

FACULTY and GRADUATE READINGS

All readings are at 8 p.m. in Canon Lounge, Gladfelter

Wednesday, June 28

Faculty readings by Rita Banerjee, Akil Kumarasamy, CM Burroughs, Nina McConigley, and Yanyi

Thursday, June 29

Faculty readings by Jonathan Escoffery, Maurice Manning, Vanessa Hua, Jason Schneiderman, and Dominic Smith

Friday, June 30

Faculty readings by Sally Ball, David Haynes, Alan Williamson, Alix Ohlin, and C. Dale Young

Saturday, July 1

Faculty readings by Lesley Nneka Arimah, Matthew Olzmann, Christopher Castellani, Christine Kitano, and Peter Orner

Sunday, July 2

Faculty readings by Debra Allbery, Robert Boswell, Gabrielle Calvocoressi, and Peter Turchi

Monday, July 3—no readings

READINGS by GRADUATING STUDENTS

Tuesday, July 4

Graduate readings by Nandini Bhattacharya, Margaret M. Kelly, and Caleb March

Wednesday, July 5

Graduate readings by Jackson Foshay, Jeff Gabel, and Yiming Ma

Thursday, July 6

Graduate readings by Jaime Goodrich, Georgia M. Brodsky, David McLachlan, and Parrish “Oak Morse” Bush

Friday, July 7 at 4:00 in Kittredge Theater, prior to our graduation ceremony

Graduate readings by Sonny Buttar, Tobi Kassim, Allison Har-zvi, and Jacob Sheetz-Willard

FACULTY LECTURES

All lectures are in Canon Lounge, Gladfelter

Friday, June 30 **CHRISTINE KITANO: “Where Are You Going, Where Have You Been?”**
9:30 AM

When looking to put together a reading list or otherwise formally study literature, we often think in terms of categorization; we group writers by historical period, racial identity, or other cultural markers (“The Romantics,” “The Confessionals,” “Black Arts Movement”), we impose causal timelines, and out of this we build traditions and canons. There is utility to this type of work, but we know that no writer is ever purely of a single lineage or tradition (Langston Hughes is no more just of the Harlem Renaissance than Sylvia Plath is just a confessional). In the first half of this lecture, I will explore how it is the work of an individual writer to forge a lineage of their own, one that is in constant conversation, revision, and expansion. This leads to the second half of this lecture, how ultimately it is this intentional practice of reading that allows us to articulate not just how we emerge from the past, but how the work of the present is to revise our understanding of where we have come from as well as to imagine where we are going.

Friday, June 30 **NINA McCONIGLEY: *Speak, Memory*: Retrospective Narration**
10:45 AM

Alix Ohlin writes this about retrospective narration: The act of telling a story is one of asserting agency and authority—all the more so when a narrator comes from a position where that agency and authority have been questioned or denied. Retrospective narrators set their own terms, offer testimony, reshape memories, and process trauma. This lecture will talk about retrospective narration as an act of reclaiming control for and by characters who are outsiders, have been disenfranchised, or whose stories have been written over by a more powerful voice. Writers included may be Arundhati Roy, Ocean Vuong, Julian Barnes, and Toni Morrison.



Saturday, July 1 **VANESSA HUA: *Collect to Recollect***
9:30 AM

My lecture will examine linked short story collections by authors from diasporic and marginalized communities. “Surely, the act of recording these stories of fragmenting communities is an effort at saving something, preserving something,” writes Peter Ho Davies. “We collect to *recollect*.” We’ll consider craft strategies that establish or strengthen links between stories, as well as the arrangement of stories for maximum resonance. Texts discussed may include work by Michael Jaime-Becerra, Morgan Talty, Aimee Phan, Jean Chen Ho, and others.

Saturday, July 1 **ALAN WILLIAMSON: *The Stutter of the Idiom***
10:45 AM

Many poets succeed best in conveying a special perception of things, and giving their styles a unique torque, when they slightly violate the expectations of idiomatic English. (Sentence fragments are one, but not the only, example.) Or, in a related strategy, they take a familiar expression and slightly twist, even invert, its meaning. We will look at examples from Berryman, Hughes, Plath, Celan, Housman, Shakespeare, and Frost

Sunday, July 2
9:30 AM

**C. DALE YOUNG: Doubt and Uncertainty:
The Adverbial Gesture as Rhetorical Strategy**

Writers often feel the drive to be convincing in their poetry and fiction. But often, the way to convince a reader is by constructing a speaker or narrator who “seems real” to a reader. How does a writer do this? There are many strategies to accomplish this, but a great many of these strategies reside, oddly enough, within the architectures of uncertainty and doubt. With an eye focused on two particular adverbs, we will examine poems and passages of fiction.

Sunday, July 2
10:45 AM

**LESLEY NNEKA ARIMAH: How to Edit Short Stories:
So You Have a Draft**

Whether you are looking at a full first draft, a partial draft or a mess of a draft, we will discuss editorial strategies to discover, explore and refine the primary, secondary and tertiary narratives in the work, with particular focus on digging out stories that are stuck and complicating narratives that are too “thin”. These editorial strategies can be applied to stories written by others or to your own stories during revision. We will look at a sample draft to view these principles in practice.



Thursday, July 6
9:30 AM

YANYI: A Formal Feeling

While doing research for *Beloved*, Toni Morrison came across a torture instrument used on both Black slaves and white women. She chose not to describe it in her book. “[T]he point became to render not what it looked like, but what it felt like and what it meant,” she states.

Withholding, selective detail, invention—these are all formal choices a poet makes to obscure and illuminate painful experiences that are so immense that “a certain Slant of light” is required to perceive them. As Linda Gregg wrote of Emily Dickinson: “She called her poems her letter to the world, not her meeting or her embrace.”

How does one choose what to repeat of history and memory? What can one write of an intensified moment if the moment doesn't exist—or won't? What needs to be rendered of what it felt like in order to get at what it meant? We'll talk about the distances of mystery, form, style, and the spiritual in the work of poets like Linda Gregg, Mary Oliver, Paul Celan, and Agha Shahid Ali and emerge with some approaches to read for and write about personal and historical pain.



Friday, July 7
9:30 AM

**ROBERT BOSWELL : The Semester of Living Dangerously:
A Dozen Strategies for Reviving Your Stories**

Stories, like people, have inner lives, and the best stories permit the reader a glimpse of their secret selves. But many story drafts, like many people, do their best to keep their secrets hidden, and however much you look at them, they remain distant and impossible to know. The strategies that I've collected are designed to crack open these reluctant drafts, just a little.

**Friday, July 7
10:45 AM**

MATTHEW OLZMANN: Start Here

Long ago, I was looking for an essay on how poems begin and couldn't find one that I liked. I found seventy thousand things about how poems end, but (comparatively) very little about titles or opening lines. This lecture will attempt to answer some questions about beginnings. What should a poem's opening lines attempt to accomplish? How does the beginning support the end? How do the opening lines create enough interest to ensure the reader continues to read? How do we shape and control expectations? How does the title direct the reader's attention? What is the point of a title anyway? What information does a reader need right away? How do a poem's first lines instruct the reader on how to proceed? Obviously, I likely won't answer all of these questions, but we have to start somewhere so it might as well be here. This is a class about beginnings.

THE MFA PROGRAM FOR WRITERS AT WARREN WILSON COLLEGE

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