

**Event Title: Teaching Point of View: The Pedagogy of Perspective
(draft version, 2/27/22)**

Event Description: Writing students contend with reverberating questions about point of view, especially around issues of representation and narrative ownership. Why use first-person versus third? Why does one work call for epic omniscience and another present tense? What happens when we give voice to those who are unlike us? This panel asks professors of creative writing how they approach the pedagogy of perspective. What practices best support our students' critical thinking and imaginative abilities?

Event type: Pedagogy

Event Organizer & Moderator:

Sarah Braunstein: Sarah Braunstein is the author of *THE SWEET RELIEF OF MISSING CHILDREN* (W.W. Norton). Her fiction and essays have appeared in *The New Yorker*, *Playboy*, *Ploughshares*, *AGNI*, *Harvard Review*, and *The Sun*. She is an Assistant Professor of English and Creative Writing at Colby College in Maine.

Event Participants:

Auden Patrick: Forthcoming

Rachel Powers: Forthcoming

Dolen Perkins-Valdez: Dolen Perkins-Valdez is the *New York Times* bestselling author of two novels: *WENCH* and *BALM*. Her forthcoming novel *TAKE MY HAND* will be published by Berkley/Penguin Random House. She is an Associate Professor in the MFA Program at American University in Washington, DC.

Mark Mayer: Mark Mayer's first book, *AERIALISTS* (Bloomsbury 2019), won the Michener-Copernicus Prize and was shortlisted for the William Saroyan International Prize for Writing. His stories have been published in *American Short Fiction*, the *Kenyon Review*, *Guernica*, the *Iowa Review*, and *Best American Mystery Stories*. He is an Assistant Professor of Creative Writing at the University of Memphis.

Moderator Questions:

The following questions were generated by members of this panel.

How do I help my students think critically about the charisma that draws them into not-me points of view? How do I help them think critically about the “safety” of autobiographical fiction? How can we use “unreliable” narration to feel out the uncertainties and limits we feel about POV? In the workshop, what standing do comments like “the character wouldn’t do/say/think that” have and what knowledge are we calling on when we make them? When fiction inhabits the POV of the bad guy, what forms of care are owed to the reader? How does the writer make care into literary form?