A.E. Stallings: 54th Wallace Stevens Poetry Program

A.E. Stallings was the latest in a long line of highly respected poets to share their work as a part of the Wallace Stevens Poetry Program. The program, which is now in its 54th year, also features a poetry contest for both high school and university students. The third and second place winners from the Early College Experience Program were high school student poets Raphael Lassauez and Joyce Hida. Mechelle Horlick took first place, and was given the opportunity to perform her poem “Check-out Aisle 3” for all those in attendance.

Assistant Professor in Residence Darcie Dennigan then announced the University of Connecticut Student winners. In third place was Jillian Cundari, who performed her poem “Vegetables.” The second place winner was graduate student Brian Sneeden. Sneeden read his poem “Victory at Sea.” The final student reading was by first place winner Anna Ziering, who performed her poem “Fears After the Indonesian Forest Fires.” Ziering’s poem was short but powerful, drawing inspiration from real life events.

Associate Professor of English Penelope Pelizzon excitedly and eloquently introduced the 2016 Walter Stevens Poetry Program poet, A.E. Stallings. Pelizzon praised A.E. Stallings’ work, stating “It is not possible for me to imagine twenty first century American poetry without the work of Alicia Stallings.”

A.E. Stallings then performed selected poems that spanned her literary career, starting with her poem “Song For the Women Poets.” A.E. Stallings stated that “Song For the Women Poets” and many of her other poems were heavily influenced by Greek mythology, particularly mythology surrounding the Underworld.

Fourth-semester English major Siobhan Dale found herself enjoying how A.E. Stallings drew influence from Greek mythology, particularly liking the poem “First Love: a Quiz.” “First Love: a Quiz,” which told the myth of Hades and Persephone, starting off comedic but growing dark just before the poems end.

Between each reading, Stallings would provide the audience with anecdotes from her life. She would explain how each experience shaped her poetry. It was inspiring to hear how seemingly insignificant events, like a trip to a museum or conversations with her children, inspired her award winning poetry.
Stallings, who lives in Greece, also wrote a series of poems about the refugee crisis she witnessed firsthand. The poems upsetting and touching, and felt as real as the events they were based upon.

Stallings’ poem “Sestina: Like” drew a great reaction from the audience. Stallings noted that the sestina form of poetry was often hated among poets due to its length and pattern of repetition. Despite the universal dislike, Stallings was able to create a tight yet fluid poem that was highly complemented by her animated reading.

“I like the way that she takes traditional forms of poetry like the sestinas and sonnets, and she puts a new perspective with current issues on them,” eighth-semester marketing major Kristen Stanise, said.

The last poem A.E. Stallings read was titled “Alice, Bewildered,” and was based upon a scene from the book “Through the Looking-Glass” where Alice forgets her name. Stallings stated that she had always felt a connection to Alice because of their similarities in name, making her poem about identity loss especially poignant.

A.E. Stallings joins revered poets in reading at the Wallace Stevens Poetry Program, like Marianne Moore, Elizabeth Bishop and John Ashbury.


His poetry was featured in Poetry Magazine, The New Yorker and Ploughshares. He has been awarded the Dogwood Poetry Prize, the Hollis Summers Poetry Prize, the Pushcart Prize and the Levinson Prize from Poetry Magazine. Mehigan also earned a fellowship from the National Endowment for the Arts. Mehigan is a New York native, currently residing in Brooklyn, where some of his poems are placed.

Mehigan was a few minutes late to his own reading, but his audience of students, faculty and poetry fans did not seem to mind. Mehigan explained that sometimes his tardiness is because of his poor concept of time because of his ADHD, while other times, like today, it is because of traffic.

The audience laughed when he whipped out his smartphone and asked if it would be okay if he could record the rest of the talk so his wife could experience it later. The audience then said “hello” to his wife via voice recording.

Mehigan shared themes that all writers can relate to, whether poets or not. Mehigan explained that most of the poems he writes he hates in a few years. He also regrets the title of his most recent book.

Mehigan found inspiration in the world around him, mostly in the people he met, the things he saw and what he did.

For example, he walked by a smokestack every day in Brooklyn on his way to get his morning coffee. Eventually, he wrote a poem about it.
He later commented that some people criticize that poem for its rhyme. He said, “They say, don’t you know you’re not supposed to do that anymore? Has anybody told you?” In instances like those, he throws criticism out the door.

Mehigan spent nine weeks working at a cement plant. He wrote about the dust that settled into his lungs and eventually gave him bronchitis.

After he read around 10 of his poems, he opened up the floor for questions. Most of the questions centered on his writing process, while the last question was about his favorite poets and writers.

Kathryn Eichner, a seventh-semester English and women’s, gender, and sexuality studies student, attended the talk because she read Mehigan’s book in class last year.

She said she liked his use of different voices in his writing.

Liz Wager, a MFA student at Southern Connecticut State University, drove up to hear Mehigan’s talk because she’s been a fan of Mehigan’s book since her adviser gave her his book.

“I really liked his talk,” Wager said. “I tend to do more meter rhyme, and it’s always nice to have that validated from a serious and well respected poet.”

-Claire Galvin, Daily Campus
Correspondent
“Balls the size of mine/Can only be compared to/Balls the size of mine,” Ormsby read as one of the haikus, getting loud laughter from his audience.

Ormsby read a few poems inspired by his living with Parkinson’s. He spoke in-between poems about how he found it difficult to decide how he should write about the disease.

“On one hand, you don’t want to be too somber and morose. On another hand, you don’t want to be flippant or too light-hearted about it,” Ormsby said.

Ormsby, who also lives with diabetes, read his poem, “Insulin Pen,” which he said is about how he imagines his insulin pen gets jealous when his Parkinson’s disease gets more attention.

“One of the first things I did when I was diagnosed was I looked up ‘jokes about Parkinson’s’ on the internet. Some of them are very good, I must say,” Ormsby said between poems.

Ormsby was the Head of English at the Royal Belfast Academical Institution for 24 years and also served as editor of “The Honest Ulsterman” for 20 years.

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-Schae Beaudoin, Daily Campus Correspondent

Kiese Laymon Speaks Out Against Sexual Violence

The William Benton Museum of Art hosted author Kiese Laymon, who led a discussion on his work and personal views on issues of sexual violence in the United States Tuesday night. Laymon is a professor of English and African-American studies at the University of Mississippi.

To begin, Laymon had a rough childhood. He struggled with sexual abuse from a close woman in his life for a long time, and got kicked out of school. He entered a very depressed state and gained 60 pounds in a year, he ate instead of talked to people. Eventually, Laymon went to not eating, and found control in it.

“No one ever asked if I was okay,” Laymon said, “but everyone complimented me. The loneliness associated with food made me want to control my body.”

A main discussion point was his commitment to fighting against civil injustice and sexual violence. As a survivor of sexual violence and depression himself, Laymon works to spread awareness of these issues.

Laymon recently finished his new book titled “Heavy,” which talks about sexual violence and racial terror. Marketed as a memoir, the novel includes memories of his mother’s abusive relationships, and his own experiences of violence.
The novel was inspired by an essay about Bill Cosby, which talks about a 17-year-old black man who went to a party and only pretended to be drunk, and he has his first real conversation about sexual violence.

The main point of the essay was that the U.S. has a violence problem and regardless of what relation you have to sexual violence, you are a citizen of this violent country.

In this way we are all connected to Bill Cosby, said Laymon. Instead of making him the face of sexual violence and blame, we need to recognize what we have done to contribute to this issue and try to spread that awareness.

The bar is so low for men and boys, regardless of race, and the world teaches them the wrong idea of love. Laymon states, “Love is not abuse or making someone feel like they’re dying.”

He also talked about how young people make us understand power and sexual assault in different ways.

Additionally, we are in the midst of a different kind of revolution because of the internet, which provides an instant audience. The issue with this is that the internet is always under surveillance.

Laymon received a publishing deal when he was younger, but was told he would have to get rid of the racial politics from his book. He refused to and instead put it on the internet and get an audience. If not for the internet, he said he probably would not be where he is today.

Another important point was that hyper-masculinity manifests itself in so many different ways. For example, people who identify as men often use hyper masculinity as a shield.

Laymon said it is important to understand that even though people come from different places and cultures, we all struggle with the same issues. To counteract this, it is important to have conversations about love.

In focusing on women’s studies, Laymon has learned so much. Black feminism taught him that if you love someone you have to engage in it. James Baldwin helped him understand that it is hard to love something without revisiting it; reading critically means rereading. Laymon states, “You have limited time in this world, you have to love people that the world tells you not to love.”

It was clear people from the audience were deeply touched by Laymon’s talk. UConn student Caroline Castonguay said, “I thought that I gave a really interesting perspective on racial violence. His obligation to represent both sides was well versed.”

She continued, “It was easy to see he had done his research, was very good at articulating it and was very well-spoken. He spoke in a way all different people in the audience could understand.”

Fatma Vogli, another UConn student, said, “Laymon broadened my horizons to abuse and woman’s empowerment. Personally, I haven’t thought deeply about masculinity, and it made me want to do more research and realize how this sort of issue isn’t always talked about and it should be.”

-Cynthia Reinert, Daily Campus Correspondent
Amber Dermont Sailed the Waves With Her Reading of ‘Starboard Sea’

Every minute with Amber Dermont on the stage brought laughter, to the point that audience members forgot they were there to listen to her read her novel “Starboard Sea.”

Students, faculty and the public gathered at the University of Connecticut Bookstore in Storrs Center Thursday evening to listen to a reading, but also discovered her humorous side as she cracked jokes throughout the entire event.

“I don’t know if anyone has any questions, but … I am happy to pretend to impart wisdom.” Dermont said.

Jokes aside, Dermont is one of many authors who have participated in the visiting writers series, sponsored by the UConn English Department’s creative writing program.

“We try to get a wide variety of authors to come visit,” said Erica Buehler, a seventh-semester English major and intern at the creative writing program. “I think it’s to get not just students, but the entire UConn community to discover new things and new people, authors they normally wouldn’t read nor normally see.”

Many regular attendees appreciate the visiting writers series because it fosters a sense of community within the university.

“Because the [visiting writers] series is located outside of the classroom, it reminds us that we are not just students but people, and that, as people, we can have the arts can be part of our everyday lives and cultural experience,” UConn English professor Margaret Breen said.

Dermont’s novel “Starboard Sea” is set at Bellingham Academy in New England. The story follows 18-year-old Jason on his journey through the underbelly of elitist privilege, emotional intimacy with a girl named Aidan and the mysteries of their troubled past.

“Most of us who found ourselves at Bellingham have been kicked out of better schools – for stealing or having sex, smoking weed; rich kids, who got caught, given a second chance only to be caught again then finally expelled,” Dermont read from her bestselling book. “Bellingham offered us sanctuary, minimal regulations and a valuable lesson: breaking rules could lead to more freedom.”

Most of the students that attended the event spoke about how they loved Dermont for her sense of humor.

“It was very funny,” said Ali Oshinskie, a seventh-semester English major. “I wish she could teach here.”
Buehler encourages anyone who has an interest in creative writing, even if it’s a hobby, to attend one of the visiting writers series events.

“Every visiting writer that we have is so different,” Buehler said. “All their works are so different from one another but they’re all good and interesting.”

-Arlene Blum, Daily Campus Correspondent

Heather Webb Talks New Book, Creative Process at Barnes and Noble

On Wednesday night, the Barnes and Noble in Storrs Center hosted visiting writer Heather Webb, a historical fiction author, to speak about her new novel “Rodin’s Lover.” The event was organized as a benefit for the Covenant Soup Kitchen in Willimantic, CT.

Before Webb took the stage to speak about her book, Ray Aramini of the Covenant Soup Kitchen made an appearance to thank those who had donated to the event. He spoke about the work the Covenant is involved in and about their mission as a whole.

He quickly explained, “we try to raise money, we try to raise food,” but Aramini is clearly focused on surpassing this crucial service that soup kitchens normally provide.

Armini commented that the only way for the Covenant to be successful as an individual organization would be “[as] place of acceptance, it has to be a place of love, and it has to be a place of nourishment of the body and soul.”

“Without UConn, I’m not sure how we would have been able to sustain the Covenant,” he said.

As Armini left the stage, Webb was introduced into the setting, a small stage coupled by a clustered audience.

“Rodin’s Lover,” Webb explains through her narrative, is somewhat of an accumulation of many aspects of her life. Webb’s father served in the military, and as a result, her infatuation with travel began at a young age.

Of course, it also stems from her passion in creative writing.

“People think of creative writing as this extremely passionate thing,” she said. However, she reminds the numerous creative writers in the audience that “it’s also a business.”
Webb also spent a large portion of her time speaking about her creative process as a writer. “What comes out of you is not necessarily what you expect,” Webb said. “There is a reason for that. Do not fight it.”

Reverting her discussion back to the book itself, Webb explained the premise of the novel alongside some of her key motivations for pursuing this topic in particular. “Rodin’s Lover” is about Camille Claude, an aspiring sculptor in the 1880s and 1890s, who found success through her fiery wit and devout passion, in a time and place where women were harshly shunned from the art world.

“The reality was that women weren’t allowed to attend the most prestigious art schools in France,” Webb said. “There weren’t many schools available there to women at all.”

Here enters the proclaimed Auguste Rodin, whose name inspires the title. Rodin and Claude collaborated together on many of their artistic ventures, and by the same token Claude was able to enjoy many of the same privileges as the men of this time. The situation is only complicated further, when Claude develops schizophrenia, adding another variable to the odds that were already stacked against her favor.

Webb held a well-rounded discussion, with her audience in mind. The small setting in the Barnes and Noble granted a personal experience with an accomplished author. An author, it seems, that those in attendance did not take for granted.

Kaleigh Rusgrove, a graduate student in the MFA program here at UConn, offered a few words on the event, expressing “I was very excited to come, I was drawn in by her bio for the event online, where she detailed her love for traveling to other countries.” Rusgrove also added that, “it was interesting to hear her talk about her process, because I have a similar structure to composing work in my own career.”

Also in attendance was Matthew Shelton, the assistant director of the Creative Writing Program at UConn. Shelton was excited at “the opportunity to get that sort of methodology of getting into the writing process, especially concerning historical fiction.” He also commented that it was “exciting to have that door open, as every writer has a different process creatively, and it is always a pleasure to experience that.”

Webb maintains a close and even-balanced final product in her work. Her passion was heartily projected throughout the discussion. Her commitment was also apparent in the snippet of her novel that she read to close the event. She hinted that she was in the process of a new project, a heavier topic, but one that she was devoted to all the same. We look forward to Webb’s work in the future, and thank her for sharing her time with us here at UConn.

-Christopher Mueller, Daily Campus Correspondent

Panel on Pursuing an MFA in Creative Writing

This year’s Panel on Pursuing an MFA in Creative Writing was held on Thursday, November 3, 2016 in the Stern Lounge of the Philip E. Austin Building. The panel, organized and moderated by Creative Writing Program Assistant Director Matthew Ryan Shelton and Associate Director Professor Ellen Litman, featured students of creative writing from a wide array of MFA programs: Erick Piller, Justine Cozell, Julie Choffel, Erin Lynn, Michael Pontacoloni, Brian Sneeden, Ellen Litman, Bronwyn DiPeri, and Matthew Ryan Shelton.
Erick Piller, a PhD candidate in UConn’s English Department, received his MFA in poetry from Warren Wilson College, a low-residency program in Asheville, North Carolina.

Justine Cozell received an MFA in poetry in 2012 from The MFA Program for Writers at Warren Wilson College, a low-residency program. She currently teaches English for International Students at UConn.

Julie Choffel grew up in Austin, Texas. She is the author of The Hello Delay, which won the Poets Out Loud Prize from Fordham University Press (2012). Her poems have appeared in The Seattle Review, Denver Quarterly, American Letters & Commentary, Fairy Tale Review, Art New England, and elsewhere. She received her MFA in 2005 from UMass Amherst, a three-year on-campus program emphasizing a balance of workshop and academics.

Erin Lynn is a PhD student in Poetry at the University of Connecticut, where she also teaches Freshmen English. She holds an MFA in Poetry from Columbia University and an MA in Irish Writing from Queen’s University, Belfast. Her work has appeared or is forthcoming in The Grief Diaries, Lunch Ticket, ELKE, and Foothill Journal among others.

Michael Pontacoloni received an MFA from University of North Carolina at Greensboro, a two year residency program, in 2015. He currently works as the Head of Marketing for My Home Pro Network, a real estate technology company. His poems have appeared or are forthcoming Pleiades, Colorado Review, New Ohio Review, Harpur Palate, Tupelo Quarterly, and elsewhere.

Brian Sneeden received his MFA from the University of Virginia (a two-year, full-residency program) where he held a Poe/Faulkner Fellowship in Creative Writing, taught poetry workshops, and served as poetry editor of the literary journal Meridian. His poems have appeared in Beloit Poetry Journal, Harvard Review, TriQuarterly, Virginia Quarterly Review, and numerous other international publications, and have been translated into Greek, Albanian, and Serbian.

Ellen Litman is the author of two novels, Mannequin Girl and The Last Chicken in America, a finalist for the 2007 LA Times Art Seidenbaum Award for First Fiction and the 2008 New York Public Library Young Lions Award. A graduate of Syracuse University MFA Program, she currently teaches at the University of Connecticut and serves as associate director of the Creative Writing program.

A recent transplant from Tucson Arizona, where she taught writing and served as the Literature Discipline Leader for Student Learning Outcomes at Pima Community College, Bronwyn DiPeri now teaches in the English Department at the University of Connecticut. Her short fiction has appeared in Sandscript Literary Magazine and Stonecoast Lines; her monthly travel memoirs appeared in Tucson Momslink.

She received her MFA in Fiction from the University of Southern Maine, Stonecoast MFA program.
Matthew Ryan Shelton earned an MA in Creative Writing from Queen’s University, Belfast. His poetry and translations have appeared in Northern Ireland and Scotland in such publications as Causeway/Cabhsair, Poetry Proper, and Abridged and in the United States in An Gael, Swarthmore Review, Long River Review, and The Quiet Corner Interdisciplinary Journal. He is Assistant Director of the Creative Writing Program for AY 2016-17.

Author and Poet Alan Michael Parker Speaks to Aspiring Writers in Storrs Center

Author and poet Alan Michael Parker visited the UConn bookstore in Storrs Center to share some of his recently-published poems, as well as some brand new projects of his. The near 70 person audience was also treated to an informative Q & A session in which Parker discussed his influences and gave tips for aspiring writers.

Parker is the author or editor of sixteen books, including “The Manifesto Project” an anthology released this year that he co-edited, “The Ladder,” a collection of poems and “The Committee on Town Happiness,” a novel. Parker is a professor of English at Davidson College and faculty members in the University of Tampa low-residency M.F.A program. His accolades include three Pushcart Prizes, two inclusions in Best American Poetry, the Fineline Prize, the 2013 and 2014 Randall Jarrell Poetry Prize, the North Carolina Book Award and the Lucille Medwick Memorial Award from the Poetry Society of America. Parker has also been featured in such publications as The New Yorker and the Yale Review.

Parker’s poetry, written in many different styles, including list poems, series, and fables, all highlight the profundity that can be found in ordinary objects and scenarios. “The Ladder,” especially, focuses on accepting and embracing the complex realities of daily experience. Parker is notable for his mastery of sound and metaphor. His poems are witty, sarcastic and relatable. While occasionally using a sense of dark irony, he makes a poignant and somewhat cynical commentary on the ills of society. Many pieces grapple with the search for identity in honest, relatable ways.

Parker clearly tries not to take himself too seriously. He was very humble and spoke conversationally with the audience, often cracking self-deprecating jokes in between readings. “That was a moment of self-loathing,” Parker said while introducing some of his fables, “I’m supposed to do that, I write poems.”

When asked about how he incorporates his sense of humor into his writing while still maintaining the ability to discuss serious topics, Parker owes that to his love of words.

“My poetics derive from a deep passion of the elasticity of the single word. I love words with multiple meanings and have an interest in the history of words. I really want that [accessibility of comedy] in my work through wordplay,” Parker said.
Parker did not get his start writing comedic poetry, however. Of his influences, Parker cites Shakespeare and his studies in Latin. Although he has a classic background and education, Parker believes that “if you think poetry is the language of beauty, you’ve inherited an idea that’s not yours.”

Parker does admit that his poetry is, at times, formulaic. He follows very mathematical, practiced patterns when it comes to form and meter. “My technique is the machinery of reader’s desires,” he said. But when beginning a poem, he is writing for himself.

“The first draft is for me. This is my art form, the way I make meaning in the world, the way I ask questions, the way I learn,” Parker said. Advice he had for other aspiring poets or writers was to read constantly and not get too caught up in trying to fit a certain form or mold. Parker expressed the importance of the message a poet is attempting to convey. He also calls writing a work in progress, claiming it is never finished and there is constant room for improvement and collaboration.

“I enjoyed the comedy. It was like watching a stand-up show mixed with beautiful art. It was interesting to see that he chose to share some of my favorite poems of his,” Mairead Loschi, an eighth-semester senior double-majoring in political science and communications in attendance at the event, said. “Hearing poetry is always different from reading it. Poets know their own work and I really enjoyed seeing his intentions.”

“If I do it right, I can spin you, and I love that,” Parker said as he wrapped up the discussion.

This event was sponsored by the English Speaker’s Fund and co-sponsored with the Creative Writing Program and the UConn Bookstore.

- Julia Mancini, Daily Campus Correspondent

Renowned poet Allison Joseph visits Storrs

Sounds of softly spoken poetry filled the halls of Phillip E. Austin on Thursday, Feb. 23 at the University of Connecticut. The emotion filled words came from eight time award winning poet Allison Joseph. Joseph was featured as a part of the Writers Who Edit, Editors Who Write series at the University of Connecticut that brings a diverse group of creative writers to the Storrs campus.

Sean Forbes, the director of the creative writing program at UConn, kicked off the event by introducing Joseph and all of her major accomplishments as a poet. In addition to her eight awards, seven poetry collections and eight chat books, Joseph is, in no particular order a teacher, wife, editor in chief, contributing editor, co-director, associate professor and most importantly a poet. As if Joseph didn’t have enough on her plate, the multi titled poet drove all the way from Illinois just to speak at UConn for one hour.

As the main part of the event commenced, Joseph read from several of her poems, old and new, that were often packed with striking messages. Comedy mixed with everyday happenings seemed to be a favorite topic of Joseph’s in her poetry. This proved to be true in her readings from her poem “Pedestrians Blues” where she explained in beautiful detail her struggles, and pride, of being a non-driving citizen, to “Tourist Attractions,” a poem that
Joseph says she didn’t know was dirty until after she wrote it, to “Ode to My Mole,” a love poem dedicated to the mole that graces her upper lip.

After venturing into her lengthier poem filled books, Joseph transitioned into talking about the logistics of publishing.

Joseph’s experience as the editor of the Crab Orchard Review at Southern Illinois University sparked the crowd’s interests on how to get published.

“It helps when thinking about the publishing process, considering she (Joseph) is so involved in editing,” said Christian Buckley, a sixth semester English major concentrating in Creative Writing “It’s good to hear from people who are out there doing it currently.”

“Editing has given me an eye for flaw,” said Joseph answering a question on how editing other writers’ work has helped with her own writing “Editing helps from that vantage point because you’re learning to look at literary work, that’s not unlike your own, with a dispassionate eye.”

Joseph also talked about the hardships that the Crab Orchard Review is currently facing with the forced conversion from a print to an online journal. Joseph described the change as a “difficult transition” and made it clear that it was a result of budget cuts that hit Southern Illinois University.

- John Moreno, Daily Campus Correspondent

Aetna Writer-in-Residence
Kimiko Hahn Collides Art and Science

Aetna Writer-in-Residence Kimiko Hahn read for a packed house on Wednesday March 22nd. Sean Forbes, UConn’s Creative Writing Director and former undergraduate student of Hahn’s, introduced the prestigious poet. Forbes’ introduction was heart-warming and personal, showing immediately the connection of art and the person. A theme Hahn would explore into the night.

Hahn, the author of ten poetry collections, teaches as a distinguished professor at Queens College, CUNY and has been awarded the 2008 American Book Award, the Theodore Roethke Memorial Poetry prize, and many other accolades. Her work has been published in numerous magazines as well as in the New Yorker and the Kenyon Review.
Hahn is notorious for taking scientist pieces and converting them to poetry. She says there is power in studying human science and seeing it take the small jump into art. Scientific writing, she continues, has so many artistic nuggets. *Toxic Flora* and *Brain Fever*, both, were spawned of Hahn’s unique flair to find inspiration in anything. The combination of her dream poems, Greek allusions, and traditional Japanese forms with brain implants, consciousness, and neurological synapses read wonderfully delicate and pure, just like the metaphors Hahn deploys.

Hahn’s reading was surgical, but not without mirth. Interspaced within the pages of her collections are poems that recall her time as a child, reflect on her time as a mother, and combine both emotions to make a statement that is both beautiful and painfully longing. The real treat in Hahn’s work is her unflinching ability to mix styles, forms, influences, and her own experiences. Such mastery has led to *BOMB* calling her “one of the most fascinating female poets of our time.”

Her choices to embrace both sides of the mental spectrum—both creative and scientific—allow her poetry to thrive in a space often untouched. Hahn when asked about this responded that her main inspiration is from articles in the *New York Times*. Big questions, she says, are asked everywhere, everyday. Her poems try to recreate these questions: “How do we avoid fixation on particular memories? How do we conceive of home, independent of place? If time is marked by a series of remembered events, is their ordering necessarily fixed?” Hahn’s refreshing take—often using her personal and academic background in Japanese Literature—allows for a different way to look at the connection between the poet and her work. *Brain Fever*, Albert Goldbarth has said, “is not just a portrait of [Hahn], but of herself set in a landscape as large as the world.”

In addition to her reading, Hahn will spend the better part of the week with 6 selected UConn students. Each student will receive a personal and advanced workshop session and get the opportunity to go to lunch and dinner with the poet. Hahn, judging by her Q&A, has a wealth of information on how to remain focused, find your voice, and make every poem a passionate experience.

Hahn’s style—a unique blend of art and science—is not just a poetic and literary experience, but it’s also a trip through the human psyche with big questions and beautiful metaphors.

The event was in part sponsored by the Asian and Asian American Studies Institute, and the UConn Bookstore.

- Jameson Croteau, Creative Writing Program Intern

**M.T. Anderson: Aetna Celebration of Creative Nonfiction**

The annual Aetna Celebration of Creative Nonfiction opened to a standing room only crowd at the Barnes and Noble at Storrs Center on a Tuesday night in April.

Per tradition, the event began with a reading from the winning and honorable mentioned writers of the Aetna’s Nonfiction Writing Award. After welcoming words from Creative Writing Director Sean Forbes, Noah Bukowski started the night off with his award winning story: “Guilt Treatment.” His piece details the tensions of living with cerebral palsy and dealing with the pressures of outside help and pity. “Guilt Treatment” will be published in the 2017 issue (the 20th anniversary edition)
of the Long River Review, UConn’s student run literary and art magazine.

After Noah, came the undergraduate honorable mention, Kiana Cao and her work “My Home, Your Home.” The work spoke of her mother’s personal immigration and subsequent sponsorship as her family escaped war and traveled from Vietnam to Canada. Ending in a cyclical fashion, Kiana speaks of the future and her vow to sponsor Syria refugees.

Nyanka Joseph and her work “Marrow and Mopping,” came next. Joseph was the winner of the graduate student Aetna Creative Nonfiction prize. “Marrow and Mopping” speaks, once more, to the immigrant experience, but dwells in the realm of food, spices, and home-cooking. Joseph in a lyrical style brought the flavors of her mother’s kitchen to the audience at Barnes and Noble.

After the prize winners had finished Sean Forbes went back up on stage to welcome the key speaker of the night: M.T. Anderson.

Anderson is the author of fifteen novels and four picture books. He writes in genres that span the whole spectrum: from satire and science-fiction to fantasy and historical fiction. Winner of the National Book Award and the Boston Globe/Horn Book Award, Anderson is a master of the subtleties of history, but more impressingly a master of penning works for all ages.

A former Chair of Vermont College’s MFA, Anderson read from his somber, but soaring nonfiction novel: Symphony for the City of the Dead.

The work details the wild tale of perseverance and pride that surrounded Dmitri Shostakovich and his Leningrad Symphony during the terrible siege of the same-named city in World War II. Anderson deftly sorted through history to provide the unlikely narrative of how a piece of music saved a city.

Underneath the censorship and lost tales, Anderson pieced together multiple accounts of Shostakovich’s history, much like how a composer intertwines a symphony, to put on display the importance of art—written, musical, or otherwise—to mankind even in their most beleaguered moments.

A Q&A followed, showing, once more, Anderson wide range of knowledge and talents. He answered questions about musical form, Russian legends, and his favorite ‘B’ horror movies.

Anderson described his wide ranging interests as a passion. Symphony for the City of the Dead started as a conversation about Russian music and soon enough it became a National Book Award winner. The research, Anderson admits, was difficult, but rewarding.
He spoke to the fact that there were so many conflicting stories about Leningrad and its citizens during that time that he found it a pleasure to get to the heart of the artistic truth.

The importance of nonfiction is not to tell you what the truth is, Anderson reasons, but to lay it out there for a reader to interpret.

The event was sponsored by the Aetna Chair of Writing and the Rightors Fund for Children's Literature and co-sponsored with the Creative Writing Program and the UConn's Bookstore.

-Jameson Croteau, Creative Writing Program Intern

The Long River Reading Series
Fall 2016 - Spring 2017

This year’s Long River Reading Series was comprised of three excellent evenings featuring a range of undergraduate, graduate, and faculty readers, as well as open mic participants who represent the vibrant literary arts scene here at the University of Connecticut. The first Long River Reading Series event took place on Tuesday, November 29, at 6:00pm in the UConn Bookstore. It featured readings by undergraduate Jordan Holmes, graduate Brian Sneeden, and head of the Literary Translation Program Peter Constantine.

A short open mic opened the night, followed by Jordan Holmes, who got their start with a Seattle-based theatre program called Queer Teen Ensemble Theatre in which they collaborated with other LGBT youth to write, produce, and act in four original plays over a period of years. Jordan is now a senior at UConn, where they are studying English with a concentration in creative writing. Although they have yet to be published, they are currently working on an urban fantasy novel and often perform spoken word at poetry slams and open mics held by the student organization Poetic Release. Jordan's reading featured a short but energetic set of poems featuring powerful surrealistic images and the full flexibility of language.

Brian Sneeden read next. His poems have appeared in a wide range of publications. Translations of his poems have recently appeared in international magazines in both Greek and Serbian. He received his MFA from the University of Virginia, where he held a Poe/Faulkner Fellowship in creative writing and served as poetry editor of Meridian. Sneeden's ethereal musings presented an apt development of Jordan Holmes’ opening, leading the audience into linguistic and poetic realms following trains through idyllic and yet haunting landscapes, ships off the coast, and visions through the fabric of the visible world.

Finishing out the night was Peter Constantine, a literary translator and editor, and the director of the Literary Translation Program at the University of Connecticut. His recent translations, published by Random House (Modern Library), include The Essential Writings of Rousseau, The Essential Writings of Machiavelli, and works by Tolstoy, Gogol, and Voltaire. His translation of the complete works of Isaac Babel received the Koret Jewish Literature Award and a National Jewish Book Award citation. He co-edited A Century of Greek Poetry: 1900-2000, and the anthology The Greek Poets: Homer to the Present, which W.W. Norton published in 2010. A Guggenheim Fellow, he was awarded the PEN Translation Prize for Six Early Stories by Thomas Mann, and the National Translation Award for The Undiscovered Chekhov. Peter Constantine has been a fellow at the Cullman Center for Scholars and Writers at The New York Public Library.
and a Berlin Prize Fellow at the American Academy in Berlin. Peter read his translations of two short stories by Chekov.

Tuesday, Feb. 28 was the second event of the academic year for the Long River Review Reading Series. This event was hosted by the UConn Creative Writing Program and co-sponsored by the UConn Bookstore at Storrs Center. Three readers were featured, as well as two open-mic participants.

After a few minor technical difficulties, Jameson Croteau, an eighth-semester English and business management major and an intern in the Creative Writing Program, opened the evening with his poem entitled “Father.” He says while it’s not based on his own father, the work contains hints of his life. He admits the poem is rather despicable. It was a very nostalgic piece, focused primarily on the changing dynamics of a relationship between father and son. The son yearns for his father’s affection, and, after a time lapse in the poem, we see the son become a father himself and develop his own parenting style in response to his father’s. The repetition and cyclical qualities of the poem were powerful and moving, while its simplicity kept it relatable.

Kerry Carnahan, a well-published doctoral student in poetry and translation as well a MacDowell fellow, read next and chose a poem entitled “Psalm,” written by Alan Felsenthal. The poem used excellent metaphors, as well as supernatural elements, to convey a somber tone about internal conflict.

The first featured writer was Caitlyn Durfee, an eighth-semester dual English and Chinese major. She read a collection of poems, including “Fish Bones,” published in last year’s issue of the Long River Review. She also read “The Conversation About the Move,” “Initial,” “Ghost Therapy,” “Eau de Parfum” and a few of her translations of Chinese poetry. Her poems have a very distinct whimsical, romantic tone to them. “Ghost Therapy,” especially, was haunting, no pun intended, and, like the rest of her poetry, spoke to very relatable ideas and feelings. She utilizes onomatopoeia often and invokes all five of the senses with her intense imagery. Durfee also demonstrates strong control over the sound and meter of her work. Her wide array of form and style illustrate her diversity as a writer and speak to her ability as an artist.

“Sharing my work was pretty nerve-wracking but very rewarding. It was a big honor to be requested to read tonight and I feel very happy about how it went,” said Durfee.

Next was Erick Pillar, a Ph.D. student in rhetoric, composition and creative writing pedagogy. Also having been printed frequently in publications such as Best New Poets 2016, TriQuarterly, DIAGRAM, H_NGM_N, Fugue and Alice Blue, Pillar has a strong repertoire of works but chose to read from his 13 part series of connected science fiction poems, “The Wax Man Poems.” The poems have a much darker tone. They are from the point of view of a man in a possibly futuristic, seemingly war-torn world, being held in captivity, with no one but a wax figure as company. The poems hold a lot of ambiguity and uncertainty. The wax man is never very clearly defined. It’s a powerful critique on the human experience and the value of interpersonal relationships, as the narrator seems to essentially lose his sanity in his state of captivity. The repetition and cyclical nature of the poems accentuated the speaker’s inner torment.
Ellen Litman, an Associate Professor of English, Associate Director of the Creative Writing Program at UConn and the author of two novels: "Mannequin Girl" and "The Last Chicken in America" was last to read. She read from a prose piece, a short story entitled “Accidents.” The story was about two girls from Russia, one of them being the author herself, on the cusp of high school, who take a summer trip to Lenin-grad. It discusses typical teenage emotions and feelings of self-consciousness and inadequacy while also being a very poignant remark on society at the time, which was 1988. She combined whispers of historical events and political struggles with a relatable story about growing older and finding yourself, and the test that sometimes poses on friendships. It was ripe with very vulnerable self-reflection.

- Julia Mancini, Daily Campus
Correspondent

The third and final event of the Long River Reading Series took place on a rainy Wednesday the 19th in April.

Matthew Ryan Shelton, the graduate assistant of the Creative Writing Program, ran and hosted both the event and the open mic that preceded the reading.

The Long River Reading Series tries to inspire collaboration from each level of academia. The first reader is often an undergraduate in the UConn creative writing program, the second is a graduate student at UConn, and the third is a professor of creative writing or English, sometimes within the UConn system, but most times from an outside school.

Jameson Croteau, the Creative Writing Program intern and an English and business management dual degree, started off the night with his set self-labeled “the Triple Adequate.” His trifecta was a Japanese pottery poem, a creative nonfiction piece about young artists offed in their prime, and a science-fiction short story about a space hearse driver. His work, although widespread in genres, conveyed similar messages of human folly, fragility, and isolation. Croteau's latter two pieces will appear in the 2017 edition of the Long River Review in their full forms.

“It was my first time actually reading… I've done open mics before, but this was the first time I was on the billing. Of course I was nervous, but there's not a better environment to get your feet wet than amongst your peers and with a program that is as supportive as the UConn Creative Writing Department is. It's a huge honor to be selected to read with Kerry and Ciaran and I can't say enough about the event and the opportunity it gives,” said Croteau.

Kerry Carnahan, pursing her Ph.D. in English at UConn, spoke next. Having been published in Poetry Ireland, The Missouri Review, and forthcoming in the Boston Review, Carnahan is a well written poet and translator as well as a former Fulbright Scholar and MacDowell fellow. She started her set with political poems dated to key moments of the past election. With clever wordplay and sound manipulation, Carnahan transported readers through the key points of political contention with major emphasis on the female body, social injustices, and fake news. Fearing that her work was beginning to sound too downhearted, Carnahan switched over to end her set with translations, taking religious psalms and giving them a new edge. Carnahan showed her mastery of flow with continuous unbroken lines that wrapped the ear up in a nice warm comforter.

It was an aptly Irish day outside for the third and the key speaker of the night, Ciaran Berry, who hails from Trinity College by way of Connemara and Donegal. A 2012 Whiting Writers’ Award
winner, Berry has published multiple full-length collections, *The Sphere of Birds* and *The Dead Zoo*, and as Shelton said in Berry’s introduction “he has been published nearly everywhere.”

Berry’s set was diverse and his lilting voice gave a distinct quality to his line endings. And while his pieces were distinctly Irish, they weren’t foreign, but familiar to the audience. One poem, “Extra Terrestrial” takes a day at the movies to see E.T. and gives it a mystical and whimsical feel. Berry’s words mix well with his reading style giving a unique experience compared to just looking at his work. His rhymes and form are unpredicted and refreshing. Berry’s work was at all times relaxing and stimulating.

The reading was sponsored by the Creative Writing Program and co-sponsored by the UConn Bookstore.

- Jameson Croteau, Creative Writing Program Intern

**Poetic Journeys 2016-2017 Release Party and Exhibition**

The *Poetic Journeys* release party and exhibition took place on Monday, April 24th, at 6:00pm at the Art Building, room 109, where the poets and designers had the opportunity to meet each other and share their work with members of the UConn community as part of a multimedia unveiling of this year’s posters. The new series of posters will be featured on buses and in buildings around the UConn campus.

*Poetic Journeys* is an interdisciplinary collaboration, bringing together UConn creative writers and the Art Department’s Design Center, headed up by Prof. Edvin Yegir. This year a new series of six posters under the direction of CW Assistant Director, Matthew Ryan Shelton, were unveiled on April 24th. The program features poetry by students and, occasionally, faculty, printed on professionally designed placards, posted on campus transportation in spaces normally occupied by advertisements. For 2016-2017, the Creative Writing Program had an open submission policy for the *Poetic Journeys* series, in which all students were allowed to submit their best work.

*Poetic Journeys* was developed by the Creative Writing Program at the University of Connecticut and inspired by the New York MTA’s Poetry in Motion series, itself inspired by London's Poems on the Underground. *Poetic Journeys* features poems written by UConn students, faculty, and staff on placards designed by students in the University’s Design Center.
Poetic Journeys began in the Fall of 2000, and subsequent series have been published annually. Poetic Journeys grants writers and designers a unique collaborative experience. It offers the campus community and visitors a poetic respite from their busy days, and an opportunity, each time they board a bus, to embark on a different kind of journey. Program sponsors include the Creative Writing Program, the Design Center, the Aetna Chair of Writing, the UConn Cooperative Bookstore, and UConn Transportation.

This year’s poster series features poems by Corona Zhang, Thomas Nolan, Micah Goodrich, Gabriela García Sánchez, Kerry Carnahan, and Abby Skinner. Also featured are designs by Kiana Cao, William Wang, Jillian Juhas, Ashley Perry, Ellie Nolan, Kristen Jones, Barbara Clayton, Funda Akgun, Madeleine Bugbee, Alex Brashears, Jessica Imbro, and Alexa Kapit.

The Poetic Journeys release party took place in room 109 of the Art Building, a beautiful gallery space ideal for showcasing this year’s poems and designs. Poets read from their work, and UConn Design Center students discussed the artistic process of translating words into poetic images.

- Matthew Ryan Shelton, Assistant Director of the Creative Writing Program


The 20th anniversary edition of the Long River Review released to a standing room only crowd at the Barnes and Noble Bookstore in Storrs Center on April 27th.

The launch party was the culminating event for the undergraduate student-run literary magazine that for the first time opened submissions to the general public. From start to finish, Sydney Lauro, the magazine’s social media coordinator, mc’d an event that celebrated the staff, the contributors of the magazine, and the creative writing community.

Stephanie Koo, the Long River Review’s editor-in-chief, opened the night by asking the audience to dive “under these warm covers, and … stay here reading into the night with the forbidden dim flashlight….“ The crowd, full to capacity, enjoyed a night of food, laughter, and literature.

Lauro and the Long River staff led their audience down the river of not only their stories, but also the waters of Long River past’s and the tides of the current edition.

Lilia Shen, winner of the Jennie Hackman Memorial Prize, read “A Picasso House,” representing the fiction section. Mathew Ryan Shelton, Aetna Translations winner, and Alyssa Luis continued the night reading their respective translations of Irish and Latin poetry. Creative Nonfiction was represented by the strong and
sounding words of Haddiyah Ali and Auna Harvey; each sported a powerful piece with political and social commentary. Five poets followed, Emma Kraner, Sarah Velcofsky, Jacob Lowell, Akshayaa Chittibabu, and Jacob Nelson, and their distinct voices filled the final minutes, before poetry editor Nicholas DiBenedetto took the stage to read the 2017 Long River Review mission statement.

DiBenedetto spoke to the crowd, his words echoing: “here at Long River, we believe that we are standing here, all souls bent over, harvesting the words and images on the current, all knee to neck deep in the same, long river.”

In true symbolistic fashion, the 20th anniversary edition provides a look back, but also a door forward, as the Long River Review, for the first time, took outside submissions, opening the literary world to UConn and, at the same time, UConn to the outside world of language, art, and creativity.

The 20th anniversary edition is a milestone, and just like its namesake, the Long River will continue to flow, spreading its literary waters to a new pool, a new lake, a new ocean: a new generation.

**Long River Review 2017:**
**Letter from the Editor**

I refuse to leave the *Long River Review*. And so I will tuck myself within the pages of this journal forever. I will not get out from under these warm covers, and I will stay here reading late into the night with the forbidden dim flashlight that I smuggled under my pillow. My mom says my reading habit is going to make me blind, but I think I can see better than ever with my new glasses.

I am an ugly lump under the blankets. I tuck in every gap that allows the cold outside air in. I follow the logic that I can’t see you and therefore you can’t see me, and that makes me safe – what, there’s no girl here! But I have forgotten that the stories and poems inside this book are not as tame as the monster under the bed. These stories and poems sniff me out – they bite, they howl, they whimper softly. They yank open my blankets and I suddenly see the river that surrounds me. My bed has turned into a raft and the river is getting choppy, my pages are getting wet.

My mattress-raft is slowly sinking so I suppose it’s time for me to get out of bed and jump for shore. My three years’ time with the *Long River Review* is rushing to an end, the wild river a constant part in my ever-changing life plan, but it can fit me no longer.

Twentieth edition! The *Long River Review*’s big 2-0 – and it aptly comes at a time of change, reaching another bend in its path. We’ve cast a wide net this year, reaching out beyond UConn’s pool to writers from all over. The staff, the *Long River*’s caretakers, have scooped these stories and poems from the variable waters, and this is what we’ve found. This year’s catch is a strange, daring, heartbreaking group of critters.

The river is taking a turn and ejecting me, and my perilous mattress-raft, along with it, but the river churns on. The stories and poems instill in me, their humble reader, occupant for the night and rider of a make-shift boat, an inch to explore beyond their paper. I’m sure that *Long River*’s next decade will yield more interesting finds.


-Stephanie Koo, Editor-In-Chief
Long River Review 2017
Mission Statement

Founded in 1998, the Long River Review is an annual literary journal of art and literature staffed by undergraduates at the University of Connecticut. With a regular staff turnover, we gain fresh perspectives each year. We think it’s better this way. Here at the Long River Review, we want to publish all kinds of voices: voices from the mouth of the river and beyond, voices drowned out by other voices, voices that might not have otherwise been heard. At Long River, we want to create a space where new and established artists can mingle and share a glass of water or wine (or whiskey). We believe that the unpublished artist deserve as much time and consideration the artist with a foothold. For here at Long River, we believe that we are standing here, all souls bent over, harvesting the words and images on the current, all knee to neck deep in the same, long river

-Nicholas DiBenedetto, Poetry Editor

Faculty and Student Updates
Gina Barreca published If You Lean In, Will Men Just Look Down Your Blouse? (St. Martin's) which was an Elle’s Readers’ Pick Award and was excerpted by Reader's Digest. She was awarded the title of Engagement Fellow by UCONN and was appointed to the Board of Trustees of The Mark Twain House and Museum after giving the annual “Mark My Words” lecture. In May of 2017, she will be reading as part of Hunter College’s Bestselling Authors Series and Quotable Cards is creating, as a card in their very line, from one of her lines from It’s Not That I’m Bitter: “It’s not that diamonds are a girl’s best friend, but it’s your best friends who are your diamonds. It’s your best friends who are supremely resilient, made under pressure and of astonishing value. They’re
everlasting; they can cut glass if they need to.”

Kerry Carnahan was named by Henri Cole, Douglas Kearney, and Monica Youn as one of three runners-up in the 2017 Discovery/Boston Review poetry contest. Her recent publications include “Wulf and Eadwacer/Daylight Is Our Evidence,” appearing in Boston Review as an April National Poetry Month feature. She was awarded a 2017 travel fellowship and pre-doctoral fellowship by the UConn Center for Judaic Studies for travel to Israel and Palestine this summer to continue research on the Song of Songs.


Darcie Dennigan has been working on a group of poems she’s titling “Microplastics.” They are individual meditations on water: its shortages and weather events; its lookalikes, such as plastic and tears; and the fluid threads of fault, futility and worry that connect humans at this point in our time. Excerpts from this project were published this past year in the Bennington Review and on Poor Claudia.


Matthew Ryan Shelton presented four of his translations of Máirtín Ó Direáin as part of the Bilingual Reading Series at the 39th American Literary Translators Association in Oakland, CA, in October 2016, as well as a paper at the Transcending Disciplinary Frames Irish Studies Graduate Conference at Concordia University in Montréal in March 2017 entitled “Malairt: A Poem Sequence.” As Assistant Director of the Creative Writing Program for AY 2016-17, he organized a Visiting Authors Series event as well as three Long River Reading Series events at the UConn Bookstore and headed up a joint venture between UConn’s Graduate Association for Literary Artists (GALA) and Arts at the Capitol Theater (ACT) Magnet School. He spearheaded Poetic Journeys 2016-17 and organized the Poetic Journeys release party and exhibition in April 2017. Matthew published poems in Irish and English, as well as Irish language translations of Erich Fried, Jazra Khaleed, and Nikos Violaris, in Causeway/Cabhsair (Aberdeen), An Gael (New York), and The Quiet Corner Interdisciplinary Journal (UConn). Three of his translations of the Flemish poet Paul van Ostaijen appeared in Mantis 15 (Stanford). His translation of Máirtín Ó Direáin’s poem “Malairt Dúile” (“Transubstantiation”) won the 2017 AETNA Translation Award. He was a judge for the ECE Wallace Stevens Poetry Prize.

Brian Sneeden’s first collection of poems, “Last City,” was accepted for publication in the Carnegie Mellon Poetry Series (2018). During the 2016-2017 academic year, his poems appeared in Denver Quarterly, The Journal, The Literary Review, Malahat Review, Mid-American Review, Ninth Letter, Southern Poetry Review, and Washington Square Review. Translations of his poetry into Modern Greek by Jazra Khaleed were published in Τέφλόν (Teflon), and translations of his poetry into Serbian by Danijela Trajković were published in Eckermann and Trag. His translation of Phoebe Giannisi’s poetry collection, Homerica, from Modern Greek was accepted for publication in the inaugural series of World Poetry Books (2017) and his individual translations appeared in the magazines Arion, Asymptote, Beloit Poetry Journal, and The Stockholm Review. He was an invited speaker at the 2016 International Festival of Literature in Orlan, in Kosovo, and in spring of 2017 he launched Ithaka, a letterpress series of limited-edition, hand-crafted broadsides and chapbooks of poetry in translation.

Anna Ziering received the first place Wallace Stevens Poetry Prize (2017) at UConn, and will have one of her winning poems, “Fears After the Indonesian Forest Fires” published in the 20th anniversary edition of the Long River Review. Other publications, recent or forthcoming, include work in An Anthology of Loss (Little Lantern Press), Skylark Review, The Slag Review, and Poetic Journeys. This summer, she will be returning to the Kenyon Young Writers Workshop as an instructor.
Congratulations to the winners of the English Department’s 2016-2017 Creative Writing Awards!

The Edward R. and Frances Schreiber Collins Literary Prizes
Prose Winner/$2,000: Breanna Patterson for “The Times”
(Honorable Mention: Stephanie Koo for “Where Do Birds Go to Die?”)

Poetry Winner/$2,000: Emma Kraner for “Uffizi Gallery”
(Honorable Mention: Emma Kraner for “Dissection”)

The Jennie Hackman Memorial Prize for Fiction
First place/$1,000: Lilia Shen for “The Picasso House”
Second place/$300: Sten Spinella for “Angus”
Third place/$200: Jeremiah Dennehy for “Constance”
(Honorable Mention: Brianna McNish for “In Another Life”)

Wallace Stevens Poetry Contest
First place/$1,000: Anna Ziering
Second place/$500: Brian Sneeden
Third place/$250: Jillian Cundari
(Honorable Mentions: Akshayaa Chittibabu and Samantha Bassman)

The Aetna Children’s Literature Award
Winner/$250: Jameson Croteau for “Moon Bound”

The Aetna Translation Award
Winner/$250: Matthew Ryan Shelton for “Transubstantiation”
(Honorable Mention: Matthew Ryan Shelton for “Etched Away”)

The Aetna Creative Nonfiction Awards
Undergraduate First Prize/$250: Noah Bukowski for “Guilt Treatment”
(Honorable Mention/$100: Kiana Cao for “My Home, Your Home”)

Graduate First Prize/$250: Nyanka Joseph for “Marrow and Mopping”

Long River Graduate Writing Award
Winner/$250: Kristina Reardon for “Crumbling Walls”
Special Thanks

The Creative Writing Program is grateful to these friends:

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