

Celebrating 45 years of excellence

FACULTY and GRADUATE READINGS

All readings are at 7:30 p.m. in Canon Lounge, Warren Wilson College

Wednesday, July 3rd

Faculty readings by Deepa Anappara, Sally Ball, Edie Meidav, CM Burroughs

Thursday, July 4th

Faculty readings by Oliver Bendorf, Fernanda Eberstadt, Christine Kitano, Tim Horvath

Friday, July 5th

Faculty readings by Liam Callanan, Jason Schneiderman, Vanessa Hua, Yanyi

Saturday, July 6th

Faculty readings by Rita Banerjee, Karen Brennan, Matthew Olzmann, Chris Castellani

Sunday, July 7th

Faculty readings by David Haynes, Robert Boswell, C. Dale Young

Monday, July 8th—no readings

Tuesday, July 9th

Faculty readings by Alix Ohlin, Alan Williamson, Dominic Smith

READINGS by GRADUATING STUDENTS

Wednesday, July 10th

Graduate readings by Evan Calbi, Rebecca Griswold, Aidan O'Brien, Tila Neguse

Thursday, July 11th

Graduate readings by Nicole Lee, Anna Rimoch, Grace Spulak, Teri Vela

Friday, July 12th at 4:00 in Kittredge Theater

Graduate readings by Victor Basta, Devon Halliday, Rowan Sharp, Olive Smith, Priscilla Wathington

Decades of faculty lectures are available for sale at www.wwcmaf.org/store

All lectures are in Canon Lounge on the Warren Wilson campus

1:00 PM Thursday, July 4th

Yanyi ~ New Growth: Working With the Unknown in Reading and Writing

"The mistake teachers sometimes make is that they think art and poetry—they think that's about answers. And it's not about that. It's about questions." —Lucille Clifton

Understanding: one might have too much of it when poems hand-hold and over-explain, yet too little, and meaning passes over the reader. Yet, I want to move past the idea that the known is far too familiar and the unknown far too unsafe. Yes, some flicker of recognition must occur, something to grasp onto in the sand, but what uses can not understanding, and working with it, have for the reader and writer? By examining a few pieces together, this lecture will explore techniques to create works that both refuse meaning but also excite it, between poetry as the handrail of consciousness and the merits of thinking without a bannister.

9:00 AM Friday, July 5th

Robert Boswell ~ The Geometry of a Scene

There is no formula for how to write a powerful scene, but I hope to examine a few effective ones and track the way they work, with the hope that we can come to some conclusions about what makes a great scene tick.

10:15 AM Friday, July 5th

Christine Kitano ~ Three Forms: The Haibun, Sonnet, and Ghazal

We'll consider three traditional poetic forms from around the world—the haibun, the sonnet, and the ghazal—with an ear toward thinking about how to incorporate these forms into contemporary free verse poetry. How do we teach ourselves to learn from other traditions? How do we consider the responsibilities of using forms from cultures and languages not our own? Because free verse both builds on and breaks free from formal traditions, my grand theory is that if you can write a haibun, a sonnet, and a ghazal, you have the skills to write any free verse poem. Let's see if that holds up.

9:00 AM Saturday, July 6th

Oliver Baez Bendorf ~ The Secret Life of Notebooks: Navigating Between Object and Realm

Let's delve into the intricate act of noticing. "The Secret Life of Notebooks: Navigating Between Object and Realm" invites you to explore the mysterious duality of notebooks - as tangible tools and gateways to the imagination. This lecture examines how notebooks serve as portals between the physical acts of writing and the boundless landscapes of our minds, bridging the ordinary with the extraordinary. Discover the notebook's role as a keeper of images and a springboard into memory, creativity, and dreams. Embrace your notebook not only as an object, but also as a realm that animates your body's collaborations with language.

9:00 AM Sunday, July 7th

Vanessa Hua ~ Open Sesame The first ten pages of a book are an incantation, not only beguiling your readers but setting the spell that will carry your narrative through to the end. In this lecture, I'll analyze successful beginnings drawn from a variety of aesthetics, and discuss strategies to kick off an urgent central conflict, introduce captivating characters, and establish voice, tone, and setting.

1:00 PM Tuesday, July 9th

C. Dale Young ~ Adjective: How it betrays the Mindset of the Speaker/Narrator

Adjective and how it betrays the mindset of the speaker/narrator, in other words, another of my lectures looking at rhetoric of poetry and fiction but using adjective as the lens.

1:00 PM Wednesday, July 10th

Deepa Anappara ~ Small pleasures: Rewriting the Trauma Narrative

How can we tell stories about trauma such that a character is not defined by it? Is it possible for trauma narratives to hold joy, laughter, and lightness? Through an exploration of reader responses to my first novel, and the lens of my own experience, I will look at how employing lightness in fiction can be an act of resistance and hope.

9:00 AM Thursday, July 11th

Jason Schneiderman ~ Syntactic Delay and Lyric Shock

A defining feature of "lyric" is epiphanic thinking, the "leap" allowing something burgeoning to come fully formed into view. But the epiphany can also be the result of withholding information or delaying, especially through syntax. In this lecture, I'll consider cases of how information is withheld or delayed to intensify the epiphanic quality of revelation.

9:00 AM Friday, July 12th

Fernanda Eberstadt ~ History Keeps Me Awake at Night

A look at how novelists from Virginia Woolf, Isaac Babel, and Giorgio Bassani through to Jenny Erpenbeck and Michael Cunningham have chosen to deal with war, revolution, and plagues in their fiction.

10:15 AM Friday, July 12th

Matthew Olzmann~ Shape of the Mystery

In her essay "The Cultural Importance of the Arts" Susanne K. Langer says that the "The primary function of art is to objectify feeling so we can contemplate and understand it." The idea here is that there are spaces in our lives beyond the limits of discursive language, and art exists to give the mystery of those spaces a shape and a form. This talk hopes to look at how that happens in poems.

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