

**Event Title:**

The Dynamic Line: Poets on the Craft of Lineation

**Event Description:**

Lineation is one of the most powerful tools in a poet's toolbox, and also one of the most complex. How can we use the line to influence a poem's energy, tension, and voice? How can we help our poems out of a lineation rut? And how can a thoughtful engagement with lineation enliven and enrich the composition process? Join five poets with varied approaches to lineation as they discuss these and other questions, and offer concrete strategies for making potent use of the line.

**Event Organizer & Moderator:**

**Catherine Pierce:** Catherine Pierce's most recent book is *The Tornado Is the World*; her new book, *Danger Days*, is forthcoming 2020. Her work has appeared in *The Best American Poetry*, *American Poetry Review*, *New York Times*, and elsewhere. A 2019 NEA Fellow and Pushcart Prize winner, she teaches at Mississippi State.

**Event Participants:**

**Kathy Fagan:** Kathy Fagan is the author of five books of poems, most recently *Sycamore*, a finalist for the Kingsley Tufts. Recipient of grants from the NEA, OAC, and Ingram Merrill, Fagan directs the MFA program at Ohio State and serves as Series Co-editor for the OSU Press/The Journal Wheeler Poetry Prizes.

**Beth Ann Fennelly:** Beth Ann Fennelly, poet laureate of Mississippi, teaches at the Univ. of MS. Winner of a Pushcart, an NEA, a Fulbright, and a USA Artist Grant, she's published 6 books: 3 poetry, 3 prose. Her newest, *Heating & Cooling: 52 Micro-Memoirs*, was an AJC Best Book of 2017 and a Goodreaders' favorite.

**Raena Shirali:** Raena Shirali is the author of *GILT* (YesYes Books, 2017), winner of the 2018 Milt Kessler Poetry Book Award. Recipient of a Pushcart Prize, Gulf Coast Poetry Prize, & "Discovery"/Boston Review Poetry Prize, her poems have appeared in *American Poetry Review*, *Academy of American Poets*, & *The Nation*.

**Jake Skeets:** Jake Skeets is Black Streak Wood, born for Water's Edge. He is Diné from the Navajo Nation. A graduate of the Low-Rez IAIA MFA program, he currently resides in the Navajo Nation and works at Diné College. He is one of the winners of the 2018 "Discovery"/Boston Review Poetry Prize.

**Panel Structure:**

This panel will be structured largely as a roundtable discussion, with the moderator asking several open-ended questions about the craft and process of lineation and allowing time for participants to respond to each question as well as to one another. The last fifteen minutes of the panel will be reserved for a Q&A with audience members.

### Questions:

- Let's start both big and simple: what, to you, can thoughtful lineation accomplish for a poem? How might we use the line, for instance, to influence a poem's energy, tension, and/or voice?
- How do you consider the space of the page when beginning the composition process? Are line breaks and physical structure primary considerations for your work, or do you find yourself making/adjusting those choices later in the revision process?
- Have you found yourself stuck in a "lineation rut"? How did you know, and how did you break out of it? What strategies would you suggest to other writers struggling with this?
- Take us through the lineation choices you made in a particular poem (*note: this poem will be projected and there will be hard copy handouts available*)—tell us why you lineated the poem as you did and how your choices shifted throughout the writing process.
- What is the most valuable advice anyone ever gave you about line breaks? The least valuable?
- Q&A with audience members