

*Celebrating 45 years of excellence*

FACULTY and GRADUATE READINGS

*All readings are at 7:30 p.m. in the Region room of the Blue Ridge Center,  
YMCA Blue Ridge Assembly, Black Mountain NC*

**Wednesday, January 3rd**

Faculty readings by Natalie Bakopolous, Marianne Chan and Tom Drury

**Thursday, January 4th**

Faculty readings by Liam Callanan, Zeina Hashem Beck, Mecca Jamilah Sullivan, and Brian Teare

**Friday, January 5th**

Faculty readings by Daisy Fried, Hanna Pylväinen, and Sally Keith

**Saturday, January 6th**

Faculty readings by Karen Brennan, Gabrielle Calvocoressi, and Marisa Silver

**Sunday, January 7th**

Faculty readings by Rita Banerjee, Dean Bakopolous, and Connie Voisine

**Monday, January 8th—no readings**

**Tuesday, January 9th**

Faculty readings by Matthew Olzmann, Antonya Nelson, and Dan Tobin

**READINGS by GRADUATING STUDENTS**

**Wednesday, January 10th**

Graduate readings by Liza Hudock, Chris Hathaway, and Zach Jepsen

**Thursday, January 11th**

Graduate readings by Monika Cassel, Elle Napolitano, and Eli Karren

**Friday, January 12th at 4:00 in Blue Ridge Center cafe**

Graduate readings by Artis Henderson, Maja Lukic, and Dimple Shah

*Decades of faculty lectures are available for sale at [www.wwcma.org/store](http://www.wwcma.org/store)*

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**9:00 AM Friday, January 5th**

**Brian Teare ~ Notebook Poetics: The Notebook as Plot and Process**

“I want a literature,” Bhanu Kapil writes in Ban en Banelieu, “not made from literature.” Why would a writer want that? Because “in a literature,” she writes, “what would happen to the girl?” For women writers and for the many others of us whose lives and concerns have been historically excluded from and/or violated by the definitions and institutions of literature, it has often been necessary to work adjacent to or outside conventional definitions of the “literary.” From Heian Japan to post-War Italy to the U.S. today, the notebook has been one such space. As the literal ground of writing, the notebook can be used as a kind of incubator for literature; as a private and informal space, it can also be used to resist the ideological demands of literary form. This lecture will attempt to define a notebook poetics both in terms of how the notebook shows up in novels – as the driver of plot in Alba de Céspedes’ *The Forbidden Notebook* and Doris Lessing’s *The Golden Notebook* – and in terms of how a notebook can be used as part of the writing process and remain inherent in the final product, offering poets and hybrid genre writers like Kimiko Hahn, Bhanu Kapil, Joanne Kyger, Friederike Mayröcker, Gail Scott, and Sei Shonagon a way to mine their own minds and lives for language that resists full assimilation into literary convention. Ultimately, for many writers the notebook affords a way to be private in public, turning Kapil’s question on its head. In a girl, in her notebook, what happens to the literature?

**10:15 AM Friday, January 5th**

**Marisa Silver ~ PICTURE BOOKS**

This lecture will look at how a number of writers of prose and poetry have embedded drawings and photographs into their work. These works are not graphic in the way that we understand, say, the graphic novel. Rather, these texts use images in distinctive ways to amplify, off-set, or even obscure meaning. We'll look at the ways in which image and word relate to one another, how images alter or dimensionalize the text, and vice versa, and how the use of the visual component shapes and directs a reader's attention. We'll look at work by Ilya Kaminsky, Jennifer Croft, Robin Coste-Lewis, and Justin Torres.

**9:00 AM Saturday, January 6th**

**Daniel Tobin ~ Forms After Forms: Metamorphosis and Improvisation in the Bop and Duplex**

Through its complex and often fraught historical evolution, the English language has found means and inspiration to adopt and adapt poetic forms from other languages. Likewise, its poets have tuned their powers of innovation, as with the blues, to new and vibrant expressive means. The French language influence on Chaucer’s poetry, the development of blank verse from classical models, the incorporation of the sonnet, villanelle, and other continental forms to the repertory of poetry in English, as well as more recent vital importations like the ghazal, all broadly witness the adaptive capacities of poets writing in the language. This lecture will examine how two new forms, the bop and the duplex, born of African American experience, richly improvise (not without friction) upon already well-established forms. The lecture will highlight the improvisational resonances between Afaa Michael Weaver’s “bop” and John Berryman’s “dream-song,” among other influences, and likewise it will examine the origins of Jericho Brown’s “duplex” in the sonnet, ghazal and blues. A further consideration is to query into how such new forms at once respond and contend with established forms while yet retaining a spirit of “development” that, as T.S. Eliot once observed, “abandons nothing in route.”

**9:00 AM Sunday, January 7th**

**Natalie Bakopoulos ~ The Invoked Listener: Time and Telling**

I've recently noticed many first-person narratives whose subject is grief or loss often invoke or address a listener. In this lecture, I'll explore the ways this invocation—whether specific, mysterious, or implied—might move the work beyond an exploration of personal grief to become a public act of mourning, lament, or unearthing. Invoking a listener can also be an attempt to shape, rewrite, or contribute to collective memory and to assert a particular kind of narrative control. Possible authors discussed: Rabih Alameddine, Anne Carson, Peter Ho Davies, Aminatta Forna, V. V. Ganeshanathan, Jhumpa Lahiri, Deborah Levy, Khaled Mattawa, Czeslaw Milosz, Sigrid Nunez, and others.

**9:00 AM Thursday, January 11th**

**Tom Drury ~ Dialogue Lab: On Hearing the Voices of Characters**

One of Margot Livesey's prompts for creating characters is Let her talk, and that's what this lecture is about: letting our characters talk—to each other, to themselves, and, most usefully, to the writer, revealing who they are by what they say. The lecture is based on a class I ran last year called Dialogue Lab and will cover a brief history of dialogue, the problem of rules, 10 ways of disagreeing, direct and indirect dialogue, and all-dialogue novels and stories. Examples will come from such writers as Lucia Berlin, Jamaica Kincaid, Mary Robison, Kathryn Scanlan, Samanta Schweblin, and Alejandro Zambra. I'll also discuss the Dialogue Lab field recordings, how we conducted and recorded unrehearsed conversations, transcribed them, and distilled them into found texts, which I'll encourage you to do too, as it's an excellent way to learn how people talk: the omissions, the revelations, the spontaneous moments of brilliance.

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