

## WHAT'S INSIDE

IT HAS BEEN A TUMULTUOUS fall here in New York City in the wake of Hurricane Sandy. *T&W* weathered the storm intact, but our hearts go out to those who lost so much. At a time like this we are reminded that one of the consolations of art is how it can shine a light on the path ahead. In this year's Bechtel Prize-winning essay, Barbara Flug Colin describes how her work teaching writing at a school for severely handicapped children has done just that. In what contest judge Jo Ann Beard called "a beautiful meditation on painting, poetry, and people," Flug Colin describes the power of art to liberate the mind, and draws moving portraits her students as they discover this potential.



In this issue we also revisit Joe Brainard's book-length poem, *I Remember*, beloved by generations of writers, readers, and teaching artists. In excerpts, appreciations by the novelist Rick Moody, the poet Matthew Burgess, and the journalist and screenwriter David Andrew Stoler; and in an interview with the poet Ron Padgett, Brainard's lifelong friend, we take a new look at the special magic of this contemporary classic, and its use in the classroom over the years.

In "The Singer and the Song," Olivia Birdsall offers a witty and entertaining lesson on teaching voice in writing, (with an "I Remember" exercise thrown in for good measure). Our Teaching Artist Snapshot checks in with Adeena Reitberger, from Austin, Texas, and we close with Peter Markus, of Detroit's InsideOut Literary Arts Project, describing how he taught his students to write "sonic translations" of the music and lyrics of Radiohead.

We wish you warmth and light this season, and hope you enjoy the issue.

—Susan Karwoska

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*2012 Winner*

2012 WINNER OF THE BECHTEL PRIZE

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