

2010 Annual Conference & Bookfair Schedule
 April 7-10, 2010
 Denver, Colorado
 Hyatt Regency Denver & Colorado Convention Center

This schedule is a draft and may be modified.

Wednesday- April 7, 2010

Wednesday	Thursday	Friday	Saturday
Noon-5:30 p.m.			
Exhibit Hall A Colorado Convention Center, Upper Level	W100. Bookfair Setup. Exhibit Hall A at the Colorado Convention Center will be open for setup. For safety and security reasons, only those wearing an exhibitor access badge or those accompanied by an individual wearing an exhibitor access badge will be permitted inside the bookfair during setup hours. Bookfair exhibitors are welcome to pick up their registration materials in the Paid Registrant Check-In area located just inside the main entrance to the bookfair on the upper level.		
Noon-7:00 p.m.			
Exhibit Hall A Colorado Convention Center, Upper Level	W101. Conference Registration. Attendees who have registered in advance may pick up their registration materials throughout the day at AWP's Paid Registrant Check-In, located just inside the main entrance to the bookfair. Badges are available for purchase at the Unpaid Registrant Check-In located on the street level of the Convention Center.		
4:30 p.m.-5:45 p.m.			
Granite Hyatt Regency Denver, 3rd Floor	W102. WITS Membership Meeting. (Robin Reagler) Writers in the Schools (WITS) Alliance invites current and prospective members to attend a general meeting lead by Robin Reagler, Executive Director of WITS-Houston.		
5:00 p.m.-6:30 p.m.			
Mineral Hall Hyatt Regency Denver, 3rd Floor	W103. CLMP & SPD Publisher Meeting. (Tasha Sorenson) The staffs of the Council of Literary Magazines and Presses and Small Press Distribution discuss issues facing CLMP and SPD publishers, goals for the organizations, and upcoming programs.		

Thursday- April 8, 2010

Wednesday	Thursday	Friday	Saturday
8:00 a.m.-5:00 p.m.			
Exhibit Hall A Colorado Convention Center, Upper Level	R100. Conference Registration. Attendees who have registered in advance may pick up their registration materials throughout the day at AWP's Paid Registrant Check-In area, located just inside the main entrance to the bookfair. Badges are available for purchase at the Unpaid Registrant Check-In located on the street level of the Convention Center.		
8:30 a.m.-5:30 p.m.			
Exhibit Hall A Colorado Convention Center, Upper Level	R101. AWP Bookfair. With more than 500 exhibitors, the AWP Bookfair is one of the largest of its kind. A great way to meet authors, critics, and peers, the Bookfair also provides excellent opportunities to find information about many literary magazines and presses.		
9:00 a.m.-10:15 a.m.			
Rooms 102, 104 Colorado Convention Center, Street Level	R102. Writing the West: The Transplanted Writer as Literary Outsider. (Summer Wood, Pam Houston, Robert Wilder, Uma Krishnaswami) Writing the American West means coming to terms with a mythic landscape and a checkered history. If it's true that land plus history equals story, as N. Scott Momaday wrote, how does not being from here affect the way writers encounter that land and history to write their way into the present? Four literary transplants who set their work along the spine of the continent talk about the creative, technical, and ethical issues that arise when claiming a place that didn't raise them.		
Rooms 103, 105 Colorado Convention Center, Street Level	R103. Inside the Box: Prose Poets on Form and Influence. (Gary L. McDowell, John Bradley, David Shumate, Maurice Kilwein Guevara, Kathleen McGookey, Brigitte Byrd) Why do poets pursue prose poems? What about the form attracts and commands the attention of poet and reader alike? Through various influences and experiences, many poets from different schools of poetry have found their way to the prose poem. Five contributors to <i>The Rose Metal Press Field Guide to Prose Poetry: Contemporary Poets in Discussion and Practice</i> (March 2010) will discuss how the prose poem has become a meaningful part of their poetic lives and read from their work.		
Room 106 Colorado Convention Center, Street Level	R104. CLMP Panel—Face Out: Maximizing the Visibility of Emerging Writers. (E. Tracy Grinnell, Rachel Levitsky, Matvei Yankelevich, Rebecca Wolff) A discussion about how small presses present and market experimental work by emerging writers—work too often misunderstood as possessing the least market potential.		
Room 107 Colorado Convention	R105. The PhD in Creative Writing: How to Make the Most of It in the Job Market (Glen Retief, Jericho Brown, Erika T. Wurth, Kate Schmitt, Forrest		

Center, Street Level	Anderson, Oindrila Mukherjee) A doctoral program in creative writing is not a waste of time—it can actually help you get a tenure-track job or a fellowship. But how can you prepare for those from Day One of the PhD? What helps and what doesn't? We wish someone had given us this advice when we first started the PhD. Five writers who managed to get a tenure-track job/fellowship before they graduated or signed a book deal discuss the valuable lessons they learned both as job candidates and search committee members.
Room 108 Colorado Convention Center, Street Level	R106. Reading, Writing, and Teaching the Literary Fantastic. (Sarah Stone, Joan Silber, Melissa Pritchard, Doug Dorst, Sylvia Brownrigg) We'll explore how fabulous or numinous fiction can be meaningful and believable: from completely alternate worlds to literary ghost stories to essentially realist stories that depict characters' beliefs about the supernatural. We'll consider great examples and describe ways for writers and their students to unlock their own inventions and move beyond genre cliches. The panel will include handouts with reading lists and writing exercises.
Room 109 Colorado Convention Center, Street Level	R107. The Literary Magazine at the Two-Year College: Standards, Submissions, and Student Success. (Denise Hill, Nicholle Cormier, Michael Darcher, John Dermot Woods, Bart Edelman, Lindsay Wilson) Faculty advisors and editors of five local and national two-year college journals— <i>Eclipse</i> , <i>Luna</i> , <i>The MacGuffin</i> , <i>The Meadow</i> , <i>SLA.M.</i> —discuss the unique nature of sustainability in a transient student population, how to maintain competitive content standards sought nationally and internationally by both readers and writers, and the opportunities these journals provide in preparing students to transfer their experience to university publications.
Room 110 Colorado Convention Center, Street Level	R108. The Long and Short of it: The Evolving Shapes of Creative Nonfiction. (Jessica Pitchford, Susan Finch, Hattie Fletcher, Stephen David Grover, B.J. Hollars) Join the editors of <i>Brevity</i> , <i>Creative Nonfiction</i> , <i>Black Warrior</i> , and <i>The Southeast Review</i> as they consider the evolving shapes of nonfiction—from the personal essay to micro-memoir to more experimental forms. Editors discuss the recent trends in the genre with special emphasis on the merits of experimentation in form and the future of more traditional narrative nonfiction. They also provide an insider look at the selection process and offer recommendations for getting published.
Room 111 Colorado Convention Center, Street Level	R109. Play Ball!: The Language of Sports. (Michael Garriga, William Giraldi, Michael Griffith, Cathy Day, Andrew Ervin) Our national pastimes have the unique ability to transcend lines that normally close off other avenues: race, class, gender, sexual orientation, etc. Jackie Robinson, Nadia Comaneci, Muhammed Ali, Tonya Harding, and Michael Vick have all been touchstones for greater discussions on our society, bringing together speakers and opinions from different demographics. This panel examines the use of sports in fiction, and how it can be utilized for a larger purpose while speaking a common language.
Room 112 Colorado Convention Center, Street Level	R110. A Wish, A Prayer, A Reading Series. (John Hoppenthaler, Keith Flynn, Craig Challenger, Harriet Levin) In the wake of shortfalls and frozen budgets, many schools are finding it impossible to provide students with opportunities to experience professional visiting writers as an integral part of their education. The panel members, all of whom have curated or currently curate

	reading series inside and/or outside of academia, will discuss strategies for outlasting the current situation while continuing to provide this valuable resource for students.
Room 113 Colorado Convention Center, Street Level	R111. Teaching Working Adult Writers. (Michelle Hoover, Lisa Borders, Ethan Gilsdorf, Rebecca Morgan Frank, Tim Horvath, Allison Adair) This panel examines the challenges and advantages of teaching working adult writers the craft of fiction, poetry, and nonfiction writing. Instructors of Grub Street, Boston's Independent Writing Center, will address how to deal with various skill levels and interests; how to help these writers with time and energy constraints and use their unique backgrounds to forge a dynamic classroom environment; and how to support self-study and continued involvement with the local writing community.
Room 201 Colorado Convention Center, Street Level	R112. The Poets Guide to the Birds: A Reading. (Peggy Shumaker, Keith Ratzlaff, Patricia Kirkpatrick, David Huddle, Rick Campbell, Holly Hughes) A raft of auks, a quarrel of sparrows, a scold of jays, a cast of falcons. Judith Kitchen and Ted Kooser have edited a soaring collection—contemporary poems that focus on birds. Six poets will read poems from west of the Continental Divide. You'll hear poems from Alaska, Hawaii, Arizona, California, Idaho, Oregon, Washington, and our AWP Conference host state, Colorado.
Room 203 Colorado Convention Center, Street Level	R113. Grants, Proposals, and Queries: How to Write about your Writing. (H.M. Bouwman, Swati Avasthi, J.C. Hallman, Matt Rasmussen) Writers spend a lot of time on the craft of writing but sometimes not enough on the craft of presentation. Presenting what you write about in short forms is a special skill set that you can develop and hone. This panel (composed of writers of fiction, nonfiction, and poetry) will discuss how to summarize your work and make it stand out in this tight economy by incorporating a sense of voice and purpose into grant applications, book proposals, and queries
Room 205 Colorado Convention Center, Street Level	R114. AWP Program Directors Plenary Assembly. All AWP program directors should attend and represent their programs. The Acting Executive Director of AWP will report on AWP's new projects and on important statistics and academic trends that pertain to creative writing programs and to writers who teach. A discussion with the AWP board's Regional Representative will follow. The plenary assembly will be followed by regional breakout sessions.
Room 207 Colorado Convention Center, Street Level	R115. Prison Pedagogies: Teaching and Writing Behind Bars. (Kyes Stevens, Gretchen Primack, Kenneth Lambertson, Diane Raptosh, Dorothy Albertini, Reginald Dwayne Betts) This panel will discuss the often-asked question of how teachers of creative writing should best approach working with incarcerated students. Teachers currently working in correctional facilities and a creative writer who began writing in prison will offer helpful strategies for presenting challenging texts, innovative writing assignments, and supportive critiques, with an eye toward creating a strong learning community among inmate-students.
Rooms 210, 212 Colorado Convention Center, Street Level	R116. About My Day Job: The Proliferation of Poetry by Any Available Means. (Collin Kelley, Lola Haskins, Karen Head, Megan Volpert) This panel will explore the variety of approaches poets take to meet their creative needs while saddled with the practical responsibilities of everyday living. Avenues of exploration will include the injection of poetry into unlikely workplace

	environments, the location of poetics in scholarly or other professional writing practices, and the investment of poets in systems or institutions that are hostile to their artistic energies.
Rooms 301, 302 Colorado Convention Center, Street Level	R117. Decolonial Poetics: Womanist, Indigenous, and Queer Poets of Color on the Art of Decolonization. (Ahimsa Timoteo Bodhrán, ku'uialoha ho'omanawanui, Lorenzo Herrera y Lozano, Susan Deer Cloud, Ching-In Chen, Lisa Suhair Majaj) Many poets of color see art playing a vital role in the decolonization of our bodies, cultures, and landbases. In what ways do we use writing as an act of re-creation, alongside other forms of activism, organizing, and spirituality, by which to undo centuries of white supremacist, capitalist, and heteropatriarchal intrusions into the workings of our communities? How does poetry serve to decolonize our lives, and how must we decolonize our poetic traditions in order to live?
Room 303 Colorado Convention Center, Street Level	R118. The In Sound from Way Out: Submission to Publication. (M. Bartley Seigel, Margaret Bashaar, Aaron Burch, James Grinwis, Jennifer Pieroni, Roxane Gay) Editors from five eclectic little magazines— <i>Bateau</i> , <i>Hobart</i> , <i>PANK</i> , <i>Quick Fiction</i> , and <i>Weave</i> —unpack their editorial projects and processes, quirks and anomalies, across genres, and invite questions to initiate dialogue among panel and audience members.
Room 304 Colorado Convention Center, Street Level	R119. Not A Muse. (Kate Rogers, Viki Holmes, Luisa Igloria, Antoinette Brim, Haley Lasche, Andrena Zawinski) "The woman poet must invent her own metaphor for poetic inspiration; she must name a muse of her own," writes Mary K. DeShazer. The daily experiences which move us as women and our relationships to others as well as to our bodies are all celebrated in the <i>Not A Muse</i> anthology, which features poetry from the "post-feminist era" by 115 women poets from twenty-four different countries. Six of the <i>Not A Muse</i> writers will read their work.
Agate Room Hyatt Regency Denver, 3rd Floor	R120. Hosting a Successful High School Creative Writing Festival at the College Level. (Mary Emery, Ron Smith, Dale Ritterbusch, Lynn Shoemaker) For twenty-five years, UW-Whitewater has hosted an annual High School Creative Writing Festival. This conference, one of the top three writing events in Wisconsin, features a nationally recognized keynote speaker and nearly 100 writing workshops, covering all literary genres. About 600 students, seventy high school teachers, and thirty workshop facilitators attend. Panelists will outline the procedures involved with the organizing, funding, and promoting of a successful writing festival, with all of its rewards.
Granite Room Hyatt Regency Denver, 3rd Floor	R121. The Online MFA: An Innovative Alternative to the Resident and Low-Resident MFA. (Lex Williford, Daniel Chacón, Sasha Pimentel Chacón, José de Piérola) In "Going Borderless and Bilingual" (January 25, 2007) Higher Ed announced UTEP's new online MFA. Understandably, some have expressed skepticism about such a non-resident program, including AWP Executive Director David Fenza: "I'm not sure that it's a good idea, but we'll have to see how the experiment goes." Three years in, despite many obstacles, the experiment is going well. The thriving program provides a quality, innovative alternative MFA for writers living both in and outside the U.S.
Mineral Hall Hyatt Regency	R122. The Networked Poetry Classroom. (Chris Hosea, Eric Baus, Dorothea Lasky, Mathias Svalina, Michelle Taransky) This panel will examine key issues

Denver, 3rd Floor	at the intersection of 21st century technologies and age-old poetic concerns. We will consider how Wikis, blogs, social networking, Moodle, Google Docs, and podcasts are changing the way high school and college students are studying and writing poetry. What happens to assumptions about originality and authority when students collaborate? Can Web 2.0 technologies help students hack unfamiliar texts and forms?
9:00 a.m.-5:45 p.m.	
Room 101 Colorado Convention Center, Street Level	R123. Somewhere Far from Habit: The Poet & the Artist's Book. An Exhibit Hosted by Creative Writing at Longwood University. A collaboration of some of the country's most inspiring poets and most exciting book artists, for which the artists have created one of a kind or limited edition artist's books inspired by the poets' work. The exhibit features poetry by Joy Harjo, Robert Pinsky, E. Ethelbert Miller, Natasha Trethewey, Aaron Smith, Michael Burkard, Tom Sleigh, Lucie Brock-Broido, Jason Shinder, and Liam Rector. Art work by Buzz Spector, Ben Blount, Kerri Cushman, Audrey Niffenegger, Margot Ecke, Richard Minsky, Shawn Sheehy, Karen Kunc, Hedi Kyle, and Beatrice Coron.
10:30 a.m.-11:45 a.m.	
Rooms 102, 104 Colorado Convention Center, Street Level	R124. Bollywood, Bullets, and Beyond: The Poetry of South Asian America. (Summi Kaipa, Pireeni Sundaralingam, Ravi Shankar, Bhanu Kapil, Subhashini Kaligotla, Monica Ferrell) What do a sestina, 9/11, and Amitabh Bachchan have in common? Popular, political, and poetic themes all appear in <i>Indivisible</i> (University of Arkansas Press, 2010), the first anthology of contemporary South Asian American poetry. The collection features emerging and established poets who can trace their ethnic heritages to Bangladesh, India, Nepal, Pakistan, and Sri Lanka. Six extraordinary writers from this collection read from their work.
Rooms 103, 105 Colorado Convention Center, Street Level	R125. The 25th Poem: Putting Together Your First Book. (Nicky Beer, Dan Albergotti, Robin Ekiss, James Allen Hall, Anna Journey) Robert Frost said that if a book of poems has twenty-four poems in it, the book itself should be the twenty-fifth poem. We will discuss how ordering, structuring, sectioning, titling, and using elements of narrative, character development, and epiphany can turn a group of poems into a manuscript with a clear identity. We hope to demystify the process of putting together the first book, and to share the choices (and mistakes!) we've made with our manuscripts on the road to publication.
Room 107 Colorado Convention Center, Street Level	R126. Sick Humor: What's Not Funny about Serious Disease? (S. L. Wisenberg, Paula Kamen, William Bradley, Regina Barreca, Marya Hornbacher) In sum, the panelists, all nonfiction writers, have had a fifteen-year headache, a thyroid condition, fibroids, bipolar disorder, an eating disorder, various cancers, and a rare blood disease—so of course all they can do is laugh. They will discuss theories of humor, the effect of using humor to write about serious illness, and their own writing. They'll also hand out a "sick humor" reading list.

<p>Room 108 Colorado Convention Center, Street Level</p>	<p>R127. What Writers Intend; What Readers Read: Surprises, Gambles, and Caveats. (Mimi Schwartz, Ladette Randolph, Lee Martin, Hilda Raz) Write it first; don't worry what others think. What happens, though, when readers don't react as we intend? What if they surprise us with anger or insight—or just don't get it? Four writers and editors of poetry, fiction, and memoir discuss their experiences with readers before and after publication. Issues we consider: how subject matters affects our choice of genre; how family or friends shape what we say; and how politically-charged topics influence reader reactions.</p>
<p>Room 109 Colorado Convention Center, Street Level</p>	<p>R128. New American Poets: A <i>Swallow Anthology</i> Reading. (David Yezzi, Erica Dawson, Bill Coyle, Joanie Mackowski, Geoffrey Brock, J. Allyn Rosser) A poetry reading by poets from the newly published <i>Swallow Anthology of New American Poets</i>. Here is a group of poets—not a school or a movement—who have, perhaps for the first time since the modernist revolution, returned to a happy détente between warring camps. This is a new kind of poet, who, dissatisfied with the climate of extremes, has found a balance between innovation and received form, the terror beneath the classical and the order underpinning the romantic.</p>
<p>Room 110 Colorado Convention Center, Street Level</p>	<p>R129. Midwest Region: AWP Program Directors Breakout Session. If you are a program director of an AWP member creative writing program in the following states you should attend this session: Iowa, Illinois, Indiana, Kansas, Michigan, Minnesota, Missouri, Nebraska, Ohio, Oklahoma, and Wisconsin. This regional breakout session will begin immediately upon the conclusion of the Program Directors Plenary Meeting, so we recommend that you attend the Plenary Meeting first. Your regional representative on the AWP Board of Directors, Richard Robbins, will conduct this meeting.</p>
<p>Room 111 Colorado Convention Center, Street Level</p>	<p>R130. Northeast Region: AWP Program Directors Breakout Session. If you are a program director of an AWP member creative writing program in the following states you should attend this session: Connecticut, District of Columbia, Delaware, Maryland, Massachusetts, Maine, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, and Vermont. This regional breakout session will begin immediately upon the conclusion of the Program Directors Plenary Meeting, so we recommend that you attend the Plenary Meeting first. Your newly elected regional representative on the AWP Board of Directors will conduct this meeting.</p>
<p>Room 112 Colorado Convention Center, Street Level</p>	<p>R131. Pacific West Region: AWP Program Directors Breakout Session. If you are a program director of an AWP member creative writing program in the following states you should attend this session: Alaska, California, Hawaii, Oregon, and Washington. This regional breakout session will begin immediately upon the conclusion of the Program Directors Plenary Meeting, so we recommend that you attend the Plenary Meeting first. Your regional representative on the AWP Board of Directors, Steve Heller, will conduct this meeting.</p>
<p>Room 113 Colorado Convention Center, Street Level</p>	<p>R132. Southeast Region: AWP Program Directors Breakout Session. If you are a program director of an AWP member creative writing program in the following states you should attend this session: Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina,</p>

	<p>Tennessee, Virginia, and West Virginia. This regional breakout session will begin immediately upon the conclusion of the Program Directors Plenary Meeting, so we recommend that you attend the Plenary Meeting first. Your newly elected regional representative on the AWP Board of Directors will conduct this meeting.</p>
<p>Room 201 Colorado Convention Center, Street Level</p>	<p>R133. Women Writing the West. (Alyson Hagy, Vicki Lindner, Marilyn Krysl, Lee Ann Roripaugh, Allison Hedge Coke) How do women write about a region where the dominant myths seem so unremittingly masculine? Do women see the American West through a more complex lens? Can the writing of women more directly address the not-so-bucolic issues of poverty, environmental degradation, health care, urban sprawl, and immigration? How might poetry, fiction, journalism, and mixed-genre writing address the contradictions of the region? Is regional identity important for working writers? For women? These questions, and more, will be addressed by a lively panel of women from a range of cultural, political, and artistic backgrounds. Some panel members are natives of the West and some are not. Please join us for an energetic, never simplistic, discussion.</p>
<p>Room 203 Colorado Convention Center, Street Level</p>	<p>R134. Readers for Life: Building a Poetry Audience in the Schools. (Lynn Aarti Chandhok, Bill Zavatsky, Michael Morse, Emma Bolden, Loryn-Marie Croot, Matthew Lippman) Children love poetry, but by the end of high school, many students feel alienated by their experiences with poetry in the classroom. Poets who teach in high school can play a critical role in helping students remember why they love poetry, and in creating a larger audience for contemporary American poetry. Six secondary school teachers discuss strategies, techniques, and lesson plans that help bring every student, not just those planning to become writers, back into the fold of poetry lovers.</p>
<p>Room 205 Colorado Convention Center, Street Level</p>	<p>R135. West Region: AWP Program Directors Breakout Session. If you are a program director of an AWP member creative writing program in the following states you should attend this session: Arizona, Colorado, Idaho, Montana, North Dakota, Nevada, New Mexico, South Dakota, Texas, Utah, and Wyoming. This regional breakout session will begin immediately upon the conclusion of the Program Directors Plenary Meeting, so we recommend that you attend the Plenary Meeting first. Your regional representative on the AWP Board of Directors, Luci Tapahonso, will conduct this meeting.</p>
<p>Room 207 Colorado Convention Center, Street Level</p>	<p>R136. A Tribute to Reginald Shepherd. (Brad Richard, Robert Philen, Catherine Imbriglio, Timothy Liu, John Gallaher) Join us to celebrate the life and work of Reginald Shepherd (1963-2008), a major poet (<i>Some Are Drowning, Wrong, Otherhood, Fata Morgana</i>), anthologist (<i>The Iowa Anthology of New American Poetries, Lyric Postmodernisms</i>), and essayist/critic (<i>Orpheus in the Bronx, A Martian Muse</i> [forthcoming]). His brilliant lyricism, intelligence, wit, and generosity are sorely missed. Our panelists, including Shepherd's partner, Robert Philen, will discuss his legacy as writer, editor, and friend.</p>
<p>Rooms 210, 212 Colorado Convention Center, Street Level</p>	<p>R137. Class and Conflict on the Other Side of the World. (Masha Hamilton, Thrity Umrigar, C.M. Mayo, Rishi Reddi) As we become more globally linked, the role of fiction in providing a human and humane glimpse of "the other" becomes more important. But it is a challenging task. How do writers develop</p>

	<p>confidence to tell stories of cultures and countries where they don't reside? Why are such stories critically important? Authors—who between them write about everywhere from Asia to the Middle East to Africa to Mexico—explore this issue.</p>
<p>Rooms 301, 302 Colorado Convention Center, Street Level</p>	<p>R138. Ahsahta Press 35th Anniversary Reading. (Sandra Doller, Brigitte Byrd, Kate Greenstreet, Brenda Iijima, Susan Tichy, Lance Phillips, Rachel Loden) Celebrating thirty-five years of publishing, Ahsahta Press showcases poets from its current season. Once an enterprise that rescued and reprinted such classic Western poets as Genevieve Taggard and Haniel Long, Ahsahta is now known for publishing accessible innovative writing that possesses artistic vision. Come help honor both our tradition and our future at a reading from Ahsahta's latest books.</p>
<p>Room 303 Colorado Convention Center, Street Level</p>	<p>R139. Stagecoaching for the Page: How to Perform Like a Cowboy. (Timothy Green, JV Brummels, Thea Gavin, David Romtvedt, Lisa Lewis, Al Doc Mehl) Ask a cowboy poet to give a reading and he'll look at you funny. Cowboy and western poetry isn't read, it's performed—at events that are entertaining enough to draw thousands of fans to the Nevada desert every year. Meanwhile, mainstream poetry languishes on the page. Learn how to put the buck in your bard, as five cowboy and western poets discuss the tricks of the trade—from roping recitation to commanding the stage. Moderated by the editor of <i>Rattle's</i> recent Cowboy and Western Poetry issue.</p>
<p>Room 304 Colorado Convention Center, Street Level</p>	<p>R140. (WITS Alliance) Raising the Funds for Changing the World. (Amy Swauger, Michele Kotler, Robin Reagler, Amy Stolls, Elma Ruiz) This WITS Alliance-sponsored session focuses on strategies to fund creative writing programs for students in K-12 schools. This panel of funders and fundraisers will share their success stories in garnering support from individuals, foundations, corporations, government grant programs, and school budgets in order to place writers in the schools.</p>
<p>Rooms 401, 402 Colorado Convention Center, Street Level</p>	<p>R141. Toward a New Criticism. (Malachi Black, Cate Marvin, Roger Reeves, Dean Young, Jerry Harp) How might received critical attitudes and ideas be adapted in order to engage contemporary poetry more productively and elucidate it more precisely? And what, after all, is the function of criticism? By interrogating the considerable intellectual legacy of T.S. Eliot and his New Critical descendants, this panel will endeavor to establish a program for criticism that is consistent with contemporary verse practice and consider how such a program might best be promoted by poets themselves.</p>
<p>Rooms 403, 404 Colorado Convention Center, Street Level</p>	<p>R142. Writing History, Writing Race. (Eric Goodman, Michelle Boisseau, Lucy Ferriss, Brian Roley, Dolen Perkins-Valdez) Three novelists and a poet will discuss the special challenges and rewards of incorporating historical research in their work. Of special interest is the panelists' experience in writing both across racial boundaries and drawing on family history for representing centuries of a broader American past. Panelists will suggest research methods and confront head-on some of the most difficult issues facing writers today. Who owns whose past? How do you write about history and race in America?</p>
<p>Agate Room Hyatt Regency Denver, 3rd Floor</p>	<p>R143. Shameless Book Promotion: Squad 365 Rides Again! (Marisha Chamberlain, Margaret Hasse, Jon Spayde, Todd Boss) Last year, we drew an overflow crowd for an AWP panel on creative book promotion. Participants</p>

	called us "educational, generous, warm, and funny." Collaborating, blogging, and presenting as "Squad 365," we're two poets, a novelist, and a nonfiction writer with books out from Norton, Nodin, and Random House in 2008, and from Soho Press in 2009. In 2010 we're back again with another lively discussion about simple and innovative ways to win readers, promote a little on a regular basis, and enjoy marketing.
Capitol Ballroom Hyatt Regency Denver, 4th Floor	R144. Confluence: Where Words and Music Meet. (J.D. Scrimgeour, Phil Swanson) A concert by Confluence, a performance group that blends poetry and music. Poet J.D. Scrimgeour and musician/composer Philip Swanson (piano and trombone) will perform poems by Scrimgeour, Alan Feldman, Yusef Komunyakaa, and Rainer Maria Rilke set to a variety of original music: jazz, blues, and classical.
Granite Room Hyatt Regency Denver, 3rd Floor	R145. Ellipsis as Art: Crafting Omission of Information in a Text. (Yuriy Tarnawsky, Steve Tomasula, Debra Di Blasi, Davis Schneiderman) Typically, texts are made up of explicit information vital to the story. But texts can also be constructed with vital information left out that the reader must provide. Such information—negative text—must be crafted as carefully as explicit information. Works of this type rely on the reader's imagination to be effective. The panel will discuss various types of techniques for crafting negative texts and genres that employ them.
Mineral Hall Hyatt Regency Denver, 3rd Floor	R146. CLMP Keynote Address—Small Press Heaven: Poetics from the Floating World. (Jeffrey Lependorf, Anne Waldman) Performer, professor, editor, cultural activist, and author of over forty books of poetry, Anne Waldman discusses her storied history with independent publishers (with a special-guest musical accompaniment on Japanese bamboo flute!).
Noon.-1:15 p.m	
Rooms 102, 104 Colorado Convention Center, Street Level	R147. The Ten-Minute Play and the Opportunities That Follow. (Bonnie Culver, Gregory Fletcher, Juanita Rockwell) A presentation and exploration of writing in the ten-minute play format and the submission opportunities that will follow. Both the creative process and the business aspects that are specific to the ten-minute play world will be examined, which will be informative for new and non-playwrights, who may want to try their hand at playwriting, and for established playwrights who wish to explore the opportunities that pertain to the specific playwriting format of the ten-minute play.
Rooms 103, 105 Colorado Convention Center, Street Level	R148. Kundiman: Love Songs and Leaps of Faith. (Vikas Menon, Jennifer Chang, Matthew Olzmann, Sarah Gambito, Rick Barot, R.A. Villanueva) Kundiman, an organization dedicated to emerging Asian-American poets, is celebrating the achievements of its fellows, alumni, and faculty. Each year, Kundiman holds its annual retreat on the campus of UVA. During this retreat, many Kundiman fellows take leaps of faith—breakthroughs in their poetic processes occur. During this panel, staff members, faculty, and fellows will share work written during the retreat as well as their own work that is strongly influenced by the Kundiman community.
Room 106	R149. Pedagogy Forum Session: Muti-Genre. This session is designed to give

Colorado Convention Center, Street Level	contributors to the 2010 Pedagogy Forum an opportunity to discuss their work, though all are welcome. The papers will provide a framework to begin in-depth discussion in creative writing, pedagogy, and theory. A pedagogy speaker will contextualize the discussion with some brief remarks before attendees break out into small discussion groups. These groups will be facilitated by trained pedagogy paper contributors.
Room 107 Colorado Convention Center, Street Level	R150. Pedagogy Forum Session: Fiction & Drama. This session is designed to give contributors to the 2010 Pedagogy Forum an opportunity to discuss their works, though all are welcome. The papers will provide a framework to begin in depth discussion in creative writing, pedagogy, and theory. A pedagogy speaker will contextualize the discussion with some brief remarks before attendees break out into small discussion groups. These groups will be facilitated by trained pedagogy paper contributors.
Room 108 Colorado Convention Center, Street Level	R151. University of Denver Ph.D. Program Alumni Reading. (Kristen Iversen, Sandra Meek, Joshua McKinney, Bruce Bond, Marck L. Beggs, Nicholas Samaras) This reading will feature several notable alumni from the University of Denver PhD Program in Creative Writing, the second-oldest doctoral creative writing program in the country, and will highlight the literature-based, cross-genre focus of this highly regarded program known for producing some of the most original and accomplished writers in the country.
Room 109 Colorado Convention Center, Street Level	R152. Directing the Contemporary Thesis. (Geoff Schmidt, Wendy Rawlings, Allison Funk, Allison Joseph, Tim Parrish) What practices, from start to finish, does the good thesis director need to consider? What might the director and the student do to make it the richest learning experience possible? How collaborative is the process? What is the role of the director: editor, teacher, mentor? As students become more multi-modal, and as their notions of the "book" become more fluid, is the traditional thesis (a book-length, publishable manuscript) the best culminating experience for a graduate student?
Room 110 Colorado Convention Center, Street Level	R153. Going Long: The Long Short Story. (Jill Meyers, Josh Weil, Suzanne Rivecca, Karen Brown, Christie Hodgen) The long short story is a literary form revered but not often published. It offers a generous scope and a larger world for readers; for writers, an opportunity to get messy. Four skillful practitioners of the form gather to read from their works and to discuss the form's challenges and rewards. What happens when you write beyond the ending?
Room 111 Colorado Convention Center, Street Level	R154. The River Teeth Literary Nonfiction Prize: A Celebration. (Joe Mackall, Kurt Caswell, Brandon R. Schrand, Michael Downs) The annual River Teeth Literary Nonfiction Prize, founded in 2002 by Joe Mackall and Dan Lehman, is fast becoming one of the most competitive and honored nonfiction book prizes in the U.S. Come hear readings by recent winners of this prestigious award.
Room 201 Colorado Convention Center, Street Level	R155. Women & Nature, Thirty Years Later: Our Evolving Otherness. (Rusty Morrison, Mei-mei Berssenbrugge, Sarah Gridley, M.L. Smoker, Melissa Kwasny, Alena Hairston) In 1977, Susan Griffin published <i>Women & Nature: The Roaring Inside Her</i> . By juxtaposing the male voice of science and historical record with the personal and female voice, she demonstrated how our

	<p>culture has equated nature and woman with the dark, the dirty, the calamitous, the unholy. More than thirty years later, these poets will discuss how—in this time of ecological crisis—they see the poem as medium for gaining insight into the complex, evolving positioning of Other and Nature.</p>
<p>Room 203 Colorado Convention Center, Street Level</p>	<p>R156. A Pen Behind Your Ear: Gathering, Editing, Publishing, Marketing, and Promoting an Anthology. (Andrea Hollander Budy, Laure-Anne Bosselaar, Kurt Brown, Camille Dungy, Michael Martone) Five editors of recent anthologies will discuss all aspects of creating an anthology, including making selections, locating and working with a publisher, obtaining permissions to reprint previously published material, working with designers, and attracting readers. As the panelists are also writers themselves, they will also discuss the pleasures and challenges of editing an anthology while trying to maintain their writing lives.</p>
<p>Room 205 Colorado Convention Center, Street Level</p>	<p>R157. The New Domestic Fiction. (Lynn Kilpatrick, Cheryl Strayed, Matt Roberson, Lidia Yuknavitch) Historically, domestic fiction has meant stories of women, marriage, children, and houses. But home and family have changed radically, and contemporary fiction reflects this shift. The new domestic fiction includes not only women and kitchens, but men, laundry, and even knives. Panelists will investigate this strange environment through the lenses of masculine domesticity, embodiments of the maternal, class, and narrative structure. This panel will feature readings, discussion, and time for questions.</p>
<p>Room 207 Colorado Convention Center, Street Level</p>	<p>R158. Creating a Thriving Literary Community. (Michael Henry, Jocelyn Hale, Charles Jensen, Andrea Dupree, Christopher Castellani) Literary community exists inside academic settings, fellowship programs, and retreat centers, but how can geographic regions create long-term communities to support and connect writers to one another, as well as nurture readers? Directors from four prominent literary nonprofits—the Loft in Minneapolis; Grub Street Writers in Boston; the Writer's Center in D.C.; and the Lighthouse Writers Workshop in Denver—talk about the challenges and opportunities that abound in their thriving communities.</p>
<p>Rooms 210, 212 Colorado Convention Center, Street Level</p>	<p>R159. Best of the West: New Stories from the Wide Side of the Missouri. (D. Seth Horton, Don Waters, Lee K. Abbott, Justin St. Germain) <i>Best of the West: New Stories from the Wide Side of the Missouri</i> is an annual anthology of exceptional short fiction rooted in the western United States. Three award-winning contributors gather to read from their anthologized work. They will be introduced by the series co-editor, D. Seth Horton.</p>
<p>Rooms 301, 302 Colorado Convention Center, Street Level</p>	<p>R160. Poetry & Memorability. (Joshua Kryah, Jill Bialosky, Mark Irwin, Claudia Keelan, Paul Hoover, Laura Kasischke) A majority of the art that survives is memorable in one way or another. Heidegger has argued that art, to a certain extent, "forces being out of forgetfulness" and thus creates truth. What makes a poem memorable? We will examine metaphor, form, imagination, concept, image language, mystery, and radical gesture as it leads toward producing works of art that are finished to the eye, but unfinished to the heart.</p>
<p>Room 303 Colorado Convention Center, Street Level</p>	<p>R161. Jack Kerouac School Faculty Reading. (Lisa Birman, Anselm Hollo, Junior Burke, Keith Kumasen Abbott, Danielle Dutton, Amy Catanzano) Naropa University is home to one of the most prestigious and diverse writing</p>

	<p>programs in the West: the Jack Kerouac School of Disembodied Poetics. Six faculty members will celebrate the school's 35th anniversary with a reading of recent works, including short prose, poetry, and more poetry.</p>
<p>Room 304 Colorado Convention Center, Street Level</p>	<p>R162. A For Effort? Methodologies Towards Grading in the Creative Writing Classroom. (Catherine Cortese, Mark Winegardner, Sally Ball, Tom Hunley, Caitlin Horrocks) Creative writing has been taught in academia for half a century, but teachers of poetry and prose face challenges in evaluating and grading material produced in workshops. Some reject the notion that creative work can be assessed, while others establish strict rubrics. All may encounter institutional pressure to grade in certain ways. This panel explores the role of subjectivity and the relationship between process and product. It also offers practical tools for grading creative work.</p>
<p>Rooms 401, 402 Colorado Convention Center, Street Level</p>	<p>R163. What's Your Platform? What Agents & Editors Are Looking For in Writers. (Christina Katz, Jane Friedman, Robin Mizell, David W. Sanders, Sage Cohen) Yes, the quality of your writing still matters. But becoming visible and influential is more crucial to landing a book deal than ever, according to agents and editors in every facet of the publishing industry. Aspiring authors need to develop a platform in order to get noticed. Fortunately for emerging writers in all genres, there are more affordable, accessible tools available for platform-development and building, which make this important responsibility a pleasure and not a chore.</p>
<p>Rooms 403, 404 Colorado Convention Center, Street Level</p>	<p>R164. The Person Within Myself: Constructing the Narrative Persona in Creative Nonfiction. (Elizabeth Kadetsky, Hattie Fletcher, Valerie Miner, Jane Bernstein, Lise Funderburg, S. L. Wisenberg) Taking from Phillip Lopate's notion of the subtractive "I" and Vivian Gornick's of the person within myself, an editor and CNF authors discuss how nonfiction narrators construct the "I" by becoming personae, or "characters"—not inaccurate representations of self, as no elements are added or embellished, but stripped-down doubles who in the end may seem quite different from the author. "I have to find a person within myself who can tell the particular story I want," writes Gornick.</p>
<p>Agate Room Hyatt Regency Denver, 3rd Floor</p>	<p>R165. Shifting Grounds of Copyright: A How-to. (Snezana Zabic, Tasha Fouts-Marren, Davis Schneiderman, J. Alex Schwartz) At some point in their careers, most writers are asked to surrender their copyrights. This panel investigates both the long and short-term implications of the current copyright regime on contemporary literary arts and authorship. The panel offers the perspective of writers who also serve as editors of journals and/or university presses. In addition, the panel looks at how copyright pertains to various genres, including print and electronic media, as well as to authors working with found and/or appropriated text.</p>
<p>Capitol Ballroom Hyatt Regency Denver, 4th Floor</p>	<p>R166. Sacred Art: Writing to Change the World. (Norma Cantú, Sandra Cisneros, Ruth Behar, Michelle Otero, Carolina Monsivais, Liz Gonzalez) In <i>Peace Is Every Step</i>, Thich Nhat Hanh writes, "Each thought, each action in the sunlight of awareness becomes sacred." Panelists will discuss their commitment to provoke and encourage awareness of the world and self through writing. These panelists believe writing is not solitary but an act that is shared in community and service. These writers discuss how they weave spirituality into their work, both in the preparation and the process of writing,</p>

	sharing strategies anyone can use in daily practice.
Centennial Ballroom Hyatt Regency Denver, 3rd Floor	R167. Tribute to Mahmoud Darwish. (Fady Joudah, Yusef Komunyakaa, Marilyn Hacker, Michael Collier, Khaled Mattawa) Five writers will celebrate the life and work of the late Palestinian master poet, Mahmoud Darwish, by reading from his work.
Granite Room Hyatt Regency Denver, 3rd Floor	R168. The Soul and The Machine: Teaching Creative Writing through Technology. (Laura Valeri, David Rothman, Kathryn Winograd, Steven Wingate) This panel explores the complexities of teaching prose and poetry with online technologies and social media. New medias offer us practical advantages, but also present technical and pedagogical challenges involving privacy, censorship, copyright, and other issues we are only beginning to understand. Creative writing professors share their lessons adapting Podcasts, Wikis, Videos, Facebook, online course platforms, and other sundry tools to graduate and undergraduate creative writing classes.
Mineral Hall Hyatt Regency Denver, 3rd Floor	R169. (WITS Alliance) Geek to Write: True Tales from the Literary Internet. (Robin Reagler, Nandi Comer, Brent Goodman, Amy King, Paul Munden, Jim Walker) The buzz words of technology—twitter, facebook, blurb, flickr, and YouTube—may sound bizarre to the uninitiated, but web applications offer writers options that were unthinkable even three years ago. On this panel, writers who are also educators will share their experiences in which they have used the new media technology to teach, learn, publish, and create stronger communities.

1:30 p.m.-2:45 p.m.

Rooms 102, 104 Colorado Convention Center, Street Level	R170. Wesleyan University Press Poetry Reading. (Stephanie Elliott, Roberto Tejada, Adrian Blevins, Musharraf Ali Farooqi, Tan Lin, Kazim Ali) Five poets recently published by Wesleyan will read from their new books, individually described as: an eloquent intercultural coming of age story; molten and musical poetry from an acclaimed Southern writer; a modular, easy-to-read relaxation device; the first English language publication of Urdu's greatest modern poet; and a discursive midway of curiosities. This reading highlights the rich intermingling of traditions and modes in contemporary poetry.
Rooms 103, 105 Colorado Convention Center, Street Level	R171. Writing Biographies: Making Someone Else's Story Your Own. (Diana Raab, Honor Moore, Joy Castro, Phillip Lopate, Robert Root, Kim Stafford) Many literary writers and poets are simply getting tired of digging deeper into their own lives, pasts and psyches. Many have begun to crave something more in their creative work. This panel of fiction writers, nonfiction writers, and poets will discuss how they have moved away from the self to write about someone else. How did they decide who to write about? How do they make the leap away from self, and what are the challenges, rewards, and joys of making this decision?
Room 106 Colorado Convention Center, Street Level	R172. CLMP Panel—Lit Mags in the Classroom: Literary Journals in Creative Writing Curricula. (Jay Baron Nicorvo, Carolyn Kuebler, Thisbe Nissen, David Lynn, Kimiko Hahn) Notable literature first appears every month on newsstands, but in this form it is rarely incorporated into classroom syllabi. These panelists will recommend strategies for making the most of the work

	published in today's literary magazines that determines tomorrow's literary canon.
Room 107 Colorado Convention Center, Street Level	R173. Re-Writing Rilke: Letters to a Young Writer. (Fleda Brown, David Huddle, Lia Purpura, Kevin Clark, Anne-Marie Oomen, Rebecca McClanahan) Modeling after Rilke, six seasoned and successful writers—essayists, poets/critics, memoirists, a playwright, and a novelist—each write a letter to a younger writer, offering thoughts on writing over the long haul: how one leads a writer's life, what's worked and what hasn't, what's mattered and what hasn't. Panelists come from a wide variety of perspectives and experiences: research university, low-residency, tech school, and secondary arts academy teaching, as well as free-lance writing.
Room 108 Colorado Convention Center, Street Level	R174. Aroused, Parched, and Fevered: The Translation of Sex. (Tony Barnstone, John Balaban, Willis Barnstone, Sholeh Wolpe) Four distinguished translators of poetry, working from Vietnamese, Persian, Ancient Greek, Urdu, and Chinese, will explore the effect of the erotic as a mystical communion, as a joke, as secular transgression, and as a form of intimacy with the reader, and talk about strategies for translating erotic poetry with all its visceral force and humor.
Room 110 Colorado Convention Center, Street Level	R175. Playwriting: Rapture, Mystery and Practicalities. (Todd Ristau, Art Borreca, Bonnie Metzgar, Rebecca Rugg, Lisa Schlesinger, Rob Handel) This panel addresses questions on the craft of playwriting such as: Are plays a form of literature or are they merely blueprints for production? How is playwriting different from other forms of creative writing? How does the playwright's first goal of production, rather than publication, change the writing practice and product? How do we address these differences of craft for people who have seen and read little drama? Finally, how does a play move successfully from the page to the stage?
Room 111 Colorado Convention Center, Street Level	R176. (WITS Alliance) Journey to Identity: Teaching Creative Writing to Immigrant Students. (Long Chu, Jose Luis Benavides, Margot Fortunato Galt, Ellen Hagen, Merna Ann Hecht, Sehba Sarwar) Beyond the debate on immigration, teaching writers have to deal with the very real issues of how to teach first and second-generation immigrant students. How do we encourage students to tell these often secret and untold stories? How do we create and manage trust? How do we navigate language barriers? This panel will explore these questions and other issues surrounding the topic. Panelists will share practical teaching ideas that writers can utilize in their classrooms.
Room 112 Colorado Convention Center, Street Level	R177. Following the Paths to Publication: First Books and What Happens Next. (Dan Wickett, Seth Harwood, Anis Shivani, Shawna Yang Ryan, Lowell Mick White) The first book is an important, joyous event in the life of any writer. Yet the process of achieving the first book is rapidly changing, largely through accelerated technologies and increasingly fractured demographics. How can writers successfully react to these changes? What constitutes ultimate success? On this panel, five debut authors will discuss their varied paths to publication, the impact the book has had on their lives, and the larger implications of change in publishing practices.
Room 201 Colorado Convention	R178. Carrying Custer to Wall Street... in High Heels: Vine Deloria Jr.'s influence on Native Writers. (Heid E. Erdrich, LeAnne Howe, Robert Warrior,

Center, Street Level	Diane Wilson, Craig Howe) A tribute to Standing Rock Dakota author Vine Deloria Jr, who published more than twenty books between 1969 and his death in 2005. Authors, scholars, and editors read work influenced by Vine Deloria Jr.
Room 203 Colorado Convention Center, Street Level	R179. Outposts and Exiles—A Reading by Award-Winning Latina Writers. (Chantel Acevedo, Jennine Capo Crucet, Patricia Engel, Lisa Wixon) Come hear award-winning Latinas read from their fiction and poetry. Varying widely in tone, scope, style, and geography, these five writers center their work on the cultural and political dance between Latin American and its North American outposts and of being American but at times not being fully American.
Room 205 Colorado Convention Center, Street Level	R180. Birth and the Politics of Motherhood in Poetry. (Melisa "Misha" Cahnmann-Taylor, Alicia Ostriker, Beth Ann Fennelly, Paula McLain, Diana Garcia) Motherhood has often been seen as an inferior, overly sentimental subject for great poetry, but what of motherhood poems that move from the internal to the external, between mothering and the politics of war, race, class, and sex? What are the challenges, pitfalls and rewards of writing as a political mama? Poets from different regions, generations, origins, and aesthetics, will take us to the pregnant belly of the issue, sharing their poems and perspectives on the politics of motherhood.
Room 207 Colorado Convention Center, Street Level	R181. A Tribute to Craig Arnold. (Jake Adam York) Invited poets and writers from around the nation will be reading poetry by Craig Arnold in tribute to his life and work. Moderated by Jake Adam York.
Rooms 210, 212 Colorado Convention Center, Street Level	R182. Narrative Cross-Dressing: Men Writing As Women, Women Writing As Men. (Jonathan Liebson, Leni Zumass, Christopher Castellani, Deirdre Shaw) Write what you know. Young fiction writers often hear this, but most personal experience doesn't prepare us for that unlived-in territory of the opposite sex. Even greater is the challenge of using an opposite-gender narrator. In this panel we'll explore what kind of method-acting, so to speak, writers perform to put themselves in character. We'll look at what pitfalls they've faced, what opportunities, and how these characters have ended up not only credible, but unique and rewarding.
Rooms 301, 302 Colorado Convention Center, Street Level	R183. Poet in the Desert / Desert in the Poet. (William Stobb, Claudia Keelan, Donald Revell, Christopher Arigo) From a cognitive/aesthetic point-of-view, deserts are landscapes with the middle ground removed. Present are the near-at-hand and the distant. The poem becomes the middle ground, while the poet in the desert internalizes vastness. Enacting a time-honored tradition, four poets return from the desert to offer their vision to the tribe.
Room 303 Colorado Convention Center, Street Level	R184. How to Start Your Own Online Literary Magazine: Five Editors Tell All. (Rebecca Morgan Frank, Michael Archer, Thom Didato, Gregory Donovan, Ravi Shankar) Have you dreamed of starting your own online literary magazine? Join the editors of <i>Blackbird</i> , <i>Drunken Boat</i> , <i>failbetter</i> , <i>Guernica</i> , and <i>Memorious</i> , five longstanding and respected online journals, as they share the ins and outs of developing and sustaining a literary journal on the web. Come hear about the unique advantages and challenges of editing in this expansive medium, and learn pointers for financing, marketing, and managing the technical challenges of a web-based journal.

<p>Room 304 Colorado Convention Center, Street Level</p>	<p>R185. Best New American Voices 10 Year Anniversary Reading. (David James Poissant, Dani Shapiro, Christian Moody, Ted Thompson, Laura van den Berg) <i>Best New American Voices</i>, Harcourt's annual anthology series, features short stories from emerging writers enrolled in writing programs across North America. After ten volumes, the series is drawing to a close, but not before celebrating its 10th anniversary! Series coeditor Natalie Danford will discuss the impact of the book on American fiction in the 21st century, while Dani Shapiro will discuss the stories she chose for the 2010 edition. Four contributors will read from their works.</p>
<p>Rooms 401, 402 Colorado Convention Center, Street Level</p>	<p>R186. Ecotone 5th Anniversary Reading. (Ben George, Robert Wrigley, Benjamin Percy, Kathryn Miles, Cary Holladay, Reg Saner) <i>Ecotone</i>, the award-winning semiannual magazine published at UNC Wilmington, celebrates its 5th anniversary in 2010. In its short life, the magazine has already had its work reprinted in several annuals of the Best American series and in the Pushcart Press anthology, among others. <i>Ecotone</i> seeks to bring together the literary and the scientific, the personal and the biological, the urban and the rural. Please join us for a reading by six of our outstanding and widely acclaimed contributors.</p>
<p>Rooms 403, 404 Colorado Convention Center, Street Level</p>	<p>R187. Byronic Vampires and Melancholy Green Men: Harnessing Genre for Literary Use. (J.W. Wang, Mark Winegardner, Stephen Graham Jones, Tom Franklin, Leah Stewart, Julianna Baggott) Perhaps no word can be more anathema to literature than genre. Yet, in the postmodern world the dividing line is often blurry, or even nonexistent, and we see more and more authors making use of familiar genre elements for their literary pursuits: vampires, the mafia, romance, etc. This panel explores the notion of genre versus literature: what the dividing lines are, how one informs the other, how one goes about bringing the two together, successes and failures.</p>
<p>Agate Room Hyatt Regency Denver, 3rd Floor</p>	<p>R188. And the Beat Goes On.... (Elizabeth Robinson, Reed Bye, Anselm Hollo, Maureen Owen) Since its inception, Naropa University's Writing & Poetics program has been a living model of "outrider" traditions. This roundtable includes poets who have lived through and shaped poetic movements central to the 20th & 21st centuries: from Beat and Black Mountain experiments through New York School and Language poetries, this roundtable offers conversation with Naropa poets who have been at the center of American poetic history.</p>
<p>Capitol Ballroom Hyatt Regency Denver, 4th Floor</p>	<p>R189. Poetry, Race, Ethnicity: A Conversation. (Lynne Thompson, Martha Collins, Susan Deer Cloud, Rigoberto Gonzalez, Fady Joudah, Frank X Walker) This multi-ethnic panel of poets discusses the impact race, ethnicity, and inter-ethnic dialogue have on their own work and the works of others. The panelists consider ongoing literary biases against those perceived as "other" and comment on how their own perceptions and representations of race or ethnicity may have changed in recent years. Throughout, they consider how, even as they honor each other's identities, they can transcend the limitations that such categorization may seem to impose.</p>
<p>Centennial Ballroom Hyatt Regency Denver, 3rd Floor</p>	<p>R190. A Connoisseur of Waves—Dave Hickey, MacArthur Fellow in Art and Cultural Criticism, Sponsored by University of Nevada Las Vegas. (Douglas Unger, Dave Hickey) A world-class writer about art and culture reads from his</p>

	cutting-edge <i>Connoisseur of Waves</i> , essays on art and democracy. Author of seven books, and recently featured in <i>Newsweek</i> as an iconoclastic voice in contemporary art, Hickey is always engaging, provocative, and highly acclaimed for his mastery of the language.
Granite Room Hyatt Regency Denver, 3rd Floor	R191. The Soundtrack of the Poem. (Tim Kahl, Forrest Gander, Kristin Prevallet, Brandon Cesmat, Rodrigo Toscano) This panel will discuss the juxtaposition of music with text to elucidate the sonic qualities of work on the page. Exploring how music is foregrounded in a text, we will investigate emphasizing melody, pitch, pacing, rhythm, and counterpoint to instrumentation, and connect those qualities to the creation of meaning and emotion. Does music and language produce modes of consciousness that are therapeutic? Has multimedia's emphasis on musical qualities reasserted the primacy of music in literature?
Mineral Hall Hyatt Regency Denver, 3rd Floor	R192. Become Involved in The Big Read. (Molly Thomas-Hicks, David Kipen) Since 2006, hundreds of communities across the country have participated in The Big Read, an initiative sponsored by the National Endowment for the Arts that provides grant money and education materials for month-long reading programs. Join us for a discussion about ways for writers to participate at the local level or how to apply for a grant to bring The Big Read to your community.

3:00 p.m.-4:15 p.m.

Rooms 102, 104 Colorado Convention Center, Street Level	R193. Performing Poetry: Good on the Stage, Good on the Page. (Jeffrey Skinner, Karyna McGlynn, Simone Muench, Kiki Petrosino, Brett Eugene Ralph) Sarabande presents four writers whose works and reading styles bridge the gap between "performance poetry" and poems that satisfy the solitary reader on the page. Two of the poets have participated in slams, and their reading personas reflect the comfort and confidence that issues from that culture. Another is also a musician who has played extensive club gigs with his band, and yet is vehemently opposed to slams. Each will talk and read, with time allowed for discussion and questions.
Rooms 103, 105 Colorado Convention Center, Street Level	R194. Getting Students to Meaningful Memoir. (Eric May, Laurie Lindeen, Sam Weller, Anne-Marie Oomen) Getting to Meaningful Memoir: Students in their late teens and early twenties have all sorts of experiences—jobs, family life, sexual orientation, cultural background—that they can draw upon for memoir that goes beyond immature navel-gazing. Panelists will present in-class exercises and writing assignments aimed at getting students of all ages to the widest possibilities for strong memoir story and voice.
Room 106 Colorado Convention Center, Street Level	R195. A One Way Mirror: Writing Children, Writing Ourselves. (Tom Montgomery-Fate, Dan Roche, Sonya Huber, Michele Morano, John Price) Writers who are also parents understand two words well: patience and passion. They also appreciate the Latin stem that the two words share—pati: to suffer. Writing and parenthood might both be described as joyful suffering. Drawing on their own and others work, this panel of writers will explore the continuity and convergence of childhood and parenthood in creative nonfiction—how we often see our children through a kind of one way mirror,

	just beyond the dim reflection of ourselves.
Room 107 Colorado Convention Center, Street Level	R196. CLMP Panel—Managing Submissions: How Best to Stay on Top of the Slush. (Jamie Schwartz, Karen Craigo, Chris Fischbach, Jeanne Leiby, Hannah Tinti) Staff members from <i>One Story</i> , <i>Mid-American Review</i> , <i>Coffee House Press</i> , <i>The Southern Review</i> , and <i>Fence</i> discuss the strategies they use to read, process, and publish unsolicited manuscript submissions.
Room 108 Colorado Convention Center, Street Level	R197. Sudden Fiction Latino: Short-Short Stories from the United States and Latin America. (Daniel Olivas, Lisa Alvarez, Stephen D. Gutierrez, Pedro Ponce, Alicita Rodríguez, Edmundo Paz Soldán) Where is the best short-short fiction in the world being written? Authors whose work appears in a new anthology from W.W. Norton, <i>Sudden Fiction Latino: Short-Short Stories from the United States and Latin America</i> , read their works and debate questions about short-short fiction and the influences between Latin American and U.S. writing.
Room 109 Colorado Convention Center, Street Level	R198. New Directions in Texas Fiction. (David McGlynn, Scott Blackwood, Ben Fountain, Mary Helen Specht, Oscar Casares) Texas fiction has long been dominated by elegiac visions tied to its vast landscapes. Recently, however, writers have staked out different geographies—which account for Texas' radical urban sprawl, its changing ethnic demographics, and its role in a larger social and political landscape—while acknowledging Texas' relationship to the idea of the West and its ongoing dream of tearing down and remaking itself. This panel gathers six authors to explore new directions in fiction from and about Texas.
Room 110 Colorado Convention Center, Street Level	R199. Etruscan Press Readings Across the Genres. (Jennifer Atkinson, Bruce Bond, Michael Lind, Carol Moldaw, J.D. Schraffenberger, Philip Brady) Etruscan Press, a nonprofit cooperative of poets and writers, celebrates the distinct voices of its authors with short readings in the genres of poetry, fiction, and creative nonfiction. Etruscan is proud of its partnership with Wilkes University.
Room 111 Colorado Convention Center, Street Level	R200. Just Passing Through: The Pros and Cons of the Visiting Professor Position. (David Ebenbach, Jerry Harp, Kevin Haworth, Stephanie Reents, Brandi Reissenweber, David Wright) Tenure-track jobs in Creative Writing are always in short supply. In our current climate many of us are turning instead to visiting professorships, sometimes moving from one visiting position to the next. What are the advantages of such positions? How can you use them to help your writing and your employment prospects? What are the downsides? The panelists, current or former visiting professors, offer their experiences and advice on how to navigate the world of the visiting professorship.
Room 201 Colorado Convention Center, Street Level	R201. Goodbye to All That: Coming of Age in the Personal Essay. (Kelley Evans, Nicole Walker, Alison Stine, Shannon Lakanen, Desirae Matherly) In Joan Didion's essay about leaving New York, she leaves a younger self, but finds a more seasoned version of herself in the form of the personal essay. This panel explores how we leave the places, ideas, and selves of young adulthood, how we change as writers in our thirties, and how we find a home in this literary form that requires distance from one's subject and the capacity to reflect.

<p>Room 203 Colorado Convention Center, Street Level</p>	<p>R202. The Willa Literary Awards and a Woman's West. (Jane Kirkpatrick, Kenneth Cook, Susan Lang, Sheila Foard) Named for Willa Cather, The Willa Literary Award honors contemporary writers narrating a woman's voice in the American West. Award winners will read from and discuss their award-winning works.</p>
<p>Room 205 Colorado Convention Center, Street Level</p>	<p>R203. That's Private!—Using Personal Details About Others' Lives in Fiction. (Steven Schwartz, Antonya Nelson, Ann Cummins, Sylvia Brownrigg) The measure of nonfiction is how closely one adheres to the truth; the measure of fiction is how much one changes it. But what happens when a writer finds it necessary to include the exact details of someone else's life? The panel's four writers will chart their relationships to the private and public. In a genre that assumes transformation, when, why, and how do writers disguise the truth, and when does the unaltered truth make good fiction?</p>
<p>Room 207 Colorado Convention Center, Street Level</p>	<p>R204. Poetry After the '00s: What Comes Next? (Tony Hoagland, Laura Kasischke, Donald Revell) Poets and critics advance, retract, and debate the multiple and overlapping states of American poetry after the '00s—after the end of the old schools (New Narrative, post-avant, flarf, Ellipticism, neo-Objectivism), what poets, poetry, poems look now like useful examples, and why? The arguments in Stephen Burt's <i>Close Calls with Nonsense</i> may serve as starting points; present with him are poets discussed in the book, and critics—some of them poets themselves—likely to give his positions a vigorous dispute.</p>
<p>Rooms 210, 212 Colorado Convention Center, Street Level</p>	<p>R205. Texas Tech CW Faculty Reading. (Curtis Bauer, Dennis Covington, Jill Patterson, Jacqueline Kolosov, John Poch, William Wenthe) Texas Tech's Creative Writing program is home to nationally recognized writers, students, and teachers alike. For close to forty years, Texas Tech has offered MA & PhD degrees and, presently, new coursework in translation and publishing; it is intimate, lively, and diverse. The program grants four \$25k fellowships for PhD-writing students each year. Join our award-winning faculty as they read from their works.</p>
<p>Rooms 301, 302 Colorado Convention Center, Street Level</p>	<p>R206. The Cultural Politics of Slam Poetry. (Susan Somers-Willett, Roger Bonair-Agard, Patrick Rosal, Patricia Smith, Danny Solis, Leslie Wheeler) We've heard a lot about slam and the academy in conferences past. Still, serious treatment of the performances of identity, political engagement, and cultural exchange that happens at slams is missing from much of slam poetry's discussion. This year, poets and performers convene to guide the discussion in a new direction, exploring the complex social reasons why audiences find slams compelling and weighing the problems and possibilities of poetry's competitive evaluation in the public sphere.</p>
<p>Room 303 Colorado Convention Center, Street Level</p>	<p>R207. The Daemon and the Craftsman: Teaching Writers to be Wild. (Fred Arroyo, Pablo Medina, Xochiquezta Candelaria, Rob Davidson, Jennifer Perrine) Creative writing programs have shaped a generation of writers all too aware of craft; yet, more often than not, these programs ignore the daemonic obsessiveness that underlies great writing. This panel will focus on the daemonic, explore the synergy of passion and intelligence in the literary arts, and discuss how to incorporate the daemonic impulse into the teaching and nurturing of student writers via the academic workshop.</p>

<p>Room 304 Colorado Convention Center, Street Level</p>	<p>R208. The Road from Journal to Book. (James Cihlar, Timothy Schaffert, J.C. Hallman, Hilda Raz, Heather Lundine, Wayne Miller) Inspired by Timothy Schaffert's "Rank and Slush Pile: Is There a Literary Magazine Hierarchy?" in the May/June 2009 issue of <i>Poets and Writers</i>, this panel features professionals who have found new ways of addressing the old bromide that one must publish in journals before landing a book. Featuring authors who are also book and journal editors, and encouraging audience participation, this panel will show that the road from journal to book is not always a one-way trip.</p>
<p>Rooms 401, 402 Colorado Convention Center, Street Level</p>	<p>R209. Goodbye Blue Monday: Remembering the Life and Work of Kurt Vonnegut. (Todd Davis, Michael Martone, Dan Wakefield, Susan Neville) With Kurt Vonnegut's death on April 11, 2007, the world of arts and letters lost a literary raconteur who stressed the moral nature of fiction, as well as a man who mentored and inspired many aspiring writers. Author of more than twenty volumes of fiction and nonfiction, Vonnegut pushed and often subverted the boundaries within the literary establishment, as well as within the broader culture. The panel will consider the ongoing importance of Vonnegut's writing and celebrate his life and legacy.</p>
<p>Rooms 403, 404 Colorado Convention Center, Street Level</p>	<p>R210. Smart Girls II: The Ambition Game. (Patricia Foster, Sue Silverman, Dorothy Allison, Karen McElmurray, Xu Xi) This panel of women will examine the hard choices they have made in their writing careers: risk over safety, individual choices over the approval of others, discipline over despair, and an active resistance over the status-quo. They will discuss how self-questioning—as well as community—can have an impact on a writing life, and how ambition requires relentless faith and tenacity.</p>
<p>Agate Room Hyatt Regency Denver, 3rd Floor</p>	<p>R211. Beauty is a Verb—the New Poetics of Disability. (Michael Northern, Sheila Black, Jennifer Bartlett, Ellen Smith, Ann Bogle, Barbara Crooker) This panel will discuss how the poetry of disability seeks to tackle and refigure traditional discourses of people with disabilities around an interrogation of "normalcy" and of the notions of beauty and function that have been so foundational to Western culture and aesthetics. This panel will focus on poetic strategies, including the subversion of historical discourses and the decentering of the subject through which a range of disabled poets have sought to address these issues.</p>
<p>Capitol Ballroom Hyatt Regency Denver, 4th Floor</p>	<p>R212. PEN American Center Presents: Revisions of Truth. (Jackson Taylor, Marie Ponsot, Phillip Lopate, Sapphire) Often, a work of revision surprises us with discovery and leads us to a deeper, more original vision of a truth than we had originally intended. So, while it is rarely possible to capture absolute truths, the revision process often allows us to home in on important aspects of a truth or, at least, to present a truth as fully and faithfully as we perceive it. This panel considers why truth, elusive and evolving as it is, continues to be worthwhile as a writer's motive, aim, and endeavor.</p>
<p>Centennial Ballroom Hyatt Regency Denver, 3rd Floor</p>	<p>R213. The Real and the Imagined: Easing the Boundaries Between Fiction, Nonfiction, and Poetry. (Ofer Ziv, Cornelius Eady, Danzy Senna, Michael Thomas, David Shields) The task of writing one's life into a narrative, fictional and nonfictional, helps with our exploration of personal identity, the search for self, and our understanding of the world. These sharp and humane</p>

	<p>authors traverse freely from memoir to fiction and poetry. Through their cross-genre investigation we see what is gained and what is lost in writing the narrative from the perspective of each form—and that what ultimately drives the search is imagination itself. Come listen as panelists ease the boundaries of genre, delving into issues of race, poverty, the urban community, marriage, and divorce, while incorporating the past—both theirs and not theirs, both real and imaginary—into their writings.</p>
<p>Granite Room Hyatt Regency Denver, 3rd Floor</p>	<p>R214. Across the Pond: Comparative Approaches to Teaching Creative Writing in U.S., U.K., & Ireland, a Transatlantic Panel. (Kate Daniels, Glenn Patterson, Shauna Busto Gilligan, Rick Hilles, Stephanie Pruitt) Creative writing programs in British and Irish universities are fledgling enterprises compared to the ancient heritage of English literature. In this panel, British, Irish, and American writers discuss different pedagogies, discuss differences between American MFAs and British MA/MPhils in Creative Writing and delineate differences in their respective academic structures that have an impact on creative writing resource allocation.</p>
<p>Mineral Hall Hyatt Regency Denver, 3rd Floor</p>	<p>R215. Writing on the Margins: Community Outreach in Shelters and Correcitonal Facilities. (Christopher Arnold, Nicole Piasecki, Sami Schalk, Ryan Downey, Ross Carper) This panel offers strategies for expanding outreach programs to shelters and correctional facilities. Coordinators from University of Notre Dame, The Denver Writing Project, and Eastern Washington University will speak to the rewards and challenges of working with these traditionally under-served populations, and share procedures for launching similar programs. We share the philosophy that creative writers can affect social change by bringing literature to the margins of our communities.</p>
<p>4:30 p.m.-5:45 p.m.</p>	
<p>Rooms 102, 104 Colorado Convention Center, Street Level</p>	<p>R216. Redefining the Role of the Creative Writer: A Discussion on Service Learning, Research, and the Writer as a Humanitarian. (Jesse Jay Ross, Terry Ann Thaxton, Christopher (Kit) McIlroy, Russell Carpenter) This panel will expose service learning as a vehicle for creative writing, enabling its teachers to implement community service into their coursework. While the panel will discuss teaching, much of the focus will be on what the role of the creative writer in the community is now, what it can be, and what it should be. Research conducted by panel members will provide a jumping-off point.</p>
<p>Rooms 103, 105 Colorado Convention Center, Street Level</p>	<p>R217. Red Hen Press: Women of the West. (Peggy Shumaker, Camille Dungey, Cynthia Hogue, Jane Hilberry, Eloise Klein Healy) Women writers West of the Mississippi claim frontier territory in language, in subject matter, and in the dangerous spaces we inhabit. These women writers of Red Hen Press have broken down barriers and created a new common language: the language of place.</p>
<p>Room 106 Colorado Convention Center, Street Level</p>	<p>R218. Young Adult Fiction: The New Literary Voice. (Zu Vincent, Monica Roe, Mark Hardy) Young Adult literature is growing up, using sophisticated themes and narrative voices to speak honestly to readers about the issues they wrestle with in today's world. And many writers of literary fiction are finding a home on the young adult shelves. What prompts authors to write for this</p>

	exceptional age? Three novelists read from their work in a celebration of the new in this rich tradition.
Room 107 Colorado Convention Center, Street Level	R219. Literary Laughter: Humor in Fiction Writing. (Teresa Milbrodt, Stephen Powers, E. C. Jarvis, Michael Czyzniejewski) This panel examines humor in our fiction writing and the work of other writers we admire: how we elicit laughter by delving into surreal or bizarre worlds, creating intelligent disjunctures in conversation, or finding moments for literary slapstick. While we explore the function of the comic in these writings, we also ask if humor writing can be taught, or if it is inherent in one's style or particular way of looking at the world.
Room 108 Colorado Convention Center, Street Level	R220. Writing Is Not a Luxury: Establishing a Mentor/Partner Plan to Guarantee Writing Space for Teachers and Students. (Cass Dalglish, Cary Waterman, Andrea Sanow, Kayla Skarbakka) Two writing professors (a novelist and a poet) and their students (also a novelist and a poet) describe the mentorship/writing partnership they devised to ensure that each of the four, teachers included, would produce a book in one semester. The four will talk about deadline survival and how requiring the teachers to write gave authority to the mentor/partner plan.
Room 109 Colorado Convention Center, Street Level	R221. The Pleasures and Peculiarities of Literary Editing. (Emily Stone, Michelle Wildgen, William Pierce, Marcia Aldrich, Geeta Kothari) Discussion focuses on how editors at literary magazines work with writers and actually edit, after they've selected pieces for publication. Editors of fiction, poetry, essays, and reviews at <i>AGNI</i> , <i>the Kenyon Review</i> , <i>Tin House</i> , <i>Fourth Genre</i> , and <i>Hot Metal Bridge</i> touch on the defining features of the editor-writer relationship. We not only outline the editorial process in general but also offer examples from our own experience working together on various projects.
Room 110 Colorado Convention Center, Street Level	R222. Queering Desire: Queer Poets' Aesthetic Libidos. (Jim Elledge, Jericho Brown, David Groff, Ely Shipley, Maureen Seaton, Stacey Waite) Radical, transgressive desire energizes queer poetry as often as it ghettoizes it. Yet, as queer voices grow more complex and contradictory, sweaty questions arise. If queer desire is central to earlier LGBT lit, how does it work now for an ever more diverse queer poetry? Now that queers swim in the mainstream, is it avant-garde or passe? Is queer poetry's desire over, over the top, or just right? In this panel, LGBT poets of different ages and aesthetics wrestle with the queer poetic libido.
Room 111 Colorado Convention Center, Street Level	R223. Orbiting Salt: A Quarterly West / Western Humanities Review / Barrelhouse / Versal Reading. (Dawn Lonsinger, Cris Mazza, Alan Michael Parker, Sawako Nakayasu, Blake Butler) This reading features writers recently published in <i>Quarterly West</i> , <i>Western Humanities Review</i> , <i>Barrelhouse</i> , and <i>Versal</i> . Spanning the traditional and the experimental, the regional and the global, it celebrates the diverse and powerful work of four journals with editors currently studying creative writing at the University of Utah.
Room 201 Colorado Convention Center, Street Level	R224. Rare Breed: A Reading with the Black Goat Poets. (Chris Abani, Amatoritsero Ede, Gabriela Jauregui, Kate Durbin, Rick Reid, Karen Harryman) Black Goat Press is an independent poetry imprint of Akashic Books, created and curated by award-winning Nigerian author Chris Abani. Black Goat is

	<p>committed to publishing well-crafted poetry, focusing on experimental or thematically challenging work. The series aims to create a proportional representation of female, African, and other non-American poets. Come hear the extraordinary array of Black Goat poets read from their works.</p>
<p>Room 203 Colorado Convention Center, Street Level</p>	<p>R225. How to Continue Making Money as a Writer in an Economic Downturn. (Lisa Lieberman, Katy Lev Rank, Patsy Eagan, Laurel Saville) This panel, which is a continuum of last year's panel—"How to Make Money Writing Write Now," will examine in greater depth the nuts and bolts of freelance writing for newspapers and magazines. We will discuss how to develop unique story angles, how to pitch these ideas to editors, how to research and write these stories, and most important—how to forge longlasting relationship with editors. We will also discuss some of the hidden opportunities for freelance writers in an economic downturn, where to look for these jobs, and how to set hourly and per-word rates.</p>
<p>Room 205 Colorado Convention Center, Street Level</p>	<p>R226. La Otra Latina: A Creative Nonfiction Reading by Latina Writers. (Lorraine Lopez, Joy Castro, Judith Ortiz Cofer, Carla Trujillo, Teresa Dovalpage) Latino/a literature is often associated with immigration, magical realism, and a proliferation of rice, beans, pinatas, and abuelas endlessly rolling out tortillas. This association imposes constraints on artistic production and raises false expectations in readers. In honoring the complexity of cultural experience, these writers, as Gloria Anzaldua states, claim "the freedom to carve and chisel" their own particular faces and "claim a new space" for developing distinctive aesthetics.</p>
<p>Room 207 Colorado Convention Center, Street Level</p>	<p>R227. Writing in More than one Language: Significance, Opportunities, Challenges, and Audiences. (Katerina Stoykova-Klemer, Ewa Chrusciel, Jennifer Dick, Pablo Medina, Simon Ortiz, Luisa Villani) Six bilingual authors of poetry discuss the creative process they employ in writing bilingual works, the challenges of translating between languages, the role of multilingualism in communicating to specific audiences, and how readers with different linguistic backgrounds react to the works. Each author on the panel will read poems in his or her working languages. Audience members will hear readings in Acoma, Bulgarian, English, French, Italian, Polish, and Spanish.</p>
<p>Rooms 210, 212 Colorado Convention Center, Street Level</p>	<p>R228. Baby on Board Abroad: Travel Writing and Family. (Philip Graham, Michele Morano, Robin Hemley, Rachel Louise Snyder, Jennifer S. Cheng) This panel seeks to challenge the common assumption that travel—and travel writing—is the sole domain of the "rugged individual." Travel is perhaps most enriching when in the company of loved ones. Our panelists have written about the complexities and complications of travel when accompanied by an infant, young children, an adolescent daughter, a spouse or a mother, in countries ranging from Spain, Portugal, China and the Philippines, Thailand, and Tasmania.</p>
<p>Rooms 301, 302 Colorado Convention Center, Street Level</p>	<p>R229. Until We Get It Right: 39 Years of Experiments in Fiction at CU Boulder. (Jeffrey DeShell, Marcia Douglas, Steve Katz, Elisabeth Sheffield) This panel will give short readings of fiction writers who have taught or are currently teaching fiction writing at the MA/MFA Program in Creative Writing at the University of Colorado.</p>
<p>Room 303</p>	<p>R230. Cutthroat, A Journal of the Arts 5th Anniversary Poetry and Short</p>

Colorado Convention Center, Street Level	Fiction Reading. (Pamela Uschuk, Rebecca Seiferle, Richard Jackson, B.J. Buckley, Emilia Phillips, Timothy Rien) Colorado-based, <i>Cutthroat</i> is published twice a year, online & in print, offering The Joy Harjo Poetry Prize & The Rick DeMarinis Short Story Prize, each with \$1,250 1st and \$250 2nd prizes.
Rooms 401, 402 Colorado Convention Center, Street Level	R231. The Limit—or Light—of Spiritual Belief: Across Genres. (Emily Louise Zimbrick, Scott Cairns, Janet Peery, Nicole Mazzarella, Farideh Goldin, Josh Allen) In <i>Mystery and Manners</i> , Flannery O'Connor posits that spiritual beliefs "will be the light" by which religious authors see, but these beliefs will not be the substance of the work, nor will they be "a substitute for seeing." Are religious writers the ones most suited to write about religion—or are they limited by their beliefs? From Christian, Mormon, and Jewish traditions, these cross-genre authors will discuss tension between their beliefs and their writing and how faith can illuminate art.
Agate Room Hyatt Regency Denver, 3rd Floor	R232. Sound and Silence: Picturing Landscapes of Creative Nonfiction through Anthologies. (Daisy Levy, Caroline Chapman, Natalie Graham, Jill Kolongowski, Katie Livingston, Suzanne Webb) Since 1986, <i>The Best American Essays</i> has represented nonfiction writing, but with the emergence of <i>The Best of Creative Nonfiction</i> , the field is monolithic. The breadth of creative nonfiction has undergone marked changes since the advent of journals publishing exclusively in this genre. This panel investigates the sound and silence in the pages of the anthologies: the balance between storytelling and preoccupation with form, metaphors, and social issues of identification.
Capitol Ballroom Hyatt Regency Denver, 4th Floor	R233. A Reading by Leslie Marmon Silko, Sponsored by Colorado State University. Novelist, essayist, and poet Leslie Marmon Silko reads from her work. Regarded as the first Native American woman novelist, her writing draws upon her origins and the oral stories from the Laguna Pueblo Indian reservation.
Centennial Ballroom Hyatt Regency Denver, 3rd Floor	R234. The Poetry Society of America Centennial Celebration: 100 Years of American Poetry. (Alice Quinn, Matthew Zapruder, Jean Valentine, B.H. Fairchild, Joy Harjo, Kimiko Hahn, Cyrus Cassells, Diane Wakoski, Gary Young) A reading celebrating the 100th anniversary of the nation's oldest poetry organization, featuring recent PSA Award winners reading their own works as well as important American poems of the past century. Hosted by Alice Quinn, PSA Executive Director.
Granite Room Hyatt Regency Denver, 3rd Floor	R235. Digg Me on Twitter: Academic Social Networking in the Creative Writing Classroom. (Kimberly K. Williams, Traci HalesVass, Virgil Mathes, Denise Hinson) Electronic media such as Facebook, Twitter, Wikis, blogs, and other on-line Academic Social Networking (ASN) sites provide writing instructors with unique opportunities to enhance the collaborative nature of today's and tomorrow's creative writing classroom. We will present findings from our diverse forays into electronically mediated instructional environments. We will also invite the audience to experience the dynamics of Academic Social Networking in a spontaneous, interactive demonstration. The audience is encouraged to bring laptops and SmartPhones.
Mineral Hall Hyatt Regency Denver, 3rd Floor	R236. The War Is Not Over: Writing about Iraq and the Case of the Mutanabbi Street Coalition. (Persis Karim, Beau Beausoleil, Sinan Antoon, Evelyn So, Sarah Browning) On March 5, 2007, a car bomb was detonated on

	<p>the centuries-old center of bookselling in Mutanabbi Street, Baghdad. The Mutanabbi Street Coalition, started by San Francisco poet and bookseller, Beau Beausoleil, was formed soon afterwards to commemorate not just the tragic loss of life, but also to recognize the significance of the attack. This panel will explore the way that writers in both the U.S. and Iraq have collaborated to keep the spirit of Mutannabi Street alive. It will discuss the issues of how to represent not just war, but the specific and persistent struggle of how to make sure that the war and its impact on the arts are not overlooked and forgotten, particularly by writers. The panel will also explore the work of having put together <i>Al Mutanabbi Street Starts Here Anthology</i>.</p>
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7 p.m.

	Receptions to be announced later
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8:30 p.m.-10:00 p.m.

Centennial Ballroom Hyatt Regency Denver, 3rd Floor	R237. Keynote Address by Michael Chabon, Sponsored by the University of Colorado, Denver. . AWP's 2010 Keynote Address by Michael Chabon.
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10:00 p.m.-Midnight

Rooms 301, 302 Colorado Convention Center, Street Level	R238. The All Collegiate Afterhours Slam. (James Warner, Philip Brady, Christine Gelineau) The All Collegiate event is open to all undergrad and grad students attending the slam. Participation is capped at ten slammers a night. Slam pieces must be no longer than three minutes in length. Prizes, judges, and organization of event will be handled by Wilkes University Creative Writing Program.
Mineral Hall Hyatt Regency Denver, 3rd Floor	R239. AWP Public Reception & Dance Party. Music by DJ Neza. Free beer and wine from 10:00-11:00 p.m. Cash bar from 11:00 p.m.-Midnight.

Friday- April 9, 2010

Wednesday	Thursday	Friday	Saturday
8:00 a.m.-5:00 p.m.			
Exhibit Hall A Colorado Convention Center, Upper Level	F100. Conference Registration. Attendees who have registered in advance may pick up their registration materials throughout the day at AWP's Paid Registrant Check-In area, located just inside the main entrance to the bookfair. Badges are available for purchase at the Unpaid Registrant Check-In located on the street level of the Convention Center.		
8:30 a.m.-5:30 p.m.			
Exhibit Hall A Colorado Convention Center, Upper Level	F101. AWP Bookfair. With more than 500 exhibitors, the AWP Bookfair is one of the largest of its kind. A great way to meet authors, critics, and peers, the Bookfair also provides excellent opportunities to find information about many literary magazines and presses.		
9:00 a.m.-10:15 a.m.			
Rooms 102, 104 Colorado Convention Center, Street Level	F102. Mommy, I'm Having an Existential Crisis!: The Voice of Children in Fiction. (Catherine Cortese, Elizabeth Stuckey-French, Dan Chaon, Eric Puchner, Melissa Pritchard) Writing from a child's perspective is tricky business. In workshops, students are often discouraged from writing about children or from children's perspectives. Try to capture the voice, and too often you're left with an annoying character with superficial concerns. Try to make it more serious, and you no longer have a believable character. We discuss strategies and pitfalls for writing through the voice of children, treading that fine line that bridges believability and significant issues.		
Rooms 103, 105 Colorado Convention Center, Street Level	F103. Reading Keats for Writers. (David Baker, Linda Gregerson, Meghan O'Rourke, Stanley Plumly) How does a young medical student—sick, poor, struggling—become the great lyric poet of his day, perhaps of all time? John Keats provides a case study for four prominent poet-critics who ask: what do Keats's works and life give to contemporary poets? We examine his reading practices, his cultural and personal life, the changing aesthetic tactics of his poems, and the afterlife he has found in contemporary poetry. How do his struggles and discoveries provide a template for poets today?		
Room 106 Colorado Convention Center, Street Level	F104. Pedagogy Forum Session: Nonfiction. This session is designed to give contributors to the 2010 Pedagogy Forum an opportunity to discuss their works, though all are welcome. The papers will provide a framework to begin in depth discussion in creative writing, pedagogy, and theory. A pedagogy speaker will contextualize the discussion with some brief remarks before attendees break out into small discussion groups. These groups will be facilitated by trained pedagogy paper contributors.		
Room 107	F105. Pedagogy Forum Session: Poetry. This session is designed to give		

Colorado Convention Center, Street Level	contributors to the 2010 Pedagogy Forum an opportunity to discuss their works, though all are welcome. The papers will provide a framework to begin in depth discussion in creative writing, pedagogy, and theory. A pedagogy speaker will contextualize the discussion with some brief remarks before attendees break out into small discussion groups. These groups will be facilitated by trained pedagogy paper contributors.
Room 110 Colorado Convention Center, Street Level	F107. The Transatlantic View: Creative Writing Studies & International Cooperation. (Patricia Clark, Daniele Pantano, Chris Haven, Siobhan Campbell) This panel will feature a discussion among faculty members from two English universities and one U.S. institution—seeking to elaborate ways of sharing opportunities for students and faculty across the Atlantic Ocean. Our panel will suggest strategies for sharing curriculum ideas for undergraduate and graduate creative writing students, highlighting common features already existing between creative writing workshops and classes. Focus continues on how we can streamline cross-university exchanges, enhance international publishing opportunities, and devise summer programs that will help recruiting, writing, and enrollment at both sets of universities.
Room 111 Colorado Convention Center, Street Level	F108. To West or Not to West. (Jenny Shank, Marilyn Krysl, Steven Wingate, Laura Pritchett, Robert Garner McBrearty, Janis Hallowell) Fiction writers in the West inevitably find themselves face to face with two forces: the region's role in America's cultural mythos and the shadow of "the Western" as a genre in fiction and film. Many authors with roots in the West do not write "western" fiction, yet they feel their aesthetics and subject matter being influenced by the life of the region. This panel will explore the variety of ways Colorado fiction writers respond to the West at a time when the region's identity is shifting.
Room 112 Colorado Convention Center, Street Level	F109. Low-Residency MFA Program Directors' Caucus. (Stan Sanvel Rubin, Kathleen Driskell, Sarah Wells) This is a regular annual meeting of the directors of low-residency MFA Programs. In addition to providing a forum for discussions on program development and pedagogy particular to the low-residency model, the caucus will hold elections to appoint a new vice-chair and secretary at the 2010 meeting. All low-residency directors are welcome to attend and vote.
Room 113 Colorado Convention Center, Street Level	F110. Two-Year College Caucus. (Lois Roma-Deeley, Charles Burm, Simone Zelitch) Do you teach at a two-year college? Interested in opportunities at two-year colleges? Join us for our annual networking meeting. With almost half of all students beginning college careers at two-year colleges, and increasing numbers of MFAs landing two-year college teaching jobs, the future of creative writing programs at our campuses looks bright. We will discuss teaching creative writing at the two-year college, hold a short business meeting, and provide tangible resources for faculty.
Room 201 Colorado Convention Center, Street Level	F111. Hybrid Aesthetics and Its Discontents. (Mark Wallace, Arielle Greenberg, Craig Santos Perez, Michael Theune, Megan Volpert) Recently, numerous writers and anthologists have tried to move beyond distinctions between mainstream and avant-garde poetry that from the 1950s well into the 1990s often dominated discussions about new directions in poetry. This panel considers if and how this work has changed the aesthetic, cultural, and

	ideological implications of the mainstream/avant-garde distinction, looking at the extent to which boundary-crossing hybrid aesthetics have or have not been truly transformative.
Room 203 Colorado Convention Center, Street Level	F112. University of Arizona MFA Alumni Reading. (Aurelie Sheehan, Robert Boswell, Gregory Martin, Kristi Maxwell, Richard Siken, Padma Viswanathan) The University of Arizona MFA Program celebrates its 35th year with an alumni reading featuring work of fiction, literary nonfiction, and poetry. Come hear some of the many exceptional and groundbreaking authors who spent their earliest days reading, writing, and pondering craft in Tucson, a literary oasis in the Sonoran Desert.
Room 205 Colorado Convention Center, Street Level	F113. Writing Sex: Implicit Censorship in Contemporary Poetry. (Jan Beatty, Dorianne Laux, Aaron Smith, Wanda Coleman, Sharon Doubiago, Bruce Weigl) Four poets read their work and respond to the wasteland of sexuality represented in contemporary American poetry. Their reading and discussion sandblasts the implicit and explicit censorship on the page, in the presses, and in the academy. What is the continued cultural attachment to a lack of courage, vision, and articulation when it comes to sexuality?
Room 207 Colorado Convention Center, Street Level	F114. Writing the Mind's Wild Geography. (Hannah Fries, Maurice Manning, Ann Pancake, Lia Purpura, Alberto Rios, Pattiann Rogers) How is a sense of place both abstract and utterly grounded? The physical and the metaphysical worlds may not be so far apart after all—nature being various, mysterious, imperiled, and decisively not other. Gary Snyder has written of poetry as a creature of the wild mind that reflects back the wildness of nature. How then, in various genres, do the terrain of the imagination and the physical terrain meet? How do they work on each other? What happens when we engage both?
Rooms 210, 212 Colorado Convention Center, Street Level	F115. Finding Lost Memories. (Vicki Lindner, Emily Fox Gordon, Jana Harris, Ann McCutchan, Steven Schwartz) Distant memories easily elude writers of memoirs and personal essays. You don't have to be old to eclipse your intimate history. Brain chemistry, stress, and unconscious screening cause crucial scenes to blur. Assuming we want to tell a vibrant truth, how can we revive faded images? Can writers research their memories? Does the writing process itself produce trustworthy visions? Our panelists, who have done extensive work with memory, will offer tools to help writers dig up their pasts.
Rooms 301, 302 Colorado Convention Center, Street Level	F116. A Tribute to Norman Dubie. (Elizabyth A. Hiscox, Christopher Burawa, Beckian Fritz Goldberg, Matthew Gavin Frank, Sarah Vap, Cynthia Hogue) Author of more than twenty books and numerous honors, Norman Dubie is an acclaimed poet who is also a master mentor. This celebratory event will include readings of Dubie's work, and that of celebrated former-students. The poet-presenters will read work that speaks to Dubie's influence: real and implied.
Room 303 Colorado Convention Center, Street Level	F117. The Dramatic Monologue in Contemporary Canadian Poetry. (Alessandro Porco, Carolyn Smart, David McGimpsey, David O'Meara, Jeanette Lynes) Since Browning, the dramatic monologue has proven to be a rather plastic genre, capable of communicating a variety of moods—from the comic to the frightening and everything in-between. It also demands a high

	<p>degree of performativity. This panel offers readings by contemporary Canadian poets invested in the formal, lexical, and psychological avenues afforded by the dramatic monologue. Canadian poets use the genre to test and contest the boundaries of self and nation.</p>
<p>Room 304 Colorado Convention Center, Street Level</p>	<p>F118. One Never Know, Do One?: Identity vs. Aesthetics in Contemporary Poetry of Color. (Adrian Matejka, Sherwin Bitsui, Douglas Kearney, Matthew Shenoda, Lyrae Van Clief-Stefanon) Robert Hayden suggested that good poetry has a human impact, rather than a narrow racial or ethnic impact. For many minority poets, however, poetry serves as a statement of identity. In Hayden's view, this approach is limiting both to the poet and the poem. This panel will discuss the experiences of a diverse group of poets who have navigated the demands of identity and aesthetics in their first and second books. We will explore the necessary balance between artistic and cultural expectations.</p>
<p>Rooms 401, 402 Colorado Convention Center, Street Level</p>	<p>F119. The Place of Place: Crafting Place as Character in Fiction. (Sejal Shah, Margaret Lazarus Dean, Geeta Kothari, Michael Byers, Jesmyn Ward) It's a commonplace notion that setting can be so central to fiction that the landscape can become a character—even a central character. But how, in craft terms, does it come to pass that place can inhabit fiction as much as fiction inhabits place? Five fiction writers will discuss their approaches to writing place—both urban and rural—in their works, drawing on settings as diverse as Bombay, the Mississippi Gulf Coast, Upstate New York, Cape Canaveral, Washington State, and the American Midwest.</p>
<p>Agate Room Hyatt Regency Denver, 3rd Floor</p>	<p>F120. Forum for Undergraduate Student Editors. (Catherine Dent, Melissa Goodrich, Karen Craigo, Bryant Davis, Kara Martin, Zach Tarvin) Along with providing a meeting ground for undergraduate editors and their faculty advisors, the eighth annual Forum for Undergraduate Student Editors (FUSE) caucus will include a panel discussion on the topic: "Funding Undergraduate Literary Journals." Presenting journals include the <i>Susquehanna Review</i>, <i>Prairie Margins</i>, and the <i>Allegheny Review</i>; significant time will be allocated for audience discussion. The Forum will also provide an update on its website.</p>
<p>Granite Room Hyatt Regency Denver, 3rd Floor</p>	<p>F121. Work Like a Writer, Negotiate Like an Agent. (Anita Fore) Anita Fore, Director of Legal Services for the Authors Guild, will offer her expert advice on reviewing a book contract and the negotiating with publishers. She will review the important clauses routinely found in traditional as well as academic publishing agreements, such as copyright, royalties, and out of print provisions.</p>
<p>Mineral Hall Hyatt Regency Denver, 3rd Floor</p>	<p>F122. Poetry in the Public Sphere. (Kevin Vaughan-Brubaker, Karla Elling, Liam Callanan, Sean Nevin) Which words do we etch on sculptures, libraries, and sidewalks? Are they different from words we choose for temporary public art projects that exist for a year, a month or even a day? How do these texts appear differently from infrastructure and advertising? Poets and public art administrators will speak to the process of creating and managing public poetry projects including: selection process, lessons learned, and what poets should know when submitting poetry for placement in the public sphere.</p>

9:00 a.m.-11:45 a.m.

Room 108
Colorado Convention
Center, Street Level

F123. \$\$ CLMP Workshop—Grant Proposals 101: Effective Strategies for Limited Funding. Discover how to better pick the right funders and write the most effective proposals from CLMP's executive director and fundraiser extraordinaire. (Note: CLMP Workshops cost \$30 for CLMP members and \$60 for nonmembers. To register, please stop by the CLMP booth at the Bookfair.)

9:00 a.m.-5:45 p.m.

Room 101
Colorado Convention
Center, Street Level

F124. Somewhere Far from Habit: The Poet & the Artist's Book. An Exhibit Hosted by Creative Writing at Longwood University. A collaboration of some of the country's most inspiring poets and most exciting book artists, for which the artists have created one of a kind or limited edition artist's books inspired by the poets' work. The exhibit features poetry by Joy Harjo, Robert Pinsky, E. Ethelbert Miller, Natasha Trethewey, Aaron Smith, Michael Burkard, Tom Sleigh, Lucie Brock-Broido, Jason Shinder, and Liam Rector. Art work by Buzz Spector, Ben Blount, Kerri Cushman, Audrey Niffenegger, Margot Eckerich, Richard Minsky, Shawn Sheehy, Karen Kunc, Hedi Kyle, and Beatrice Coron.

10:30 a.m.-11:45 a.m.

Rooms 102, 104
Colorado Convention
Center, Street Level

F125. The Western Identity Revisited. (Russell Rowland, Lynn Stegner, Kenneth Lincoln, Cheryl Strayed, Lee Ann Roripaugh, Page Lambert) Moderators Russell Rowland and Lynn Stegner are compiling an anthology by Western writers which means to be a Greek chorus that defines, remarks upon, and characterizes the West as we grew to know it and the West that is still becoming. The panelists will read from their essays and discuss the issues addressed by these readings, which cover a wide variety of experiences and viewpoints.

Rooms 103, 105
Colorado Convention
Center, Street Level

F126. Weaving Story and Music Into Poetry: Libretto and the Homeric Tradition. (Kate Gale, David Mason, Annie Finch, David Yezzi) Poets have always been singers and story tellers. The poets on this panel take those roles seriously, creating librettos for chamber operas, full length operas, and art songs as well as epic poems and novels-in-verse. Themes will include collaboration, style choices, the role of the poet, and the adaptation process.

Room 107
Colorado Convention
Center, Street Level

F127. Translating LGBTQ Writers and Writing. (John Keene, Jen Hofer, Timothy Liu, Nathalie Stephens) This panel will examine an array of issues that arise in the process and practice of translating lesbian, gay, bisexual, transgender, and queer (LGBTQ) writers into English and U.S. publication of these texts. These issues include: the ongoing crisis surrounding literary translation in the U.S.; differing contexts and understandings of queer life; translation as a practice of interpretation; cross-cultural conversation; and social activism: a gesture toward "queering" our approach to language.

Room 109
Colorado Convention
Center, Street Level

F128. Traces of Places: Finding Our Literary Identities Through Landscapes. (Michael Downs, Debra Marquart, Michael Steinberg, Barbara Hurd, Joe Mackall) Nonfiction writers shape the realities of particular places to match

	<p>their literary visions. But their words, sensibilities, and identities can also be influenced, even formed, by those same settings. Using rural, urban, suburban, and bioregional perspectives from across a range of nonfiction forms, this panel of writers and teachers will explore how old addresses and new ones have shaped their literary selves and their work.</p>
<p>Room 110 Colorado Convention Center, Street Level</p>	<p>F129. The MFA in Academia. (Matt Tullis, Joe Oestreich, Kyle Minor, Emma Bolden, Miroslav Penkov) This panel focuses on first-year experiences of MFA-degree holders holding tenure-track (or comparable) jobs in academia, including finding a job, defending the MFA as schools look for PhDs and generalists, and defending your scholarship in the face of colleagues who may not see it as serious work. It will look at how these attitudes differ greatly from institution to institution, how to move from a visiting to a tenure-track position, and how to carve out writing time amidst a heavy teaching load.</p>
<p>Room 111 Colorado Convention Center, Street Level</p>	<p>F130. Summer Writing Conferences: What they Offer, How to Choose the Best One for You. (James Jordan, Rob Spillman, Wyatt Prunty, Claudia Emerson, Rebecca McClanahan, David Lynn) The director/founders and writer-teachers of the Tin House Writers' Conference, The Kenyon Review Writers' Conference, and The Sewanee Writers' Conference discuss their workshops, faculty, and culture, informing poets and writers about their communities and educational and networking opportunities, including the application process, craft and guest lectures, workshops, selecting a workshop leader, and scholarships. The panel is moderated by a recent participant of these conferences.</p>
<p>Room 112 Colorado Convention Center, Street Level</p>	<p>F131. The MFA Literary Journal: From Start to Renewal. (Robert Henderson, Brian Kevin, Jazy Danziger, Martin Rock, Laurie Ann Cedilnik, Shelby Goddard) The editors of <i>CutBank</i>, <i>Gulf Coast Magazine</i>, <i>Meridian</i>, <i>New Delta Review</i>, and <i>Washington Square Review</i> will discuss fundraising, submission selection, maintaining a journal's literary voice with regular staff changes, layout, design, budget and website development. The unique mission statements of each journal, coupled with their varied perspectives from around the country, will provide a comprehensive discussion on the inner workings of the MFA literary journal.</p>
<p>Room 201 Colorado Convention Center, Street Level</p>	<p>F132. The University of Montana Poetry Faculty Reading. (Prageeta Sharma, Greg Pape, Brian Blanchfield, Peter Richards) The University of Montana creative writing faculty present a poetry reading.</p>
<p>Room 203 Colorado Convention Center, Street Level</p>	<p>F133. Happy Birthday, Paris Press: Fifteen Years of Daring and Beautiful Literature by Women! (Jan Freeman, Robin Becker, Martha Rhodes, Catherine Chung, Edita Keller) Paris Press celebrates fifteen years of publishing daring and beautiful literature by women, with a reading from <i>Sisters: An Anthology</i>, the Press's most recent publication. With humor and heartbreak, rage and love, participants will read their own work as well as stories, essays, and poems by emerging and well-known writers, including Margaret Atwood, Alice Walker, Grace Paley, Ruth Jhabvala, Audre Lorde, and Muriel Rukeyser.</p>
<p>Room 205 Colorado Convention Center, Street Level</p>	<p>F134. Death Issues: A Reading by Contributors to Seattle Review's Death-Themed Issues. (David Shields, David Kirby, Janet Desaulniers, Robin Hemley, Dorianne Laux, Peter Mountford) The sole inevitability of existence, the only</p>

	<p>consequence of being alive, is death. J.M. Coetzee: "That, finally, is all it means to be alive: to be able to die." All the gods have gone to sleep or are simply moribund. We're a bag of bones. All the myths are empty. But look at the bravery of all these writers diving into the wreck, dancing/grieving in the abyss. Come for wildly cheerful poetry and prose readings by contributors to <i>Seattle Review's</i> 2009-2010 death-themed issues.</p>
<p>Room 207 Colorado Convention Center, Street Level</p>	<p>F135. Remembering David Foster Wallace, Essayist. (Katie Livingston, Caroline Chapman, Natalie Graham, Jill Kolongowski, Daisy Levy, Suzanne Webb) David Foster Wallace's recent passing has inspired conversation about his legacy as a writer and editor. While Wallace continues to be labeled as a fiction writer, his substantial contributions to creative nonfiction are surfacing as writers begin to reinvent the genre using Wallace's unconventional techniques, rhetorical moves, and genre crossing. This panel aims to reclaim Wallace as a nonfiction writer by exploring his work, his influence on other writers, and on the evolving genre.</p>
<p>Rooms 210, 212 Colorado Convention Center, Street Level</p>	<p>F136. God and the Workshop: Accommodating Religious Students. (Kevin Clark, Wendy Barker, Gregory Wolf, Todd James Pierce, Jeanne Murray Walker, Jim Heynen) A quarter of a century ago, religion was a rare classroom concern for American teachers of creative writing. Now, after the rise of evangelicalism and the traumas of 9/11, many workshop leaders find that the topic of religion asserts itself in student work, aesthetics, and commentary. This panel will consider both the pedagogical problems and advantages arising from students who declare their religious viewpoint in their writing and in class.</p>
<p>Rooms 301, 302 Colorado Convention Center, Street Level</p>	<p>F137. Justice, Community, and The Republic of Poetry. (David Mura, Martín Espada, Tara Betts) Martín Espada describes the Republic of Poetry as "a place where creativity meets community, where the imagination serves humanity." When poetry bears witness to the community and issues of justice, what is its purpose? How do we judge its effectiveness? What tools does such poetry require? What are the difficulties of writing such a poetry? How does it challenge certain definitions of poetics? Of audience? Of who may write poetry? What poems from our own work explore these concerns?</p>
<p>Room 303 Colorado Convention Center, Street Level</p>	<p>F138. The Rose Metal Press Field Guide to Writing Flash Fiction: Tips from Editors, Teachers, & Writers in the Field. (Abby Beckel, Randall Brown, Kim Chinquee, Sherrie Flick, Robert Shapard, Lex Williford) Join five of the twenty-five contributors to this ground-breaking anthology for a roundtable discussion on the history, cross-cultural influences, reemergence, and current practices in the field of flash. These authors also will offer exercises and read examples of stories that will be of use and interest to anyone who writes, teaches, edits, or just generally enjoys the short short form.</p>
<p>Room 304 Colorado Convention Center, Street Level</p>	<p>F139. Elements of Voice in Middle Grade and Young Adult Fiction. (Swati Avasthi, H.M. Bouwman, A. LaFaye, Julie Schumacher) Voice is perhaps the most immediately noticeable element of a story, and, yet, when we talk about it we often find it hard to pin down. This panel offers concrete ways to consider voice in your own writing and revision, and we discuss the special concerns for voice in middle grade and YA fiction.</p>
<p>Rooms 401, 402</p>	<p>F140. National Book Critics Circle: The Practice and Purpose of Poetry</p>

Colorado Convention Center, Street Level	Reviewing. (Kevin Prufer, Matthew Zapruder, Craig Morgan Teicher, Nickole Brown, Timothy Donnelly) Poetry books sell in small numbers, yet the poetry publishing scene is booming with new books. Readers' enthusiasm often takes the form of book reviewing—in literary journals, on blogs, and in the pages of newspapers and magazines. There's some debate about what the point of poetry reviewing really is: to explain esoteric writing? To keep the art form from getting sloppy? To please the poet under consideration? In this panel, poetry reviewers, publishers, and poets will debate these questions.
Rooms 403, 404 Colorado Convention Center, Street Level	F141. <i>Poet Lore's</i> 120th Birthday Reading. (Jody Bolz, Jane Shore, Nadell Fishman, E. Ethelbert Miller, Gregory Pardlo) This event marks the 120th birthday of America's oldest continuously published poetry journal, <i>Poet Lore</i> , with a celebration reading. Contributing editors Cornelius Eady and Jane Shore will share the stage with poets whose work they've showcased in the magazine's Poets Introducing Poets feature.
Agate Room Hyatt Regency Denver, 3rd Floor	F142. Low Residency—High Resolution. (Paul Munden, Graeme Harper, Graham Mort, Kathy Flann, Patsy Sims) The proliferation of low residency programs inevitably raises questions about quality control. At their best, such programs avoid mere substitute solutions, offering instead new, creative opportunities with specific rewards. This panel will discuss how e-learning is working at the highest level—even facilitating doctoral study across continents—and contributing to an enriching transcultural exchange.
Centennial Ballroom Hyatt Regency Denver, 3rd Floor	F143. A Tribute: Ed Dorn and a Western American Poetics. (Matthew Cooperman, Amiri Baraka, Jennifer Dunbar Dorn, Peter Michelson, Dale Smith, Joseph Richey) This tribute panel of Dorn admirers—poets, scholars, wives, former students and colleagues—will explore Dorn's contribution to American poetry in light of its western edges.
Granite Room Hyatt Regency Denver, 3rd Floor	F144. Indigenous-Aboriginal American Writers Caucus. (Simon Ortiz, Kimberly Blaeser, Laura Tohe, Brandy McDougall, Gordon Henry, James Stevens) With the flourishing proportion of Indigenous writers and academics participating in AWP and teaching in affiliated programs (including endowed chairs and program directors), the present time is highly conducive to impart field related celebrations and concerns as understood by Native writers from the Americas and surrounding island nations.
Mineral Hall Hyatt Regency Denver, 3rd Floor	F145. Scars on My Heart—A Staged Reading from Milspeak: Warriors, Veterans, Family, and Friends Writing the Military Experience. (Sally Drumm, Michael Kobre, Shawne Steiger, Richard Peabody, Vivian I. Bikulege, Harry Parmer) Milspeak Creative Writing Seminars is an outreach workshop program for military people. The Milspeak Anthology contains memoirs by military people and guest contributors. "Scars on My Heart" is a staged reading from a script created of excerpts from anthology selections. Audience members will be asked to participate.
Noon.-1:15 p.m	
Rooms 102, 104 Colorado Convention Center, Street Level	F146. Honoring Reg Saner—Essayist, Poet, Environmentalist. (Stephen Corey, Elizabeth Dodd, Douglas Carlson) Three widely published writers (two of them also editors) will speak succinctly on the writing career of long-time

	<p>Colorado resident Reg Saner, whose vital but under-appreciated publishing career began when he was forty-five (in 1976) and continues to this day as he approaches eighty. Saner himself will then take the podium for a 30-minute talk and reading.</p>
<p>Rooms 103, 105 Colorado Convention Center, Street Level</p>	<p>F147. Beloit Poetry Journal 60th Anniversary Celebration. (Lee Sharkey, Sherman Alexie, Karl Elder, Albert Goldbarth, Janet Holmes, Susan Tichy) The <i>Beloit Poetry Journal</i> celebrates sixty years of uninterrupted publication and honors Marion Kingston Stocking's 54 years with the magazine with a brief reprise of the journal's history; readings by recipients of the BPJ's annual Chad Walsh Prize; and the unveiling of a chapbook of new poems by 15 Walsh Prize winners.</p>
<p>Room 106 Colorado Convention Center, Street Level</p>	<p>F148. Writing South Asia—Issues of Representation and Identity. (Samrat Upadhyay, Rishi Reddi, Ru Freeman, Anis Shivani, Gemini Wahhaj, Oindrila Mukherjee) South Asian writers have taken the Western literary world by storm in recent times. But this recent popularity gives rise to new challenges. How do you represent contemporary South Asia in authentic, original ways and stay commercially viable? How do you write for a Western and a regional audience at the same time? How do you balance the political and aesthetic? Come hear writers of Pakistani, Bangladeshi, Nepali, Sri Lankan, and Indian origin read and discuss their fiction.</p>
<p>Room 107 Colorado Convention Center, Street Level</p>	<p>F149. From Page to Stage. (Crystal Alberts, Diane Glancy, Frank X Walker) Literary adaptations are ubiquitous in our culture, but often the nuances of the original text are lost in translation. This panel brings together two authors who have converted their works to theatrical scripts/screenplays and have assisted in the staging/filming of it with a critic who studies their texts. It will discuss the challenges of adapting poetry/novels to the stage, the art of negotiating between the arts, and ways of teaching the craft of the various versions.</p>
<p>Room 108 Colorado Convention Center, Street Level</p>	<p>F150. Indie Mags: Publishing Outside of MFA Programs and Other Institutional Support. (J.W. Wang, Aaron Burch, Dave Clapper, Mike Young, Jennifer Flescher, Blake Butler) Independent journals provide an alternative to the established journals affiliated with universities and creative writing programs, and they frequently serve as pioneers in the world of literary publishing. Join editors from <i>Tuesday; An Art Project, Hobart, NOÖ Journal, Juked, Lamination Colony</i> and <i>SmokeLong Quarterly</i> for a roundtable discussion about the workings of independently-published literary journals, what it takes to keep them going, and what these journals mean to potential contributors.</p>
<p>Room 109 Colorado Convention Center, Street Level</p>	<p>F151. University of Wyoming MFA Faculty Reading. (Peter Parolin, Joy Williams, Brad Watson, H.L. Hix) The MFA Program at the University of Wyoming celebrates its 5th year of innovation and imagination with a reading by current faculty members and National Book Award nominees for fiction and poetry.</p>
<p>Room 110 Colorado Convention Center, Street Level</p>	<p>F152. An Insurgent Surging: The Case for the Novella Now. (Josh Weil, Michael Knight, Tom Franklin, Cynthia Reeves) This panel will examine the novella as a renegade art form whose time has come. We will discuss the underappreciated rewards the form offers writers, readers, teachers, and</p>

	<p>publishers. But the focus will be on the craft of writing novellas—challenges, rewards, and the unique approaches that the form—all directed towards answering this question: why is right now the right time to refocus attention on the novella?</p>
<p>Room 111 Colorado Convention Center, Street Level</p>	<p>F153. Living Words: Folklore and Creative Writing Programs. (Margaret Yocom, Darcy Holtgrave, J. Michael Martinez, Eric Pankey, Wayne Ude) Folklore and creative writing both depend on word magic, bewilderment, and attention. And there's more they share. Five writers—poets, novelists, nonfiction writers, folklorists, MFA program directors—read from their works, and discuss the partnership between folklore and creative writing. What role does folklore play in writers' creative processes, in MFA programs and courses? Might folklore be an option for MFAs who plan to earn a PhD?</p>
<p>Room 112 Colorado Convention Center, Street Level</p>	<p>F154. Creative Conformity: Standardizing Fiction and Poetry Courses. (Linda Trinh Moser, Jane Hoogestraat, D Gilson, Benjamin Pfeiffer, Brian Shawver) This panel focuses on Missouri State University's recent attempts to standardize the curriculum of its multi-section introductory creative writing courses. We will present the rationale underlying the decision to standardize and discuss the processes by which we selected the standard texts, topics, and methods. Finally, we will share the effects of the project on student performance, program assessment, and graduate student mentoring.</p>
<p>Room 113 Colorado Convention Center, Street Level</p>	<p>F155. Bathtub Kansas Writers' Collective: A Community of Writers. (DaMaris Hill, Amy Ash, Jameelah Lang, Andy Anderegg, Kari Jackson, Robert J. Baumann) The Bathtub Kansas Writers' Collective, founded by the graduate students in creative writing at the University of Kansas, aims to promote literature and writing. The panel will discuss the need for and benefits of establishing a community of writers that extends beyond the limits of the university. We will share our experiences in creating writer exchanges with other programs, developing a Writers in the Schools program, and engaging in community arts and writing projects.</p>
<p>Room 201 Colorado Convention Center, Street Level</p>	<p>F156. Truth or Trash? Women Writing Memoir. (Kerry Cohen, Sue Silverman, Rachel Resnick, Melissa Febos, Meri Nana-Ama Danquah) This panel of memoirists will explore why women's stories—those which fill an otherwise cultural silence—are more readily labeled confessional and even trashy by some in the media and even academia. Is there a connection between our outsider voices and the frequency with which our work is judged as a lesser art form? We will also address how best to handle negative reactions we receive when we reveal our intimate stories, and how to use this reaction to even grow as writers and mentors.</p>
<p>Room 203 Colorado Convention Center, Street Level</p>	<p>F157. Graywolf Press Reading. (Tony Hoagland, Alyson Hagy, Ander Monson, Catie Rosemurgy, Tiphonie Yanique) For over thirty-five years, Graywolf Press has supported the works and careers of some of the most important writers in the field. This reading features five writers recently published by Graywolf.</p>
<p>Room 205 Colorado Convention Center, Street Level</p>	<p>F158. Newer Testaments: Contemporary Poets Responding to Biblical Texts. (Philip Memmer, Mark Jarman, Alicia Ostriker, Jacqueline Osherow) Whether they wish to justify the ways of God to men or vice versa, contemporary poets continue to be drawn to the Bible as a source of literary inspiration. This panel discussion will focus on how and why poets respond to the stories,</p>

	<p>themes, and formal elements of one of our culture's bedrock texts, and examine what it means to tackle overtly religious subject matter in the 21st century.</p>
<p>Room 207 Colorado Convention Center, Street Level</p>	<p>F159. A Reading from Hit List: The Best of Latino Mystery. (Sarah Cortez, Mario Acevedo, Alicia Gaspar de Alba, Manuel Ramos, Sergio Troncoso) This reading by some of mystery fiction's most accomplished practitioners will be followed by a discussion of the current status of mystery writing and its use by Latino/a writers in creating discourse and revelation of self.</p>
<p>Rooms 210, 212 Colorado Convention Center, Street Level</p>	<p>F160. (WITS Alliance) Navigating Need: Teaching Creative Writing to Students with Disabilities. (Jack McBride, Nicole Callihan, Sharon Ferranti, Jourdan Keith, Laren McClung, Giuseppe Taurino) In educational jargon, the special needs label serves as a catch-all for students with disabilities who have been left behind by a highly standardized school curricula. WITS writers are asked to teach students who are deaf, blind, autistic, dysgraphic, or who have other disabilities, often without training or having these students identified. However, as these five teaching writers show through case studies, creative writing becomes an amazing bridge among all students, regardless of ability.</p>
<p>Rooms 301, 302 Colorado Convention Center, Street Level</p>	<p>F161. West By Midwest: Women Writers Crossing the 100th Meridian. (Vivian Wagner, Kyoko Mori, Debra Marquart, Joy Passanante, Jane Varley, Jonis Agee) The writers on this panel will explore their experiences in the West and Midwest, focusing on the ways their writing has defined and been defined by these two regions. Where does the Midwest end, and the West begin? How does one shape the other? The hybrid, always evolving landscapes of the West and Midwest resist easy definition and categorization, and this panel will examine real and imagined intersections between the known and unknown, prairies and mountains, home and wilderness.</p>
<p>Room 303 Colorado Convention Center, Street Level</p>	<p>F162. Those Who Can, Teach: Program Directors Talk Shop. (Nan Cohen, Lan Samantha Chang, Maxine Chernoff, Fred Leebron, Geoffrey Becker, Brighde Mullins) Wallace Stegner asked "How can anyone teach writing, when he, himself, as a writer, is never sure what he is doing?" What do we owe our students, what are our responsibilities? What is the influence of a mentor? Does a creative writing degree carry the value it should? As the contours of publication and academia change, should graduate writing programs change as well?.</p>
<p>Room 304 Colorado Convention Center, Street Level</p>	<p>F163. The Prince of the Face: Translating Mystical Poetry from Middle Eastern Sources. (Sheri Allen, Sidney Wade, Willis Barnstone, Haider Al-Kabi, Betty De Shong Meador) In addition to the linguistic challenges facing poetry translators, when source texts are vatic, incantatory poems from the ancient or modern Middle East, further complexities emerge. How do translators cope with sources that are not only from a markedly different environment than the contemporary Anglo-American arena, but can also be shadowed by political or religious assumptions to overcome?</p>
<p>Rooms 401, 402 Colorado Convention Center, Street Level</p>	<p>F164. The Future of Book Publishing: How Authors Should Navigate the New Market. (Mary Gannon, Dennis Loy Johnson, Jeffrey Shots, Michael Reynolds, Lee Montgomery, Julie Barer) Editors and agents will discuss the changes that have occurred in the practices and policies of literary publishing—from</p>

	acquiring books, producing them in all of their incarnations, and marketing them. They will also offer timely advice on how authors should best navigate the changing industry and the new market.
Rooms 403, 404 Colorado Convention Center, Street Level	F165. Poets as Legislators: Bearing Visions in Private and in Public. (Luisa Igloria, Cathryn Hankla, Anita Skeen, Meg Kearney, Daniel Tobin, Sandra Meek) Just as Confucius the poet was also Confucius the bureaucrat, poets increasingly find themselves in roles serving the academy and the public, not just the Muse. Six poet-administrators (editors, directors of poetry centers, writing festivals, traditional or low residency MFA programs), consider the effects of negotiating these seemingly opposed aspects of the writing life, as well as the relationships between the private and public, the intimate and impersonal, the imaginative and pragmatic.
Agate Room Hyatt Regency Denver, 3rd Floor	F166. How Words Matter. (Lance Olsen, R.M. Berry, Lidia Yuknavitch, Vanessa Place) This panel discusses fictions from the Russian Futurists to hypermedia that explore their physical basis. Their ambition is to transpose vehicle and message, making the extraneous central. Cataloguing-in-publication data, blurbs, and bar codes cease to lie outside. Page number and headers control reading. Margins, fonts, and justification all act. The parts of texts which, to an eye fixed on the action, appear least material, become what matter most.
Centennial Ballroom Hyatt Regency Denver, 3rd Floor	F167. Writing In(to) the Age of Obama: Poetry, Politics, and the People. (Rachel Zucker, Cate Marvin, Major Jackson, Patricia Spears Jones, Brian Teare, Matthew Rohrer) Poets who participated in <i>Starting Today: Poems for Obama's First 100 Days</i> (originally a blog, now a forthcoming book) will describe the anxiety and pleasure of writing an Occasional, political poem. They will discuss what makes a poem "political"—is it content, tone, intended audience, authorial motivation?— whether poetry should be more or less political than it is, whether all poetry is political, and how poetry has changed since Obama's election.
Granite Room Hyatt Regency Denver, 3rd Floor	F168. Pen, Screen, Action: Digital Storytelling in the Writing Classroom. (Shannon Lakanen, Daniel Weinschenker, Christina Fisanick, Kayann Short) This panel explores the ways writers take creative writing from the page to the screen by incorporating still images, voice over narration, video footage, soundtrack, and nonlinear editing to create digital poetic, narrative, and reflective texts. Panelists will share their experiences teaching digital storytelling in community and college workshops, examples of the work produced in these forums, and the challenges and advantages this multimodal form offers writers and artists.
Mineral Hall Hyatt Regency Denver, 3rd Floor	F169. Gurlisque Poetry: A Reading. (Lara Glenum, Cathy Wagner, Dorthea Lasky, Danielle Pafunda, Cathy Park Hong, Elizabeth Treadwell) Five poets will read from their works as featured in <i>Gurlisque</i> , a new anthology of contemporary women poets and visual artists now out from Saturnalia Books. <i>Gurlisque</i> poets perform their femininity in a campy or overtly mocking way, drawing on burlesque performance, girly kitsch, and the female grotesque. Their often humorous work assaults the norms of acceptable female behavior by irreverently deploying gender stereotypes to subversive ends.
1:30 p.m.-2:45 p.m.	

<p>Rooms 102, 104 Colorado Convention Center, Street Level</p>	<p>F170. The Chicana Social Novel, the Border and the Americas: A Political Literary Forum. (Rigoberto Gonzalez, Stella Pope Duarte, Alicia Gaspar de Alba, Reyna Grande, Emma Pérez) The border is the war zone that serves as the foundation for the Chicana novel. The Río Grande, the wall, the fence, the border patrol, are but superficial divisions for the long-contested birthright of the Southwest. These four novelists will give insights to the historical context of U.S.-Mexico relations and how this legacy fuels the Chicana writer's imagination. Their novels take a critical look at border culture, and an unflinching view of contemporary social and political conditions.</p>
<p>Rooms 103, 105 Colorado Convention Center, Street Level</p>	<p>F171. From Manuscript to Book: A Cave Canem Reading & Discussion. (Alison Meyers, Curtis Crisler, Toi Derricotte, Cornelius Eady, Aracelis Girmay, Linda Susan Jackson) Three Cave Canem fellows read from their debut collections of poetry and discuss how the Cave Canem pedagogical model influenced their creative process and helped advance their work. With Cave Canem co-founders Toi Derricotte and Cornelius Eady, they talk about the advantages of writing in an environment of trust and respect, being mentored by pre-eminent black poets, and coming together with talented peers to work on craft and engage in critical debate.</p>
<p>Room 106 Colorado Convention Center, Street Level</p>	<p>F172. Let's Get This Program Started: How to Develop and Implement a Creative Writing Degree Program. (Jennifer S. Davis, Harvey Hix, Rus Bradford, Brian Barker) Faculty from newly-launched MFA programs at the University of Wyoming and New Mexico State University and faculty from the University of Colorado Denver, whose English department is developing a BFA, will explore the complexities of establishing robust graduate and undergraduate degree programs. The panel will discuss issues of institutional support, curriculum development, student recruitment, evaluating programmatic goals and outcome assessments, program sustainability, and program identity.</p>
<p>Room 108 Colorado Convention Center, Street Level</p>	<p>F173. The University of Montana Fiction/Nonfiction Faculty Reading. (Kevin Canty, Deirdre McNamer, Debra Magpie Earling, Robert Stubblefield, Judy Blunt) The University of Montana creative writing faculty will present a fiction and nonfiction reading of recent work.</p>
<p>Room 109 Colorado Convention Center, Street Level</p>	<p>F174. (WITS Alliance) Starting a Writers in the Schools Program at Your University. (Melanie Moore, Chloe Honum, Sean Nevin, David Hassler, Terry Ann Thaxton) On this panel sponsored by the WITS Alliance, panelists discuss the pragmatic aspects of starting a Writers in the Schools outreach program. Topics include developing relationships with public schools, finding funding sources, and compensation/course credit for students teaching in the program. Program directors from the University of Arkansas, Arizona State University, the University of Central Florida, the Wick Poetry Center, and Badgerdog Literary Publishing will share their expertise.</p>
<p>Room 110 Colorado Convention Center, Street Level</p>	<p>F175. The Essayist's Dilemma; How to Assemble a Collection. (Marcia Aldrich, Lucy Ferriss, E.J. Levy, Kim Dana Kupperman) This panel examines the expectations that publishers have for essay collections, including aesthetic and marketing issues. What are the various connecting apparatuses used to assemble essay collections that do not cohere around a theme, a single grand narrative, or other linking device? How might essayists protect the stand-</p>

	<p>alone essay from being subsumed into an artificial memoir? And, finally, how can essayists reestablish the importance of this literary form?.</p>
<p>Room 111 Colorado Convention Center, Street Level</p>	<p>F176. Street Smarts: Getting Real World Literary Experience While You're a Student. (Steven Cramer, Teresa Cader, Joan Houlihan, Katherine Russell Rich, Robin Romm) This panel explores how MFA students can hit the streets as writers before they've earned their MFAs. We discuss the advantages of credit-bearing internships; teaching in non-University settings; online book reviewing, interviewing authors, or literary journalism for specialized websites like the <i>Huffington Post</i>; starting a blog or web zine; and initiating a reading series or a literary organization. The panelists seek to help MFA students, as students, begin professional literary work.</p>
<p>Room 113 Colorado Convention Center, Street Level</p>	<p>F177. Who Are Community College Creative Writing Students? (Richard Newman, Mary Lannon, Laura McCullough, Christina Rau, Phoebe Reeves, Jan Ramjerdi) It's no accident that most people of color in higher education started at a community college. The nationwide growth of creative writing enrollment and program development at the two-year level reflects that fact, along with the socioeconomic and other forms of diversity found on community college campuses. Faculty from urban and rural community colleges will discuss strategies for addressing that diversity both in the classroom and in nurturing our students' future careers as writers.</p>
<p>Room 201 Colorado Convention Center, Street Level</p>	<p>F178. Latin American Poets in the USA. (Lila Zemborain, Mariela Dreyfus, Eduardo Chirinos, Víctor Rodríguez-Núñez, Carmen Valle, Eduardo Espina) This bilingual poetry reading (Spanish and English) aims to present six outstanding Latin American poets in mid-career. It is a very representative selection, with authors coming from strong poetic traditions all over the continent, namely Argentina, Cuba, Peru, Puerto Rico, and Uruguay. All these authors are long-time residents in the U.S and their poetry collections have been either partially—or fully—translated into English.</p>
<p>Room 203 Colorado Convention Center, Street Level</p>	<p>F179. Ecopoetics on Colorado's Front Range: Intersections and Ecotones. (Soham Patel, Ruth Ellen Kocher, Serena Chopra, Juan Morales, Mia Nussbaum) Poets from Colorado's Front Range discuss how the region's landscape pushes up against their craft. On this purlieu of Ecotone: a region of transition between two biological communities, five poets consider how attention to place intrinsically and intentionally negotiates the making of a poem. Moving beyond nature writing to investigate how the identity of place engages entropy while putting diverse communities together, this is a coming together to celebrate the songs echoing on this Ecotone.</p>
<p>Room 205 Colorado Convention Center, Street Level</p>	<p>F180. A Reading by the 2008 AWP Award Series Winners. (Beth Bachmann, Ramola D, Goldie Goldbloom, Sonja Livingston) A reading featuring AWP's 2008 Award Series winners Beth Bachmann, Ramola D, Goldie Goldbloom, and Sonja Livingston.</p>
<p>Room 207 Colorado Convention Center, Street Level</p>	<p>F181. Beyond the "First Compliment, then Criticize" Method: Teaching Students How To Be Better Workshoppers. (Rachel Marston, Alissa Nutting, Kathryn Cowles, Robert Glick, David McGlynn) How do you help undergraduates become better peer critics? We often ask undergraduate creative writing students to critique the work of their fellow writers. While we may provide some models of feedback, we assume that our students</p>

	structure and articulate their critique intuitively. This panel, composed of professors and graduate student teachers, offers techniques and exercises (for all genres) designed to improve a student's ability to communicate an incisive, meaningful critique.
Rooms 210, 212 Colorado Convention Center, Street Level	F182. Mysterious Ritual: Linear and Non-linear Narratives in Playwriting. (Lisa Schlesinger, Matthew Maguire, Kenneth Prestininzi, Ruth Margraff, Erik Ehn, Charlotte Meehan) This panel explores the symbiotic relationship between linear and nonlinear approaches to playwriting. The Aristotelian plot-based narrative is embedded in our cognitive development as human beings and it continues to dominate mainstream American theatre. Yet playwriting is an evolving form in a global world. This panel discusses how playwrights may effectively merge linear and nonlinear forms to encompass global vision, inspire cultural fusion, and explore new theatrical perspectives.
Rooms 301, 302 Colorado Convention Center, Street Level	F183. Jean Valentine, Poet. (Celia Bland, Kazim Ali, C.D. Wright, Catherine Barnett, Miguel Murphy) Jean Valentine speaks with a prophetic authority of the inner life, plumbing the visible and the invisible—the red candle of "find it," the chimpanzee of longing, and the cliffs of the mind. Join us as poets discuss the pleasures and challenges of Valentine's poems on the occasion of her 75th birthday, followed by a reading by Valentine.
Room 303 Colorado Convention Center, Street Level	F184. It's Not You, It's Me: The Poetry of Breakup and Divorce. (Jerry Williams, Kim Addonizio, Gerald Costanzo, Amy Gerstler, J. Allyn Rosser) Poetry is one of the most beautiful forms of human expression on earth; breakup and divorce are among the worst. Does the poet's experience with such a dire emotional event change the way she approaches the topic? Featured in a new Overlook Press anthology on the subject, these panelists will read and discuss their work in order to explore the connection between breakup and divorce and their own poetic process.
Room 304 Colorado Convention Center, Street Level	F185. Collages & Collisions: A Braided Reading. (Sarah Maclay, Gail Wronsky, Louise Mathias, Molly Bendall, Holaday Mason, David Dodd Lee) Recent experiments with the braided reading have led us to The Uberbraid: three pairs of poets involved in ongoing collaborative projects will join one another in a completely collaborative reading involving all six at once. Beyond traditional call and response, we will lend our voices to one another's already collaborative work, further erasing boundaries while magnifying chance connections at the level of line and image, as well as whole poem. Format fatigue? Try our sound-collage.
Rooms 401, 402 Colorado Convention Center, Street Level	F186. Declarations of Independence: Voices from The Writer's Center. (Charles Jensen, Dwaine Rieves, Leslie Pietrzyk, James Mathews, Rose Solari) In its 33-year history, The Writer's Center has fostered exceptional work in all genres of writing through its exceptional workshop program. The writers represented here began writing with us, developed book projects with us, or found support in our community of writers and readers. Join us as we celebrate their work and literary accomplishments.
Rooms 403, 404 Colorado Convention Center, Street Level	F187. Reinventing the Wheel: The Tradition of Innovation in Poetry. (Blas Falconer, Patricia Clark, Nancy Eimers, Elline Lipkin, Angela Sorby, Michael Theune) Sir Philip Sidney famously writes, "And others' feet still seemed but strangers in my way" ("Astrophel and Stella"). However, one would only need

	to read Homer, Virgil, and Dante, the letters between Wordsworth and Coleridge or Moore and Bishop, to recognize the long tradition of poets mentoring and inspiring other poets. In revealing how specific poets and poems have influenced them, panelists will challenge the notion that tradition and innovation are at odds.
Agate Room Hyatt Regency Denver, 3rd Floor	F188. The Entrepreneurial MFA. (Carla Caglioti, Robert Reeves, Lou Ann Walker, Annette Handley Chandler, Emma Walton Hamilton, Stephen Hamilton) Stony Brook Southampton's MFA in Writing and Literature has practiced a unique entrepreneurial approach to writing programs for over a decade. Our directors share their expertise in breaking away from traditional academic models, launching successful summer conferences, and tapping journals, readings, and writers-in-the-schools programs for their learning and earning opportunities.
Centennial Ballroom Hyatt Regency Denver, 3rd Floor	F189. The Southern Review 75th Anniversary Reading. (Jeanne Leiby, David Kirby, Sydney Lea, Steve Almond, Bonnie Jo Campbell, Beth Ann Fennelly) Founded in 1935 by Robert Penn Warren at Louisiana State University, the <i>Southern Review</i> celebrates seventy-five years of publishing the best contemporary fiction, poetry, and creative nonfiction by the world's most accomplished writers.
Granite Room Hyatt Regency Denver, 3rd Floor	F190. Research Training in Creative Writing. (Graeme Harper, Graham Mort, Helena Blakemore, Steve May) This panel will critically consider the research training needed for Creative Writing graduate students and discuss training given in the U.K. to develop Creative Writing at graduate level and beyond. The panel will suggest research themes, subjects, and approaches, and draw on recent developments at Britain's National Association of Writers in Education (NAWE) where a nationwide training program for creative writing researchers is being launched.
Mineral Hall Hyatt Regency Denver, 3rd Floor	F191. Honoring the Sandhill Crane Migration Annual Literary Tribute. (Allison Hedge Coke, Sherwin Bitsui, Cristina Eisenberg, Wang Ping, Jim Wilson, Laura Tohe) UNK hosts the Honoring the Sandhill Crane Migration Literary Retreat on the Platte Valley, naming participating writers as Literary Crane Fellows annually. Sandhill Cranes have migrated to this spring apex for sixty million years, thus, traditionally, numerous indigenous eco-philosophies and languages, including written, were justly influenced. The regional apex numbers 600,000 arriving birds. Each panelist will speak toward and share their work as a Crane Fellow in this unique regional miracle.
1:30 p.m.-4:00 p.m.	
Room 107 Colorado Convention Center, Street Level	F192. \$\$ CLMP Workshop—Building Your Magazine Circulation. (Jeffrey Lependorf, Maribeth Batcha) Expand your subscriber base with tested strategies and techniques for designing mail campaigns, increasing renewals, and building subscriber loyalty. (Note: CLMP Workshops cost \$30 for CLMP members and \$60 for nonmembers. To register, please stop by the CLMP booth at the Bookfair.).
3:00 p.m.-4:15 p.m.	

<p>Rooms 102, 104 Colorado Convention Center, Street Level</p>	<p>F193. Responding to Personal Trauma in Creative-Writing Classrooms. (Gregory Fraser, Susannah Mintz, Chad Davidson, Jill Hendricks) Student journals and workshop submissions sometimes include highly private and disturbing material, and creative-writing teachers are often left wondering how best to address expressions of personal trauma, psychological distress, and emotional pain. Bringing together three experienced writer-professors and a university-based mental-health and crisis-management expert, this panel explores effective, conscientious guidelines for responding to student writing of an unsettling or worrisome nature.</p>
<p>Rooms 103, 105 Colorado Convention Center, Street Level</p>	<p>F194. <i>From the Fishhouse: A Reading of Poems that Sing, Rhyme, Resound, Syncopate, Alliterate, and Just Plain Sound Great.</i> (Jeffrey Thomson, Major Jackson, Gabrielle Calvocoressi, Erika Meitner, Oliver de la Paz, Adrian Matejka) Introducing <i>From the Fishhouse: An Anthology of Poems that Sing, Rhyme, Resound, Syncopate, Alliterate, and Just Plain Sound Great</i>, which focuses on the aural quality of the collected poems and the success of the poems on the page and in the air. The editors invite you to celebrate this new collection with a reading by five of the book's exciting featured poets who will read from their work and the work of other poets in the anthology.</p>
<p>Room 106 Colorado Convention Center, Street Level</p>	<p>F195. University of Nevada Press Reading. (Gary Short, Phyllis Barber, Lawrence Coates, Susan Lang, Richard Yanez) Award winning writers read from their fiction and nonfiction works set in the American West and published by the University of Nevada Press. Writers will read from memoirs, novels, and short stories that illuminate the life and diverse cultures of the west. Nevada poet, Gary Short, introduces fellow UN Press authors, celebrating the Press's Western American Literature Series and new West Word Fiction series.</p>
<p>Room 108 Colorado Convention Center, Street Level</p>	<p>F196. From MFA Thesis to First Novel—Five Writers Share Their Stories. (Sheila O'Connor, Geoff Herbach, Nami Mun, Valerie Laken, Patti Frazee, Margaret Lazarus Dean) Is the MFA thesis an end or a beginning? How do we know if our thesis project is a viable book or an early draft that still requires radical revision? For books that need revision, how do writers practice the necessary discipline novels require over the long haul? How do emerging writers secure agents and publishers for that first book? Focusing on the challenges and triumphs of seeing these projects into print, five first-time novelists will share their diverse writing and publishing experiences.</p>
<p>Room 109 Colorado Convention Center, Street Level</p>	<p>F197. What We Hate: Editorial Dos and Don'ts. (H. Emerson Blake, Katie Dublinski, Andrew Leland, Denise Oswald, Daniel Slager, Rob Spillman) You won't find this in the FAQ. Get it straight from the source. Six distinguished magazine and book editors speak candidly about what they love and loathe and everything in between. What do editors really want from writers? What do they absolutely not want? If you're positively sure you know the answers to these questions, then don't come to this panel featuring editors from <i>The Believer</i>, Graywolf Press, Milkweed Editions, <i>Orion</i>, Soft Skull Press, and <i>Tin House</i>.</p>
<p>Room 110 Colorado Convention Center, Street Level</p>	<p>F198. Immigrant Poetry: Aesthetics of Displacement. (Gene Tanta, Jenny Bouilly, Johannes Goransson, Ramona Uritescu-Lombard, Andrei Guriianu, Uche Nduka) We will discuss the relations between formal innovation and</p>

	<p>biographical politics. More specifically, immigrant American poets such as Waldrop, Simic, and Dinh challenge the meaning of innovation through their word choices, visible racial markers, or audible accent. Do poets still want to surprise? What does making it new mean to immigrant poets? How do the industrial, technological, and informational revolutions influence the citizen's ethical responsibility and the poet's aesthetic power?</p>
<p>Room 111 Colorado Convention Center, Street Level</p>	<p>F199. Diva Complex: Gay Men Explore the Diversity and Meaning of Diva Worship. (Michael Montlack, David Trinidad, Paul Lisicky, Christopher Hennessy, Jeff Oaks) Inspired by their participation in the nonfiction anthology <i>My Diva: 65 Gay Men on the Women Who Inspire Them</i>, the panelists will discuss the relationships between their personal divas and the gay male urge toward diva celebration. They will discuss what that means for writers and readers, as well as for the gay community and feminism. Divas to be discussed include Joan Crawford, Bette Davis, Stevie Nicks, Princess Leia, Wendy Waldman, and Wonder Woman.</p>
<p>Room 201 Colorado Convention Center, Street Level</p>	<p>F200. University of Denver Faculty Fiction Reading. (Brian Kiteley, Rikki Ducornet, Laird Hunt, Selah Saterstrom) This will be a reading by four fiction writers—one former and three current University of Denver professors. The reading will showcase the qualities DU's creative writing program hopes to promote: a love of language and an interest in blurring the boundaries between genres</p>
<p>Room 205 Colorado Convention Center, Street Level</p>	<p>F201. Amistad Press Fiction Reading. (Dolen Perkins-Valdez, Attica Locke, Ravi Howard, Bridgett Davis, William Henry Lewis) HarperCollins' Amistad Press is the oldest imprint at any major New York publishing house devoted to books by, for, and about people of the African diaspora. For over twenty years, the press has served a critical role in the industry. Five Amistad authors—ranging from an accomplished screenwriter to a Hemingway/PEN finalist—will read from recently published fiction and discuss the continued importance of black presses.</p>
<p>Room 207 Colorado Convention Center, Street Level</p>	<p>F202. University of Utah Faculty and Student Reading. (Paisley Rekdal, Lance Olsen, Melanie Rae Thon, David Baker, Lynn Kilpatrick, Connie Voisine) The University of Utah's Creative Writing Program is one of the most respected in the West and the nation. Graduates and faculty have won NEA and Guggenheim fellowships, awards from PEN and the National Book Critics Circle, and have been published by noted journals and presses. We will celebrate the achievements of our program with short readings.</p>
<p>Rooms 210, 212 Colorado Convention Center, Street Level</p>	<p>F203. Camp Kerouac—35 Years of Naropa's Summer Writing Program. (Lisa Birman, Max Regan, Akilah Oliver, Shane Jimenez) In June 1974, Allen Ginsberg and Anne Waldman launched a Summer Arts Festival in Boulder, Colorado. Over the last 35 years, a who's who of U.S. and international poetics has taught, learned, lectured, listened, written, and read at Naropa's Summer Writing Program. The SWP is now an integral part of Naropa's MFA degrees, in addition to its thriving undergraduate and non-credit populations. Faculty, staff, and students will discuss diversity, community building, recruitment, and pedagogy.</p>
<p>Rooms 301, 302 Colorado Convention</p>	<p>F204. Exploitation, Empowerment, and Everything In Between: Women on Writing Sex. (Ashley Emmert, Rachel Kramer Bussel, Rosemary Daniell,</p>

Center, Street Level	Jacklyn Marceau, Kathleen Rooney) In the past, women writers struggled to express their sexuality, whether fictionally or nonfictionally, in the face of societal pressure to keep the subject locked up and secret. But what happens when the door is thrown wide open? Has a new generation of women missed out on a deeper exploration of self? Is there more pressure for younger women to write about sex before understanding fully their own sexuality? Women writers of different generations describe their experiences in writing about sex.
Room 303 Colorado Convention Center, Street Level	F205. Writing on the Walls: Promoting Writing and Museum Relationships within the Community. (Brian Barker, Long Chu, Kurt Heinzelman, Mary Flinn) A creative writing program invites poets to respond to the university's art collection. A writers-in-the-schools program collaborates with a local museum in teaching creative writing to children. A literary journal organizes a gallery exhibition exploring influence in poetry and art. Our panelists will draw on their expertise in discussing how writing programs and other literary entities can tap the potential for creative collaboration with their local art centers, galleries, or museums.
Room 304 Colorado Convention Center, Street Level	F206. Northern Colorado Poets Reading. (Lisa Zimmerman, Veronica Patterson, Bill Tremblay, Mary Crow, Robert King, Dona Luongo Stein) This is a reading to celebrate seven award-winning poets of Northern Colorado. One of the things these poets have in common is their commitment to bringing poetry to a larger audience in their communities.
Rooms 401, 402 Colorado Convention Center, Street Level	F207. It's Not Just About You: Solidifying Journalism's Role in Creative Writing Programs. (Patrick Walters, Jim Sheeler, Philip Gerard, John Calderazzo, Rebecca Skloot) Many believe creative nonfiction is limited to memoir and personal essay, and consider journalism a dirty word. But journalism must be embraced by creative writing programs, where students often resist looking beyond their own lives for material, and avoid the pursuit of hard facts. Four writers who write from deep reporting will explore what's wrong with fudging things, what's involved in getting facts right, and teaching students to apply journalistic techniques to creative nonfiction.
Rooms 403, 404 Colorado Convention Center, Street Level	F208. Ashland Poetry Press: More Than Forty Years Anniversary. (Stephen Haven, Richard Jackson, Vern Rutsala, Robert Phillips, Kathryn Winograd, Nathalie Anderson) Director Stephen Haven moderates the Ashland Poetry Press (APP) celebration of more than forty years of publishing. APP authors read from their poems to celebrate Ashland Poetry Press's longevity.
Agate Room Hyatt Regency Denver, 3rd Floor	F209. Editing Indigenous, Editing the Americas. (Janet McAdams, Diane Glancy, Katherine Hedeem, Gordon Henry, Víctor Rodríguez-Núñez, Susan M. Schultz) This panel brings together editors whose work focuses on writers from communities historically marginalized by American presses and publication processes, as well as the publishing world outside of the so called Americas. Presses and series represented include Salt Publishing (Earthworks Indigenous and Latin American literature in Translation), Tinfish (experimental writing from the Pacific Rim), Michigan State University Press (American Indian), University of Nebraska Press (Native Storyers).
Centennial Ballroom Hyatt Regency	F210. A Poem is the World and the World Is a Poem. (Alison Granucci, Matthew Dickman, Brenda Hillman, Philip Schultz, Patricia Smith) This reading

Denver, 3rd Floor	presents four aesthetically diverse writers whose poems encompass both personal and social life in praise our common humanity. Their poetry accepts the violence, grief, and failures of being human with empathy, forgiveness, and even joy, to expose the sacred longing imbued—if sometimes hidden—in all of daily life. With an emotional directness that does not fear the interior struggle, the poetry of these artists overflows with the world's vitality and shows us the power words have to change lives.
Granite Room Hyatt Regency Denver, 3rd Floor	F211. Mock-Docs, Fakes, and Hoaxes. (David Lazar, Jeff Porter, Catherine Taylor, Mary Cappello, Patrick Madden) Although a spate of false memoirs has recently rocked the mainstream press, we shouldn't be too startled given the long history of aesthetic forgeries. Fakes and hoaxes, especially involving works of art, have a curiously abiding appeal which often supersedes any debates about their authenticity or truth value. This panel will explore our culture's romance with fakery across media, from Orson Welles's notorious radio hoax and Christopher Guest's sham documentaries to Nabokov's literary spoofs.
Mineral Hall Hyatt Regency Denver, 3rd Floor	F212. Translation as Collaboration / Collaboration as Translation. (Amaranth Borsuk, Kate Durbin, Gabriela Jauregui, Tatiana Lipkes, Lara Glenum, Mira Rosenthal) We will consider the ways in which translation is a collaborative practice, both between the author (living or deceased) and translator and also among co-translators. We will also consider how collaborative work often involves acts of translation. Is collaboration always already translational? Is translation always necessarily collaborative? The panelists work both as translators and poets. They have collaborated variously with one another and will discuss intersections among these projects.
4:30 p.m.-5:45 p.m.	
Rooms 102, 104 Colorado Convention Center, Street Level	F213. Bone Deep in Landscape?: New Perspectives on Place. (Karen Auvinen, David Gessner, James Campbell) This panel looks at issues of ownership, place, and regionalism in nonfiction. Who gets to write about a place? Do you have to live in the West or South to write authentically about it? In an era of increasingly mobility, how is it possible to be "bone deep in landscape" if you haven't spent a lifetime gazing at your patch of grass? A panel of nonfiction writers, from three different regions, will address place and the concerns for writers traveling to other places to write about them.
Rooms 103, 105 Colorado Convention Center, Street Level	F214. Serious Business: The Use and Abuse of Humor in Poetry. (Patty Seyburn, Nin Andrews, Tenaya Darlington, Charles Harper Webb, Jeffrey McDaniel) T.S. Eliot said that humor is a way of saying something serious. Do poets take themselves too seriously? What should the role of humor be in poetry? In this presentation, panelists—each of whom is a poet who someone, at some moment in time, has called "funny"—will discuss how and why they and their poetic predecessors employ humor of various timbre (irony, sarcasm, jokes, pun, language-play, sonic effects, and other forms of wit), as well as the risk of various types of backfiring.
Room 106 Colorado Convention	F215. The Road Less Taken and the Ivory Tower: Getting Creative about Creative Careers. (Laura Valeri, Andrea Dupree, Margo Rabb, David Rothman,

Center, Street Level	John Brehm) Poets, fiction, and nonfiction writers with different degrees and career tracks discuss the skills and strategies that helped them succeed, including why we should look beyond the MFA vs. PhD argument into the roles of writing programs today, what academic searches really value, how academic careers interact with creative careers, and why finding alternatives that keep us prolific, creative, and advocating for the art is an essential strategy for success.
Room 107 Colorado Convention Center, Street Level	F216. If It Takes More Than Two Minutes to Introduce a Reader, Then You Are Probably Not Doing It Right: This and Other Practical Advice For Running Your Reading Series. (Cody Lumpkin, Timothy Schaffert, John Chavez, Emily Danforth) Panelists who have run reading series, literary festivals, and writers' conferences will discuss simple yet often overlooked methods on how to improve the quality and attendance of your reading series, no matter how large or small it may be. Topics covered will include how to get the word out, how to create a welcoming environment for your audience and your reader, and how to avoid common mistakes that derail many reading series.
Room 108 Colorado Convention Center, Street Level	F217. Wave After Wave: The Legacy of Muriel Rukeyser in the 21st Century. (Nicole Cooley, Anne Herzog, Jen Benka, Jan Heller Levi, Jan Freeman, Kate Daniels) This roundtable is composed of six women writers who will investigate the influence of Muriel Rukeyser on 21st century writing. Panelists will reflect on our roles as writers, biographers, critics, and editors who consciously follow in Rukeyser's tradition. We will discuss Rukeyser's linking of literary work and social activism and her work across genres such as poetry, fiction, journalism, and biography.
Room 109 Colorado Convention Center, Street Level	F218. Open For Submissions: Starting Your Own Literary Magazine or Small Press. (Stephen Motika, Jay Rubin, Megan Garr, Mary Gannon) Have you ever dreamed about starting your own own press or literary magazine? In this panel, the publishers of Nightboat Books, Alehouse Press, and <i>Versal</i> discuss what it takes to start a new literary magazine or small press, from garnering submissions to finding sources of funding. They also share insights into why writers should consider becoming publishers.
Room 110 Colorado Convention Center, Street Level	F219. A Rattle Reading: Cowboy & Western Poetry. (Jeff Streeby, JV Brummels, Donald Williams, Lisa Lewis, David Romtvedt, Joshua Dolezal) The image of the cowboy has long been mythologized, and so, too, has the image of the cowboy poem. Modern cowboy and western poetry is as complicated and eclectic as the modern cowboy—there are plenty of appearances by cattle and corrals, but topics range from love and politics to ecology and philosophy. And while some of the poems speak in meter and rhyme, plenty of others roam wild and free. Six diverse poets from <i>Rattle's Tribute to Cowboy and Western Poetry</i> perform their work.
Room 111 Colorado Convention Center, Street Level	F220. Normal Nonfiction: A Reading from <i>The Normal School Literary Magazine</i>. (Dave Griffith, Adam Braver, Abraham Brennan, Oz Spies, Patrick Madden, Duncan Murrell) Contributors to this new literary magazine share their unique angle-of-vision as it is brought to bear on our shared reality. True crime, food memoir, speculative journalism, personal essay, and travel narrative help us to understand the new definition of normal.
Room 201	F221. Censorship and its Aftermath: Self Censorship, Legitimacy, and the

Colorado Convention Center, Street Level	<p>Dream of Artistic Freedom. (Brighde Mullins, Holly Hughes, Sapphire, Aram Saroyan, Veronica Gonzalez, Kyoko Mori) Seamus Heaney writes that "I became a writer when my roots crossed with my reading." All writers inherit a cultural and political climate. Our panelists, of diverse ethnic, aesthetic, and genre stances, have had grants revoked, their work vetted, and found subversive. We have all faced issues around the fact that writing a home truth often means crossing boundaries. What are the legacies of these experiences?</p>
Room 203 Colorado Convention Center, Street Level	<p>F222. Plot as Ritual, Not Representation. (Debra Monroe, Antonya Nelson, John Dufresne, Lynne Barrett) A reader approaches a story expecting what Iris Murdoch called the consolations of form: concordance, development, characters who matter, a past which applies, and an ending which changes our perspective on the beginning and middle. Plot is not an imitation of life's details as much as an antidote to the random way we experience life's details. The writer can find tension between details and use it to forge a plot that's resonant and yet startlingly new. Plot generates, not stifles, a story's content.</p>
Room 205 Colorado Convention Center, Street Level	<p>F223. Transnational Identities: Asian American Writers & Asia. (Bryan Thao Worra, Ed Bok Lee, David Mura, Yuko Taniguchi, Wang Ping, Kao Kalia Yang) Five prominent Asian American writers—recipients of the Loft's highest awards—read and discuss their work. Asian American writers are engaged not just with their place in multicultural America, but with changing relationships between Asian countries and between Asian ethnic populations. The writers on this panel cross borders and genres, writing in multiple genres and sometimes fusing them together. This reading and discussion will celebrate and explore contemporary Asian American literature.</p>
Room 207 Colorado Convention Center, Street Level	<p>F224. In a Place of Bones: Indigenous Place-Based Writing. (Ahimsa Timoteo Bodhrán, Linda Hogan, Deborah A. Miranda, ku'ualoha ho'omanawanui, Elaine Chukan Brown, Lorenzo Herrera y Lozano) Indigenous poets, novelists, nonfiction writers, and editors from North America, the Pacific, and Latinoamérica examine the ways place shapes and guides our writing. From the South to Oklahoma along the Trail of Tears to the missions of California and coasts of Alaska, and from the edge of the U.S.-México frontera to the encroached-upon, urbanized spaces of NYC and Hawai'i, we will discuss the connections between Nations and narration, our bodies (of work) and the lands from which we are born.</p>
Rooms 210, 212 Colorado Convention Center, Street Level	<p>F225. California Poets in the Schools Reading from Celebratory, Retrospective, 45th Anniversary Poetry Anthology. (Cathy Barber, Alexa Mergen, Brandon Cesmat, Terri Glass, Giovanni Singleton, Tobey Kaplan) California Poets in the Schools (CPITS) poet teachers from Mendocino to San Diego will read from the Full Circle themed 45th anniversary anthology of new and selected student and poet teacher poetry. The annual anthology is a hallmark of CPITS' writers-in-residence program. The 45th anthology is a break in form and size from prior anthologies. The reading will include poems by new and veteran poet teachers, their students, and a sampling of poems by award-winning poets.</p>
Rooms 301, 302 Colorado Convention	<p>F226. Colorado's Innovative Writers Past and Present. (Julie Carr, Noah Eli Gordon, Eleni Sikelianos, Bhanu Kapil, Dan Beachy-Quick, Matthew</p>

Center, Street Level	Cooperman) This panel includes five writers currently living and teaching in the Front Range, whose writing reflects the vibrant history of innovative writing in the area. Each participant will speak about a particular writer or group of writers who lived in Colorado and who has influenced his or her own work. The participants will then speak toward and briefly read from their own work in order to demonstrate this lineage.
Room 303 Colorado Convention Center, Street Level	F227. Africans Writing American. (E.C. Osondu, Akin Adesokan, Chielozona Eze, Victor Ehikhamenor, Maik Nwosu) African writing in the U.S. has been in the news in recent times. Such books as <i>Half of a Yellow Sun</i> by Chimamanda Adichie and <i>Graceland</i> by Chris Abani have found a large audience. African writers have recently won such awards as the MacArthur "genius" Grant, the Guggenheim, and the Orange Prize. Chinua Achebe's <i>Things Fall Apart</i> remains an all-time staple on college reading lists. A few people have posited that African writing is experiencing a Renaissance akin to what Indian literature experienced in the 80s and 90s. How true is this? This event will feature readings by African writers who you probably have not heard of, but who you'll hear of pretty soon.
Room 304 Colorado Convention Center, Street Level	F228. This Story Based on Actual Events. (Jotham Burrello, Randall Albers, Maggie Kast, Sharon Solwitz) At the end of the movie, <i>Europa, Europa</i> , color gives way to documentary black and white, and it hits us: this fiction is based on reality. Does this matter? Does reality affect the reader's belief in the story? Every fiction creates what Umberto Eco calls its small world, the part of reality needed for its telling. How do fact and fiction mesh in stories with an element of real time or place? Four writers of reality-based fiction discuss this interaction in their works and the works of others.
Rooms 401, 402 Colorado Convention Center, Street Level	F229. Navigating Chaotic Changes in Literary Magazine Publishing. (Melanie Moore, Maribeth Batcha, Carolyn Kuebler, William Pierce, Stephanie G'Schwind) Join publishers and editors from <i>American Short Fiction</i> , <i>One Story</i> , <i>AGNI</i> , <i>Colorado Review</i> , and the <i>New England Review</i> for a discussion of the opportunities and challenges in the current "publishing crisis." As more readers come to expect free content on the internet, how can literary publishers continue to pay writers, sustain their operations, and build their audiences? As paradigms shift, learn how these magazines are adapting their business models and their magazines to succeed.
Agate Room Hyatt Regency Denver, 3rd Floor	F230. Collaborations of Poetry and Visual Art. (Kim Bridgford, Jo Yarrington, Terri Witek, Cyriaco Lopes) Poet Kim Bridgford and visual artist Jo Yarrington present their photography and poetry project on sacred space in Iceland, Venezuela, and Bhutan, as well as their work from a three-book travel series with two other poets and fourteen printmakers. Poet Terri Witek and new media artist Cyriaco Lopes present their word and image constructions: these include a postcard game, an art video, and live performance.
Centennial Ballroom Hyatt Regency Denver, 3rd Floor	F231. A Reading and Conversation with Rita Dove, Sponsored by The Poetry Foundation. (Kyle Dargan) Rita Dove will read from her work. The reading will be followed by a conversation with poet Kyle Dargan.
Granite Room Hyatt Regency Denver, 3rd Floor	F232. Building a Mentoring Community through Writing. (Susanna Horng, Tayari Jones, Maya Nussbaum, Caroline Berger, Mary Roma, Moskoula Harisiadis) As writers, how do we sustain ourselves and our creative work?

	This panel explores the role of a mentoring community in nurturing the next generation of writers and ourselves. Members of Girls Write Now, a close-knit community of professional women writers in New York City who have provided guidance, support, and opportunities for underserved or at-risk high school girls since 1998, will discuss the possibilities and challenges of creating and sustaining a support network in your community.
Mineral Hall Hyatt Regency Denver, 3rd Floor	F233. A Reading by Michael Nava & Achy Obejas, Sponsored by the Jack Kerouac School of Disembodied Poetrics, Naropa University. A Reading by Michael Nava & Achy Obejas.
7 p.m.	
	Receptions to be announced later
8:30 p.m.-10:00 p.m.	
Centennial Ballroom Hyatt Regency Denver, 3rd Floor	F234. A Reading by George Saunders & Etgar Keret, Sponsored by Wilkes University Low Residency MA/MFA Program in Creative Writing in association with Blue Flower Arts. A Reading by George Saunders & Etgar Keret.
Four Seasons Ballroom Colorado Convention Center, Lower Level	F235. A Reading by Gary Snyder & Anne Waldman, Sponsored by the University of Denver. Eco-poetic scholars and political activists Gary Snyder and Anne Waldman gather for a reading,
10:00 p.m.-Midnight	
Rooms 301, 302 Colorado Convention Center, Street Level	F236. The All Collegiate Afterhours Slam. (James Warner, Philip Brady, Christine Gelineau) The All Collegiate event is open to all undergrad and grad students attending the slam. Participation is capped at ten slammers a night. Slam pieces must be no longer than three minutes in length. Prizes, judges, and organization of event will be handled by Wilkes University Creative Writing Program.
Mineral Hall Hyatt Regency Denver, 3rd Floor	F237. AWP Public Reception & Dance Party. Music by DJ Neza. Free beer and wine from 10:00-11:00 p.m. Cash bar from 11:00 p.m.-Midnight.

Saturday- April 10, 2010

Wednesday	Thursday	Friday	Saturday
8:00 a.m.-2:00 p.m.			
Exhibit Hall A Colorado Convention Center, Upper Level	S100. Conference Registration. Attendees who have registered in advance may pick up their registration materials throughout the day at AWP's Paid Registrant Check-In area, located just inside the main entrance to the bookfair. Badges are available for purchase at the Unpaid Registrant Check-In located on the street level of the Convention Center.		
8:30 a.m.-5:30 p.m.			
Exhibit Hall A Colorado Convention Center, Upper Level	S101. AWP Bookfair. With more than 500 exhibitors, the AWP Bookfair is one of the largest of its kind. A great way to meet authors, critics, and peers, the Bookfair also provides excellent opportunities to find information about many literary magazines and presses.		
9:00 a.m.-10:15 a.m.			
Rooms 102, 104 Colorado Convention Center, Street Level	S102. The Colorado Prize for Poetry: A Reading by Recent Winners. (Stephanie G'Schwind, Rob Schlegel, Craig Morgan Teicher, Jaswinder Bolina, Endi Hartigan, Karen Garthe) The Colorado Prize for Poetry, judged every year by a different senior poet, is an aesthetically diverse book series. Winners from the past five years read from their award-winning collections.		
Rooms 103, 105 Colorado Convention Center, Street Level	S103. Don't You Hear This Hammer Ring? Socially Engaged Poetry in the Age of Obama. (Sarah Browning, Regie Cabico, Melissa Tuckey, Naomi Ayala, John Murillo) <i>Split This Rock: Poems of Provocation & Witness</i> was born in 2008 when the Iraq war and attacks on civil liberties made daily headlines. Now the terrain has shifted, with a historic president whose policies are a mixed bag of necessary changes and adherence to the status quo. What are the implications for our poetry and public work? The poet-organizers of Washington DC's national festival of socially engaged poetry share poems and insights into the evolving role of the poet as citizen.		
Room 106 Colorado Convention Center, Street Level	S104. Ghost Road Press Five Year Anniversary Reading. (Mathew Davis, Jessy Randall, Juliana Aragon Fatula, Jeff Kass, Eric Elkins) This cross-genre reading presents four Ghost Road Press authors reading nonfiction, fiction, and poetry concerned with adolescence. We have young adult novels on middle school awkwardness and the high school literary crowd, a collection of poems about growing up Chicana in Southern Colorado, and a nonfiction account of the 1999 Columbine school shooting, all published in 2009.		
Room 107 Colorado Convention Center, Street Level	S105. Siren Songs From Across the Seas: Women Poets in Translation. (Henry Israeli, Forrest Gander, Susanna Nied, Sawako Nakayasu, Kristin Dykstra) Extraordinary women poets from around the world have recently been given voice by a number of American poets and translators. This panel		

	will feature readings of the work of Luljeta Lleshanau (Albania), Coral Bracho (Mexico), Inger Christensen (Denmark), Ayane Kawata (Japan), and Reina María Rodríguez (Cuba), followed by a discussion about capturing the poets' distinct voices in American-English.
Room 108 Colorado Convention Center, Street Level	S106. The Poet As Arts Administrator. (Michael Kelleher, Stacy Szymaszek, Charles Alexander, Suzanne Stein, Stephen Motika) Poets are often seen as administratively-deficient "creative types" whose only hope for financial survival is administration-free academic work. Given the decrease in tenure-track jobs, many seek creative-friendly employment in the nonprofit arts sector, which offers unique opportunities to put poetic and non-poetic skills to work. Five poet/arts administrators discuss balancing creative and administrative work and offer tips, tricks, and suggestions for job-seekers in the non-profit arena.
Room 109 Colorado Convention Center, Street Level	S107. Shared Locality: Fostering Community and Creating Posterity through Online Reading Series. (Amanda Choi, John Woods, Michael Hennessey, John Yi, Matt O'Donnell) While Internet venues such as online journals, blogs, and e-presses spearhead our current literary renaissance, online reading series have yet to come into their own. But such series merit our attention as important opportunities to foster community and create a record of our literary times. This panel features the organizers of literary podcasts, webcasts, and media archives who will discuss the unique potential of the medium, what content is currently available and how to create your own.
Room 110 Colorado Convention Center, Street Level	S108. Fitting Cinderella's Shoe, or How to Construct a Short Fiction Collection. (Kathryn Lang, Kate Blackwell, Ann Harleman, T. M. (Mike) McNally, Mitch Wieland, Tracy Winn) Five SMU Press authors will talk about how they chose the stories to include, how they revised them, and how they positioned them as their collections took shape. They'll discuss how their initial conceptions differed from the finished books and how the stories jostled each other to create links or distances between them. Ranging from loosely linked to a novel-in-stories, the work of these writers showcases the craft and variety of the contemporary fiction collection.
Room 111 Colorado Convention Center, Street Level	S109A. Insider Strategies for Getting your Books Published. (Jeff Herman) Learn proven insider techniques for getting commercially published.
Room 112 Colorado Convention Center, Street Level	S109B. Redefining the 21st Century MFA in a Time of Rapid Growth: Opportunities & Hazards. (Catherine Brady, Matthew Burriesci, Kathleen Driskell, Terry Ryan) Representatives from AWP and the MFA community will discuss the growth, hazards, and opportunities of MFA programs. Topics to include recent changes within the community and the resulting adaptations and transformations taking place. The panel will also discuss how AWP and its various constituencies are assisting the field during this period of rapid growth and subtle change.
Room 201 Colorado Convention Center, Street Level	S110. To Publish or Self-Publish? The Changing Landscape of Publication. (Christopher Meeks, Ivory Madison, Daniel Will-Harris, Henry Baum) Last year's panel on "Shameless Promotion" brought audience questions on marketing self-published books. It's clear more authors are turning to self-publication. Is it a viable option? It's estimated that 100,000 new titles arrive

	<p>each year via self-publication, added to the 200,000 printed traditionally. Editor-in-chief Pat Walsh of MacAdam Cage has said, "Self-publishing will not bring you literary success. Books are still a brick-and-mortar industry." What options does today's writer have?</p>
<p>Room 203 Colorado Convention Center, Street Level</p>	<p>S111. A Tribute to Robert Fitzgerald. (Judith Baumel, M.J. Fitzgerald, Rachel Hadas, Jacqueline Osherow, Sarah Ruden, Robert Shaw) At the centenary of his birth, we remember Robert Fitzgerald, and celebrate his career as poet, translator, scholar, and teacher. His <i>Iliad</i>, <i>Odyssey</i>, and <i>Aeneid</i> remain the best-loved American versions. Fitzgerald was a remarkable man, as generous to the cause of literature as he was to his students and friends. This panel of writer-translators will offer personal stories and critical assessment of Robert Fitzgerald's achievements and contributions to world of 20th century letters.</p>
<p>Room 205 Colorado Convention Center, Street Level</p>	<p>S112. Mountains and Plainsong: New Writings from the American West. (Constance Squires, Douglas Goetsch, Rilla Askew, Margaret Dawe) From the Wichita Mountains of Oklahoma to Wichita, Kansas, five writers from the western plains region explore in poetry, fiction, and nonfiction the landscapes and sensibilities of both the classic and contemporary American West as seen from the viewpoints of both natives and transplants to the region. Is it boring? Provincial? Guilty? God-haunted? Tornado sundered? None and all?</p>
<p>Room 207 Colorado Convention Center, Street Level</p>	<p>S113. Flarf and Conceptual Poetry. (K. Silem Mohammad, Christian Bök, Katie Degentesh, Vanessa Place, Mel Nichols, Yedda Morrison) Are the transcriptional blankness of Conceptual Writing and the deliberate awfulness of Flarf really the only relevant contemporary poetic options, as Kenneth Goldsmith has recently declared? Have they rendered both mainstream practice and what passes these days as experimental poetry obsolete? Six prominent Conceptualists and Flarfists explain why resistance is futile. And when they're done with each other, they're coming for you.</p>
<p>Rooms 210, 212 Colorado Convention Center, Street Level</p>	<p>S114. Telling Other People's Stories: Narrative Nonfiction, its Pleasures and Perils. (Helen Benedict, Stephen O'Connor, Lis Harris, Dale Maharidge, Jo Ann Beard) As nonfiction writers turn to narrative to tell the stories of other people's lives, they take certain risks. A narrative style may be more pleasurable to read than traditional journalism, but it also takes liberties. Writers must use their imagination when extrapolating thoughts, feelings, direct dialogue, etc. from their interviews, which can put them at loggerheads with their sources. This panel will examine the risks, techniques and obligations of narrative nonfiction writers.</p>
<p>Rooms 301, 302 Colorado Convention Center, Street Level</p>	<p>S115. Crime, Horror, Sci-Fi, and Fantasy... Seriously. (Anthony Smith, Brian Evenson, Stephen Graham Jones, Tod Goldberg, Mark Smith, Seth Harwood) Six writers of genre fiction who also teach and/or have graduated from university creative writing programs discuss how they approach genre fiction as a serious literary pursuit rather than as a lesser form of fiction. In addition, they discuss attitudes towards genre fiction in the university and how those attitudes have changed over the years.</p>
<p>Room 303 Colorado Convention Center, Street Level</p>	<p>S116. Uncommon Ground: Poets from the Institute of American Indian Arts' BFA Program. (Jennifer Foerster, Santee Frazier, Orlando White, dg okpik, Cathy Rexford, Layli Long Soldier) A poetry reading by graduates of the Institute of American Indian Arts' BFA program in creative writing.</p>

<p>Room 304 Colorado Convention Center, Street Level</p>	<p>S117. Hot/Not: A Panel on Sentiment. (Joy Katz, Sally Ball, Mark Bibbins, Jenny Browne, Sarah Vap) Are performance, surprise, irony, and other forces acting against sentiment in contemporary poetry? Which poems now risk sentimentality most boldly—as Richard Hugo said all good poems should—and how do they do it? Hear five poets with wide-ranging aesthetic sensibilities talk about these questions, discussing their shifting citizenship in the lands of irony and sincerity and their models of what might be called Muscular Sentiment.</p>
<p>Agate Room Hyatt Regency Denver, 3rd Floor</p>	<p>S118. Art School Faculty Caucus. (Hugh Behm-Steinberg, Joseph Lease, Monica Drake, Matt Hart, Rick Benjamin, Janet Desaulniers) Annual meeting of Art School Faculty Members to discuss programming, administration, and best practices particular to Art School writing classes and programs.</p>
<p>Granite Room Hyatt Regency Denver, 3rd Floor</p>	<p>S119. Creative Multimedia, Creating Communities. (Christy Zink, Anne-Marie Yerks, Danika Myers, Tina Plottel) To address the paradox of an increasingly technically-interconnected world where making personal connection becomes not easier, but more complex, new writing must engage new technologies. This panel of writing faculty, media and technology specialists, and a librarian-faculty partnership argues, through working examples, for using emerging multimedia technologies to create writing communities within the classroom while vitally connecting student writers to critical communities around them.</p>
<p>Mineral Hall Hyatt Regency Denver, 3rd Floor</p>	<p>S120. Write Your Way: Teaching Writing in Non-School Settings. (Victoria Sammartino, Celeste Rivera, Kamilah Moon, Tess Korobkin) This presentation will be geared towards writers who are currently teaching or are interested in teaching writing in non-school settings, including correctional facilities, juvenile detention centers, therapeutic communities, and group homes. Everyone who attends this presentation will walk away with tangible tools for introducing people in alternative and transitional settings to the craft of writing and there will be ample time made to answer specific questions from people currently teaching.</p>
<p>9:00 a.m.-5:45 p.m.</p>	
<p>Room 101 Colorado Convention Center, Street Level</p>	<p>S121. Somewhere Far from Habit: The Poet & the Artist's Book. An Exhibit Hosted by Creative Writing at Longwood University. A collaboration of some of the country's most inspiring poets and most exciting book artists, for which the artists have created one of a kind or limited edition artist's books inspired by the poets' work. The exhibit features poetry by Joy Harjo, Robert Pinsky, E. Ethelbert Miller, Natasha Trethewey, Aaron Smith, Michael Burkard, Tom Sleigh, Lucie Brock-Broido, Jason Shinder, and Liam Rector. Art work by Buzz Spector, Ben Blount, Kerri Cushman, Audrey Niffenegger, Margot Ecke, Richard Minsky, Shawn Sheehy, Karen Kunc, Hedi Kyle, and Beatrice Coron.</p>
<p>10:30 a.m.-11:45 a.m.</p>	
<p>Rooms 102, 104 Colorado Convention</p>	<p>S122. Body as Landscape. Place as Blood. (Barrie Jean Borich, Achy Obejas, Ann Pancake, Brian Teare, Harrison Candelaria Fletcher, Ira Sukrungruang)</p>

Center, Street Level	From mountaintop to desert, city to bedroom, old countries to new—our departures from, arrivals to, and deep immersion into particular places make and remake our bodies, just as the living presence of our bodies and their stories changes the very nature of places. This panel of poets, novelists, and essayists, writing from and about diverse locations, will grapple with ways to represent the symbiotic relationship between geography and identity, memory, sexuality, movement, and change.
Rooms 103, 105 Colorado Convention Center, Street Level	S123. Criticism for Its Own Sake: The Rewards of Writing (and Reading) Reviews. (Dinah Lenney, William Giraldi, Sven Birkerts, Amy Gerstler, Dana Goodyear) Panelists will discuss the role of the critic as it informs the culture, as well as the art of critical writing, and when it's most rewarding for readers and writers. Do we need critics? What are their obligations? Do they deepen or enhance our understanding even when we disagree with them? Does criticism stand up as literary nonfiction, entertaining, enlightening, or offensive in its own right, regardless of its subject.
Room 106 Colorado Convention Center, Street Level	S124. 2011 Washington, D.C. Conference & Bookfair Forum. Join the AWP 2011 conference chair and AWP staff for an open forum to discuss topics of interest and relevance to AWP's upcoming conference in Washington, D.C.
Room 107 Colorado Convention Center, Street Level	S125. CLMP Panel—Life on the D-List: Digital Publishing. (Richard Nash, Chad W. Post, Ivory Madison, LeAnn Fields, Leslie McGrath) Panelists savvy in the ways of zeros and ones—from University of Michigan Press, redroom.com, <i>Drunken Boat</i> , and Open Letter Books—talk about the hows and whys of this next phase of the published word.
Room 108 Colorado Convention Center, Street Level	S126. American Lives: Exploring the Modern Memoir. (Kristen Elias Rowley, Lee Martin, Aaron Raz Link, Sonya Huber, Fleda Brown) Since 2002, University of Nebraska Press has highlighted the diversity of the American experience and the innovation of talented writers through American Lives, a series of memoirs edited by Tobias Wolff. The Press will launch the 25th book in the series at AWP 2010. <i>American Lives: A Reader</i> will celebrate the genre by pulling together excerpts from twenty series writers. Come listen to five of these renowned memoirists read and discuss their unique approaches to the genre.
Room 109 Colorado Convention Center, Street Level	S127. Nebraskans-in-Exile Take Plain out of the Plains. (Terese Svoboda, Ron Hansen, Dan Chaon, Ladette Randolph, Erin Belieu, Eric Konigsberg) So what if the writing's not all moss-draped magnolias or the rattling of slave chains—Nebraskan writers-in-exile can take the paint off any region. From Ron Hansen's charged, mysterious eloquence, Dan Chaon's aching depictions of lost boyhood, Ladette Randolph's potent revelations, Eric Konigsberg's noir journalism, Erin Belieu's poetry of erotic innuendo, and Terese Svoboda's lyrical prose and poetry, Nebraskan writers challenge Southerners—even Californians—with a Midplain's high style.
Room 110 Colorado Convention Center, Street Level	S128. The Joy of Assessment: Romancing Narratives of Student Success from Outcomes and Rubrics. (Kendall Dunkelberg, Anna Leahy, Stephanie Vanderslice, Mary Cantrell, Aileen Murphy, Judith Baumel) Assessment: we must do it, so let's make it useful! Panelists from different accrediting regions and varied programs—from the community college to the BA and BFA to the MFA—discuss practical ways to develop learning outcomes, write meaningful

	<p>outcomes criteria, gather data, and describe the results. This panel provides ideas to streamline the assessment process, meet accreditors' expectations, and communicate the value of our programs as we identify ways to improve them.</p>
<p>Room 111 Colorado Convention Center, Street Level</p>	<p>S129. From Bombs to Bindis: Trends and Tensions in S. Asian Diaspora Writing. (Mary Anne Mohanraj, Shilpa Agarwal, Roohi Choudhry, Minal Hajratwala, Mrigaa Sethi, Padma Viswanathan) Publishers often expect S. Asian books to focus on either sex (as in the classic arranged marriage novel) or violence (generally ethnic, communalist, or terrorist tensions). Many of us find ourselves writing on these two topics, but not always in the way publishers expect. Six authors discuss the extent to which their own work does or doesn't fit into trendy tropes, and consider the implications of writing about sex and violence in the current market, and in our politically-charged world.</p>
<p>Room 112 Colorado Convention Center, Street Level</p>	<p>S130. The Writer as Thief: Stealing Effectively and Learning from the Greats. (Brigid Hughes, Aviya Kushner, Yiyun Li, Amy Leach, Fiona Maazel) This much is true: the best writers steal. But how do they steal, exactly, and is it ethical? We take apart the work of a few of our favorite writers, giving careful readings of specific passages and listening closely to the influences rumbling beneath the surface. We discuss what they "stole" from earlier writers in order to create that particular work of art, as we ask: what is the difference between emulation, inspiration, and plagiarism?.</p>
<p>Room 113 Colorado Convention Center, Street Level</p>	<p>S131. Writing Hawaii's Settler History. (Keala Francis, Ida Yoshinaga, Brandy Nalani McDougall) Settler colonialism challenges assumptions about land and cultural identity. Writers living in Hawai'i explore the implications of settler and native constructs from perspectives of cultural, geological, and linguistic translation. From the premise that language is a repository of culture and worldviews, writers analyze creative strategies in story, poetry, and Hawaiian mo'olelo, discussing how translation functions to explicate how people communicate, (mis)understand, and form communities.</p>
<p>Room 201 Colorado Convention Center, Street Level</p>	<p>S132. Re-writing America: Complicating the Poetics of Identity. (Neelanjana Banerjee, Hayan Charara, Samantha Thornhill, Ching-In Chen, Tim Hernandez, Summi Kaipa) Even as the minority surges towards the majority in making up the New America, poets seek out the nurturing spaces of ethno-literary organizations like Kundiman and Cave Canem. Popular ethnic-specific anthologies are being published each year. Yet the work coming out of these cultural boundaries is incredibly diverse in style and influence. This panel examines the ways in which hyphenated American poets are rethinking the concept of identity and, in turn, shaping the national zeitgeist.</p>
<p>Room 203 Colorado Convention Center, Street Level</p>	<p>S133. Translations of Contemporary Poetry from Latin America. (Kristin Dykstra, Urayoán Noel, Juan Manuel Sánchez, Mónica de la Torre, Daniel Borzutzky) We will present translations of contemporary poetry from Latin America. In addition to reading work from Puerto Rico, Cuba, Mexico, and Chile, presenters will discuss cultural and historical contexts which are significant for understanding the poems and may, in some cases, influence decisions made by the translator.</p>
<p>Room 205</p>	<p>S134. New Fiction from University Presses. (Mary Bisbee-Beek, Lucy Jane</p>

Colorado Convention Center, Street Level	Bledsoe, Andrew Porter, David Vann, Lynn Stegner) From Nebraska to Massachusetts, from Wisconsin to Georgia, university presses are stepping beyond academia to publish exciting new works of contemporary fiction. The publishing playing field changes quickly and often, and many fiction writers are finding that university presses offer unique opportunities for connecting with welcoming audiences. Find out about this growing new scene. Come hear these award-winning university press authors read from their recent stories and novels.
Room 207 Colorado Convention Center, Street Level	S135. Black Holes No More: The Importance of Science Storytelling Across All Genres. (MG Lord, Rebecca Skloot, Carol Muske-Dukes, Leslie Adrienne Miller) Science and literature are no longer separate cultures—writers must embrace science and technology. One of the best ways to do this is through telling science stories, yet many writers shy away from the subject. This panel examines scientific storytelling in poetry, fiction, and nonfiction through discussing technique, ethics, disclosure, the thrill of the chase, publication, and the importance of filling gaps in history of science by recovering lost figures and dramatizing their stories.
Rooms 210, 212 Colorado Convention Center, Street Level	S136. Black Goes Green: New African American Poets on the Natural World. (Gregory Pardlo, Cyrus Cassells, Janice Harrington, Amber Flora Thomas, G.E. Patterson) Five African American poets discuss the way they write about the natural world: urban, suburban, and rural. The poets will discuss how their own poems have been influenced by personal and cultural history and what directions they believe nature writing by African Americans will take in the future. The panelists will read their own work and the nature-influenced poetry of African American poets they admire.
Rooms 301, 302 Colorado Convention Center, Street Level	S137. Private Practice: Managing the Novel from Symptoms Through Recovery. (Elizabeth Brundage, Jennifer Haigh, Michelle Richmond, Meg Waite Clayton, Richard Bausch) Many new novelists suffer with the idea of a novel, with no treatment schedule or cure in sight. This introductory overview will address elements of the novel writing process from start to finish, including preparation, research, organization, and discipline. Panelists will discuss the importance of structural elements such as characterization, voice, conflict, and resolution, as well as how to sustain a reader's devotion for several hundred pages in a competitive marketplace.
Room 303 Colorado Convention Center, Street Level	S138. <i>jubilat</i> 10th Anniversary Reading. (Robert Casper, Dara Wier, Lisa Olstein, Jen Bervin, Peter Gizzi, Cathy Park Hong) A reading to celebrate the past decade of publication by the venerable poetry journal, featuring editors and contributors reading their own work as well as selections from <i>jubilat's</i> history.
Room 304 Colorado Convention Center, Street Level	S139. Poetry Behind Bars: Teaching and Publishing the Work of Incarcerated Youth. (Michelle Laflamme-Childs, Cynthia Ruffin, Jessie Workman, Amaryllis DeJesus Moleski, Deanne Brown) This panel will discuss the Santa Fe Art Institute's B.R.E.A.T.H. (Building a Revolution of Expression and Action Through Heartwork) program as a case study for other poetry teaching programs targeted to at-risk or incarcerated youth—the project will culminate in a published collection of poems. The panelists will also read a selection of youth poems produced during the program.

Rooms 401, 402 Colorado Convention Center, Street Level	S140. Bearing the Mystery: Twenty Years of <i>Image Journal</i>. (Richard Chess, B.H. Fairchild, Erin McGraw, Gregory Orr, Pattiann Rogers, Martha Serpas) This reading celebrates twenty years of <i>Image Journal</i> , a unique forum for the best writing and artwork that are informed by—or grapple with—religious faith. Panelists will read work from <i>Image</i> 's anniversary anthology, <i>Bearing the Mystery</i> .
Agate Room Hyatt Regency Denver, 3rd Floor	S141. From Page to Stage and Screen: The Process of Adaptation Across Literary Genres. (Robbi D'Allessandro, Laura Harrington, Jami Brandli) Adaptations are born of writers so inspired by the storyline and imagery of various source materials they feel compelled to reformulate them into the visual medium of stage and screen. The barometer that deems success or failure of film or stage adaptations is most often gauged by the writer's ability to respect the unique aspects of the stage and screen and the audience's relationship to it. This seminar will aid writers of all genres to transform their works from page to stage and screen. In addition to viewing clips of successful adaptations, the differences in screen and stage play characteristics and structure will be discussed.
Granite Room Hyatt Regency Denver, 3rd Floor	S142. Two-Year College Writing Programs: Three Models. (Simone Zelitch, Sharon Coleman, Kris Bigalk, Scott Wrobel) More and more two-year colleges are launching creative writing programs, as student interest and demand grows. Three common models of the two-year program, including the AFA in Creative Writing, the AA with Writing Emphasis, and the Certificate in Creative Writing will be discussed, along with the benefits and drawbacks of each, what kinds of students each model tends to attract, and how each model incorporates extracurricular activities and features.
Mineral Hall Hyatt Regency Denver, 3rd Floor	S143. The National Endowment for the Arts: Updates and Opportunities for Arts Organizations. (Amy Stolls, Jon Peede) Staff members from the Literature Division of the National Endowment for the Arts (NEA) will address your questions and provide a status update on agency policies, programs, and initiatives that can have an impact on arts organizations. Topics covered will include: grant opportunities and their deadlines, eligibility, applying on line, The Arts & the American Recovery and Reinvestment Act of 2009, the agency's new leadership, and tips for more effective proposals.

Noon.-1:15 p.m

Rooms 102, 104 Colorado Convention Center, Street Level	S144. Afro-Formalist Poets: Owning the Masters. (Charles Fort, Tara Betts, Erica Dawson, Allison Joseph) The panel of African-American Formalist Poets will discuss several of the following essays, articles, and questions: Are Afro-Formalists ostracized? How do Afro-Formalists re-define the Other and reveal the antecedents of traditional poetic forms? Under the anxiety of influence, do they attempt visionary works that, at times, exceed the form and content of the masters?
Rooms 103, 105 Colorado Convention Center, Street Level	S145. Reading from <i>The Ecco Anthology of World Poetry</i>. (Susan Harris, Ilya Kaminsky, Valzhyna Mort, Ellen Dore Watson, Zhang Er) A reading to celebrate the January 2010 publication of <i>The Ecco Anthology of World Poetry</i> , featuring two poets and three translators reading their contributions

	to the volume.
Room 107 Colorado Convention Center, Street Level	S146. Homing In: Migration as Place. (Pamela Pierce, Jennifer Sinor, Jenny Shank, Diane Bush, Melinda Rich) Writers keenly understand how where we live defines who we are and what we write. When movement, loss, or uncertainty disrupts our evolving identities, how do we find solid ground? No one is immune to change; constantly evolving technological, cultural, and political forces threaten to disrupt our sense of security even as we yearn for comfort and peace. Writing defined by an absence of a traditional sense of place and home defined by what it is not deserves more recognition than it has previously received.
Room 108 Colorado Convention Center, Street Level	S147. Border Crossings: Women Writing the West Across Genres. (E.J. Levy, Sawnie Morris, Summer Wood, Valerie Martinez) This panel will focus on how women writers working in multiple genres narrate the iconic landscape of the American West: how are women rewriting a terrain often associated with masculinity? Panelist will look at the formal and thematic possibilities and challenges posed by place—including brief readings and discussion of how work can be launched by attention to the peculiar features of this landscape (borders, nuclear waste, water) and how place informs and inspires poetry, essay, and fiction.
Room 109 Colorado Convention Center, Street Level	S148. Banned Goods: Smuggling Translation into the Poetry Writing Workshop. (Keith Ekiss, Sidney Wade, Michael McGriff, Wayne Miller, Jennifer Grotz, Alexis Levitin) Traditionally, the creative writing workshop and the seminar on literary translation are taught as separate courses, with the latter reserved for aspiring specialists in the field of translation. How can instructors use the writing workshop as a way to encourage beginning translators? How can translation studies add to our understanding of the creative writing process? In this panel, practicing poet-translators will discuss ways in which to integrate translation within the writing workshop.
Room 110 Colorado Convention Center, Street Level	S149. All-Around Bitch: The Challenges of Writing Unlikable Female Protagonists. (Rose Bunch, Pam Houston, Elizabeth Stuckey-French, Quinn Dalton, Laurie Foos) Writing from a male perspective provides, historically, a broader, established behavioral spectrum than female. Male characters can be self-obsessed, duplicitous, murderous, or sexually deviant and still redeem themselves, yet female characters exhibiting these behaviors are more difficult to construct. This panel explores the challenges of writing female characters who reject the historical, social, and often institutional insistence upon passive, selfless, sacrificial women in modern fiction.
Room 111 Colorado Convention Center, Street Level	S150. (WITS Alliance) What Do Kids Want? Building Community In and Around Schools. (Rebecca Hoogs, Sheryl Noethe, Jeff Kass, David Hassler, Margot Kahn Case) What do kids want from writing instruction? How do you figure out what kids want, and how do you go about providing it? Teachers and administrators from youth writing programs across the country share their experiences getting buy-in in order to build community in the classroom, after school, and beyond.
Room 113 Colorado Convention Center, Street Level	S151. 2009/2010 Writers' Conference & Centers Meeting. This is an opportunity for members of Writers' Conferences & Centers to meet one another and the staff of AWP. We will discuss issues pertinent to building a

	strong community of WC&C programs.
Room 201 Colorado Convention Center, Street Level	S152. Harper Perennial Presents: A Reading by Kevin Sampsell and Justin Taylor. Harper Perennial presents Justin Taylor and Kevin Sampsell reading from their newly published books. Justin Taylor reads from his debut story collection, <i>Everything Here is the Best Thing Ever</i> , a collection of prophetic, provocative, and dazzlingly written stories that explore the ways our everyday delusions invite pain, disappointment, and even joy into our lives. In <i>A Common Pornography</i> , a memoir told in vignettes, Kevin Sampsell intertwines recollections of small-town youth with darker threads of family history and reveals how incest, madness, betrayal, and death can somehow seem normal.
Room 203 Colorado Convention Center, Street Level	S153. The Collage Novel. (Heid Erdrich, Eric Gansworth, James Cihlar, Jonis Agee, Brent Spencer) The 20th century witnessed the formulation of the collage novel, which utilized interwoven plot lines, interrelated characters, and sweeping timelines—with novels such as <i>Love Medicine</i> , <i>The Way to Rainy Mountain</i> , and <i>Beloved</i> replacing the austerity of Hemingway, harkening back to the richness of Faulkner, in new and inventive ways. This panel of established writers, critics, and editors will examine how 21st-century novelists are interpreting, translating, and reinventing the genre.
Room 205 Colorado Convention Center, Street Level	S154. Beyond the I: Memoir as Cultural Criticism. (Mimi Schwartz, Michael Steinberg, William Ayers, Dustin Beall Smith, Kim Dana Kupperman) "True memoir," Patricia Hampl writes, "is an attempt to find not only a self but a world." Whether narrating a coming-of-age story, bearing witness to volatile political events, or recreating memories of the past, memoir, at its best, puts a personal face on history. Panelists will discuss strategies for writing and teaching memoir, exploring the alchemy of memory, imagination, and social context that moves memoir beyond the anecdotal and confessional and into the realm of cultural criticism.
Room 207 Colorado Convention Center, Street Level	S155. The Western Landscape in Contemporary American Poetry. (Haines Eason, Oliver de la Paz, Alison Hawthorne Deming, Gabrielle Calvocoressi, C. Dale Young, Paisley Rekdal) From Robinson Jeffers to Alberto Rios, from the San Francisco Renaissance to Copper Canyon Press, the American West is an unending source of poetry that defies regional description. Panelists will discuss how the west shapes their poetics and will give short readings from their works. Haines Eason will moderate.
Rooms 210, 212 Colorado Convention Center, Street Level	S156. Bilingual Writers and Their Aesthetic Choices. (Lucia Cherciu, Urayoán Noel, Brenda Cardenas, Hedy Habra, Emilie Pons, Claude Convers) The panel focuses on writing in two languages and analyzes the creative decisions made when choosing English or Spanish, French, or Romanian. How do writers switch between two languages? How does the language influence their writing style? What are the aesthetic choices made when writing interlingually? Does writing in a second language offer distance and detachment? Does a writer negotiate between different voices?
Rooms 301, 302 Colorado Convention Center, Street Level	S157. Before, After, Under, Over, Inside, and Beyond the Anti-War Poem. (Fred Marchant, Brenda Hillman, Nick Flynn, Afaa M. Weaver, Shanee Stepakoff) The poets on this panel bear witness in their works to the suffering brought about by war, but their writings also probe questions of conscience, protest, and the desire for justice and peace. In this discussion the panelists

	<p>explore the implications of such commitments for their art, paying particular attention to the way each has responded to the American war on terror, both at home and abroad. In addition, each of the panelists will read and comment on relevant selections from her or his own work.</p>
<p>Room 303 Colorado Convention Center, Street Level</p>	<p>S158. Celebrating Colorado State University's MFA Program: A 25th Anniversary Reading by Faculty and Alumni. (Leslee Becker, Mary Crow, John Calderazzo, Steven Church, George Kalamaras, Wendy Rawlings, Bill Tremblay) The first of its kind to be offered in Colorado, CSU's distinguished MFA Program celebrates its 25th anniversary with a reading by Colorado Poet Laureate, Mary Crow, and other faculty and alumni.</p>
<p>Room 304 Colorado Convention Center, Street Level</p>	<p>S159. Never Enough Naptime: Writers With Small Children. (Laura Snider, Ned Stuckey-French, Mary Akers, Dave Griffith, DiAnne L. Malone, Wendy Sumner Winter) Children demand their parents' full attention. So how do writers with little ones balance diaper-changing, peanut butter sandwich requests, and trips to the playground with getting words on the page? Is it possible to produce quality work during your child's early years, and how does that time change your perspective as a writer? In this panel, writers with children discuss how they stay motivated and make time to write, as well as how parenthood affects their writing subjects and style.</p>
<p>Rooms 401, 402 Colorado Convention Center, Street Level</p>	<p>S160. Conflict vs. Chaos: Workshopping the Violent Story. (Robin Romm, Daniel Stolar, Eric Puchner, Andrew Altschul, Darrin Doyle) Narrative fiction requires conflict in order to function, but student writers often equate conflict with violence. Writers like Paul Bowles, Junot Diaz, and Flannery O'Connor have used brutality to great effect. But simply parroting the action won't produce literary fiction. How do we teach our students to turn violence into complex, literary conflict? How can a student learn to avoid gratuitous gore? This panel will focus on practical methods and strategies for critiquing the violent story.</p>
<p>Agate Room Hyatt Regency Denver, 3rd Floor</p>	<p>S161. The Evolution of the MFA: The 21st Century Student. (Erika Meitner, Julie Carr, Mary Biddinger, Eric Morris, Raina Fields, Serena Chopra) Today's MFA students are a slightly different (and seemingly more professionalized) species of writer. Three younger-generation MFA faculty members and three of their MFA students discuss the changing nature of MFA students and the MFA degree itself. Topics include: networking (on-line and off), publishing, book-projects-as-theses, and the national ethos of the MFA. How might we recognize and address the fast-changing shape of the field on a wider national and pedagogical level, across programs?</p>
<p>Centennial Ballroom Hyatt Regency Denver, 3rd Floor</p>	<p>S162. A Tribute to William Kittredge. (M.M.M. Hayes, Rick Bass, Terry Tempest Williams, Robert Hass, Robert Wrigley, Kevin Canty) A Tribute to William Kittredge gathers fellow writers to honor their friend and teacher, a major voice in the West since his 1987 collection of essays, <i>Owning It All</i>. <i>Memoir Hole in the Sky</i> recalls a buckaroo West, and <i>The Nature of Generosity</i> offers insights on the land's relationship to culture. <i>Epic The Willow Field</i> describes a life persisting after the rest of the country slipped into the modern age.</p>
<p>Granite Room Hyatt Regency</p>	<p>S163. Evolution of the New Media: Online Literary Journals and Websites in 2010. (Dan Albergotti, Dan Wickett, Jeremiah Chamberlin, Terry Kennedy)</p>

Denver, 3rd Floor	This panel examines the evolution of online publishing and literary promotion via digital media in the 21st century. Dan Wickett and Jeremiah Chamberlin will discuss ways their sites have developed an extended literary community for emerging writers, while Dan Albergotti and Terry Kennedy will address how aesthetics of online journal design and presentation have evolved in recent years.
Mineral Hall Hyatt Regency Denver, 3rd Floor	S164. Nation of Immigrants?: Spoken Word Artists Question the World. (Thien-bao Phi, Tish Jones, Diego Vazquez, Marcie Rendon, Robert Farid Karimi) In 2008, The Loft Literary Center's groundbreaking Equilibrium spoken word series released its first compilation CD, <i>¿Nation of Immigrants?</i> The work featured on the CD seeks to question, challenge, and explode the notion that we are a "nation of immigrants"—a political buzz phrase that often buries the histories of those it pretends to represent. This reading features several poets from the CD.
1:30 p.m.-2:45 p.m.	
Rooms 102, 104 Colorado Convention Center, Street Level	S165. Writing Beyond Race. (Veronica Gonzalez, Lara Stapleton, Gina Apsotol, Carl Hancock Rux) What does it mean to be an ethnic writer in our present time? Four writers of various racial backgrounds explore the clichés and stereotypes imposed on black, asian, and latino authors and their artistic production and the expectations with which their work is met. Is it time to move beyond a "racial" stance in the hopes for an art of subtlety and varied human nuance, regardless of the background of its author? Can we, through our work, take on the underlying constraints and shift toward a more subtle intellectual investigation of what it means to be human in the increasingly mobile and fluid 21st century?.
Rooms 103, 105 Colorado Convention Center, Street Level	S166. Madeline DeFrees: The Poet at Ninety. (Anne McDuffie, Candace Black, Jennifer Maier, Dorothy Barresi, Lois Welch) Madeline DeFrees has been called a living poetic treasure. At ninety, she has published an award-winning body of work that spans nearly sixty years, and she continues to write, read, and teach. This panel of writers and editors will explore the questing, questioning, contemplative sensibility that has fueled her writing through thirty-eight years in a Catholic order, an academic career, and a secular life. DeFrees will read.
Room 107 Colorado Convention Center, Street Level	S167. Both Sides of the Mouth: Teaching Bilingual Workshops. (Cheryl Klein, Daniel Chacón, Tim Hernandez, Naomi Hirahara) Writers on this panel will talk about the challenges and the literary and cultural opportunities that arise when teaching workshops for audiences with mixed linguistic backgrounds in both community and academic settings.
Room 108 Colorado Convention Center, Street Level	S168. No More Lip Service: Three Successful Community Literary Programs. (Ross Talarico, Thien-bao Phi, Douglas Unger) This panel will document three very successful community enrichment programs that can be replicated in other communities: Equilibrium: Spoken Word at The Loft, one of the nation's most successful and dynamic series dedicated to serving artists of color and building audiences of color; the Just Voices visiting writers program, stressing literary and human rights designed for at-risk students in the Clark County

	<p>School District (Las Vegas), over five years reaching some 3,000 high school students and 80 teachers with quality arts learning programs; and Ross Talarico will describe his unprecedented broad and diverse programs as the country's only full-time, city-government sponsored (no grants) writer-in-residence position for youth, seniors, teachers, at-risk students, community activists, and the general public in upstate New York—affirming his "radical" belief that writers indeed have a social role in our culture.</p>
<p>Room 109 Colorado Convention Center, Street Level</p>	<p>S169. A Fiction Reading by Professors of Metropolitan State College of Denver. (Anne Evans, J Eric Miller, Leslee Wright) A fiction reading by professors of Creative Writing and English at Metropolitan State College of Denver, an urban commuter college located in downtown Denver. These writers of novels and short stories hail from a variety of backgrounds and regions to serve the city of Denver's diverse students. Their writing reflects diversity of craft, interests, and the influence of living in the West.</p>
<p>Room 110 Colorado Convention Center, Street Level</p>	<p>S170. Writing Intimacy, Writing Sex. (Mary Cappello, Alexander Chee, Barrie Jean Borich, Peter Covino, James Morrison) What's at stake for the contemporary queer writer in the mainstream culture's equation of sex with gay identity? What is the difference between crafting a literal sex scene and cultivating a queer aesthetic? What is meant by an erotics of writing or of reading for writers of any sexuality? Five accomplished queer writers of fiction, nonfiction, and poetry discuss and offer examples from their work.</p>
<p>Room 111 Colorado Convention Center, Street Level</p>	<p>S171. The Prosperous Writer: Career Strategies for Staying Flush. (Christina Katz, Jane Friedman, Sage Cohen, Ericka Lutz, Wendy Burt-Thomas) When you fuel your writing career with prosperous thinking, partner with like-minded others, and keep long-term success in mind, navigating a professional path becomes a pleasurable, expansive process. Five traditionally published writers/editors share strategies that pay the bills and make publication more likely. Learn how to balance enough inspiration and perspiration to get the writing done with enough career planning to create ever-expanding opportunities and achieve writing goals.</p>
<p>Room 113 Colorado Convention Center, Street Level</p>	<p>S172. Weirding It Up: How and Why to Deploy Unusual Points of View. (Kyle Minor, Benjamin Percy, Christopher Coake, Lauren Groff, Holly Goddard Jones) Most craft discussions of point of view are heavy on the basics: single and double voiced first person narration, the central consciousness and the close third, omniscience and the free indirect style. But what happens to point of view when, say, a story demands the writer tell it backwards from end to beginning, or shift the point of view at a story's beginning or end, or enter into the mind of a monster?</p>
<p>Room 201 Colorado Convention Center, Street Level</p>	<p>S173. CHAX Press Reading. (Charles Alexander, Hank Lazer, Leslie Scalapino, Kyle Schlesinger, Jane Sprague, Elizabeth Treadwell) Poetry Reading by Chax Press (Tucson, Arizona) published poets, in celebration of twenty-five years of Chax Press.</p>
<p>Room 203 Colorado Convention Center, Street Level</p>	<p>S174. Into the Fire: A Reading by Authors from <i>The Sun Magazine</i>. (Sy Safransky, Steve Almond, Akhim Yuseff Cabey, Alison Luterman, Ellen Bass, Frances Lefkowitz) For thirty-six years <i>The Sun</i> has published the kind of brave, revealing writing that lives up to the magazine's motto, a line from concentration-camp survivor Viktor Frankl: What is to give light must endure</p>

	burning. This reading features six authors whose essays, fiction, and poetry have been published in <i>The Sun</i> . Introduced by editor and publisher Sy Safransky.
Room 205 Colorado Convention Center, Street Level	S175. Careers in the Literary Arts. (Jocelyn Hale, Joyce Meskis, Andrew Proctor, Jeffrey Shotts, Amy Stolls) You love the literary arts but can't (or don't want to) teach full-time. How else might you devote your life to building an audience for literature and supporting writers and readers? Hear from professionals in the literary field including the owner of a renowned independent bookstore, a literary funder, a senior book editor, and executive directors of independent literary centers. Learn about their career paths, what skills they need for their jobs, and if they have time to write.
Room 207 Colorado Convention Center, Street Level	S176. Writing the War: Teaching Creative Writing to War Veterans. (Laren McClung, Bruce Weigl, Roy Scranton, Lovella Calica) With the new Yellow Ribbon GI Education Enhancement Program, this is an extraordinary time when more and more veterans are enrolling in colleges and universities. This session will focus on teaching creative writing to veterans and will offer conversation on fostering a safe and open workshop setting; suggestions for pedagogy; and relevant issues such as PTSD, otherness, catharsis, and witness.
Rooms 210, 212 Colorado Convention Center, Street Level	S177. From Awareness to Advocacy: New Directions in Environmental Writing. (Janine DeBaise, Laura Gray- Street, Paul Bogard, Sheryl St. Germain, Kathryn Miles, Joni Tevis) What is the role of literature in raising ecological awareness? How can writers change public consciousness about environmental issues? Six writers and editors from the Association for the Study of Literature and the Environment (ASLE) will discuss environmental advocacy in both traditional genres and new media. They will talk about the ways in which ecological awareness enhances any piece of writing, even when the writer is not a scientist or environmental activist.
Rooms 301, 302 Colorado Convention Center, Street Level	S178. The Contemporary American Indian Prose Poem: When Form Invents Function. (Dean Rader, LeAnne Howe, Sherman Alexie, Janet McAdams, Janice Gould, Eric Gansworth) American Indian Prose Poetry is featured in the most recent issue of <i>Sentence: A Journal of Prose Poetry and Poetics</i> , marking the first time a literary journal has highlighted this important but overlooked genre. Contributors to this issue of <i>Sentence</i> and the feature's editor will discuss issues of both craft and culture as well as how Native prose poetry fits in and fights with larger aspects of American literature.
Room 303 Colorado Convention Center, Street Level	S179. The Future of the Literary Magazine. (Travis Kurowski, Robert Fogarty, Alexander Provan, Speer Morgan, Jodee Stanley, Todd Zuniga) This panel was born out of a recent issue of <i>Mississippi Review</i> , for which editors were asked to elucidate the nature and function of the literary magazine and speculate about its future. These editors will continue that discussion, focusing on obstacles and opportunities that lay ahead for literary magazines, editors, and writers. Topics covered will include digital publishing, the graphic literary magazine, the place of literary journalism, new financial obstacles, and environmental concerns.
Room 304 Colorado Convention	S180. Shift the Ground Under Your Feet: Studying Writing Abroad. (Kelly Lenox, Katherine Durham Oldmixon, Rebecca Hoogs, Soham Patel, Cody

Center, Street Level	Walker, Tim Kercher) Programs to study writing abroad offer opportunities to meet with local writers, explore other literary traditions, and experience previously unfamiliar cultures. Taken out of the familiar linguistics of our home territory, all our senses are sharpened. From learning literary translation, to finding a new voice as a writer, new job opportunities, and new depths in their own lives to plumb, these writers will share how their study abroad, in programs from Thailand to Ireland, Slovenia to Spain, have left them profoundly changed.
Rooms 401, 402 Colorado Convention Center, Street Level	S181. <i>Persistent Voices: A Reading of Poets Lost to AIDS.</i> (David Groff, Saeed Jones, Joan Larkin, Richard McCann, David Trinidad, Elaine Sexton) From Joe Brainard and Tory Dent to William Dickey, Essex Hemphill, Paul Monette, and Assoto Saint, some of our most promising and vital poets have died of AIDS. Reading from the new anthology <i>Persistent Voices: Writing by Poets Lost to AIDS</i> , six living poets give renewed voice to writers whose invention, eloquence, and achievement summon us today.
Agate Room Hyatt Regency Denver, 3rd Floor	S182. <i>Students who Build Things: The Literary Magazine as Teaching Tool for Undergraduate Students.</i> (KC Culver, Collette Morris, Karen Craig, Zach Tarvin, Patricia Murphy, Haley Larson) We represent three undergraduate programs that have succeeded in establishing undergraduate-run journals. <i>Prairie Margins</i> publishes undergraduate students nationally in print; <i>Superstition Review</i> publishes both new and established writers nationally online; and <i>Mangrove</i> publishes the work of undergraduates at its university both in print and online. The panel will give practical advice on establishing effective leadership, facing budget constraints, submission management, and publishing options.
Centennial Ballroom Hyatt Regency Denver, 3rd Floor	S183. <i>A Tribute to Charles Johnson.</i> (Zachary Watterson, E. Ethelbert Miller, Yusef Komunyakaa, Lowell Brower, Christina Harding Thornton, Marc Conner) This reading of acclaimed novelist and MacArthur Fellowship winner Charles Johnson's work by his contemporaries and former students will be followed by a panel discussion, after which he will speak.
Granite Room Hyatt Regency Denver, 3rd Floor	S184. <i>Fulbright Fellowship Awards for Creative Writing Students and Graduates.</i> (Katherine Arnoldi, Jillian Weise, Gail Dottin, Erika Martinez, M. Thomas Gammarino, Katrina Vandenberg) The Fulbright Program funds undergraduate and graduate students to study, conduct research, or pursue creative activities abroad for a year. The Fulbright Fellowship Information panel is composed of past Creative Writing Fulbright Fellows who will tell of the application process, the experience and the professional, creative and personal benefits of having received this prestigious award. They spent their Fulbright year in places such as Japan, Panama, the Netherlands, Paraguay, the Dominican Republic, and Argentina writing poetry, plays, memoirs, nonfiction, and novels.
Mineral Hall Hyatt Regency Denver, 3rd Floor	S185. <i>Poets Past and Present at the University of Denver.</i> (Eleni Sikelianos, Bin Ramke, Cole Swensen) This reading by three poets who either teach now at the University of Denver, or have taught there in the past—Bin Ramke (at DU since 1984), Cole Swensen (at DU 1996-2002), and Eleni Sikelianos (at DU since 2003)—will showcase the history of engaged, innovative poetry that has been present at DU for the past twenty-five years. In addition, the deep, long-

lasting, creative relationships between these poets will be brought to light.

3:00 p.m.-4:15 p.m.

Rooms 102, 104
Colorado Convention
Center, Street Level

S186. What to Say and When to Say It: Disclosure of Information for Optimal Effect in Fiction. (C.J. Hribal, Robert Boswell, Lan Samantha Chang, Peter Turchi) In every narrative we have to decide what to include, what to omit, and why. Decisions about when to reveal information sometimes get less attention, but can make the difference not only between clarity and obscurity but between a predictable progression and a narrative that makes the most effective use of tension, suspense, and mystery—the difference between a story that's semi-interesting versus one that is authoritative or captivating. Four fiction writers will offer a variety of examples.

Rooms 103, 105
Colorado Convention
Center, Street Level

S187. Fiction in 4-D. (Ellen Lesser, Philip Graham, Clint McCown, Xu Xi) "Time is not a line but a dimension, like the dimensions of space." So opens *Cat's Eye* by Margaret Atwood. Traveling through the dimension of time—bending time to exist in two places at once—is not just the stuff of sci-fi but a key to much of our most powerful literature. Vermont College of Fine Arts faculty explore strategies for shaping, layering and moving within this narrative fourth dimension, probing the frontiers of craft and the nature of time in fiction and human experience.

Room 107
Colorado Convention
Center, Street Level

S188. And Gladly Would (S)he Teach: Are Visiting Writers Valuable? (Randall Albers, Dorothy Allison, Cristina Garcia, Steve May, Patricia McNair) In a time of dwindling resources, the value of visiting writers is sometimes difficult to determine, let alone articulate for skeptical administrators. How do we fund such positions? Who should be invited—stars who raise the program's profile or writers who are also excellent teachers? Or are we looking for input and inspiration other than normal teaching? And what is the value for the visiting writer herself, as well as for faculty and students? Mindful of Chaucer's Clerk, who gladly would learn and gladly teach, writers and program heads will share stories and invite discussion about successful experiences with visiting writers and faculty exchanges at Bath Spa University, the Fiction Writing Department of Columbia College Chicago, and elsewhere.

Room 108
Colorado Convention
Center, Street Level

S189. The Before and After of Marketing Your Manuscript. (M. Scott Douglass, Cathryn Essinger, Richard Peabody, Leslie McGrath, Dana Sonnenschein) With this panel we will discuss some of the finer points of identifying the best options for authors to publish their manuscripts, how to market the author as well as the manuscript to a potential publisher, and how to market the published book before and after publication in today's multi-media environment to ensure the optimal results.

Room 109
Colorado Convention
Center, Street Level

S190. The State of the Fifth Genre: Assessing Review Writing in the Computer Age. (Garnett Kilberg Cohen, Donna Seaman, Tricia Currans-Sheehan, Daniel Casey, Martin Riker, Tony Trigilio) This panel consists of magazine editors and review writers, as well as creative writers who have investigated ways to get their own books reviewed in journals. The panelists will discuss what editors look for in reviews, the value of writing and publishing reviews, the importance of traditional reviews to authors, and the

	relevancy of "professional" print reviews in the age of facebook and blogs.
Room 110 Colorado Convention Center, Street Level	S191. The Journey is (Not) the Destination: Travel Writing in the Memoir Age. (Alden Jones, Ethan Gilsdorf, Oona Patrick, Tim Weed) Traditionally, travel writing has primarily concerned itself with educating a reader on a specific place, not on the writer him- or herself. But in the age of the memoir, has travel itself become secondary to a larger personal journey? What are the best outlets for writing on travel for travel's sake vs. memoirs that involve travel? As travel writers, memoirists, and editors, we will discuss how recent trends affect us in our writing process and in the publishing industry.
Room 111 Colorado Convention Center, Street Level	S192. Re-Mapping Aztlán: Celebrating las Historias and the Landscape of Chicano Literature. (Michelle Otero, Stella Pope Duarte, Alex Espinoza, Manuel Ramos, Richard Yañez) The meaning of Aztlán has thrived since the historic Chicano Youth Liberation Conference in Denver forty years ago. From the declaration of an ancestral homeland to an emergence in artistic images to sacred space status, Aztlán remains a vibrant presence in Chicano Literature. The panelists will affirm their social history and cultural spirituality as part of their creative process. As writer-activists, their work cultivates and re-imagines the literary landscape of a political movement.
Room 201 Colorado Convention Center, Street Level	S193. The First Next Place: Montana Writers Take On Regionalism. (Judy Blunt, Deirdre McNamer, William Kittredge, Greg Pape, Alan Weltzien) This panel explores the development of a Montana regional writing identity, addresses questions regarding who gets to be a Montana writer, and discusses how Montana regionalism has been both commercialized and trivialized. Finally, the panel examines Montana regionalism as the energizing aspect that has launched many writers' careers and the cage that can limit audiences.
Room 203 Colorado Convention Center, Street Level	S194. Demystifying the Hiring Process: Inside the Search Committee. (Laura Lee Washburn, Jeffrey Thomson, Amy Sage Webb, Amy Fleury) Panelists will share extensive experiences with searches, explaining what committees look for and the constraints they're under. We'll offer practical advice from how to do a presentation to the "Don'ts" of the interview process. We'll focus on the committee's perspective at universities of a variety of sizes to help candidates see how minor details make major differences. This panel continues the conversation from AWP in Chicago with more time for audience participation and questions.
Room 205 Colorado Convention Center, Street Level	S195. The Fruit of the Peepal: A Conversation with African and Caribbean Poets from the UK & North American Diasporas. (Matthew Shenoda, Kwame Dawes, Chris Abani, Christian Campbell, Roger Bonair-Agard, Ishion Hutchinson) The rising tide of international literature and an increasing climate of global fluidity warrants us to dig deeper into the works of English language writers from across the Atlantic and beyond. Bringing together a group of writers who share ancestral roots across the African continent, but live and write in various diasporas, this panel seeks to explore the aesthetics of poetry by delving into conversations on ethnicity, immigration, masculinity, citizenship, separation, and place.
Room 207 Colorado Convention	S196. Tupelo Press 10th Anniversary Poetry Reading. (Jeffrey Levine, Ilya Kaminsky, Elena Byrne, Karen Lee, Joshua Wilkinson, Joan Houlihan) Tupelo

Center, Street Level	Press celebrates ten years of publishing with a reading that, in turn, celebrates several astonishing new and emerging voices. Come and hear award-winning, provocative, and innovative Tupelo Press writers read from their work.
Rooms 210, 212 Colorado Convention Center, Street Level	S197. BOA Editons: American Reader Fiction Series. (Jessica Treat, Martha Ronk, Joanna Howard, Daniel Grandbois, Anthony Tognazzini) BOA Editions, a long-standing preeminent publisher of poetry, recently introduced a new series: the American Reader Series in Short Fiction. Four of the first writers from the series, whose works straddles the line between poetry and prose in unexpected ways, read from their new collections and discuss the nature of their work as well as the making of their books.
Rooms 301, 302 Colorado Convention Center, Street Level	S198. A Chorus of Hauntings: Giving Breath to Ghosts. (Deborah Poe, Cole Swensen, Jake Adam York, Brandon Shimoda, Selah Saterstrom, Claudia Smith) This panel consists of fiction, poetry, and hybrid-genre writers whose literary work is deeply invested in meditations on ghosts and hauntings. The panel considers how writers negotiate history and human experience, illuminating what traces of violence, fragmented identity, collective guilt, memory, grief, and memorial mean for writing. This chorus of hauntings embodies the persistent presence of history as it asks difficult questions about lessons the "spirit world" might attempt to pass on.
Room 303 Colorado Convention Center, Street Level	S199. What We Teach and Why—Using the Assessment Mandate to Improve Creative Writing Programs. (Mary Rockcastle, Sheila O'Connor, David Haynes, Kris Bigalk, Shannon Olson) Working from the premise that writing can (and should) be taught, we will look at how sound assessment practices drive good teaching. What should our students know and be able to do? What can be effectively measured and what probably shouldn't be? What tools best evaluate creative work? How do we communicate progress to students and to other interested parties? What kinds of programs best support the learning process? From curriculum mapping through program evaluation, four creative writing faculty will share positive pedagogical changes made in response to various assessment mandates.
Room 304 Colorado Convention Center, Street Level	S200. Write the Relationship. (Sawnie Morris, Paul Guest, Valerie Martinez, Eliot Khalil Wilson, Amy Pence) How do poetic friendships help us to enhance and to grow our work? A friend's viewpoint can be vital for our artistic development, may keep us from devastating mistakes, and yet may also imperil the relationship. Two sets of friends and our moderator will examine their own relationships and those of other literary pairs to reveal the impact, dynamics, and consequences of writerly entanglements.
Rooms 401, 402 Colorado Convention Center, Street Level	S201. Thirty Years of <i>Mid-American Review</i>: An Anniversary Reading. (Matt Bell, Matthew Eck, Karin Gottshall, Jeffrey McDaniel, Michelle Richmond, Alison Stine) This reading celebrates the 30th Anniversary of <i>Mid-American Review</i> , the literary journal edited and published by students and alumni of Bowling Green State University's program in creative writing. <i>MAR</i> is proud of its tradition of featuring work by contemporary writers of eclectic voices and styles, and the five presenters have all contributed to the magazine's pages over the years.
Agate Room	S202. Shhh!: Librarians, Archivists, and Writers Discover Research. (Douglas

Hyatt Regency Denver, 3rd Floor	Dechow, Elizabeth Kadetsky, Leslie Pietrzyk, Cathy Day, Leslie Adrienne Miller, Rachel Hall) How can fiction writers and poets make the best use of research time? Is your novel set in a historical period? Could your poem use a scientific metaphor? Do you need that detail that can be the hook for your memoir? How can research invite writerly serendipity? Information research professionals and writers are natural allies. This panel will bring these perspectives together to present ways of working with physical materials in archives, electronic resources beyond Google, and other resources.
Centennial Ballroom Hyatt Regency Denver, 3rd Floor	S203. A Performance by Joy Harjo & Larry Mitchell. Poet and musician Joy Harjo performs with guitarist Larry Mitchell from her four award-winning CDs of original music.
Granite Room Hyatt Regency Denver, 3rd Floor	S204. Poets in the World: Building Diverse Communities through Independent Poetry Centers, Blogs, and Radio. (Norton Camille, Barbara Jane Reyes, Oscar Bermeo, Jan Beatty, Tim Kahl, Susan Kelly-DeWitt) Independent poetry centers nourish the common ground between university writing programs and community voices. In this panel, poets share successful strategies for building communities of readers and writers through independent poetry centers supported by blogs, public radio programs, youth programs, prison workshops and community poetry conferences and festivals.
Mineral Hall Hyatt Regency Denver, 3rd Floor	S205. University of Arizona Poetry Center's 50th Anniversary Reading. (Gail Browne, Carolyn Forché, Mónica de la Torre, Alison Hawthorne Deming, Peter Gizzi, Akilah Oliver) The University of Arizona Poetry Center celebrates fifty years as a vital resource for poetry and a wellspring of creative activity in the West. This reading features writers who have a longstanding relationship with the Poetry Center and have seen it grow from a humble bungalow into a landmark destination for readers and writers as well as new friends of the Center who will witness its next generation of growth and service to Poetry.

4:30 p.m.-5:45 p.m.

Rooms 102, 104 Colorado Convention Center, Street Level	S206. Reading from the Anthology, <i>Primera Pagina: Poetry From the Latino Heartland</i>, by the Latino Writers Collective. (Natalie Castro Olmsted, Linda Rodriguez, Gloria Vando, José Faus, Xánath Caraza, Gabriela N. Lemmons) Members of the Latino Writers Collective will read poetry from their 2008 anthology. The Collective provides creative support for members, organizes a series to showcase national and local Latino writers, and provides role models and instruction to Latino youth. A recent finalist for the USA Book News 2009 Award, ForeWord Magazine 2009 Award, and the Eric Hoffer 2009 Award, <i>Primera Pagina: Poetry from the Latino Heartland</i> is the voice of an often unheard community, Midwestern Latinos.
Rooms 103, 105 Colorado Convention Center, Street Level	S207. Poetry and New Media: A Users Guide. (Katharine Coles, Wyn Cooper, Kate Gale, Alberto Ríos, Monica Youn) Poets face increasingly complex questions about how to balance the value of access and opportunities presented by new media with the desire to control their work. In 2009, the Harriet Monroe Poetry Institute convened poets and community members to consider these questions and identify ways to unblock bottlenecks keeping

	poetry from coming fully into new media. Group members will discuss tools for helping poets and other copyright holders think through and manage these difficult questions.
Room 107 Colorado Convention Center, Street Level	S208. Novel Ideas: Novelists Teaching the Craft of Novel-Writing. (Barbara Shoup, Margaret-Love Denman, Elise Juska) These novelists, who have also taught novel-writing, will discuss the unique challenges of teaching the process of writing a novel, whether in the university classroom, a community workshop, or by way of individual coaching. They will share insights and strategies for constructing novel-writing courses that reflect the long, ambiguous process.
Room 108 Colorado Convention Center, Street Level	S209. Western Myth Busters Reading. (Julene Bair, Lisa Jones, Teresa Jordan, Laura Pritchett) All good writing deconstructs myths. But western writers are uniquely challenged by publishers and readers who want the myths to hold. These fiction and nonfiction writers ask what the myths, old and new, actually are. They challenge images of fish-gutting, teva-wearing outdoorswomen; explore the tensions between being a farmer's daughter and an environmentalist; and bridge the gap separating Native Americans and Whites.
Room 201 Colorado Convention Center, Street Level	S210. Can Poetry Save the Earth? (Sandra Alcosser, John Felstiner, Brenda Iijima, Leonard Schwartz, Jonathan Skinner) This panel will investigate the relationship between poetry and ecology, ranging from historical imperatives to contemporary eco-poetics. These panelists—representing activist poets working in zoos and parks, scholars illuminating the vital role of Western nature poetry, and writers redefining our relationship to language and ecology—are at the leading edge of the conversation where poetic language meets environmental education and global sustainability.
Room 203 Colorado Convention Center, Street Level	S211. The Iowa Review at Forty. (Christopher Merrill, Marianne Boruch, Nami Mun, Lee Montgomery, Matthew Rohrer, David Hamilton) Founded in 1970, <i>the Iowa Review</i> enters its fifth decade ready to reinvent itself while keeping its traditions in mind. To celebrate the acclaimed literary magazine's 40th birthday, and as a tribute to retiring editor David Hamilton's thirty-two years of tireless dedication to writers and writing, advisory board member Christopher Merrill hosts a lineup of outstanding contributors reading work that has been published in <i>the Iowa Review</i> over the years.
Room 205 Colorado Convention Center, Street Level	S212. Memoir Form and Ethics in the Age of the Oprah Book Club. (Glen Retief, Carolyn Forché, Jocelyn Bartkevicius, Thomas Larson, Gary Fincke) A range of strategies are available to contemporary memoirists, among them the novelistic memoir, which "redreams" or reconstructs the past, and the essayistic memoir, which analyzes fragmentary and unreliable memories. In the contemporary world, though, where readers increasingly seem to expect memoirs to be as "true" as journalism, is any one formal approach more ethical than another? More useful? Is factual accuracy the memoirist's most important ethical obligation?
Room 207 Colorado Convention Center, Street Level	S213. A Reading by David Wroblewski, Presented in Association with the Lighthouse Writers Workshop. A Reading by David Wroblewski.

<p>Rooms 210, 212 Colorado Convention Center, Street Level</p>	<p>S214. Writing Plays About Real People. (Yvonne Farrow, Yvette Heyliger, Heidi J. Dallin, Jacqueline Kristel, Dave Faux) Can I write a play about a real person? Do I need that person's permission? Will writing about a real person infringe on his or her right of privacy? Who owns the copyright to someone's life? Playwright Yvette Heyliger shares her process writing about real people, as well as giving examples of other playwright's work. An entertainment attorney will provide legal perspective and insights. Excerpts of Heyliger's plays featuring Laura Bush, Hillary Clinton, and Monica Lewinsky will be presented.</p>
<p>Rooms 301, 302 Colorado Convention Center, Street Level</p>	<p>S215. <i>Fire and Ink: A Social Action Writing Anthology Reading.</i> (Diana Garcia, Martín Espada, Toi Derricotte, Frances Payne Adler, Ray Gonzalez, Debra Busman) "(A)dvance the cause of justice, and therefore, peace..." activist poet June Jordan said. Come hear award-winning social action writers read in celebration of <i>Fire and Ink: An Anthology of Social Action Writing</i>, a pathbreaking new collection of 100 writers, edited by faculty at California State University Monterey Bay, and drawn from fourteen years of social action writing curriculum.</p>
<p>Room 303 Colorado Convention Center, Street Level</p>	<p>S216. The Future of Feminist Publishing. (Amy Scholder, Brooke Warner, Kate Khatib, Jocelyn Burrell, Rachel Levitsky) This panel brings together five feminist publishing professionals to discuss these issues: how is the scope of feminist publishing changing with the times? What is a feminist book? Do readers respond differently to self-defined feminist books? Why should authors seek out feminist presses to publish their work?</p>
<p>Agate Room Hyatt Regency Denver, 3rd Floor</p>	<p>S217. Through the Years: Teaching Writing to Age Groups. (Rose Solari, Kelly A. Ceynowa, Christopher Castellani, Michael J. Henry) Writing centers are in the unique position to serve a wide cross-section of our communities, teaching writers from age 6 to 96. Do different age groups have specific needs when it comes to the study of writing? What impact do various life stages have on the effectiveness of writing instruction? Representatives from some of the nation's top centers will discuss their programs, initiatives, and teaching considerations that help them best reach and support writers at every stage of life.</p>
<p>Centennial Ballroom Hyatt Regency Denver, 3rd Floor</p>	<p>S218. <i>The Art of Losing: Poems of Grief and Healing.</i> (Kevin Young, Natasha Trethewey, Nick Flynn, Campbell McGrath, Elizabeth Alexander) Whether funny or sorrowful, formally metrical or a lowercase outpouring, the elegy represents one of the heights of contemporary poetry. Four vibrant poets explore our elegiac age through a reading from <i>The Art of Losing</i>, an anthology of contemporary poems exploring grief and healing, from Auden to the present. By reading their own poems and other classics of the form, we explore how the elegy affirms life—if only in the afterlife of memory, and art.</p>
<p>Granite Room Hyatt Regency Denver, 3rd Floor</p>	<p>S219. How to Sustain a National Literary Journal of Diverse Voices and Small Press, Many Mountains Moving, Inc., a 501(c)(3). (Jeffrey Lee, Erik Nilsen, Thaddeus Rutkowski, Patrick Lawler, Debra Bokur) Editors from Colorado, Pennsylvania, upstate New York, and New York City candidly discuss diversity in the age of transversality (the post-universality paradigm), contest ethics, and sustainable aesthetics and publishing. Sample readings from the journal, press, and web site. With writers included in the Pushcart Prize and Best</p>

	American Poetry anthologies, MMM has been publishing since its founding in Boulder in 1994. Visionary, practical, relevant discussions with the poetry, ecopoetry, fiction, and drama editors. Q & A.
Mineral Hall Hyatt Regency Denver, 3rd Floor	S220. The Past Is Another Country: Writing Historical Fiction. (Cynthia Mahamdi, Philip Gerard, Ron Hansen) The appeal of combining history and storytelling is evident in the popularity of historical fiction and films. But this is an uneasy union, much debated by historians. Three historical novelists share their ideas on the processes, ethics, and challenges of this genre, including doing research and transforming data into drama, the ethics of key decision-making processes, and the special challenges of writing historicals set in Non-Western cultures.

7 p.m.

Receptions to be announced later

8:30 p.m.-10:00 p.m.

Centennial Ballroom Hyatt Regency Denver, 3rd Floor	S221. A Reading by Rick Bass & Terry Tempest Williams, Sponsored by University of North Carolina Wilmington MFA Program. A Reading by Rick Bass & Terry Tempest Williams.
Four Seasons Ballroom Colorado Convention Center, Lower Level	S222. The Academy of American Poets Presents Robert Hass and Barbara Ras. (Tree Swenson) Readings by Robert Hass and Barbara Ras. Introductions by Tree Swenson.

10:00 p.m.-Midnight

Rooms 301, 302 Colorado Convention Center, Street Level	S223. The All Collegiate Afterhours Slam. (James Warner, Philip Brady, Christine Gelineau) The All Collegiate event is open to all undergrad and grad students attending the slam. Participation is capped at ten slammers a night. Slam pieces must be no longer than three minutes in length. Prizes, judges, and organization of event will be handled by Wilkes University Creative Writing Program.
Mineral Hall Hyatt Regency Denver, 3rd Floor	S224. AWP Public Reception & Dance Party. Music by DJ Neza. Free beer and wine from 10:00-11:00 p.m. Cash bar from 11:00 p.m.-Midnight.