 applicants vie for 120 spaces.
- 2000 Governor Tom Vilsack declares October 12 *Paul Engle Day*.

- 2002 The Carver College of Medicine Writing Program is formed, offering medical students personal tutoring in any form of writing and several elective courses relating medicine to literature and writing.
- 2003 The Writers' Workshop receives a National Humanities medal from the National Endowment for the Humanities, the first such medal awarded to a university and only the second given to an institution rather than an individual.
- 2003 The Department of Spanish and Portuguese offers creative writing in Spanish to non-native speakers. It is taught by IWP graduate Roberto Ampuero.
- 2005 NonfictioNow, a three-day conference focused on the craft of literary nonfiction, attracts more than 400 visiting writers and scholars to the UI campus. It is organized by Robin Hemley, the new director of the Nonfiction Writing Program and a graduate of the Writers' Workshop.
- 2005 Students from the Writers' Workshop and the UI's Arts Share program create The Patient's Voice, a program offering creative writing classes to chronically ill hospital patients.
- 2006 Lan Samantha Chang, a graduate of the Writers' Workshop, becomes its fifth Director following the retirement and death of Frank Conroy.
- 2006 Turkish writer Orhan Pamuk, a 1985 fellow of the IWP, receives the Nobel Prize in Literature.
- 2007 The Examined Life: Writing and the Art of Medicine, a national conference organized by the Carver College of Medicine Writing Program, is held for the first time.
- 2007 The IWP celebrates its 40th anniversary. To date, it has hosted more than 1,100 writers from over 120 countries.

Notable Alumni

WRITERS' WORKSHOP PULITZER PRIZE WINNERS

The University of Iowa's Writers' Workshop has 25 affiliated Pulitzer Prizes earned by various faculty and graduates, and over 40 attributed to graduates and faculty of The University of Iowa. Writers' Workshop graduates have produced 13 Pulitzer Prizes since 1947.

Fiction

ROBERT PENN WARREN, 1947 Pulitzer for *All the King's Men*, former faculty member.

WALLACE STEGNER, 1972 Pulitzer for *Angle of Repose*, MA, 1932; PhD, English, 1935.

JAMES ALAN MCPHERSON, 1977 Pulitzer for *Elbow Room*, MFA, 1969; current faculty member.

JOHN CHEEVER, 1979 Pulitzer for *The Stories of John Cheever*, former faculty member.

JANE SMILEY, 1992 Pulitzer for *A Thousand Acres*, MA, 1975; MFA, English, 1976; PhD, English, 1978.

PHILIP ROTH, 1998 Pulitzer for *American Pastoral*, former faculty member.

MICHAEL CUNNINGHAM, 1999 Pulitzer for *The Hours*, MFA, English, 1980.

MARILYNNE ROBINSON, 2005 Pulitzer for *Gilead*, current faculty member.

Journalism

TRACY KIDDER, 1982 Pulitzer in general nonfiction for *The Soul of a New Machine*, MFA, 1974.

Poetry

ROBERT LOWELL, 1947 Pulitzer for *Lord Weary's Castle*, 1974 Pulitzer for *The Dolphin*, former faculty member.

ROBERT PENN WARREN, 1958 Pulitzer for *Poems 1954-56, Now and Then*, 1980 Pulitzer for *Poems 1976-78*, former faculty member.

W.D. SNODGRASS, 1960 Pulitzer for *Heart's Needle*, BA, 1949; MA, 1951; MFA, 1953.

JOHN BERRYMAN, 1965 Pulitzer for *77 Dream Songs*, former faculty member.

DONALD JUSTICE, 1980 Pulitzer for *Selected Poems*, alumnus and former faculty member.

CAROLYN KIZER, 1985 Pulitzer for *Yin*, former faculty member.

RITA DOVE, 1987 Pulitzer for *Thomas and Beulah*, MFA, 1977.

MONA VAN DUYN, 1991 Pulitzer Prize for *Near Changes*, MA, English, 1943.

JAMES TATE, 1992 Pulitzer for *Selected Poems*, MFA, 1967.

LOUISE GLÜCK, 1993 Pulitzer for *The Wild Iris*, former faculty member.

PHILIP LEVINE, 1995 Pulitzer for *The Simple Truth*, MFA, 1957; former faculty member.

JORIE GRAHAM, 1996 Pulitzer for *The Dream of the Unified Field*, MFA, English, 1978; former faculty member.

CHARLES WRIGHT, 1998 Pulitzer for *Black Zodiac*, MFA, 1963.

MARK STRAND, 1999 Pulitzer for *Blizzard of One*, MA, 1962; former faculty member.

OTHER NOTABLE WORKSHOP ALUMNI

Daniel Alarcon	Paul Engle
Antler (did not graduate)	Steven Erikson
Robert Antoni	Joe Frank
Nick Arvin	John Gardner
Reza Aslan	Gail Godwin
Kirsten Bakis	Lucy Grealy
Emily Barton	Robin Green
Richard Bausch	Debora Greger
Marvin Bell	Linda Gregerson
Suzanne Berne	Allan Gurganus
Clark Blaise	Jennifer Haigh
Robert Bly	Joe Haldeman
T. Coraghessan Boyle	Ron Hansen
Kevin Brockmeier	Kent Haruf
Sarah Shun-lien Bynum	Kathryn Harrison
Bruce Brooks	Adam Haslett
Suzanne Buffam	A.M. Homes
Ethan Canin	Jay Hopler
Raymond Carver (did not graduate)	Pai Hsien-yung
John Casey	James Hynes
Lan Samantha Chang	John Irving
G.S. Sharat Chandra	Mark Jarman
Sandra Cisneros	Gish Jen
Joshua Clover	Denis Johnson
Peter Craig	Galway Kinnell
Charles D'Ambrosio	W.P. Kinsella
Stephen Dobyns	Suji Kwock Kim
Norman Dubie	William Lashner
Andre Dubus	Larry Levis
Stuart Dybek	Yiyun Li
Kim Edwards	Paul Lisicky
Nathan Englander	William Logan

David Wong Louie
Thomas Lux
Haki R. Madhubuti
Aaron McCollough
Elizabeth McCracken
David Milch
Leslie Adrienne Miller
Dow Mossman
Bharati Mukherjee
Thisbe Nissen
Alice Notley
Flannery O'Connor
Chris Offutt
Peter Orner
Julie Orringer
ZZ Packer
Ann Patchett
Bob Perelman
Jayne Anne Phillips
Lia Purpura
Srikanth Reddy
Matthew Rohrer

Tessa Rumsey
Leonard Schrader
Bob Shacochis
Curtis Sittenfeld
David Shields
Jim Simmerman
Richard G. Stern
Robert Sward
Anthony Swofford
Edilberto K. Tiempo
Lewis Turco
Justin Tussing
Chase Twichell
Michael Tyrell
Brady Udall
W.D. Valgardson
Abraham Verghese
Margaret Walker
Barrett Watten
John Edgar Wideman
Joy Williams
Ellen Wittlinger

DISTINGUISHED ALUMNI OF THE DEPARTMENT OF THEATRE ARTS

During its 80-year history, the Department of Theatre Arts has produced many alumni that have enjoyed enormous success in their careers. Following are just a few theatre arts alumni and their accomplishments.

ROBERT ALEXANDER (MFA 1996) is a professional playwright whose works include *I Ain't Yo' Uncle*, produced by the San Francisco Mime Troupe, *A Preface to the Alien Garden*, produced by Trinity Rep in Providence, and *The Last Orbit of Billy Mars*, produced at Woolly Mammoth in Washington DC.

LEE BLESSING (MA 1979) is a distinguished writer for the theatre, film and television. His plays have been produced on Broadway and in theatres around the world. His best known works include *A Walk in time Woods*, *Eleemosynary*, and *Fortinbras*.

ROBERT ANDREW BONNARD (BA 1959, MA 1960) has worked around the world as an actor, writer and director. His many awards include an Obie for Best Actor for his portrayal of Old Man in Ionesco's *The Chairs*.

RICH BYNUM (BA 1976) is a professional designer and owner of Hawkeye Scenic Studios in Chicago. Among those who have worked with Hawkeye Studios are Oprah Winfrey and the touring productions of *Les Miserables* and *Showboat*.

MACDONALD CAREY (BA 1936) was for many years one of America's best known actors. He appeared on Broadway and in more than fifty films. In 1974 and 1975 he was awarded the Emmy for Best Daytime Actor for his portrayal of Dr. Horton on *Days of our Lives*.

LINDA CARLSON (BA 1967) is a successful actor in films (*Honey, I Blew Up the Kids*, *The Beverly Hillbillies*), television (*Twin Peaks*, *Murder One*), and on the Broadway stage (Otto Preminger's *Full Circle*).

RICK CLEVELAND (MFA 1995) was co-producer and writer for the television series *West Wing*. His play *Jerry and Toni*, first produced at Iowa then made into a feature film, premiered at Sundance and recently appeared on *Showtime*.

DARRAH CLOUD (MFA 1984) is a successful screenwriter and playwright. Her plays include her stage adaptation of *O Pioneers* (also presented on American Playhouse), *The Stick Wife*, and *Heart Land*. Her screenplays include many films for NBC.

MARGARET EGINTON (MFA 1997) is the former Head of Movement for.....ART. She is now the Interim Director of the Florida State University/Asolo Graduate Conservatory for Actor training, and Head of Movement and Dance for the same institution. Her production of David Mamet's *Boston Marriage* was invited to La Foire St. Germain international theatre festival in Paris, France in 2005.

NICOLE FANAROW (BA 1991) is a stage and television actress. Among her many productions is *Voices in the Dark*, produced on Broadway.

NORMAN FELTON (BFA 1940, MA 1941) has had a distinguished career in radio, film and television. Working for MGM Studios, he produced and wrote for the television series *Dr. Kildare* and *The Man from U.N.C.L.E.* In 1953 he received an Emmy Award for Television Direction.

HENDERSON FORSYTHE (BA 1939, MFA 1940) is a veteran actor of stage, television, and film. On Broadway he performed in the original productions of *Who's Afraid of Virginia Woolfe*, *A Delicate Balance*, and *The Best Little Whorehouse in Texas*. He has also appeared regularly on the daytime drama *As The World Turns*.

JULIA GIBSON (BA 1984) is an actress whose work includes *Angels in America* at ACT, *All in the Timing* at the Long Wharf, and such television shows as *Law and Order* and *Spin City*.

REBECCA GILMAN (MFA 1992) is a playwright whose works have been performed across the country. In 1998 she won the American Theater Critics' Association Osborn Award for her play *The Glory of Living*.

W. DAVID HANCOCK (MBA 1990) is a playwright who has received Ohie Awards for his plays *The Convention of Cartography* and *The Race of the Ark Tattoo*.

MARY BETH HURT (BA 1968) is a distinguished actor of film, television and stage. She was nominated for Tony Awards for her work in *Benefactors*, *Trelawney of the Wells*, and *Crimes of the Heart*, for which she was awarded an Obie. Her films include *Interiors*, *The World According to Garp*, *The Age of Innocence*, and *Six Degrees of Separation*.

BARRY KEMP (BA 1971) is one of Hollywood's most successful writer-producers. He wrote for some of television's best loved shows, including *Taxi* and *WKRP in Cincinnati*, and created the popular series *Newhart* and *Coach*.

ADAM LEFEVRE (MFA 1977) is an actor who was seen on Broadway in *Our Country's Good*, on television in *Law and Order*, and in films such as *In & Out* and *Private Parts*.

RICHARD MAIBAUM (BA 1931, MA 1932) is one of America's most successful screenwriters. He is the author of more than fifty screenplays, including *Bigger than Life*, *The Great Gatsby*, and many of the popular James Bond films.

PATRICIA MCGOURTY (BA 1970) is one of America's best known costume designers. She has designed costumes for the Broadway productions of *Pump Boys and Dinettes*, *Crimes of the Heart*, and *The Pirates of Penzance*.

NICHOLAS MEYER (BA 1968) is a distinguished film writer and director. Among his many films are *Star Trek II*, *The Wrath of Khan*, *Time After Time*, *Star Trek IV: The Undiscovered Country*, *Volunteers*, *The Seven Percent Solution*, and many others.

JOHN O'KEEFE (BA 1965, MFA 1971) is an actor, director, playwright, and screenwriter. His best known work, the play *Shimmer*, was also adapted for film and television.

ERIN Q. PURCELL, FRANK ENSENBERGER (BA 1987) and GREGORY JACKSON (BA 1990) are founding members of the Adobe Theatre Company in New York. Their most recent production, *Duet! A Romantic Fable*, was produced at SoHo's Ohio Theater to critical acclaim.

ROBERT RANDOLPH (MFA 1953) designed sets and lights on Broadway for many productions including *Bye Bye, Birdie* and *Sweet Charity*. He also designed extensively for theatres throughout the United States and abroad.

TODD RISTAU (MFA 1991) is a playwright whose most recent work is the musical *Great Balls of Fire*, based on the life of Jerry Lee Lewis, which toured packed houses in England on its way to the Cambridge Theater in London's West End.

CHARLES SMITH (MFA 1984) is a writer whose plays have been produced off-Broadway and in regional theaters all over the country. He has also won Emmy awards for *Fast Break to Glory* and *Pequito*.

STEWART STERN (BA 1943) is a distinguished Hollywood writer and director. Among his best known films are *Rebel Without a Cause* and *Heart of Darkness*. He was nominated for two Academy Awards and in 1979 won The Writers' Guild of America Best Short Form Drama Award for *A Christmas to Remember*.

ERIC ULFERS (BA 1975) has designed sets, costumes and lights for theatres throughout Europe. In 1990 he founded Production Design Group Ltd. in New York City, where his work has won three Emmy awards.

PETER ULLIAN (MFA 1993) is a playwright whose musical, *Eliot Ness in Cleveland*, was produced at the Denver Center Theatre Company/Denver Center for the Performing Arts.

NAOMI WALLACE (MFA 1994) is a playwright whose works have been seen in London, New York, Louisville, Chicago, and around the country. Her 1997 play, *One Flea Spare*, won an Obie Award. She is the recipient of a 1999 "Genius" award from the John D. and Catherine T. MacArthur Foundation.

GENE WILDER (BA 1955) is one of America's best leading film actors. Among his best known films are *The Producers*, *Young Frankenstein*, *Silver Streak*, and *Willy Wonka and the Chocolate Factory*. He also writes and directs for film.

TENNESSEE WILLIAMS (BA 1938) is recognized as one of the modern world's greatest playwrights. Among his distinguished works are *The Glass Menagerie* (Pulitzer Prize), *A Streetcar Named Desire*, *Cat on a Hot Tin Roof* (Pulitzer Prize), *Night of the Iguana*, *Camino Real*, and *Summer and Smoke*.

SOME NOTABLE ALUMNI OF THE INTERNATIONAL WRITING PROGRAM

Armenian Minister of Culture Berj Zeytounsian; Chilean writer José Donoso; Aurel Dragos Munteanu, Romanian ambassador-at-large and UN ambassador; Chinese Minister of Culture Wang Meng; Turkish novelist and Nobel Laureate Orhan Pamuk; Argentine writer Luisa Valenzuela; Romanian poet Nina Cassian; Irish poet Eavan Boland; Croatian novelist Slavenka Drakulić; South African novelist Etienne van Heerden; Czech screenwriter Arnošt Lustig; Chinese poet Bei Dao; Chinese fiction writers Ai Qing, Liu Binyan, Ding Ling, Can Xue, Zhang Xianliang, Su Tong, and Li Rui; from Taiwan, Li Ang; Bessie Head from Botswana; Earl Lovelace from Trinidad; Barbara Gloudon from Jamaica; Australian novelist Sue Woolf; Russian fiction writer Viktor Pelevin; Irish playwright Sebastian Barry, author of the Broadway and London hit *The Chamberlain of God*); Edward Radzinskiy, the Russian playwright/historian of *The Last Czar* fame.

SOME NOTABLE ALUMNI OF THE NONFICTION WRITING PROGRAM

Marilyn Abildskov, Faith Adele, John Anderson, Angela Balcita, Tim Bascom, Ann Bauer, Jo Ann Beard, Eula Biss, John D'Agata, Hope Edelman, Yiyun Li, Martin Roper, Bonnie Rough.

Notable Readings

Because of this deep history and commitment to writing, The University of Iowa and Iowa City have developed into a community where literature and reading are considered necessary staples of intellectual life. Indeed a symbiotic relationship has evolved between the writing initiatives and the community; writers who come to Iowa City to participate in the Workshop or the International Writing Program find an atmosphere on and off campus that supports and encourages their work. Graduates of the Workshop often stay in Iowa City to write in this supportive climate; many international writers who have been in residence at the IWP return for multiple visits; and writers who leave Iowa City to reside elsewhere often return to read their work, a practice that honors the community's role in their artistic development. The abundance of writers in the community – writers in residence, writers in apprenticeship, and writers in transit – has made Iowa City the premier venue in the Midwest (and in terms of per capita population, the premier venue in the world) to hear writers read and discuss their writing. At these readings, standards are high. Over one hundred readings in Iowa City since 1975 have featured Pulitzer Prize winners. One never knows who sits in the audience, and writers recognize the expectations of the audience as one of the attractions of reading in Iowa City.

NOTABLE PUBLIC READINGS RECORDED IN IOWA CITY SINCE 1975

Daniel Alarcón, Sherman Alexie, Agha Shahid Ali, Dorothy Allison, Yehuda Amichai, Nick Arvin, John Ashbery, Margaret Atwood, Clark Blaise, Russell Banks, Wendell Barry, John Barth, Donald Barthelme, Richard Bausch, Charles Baxter, Ray Young Bear, Saul Bellow, Elizabeth Berg, Frank Bidart, Eavan Boland, Jorge Luis Borges, Vance Bourjaily, Lucie Brock-Broido, Joseph Brodsky, Gwendolyn Brooks, T.C. Boyle, Anthony Burgess, Fred Busch, Hayden Carruth, Ann Carson, Raymond Carver, Michael Chabon, Lan Samantha Chang, John Cheever, Lucille Clifton, J.M. Coetzee, Frank Conroy, James Crace, Robert Creeley, Stanley Crouch, Michael Cunningham, John D'Agata, Antonio Damasio, Robert Dana, John D'Emilio, E.L. Doctorow, Harriet Doerr, Andre Dubus III, Alan Dugan, Robert Duncan, Stuart Dybek, Deborah Eisenberg, Stanley Elkin, Paul Engle, Gretel Erlich, Jeffrey Eugenides, Carolyn Forché, Richard Ford, Jonathan Franzen, Michael Frayn, Ian Frazier, Nell Freudenberger, William Gaddis, Forrest Gander, James Galvin, William Gass, Louise Glück, Jorie Graham, Linda Gregg, Thom Gunn, Jennifer Haigh, Sam Hamill, Ron Hansen, Joy Harjo, Kent Haruf, Adam Haslett, Robert Hass, Seamus Heaney, Anthony Hecht, Lyn Hejinian, Joseph Heller, Mark Helprin, Oscar Hijuelos, Edward Hirsch, Tony Horwitz, Richard Howard, Fanny Howe, Susan Howe, John Irving, Kazuo Ishiguro, Gish Jen, Ha Jin, Denis Johnson, Wayne Johnson, Edward P. Jones, William Kennedy, Tracy Kidder, Haven Kimmel, Jamaica Kincaid, Galway Kinnell, Barbara Kingsolver, William Kinsella, Carolyn Kizer, Kenneth Koch, Yusef Komunyakaa, Maxine Kumin, Stanley Kunitz, Ann Lauterbach, Suzanne Lebeck, John Leggett, David Lehman, Jonathan Lethem, Mark Levine, Larry Lewis, Barry Lopez, Alison Lurie, Norman Mailer, Bobbie Ann Mason, Peter Matthiessen, John McCain, Ian McEwan, Heather McHugh, James Alan McPherson, Sandra McPherson, William Meredith, James Merrill, W.S. Merwin, Charles Michener, Czeslaw Milosz, William Least Heat Moon, Lorrie Moore, Toni Morrison, Bharati Mukherjee, Gloria Naylor, Alice Notley, Joyce Carol Oates, Tim O'Brien, Z.Z. Packer, Grace Paley, Michael Palmer, Orhan Pamuk, Bob Perelman, Carl Phillips, Robert Pinsky, Stanley Plumly, Chaim Potok, D.A. Powell, Padgett Powell, Reynolds Price, Francine Prose, E. Annie Proulx, Bin Ramke, Donald Revell, Adrienne Rich, Marilynne Robinson, Arundhati Roy, Richard Russo, James Salter, Leslie Scalapino, Gjertrude Schnackenberg, Alice Sebold, Bob Shacochis, Jim Shepard, Leslie Marmon Silko, Ron Silliman, Charles Simic, Louis Simpson, Curtis Sittenfeld, Jane Smiley, W.D. Snodgrass, Gary Snyder, Susan Sontag, William Stafford, George Starbuck, Gloria Steinem, Gerald Stern, Susan Stewart, David St. John, Robert Stone, Mark Strand, Cole Swenson, Amy Tan, James Tate, Tomas Tranströmer, Anne Tyler, John Updike, Jean Valentine, Helen Vendler, Ellen Voigt, Kurt Vonnegut, Derek Walcott, David Foster Wallace, Susan Wheeler, Elie Wiesel, Richard Wilbur, Joy Williams, Angus Wilson, Charles Wright, Tobias Wolff.

Old Capitol Museum

On October 12, 2007, Old Capitol Museum, a National Historic Landmark on the campus of the University of Iowa (UI), will begin a yearlong celebration of the acclaimed UI creative writing programs.

A Community of Writers: Creative Writing at the University of Iowa (October 12, 2007-October 12, 2008) will provide an overview of each of these distinct programs and tell the story of how some of the world's most prominent authors of the past 50 years have come to consider Iowa a second home. In conjunction with the exhibition, three ancillary exhibitions are planned, as well as a series of public educational programs, including lectures, panel discussions, performances, symposia, readings, and a film series – each designed to enliven and enhance the exhibition experience.

The exhibition and attendant programming encompass four primary goals:

1 *To provide a chronology of creative writing at the UI*

The UI began offering creative writing courses as early as 1897, when a class in “verse making” appeared in the course catalog and met at the Old Capitol. An extensive chronology will highlight milestones in creative writing programs at the UI, including the first MA given to a creative work and Pulitzer Prizes awarded to program faculty and alumni, most recently to Workshop professor Marilynne Robinson for her novel *Gilead*.

2 *To differentiate the various programs from one another*

Many visitors likely have heard of the Writers' Workshop and many will know that great writers have come out of the UI. The exhibit will give a detailed overview of the Workshop, including the four directors who shaped it: Wilbur Schramm, Paul Engle, Jack Leggett, and Frank Conroy. But it will also help viewers to delineate the other writing programs at Iowa and their missions. Because the International Writers' Workshop, the Playwriting Workshop, the Non fiction Writing Program, the Translation Program, and the Center for the Book each represent a different genre or aspect of the literary process, these sections of the exhibit will also help viewers to better understand forms of writing.

3 *To pose and examine the question, “Why Iowa?”*

Why are the world's preeminent writing programs located in Iowa? A confluence of personalities and creativity, as well the role of the public university in early-20th century America, made the Writers' Workshop possible. The UI was a significantly smaller campus in the 1930s. Scholars like Carl Seashore, E.C. Mabie, and Wilbur Schramm made significant contributions to the university's organization and mission, not the least being the decision to grant a Masters of Fine Arts to creative works – the first such degree in the country. The exhibit will illuminate this little-known achievement of and contribution the UI made to the national arts and humanities landscape.

4 *To provide non-writers a window into the writing process.*

In addition to understanding the rich history of creative writing at the UI and the unique personalities of the various programs, visitors will also gain a greater appreciation for what creative writers do. The job of writing multiple drafts, followed by garnering feedback from readers, including fellow Workshop students and professors, and then sending out queries to agents and editors, will be elucidated through concrete examples. Visitors will see writing in various stages of this process, including several famous examples from UI students and faculty: Flannery O'Connor's master's thesis; Frank Conroy's handwritten draft of *Stop Time*; and Marilynne Robinson's handwritten draft of *Housekeeping*.

To bring writing, a notoriously solitary art form, alive, the exhibit will include four short video vignettes projected on a touch-screen computer, a longer film showing interviews with UI-associated writers about their craft, audio clips, book jackets, book reading posters, and many photographs. The film media can all be housed on the UI's Virtual Writing University website, viewable by anyone with Internet access. The longer film will also be made available to Iowa educators through free DVDs. Parts of the exhibit, including the chronology and the smaller exhibits (see below) will likely travel to other Iowa venues, while the displays pertaining to individual programs can be used by UI writing programs at conferences and other events. The International Writing Program (IWP), for example, has stated that its hope to use its display at its New Symposium, a U.S. State Department-sponsored event in Paros, Greece.

Throughout the cycle of the exhibition, four smaller exhibitions will rotate in the second floor rotunda of the Old Capitol Museum. These displays include photographs of contemporary IWP authors by Tom Langdon (Fall 2007); letterpress books and broadsides of Windhover Press (January-March 15, 2008); small magazines and journals of Iowa (April-June, 2008); and Iowa children's book authors and illustrators (July-September, 2008).

Programming will develop in conjunction with the exhibit. We will align with already-scheduled writing events on campus, such as the nationally prominent NonfictionNow Conference and the Iowa Summer Writing Festival, planning ancillary events with their sponsoring organizations. A screening of a series of fiction films, *On Writers and Writing*, held in conjunction with the Institute on Cinema and Culture, pertains particularly to the exhibition. Each film will be hosted by a noteworthy author who will give a talk regarding the film's significance to his or her work after the screening.

In addition to these activities, a series of a monthly gallery talks will be held throughout the academic year. A tentative lineup includes:

- Christopher Merrill, director of the IWP, on writers and politics
- John Raeburn, American Studies, on regionalism, Paul Engle, and Grant Wood
- Independent letterpress operator Shari DeGraw, and Kay Amert, director of the UI's Typography Lab, on the significance of Windhover Press and the letterpress movement

- Writers' Workshop graduate Elizabeth McCracken and IWP alumnus Edward Carey on the writing process
- The impact of the Iowa landscape on writers and writing: Mary Swander, English/ISU, and Michael Carey, Iowa's "Poet Farmer;"
- What to expect from an MFA program: Advice from present Writers' Workshop students
- Robin Hemley, Director of the Nonfiction Writing Program, and Timothy Fay, publisher of the *Wapsipinicon Almanac*, on the historical role of small, regional literary magazines

To cultivate specific connections between the exhibit and UI scholastics, we are working with the General Education Literature course – required for all UI students – to bring their students through the exhibit and to provide programming aimed at their needs. While UI community is certainly an important audience for this exhibit, we are equally interested in capturing the imaginations of the general public, especially Iowans who deserve to be proud of this significant contribution one of our public universities has made to arts and letters all over the world. The Old Capitol Museum hosts approximately 40,000 visitors per year. Many of these visitors come to Old Capitol seeking to learn about the history and legacy of the University. This exhibition will be of special interest to those who have sought out the Old Capitol Museum. It will tell the story of the most famed part of the University in an accessible manner to a broad public. Through publicity, the exhibition will also draw visitors come solely because of the exhibition.

There also remains a built-in audience among the many visitors who travel to Iowa City, attending writing conferences and workshops, including the Iowa Summer Writing Festival, the Iowa Young Writers' Studio, NonfictioNow, and in October 2007, the 40th anniversary of the IWP. Combined participants for these events number in the thousands.

APPENDIX III: EXPANDED PROGRAM DESCRIPTIONS

IOWA WRITERS' WORKSHOP

The University of Iowa Writers' Workshop as an entity began in 1936 and was the first creative writing degree program in the United States. Verse-Making, the first creative writing class at Iowa was offered in the spring semester of 1897. In 1922, Carl Seashore, dean of the Graduate College, introduced a new model for the academic study of the arts when he announced that the University of Iowa would accept creative work as theses for advanced degrees. The School of Letters began to offer regular courses in writing in which selected students were tutored by resident and visiting writers.

Workshop alumni have won a dozen Pulitzer Prizes (most recently Marilynne Robinson in fiction in 2005, and Michael Cunningham in fiction and Mark Strand in poetry, both in 1999), as well as numerous National Book Awards and other major literary honors. Four recent U.S. Poet Laureates have been graduates of the Workshop. In 2003, the Workshop received a National Humanities Medal from the National Endowment for the Humanities. It was the first Medal awarded to a university, and only the second given to an institution rather than an individual.

The program is divided into the poetry workshop and the fiction workshop, and it offers two kinds of courses: writing workshops and seminars. The poetry and fiction workshops consist of 10 to 15 students who read and critique each other's work. Today the Writers' Workshop operates out of Dey House and has eight permanent faculty members: four in fiction and four in poetry. Typically, there are 50 young poets and writers who enroll in the two-year Masters of Fine Arts degree program each year. The Workshop continues to look for the most promising talent in the country, in the conviction that writing cannot be taught but that writers can be encouraged.

It and its graduates have generated hundreds of other graduate programs in creative writing both in the United States and abroad. Nearing its 75th year, the Workshop is still considered the pre-eminent program of its kind.

Other fiction and poetry workshops include:

Summer Programs

The Writers' Workshop organizes poetry and fiction workshops during the two summer sessions. The first is a three-week session starting in May. The second is an eight-week long workshop during the regular summer session. Students from other programs at UI and writers from all over can apply for either session.

NONFICTION WRITING PROGRAM

In 1976, the Department of English approved the “M.A. in English with emphasis on Expository Writing,” which evolved to become the Nonfiction Writing Program. Students graduated from the Nonfiction Writing Program now possess an MFA in Nonfiction.

The Nonfiction Writing Program is broadly devoted to literary nonfiction and serves the purposes principally of people who aspire to become writers. But it serves equally well persons who imagine themselves teaching writing or in a job that emphasizes strong writing and editing skills. Work in the essay and on prose style is a fundamental feature of the program. At the same time, there are opportunities to work in the new media of radio and video essays. Applicants come with varied (and often professional) experience as freelance writers, journalists, and teachers.

The program offers two basic kinds of courses: writing workshops and forms. In the former each class consists of 10-15 students who read and critique each other’s work. The “forms” classes are centered around a specific kind of literary nonfiction (for instance, travel essay) or a special topic (for instance, “Montaigne and the Modern Essay”). The Nonfiction Writing Program is part of the Department of English and is housed at the English-Philosophy Building. It has seven permanent faculty members and visiting faculty during the fall and spring semesters. Each year, it accepts between 12 and 15 students for a three-year terminal degree. The program requires the students to earn 48 credits, half of which can be taken outside the courses offered in nonfiction.

Other nonfiction workshops include:

Overseas Writing Workshop

In its third year, this workshop has traveled to the Philippines, France, Hong Kong and Macau where students interact with local writers and participate in workshops for three weeks. The Overseas Writing Workshop is available for credit and non-credit to students in MFA programs at UI and MFA students from other degree-granting institutions.

Museum Of Art Writer-in-Residence

The University of Iowa’s Museum of Art collaborates with the Nonfiction Writing Program in selecting four graduate students to spend three months at the museum working on various writing projects, including an art-based essay. The writers receive an honorarium, office space and get a chance to read from their work once during the residency.

THE PLAYWRIGHTS WORKSHOP

A strong tradition in playwriting has existed at the University of Iowa since the early 1920s. The Playwrights’ Workshop was founded in 1971 and offers a Masters in Fine Arts degree. This is an intensive three-year program dedicated to educating playwrights for the professional theatre. The objective of the program is to train talented playwrights as writers

and collaborative theatre artists who will lead the American theatre in the creation of new works and the training of future generations of writers and theatre artists. Graduates have found success in every medium of dramatic writing, including writing for stage, screen, television, and nontraditional performance venues.

Graduates include the playwrights Tennessee Williams, Lee Blessing, Sherry Kramer, Charles Smith, Neal Bell and John O’Keeffe, and the film and television writer-producers Richard Maibaum, Norman Felton, and Barry Kemp, among many others. More recent graduates include David Hancock (‘90), winner of two Obie Awards for playwriting; Rebecca Gilman (‘91), author of the acclaimed *Spinning into Butter*; Naomi Wallace (‘93), recipient of a MacArthur “Genius” Grant; Rick Cleveland (‘95), Emmy Award-winning writer; Kirsten Greenidge (2001), whose plays have enjoyed productions at Playwrights Horizons and the Humana Festival of Actors Theatre of Louisville; and Tory Stewart (2001) and Allison Moore (2001), both recipients of McKnight and Jerome Fellowships at the Playwrights Center in Minneapolis.

At the center of the program is Playwrights Workshop, a course taken by all playwriting candidates in every semester of their enrollment, in which they present scripts in the early stage of development and receive intensive feedback from faculty and student colleagues in playwriting and dramaturgy, as well as in directing and acting. The workshop consists of two permanent faculty members and a series of visiting faculty that conduct week- to semester-long workshops. The Playwrights Workshop is housed in the Theatre Building.

Other theatre workshops and projects include:

The Iowa New Play Festival

The Iowa New Play Festival is an ambitious coming together of new student work. The annual festival premieres the production of a new student script every night for a week, with responses from guest artists from the professional theatre world.

London Performance Study

The London Performance Study is organized by the Departments of English and Theatre Arts and the Office for Study Abroad. This is an intense three-week long program designed to provide students with an introduction to theatre in London. The students attend classes in the morning and watch relevant performances in the evening, selected by the accompanying UI faculty member. In addition, the group also takes an excursion to Stratford-upon-Avon and watches performances by the Royal Shakespeare Company. The London Performance Study is open to UI students and other interested persons.

No Shame Theatre

No Shame Theatre was launched in 1986 by Iowa playwrights Todd Ristau, Stan Ruth and Jeff Goode with the aim of providing a platform for emerging writers and performers to work side by side with veterans regardless of experience. The first No Shame performance was

given in October 1986 from the back of Ristau's truck. Sketches performed should be around five minutes long and original and must not break the law, nor harm audience members, the performers, or the venue. Since its inception, No Shame "franchises" have come up across the US.

Paul Engle One-Man Play

In 2007 and 2008 dramaturg Art Borreca, who directs the Iowa Playwrights Workshop, will oversee the creation of a one-man play about Paul Engle, the Iowa poet who led the Iowa Writers¹ Workshop to prominence and was the co-founder of the International Writing Program with Hualing Nieh Engle. Funded by Humanities Iowa (a state entity of the National Endowment for the Arts), the play is scheduled to premiere on October 12, 2008, the centennial of Engle's birth.

INTERNATIONAL WRITING PROGRAM

The University of Iowa's International Writing Program is a unique three-month residency program offered to international writers who are not already in residence in the United States and who have achieved literary distinction in their own countries. The program has flourished since 1967 and has brought to Iowa City over 1,100 writers from more than 120 countries. The program attracts established and emerging creative writers – poets, fiction writers, dramatists, and non-fiction writers. It is a community of influential thinkers and artists, brokering currencies of communications: a United Nations of Writers.

Participants do not take classes at the University of Iowa; no degree is given for participation in the program. The IWP offers a setting congenial for writing and research, and hosts a number of literary activities. Each writer is given an opportunity to present his or her work in a public forum. The IWP also organizes individual visits to other parts of the country, including schools and community colleges within Iowa and around the nation. Many of the writers produce or oversee their first translations into English, through the International Translation Workshop, organized by the IWP, and populated with graduate students in writing and community members.

The program operates from Shambaugh House, one of the buildings in the university's "writing corridor."

Besides the Fall Residency, the IWP also organizes:

New Symposium

Each spring, the IWP travels overseas and hosts a symposium on issues of world importance. For its first two years, this conversation took place on the island of Paros in the Cyclades Archipelago. In 2007, fifteen writers from around the world wrote essays on and then discussed "Justice." The 2008 New Symposium, also scheduled for Paros, will be on the theme of "Home."

Reading Tours

The IWP has led delegations of American writers overseas to deepen their understanding of other countries' unique landscapes and rich cultural and literary traditions. The 2007 Middle East Reading Tour took writers to Syria, Jordan, Israel and the Palestinian Territories and then to Istanbul. During the tour, funded by a grant from the US Department of State's Bureau of Educational and Cultural Affairs, the IWP encouraged future collaborations between the delegation and their counterparts in the region.

Between the Lines

Between the Lines, a partnership between the International Writing Program and the Iowa Young Writers' Studio, invites 12 teenage writers (ages 16-19) from Arabic-speaking countries to spend two weeks at the University of Iowa. The inaugural program occurs in June 2008 and will consist of writing workshops and seminars on literary topics as well as cultural visits and local hospitality. Students will improve their writing and reading skills in a supportive environment, bond with their American counterparts, and gain insight on American life and culture.

Short-Term Residencies

Throughout the year, the IWP facilitates other, short-term visits to Iowa City and the University of Iowa from writers, translators, editors, scholars-at-risk, and others.

TRANSLATION PROGRAM

Literary translation has long been associated with the writing programs and with Comparative Literature at the University of Iowa. In 1962 a Translation Workshop, which became a model for such workshops elsewhere, was established within the creative writing program. In 1974, scholar and translator Gayatri Chakravorty Spivak founded the Workshop in Literary Translation. It was transferred to the Department of Comparative Literature and has remained there since then. Since 1967 the International Writing Program has brought distinguished foreign writers to the campus each year, sponsoring the translation and publication of anthologies and individual collections of poetry, prose, and theatrical works in translation. The MFA in Translation, originating in the Translation Workshop, is a degree program that promotes creative performance and the study of languages, literature, criticism, and cultural history. The aim of the program is to encourage the practice of translation, and to bring about greater awareness of its tradition, as one of the primary means of cultural mediation.

Besides permanent faculty, students also work with the visiting writers of the IWP. The Workshop is an intensive two-year program and has between three to six incoming students each year. It is housed in the Adler Journalism Building.

MFA translation students publish *eXchanges*, a journal of literary translation. A vibrant source of international writing in translation, the journal provides hands-on editing and on-line publishing experience, as well as an occasional venue for their works. The program also

regularly hosts and co-hosts conferences, invites speakers from around the world for readings and short-term residences, and is a constituent unit of the Virtual Writing University.

Graduates of the program have gone on to work in the world of professional publishing, as freelance translators, or have continued on to Ph.D. programs in related disciplines. In recent years their works have been published by Graywolf, Seven Stories, Autumn Hill Books, *Words Without Borders*, *The Iowa Review*, *91st Meridian*, *TWO LINES*, *Circumference*, *The Literary Review*, *Passport*, *Absinthe*, and many others.

CENTER FOR THE BOOK

Founded in 1986, the University of Iowa Center for the Book is an innovative, interdisciplinary research and arts unit within the university's Graduate College. The UICB pursues a distinctive mission, integrating study of the book in society with practice in the art of book production. The Center offers curricula in book technologies and book history, available to graduate and undergraduate students, as well as to the Eastern Iowa community.

The UICB administers a certificate program in which graduate students study printing, paper making, bookbinding, calligraphy, and historical/cultural courses. The Center serves a number of students who combine their degree work in a traditional graduate department within the certificate program. It is a unique education in the production of paper, the history of binding, the practice of printing, or the labor of letterforms. Alternatively, some students earn the certificate as a stand-alone credential, mastering skills in book arts, technologies, and histories.

In addition, the UICB offers a joint degree with the School of Library and Information Sciences; and it affiliates itself with book scholars in UI departments and programs such as History, English, Journalism and Communications Studies, Religious Studies, the Writers' Workshop, and American Studies. The Center sponsors visiting speakers and weekend workshops. There is an annual Brownell Lecture in the History of the Book and a Mitchell Lecture in the Arts of the Book.

SCHOOL OF JOURNALISM

The School was founded in 1924 and today is housed in the Adler Journalism Building. The School has several firsts to its credit, including the first woman editor of an American college daily newspaper (1918) and the first program to offer classes in photography (1930).

Daily Iowan:

Awarded several honors including a 2006 Pacemaker Award – considered the Pulitzer Prize for college journalism – the newspaper is completely handled by the students. It is the only campus newspaper to be hand-delivered to members of the community instead of being available only to students in university locations. In fall 2005, the *Daily Iowan* started a TV broadcast, *DITV*, which is available Sunday through Thursday on the web and on the university's cable channel, *UITV*.

WSUI AM 910

Begun in 1919 in the basement of the university's Physics building, WSUI is the oldest educational broadcasting station west of the Mississippi River.

Journalistic Writing in Spanish

Offered since 2006 to undergraduate students who are journalism majors, the courses combine language skills with news reporting and feature writing in Spanish. At the end of the semester, the students produced two collections of their writing: *El Crisol de Iowa City* and *Comos es: Voces de la Cultura Latina*. These collections present original writing on topics ranging from medical insurance for undocumented immigrants to Mexican chefs in Midwest. In spring 2007, a course on narrative journalism was taught. This class focused on in-depth, interpretive journalistic writing in Spanish. The course also familiarizes students with the market for Spanish-language narrative journalism in the US, and it develops an awareness of stories and issues important to Latina/o readers.

SPANISH CREATIVE WRITING WORKSHOP

Started in 2005, the Spanish Creative Writing Workshop teaches more than 80 undergraduate students each year. The course is taught by Roberto Ampuero, a Chilean fiction writer and journalist and 1996 International Writing Program Fellow. In 2007, the Workshop will launch its outreach program in Spanish creative writing wherein the course will be offered to Latin American immigrant workers. The outreach will be a four-week program that will meet in the evenings. This project will help give a voice to Spanish-speaking immigrants who live and work in Iowa.

CARVER COLLEGE OF MEDICINE WRITING PROGRAM

Since 2002, the program has helped medical students with over 2100 writing drafts. It provides individual consultations for medical students to review residency and scholarship personal statements, CVs, research papers and abstracts, patient notes, learning issues, presentations, creative writing, extracurricular materials, correspondence, recommendations and any other form of writing. The program functions out of space provided by the Medical Education Research Facility, near the UI Hospitals and Clinics.

The program also offers two elective courses in literature and writing in fall and spring semesters, drawing around 10 students each term. The first course is for second- and third-year medical students who take this course in addition to a full medical course load that includes exams every week. The second course is for fourth-year students. These students complete one clinical rotation at a time and this course counts as a clinical rotation. While the first is taught by a writer-teacher, the second elective is co-taught with a physician.

Writing fiction, poetry and creative texts encourages self-awareness and understanding of different perspectives. In an increasingly technology-dependent practice of medicine, creative writing counterbalances sterility and assists in the processing of emotionally challenging

experiences. The program also coordinates extracurricular activities for medical students involving literature, music, and the visual and performing arts.

PROJECT ON RHETORIC OF INQUIRY (POROI)

This interdisciplinary program explores how scholarship and professional discourse are conducted through argument, how paradigms of knowledge are sensitive to social-political context, and how the presentation of scholarly and professional findings is an audience-sensitive process. Activities include seminars, workshops, national conferences, a variety of classes, the graduate certificate program in Rhetoric of Inquiry, and an online, peer-reviewed journal. POROI functions out of the Bowman House.

UI PROVOST WRITING FELLOWS AND THE WRITERS' HOUSE

The Writing Fellows, five recent graduates of the University of Iowa's MFA programs in Writing and Translation, are provided with living and writing space for a year following graduation in 111 Church Street, the "Writers' House." In addition to advancing their own writing projects, they contribute to the writing environment for UI undergraduates, graduates and members of the writing community in Iowa City. Throughout the year the post-graduate fellows organize activities to foster an atmosphere of literary production and discussion across genres. Activities include classes, seminars, workshops, "Ask a Fellow" email address and salons of different countries' literatures.

UNIVERSITY OF IOWA TELEVISION (UITV)

Programs include a variety of programming produced by members of the University of Iowa community. Foreign language news broadcasts from several countries air mornings and weekends. UITV features programming from Student Video Productions, the Multimedia Department in the School of Art and Art History, Communication Studies, the School of Journalism and Mass Communications, the International Writing Program, the Athletic Department, and UI special events, such as the annual Presidential Lecture and various college commencements. UITV also works cooperatively with WSUI-AM 910 and KSUI-FM 91.7 to bring several popular radio programs to television.

WRITING CENTER

Begun in 1945 as a Writing Lab, where students labored to become better writers, the Writing Center is the oldest of its kind in the country and provides free, one-on-one instruction in rhetorical and communication skills. An understanding of how discourse – whether of writing, speaking, listening or reading – has been both purpose- and audience-driven has been a hallmark of the Writing Center. The tutors at the Center (graduate students who excel in writing) give feedback on autobiographical essays, fiction, literary criticism, biology lab reports, rhetoric assignments, research papers, fine arts reviews, theses, and dissertations in

almost every field. Students interested in developing their academic or personal writing skills can sign up to attend one-on-one sessions at the Center for an entire semester at a time.

The Writing Center, located in the English-Philosophy Building, has satellites around the University campus. In addition, it also provides email tutoring and organizes special sessions – Midnight Writing Mania – during exam week.

Writing Center Fellows

Writing Center Fellows is an undergraduate peer tutoring/writing cross-curriculum initiative. The goal of the Writing Fellows program is to improve student writing and writing processes, to promote collaborative learning, and to encourage instructors to use writing to learn in their courses. Fellows work for three semesters. Currently the program has more than 28 fellows.

BORGES CENTER

Started in 1994 at the University of Aarhus, Denmark, the Borges Center moved in 2005 to its current home in the Department of Spanish and Portuguese at the University of Iowa. The Center has a library and archives of writings by and on Jorge Luis Borges, which are being systematically catalogued. Scholars from different countries are given academic and institutional support for their work on Borges. Lectures, seminars and conferences are planned on a regular basis. The Center also provides resources for the teaching of Borges at the undergraduate and graduate levels, and promotes discussion on the implication of and actual translation projects.

The Center publishes a bi-annual journal, *Variaciones Borges* in Spanish, English and French. It is not exclusively devoted to the writings of Borges but to any kind of research applied to his special style of thinking and writing. The journal is complemented by the Borges Studies Online, an electronic supplement that incorporates relevant scholarship as it is received and approved.

The Center also sponsors a conference, “The Place of Letters: The World in Borges,” which features scholars from all over the world speaking about the work, life and legacy of Borges; and two exhibitions. The events are free and open to the public.

WALT WHITMAN PROJECT

This project, <http://www.whitmanarchive.org/>, examines interactions between Whitman’s work and cultural forces in the United States and around the world. The project has also included work on the Walt Whitman Hypertext Archive. This online resource, created by the Universities of Iowa and Nebraska and based in Lincoln, is an electronic research and teaching tool that sets out to make Whitman’s vast work easily and conveniently accessible to scholars, students and general readers. It is a model for how new media can assist scholarship and increase the public’s access to its cultural foundations.

UNDERGRADUATE DEGREE/CERTIFICATE IN WRITING

This major will be introduced in 2008 as a competitive program for 100 undergraduate students who would be admitted at the end of their first year. The certificate program will provide undergraduate students the opportunity to become better writers, whatever their major or area of interest, and to receive a certificate that attests to their concentration on writing. Both the skills and the credential will serve students well in seeking employment. The new certificate will be offered by building on existing courses.

ARCHIVES, RECORDS AND CALENDARS

Virtual Writing University Archive

Virtual Writing University Archive is a collection of recordings of literary readings, panel discussions and lectures around the University of Iowa and Iowa City. Work on the digital library started in 2003 and the Archive became available online in 2007 as a collaboration between the International Writing Program and the School of Library and Information Sciences. The IWP held hundreds of recordings of its past literary events in analog audio and video formats. These recordings document the history of the IWP, and represent an important chapter in the larger story of writing at Iowa. Prior to the Virtual Writing University Archive, the recordings were inaccessible and in danger of deterioration. The archives in textual, video and audio formats are available online with no fee.

The importance of this archive cannot be overstated. These interviews and readings are more than just recordings of published texts easily available to the book-buying public; they constitute a form of interpretation and an exploration of creativity and of a writer's approach to life and work. The audience hears a text the way the author hears it; questions from the audience or the interviewer demand clarification in ways the printed page cannot provide. Readings and interviews are thus expository events, which can change the way we understand a writer and his or her work. They also bring writers to the public in direct, accessible ways. In these public readings and interviews, we see writers interacting with a diverse audience; questions might come from high-school students, IWP or Workshop writers, or members of a book club. These recordings preserve the dialogues central to the literary alchemy of this community, enacting the dialogic spirit of the convention of "workshopping."

Cultural Corridor

Cultural Corridor is an online calendar of arts and culture events in Iowa City and the surrounding communities and is provided by the Iowa Cultural Corridor Alliance, which has over 118 members. The website started in 2002 as a one-stop forum for information on arts and culture events in the Iowa City/Cedar Rapids area. Other communities and organizations are located in the Amas, Mount Vernon, Hiawatha, Marion, North Liberty, West Liberty and West Branch.

Arts Iowa

Arts Iowa is the calendar of visual, performing and creative writing arts events that are organized by the students, faculty or departments of the University of Iowa.

The Iowa Avenue Literary Walk

The Iowa Avenue Literary Walk celebrates works by 49 writers with ties to Iowa and the University of Iowa. A series of bronze relief panels embedded into the sidewalk features quotations about books and writing by the authors, as well as illustrations by artist Gregg LeFevre. There are passages from children's books, quotes from memoirs, and dialogue from plays and short stories, all of which sprang from the minds of authors with Iowa connections. Josephine Herbst, William Shirer, and Amy Clampitt were born in the state while others, such as Kurt Vonnegut, Flannery O'Connor, and Rita Dove were involved with the University of Iowa Writers' Workshop, the internationally acclaimed creative writing program. Other poets and authors featured include Marvin Bell, Mildred Augustine Wirt Benson, Black Hawk, Ethan Canin, Raymond Carver, Frank Conroy, Gail Godwin, John Irving, Donald Justice, Chris Offutt, Marilynne Robinson, Jane Smiley, and Wallace Stegner, among others. A booklet guide to the walk is available for a nominal fee at Prairie Lights Books or Iowa Book & Supply. For more information about the walk, visit <http://www.icgov.org/literarywalk/index.htm>.

APPENDIX IV: A HISTORY OF TRANSLATION AT UI

Daniel Weissbort

Postface

Since this collection provides, as needed, a historical background to translation in the English tradition, it seems appropriate to provide an account of its own genealogy. We have drawn on a very large number of related works, as the apparatus indicates. Nevertheless, it was the lack specifically of a textbook (a selection of primary texts) which might function as an introduction to the field that prompted us to undertake this task. That the book has been so long in the making has much to do with the fact that the discipline itself was evolving, even as we tried to get it into perspective.

For the present writer it all began with the magazine *Modern Poetry in Translation* (*MPT*), co-founded with Ted Hughes in 1965. From the start the journal had the support of the British Arts Council, and of a number of poets interested in translation (e.g. Michael Hamburger, Nathaniel Tarn, Anselm Hollo, Peter Redgrove). Like the Penguin Modern European Poets series (General Editor A. Alvarez), *MPT* was initially a response to a growing awareness of the writings, particularly the poetry, emanating from “the other Europe”, Eastern Europe, in the period after Stalin’s death in 1953. The aim was to publish work by contemporary poets, in translations that tended towards the literal, as we understood the term. Early issues of the journal contained a minimum of comment, although this changed somewhat as we became more aware of current debates on translation and of the work of such individuals as James S Holmes (see entry on Holmes) and others. But *MPT* (“at least a novelty”, as a *Times Literary Supplement* editorial called it), was not alone in the field. The idea for such a publication had occurred to Ted Hughes when he and Sylvia Plath were living in the USA (late 50s) and there was, even at that time, at least one other similar project, edited by the American poet, translator, critic Willis Barnstone, this eventuating, however, in a landmark anthology, rather than in several issues of a journal: *Modern European Poetry*, ed. Willis Barnstone, New York, Bantam Books (1966).

In 1972/3 I was invited by Paul Engle, one of the earliest subscribers to *MPT*, to the University of Iowa, as a member of the International Writing Program, which, with his wife Hualing Nieh, he had founded in 1967. Paul Engle is renowned, among other things, for having developed the Iowan Creative Writing Program, of which he became Director in 1942, and for including among its offerings an “invention” of his, the Translation Workshop, this being the first such course in the English-speaking world.

Like most of my English contemporaries, I was uneasy about the notion of Creative Writing Workshops, and I didn't really know what to make of a *Translation Workshop*. It seems that, when he was Director of the Iowa Writers Workshop, Paul Engle, in 1963, had invited Edmund (Mike) Keeley, fiction writer and translator of Greek poetry (Cavafis, Seferis, among others) to try out a Translation Workshop. This project was a natural enough outcome of Engle's interest in the larger world. He had for some years accepted foreign student-writers in the Iowa Creative Writing Program. Translation became a preoccupation, although his personal interest in it predated the Workshop, since he had translated modern German poetry, including Rilke.

As Keeley explained,¹ there was at that time no public forum for translators, no publication devoted primarily to translation, no association of translators: "Evidence of an imminent turning point was the second revelation of my year in Iowa, namely that there were students of writing eager to learn about the craft of translation." Keeley was given a free hand, the guiding principle being that English was the language into which translation was to be made.

When I arrived in Iowa (1973/4), Gayatri Spivak, chairperson of Comparative Literature, was herself working on a translation of Jacques Derrida's *De la grammatologie* (1967), *On Grammatology* (1976; see entry on Spivak). She was interested in introducing a translation program, taking advantage of the favourable situation in Iowa. This initiative led swiftly enough to the establishment of an MFA Program in Translation, in Comparative Literature, and it was agreed that this new program would also have a theoretical/historical component, which called for a course in the history and theory of translation. It was Paul Engle, in fact, who had been particularly adamant about the need for such a course, having in mind a historically focused rather than theory-based one. The teaching of this course inevitably fell to me, the course concerning itself, above all, with the history of theory in the English tradition, from its roots in Classical writings (Cicero, Horace, Quintillian etc) up to, say, Ezra Pound. I attempted to carry on beyond EP, but found contemporary translation theory, especially that which drew on French critical theory (Derrida, for instance) rather daunting. Our primary interest was in the production of translated texts, rather than in the consideration of the theoretical dimension of translation. Somewhat prior to these developments at Iowa, James S Holmes (1924-1986), like Paul Engle a native Iowan, was at work, at the University of Amsterdam, identifying texts and assembling bibliographies which might render feasible the teaching of a course on historical translation theory. It was Holmes, incidentally, who first used the term "Translation Studies"² and certainly it was he who did most to define the scope of the emerging discipline (see entry on Holmes). I met Holmes in Bratislava at a FIT, (International Federation of Translators, a UNESCO-affiliated body) conference, in 1968, and he contributed translations of Dutch poetry and articles on historical translation theory to *MPT*, also regularly visiting Iowa where he kept an avuncular eye on the Translation Workshop. Holmes made the bibliographies he was compiling "for the use of students doing graduate work in translation studies at the University of Amsterdam" available to me and these lists enabled me to begin assembling a course pack for the course in the history of translation theory.

The lack of a suitable textbook had been apparent as early as 1973. Indeed, in a report “On the Place of Translation in Comparative Literature”, submitted to the American Comparative Literature Association by Rainer Schulte, himself the originator of the American Literary Translators Association (ALTA) in the late ‘70s, it was stated that: “The Course in History of Translation [...] is one of the most tradition-bound areas of comparative literature, yet [...] almost impossible to teach, since suitable materials for study are shamefully lacking.” It continues: “[T]he class is faced with a paucity of available materials, from the translations of bygone ages and a plethora of materials from contemporary (or at least twentieth century) translations.”

There was, to be sure, an array of relevant materials, by far the most significant and inspiring being George Steiner’s compendious work, *After Babel: Aspects of Language and Translation* (1975; see entry on Steiner). Some pre-indication of its scope was given by the same author’s *Penguin Book of Modern Verse Translation*, 1966, which for the first time allowed translators comparable status with source language poets. Steiner’s introduction to this anthology is one of the most important contemporary texts on the translation of poetry and on literary translation in general. Scrupulously, he draws attention to the work of a number of other scholars and poets, some associated with the short-lived National Translation Center in Texas (founded in 1968), including, for instance, D.S. Carne-Ross and William Arrowsmith.

In an essay written for *Modern Poetry in Translation: 1983*, Ted Hughes speculates on the reason for the apparent boom in poetry translation in the 60’s and early ‘70s. When *MPT* began, the people consulted included the poet and translator Nathaniel Tarn who, between 1967 and 1969, was General Editor of Cape Editions, published by Jonathan Cape, which made available in English translations, especially from the French, a number of important short texts of literary criticism, linguistics, and anthropology (by Claude Lévi-Strauss, Roland Barthes, Michel Leiris among others). A noted translator from Spanish (Neruda, in particular), Tarn was an advisory editor of *MPT* and was also involved with the first Poetry International readings in London, in 1967, directed by Ted Hughes and Patrick Garland.

Meanwhile, or shortly before these developments in England, Paul and Hualing Engle, at the University of Iowa, had embarked on a similar if even more ambitious project, namely the publication, through funds raised by them and made available to the University of Iowa Press, of a series of international anthologies. In their General Foreword, the Engles wrote that it was intended to bring together “people with creative talent (who, in some instances, may not even know the language being translated) with a poet native to the language. Together they attempt a version in English which tries to be partly as imaginative as the original.” (See e.g. General Editors’ Introduction to *Russian Poetry: The Modern Period*, edited by John Glad and Daniel Weissbort, Iowa City, University of Iowa Press, 1978). Paul Engle had pioneered, through the Translation Workshop, this “tandem method” of translating poetry. It is worth recording that later, in the spirit of what the *IWP* had begun, an attempt was made to formalise the relationship between visiting writers and student-writers in Creative Writing and Translation by setting up a workshop the participants of which consisted of visiting foreign writers and student writers in the Creative Writing Program wanting to collaborate with them on the translation of their work.

The project to assemble a collection of primary texts, with historical notes and commentaries moved forward, but was overtaken by some others, including the late André Lefevere's *Translation/History Culture: A Sourcebook*, eventually published in 1992 in the Routledge Translation Studies series, the general editors of which were Lefevere himself, a Belgian scholar from the University of Antwerp, and Susan Bassnett of the University of Warwick. (The Routledge series was actually the second of its kind, the first, less widely available, being "Approaches to Translation Studies", published by Van Gorcum, Amsterdam, under the editorship of James S Holmes.) Lefevere's useful short volume, with its thematic rather than chronological arrangement and its emphasis on translation as manipulation, was probably the offshoot of a larger project, under the aegis of the ICLA (International Comparative Literature Association), for a world historical reader in translation studies. I had participated in discussions about this with Holmes and Lefevere.

The University of Iowa supported our efforts to bring to fruition work on a Historical Reader in Translation Studies. My principal collaborator for a while was a doctoral candidate Stephen Welchselblatt. In 1997, Astradur Eysteinnsson, who had earned his doctorate in Comparative Literature at Iowa returned to teach translation courses, and it was around this time that he and I decided to collaborate on the project. In the course of our co-editorship, the project was substantially reshaped. Addi Eysteinnsson supplied the enthusiasm and discipline, the practical experience and theoretical knowledge, that made it possible to complete a far more ambitious project than had originally been envisaged. However, in the spirit of the earlier work, this volume has tried to keep the scope as open as may be, emphasizing the link between theory and practice, as this emerges from a historical survey of historical developments. The primary writers on translation have been the translators themselves, as noted in the general introduction to the present volume. These statements, frequently in the unobtrusive form of prefaces, often reflect differences of opinion regarding for instance the use of blank verse rather than heroic (rhyming) couplets in the translation of the Homeric epic (William Cowper as against Alexander Pope). We have represented some of these specific controversies, although our focus has remained the work of individual translators and their contributions to a more general ongoing general debate. We have also attempted, with the twentieth-century, to represent work of writers who might be described primarily as theorists or critics. Even in these cases, though, the theoretical comments were often drawn from or accompanied by actual translation.

It is true that some translation theory has detached itself from the practise of translation, so as to gain a perspective on this rapidly developing discipline. If there is any bias in this volume, then, it is probably towards theory as it effects or is reflected in and reflects practise, this, in its turn, being determined by circumstances. In providing examples where possible of translations by the likes of Dryden, Pope, Pound, as well as by such as Benjamin and others who are not primarily creative writers (to use that problematical but convenient term), we have tried to flesh out the theory. As a rough guide to the translations, we have provided literal or ad-verbum versions of the source texts. Of course, the very notion of literalism is problematical; nevertheless, these texts do give some additional purchase on otherwise inaccessible source

material. Naturally, if the literal provided was also one used by the translator – assuming he or she needed or made use of such an intermediate version by someone else – this was an additional bonus. As we have seen, Ted Hughes – and he was not alone (see, in particular, entry on W.S. Merwin) – wanted versions that aspired to verbal accuracy rather than to any kind of literariness. His aim when translating was, as far as possible, to preserve the “foreignness”, bringing into English that which could not possibly have been there before. If this seems to accord with post-colonial developments in critical theory, in particular with the advocacy of “foreignizing” translation by such as Lawrence Venuti, it suggests a current of thought flowing both ways between theory and practise.

At the same time, we became increasingly aware that anything to do with human communication can be related to translation, all transactions between human beings, whether from different languages and cultures, within the same language, between social groups, between the sexes, between adults and children and so forth involve translation; the act of writing may itself be regarded as one of translation. And then, there is the business of adaptation, for instance the screen treatment of a work of fiction. There is also the translation oral poetry into written, when the whole social situation or context is obviously pertinent, a question with which those involved in ethnopoetics are very much concerned (see entry on ethnopoetics and *passim*). Translation has been globalized, in so far as its universal implications have been recognized, and the broadening of the field has become conceivable and indeed practical, greatly extending the scope or relevance of literature.

These developments may have somewhat obscured the distinction between original writing and translation. Nevertheless, that there is a distinction is not, we believe, an assumption based wholly on convenience. While, as stated, we have tried to keep the field open, we have also tried not to broaden it to such an extent that it becomes virtually indefinable. As regards the place of translation studies in academia, Professor Susan Bassnett of Warwick University has gone so far as to state that “there are now so many people working in the field of Translation Studies that some of the old assumptions about the marginality of this work have been radically challenged, principle among which is the notion that the study of translation can be relegated to a sub-category of Comparative Literature. The current perspective reverses that assessment and proposes instead that comparative literature be considered a branch of the much wider discipline that is Translation Studies.” (see Preface to the Revised Edition of *Translation Studies* by Susan Bassnett-McGuire, London and New York, Routledge, 1991, p. xi; First edition, 1980; see also Susan Bassnett’s *Comparative Literature: A Critical Introduction*, 1993).

As editors of this volume, we have felt it incumbent on us to press for inclusiveness, keeping Translation Studies as a whole open, rather than exclusive, fortified by more or less impenetrable jargon. The discipline does, after all, propose a new way of looking at least at one area of scholarship: the study of literature. With the emphasis here on the actual business of writing, of translating, we hope to have been able to preserve the connection at least with literary life in its historical dimension. One thing translation apparently is not – even if it may have seemed so and may still seem so to some of its practitioners – is a purely scribal business,

engendering numerous local problems requiring action. At the same time, of course, that is also precisely what it is! These contradictions, dilemmas account for the perennial fascination of translation, as an art, as a practical activity or polemic, and so forth. This fascination, the wide appeal of translation and of any discussion of it, makes it a most effective introduction, as well, to the study of literature (arguably, no reading of a text is closer or more critical than that of its translator). Translation can provide the link, often missing between theory and practise, between writing about writing and writing itself.

The normativeness or ideological nature of much writing about translation has, of course, much to do with the fact that it is, by and large, tied to a consideration of certain practical problems. We hope that the present volume will help readers put the often passionately views of writers on translation into historical perspective, at the same time as relating them to supposedly more enduring aesthetic considerations. In any case, translation has, for most of its history, been concerned with broadening readerships, making more widely available what has been the accessible only to a privileged few. To that extent, while recognizing the conservative or even reactionary tendencies of society, as it tries to preserve or even roll back the status quo, translation activists do well also to acknowledge the legitimacy of resistance - for instance, among many publishers - to some of the more radical approaches, such as radical foreignization.

There has been in the post-World War Two period and, particularly from the mid-60s, a concerted effort to interrogate the process of translation, as well as to promote the actual business of translation. Consciousness-raising in the academy and generally in the media has inevitably been a slow process. We feel privileged to have been part of this historical movement and fortunate, too, to be in a position to pay tribute to fellow prospectors. This volume is also dedicated to the many individuals who directly or indirectly had a hand in its making, under the peculiarly favourable circumstances that prevailed in certain places in the last quarter of the twentieth century.

Notes

- 1 See Keeley's Closing Address to the 1980 Symposium of the American Literary Translators Association, "The State of Translation" (*Modern Poetry in Translation*, No. 41-42, March 1981)
- 2 See "The Name and Nature of Translation Studies" (1972), included in *Translated!*,
- 3 For a detailed account of the American translation Workshop and its place in the development of the academic discipline of Translation Studies, readers should consult Edwin Gentzler's work (3). This is based on firsthand experience, since Gentzler, as Program Assistant to Paul Engle's International Writing Program in the early 70s, participated in the early Translation Workshops.

(from *Translation: Theory and Practice: A Historical Reader*. New York: Oxford University Press (USA), 2006)

APPENDIX V: POETRY IN PUBLIC

Now in its fifth year, Iowa City's Poetry in Public project accepts poetry submissions from writers of all ages. The Iowa City Community School District works with its elementary schools to solicit poems from students. Published and unpublished poets in Johnson County are invited to submit their poems for consideration.

The project celebrates Iowa City's rich literary tradition and local writing talent by displaying poems by writers of all ages in City buses, downtown kiosks and other public facilities from April (National Poetry Month) through the fall. Poems are also displayed in the Robert A. Lee Community Recreation Center, the Scanlon Gymnasium/Mercer Park Aquatic Center, and the Iowa City Public Library.

What follows is a brief selection of poems displayed around the city in 2007.

“A Fossil, Dad!”

Wilton Tichay

He squats to a slab of slate where threads of white calcite replace the veins of a leaf; a sarcophagus from times when the Earth was so young, even birds had teeth. The Adam of my Eden, the clay I have given eyes to, becomes a paleontologist deciphering the cuneiform of life from ancient mud that refused to learn new facts. Awed by the passionate curiosity in his androgynous face, I glimpse the bas relief he will one day cast from the imprint I am leaving in this yielding heart.



Sponsored by Iowa City Public Art Program

Poetry
in public

Hey, You

Anne Knisk

You pushed me away with a pleasure
No Gravity since
Bouncing in my Space every night
The Black Hole closes in

So what if it's dark and dense
So what



Sponsored by Iowa City Public Arts Program

NEPTUNE

George Barlow

My father had to love the sunlight & cool air
spreading the beige stain & carnations on those easy waves
that day just inside the Golden Gate, had to love the prayer,
the fat seals waiting for us back at the pier,
the toast for a sailor gone home, our clinking cocktails & puffy eyes,
had to love hanging with us in the bar, like always, full of it,
cracking us up—Barlow, his buddies called him, here here.



Sponsored by Iowa City Public Art Program



Heron (*excerpt*)

James McKean

A great blue heron fell
out of its wings, folded
them and stands still this morning
on reverse knees, neck
extended, saber beak point
to point with the water's own replica
of heron.



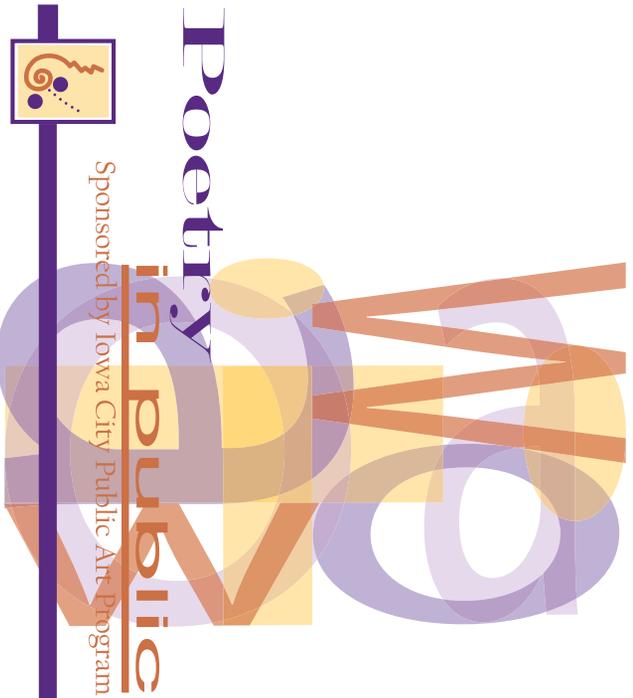
Poetry
in public

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The Houseboat

Hilary Markes

I hold up the door
while he bends the hinge.
It will swing
true again, it will.
Out here in weather, all warps:
the skiff, the oars, even the shoreline, waves true to the wind.



Nana's Lambs Ear

***Francesca Crutchfield-Stoker
7th grade, South East Junior High***

She has taught me her ways

Gently touching a silky softness

Like her hands

Petals of future to mirror the past

Lambs Ear breaths in cherishing our smile

She is my nana, I her plant

Watching me grow, showing me her path to follow



Sponsored by Iowa City Public Art Program

My Brother

Wyatt Rath
5th grade, Penn Elementary

My brother is big, my brother is bad.
He's always red, he's always mad.
He's mean and cruel and sloppy and rude,
And let me tell you, he's a hairy dude.
But that's an older brother for you.
There is absolutely nothing you can do.

