List of Accepted Events

This list of accepted events for the AWP 2013 Conference & Bookfair in Boston is tentative as we wait to receive confirmation from all event organizers and participants. We are also working to ensure that each participant does not sit on more than two events, only one of which may be a reading. The final conference schedule will be posted in October at awpwriter.org.

The list is separated into categories for panel discussions, readings, and pedagogy events. Within these categories, events are alphabetized by title. Event titles and descriptions have not been edited for grammar or content. For an explanation of the scoring and selection process, download our 2013 Event Proposal Handbook at http://awpwriter.org/awp_conference/proposal_submissions_acceptances.

AWP’s conference committee worked hard to shape a diverse schedule for 2013, creating the best possible balance among genres, presenters, and topics. Every year there are a number of high quality events that have to be left off the schedule due to space considerations. Although the pool of submissions was more competitive than it has ever been, we did our best to ensure that the conference belongs to AWP’s numerous and varied constituencies. From over 1,300 proposals, we tentatively accepted 516 events representing 1,980 panelists. Of these, 1,152 (58%) are women, and 828 (42%) are men.

Please feel free to contact us at conference@awpwriter.org with any questions you may have about this list.
Panel Discussions

1963: 50 years later. (Jeffrey McDaniel, Paisley Rekdal, Thomas Lux, Amy Gerstler, Rachel Zucker)

1963 was a year of crossroads and convergences in American poetry, a year that not only confirms American poetry’s lineage, but also highlights the various directions American poetry would go in the coming decades. Five contemporary poets discuss vital books published or written in ’63, including The Lice (Merwin), Snapshots of a Daughter-in-Law (Rich), The Branch Will Not Break (James Wright), Ariel (Plath), and books by Gwendolyn Brooks, Robert Creeley, Anne Sexton, WC Williams, and others.

39 Years of Time, Space, & a Bit of Money: The Bunting Institute’s Gift to Women Writers. (Kate Daniels, Robin Becker, Lorna Goodison, Jaimy Gordon)

The Bunting Institute, founded 1960 by the president of Radcliffe College, was an early resource for women writers struggling for visibility in the era’s climate of un-expectation for women and minorities. Anne Sexton and Maxine Kumin were the first writing fellows. This panel of former Bunting Fellows examines how women’s writing has been impacted by the Bunting’s gift of a room of one’s own.

50 Years Later: Raise High the Roof Beam, Carpenters and Seymour: An Introduction. (Gabriel Brownstein, Joanna Smith Rakoff, Thomas Beller, Jess Row, Elisa Alpert)

2013 marks the 50th anniversary of the publication of J.D. Salinger’s Raise High the Roof Beam, Carpenters and Seymour: An Introduction. When it was published, critics called it Seymour—A Disaster and said the book was blood-curdlingly bad. But the late Salinger stories have had an enormous influence on a huge number of writers. Five writers will consider this strange book’s influence on their craft.

A Centenary Celebration of Muriel Rukeyser, Sponsored by Paris Press. (Jan Freeman, Galway Kinnell, Sharon Olds, Olga Broumas, Michael S. Harper)

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A Centennial Tribute to Robert Hayden, Sponsored by Poetry Society of America. (Darrel Alejandro Holnes, Thomas Sayers Ellis, Major Jackson, Sharan Strange, Eduardo C. Corral)

‘A Tribute to Robert Hayden’, introduced by Natasha Tretheway, featuring The Dark Room Collective members Thomas Sayers Ellis, Major Jackson, Sharan Strange and special guests Janice N. Harrington and Eduardo C Corral. Poets will read Hayden poems and remark on his influence in their poetry and or the importance of his work.

A Congerie of Voices: Vernacular and Diction in Contemporary Poetry. (Carmen Gimenez Smith, Joanna Fuhrman, Samuel Amadon, Lara Glenum, Rodrigo Toscano)
Many contemporary poets appropriate the lexicon and syntax of foreign or marginal languages, often adopting the slang of a particular historical moment. These linguistic choices may be charged with political or cultural resistance, or they may be purely aesthetic. This panel will discuss the various possibilities and implications of appropriating and subverting foreign or marginal dictions in poems and what these explorations mean to the future of poetry.

**A Fly on the Wall: Four Prestigious Poetry Publishers Share Their Insights.** (Hélène Cardona, Jeffrey Levine, Jessie Lendennie, Dennis Maloney, Caron Andregg)

How do I get my first poetry book published? What about the second book? Should I enter literary competitions? Do I need a literary agent? Jeffrey Levine (Tupelo Press), Jessie Lendennie (Salmon Poetry), Dennis Maloney (White Pine Press) and Caron Andregg (Cider Press Review) discuss the business side of publishing and provide a behind-the-scenes look at what it takes to break into the literary publishing world with your first poetry manuscript.

**A Monster for Your Bridegroom: Jewish Mysticism in Contemporary Poetry.** (Sheri Allen, Peter Cole, Willis Barnstone, Joy Ladin, Jacqueline Osherow)

A complex Jewish mystical tradition threaded with erotic elements has been a generous source of material appropriated by poets such as Allen Ginsberg amid the sexual and social revolutions of the 20th century. But in a current cultural milieu which often associates religion with repressive violence and antagonism toward sexual exploration, how do poets make use of this erotic mysticism to speak to contemporary experience?

**A Point of View on A Point of View.** (Daniel Menaker, Amy Hempel, Bret Anthony Johnston)

Point of view is the lens through which a writer conveys the vision of a story. But what is it about point of view that makes an editor pick an unknown writer out of a pile of unsolicited submissions? And what is it about point of view that makes a series of short stories cohere into an original and memorable collection? In A Point of View on A Point of View, distinguished editor Daniel Menaker and much-anthologized writers Amy Hempel and Bret Anthony Johnston turn a lens on the lens itself.

**A Room of Our Own: How to Make the Most of (or Create) a Writers’ Workspace in Your Community.** (Susan Schnur, Donna Brodie, Mitch Kowalski, Scott Adkins)

For the past 30 years, urban retreats have provided an essential for writers: quiet, secure workspace. But few writers are aware of this resource, and even fewer feel they can afford it. How have writers’ workspaces responded to the stark economic climate and the changing demands of the publishing world? What new services are these workspaces developing to nurture local writers? Panelists will also discuss strategies proven to create an affordable, cooperative workspace in your own community.

**A Supposed Person: Autobiography and Experiment.** (Stefania Heim, Elizabeth Willis, Ronaldo Wilson, Brett Fletcher Lauer, Jennifer Kronovet)

Autobiographical vs. experimental. Personal vs. project-based. These dichotomies are often
Posited and presupposed in discussions of contemporary poetry, and yet much of the most exciting poetry written now brings complex ideas of self together with new ways of working with language. This panel probes the complicated relationship between the personal and the experimental in contemporary poetry and attempts to chart new territory for the lyric.

**A Tribute to Adrienne Rich.** (Michael Klein, Jill Bialosky, Saeed Jones, Suzanne Gardinier, Jan Heller Levi)

Adrienne Rich’s refusal to turn away from difficulty and resist literary fashion and convention made her the most important and influential poet of her generation. In this tribute which includes readings of the late poet’s own work and recollections about her life, Adrienne Rich’s editor at W.W. Norton is joined by friends and admirers who talk about the poet’s influence on poetry and upon the politics of poetry itself.

**A Tribute to Edith Pearlman.** (Alice Mattison, Rosellen Brown, C. Michael Curtis, Robert Fogarty, Lauren Groff)

With her fourth book, Binocular Vision: New and Selected Stories, Edith Pearlman at last received the recognition that her masterly short stories have long deserved. She was awarded the 2011 PEN/Malamud for excellence in the art of short fiction, and Binocular Vision, which showcases more than thirty years’ worth of her fiction, won the National Book Critics Circle Award, and was a finalist for the National Book Award, the LA Times Book Prize, and the Story Prize. This panel brings together editors from the Atlantic and the Antioch Review, along with fellow writers, to honor one of our greatest living story writers, who has been called an absolute master of the form by T. C. Boyle and whose stories, according to Ann Patchett, belong beside those of John Updike and Alice Munro.

**A Tribute to Gail Mazur.** (Lloyd Schwartz, Robin Becker, Peter Campion, David Rivard, Gail Mazur)

A tribute to Massachusetts native Gail Mazur. The panelists will discuss the significance of Mazur’s masterful career and will be followed by the poet reading her work. The founding director of the legendary Blacksmith House Poetry Series in Cambridge Massachusetts and Distinguished Writer in Residence in at Emerson College, Gail Mazur has for decades inspired the entire community of poets with her wise, eloquent and elegant work.

**A Tribute to Seamus Heaney.** (Elise Paschen, Frank Bidart, Askold Melnychuk, Tom Sleigh, Tracy K. Smith)

This panel celebrates the work of Seamus Heaney, one of the major poets of our time. Heaney, the author of more than twenty volumes of poetry, essays, and translations, received the Nobel Prize in Literature in 1995. His most recent books include Human Chain, District and Circle, winner of the T. S. Eliot Prize, and Finders Keepers: Selected Prose 1971-2001. This panel of colleagues, friends and former students will discuss Heaney’s work and life and will read from his poetry and prose.

**Addressing the Silence: Editing as a Political Act.** (Kate Ver Ploeg, Suzanne Paola, Joy Castro, Sarah Fawn Montgomery, Nuria Sheehan)

In response to the 2010 VIDA count, which revealed the dramatic absence of female
authors in literary publications, Brevity created an all-women’s issue that asked women to push against the silences, gaps, and biases the count exposed. Editors for this special issue discuss their editing process here and at other journals, including Prairie Schooner, Bellingham Review, Water~Stone, and Drunken Boat: what surprises them and how personal aesthetic interacts with political mission in publishing.

Advice to Non-Profit Organizations seeking funding from the NEA. (Amy Stolls, Ira Silverberg, Eleanor Steele)

Staff members from the Literature Division of the National Endowment for the Arts will address your questions and provide a status update on a range of topics, including grant opportunities, eligibility, the review process, tips for an effective proposal, policy trends, funding levels, and the future outlook for the agency and the field of literature. We’ll discuss key buzzwords, such as ‘diversity’ and ‘innovation.’ Both publishers and presenters are welcome.

Against the Hawking of Books: Reflections on Lewis Hyde’s The Gift. (Amy Hassinger, Fred Arroyo, Gale Walden, Lee Ann Roripaugh, Patricia Henley)

The message blares: promote yourself or perish. Develop a platform, master social media, blog, sell, sell, sell. Many of us would rather traipe through our neighborhoods in nothing but stilettos and a dangly purse. Lewis Hyde’s classic The Gift provides a refreshing counter-point; art, he argues, is not a commercial enterprise but a commerce of gifts. We will consider the question of how we engage in the business of the literary arts while simultaneously remaining true to its nature as gift.

Against Veils: A Tribute to Alan Dugan. (Michael Morse, Marie Howe, Tom Sleigh, Suzanne Wise, John Skoyles)

On the 10th anniversary of the poet’s death, join us as we honor this National Book Award and Pulitzer Prize winner who wrote seven books of poems and helped found the Fine Arts Work Center in Provincetown 45 years ago. Dugan mentored and inspired some of our finest contemporary poets in the emerging stages of their practice, and many will be on hand to join our participants as they read his poems, share anecdotes, and celebrate his lively spirit and enduring influence.

Agents, Editors, and the State of Publishing. (Mary Gannon, Jofie Ferrari-Adler, Jennifer Joel, Chuck Adams, Lorin Rees)

Agents and editors share behind-the-scenes perspective about what authors need to know about the changing industry of publishing. How have e-books, e-readers, and self-publishing affected the industry? With the closing of Borders and the growing influence of Amazon, how have changes to distribution channels affected the way publishers market books, and what does this mean for authors? How have the best practices for submitting work to agents and editors changed?

Apples and Oranges: How different academic systems have produced different models for creative writing programs. (Graeme Harper, Katharine Coles, Marguerite MacRobert, Nigel McLoughlin)

In 1936, the first studio MFA program was founded at the University of Iowa. Since then, many academic programs—awarding MFAs and PhDs—have been developed in the US.
More recently, other English-speaking countries have developed programs within academic models and systems that are very different from ours. Panelists from various English-speaking countries will discuss the advantages and disadvantages these differently structured programs offer students within their systems.

**Applying for a National Endowment for the Arts Creative Writing Fellowship.** (Amy Stolls, Ira Silverberg, Eleanor Steele)

This session is geared toward individuals interested in applying for an NEA fellowship in poetry or prose. Staff members from the NEA’s Literature Division will discuss and advise on all aspects of the program, from submitting an application to selecting the winners. Plenty of time will be allotted for questions.

**Art of the Ending.** (Miles Harvey, Amy Hempel, Michele Morano, William Lychack, Scott Blackwood)

All writers struggle with endings—those heady, cumulative moments in which events, characters and readers are ushered out the door, forever changed. This panel—which includes three fiction writers, an essayist and a journalist—will look at pitfalls and possibilities of bringing a narrative to a successful conclusion. It will also explore the clash between the writer’s vision and the audience’s expectations about endings and examine how ideas about narrative closure are continuing to change.

**Art School Writing Faculty Caucus.** (Hugh Behm-Steinberg, Monica Drake, Ariana-Sophia Kartsonis, Ryan Flaherty)

Annual meeting of art school faculty members to discuss pedagogy, programming, administration, and best practices particular to Art School writing classes and programs.

**Art vs. Commerce: Writing for Love and Money.** (Elizabeth Benedict, Stephen McCauley, Stephen Elliott, Karen Karbo, Steve Almond)

Grace Paley’s advice to writers: Keep your overhead low. But when teaching doesn’t lead to tenure, how do literary writers cobble together a living and a life while writing work that matters? Panelists who have had unconventional careers largely outside the academy examine their decisions and discuss the role of money, literature, and serendipity in their creative pursuits: editing an on-line literary magazine, writing soft-core porn, advice columns, TV shows, and yoga books under a pseudonym.

**Authors Who Rock Social Media to Sell Books.** (Cynthia Hartwig, Nathan Bransford, Seth Harwood, Debbie Ridpath Ohi)

Authors Who Rock Social Media to Sell Books leads with ex-agent and social media star Nathan Bransford and how he amassed 99,000 Twitter followers to sell Jacob Wonderbar. Seth Harwood explains how garnering 1 million online downloads spread his Jack Palm crime series worldwide. Debbie Ohi, founder of Inkspot, the first website for writers, talks about selling two Scribner contracts. Fiction writer Cynthia Hartwig of Two Pens, who teaches writers how to attract a following online, moderates.

**AWP 2013 Keynote Address: A Conversation Between Seamus Heaney and Derek Walcott, moderated by Rosanna Warren.** Sponsored by Bath Spa University. (Rosanna Warren, Seamus Heaney, Derek Walcott)
A conversation between Seamus Heaney and Derek Walcott, moderated by Rosanna Warren.

**Because That’s the Way It’s Always Been Done: When Literary Journals Face Necessary Change.** (Michael Nye, Anna Schachner, Cara Blue Adams, Lydia Ship, Andrew Ciotola)

Literary journals must respond to changing readerships, budgetary constraints, evolving aesthetics, and limited staffing resources. The Chattahoochee Review, The Missouri Review, the Southern Review, and West Branch editors will address achieved results through editorial restructuring, website redesign, press partnerships, increased print and online content, social media outreach, and digital formatting.

**Being a Good Literary Citizen.** (Rob Spillman, Alan Heathcock, Emma Straub, Julie Barer)

Publishing is a small ecosystem. If you do not support the ecosystem, you can’t expect the ecosystem to support you. An editor, agent, and two writers talk about the importance of being genuinely engaged with all aspects of publishing, including how to use social media in a non-self-serving way, mentoring fellow writers and editors, helping literary organizations, and hand-selling books and magazines that have nothing to do with you.

**Being Crafty: The Art of Writing Textbooks and Other Books on Craft.** (John McNally, Ned Stuckey-French, Eileen Pollack, Janet Burroway, David Jausss)

Every year, publishers send around catalogs to creative writing teachers, hoping to entice them to try their new books on craft. Who’s writing these books? Why are they writing them? What are the nuts-and-bolts of selling one? Can a book on craft also be a work of art? What are the craft books that have influenced writers of craft books? This panel, comprised of craft book authors, will attempt to answer these and other questions.

**Bending Genre.** (Margot Singer, Nicole Walker, Robin Hemley, Dave Madden, Ander Monson)

The hot debate over ethics in creative nonfiction has sidelined important questions of literary form. Hybrid, innovative, and unconventional, nonfiction is arguably the most exciting area on the literary scene today. But how does nonfiction actually work? How does it recombine and transform elements of other genres? What techniques distinguish nonfiction from other kinds of prose? Contributors to a groundbreaking new anthology of critical essays share their perspectives and ideas.

**Beyond Borders.** (Paul Perry, John Balaban, Ilya Kaminsky, Siobhan Campbell)

Many countries have arrived at post-conflict states and cross-border movement and cooperation is more and more common, while other regions either remain enmeshed or become involved in political and combative conflict. Beyond Borders is an international panel of cross-genre writers, which asks how writers negotiate shifting political terrain in their work and we engage with a country’s changing political plight? Can a writer’s words transcend borders and cultures?

**Beyond the Bookstore: Publicity in the Young Adult and Mid-Grade Market.** (Leah
Cypess, Janet Fox, Alexandra Diaz, Michele Corriel, Swati Avasthi)

What avenues of publicity are open to young adult and mid-grade writers, beyond the classic bookstore reading? Social media is the new watchword, but the web is also a place where a single misstep has a long echo. Five young adult and mid-grade authors will talk about how they use their internet presence to promote their works and connect with their audiences. We will also discuss tapping the educational market, school visits, and how to find or create unique venues to promote.

**Biracial Women Poets.** (Brenda Shaughnessy, Monica Ferrell, Paisley Rekdal, Aimee Nezhukumatathil, Monica McClure)

In this presentation, panel members will each read poetry that addresses hybrid-ethnic identity in either content, style, or motivation. After each poet reads, she will deliver a short presentation in the form of an essay, relating to her experience and development as a biracial writer.

**Blue-collar College Students and the Creative Writing Degree.** (Jerry Wemple, Marjorie Maddox, Lawrence Coates, Claire Lawrence)

Faculty from creative writing programs in rust belt regions that traditionally serve students from blue-collar backgrounds ponder what, exactly, they are preparing their students for, since most undergraduates will not become ‘professional’ writers. The panelists discuss what they are trying to accomplish in their programs, what their graduates feel they’ve learned and how they are using that knowledge, and potential revisions to a program after re-assessment at the ten-year mark.

**Blurring Boundaries: Motherhood and Writing From Home.** (Kathryn Kysar, Susannah Schouweiler, Cheryl Strayed, Heid Erdrich, Keli Stewart)

PB&Js and proposals; memoirs and math homework; poems and papers. With 24-hour broadband, online teaching, and project-based work, mothers are opting to work at home. What’s the cost, personally and professionally, of the public/private blur, and who’s paying it? The truth will be interrogated in this writer-to-writer discussion with a culturally diverse, multi-generational panel of editors, full-time writers, freelance curators, and college professors who work at their dining room tables.

**Books in Action at Coffee House Press: From Printing Books to Designing Literary Experiences.** (Chris Fischbach, Dylan Hicks, Laird Hunt, Lightsey Darst, Sarah Fox)

Coffee House actively encourages, instigates, and in some cases funds the work of our authors to be used as source material for art making in other mediums. Whether using their books to inspire films; engage a composer or playwright to create new work; write, perform, and record an album of songs; or choreograph a performance, all of these authors are working either on their own, with other artists, or with us to design different literary experiences around their words.

**Books in the Age of Reader-centric Publishing.** (Buzz Poole, Lisa Pearson, Richard Nash, Matvei Yankelevich, Elizabeth Koch)

The concept and production of the ‘book’ has finally begun to keep pace with the multimedia capabilities of contemporary
technology, and culture at large. These panelists challenge the traditional models of books and publishing by embracing contemporary technological capabilities while also honoring traditions that remain central to the notion of a book, whether fiction, nonfiction or illustrated. In doing so, they prioritize authors and readers.

**Bored Board: Rethinking Your Most Important Volunteers.** (Jeffrey Lependorf, Jennifer Acker, David Lynn, Anna Moschovakis)

Find out how four different organization built and utilized effective boards. Wondering what to do with those nice people whose names are on your letterhead? Learn strategies for rectifying ‘founding board’ syndrome, do-nothing boards, and/or boards who don’t give.

**Born Again: The New Rise of University Literary Journals.** (Robert Stapleton, Ann Neelon, Steven Church, Christopher Salerno, John Andrews)

The growth of MFA programs since the 1990s has paralleled, in many cases, the demise of university funding for literary publications and ventures. Yet, many schools and programs have adapted to the electronic age and/or found alternative streams of funding to establish vibrant publishing communities. This panel will interrogate the editors and practices of thriving publications all founded within the last ten years, including The Normal School, New Madrid, Booth, Front Porch, and Map Literary.

**Borrowing from Literature to Create for the Screen.** (Erin Trahan, Lyda Kuth, Jan Egleson, Cheryl Eagan-Donovan, Luke Poling)

New England has a strong tradition of independent documentary filmmaking and has played a significant role in the evolution of film genres that includes first-person documentaries, essay films, and biopics. Recent films by Lyda Kuth, Jan Egleson, Cheryl Eagan-Donovan, and Luke Poling encompass all three; they will screen clips and discuss the influence of literary forms on their approach to filmmaking.

**Breaking Digital Ground: E-books and Independent Literary Publishing.** (Craig Morgan Teicher, Fiona McCrae, John Oakes, Amelia Robertson, Dennis Loy Johnson)

E-books are here to stay; by now they have penetrated every segment of the book market. Some indie literary presses were on the e-book vanguard, while others waited for the big guys to test the waters before jumping in. By now, though, everyone is working on, or executing a digital publishing plan. In this panel, sponsored by Publishers Weekly, indie press editors will discuss and debate what has and hasn’t worked in terms of e-book strategy and how digital changes the indie publishing world.

**Breaking Piñatas: A Youth-Focused Community Performance and Mentoring Project.** (Octavio (Chato) Villalobos, Jose Faus, Maria Vasquez Boyd, Gabriela N. Lemmons)

The Latino Writers Collective, which includes youth advocates, students, and law enforcement, leads a learning circle on its dynamic performance series, Breaking Piñatas, now in its fifth year. In the tradition of Mexican carpas, or tent performances, Latino youth performers and mentors explore, challenge, and embrace cultural concepts they encounter. Learn how mentors
collaborate with local agencies and schools to support long-silenced voices of Latino youth. Recognize simple ways you can help.

**Breaking Silence: The Interior Life of the Poet. In Homage to Adrienne Rich.** (Melissa Hammerle, Marie Howe, Kimiko Hahn, Kathleen Graber, Malena Morling)

The work of Adrienne Rich has reshaped the landscape of American poetry by engaging language as cultural, political, and gendered construct. Of silence and voice she wrote: Every real poem is the breaking of existing silence, and the first question we might ask any poem is: What kind of voice is breaking silence, and what kind of silence is being broken? In honoring Rich’s legacy we consider her reflections on silence as a call for authenticity in our work as poets.

**Breaking the Glass Ceiling.** (Darrel Alejandro Holnes, Ken Chen, Francisco Aragón, Nicole Sealey, Camille Rankine)

Literary administrators of color are still a rarity. Representatives will discuss diversifying the field on a collegial and programmatic level, as well as the retention and recruitment of minority administrators within the literary nonprofit industry, the academy, and beyond. The discussion will be followed by a brief Q&A with the audience.

**Bring Out Your Dead: Writing Ghosts (and Zombies) in Literary Fiction.** (Rebecca Makkai, Tea Obreht, Lauren Groff, Dan Chaon, Alexi Zentner)

The ghost story thrives in literary fiction as well as the oral tradition, defying genre. How do we keep these compelling tales fresh? How do we frighten without resorting to cheap tricks? How do we navigate the borders between spirituality, science, doubt, and a reliable narrative voice? And why are we drawn to these themes again and again? Five writers introduce you to their ghosts, and tell you how they summoned them.

**Bringing Poetry to the People.** (Taylor Mali, Samantha Thornhill, Jon Sands, Roger Bonair-Agard)

A panel discussion with poets and organizers who have found creative and engaging ways to bring poetry into the lives of people who would not otherwise seek it out. By teaching workshops in prisons and needle exchange programs, performing sudden poetry flash-mob style on the NYC subway, or even stamping small poems on $100 bills, these panelists don’t just know that men and women die each day for the lack of what can be found in poetry, they’re actually doing something about it.

**By, for, and about Lesbians: A Celebration of the Life of Barbara Grier.** (Rita Mae Reese, Nancy K. Bereano, Katherine V. Forrest, Elisabeth Nonas, Joanne E. Passet)

Barbara Grier was a larger-than-life woman. From her years as part of The Ladder to Lesbian Nuns and beyond, Barbara was a fascinating, and often polarizing, figure. Finding an audience from the Penthouse Forum to the Vatican, she shepherded lesbian books into the mainstream. This tribute to her is for anyone interested in lesbian publishing, in the struggles of starting and sustaining a small press, or just in good (and often very funny) stories of a remarkable life.

**Camouflage and Capitalism: The Intellectual Appropriation of American Poetry, Sponsored by Alice James Books.** (Laura McCullough, Tony Hoagland,
Kathleen Graber, Reginald Dwayne Betts, Peter Campion

Alice James Books presents Tony Hoagland on the state of American Poetry. Hoagland will present an essay on poetry as camouflage, as something smuggled into the culture and how the poetry community hides behind the overintellectualization of aesthetics. Kathleen Graber, Reginald Dwayne Betts, and Peter Campion respond, offering assessments of the current condition of poetry in this dialogue and debate moderated by Alice James Books board member, Laura McCullough.

**Career Suicide.** (Lesley Wheeler, Claudia Emerson, Luisa A. Igloria, Lawrence Schimel, Asali Solomon)

Creative risk is crucial to the literature’s vitality, but professional risk is also a powerful force in writers’ lives. Claudia Emerson, Luisa Igloria, Lawrence Schimel, Asali Solomon, and Lesley Wheeler will discuss the consequences of switching genres and jobs, passing up apparently rare opportunities, and pursuing passions and commitments that seem antithetical to career advancement and conventional measures of success. Tales from the audience will be received eagerly.

**Carol Shields: Her Language and Craft.** (Eric Freeze, Aritha van Herk, Anne Shields Giardini, Genni Gunn)

The work of the late Pulitzer Prize-winning author Carol Shields teaches much about language and invention in fiction. Panel participants will discuss those fictional delights: her experimentation with epistolary narratives, her use of absence, and her innovative syntax. Acclaimed writer and daughter of Carol Shields, Anne Shields Giardini, will also provide personal insight into Shields’ writing life and process.

**Celebrating Your Own Backyard: How Regional Literary Magazines Engage and Build Writing Communities.** (Carla Spataro, John Henry Fleming, Chris Haven, Maureen Alsop, Christine Borne)

This panel, with representatives from regional literary magazines from across the country, will explore the joys of celebrating what they know, and how regionally focused literary journals help build writing communities through workshops, professional development events for writers, and readings.

**Changing the Sheets: How Best to Get Sex on the Page.** (Nicole Louise Reid, Michael Griffith, Melanie Abrams, Dean Paschal, Jim Grimsley)

We all know (or think we know) what constitutes a bad sex scene, but what is a good one? What do we mean when we declare a sex scene good, and what are we looking for, as readers and as writers, from this maligned genre? Five fiction writers known for their often controversial and always riveting sex scenes will explore the special lures and perils of writing sex, and the work of some writers we think have succeeded at it.

**Choose Your Own Editor: Creating Meaningful One-On-One Services for Writers.** (Sonya Larson, Amy MacKinnon, Lynne Griffin, Jennifer Elmore)

Feedback from one trusted reader—instead of a workshop full of them—can be far more helpful for a writer at an advanced stage of her project. Learn how one center, Grub Street, began a flourishing nationwide program that matches writers with manuscript consultants, who function as editors, instructors, career counselors, and
coaches. Learn how to choose a consultant, be a good one yourself, cultivate the writer/editor relationship, as well as practical tips for starting such a program.

**CLMP & SPD Publisher Meeting**. (Jamie Schwartz, 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.

**CLMP Keynote Address—The Library of America**. (Max Rudin)
Max Rudin, Publisher of The Library America, speaks about America’s literary cannon and what it means to be preserving it, maintaining it, and fostering it through publishing.

**Collective Translation: From many mouths, one voice**. (Mariela Dreyfus, María José Zubiete, Nicholas Rattner, Marta del Pozo, Manuel Fihman)
The panel aims to discuss the advantages and challenges of translating poetry either as pair work or group work. The questions to be answered include: a) How to understand and interpret the author's poetics in the source language as a group; b) How to decide collectively on what elements -semantics, syntax, rhythm, etc.- should be privileged when translating; c) How to negotiate -and turn- the presence of each individual translator into one single collective voice.

**Come Celebrate with Us: The Multiple Legacies of Lucille Clifton**. (Peter Conners, Kevin Young, Michael S. Glaser, Cornelius Eady, Sonia Sanchez)
This panel honors the poetic legacy of Lucille Clifton (National Book Award, Robert Frost Medal, Ruth Lilly Poetry Prize) and the publication of The Collected Poems of Lucille Clifton 1965-2010 (BOA Editions, 2012). Distinguished poets, friends, and colleagues Kevin Young, Michael S. Glaser, Cornelius Eady, and Sonia Sanchez discuss Clifton’s impact as a poet, teacher, mentor, and guiding spirit. Attendees are encouraged to share their Lucille Clifton stories at the end of the discussion.

**Contemporary Black British Writing**. (Kadija Sesay, Dorothea Smartt, Modhumita Roy, Sheree Mack, Koye Oyedeji)
Is contemporary Black-British Writing standing up on its own, or standing up for itself? Is it gaining credibility? This session focuses on: writers' movements to more diverse contents; examining 'Black British' as opposed to 'Post-colonial' constructions; ‘urban’ Black male writers; the concerns of Black women writers; the early history and development of this area of growing literary interest; the future development of the area.

**Contemporary Chinese Literature in Translation**. (Lucas Klein, Xi Chuan, Jonathan Stalling, Eric Abrahamsen, Eleanor Goodman)
Panelists will discuss the pleasures and frustrations they encounter translating contemporary Chinese literature, including issues of linguistic differences between Chinese and English, problems of copyright, the rise of web-based literature, and how to identify appropriate projects. Each panelist will read a short excerpt of recent work to illustrate. Xi Chuan will speak as a poet whose work has been translated into English, and
who has also translated literature into Chinese.

**Convergence of the Twain: Building the Combined Creative and Professional Writing Major.** (Frank Tascone, Gwen Schwartz, Danielle Cordaro, Rodney Dick)

While there are BA programs in creative writing and in professional writing, not many schools mix the two intentionally. Panelists with backgrounds in both creative writing and rhetoric and composition will share their experiences collaboratively designing and developing this hybrid undergraduate writing major, which exposes students equally to areas traditionally termed ‘creative’ and ‘professional.’

**Cooperative Publishing and the Future of the Small Press.** (Martin Woodside, Derick Burleson, Jacqueline Kudler, Chris Baron, Geoffrey Gatza)

Traditional literary publishing is being upended by new developments in media and technology. In this panel, representatives from Sixteen Rivers, City Works, BlazeVOX, and Calypso Editions, discuss the role cooperatives have, may, and will play in the shifting publishing landscape. The panel explores how various cooperative models help re-imagine ways for the 21st Century small press to thrive, sustain literary communities, introduce new writers, and keep great literature in circulation.

**Copper Canyon Press in Translation.** (Michael Wiegers, John Balaban, Peter Cole, Geoffrey Brock, Forrest Gander)

During the past 40 years, Copper Canyon Press has foregrounded the art of translation as intrinsic to the vitality of contemporary poetry. From Vietnamese to Spanish, Italian to Chinese, the Press consistently makes a place in readers lives for the shadow art of translation.

**Countering Stereotypes of Disability Through Contemporary Fiction.** (Michael Northen, Jillian Weise, Anne Finger, Terry Tracy, Christine Stark)

Disability literature – especially disability fiction – is a relatively new field and still in the process of defining itself. The panelists, all whom are authors of recent novels featuring a protagonist with disabilities, will discuss the problem of stereotypes of disability in traditional fiction and, in the process, read from their work to illustrate how they have attempted to counter these images. Time will be provided for Q & A.

**Courting the Love Poem: Challenges of Sincerity and Sentimentality.** (Alyse Knorr, Timothy Liu, Joe Hall, Beth Ann Fennelly, Nate Pritts)

Who’s afraid of the big bad love poem? How does the contemporary love poem fit in today’s postmodern literary landscape? This panel discusses the poetics and politics of writing the love poem, including the challenges of evoking sincerity, avoiding sentimentality, and working with a theme as old as poetry itself. What are the current poetic modes of writing love poems, from the autobiographical narrative to intentional experimentalism? How do gender and sexual orientation influence poetics?

**Creating a Literary Center.** (Michael Khandelwal, Lisa Hartz, Jill Pollack, Gregg Wilhelm, Linda Ketchum)

Founders of established literary centers demystify the process of creating a center. How to define your mission, recruit talented
teachers, create a curriculum, find students and build a vital and dynamic writing community will be explored in an interactive panel discussion. Panelists are all founding directors of literary centers who were involved in their centers’ inception from the ground up. Both for- and not-for-profit organizations will be represented.

**Creative Writing Under Siege: Setting the Record Straight.** (Stephanie Vanderslice, Anna Leahy, Dianne Donnelly, Tom Hunley, Tim Mayers)

Detractors of creative writing, via sweeping generalizations and straw men, have long criticized the field. What is the responsibility of those within the field to demythologize and demystify creative writing to the public? Find out happens when, in response to Annis Shivan’s particularly scathing criticism in the Huffington Post, a group of writers representing a wide cross-section of the field (undergraduate and graduate writing, public and private universities) set the record straight.

**Cross-Genre Crushes: Poets & Fiction Writers on Influence.** (Nicky Beer, Brian Barker, Alan Heathcock, H.G. Carrillo, Carol Guess)

The short story writer leering over a copy of Borges at The Complete Poems of Emily Dickinson. The sonneteer furtively pawing through the latest Philip Roth. The dystopian novelist haunting poetry slams with hat pulled low. A writer’s work may be identified as prose, poetry, etc., but what influences writers can defy the literary categories that seem to define them. Five authors will discuss works outside of their genres that have been of influence, and celebrate how they’ve enriched their art.

**Crossing Boundaries: Landscapes of Childhood and Adolescence.** (Julia Green, Lucy Christopher, Steve Voake, Gayle Brandeis, Kerry Madden)

The setting for a novel can be so much more than the place where events happen. This panel of award-winning novelists for young people from the UK, USA and Australia explores different ways place is used in fiction for and about adolescents, looking at the literal and metaphorical use of liminal landscapes such as the Australian desert, urban wasteland, wilderness, coasts and islands from three continents.

**CYA Publishing Today, Sponsored by the Loft Literary Center.** (Brian Malloy, Arthur A. Levine, Justin Chanda)

Two leading publishers of children’s, middle-grade, and young adult literature engage in a conversation about the state of children’s publishing today. Arthur A. Levine, editor and publisher at Scholastic Press and Arthur A. Levine Books, and Justin Chanda, publisher of Simon and Schuster Books for Young Readers, will be featured in a dialogue moderated by award-winning young adult novelist Brian Malloy.

**Dancing about Architecture: Writing at the Intersection of Language, Art, and Music.** (Michael Mejia, Gretchen Henderson, Katharine Whitcomb, Jeffrey DeShell, Debra di Blasi)

This panel is interested in complex intersections between language, music, and the visual arts. Moving beyond the ekphrastic response, we will discuss how our texts seek to conceptually and materially adapt and participate in the practices of other arts, creating innovative hybrids, unclassifiable
monsters, art whose language, style, form, and approaches to authorship remind us of the book's less genre-bound past and point to continuing opportunities for cross-genre experiment in the future.

**Defining Contemporary Poetry: How Do We Know How Much is Too Much, Not Enough, or Too Little?.** (David Caplan, Alan Shapiro, Claudia Emerson, Charles Bernstein)

Poets have revised traditional artistic norms so thoroughly that some observers deny any prevailing norms exist. The panelists will define our era’s sense of decorum, the conventions that guide the art. Alan Shapiro will examine convention as an inescapable feature of all poetic experimentation; Charles Bernstein will analyze the social and historical assumptions that guide such efforts. Claudia Emerson and David Caplan will show the compatible ambitions that inspire apparently unlike poems.

**Document-Based Sources of Inquiry.**
(Allison Wigen, Patricia Kirkpatrick, Sally Keith, Jody Gladding, Arlene Kim)

Poets will discuss the ways in which document-based sources inform the writing process. Works of art, ‘texts’ found in nature, brain maps, and fairy tales are among the source-‘documents’ of interest to the panelists. Though art, nature, and narrative have inspired poets for centuries, in their recent works these poets have utilized document-based sources in unexpected ways. This craft-discussion will offer panel attendees fresh approaches to incorporating found-sources into the writing process.

**Does Place Still Matter? The Relevance of Regional Fiction in the 21st Century.** (Sara Borjas, Stewart O’Nan, Susan Straight, Alex Espinoza, Brett Boham)

Attempts to categorize American literature often begin and end with region. Southern fiction. New England poetry. Midwestern novel. But to what extent is regionalism a useful lens through which to understand contemporary American literature? How do so-called regional writers conceptualize place? And has the expansion of the American counterculture and social media forever changed the landscape of regional fiction? Panelists will discuss the advantages and limitations of thinking regionally.

**Does the World Need Another Literary Magazine?.** (Tom Bligh, Catherine Zobal Dent, Dave Essinger, Karolina Gajdeczka, E. Ethelbert Miller)

Undergraduate literary journals encourage students to take responsibility for the shape and form of their work and to learn about publishing through firsthand exposure to the process. Panelists share unconventional wisdom on ways to help print and online journals survive and thrive while sustaining enthusiasm and maintaining high standards. Editors discuss the advantages to joining the Forum for Undergraduate Student Editors (FUSE) and explain how to start your own FUSE chapter.

**Don’t stop believing: Leading the Writing Life after the MFA.** (Lori D’Angelo, Heather Frese, Sandra Marchetti, Sarah Beth Childers)

In this conversation between Sarah Beth Childers, Lori D’Angelo, Heather Frese, and Sandy Marchetti, four writers from three different genres will discuss how to keep writing after the MFA and how to do it
successfully navigating the waters of both the business side of writing—agents, contests, residencies, and competitive funding—as well as the personal side—relationships, marriages, and children while keeping both writing, life and money in balance.

**Educating Writers in the 21st Century.**
(Michelle Toth, Marc Foster, Eve Bridburg, Pagan Kennedy)

How best to educate writers in the 21st century? What do writers need today that they didn’t need 10 years ago? Grub Street has radically shifted its approach to developing new and emerging writers by broadening the scope of its offerings and by teaching skills in areas traditionally left to publishing houses. Representatives from Grub Street’s board, staff, faculty, and student body will discuss our new approach of educating writers from idea to incubation to publication and promotion.

**Emergences: Ambiguity, Uncertainty, Entropy and Creativity.**
(Nigel McLoughlin, Steve May, Graeme Harper, Derek Neale)

Drawing on a multidisciplinary approach combining poetics, linguistics, literary criticism and cognitive psychology, members of an international panel will present short papers which address aspects of the creative process and their relationship to tolerance of ambiguity, defocussed attention, negative capability and the emergent properties of the writing process. This will lead to a Q and A session and short plenary discussion.

**Epistolophilia: Using Letters and Diaries in Creative Nonfiction.**
(Julija ukys, Elsie K. Neufeld, Gabrielle Burton, Joan Sohn, Shannon McFerran)

Each panel participant has used collections of letters and diaries to write nonfiction. Topics for discussion that have arisen for us in our work will include: What are the challenges of having a handful of letters to draw on vs. mountains of them? What is the role of chronology in this kind of work? How do we fill in the gaps that personal writings inevitably leave? What is the author’s responsibility to her subject? What possibilities open up when working with such rich visual material?

**Essaying the Essay.**
(David Lazar, Phillip Lopate, David Shields, Lia Purpura, Reda Bensmaïa)

This panel will speak to the essentially self-reflective nature of the essay: the ways essays have, historically, insistently talked about themselves. All the panelists have work in the newly released anthology Essaying the Essay, from Welcome Table Press, which presents essays on the essay from Montaigne to the present; they will read portions of their work and reflect/revise ways their views of the essay have modified over time.

**Essayists on the Essay.**
(Ned Stuckey-French, Lynn Bloom, Phillip Lopate, Patrick Madden, Jenny Spinner)

A new anthology, Essayists on the Essay: Montaigne to Our Time, collects four centuries of commentary, theory, poetics, and celebration of the essay. Tapping into that resource, this panel explores the form of the essay as described by its practitioners. How have essayists defined the essay? What have they said about what the form allows? What does the essay ask of its writers and readers?

**Every Calling is Great When Greatly Pursued: Managing and Motivating**
**Editorial Volunteers.** (Marianne Kunkel, Jessica Jacobs, Farren Stanley, Emilia Phillips, Conor Broughan)

Even for established journals, unpaid volunteers often hold key editorial positions. Editors representing varying tiers of leadership, including an editor who served as a volunteer, will explore issues raised by this unique and sometimes difficult-to-negotiate dynamic, including decisions about doing versus delegating, if and when to grant autonomy, learning to compromise and resolving conflicts, and ways to keep volunteers motivated through praise, encouragement, and professional development.

**Experimental Fiction Today.** (John Parras, Daniel Green, Alissa Nutting, Ted Pelton, M. Bartley Seigel)

Editors, writers, critics and teachers discuss recent trends in experimental fiction and how such work enriches the publishing landscape, the creative writing workshop, and the direction and function of literature itself. What are some of the more exciting trends in innovative fiction? What are the special challenges and rewards for writers testing fiction’s limits? How does fabulist work =work=? If all literature is innovative, what distinguishes the experimental from other types of fiction?

**Facebook and the MFA Admissions Process.** (Emily Maloney, PJ Williams, Andrew Valencia, Delany McKenzie (Kenzie) Allen, Hiba Krisht)

This panel, comprised of current MFA students who participated in Draft ‘12, a Facebook group numbering some 1500 MFA applicants and current students, provides inside information on how Facebook shaped the experience of applying, sharing information about programs, swapping work, and even negotiating offers. This session, useful to applicants and program administrators alike, serves to help us all navigate the pearls and pitfalls of social media in an era of increasing transparency.

**Facing the Beast: Conscience and Literary Writing.** (Helen Benedict, Masha Hamilton, Nick Flynn, Paula Sharp, Elizabeth Nunez)

What is the place of conscience in literature today? Can literary writers who address such topics as war, violence, sexism, racism, and torture be taken seriously as artists, and if so, how and by whom? Where are the pitfalls between politics and polemics, conscience and coercion? Are women taken as seriously as men when they write of political matters? And what is literature of conscience in America anyway? A group of literary writers will discuss these questions.

**Faithful Niche or Faithful Kitsch? The Necessity of Christian Literary Publishing.** (Dave Harrity, Marci Rae Johnson, Thom Caraway, Jeff Gundy, Gregory Wolfe)

Why are Christian literary publishers necessary? Editors from Image, Rock & Sling, WordFarm, and Cascadia discuss the role Christian literary publishers play in contemporary literature, answering questions such as what is the range of Christian literary writing? how do editors balance their literary and spiritual/theological concerns? what literary qualities set this work apart from what’s typically thought of as Christian writing? and who is the audience for Christian literary writing?

**Feminism Meets Neo-Benshi: Movietelling Talks Back.** (Sarah Rosenthal,
Tracie Morris, Bhanu Kapil, Paolo Javier, Jennifer Firestone)

Neo-benshi, also called movietelling, meets contemporary feminism in this panel where poets co-opt popular film and subvert its plots and purposes for their own. The panelists have rewritten film scripts to critique and respond to current social issues. Panelists will perform these short pieces, which explore Neo-benshi’s potential for feminist dialogue and collaboration as well as its capacity to talk back, as it were, to society at large.

**Fiction About Creative Artists.** (Varley O’Connor, Brock Clarke, Emily Mitchell, Kevin Wilson, Michelle Latiolais)

The panel includes writers who have crafted fiction inspired and based on artists in various creative mediums, including dance, photography, acting, performance art, and writing. How does such subject matter shape and tweak fiction narrative? What light may fiction depicting art shed on the creative process and the interplay between artists’ lives and their work? Most importantly, we will consider how art inspires other art and provokes fresh perspectives.

**Finding Money, Time and a Place to Create: Upbeat News in a Down Economy.** (Mira Bartók, Dan Blask, Mary Sherman, Joshua Glenn, Jung H. Yun)

Every writer—from emerging and mid-career to established—needs three basic things: money, time and a place to work. In this lively, informative session, panelists discuss what kinds of grants, fellowships and international residencies exist, how to find them, and practical tips on the application process. We also offer innovative ways to fund non-mainstream writing projects and interdisciplinary collaborations. Plenty of time allotted for questions afterwards.

**Finding the Right Word: Publishing Translations.** (CJ Evans, Don Share, Sidney Wade, M Mark)

For editors, there are a number of considerations that go into evaluating poetry in translation that are distinct from evaluating poetry originally written in English. Editors from four leading poetry venues discuss both the nuts and bolts of preparing a translation submission and the aesthetic and craft considerations that go into deciding whether a translation makes it into their pages. This panel guides translators on the best practices of choosing, translating, and submitting their work.

**Finding Your Voice.** (Kim Wright, Dawn Tripp, Rachel Kadish, Kathy Crowley, Laura Harrington)

Saul Bellow describes the writer’s voice as the characteristic signature of a person, of a soul. Virginia Woolf, Jennifer Egan, and Susan Orlean contend that voice is the elusive, essential element that breathes life into a story. Four established fiction writers discuss the concept of voice in their own work and in the work of others. They explore: What do we mean when we talk about voice? How does voice differ from style? Can it be analyzed, tweaked, or taught? If not, how can it be freed?

**Fixed Forms and Nonce Forms: From the Sonnet to the Bop.** (Tony Barnstone, Afaa Michael Weaver, David Mason, Willis Barnstone, Marie-Elizabeth Mali)

Five poets will talk about the pleasure of letting form help form the pleasure of the poem. The forms to be discussed are fixed
(sonnet, villanelle, blank verse) and nonce (the bop, word count, the tiny bible, and the terzavillonnet), among topics to be covered: narrative-friendly forms, lyric-friendly forms, repeating lines as song structure, renewing tradition and inventing traditions, and the fixed form as a machine for thinking.

**Flash, Sudden—Where Did They Come From, Where Are They Going?.** (Ron Carlson, James Thomas, Jennifer Pieroni, Tara Masih, Robert Shapard)

Since the first of these anthologies appeared more than 25 years ago, offering their titles as genre names, questions and controversies have followed about just what the names mean and what the forms are. How do they differ from prose poems, micros, nanos, or even shorter forms? Are flash and sudden changing? The original editors, along with newer generation writer-editors and moderator Ron Carlson, take on these topics in an open forum with the audience. Please bring your questions.

**Forum for Undergraduate Student Editors (FUSE) Caucus.** (Catherine Dent, Michael Cocchiarale, Esme Franklin, Andrew Baker)

Are you an undergraduate interested in editing and publishing, or a faculty member working with undergraduate students on a literary journal or small press? Come join FUSE for its annual meeting, which includes national elections and FUSE chapter updates, followed by a roundtable discussion. This year’s topic is the interdisciplinary nature of undergraduate publishing, i.e. how and why to forge good relationships among departments. Bring ideas and journals to exchange.

**Found in Translation: Great Nonfiction.** (S.L. (Sandi) Wisenberg, Phillip Lopate, Patrick Madden, Susan Harris, Vijay Seshadri)

Much of the creative nonfiction published in literary magazines, anthologies, text and trade books in this country is written by U.S. writers. We seek to broaden the conversation. We introduce, discuss and read excerpts from exemplary and significant essays, memoirs and other nonfictions that excite us—by such writers as Eduardo Galeano, Clarice Lispector, Milena Jesenska, Frantz Fanon, Goli Taraghi, Peter Fröberg Idling, Zbigniew Herbert, Nawal El Saadawi and more.

**Founder’s Toolkit: How to Start a Non-Profit in Your Own Backyard [WITS Alliance].** (Long Chu, Allen Gee, Janet Hurley, Lisa Murphy-Lamb, Jerome Vielman)

If every organization is the lengthened shadow of one person, and if the MFA is the new MBA, then poets and novelists are already equipped with the imaginative drive and divergent thinking necessary to start and operate a successful nonprofit. This panel of founding directors and arts administrators will provide useful information on how to start a literary non-profit. We will guide participants through the process of incorporating one’s passion into a viable project working for public good.

**Friends, Mentors, and Frenemies.** (Kathy Fagan, Daniel Halpern, Henri Cole, Natalie Shapero, Pablo Tanguay)

Friends, Mentors, and Frenemies: friendships, mentorships, and rivalries in the poetry world. This panel explores some types of poetic relationships that have influenced the work and life of poets both on the panel and beyond. Panel not concerned with
anxiety of influence issues, but rather how particular relationships affect aesthetics, careers, poetic output, and literary trends. Panelists will discuss historical examples, draw on personal anecdotes, and prompt audience participation.

**Friendships and Rivalries in Robert Lowell’s circle. Robert Lowell and Elizabeth Bishop. Anne Sexton and Sylvia Plath.** (Kathleen Spivack, Frank Bidart, Lois Ames, Maxine Kumin)

The well-documented friendships and rivalries among the poets in Robert Lowell’s circle in Boston were complex and multi-layered. Respect, help, support, competition, jealousy and even a suicide pact were some of the aspects. We’ll discuss published material and add our own insights into what we, as young writers in the New England of the time, personally observed through our own friendships with the poets involved.

**From a Survivor: Looking at the Work of Adrienne Rich.** (Cyrus Cassells, Hugh Seidman, Gabrielle Calvocoressi, Alicia Ostriker, Beatrix Gates)

A presentation, critical appreciation and close reading of one of the great American metaphysical poets, Adrienne Rich. This multi-generational panel consisting of academics, scholars and writers talks about how Rich’s work evolved through the more than twenty books of poetry into one of the most essential and far reaching bodies of work in American letters.

**From Exiled Memories to Cubop City Blues: A Tribute to Pablo Medina.** (Fred Arroyo, Pablo Medina, Rigoberto González)

This panel pays tribute to the poet, translator, essayist, and novelist Pablo Medina. The author of nine books, and translator of two, most notably Lorca’s Poet in New York, Medina is a gifted teacher and mentor at Emerson College, and a recent recipient of a Guggenheim. Medina will give a reading, followed by a conversation with Rigoberto González and Fred Arroyo exploring the writing life Medina has mastered, in particular his movement from a poetics of exile toward a poetics of place.

**From Parts to a Whole: Turning a Bunch of Essays into a Unified Book.** (David Giffels, Chuck Klosterman, Susan Neville, Sean Manning)

Why do some books of essays feel like collections of B-sides, outtakes and orphans, while others carry the thematic and narrative satisfaction of a good concept album? Drawing from their own experiences, this panel of successful authors discusses vital techniques for conceiving, organizing, developing and enhancing a collection of creative nonfiction essays into a unified whole. We will address how to balance recurring themes, maintaining voice and tone, how to build bridges and other topics.

**From Pitch to Publication: How to Pitch, Edit, Design, and Publicize an Anthology of Contemporary Writing.** (Andrew McFadyen-Ketchum, Kim Barnes, Kevin Prufer, Erin Belieu, Pinckney Benedict)

Anthologies play a vital role in the writing community. They provide a unique space for our work and our readers and commonly appear in the classroom and bookstore. Unfortunately, the work of editing, pitching, designing, and selling an anthology is shrouded in mystery. Even worse, many writers fear this work will interfere with their writing, and, thus, many great anthologies go
unrealized. This panel of prolific writers/experienced editors of successful anthologies will show us the ropes.

From the Ground Up: New Ways of Conceiving the BA/BFA in Writing. (Hugh Behm-Steinberg, Lesley Jenike, Elise Juska, Eric E. Olson, Sally Alatalo)

Typical BA’s in writing are English degrees with writing workshops. But what if you didn’t have an English department? What if you could start from scratch? What sort of classes would you want to teach? Numerous art schools are now starting BA/BFAs in writing, and each of them are taking different approaches to the challenge of preparing writers. Come hear four teachers from these unique institutions discuss the challenges and opportunities of starting a new writing program from the ground up.

Fundraising with Individuals – Crafting the Story [WITS Alliance]. (Jack McBride, Kate Brennan, Lee Briccetti, Michele Kotler, Giuseppe Taurino)

Non-profits start brainstorm sessions with this phrase: if money were no object. But, money is an object, and not having it is an obstacle. In an economy where revenues and contributions are down, non-profits rely on individual donors. While 70% of all giving comes from individuals, just 5% of donations go to the arts. How do we shape a passion for our work into a message that encourages increased giving? This panel explores ways we craft our stories to win the hearts of individual donors.

Gathered, We Gather: Editors on Their Anthologies. (Tony Leuzzi, Kevin Killian, Dodie Bellamy, Steve Fellner, Phil E. Young)

Editing an anthology can be quite seductive. It can also be a nightmare. In this session, five panelists will discuss their respective anthologies and the joys and pains that awaited them at every stage of the process. Under consideration are three projects of varying scope and scale, including a collection of New Narrative writing, a compilation of social justice poetry, and 20 interviews with leading American poets. Such topics will address selection, shaping, and copyright permissions.

Getting a Read on Things: Assessing Literary Engagement. (Jeffrey Lependorf, Jocelyn Hale, Harold Augenbraum, Ken Chen)

At the same time that foundation funding for literary organizations has been shrinking, other art fields have been developing new and exciting methods of assessing engagement. Members of the Working Group on Assessing Lit Engagement share what they’ve been doing to ensure that Literature has its place at the funding table.

Getting That First University Teaching Job. (Kathy Flann, Jane Delury, Liam Callanan, Lizzie Skurnick, David Everett)

Fresh out of an MFA program, how can aspiring teachers get a foot in the door of a university? This panel discusses ways to build teaching experience before graduation and ways to approach the adjunct market afterward. The panel -- comprised of writers who hire adjuncts, who help graduate students find teaching jobs, and who have parlayed their own adjunct work into permanent creative writing positions -- offer insight into the strategies that can push a resume to the top of a pile.
Gladly Wolde He Learne and Gladly Teach: Creating Opportunities for Teen Writers. (Chantel Acevedo, Mary Donnarumma Sharnick, Tawnysha Greene, Michelle Hopf)

When did you know you were a writer? You’ve heard this question before, and your answer likely took you back to memories of childhood. The writers on this panel have not forgotten those initial influences on our literary lives, and so, have designed programs for teens that encourage their early identification as writers. Join us as we discuss our design and implementation of summer writing camps, writing retreats abroad, poetry slam contests, and more for the writing teens in your community.

Group 18: 25 years of Poetry, Workshop, and Community. (Margaret Lloyd, Doug Anderson, Richard Michelson, Anne Woodhull, Bill O’Connell)

Group 18, a poetry group based in Northampton, Massachusetts, founded originally by Jack Gilbert, Linda Gregg, and Jim Finnegan began meeting weekly over 25 years ago. Many of its early members are still active. This past year, to celebrate the group’s 25th anniversary, Open Field Press published an anthology of its members, past and present. This event will include a reading of poets in the anthology, a discussion of Group 18’s methodology, and the group’s contribution to the Northampton area.

Hating Your Writing: A Love Story. (Melissa Stein, Molly Peacock, Richard Bausch, Daniel Nester, Adrian Matejka)

We’ve all been through it: we write the last euphoric word of our draft, but by the next morning, somehow brilliance has plummeted to dross. Are such literary mood swings a destructive deterrent, or a natural part of the creative process? Can periods of avoidance and dejection actually lead to breakthroughs and better writing? Five award-winning poets and prose writers weigh in on the ups, downs, and ups of creative endeavor and share insights, strategies, and tools they’ve gained along the way.

Hearing Voices. (Kate Daniels, Steven Cramer, Jean McGarry)

Three writers of prose and poetry discuss how psychoanalysis relocates the muse in the unconscious, ways that writers can tap into this rich, murky source, and their discoveries of alternative texts borrowed from the realms of psychoanalysis and psychiatry that have influenced, directly or indirectly, their own work.

Here Far Away: Translation and Distance. (Anna Deeny, Valerie Mejer, Raúl Zurita, Antonio Prete, Daniel Borzutzky)

This panel joins Raúl Zurita, Antonio Prete, Valerie Mejer, Daniel Borzutzky and Anna Deeny, poets and translators from four countries and three distinct languages. Through bilingual readings of poetry and short essays, we will explore translation as a practice that seeks to presence distance, maintaining it as an open and primal force, rather than engaging it as a circumstance to be lessened or overcome.

High Treason: Translating Contemporary Cuban Poetry. (Katherine Hedeen, Kristin Dykstra, Víctor Rodríguez Núñez, Mark Weiss, Christopher Winks)

Translating contemporary Cuban poetry is a challenging yet rewarding task. Challenging because the longstanding political strife between Cuba and the US has polarized
authors and critics, limited scholarly objectivity, reduced bibliographical sources and restricted travel. Rewarding because it's some of the best poetry in the Spanish language. In addition to discussing these topics the panel includes a bilingual reading of representative poets from the island.

**HOME/LAND: Inner Landscapes and Outer Geographies in the work of Native Northeast Poets.** (Mihku Paul, Michael LeBlanc, Cheryl Savageau, Lisa Brooks)

This event will examine and discuss the origin and persistence of internal topographies connected to cultural landscapes, expressed in the poetry of Native writers from Eastern Woodland tribes. The panel will consider possible explanations for these persistent elements, including the concept that, for Native writers, the inner landscape has strengthened and expanded in correlation with the loss of tribal homelands. Both scholarly and creative perspectives will be shared.

**How Do You Know When You’re Ready?.** (Kim Wright, Tracy Crow, Caroline Leavitt, Alison Smith, Holly LeCraw)

When’s the right time to show new work to a circle of beta readers? How about your agent or editor? Writers struggle with this issue, some of them throwing their books into the marketplace prematurely and others holding on too long, tinkering for years with those final forty pages. And even if your book is ready, you yourself might not be. The adjustment from writer to author is a tricky one, requiring a level of objectivity that’s hard to maintain. Finally, when, if ever, does it make sense to wait out the market? Do publishing trends dictate when you make your move?

**How Far the Journey: Immediacy versus Distance in Narrative Travel Writing.** (Rachel Friedman, Rolf Potts, David Farley, Colleen Kinder, Sarah Menkedick)

Travel writers take many different journeys: voyages of expectation and imagination, physical expeditions, and journeys of process once back at the desk. We strive to render a sense of place in vivid detail, sometimes while still enraptured by our latest locale. Yet rapture is a dangerous mode in which to write because of the risk of romanticizing without reflecting. How do travel writers negotiate the need for both immediacy and distance? Panelists will discuss their various experiences.

**How to Break Into Book Reviewing.** (Parul Sehgal, Dan Kois, Karen Long, Eric Lorberer)

Who gets to write book reviews, and where, and why? This panel of reviewers who are also editors will explain and demystify the ways that book reviews come into being. They’ll describe how established writers, new writers, editors, periodicals, and book publishers interact; how assignments get made; and who (if anyone) gets paid. They’ll consider what makes a review—and a reviewer—stand out, and how writers new to this kind of work might discover in it a vocation, or even a profession.

**How to Build a Successful Kickstarter Campaign for your Publishing Project.** (Meaghan O’Connell, Benjamin Samuel, Mat Honan, Joshua Mandelbaum, Laurie Ochoa)

Kickstarter moderates a panel of editors from Electric Literature, Words Without Borders, Slake, and Longshot for an instructional and informational session on
developing a successful Kickstarter campaign for your periodical or publishing project. We'll walk you through the process, step by step, and discuss how to best represent your brand, set a fundraising goal, shoot a video, create rewards, engage backers, and promote your campaign.

**How to Keep a Story Alive When All Your Characters Are Dead: Finding the Contemporary in Historical Fiction for Young Adults.** (Jacqueline Davies, Jeannine Atkins, Pat Lowery Collins, Sarah Lamstein, Padma Venkatraman)

Are today’s teens interested in stories from 1710, 1867, 1911, 1918, and 1942? Five writers of historical fiction and narrative poetry discuss how they create stories that feel relevant in the 21st century without sacrificing accuracy in reporting true events. Following the panelists, a group of actual teenagers will share their thoughts on the books discussed, describing what feels real and current to them in these stories of the past.

**How To Lose Friends and Alienate Loved Ones: Exploitation vs. Documentation in Creative Nonfiction.** (B.J. Hollars, Phillip Lopate, Marcia Aldrich, Ryan Van Meter, Bonnie J. Rough)

Not every story is flattering, nor is every character. Nevertheless, nonfiction writers continue to document their lives and the lives of others, often at the risk of violating personal relationships. How are writers to navigate between revealing the true nature of their subjects without alienating the people themselves? Join four writers as they explore the fine line between documentation and exploitation, among other ethical dilemmas inherent in writing of friends, family and loved ones.

**Hurdles and Widgets and Dishes: The State of Literary Publishing.** (Jeffrey Lependorf, Richard Nash, Daniel Slager, Julie Schaper, Max Rudin)

A panel of distinguished literary publishing professionals discuss the latest challenges, innovations and intrigues facing literary publishing today.

**I and Thou: The Dangers of the Self in Writing About Religion.** (Jeremy Jones, Jessie van Eerden, Jeff Sharlet, Josh MacIvor-Andersen)

How does one write honestly about faith without cliché or dogmatism? Panelists will explore the snares and pitfalls of writing about religion in nonfiction forms ranging the personal to the journalistic. By exploring classic and contemporary texts, as well as their own work, these writers will discuss how taking on the transcendent experience, whether through an announced or implied I, requires wider eyes, sharper language, and greater ethical diligence.

**I Didn’t Know I Had It In Me: When Fiction Writers Turn to Memoir.** (Marie Mockett, Joanna Smith Rakoff, Said Sayrafiezadeh, Carlene Bauer, Porochista Khakpour)

We always thought would write fiction; we never intended to write memoirs. But here with are with our memoirs. What happened? Was it the money? Was it a newfound sense of political passion? Or, did we simply realize that certain stories—our stories—would work better as memoir. Come find out, and you may surprise yourself that you too have a memoir in you.
I Never Promised You a Rose Garden. 
(Mary Johnson, Cheryl Young, Eve Bridburg, Liz Engelman, Brian Malloy)

Representatives of renowned literary organizations — A Room of Her Own, Grub Street, Hedgebrook, The Loft Literary Center, and The MacDowell Colony — address the rewards and challenges of growing a supportive community, identifying the tools which forge relationships and maximize the benefits of belonging to a niche without getting stuck in a rut.

If These Walls Could Talk ... Oh Wait, They Do!. (Alexi Zentner, Téa Obreht, Benjamin Percy, Eleanor Henderson)

The whole world is a stage, but as fiction writers we get to choose where and when to set a story. That decision can influence everything else in the novel, for better or worse. Four novelists talk about the pressures that settings, both urban and rural, can place on our fiction, and how and why to make choices about landscape.

Impossible to Tell: Tributes to Robert Pinsky. (Aliki Barnstone, Erin Belieu, Jennifer Clarvoe, David Gewanter, Thomas Simmons)

Robert Pinsky is a public poet, whose Favorite Poem Project revitalizes the role of poetry in America. His work is surprising, idiosyncratic, unclassifiable, ambitious. As David Wojahn writes, Pinsky’s service to the art oddly obscures his daring work, which has influenced a generation of poets. Five poet/critics discuss Pinsky’s importance and the generative possibilities of his innovations, and read a poem or two of their own to show his influence. Pinsky reads his own poems under discussion.

In Between: the Art of Lyric Transitions. 
(David Roderick, Katie Peterson, Nick Lantz, Shara Lessley, Rachel Richardson)

As poets and critics, we naturally pay attention to the beginnings and endings of poems, but sometimes we overlook the body in between. After a poem’s opening flourish, what lyrical, narrative, or rhetorical tactics do poets use to guide a reader from ignorance to revelation (or vice versa)? Using poems by classic and contemporary masters as models, we will discuss how to create momentum and carry a reader’s attention from a poem’s beginning to its end.

In Sickness and In Health: Literature at the Intersection of Medicine, Science and the Arts. (Danielle Ofri, Erika Goldman, Rafael Campo, Jonathan Moreno, Cortney Davis)

This panel will examine the varying definitions of ‘literature and medicine,’ reasons for the surge of public interest, and practical issues of writing and publishing in this field. The speakers will explore how writing deepens our understanding of health, science, healing, and illness, and how art shapes our perceptions of life and mortality. This panel is relevant for the writer, editor, medical professional, patient, humanities student, and professor.

Indigenous-Aboriginal American Writers Caucus. (Sherwin Bitsui, Natalie Diaz, Santee Frazier, LeAnne Howe)

Indigenous writers & scholars participate fluidly in AWP, teaching & directing affiliated programs, or working as independent writers/scholars in language revitalization & community programing. An annual need to impart field-related celebrations & concerns
as understood by Indigenous-Native writers from the Americas and surrounding island nations is necessary. In 2010, 2011 & 2012 AWP Conferences began representative caucus discussions. Program development continues in 2013 as sincerely needed.

**Innovation in low-residency MFA programs.** (Wayne Ude, Brian Clements, Xu Xi, Janet Pocorobba, Lex Williford)

Low-residency programs have been centers of innovation since their first appearance in 1977. This panel will explore innovations useful to both low-residency and residential programs, including new approaches to traditional courses, new courses, new technologies, new constituencies, new program goals and new program structures.


Five editors discuss the aesthetics behind the decisions they make about what books, stories, or essays to publish. Other aspects include: what role does advocacy play in our editing, and how does each editor envision their role in the greater nexus of publishing and racial/ethnic dynamics? The editors will also provide suggestions for correspondence with editors, submissions tips, and time will be allotted for meeting the editors.

**International Perspectives on Love, Sex and Censorship: Crossing Continents in Young Adult Fiction.** (Lucy Christopher, Julia Green, Coe Booth, David Levithan, Siobhan McGowan)

Love and sex, we all do it, don’t we? Not always in young adult fiction it seems. This panel of internationally acclaimed novelists and editors explores different ways this fiction deals with issues of love and sex, as well as the censorship often imposed upon it. It contrasts an American approach with a British perspective, discussing the pressures from publishers and educators, as well as authors themselves, to write responsibly. Just how far is too far in this fiction? Can we go all the way?

**Intersecting Lineages: Poets of Color on Cross-Community Collaboration.** (Ching-In Chen, Sherwin Bitsui, Celeste Guzman Mendoza, Hayan Charara, Kevin Simmonds)

Inspired by collaboration between organizations mentoring poets of color (Cave Canem, Kundiman and Canto Mundo), poets from indigenous, African American, Arab American, Asian American and Latina/o communities will discuss creative exchange and solidarity amongst writers of color and their communities on this panel. Poets will read work by ancestor poets considered outside of their self-identified communities and talk about how their work benefits from this productive hybrid fertilization.

**It Could Always Be Verse: Books in Verse for Young and Adult and Middle Grade Readers.** (Lesléa Newman, Kwame Alexander, Helen Frost, Meg Kearney, Marilyn Nelson)

Books written in verse for young adult and middle-grade readers have become increasingly popular in recent years. Book-length collections such as novel-in-verse, heroic crown of sonnets, themed cycle of poems, and formal poetry enhance story while exposing young readers to finely crafted literature. Panelists Kwame Alexander, Helen Frost, Meg Kearney, Marilyn Nelson, and
Lesléa Newman will read brief excerpts of their work and discuss the particular joys and challenges of writing in these forms.

**It's Complicated: Memoir-Writing in the Political Sphere.** (Liza Monroy, Kassi Underwood, Nick Flynn, Anthony Swofford, Matthew Parker)

Writers of political memoirs tell personal stories that intersect with issues of social consequence: Abortion. Gay marriage. Torture. How can we avoid accidentally writing a polemic? Are we trying to solve a problem by telling our stories? Can we? We will explore the unique opportunities and challenges of this sub-genre, focusing on how writers can take advantage of the tension that exists when one person’s experience both illuminates and subverts its larger political context.

**It's Just Like Herding Cats: Poetry Festivals and Building Community.** (Jennifer Jean, January O’Neil, Michael Ansara, Martin Farawell, Michele Russo)

In this panel, representatives from the Massachusetts Poetry Festival and from the Geraldine R. Dodge Poetry Festival in New Jersey will share best practices about creating, marketing, and running successful state-wide poetry festivals. Panelists will discuss poet-wrangling and building a base of core volunteers. They’ll also discuss their poetry-in-the-schools, poetry teacher training, and literacy programs, as well as their passion for poetry and their passion to build community.

**James Merrill at Home: A tribute.** (Langdon Hammer, Stephen Yenser, Rachel Hadas, Peter Filkins, Siobhan Phillips)

James Merrill’s poetry was awarded every significant literary prize available during his lifetime. Since his death in 1995, Merrill’s literary reputation has coalesced as a great poet of the twentieth century. Friends, scholars, and students of Merrill speak about the importance of the theme of home in Merrill’s life and poetry, specifically in Greece, Stonington, and Key West. This tribute features critical readings of Merrill’s work, as well as personal stories from those who knew him.

**Keeping Secrets: What Editors Don't Tell Writers/What Writers Won't Tell Their Editors.** (Colin Harrison, Deb Futter, Christopher Coake, Scott Raab, Barry Harbaugh)

From the acceptance of a book manuscript to its publication date (and, with any luck, well beyond), a book’s editor is its writer’s partner, as invested in the outcome as the writer him/herself—and only slightly more objective. This complex relationship is a kind of marriage, which begins with a courtship (How much do you like me? Are you the right one for me?) and ultimately becomes, at its best, a true meeting of minds—and hearts. Here, we look closely at the relationship and its limitations.

**Keeping the Difficult Balance: The Poetry of Richard Wilbur.** (Jason Gray, Andrew Hudgins, Joshua Mehigan, Natalie Shapero, Catherine Tufariello)

Richard Wilbur has been America’s premiere metrical stylist since the mid-twentieth century. A master poet and gifted translator, especially the drama of Molière, his work balances light and dark, form and content like no other poet writing today. This panel will discuss, analyze, and celebrate the poetry of Richard Wilbur, twice-winner of the...

**Keeping Track of Your Book.** (Mary Kay Zuravleff, Hannah Tinti, Bich Minh Nguyen, Porter Shreve, Lan Samantha Chang)

How do you chart plot and subplots, the passing of time, point of view, characters, or structure while working out a book? Participants reveal what methods they have devised, if any, to keep themselves on track. Hannah Tinti, Mary Kay Zuravleff, Porter Shreve, and Bich Minh Nguyen will tell tales of the 7-foot outline, the illustrated injury map of a character, and other attempts to visualize the arc and architecture of a novel, memoir, or story collection.

**Knowing Nothing: What Novelists Figure Out Before Page One.** (Sheri Joseph, Tom Perrotta, Lauren Groff, Alix Ohlin, Michael Lowenthal)

A novel creates the illusion of a broad, complicated, history-laden world by showing only a portion of it (famously: the top 1/8 of the iceberg) and implying the rest. But how does the writer locate the rest? How much iceberg construction must precede the confident omniscience of page one? Five accomplished novelists share some of the research, drafting, or dreaming tactics that go into gathering the novel’s material, used and unused, before it begins.

**Knowledge and Manifestation: Science in Contemporary Poetry.** (Valerie Ellis, Adrienne Cassel, D.F. Dominic, Pattiann Rogers, Furaha Henry-Jones)

The lyrical expression of the cosmological stories told by science forms the center of the poems written by Pattiann Rogers and the other poets on the panel. Poetry illuminates science. However, in his book, Resistance to Science in Contemporary Poetry, Bryan Walpert argues that what poets identify as a collaboration between the lyrical and the observed is better seen as resistance to science. Through readings and discussions of their poems, this panel will respond to Walpert’s claim.

**Lady Lazarus and Beyond: The Craft of Sylvia Plath.** (Sandra Beasley, Tara Betts, C. Dale Young, Shara Lessley, Meghan O’Rourke)

Sylvia Plath has enthralled decades of readers, yet discussion of her craft is often overshadowed by biography. Tragic life, yes; feminine icon, perhaps; but what about genius of diction, image, and dry wit? In Ariel, one must sift spiritual inquiry and masterful dramatic monologue from the voice of a suicide. Four poets push past the Confessionalist label to examine Plath’s formal acuity and disciplined revisions, challenging assumptions of how she should be read today—and 50 years from now.

**Landing the Tenure-track Job Without a Book: What to Expect on the Job Market.** (Kevin McKelvey, Salvatore Pane, Keya Mitra, Robert Long Foreman)

In a competitive academic job market, how do you make yourself stand out without a book? Writers will discuss their diverse paths to tenure-track jobs. Topics include how to develop pedagogy for newer fields like graphic novels or established ones such as professional writing, screenwriting, composition, editing, and publishing. Panelists will discuss publications and teaching loads, how visiting or contract positions can turn into a permanent job, and whether or not you need a PhD.
**Larkin to Love or Hate: British Poetics in Conversation.** (Carrie Etter, Carol Watts, Lavinia Greenlaw, Tim Liardet, Lytton Smith)

Four leading British poets of distinctly different styles discuss the current state of British poetics by beginning with the common dividing line of Philip Larkin’s importance for contemporary poetries in the UK. Together, their talks will bring to light and explore the exciting array of recent developments in British poetry.

**Launch Labs, Inside our Experiment.** (Eve Bridburg, Katrin Schumann, Dan Blank, Taryn Roeder)

It is now crucial for writers to embrace the business and marketing side of their writing lives. They must honestly assess their skills, aspirations, networks, comfort in promoting, and resources. Grub Street’s innovative Launch Lab brings together published writers and marketing/publicity professionals. Together, they explore best practices for writers facing these new responsibilities and challenges. Members of our Launch Lab team will bring you inside the Lab to share what we learned.

**Launching the Literary Journal: New Editors Confess.** (Graham Hillard, Randy Rosenthal, Laura Isaacman, John Gosslee, Patrick Sugrue)

Founding a literary journal is an exhilarating, frustrating, and demanding process. Join the editors of The Coffin Factory, Fjords Review, Bellow Literary Journal, and Cumberland River Review for a discussion on financing the project, soliciting submissions, fostering institutional support (or living without it), building a readership, and developing an editorial aesthetic.

**Lawless: The Journey From Book to Film.** (Susan White-Norman, Matt Bondurant, Alex Glass, Liza Wachter, Rachel Shane)

This event will begin with a full screen of the feature film Lawless, an adaptation of the novel The Wettest County in the World by Matt Bondurant. The film will be released nationwide August 31, 2012, and was directed by John Hillcoat starring Shia Labeouf, Tom Hardy, Jessica Chastain, Gary Oldman, Guy Pierce, and Mia Wasikowska. Following the film a panel featuring the original novel writer, the literary agent, the film agent, and one of the executive producers of the film will discuss the journey from print to film, discussing such issues as screenplay adaptation practices, the role of literary and film agents, the author as consultant, contract negotiations, and the problems associated with book to film adaptations.

**Levity and Gravity.** (Hannah Fries, Afaa Michael Weaver, Alberto Ríos, Katrina Vandenberg, Alison Hawthorne Deming)

In an essay on the literary quality of Lightness, Italo Calvino writes of ‘the sudden agile leap of the poet-philosopher who raises himself above the weight of the world, showing that with all his gravity he has the secret of lightness.’ What is that secret? To Calvino, it’s not about subject so much as style and prosody—a way to levitate or make carry-able (bearable) ‘heavy’ material. This panel explores the elusive concept of lightness, how it’s achieved, and why it might be vital in our time.

**LGBTQ Caucus.** (Andrea Jenkins, Tobey Kaplan, Matthew R.K. Haynes, Danielle Stanard)
At the AWP annual conference, we offer a LGBTQ caucus for those who identify as lesbian, gay, bisexual, transgender or queer to network, discuss common issues and challenges. These concerns are related to gender fluidity and identity while teaching and writing professionally along with leading a literary and socially responsible life. We share interests, publications and projects in order to strengthen our visibility and importance to AWP, along with addressing our social/creative and artistic significance to academic/literary communities and to the varied neighborhoods where we live, teach and work.

**Literary Boston: A Living History.**
(Ladette Randolph, Matthew Pearl, Megan Marshall, Michael Lowenthal, Paul Lewis)

Boston is the site of the nation’s oldest literary tradition and is still host to a vibrant writing and publishing community. From the Colonial era writers to Longfellow, Poe, the James brothers, and Robert Lowell to the present, Boston is home to many of the country’s most beloved writers. Many publishers and literary journals have been and are based in Boston, among them, Garrison’s Liberator (which helped establish the abolitionist movement) The Atlantic, Ploughshares, and Houghton Mifflin.

**Literary Nonfiction and Social Activism.**
(Helene Atwan, Marianne Leone, Bill Ayers, David Chura, Courtney Martin)

This panel explores the craft of writing nonfiction that is both literary and socially relevant. Panelists include writers who, while seeking to make significant contributions to the national conversation on the issues they are writing about, are first and foremost writers of literary nonfiction. Writers and editors on the panel discuss ways to balance the political goals of the activist with the aesthetic imperatives of literary writing and the financial demands of trade publishing.

**Literary Writers Writing Popular Fiction: What’s Up With That?.** (Ed Falco, Julianna Baggott, Lise Haines, Benjamin Percy)

What exactly are we saying when we refer to a novel as literary or serious fiction, as opposed to popular or commercial fiction? Can clear distinctions be made? What do these commonly used terms—literary, serious vs. commercial, popular—mean to writers? Is it possible to write a commercial novel that is also literary? Writers who have published literary works, as well as novels that might be considered popular fiction, explore these and other relevant questions.

**Living it Up to Write it Down.** (Michael Pearson, Philip Gerard, Joanna Eleftheriou, Christopher Sawyer-Lauçanno)

For Thoreau, living in his cabin in the woods for 2 years was an experiment in living. Such experiments are not uncommon for nonfiction writers – who engage in an experience to make a story. James Boswell, E. B. White, Hunter S. Thompson, George Plimpton, William Least Heat-Moon, Sue, Hubbell, Joan Didion, Bill Bryson, David Foster Wallace, Ted Conover, and many others could be part of a long list of writers who at one time or another made an experience in the hopes of shaping a narrative. The writers on this panel – through examples from their own writing – will discuss or dramatize how such experimentations can lead to story.
Looking for Real-life Humberts: The Unreliable Narrator in Creative Nonfiction. (Elizabeth Kadetsky, Tom Larson, Mimi Schwartz, Michael Steinberg, Daniel Stolar)

If creative nonfictionists build a persona, can persona-building also become a source of conflict and dynamism in our writing? Can building a less than reliable persona become a deliberate strategy, much like the use of unreliable narrators in fiction such as Nabokov’s Humbert Humbert. Or, does any kind of unreliability in the narrator undermine the entire premise of creative nonfiction? Five nonfiction writers brainstorm creative ways to make ourselves unreliable narrators—no doubt with playful, conflicted, and imaginative results.

Looking Out: American Journals on the World Stage. (Glenna Luschei, Kwame Dawes, John Freeman, Daniel Simon, Donovan Webster)

On the evidence that a literary tradition is as interested in looking in on itself as it is in looking out, this panel will explore ways in which three leading American journals, and one British journal, are seeking to engage an internationalist perspective in their content and editorial interests. Editors from Granta, World Literature Today, Virginia Quarterly Review and Prairie Schooner will discuss strategies, challenges and opportunities that come with pursuing such a vision for their pages.

Love Thy Neighbors: How Secondary Characters Can Save Your Work. (Cynthia Reeves, Steven Schwartz, Robin Black, Edward Porter)

Secondary characters are often characters of convenience: sketchily drawn figures who serve only the direct needs of a story’s protagonist and central conflict. This oversight may stem from fear that a too-vivid supporting cast might be distracting or worse, irrelevant. Panelists will explore the frequently overlooked power of secondary characters to deepen a too-tidy work by re-imagining them as forces of transformation, creators of world and metaphor, and arbiters of a story’s obsessions.

Low-Residency MFA Program Directors’ Caucus. (Kathleen Driskell, Xu Xi)

This is a regular annual meeting of the directors of low-residency MFA Programs, providing a forum for discussions on program development and pedagogy particular to the low-residency model. All low-residency directors are welcome to attend and vote.

Lyricist Maximus: Maximalism and the Lyric Essay. (Daisy Pitkin, Amy Benson, Steve Tomasula, Joni Tevis, Kyoko Mori)

Usually applied to artists like David Foster Wallace and Thomas Pynchon, maximalists are writers who embrace juxtapositions and chase limitlessness in their work – where anything, from white space to syntax to statistics, can become an expressive instrument of the artist. In this session, panelists will look at the lyric essay to examine how this hybrid nonfiction form both breaks down borders between, and binds together, complex systems of disparate raw material inherent to maximalist texts.

Making Emerson Matter. (Lowell White, John Domini, Lindsey Illich, Amber Foster)

The writings of Ralph Waldo Emerson have been profoundly influential in American literature. But do his words still matter? What does it now mean to be self-reliant? How do
we participate in Nature? Is it possible today to transcend anything? On this panel, four writers will discuss Emerson’s 21st century legacy, and the ways in which his ideas can be used as a springboard for new writing and thinking.

**Mantra: When I am Sad, I Sing**

**Remembering: Ruth Stone (1915-2011).** (Kandace Brill Lombart, Abigail Stone, Phoebe Stone, Bianca Stone)

This session honors the artistic life of celebrated poet Ruth Stone, Pulitzer Prize nominee, with the participation of her daughters and granddaughter. Writers and artists Abigail and Phoebe present retrospectives of their unique mother/daughter artistic collaborations; poet-publisher Bianca exemplifies the third generation influence of her grandmother’s literary legacy. A brief overview presented by Stone’s bibliographer, Kandace Lombart; reading of Ruth Stone poems by her family.

**Marketing v. Writing with a Nod to the New Media.** (Priscilla Long, Waverly Fitzgerald, Cynthia Hartwig, Matt Briggs)

Must we writers become marketers (answer, yes!) and if we are to become marketers, how do we market most effectively? How best to use new media (Facebook, Twitter, Pinterest, etc.) and yes, old media (that old-fashioned postcard...). Once we are in communication with our (ever-increasing) audience, how can we best keep our focus on creating and honing work without becoming fragmented, disorganized, distracted? What are some tools to improve both our creative practices and our marketing practices?

**Massholes: Writer Rage, the Pike, and the Beauty of a Rotary.** (Rebecca Hoogs, Jonathan Crimmins, Andrew C. Gottlieb, Susan Rich)

Five Bay State exiles will muse upon the pleasures and perils of growing up Massholes, and how that youth—whether spent in Boston or the boondocks—influenced their poetry and prose. The driving metaphor for the panel will be driving—and panelists will wax irreverent (and entertainingly) on the rage, u-turns, rotaries and other poetic devices. Some thick accents to be heard while others will have been Eliza Doolittled away through years at the other end of I-90.

**Master of None: Surviving and Thriving without an MFA.** (Rebecca Makkai, Samuel Park, Ru Freeman, Marie Myung-Ok Lee, Ida Hattermer-Higgins)

Five successful writers talk about making it in the industry without an MFA. We discuss life outside the academy; making professional connections and finding a support network; navigating sticky situations where recommendations are required; teaching without a terminal degree; and the challenges and benefits of writing in isolation. We also share how we learned to better our crafts outside a workshop, and how we got feedback on our early writing.

**May Swenson at 100.** (Sharon Dolin, Jeanne Marie Beaumont, Paul Crumbley, Kirstin Hotelling Zona, Gardner McFall)

On the centenary of her birth, May Swenson remains an under-recognized poet, yet one prized by many contemporary poets for her formal innovation (including her shaped ‘iconographs’) and her erotic love poetry. A group of poets, editors, scholars, and critics will discuss and celebrate Swenson’s legacy for the 21st century.
Note: The text contains various panels and workshops, each with a brief description of the event's focus and participants. Here is a structured representation of the information:

**Memoir Beyond the Self.** (Jeffrey Shotts, Leslie Jamison, Brigid Hughes, Benjamin Nugent, Colleen Kinder)
This panel will focus on narrative nonfiction that pushes the boundaries of traditional memoir by weaving personal experience into broader explorations of literature, history, and culture. What are the possibilities for a precarious first-person, neither oppressively dominant nor entirely dissolved? How can memoir escape the bind of solipsism by looking outward at other people, places, and eras? How can private life become a medium through which the external world is articulated?

**Micro Macro: Public and Private Poetic Histories.** (Tess Taylor, Garrett Hongo, David Mason, Nicole Stellon O'Donnell, Hilda Raz)
Before there was history, there was poetry, which has played a crucial role in our attempts at civilizational recordkeeping. In an era that draws a sharp division between poetry and the scholarly realm of history, what does it mean for history to be poetic, or for poetry to be historical? How does poetry navigate the divide between the personal and the collective? This panel will explore how poets use history (or history uses poets) to explore the intersection of public and private life.

**Mini-Craft Workshop: 5 Young Adult and Mid-Grade Writers Talk About Craft.** (Michele Corriel, Janet Fox, Alexandra Diaz, Leah Cypess, Anna Staniszewski)
Five young adult and mid-grade writers who write in different sub-genres will talk about specific craft areas and how they have honed and applied them specifically for use in young adult and mid-grade literature. Craft elements to be discussed include voice, character, plot, and dialog.

**Modern Fairy Tales and Retellings.** (Anjali Sachdeva, John Crowley, Jane Yolen, Kelly Link, Kate Bernheimer)
Many of us grew up reading the same stories our grandparents read when they were children. But contemporary writers are also creating their own fairy tales, or crafting novel and surprising variations on traditional stories, for both children and adults. In this panel authors who have written modern retellings of old tales will discuss the need for fables in modern society and the literary marketplace, and the writing process they use to go beyond archetype and tradition to create new tales.

**Money is a kind of poetry: Strategy and Tactics for the Small, Independent Non-Profit.** (David Rothman, John Barr, David Yezzi)
No matter how strong their programs may be, all non-profits eventually face the challenges of establishing effective leadership, sound financial management and good governance. This panel, featuring three speakers who have helped to direct and govern independent literary and arts organizations across the country, will address crucial strategic and tactical problems such as how to create a strong development program, how to build a mission-centered board, and how to retain strong leadership.

**Moore for Writers: Frontier, Form, and the Case of Marianne Moore.** (David Baker, Linda Gregerson, Stanley Plumly, Ann Townsend)
Marianne Moore stands as one of the most innovative Modernist poets, representing that
American aesthetic paradox: an age-old imperative for newness. We consider her many ways of mapping the frontier: from a radical recalibration of metrics to her rigorous visual architecture; from her dynamic methods of trope and image-making to the new worlds charted by her innovations in voice, stance, and subject. How can her discoveries help us make our own?

More Than Playing in the Slush Pile. (Kathleen Volk Miller, Mark Drew, Christopher Chambers, Student editor)

Editors and student staff/interns will discuss the benefits and detriments of working with students on literary magazines. How do editors involve students in the editorial, production, and marketing processes? How do they make the experience pedagogically sound and professionally relevant without sacrificing too much of their time? This panel will discuss the various strategies the editors have employed for making the relationship between student staff and editorial staff mutually beneficial.

More Truly and More Strange: What We Talk About When We Read James Tate. (Alan Soldofsky, Amy Gerstler, Charles Simic, Lee Upton, Matthew Zapruder)

An annotated reading of James Tate’s poems featuring a multi-generational panel of prominent poets who are ardent readers of James Tate’s work. Panelists will also read a few of their own and other poets’ work which they consider to be within Tate’s lineage—work that might be called predecessors or ‘cousins’ to Tate’s poems. Poems marked by their exotic language, surrealism, humor, surprise, and poignancy.

Music In--and On--the Air. (Askold Melnychuk, Lloyd Schwartz, Terry Gross)

NPR talk show host Terry Gross turns her interviewing skills on poet Lloyd Schwartz, Fresh Air’s Pulitzer-winning music critic, as together they probe the connection between music, language, and audiences. Why do some poems invite musical settings while others resist them? What’s next? Their conversation is preceded by Schwartz playing recordings of poetry set to music, juxtaposed against popular songs from the same period, followed by comments about the different aims and ambitions of each.

My Son is Perfect: Writing (Honestly) About Your Own Kids. (Marybeth Holleman, Hope Edelman, Lisa Couturier, Caroline M. Grant, Kate Hopper)

As more mothers find time and courage to write about motherhood, we face unique challenges, especially with nonfiction. One that looms large is how to write honestly about our own children, for whom we have unconditional love and no small amount of adoration. How do we find the distance to write more than the idealized version, to portray our children as the complex characters they are? How do we walk the fine line between honestly telling the stories and protecting our own very real children?

Navigating the Track: The Writer and the Non-Tenured Position. (Emma Bolden, Hannah Abrams, Sarah Domet, Jared Yates Sexton)

Adjunct, instructor, lecturer, visiting assistant professor: today’s academic job market offers a labyrinth of non-tenure positions. In this session, writers who have held such positions discuss how they navigate
this terrain. Panelists will offer a realistic map of the pitfalls, prospects, benefits (literal and metaphorical) of the positions as well as seeking and transitioning to a tenure-track.

**New Media and Storytelling.** (Jeff Parker, Kevin Moffett, Kenneth Calhoun, Victoria Redel, Adam Cushman)

The relationship between new media and literature is evolving in unexpected ways. From hypertext to book trailers and from literary mobile applications to online marketing, the future forms of storytelling in new media and the uses of new media to gain readership for traditional texts are seemingly infinite. These five panelists, all writers actively engaged in new media and writing, offer visual presentations of their work and discuss techniques, strategies, and where we go from here.

**No Way Out, Or Is There?: Innovations in Endings.** (Elizabeth Poliner, David Huddle, Jean McGarry, Marjorie Sandor)

The end of the story is often a problem for fiction writers. In our quest for the inevitable ending, for example, we don’t want to be predictable. By examining work of contemporary fiction this panel will explore a variety of ways that writers such as Nabokov, Munro, and Taylor have avoided the problem of predictability by introducing innovative resolutions, including double endings and submersions and subversions of resolution.

**Not Just a Blog: How Publishers and Writers Can--and Should--Use Tumblr to Create and Promote.** (Fernanda Diaz, Rachel Fershleiser, Max Fenton, Ryan Chapman, Miles Klee)

This panel aims to demystify Tumblr for the first-time user and outline good Tumblr practices for more seasoned members. Panelists will talk about the rewards--and the challenges--of running a successful Tumblr that helps publishers and writers promote their work, interact with readers, and contribute to the growing literary community on the site.

**Numbers Trouble: Editors & Writers Speak to VIDA's Count.** (Jennine Capó Crucet, Don Share, Katha Pollitt, Stephen Corey, E.J. Graff)

VIDA’s annual Count, well known for its documentation of gender bias in literary publishing, has produced hundreds of responses in media outlets around the world. It seems everyone wants a share in this conversation that now appears necessary and long overdue. This panel is the first organized discussion of VIDA’s numbers and what they may mean to women writers nationally. Established editors and writers will respond to this complex issue occupying the forefront of our literary landscape.

**Oh, Grow Up: Writing Kids' Voices in Literary Fiction.** (Alexi Zentner, Tea Obreht, Aryn Kyle, Haley Tanner, Alison Espach)

A lot of literary writers are writing young adult novels, but what about writing the voices of young adults and children in literary fiction? Five novelists talk about how to create believable young voices in adult fiction, how to avoid the imitativ fallacy, the power of narrative distance, and how to balance grown-up needs while having kids in the story.

**On Labor: Junior Women Faculty in Creative Writing Programs.** (Susan Somers-Willett, Jenny Browne, Yona Harvey, Erika Meitner, Rachel Zucker)
Many female faculty begin their careers during their childrearing years, posing unique demands on their families and writing. What are the concerns of junior women as they labor in writing programs, and how might these programs best support them? Panelists on, off, and spaces in-between the tenure-track reflect honestly on their careers, finding work, negotiating pay, mothering, and labor divisions across rank and gender lines. Pre-conference questions are invited on our womenwriting Tumblr.

One-Room Schoolhouse: Teaching the Private Writing Workshop. (Rachel Basch, Baron Wormser, Bonnie Friedman, Ellen Bass)

Establishing and leading a private creative writing workshop can be like building and running a one-room schoolhouse. Writers who teach both within and outside of the academy will share their decades of experience initiating thriving private workshops. The panel of poets, fiction and creative nonfiction writers will discuss practical and pedagogical issues, everything from how to attract and screen prospective students to strategies for teaching to a wide range of ages and aspirations.

Options of the I: The Post-Memoir Memoir. (Sven Birkerts, Lia Purpura, Brian Christian, Nin Andrews, Alex Lemon)

AGNI marks its 40th birthday with an exploration of personal writing in the age of the complexified I. Panelists Lia Purpura, Brian Christian, Nin Andrews, and Alex Lemon (with moderator Sven Birkerts) will consider issues of obliquity, fragmentation, collage and counterpoint, truth-telling, personae, tonal ventriloquism, and other approaches that conduce to projecting new configurations of the contemplative and narrative self.

Opening Her Veins: Variations on Poems by Marina Tsvetaeva in Two Voices. (Carey Salerno, Ilya Kaminsky, Jean Valentine, Stephanie Sandler)

Poets Ilya Kaminsky and Jean Valentine take turns reading their new variations of poetry and prose by Russian great Marina Tsvetaeva. Dr. Stephanie Sandler from the Davis Center for Russian and Eurasian Studies at Harvard University will open with remarks on these unbridled ‘translations’ as well as the life and work of Tsvetaeva. AJB executive director Carey Salerno will moderate.

Origins of Contemporary Fabulist Fiction. (Alta Ifland, Brian Evenson, Josip Novakovich, Peter Grandbois)

Four writers will discuss the diverse origins of fabulist fiction: from oral traditions (fairytales, folktales, mythology) to modern fables in the tradition of Kafka, Borges or...
Calvino, to unconventional representations of reality itself. If fiction is a reinvention of the real, the way we look at fiction is determined by the way we take in the world. Could fabulist fiction be just another, less familiar way, of taking in the world, as Steven Millhauser has said?

**Other Worlds: Writing Between Genres for Young Adults**. (Liza Ketchum, Kelly Easton, Mark Peter Hughes, Peter Johnson)

When writers create a world, we include culture, language, politics, belief systems, and the historical aspects of the fictional time and place. We bring into being a cosmology and an ethos. This panel will explore the invention of what John Gardner termed a vivid continuous dream in fantasy, dystopian, historical, and realistic fiction written for young adults. We will analyze the plasticity of form and content, and explore the tools needed to create new worlds.

**P.U.P: Poets in Unexpected Places**. (Jon Sands, Samantha Thornhill, Adam Falkner, Syreeta McFadden, Elana Bell)

Join the founders of P.U.P., a poetry and performance collective dedicated to placing New York City’s top poets into the public arena. Their impromptu readings from the Q train to the Whole Foods stretch the comfort zone of the artist, while providing communities with literary and artistic experiences in unexpected public spaces. Panelists will discuss best practices for bringing one’s art back to the spaces that rarely know how to request it, but need it most.

**Party Down: Effective Fundraising Events on the Cheap**. (Steph Opitz, Maribeth Batcha, Paul Morris, Eric Lorberer)

Fundraising events don’t need to be fancy dinners and formal wear—learn from folks from One Story, PEN America, and Rain Taxi about producing effective, novel, small fundraising events and strategies on a budget.

**Picture Book Writers in an E-book and App Era: How Can Writers Change the Way We Envision Story to Take Advantage of New Technology**. (Laurie A. Jacobs, Rubin Pfeffer, Peter H. Reynolds, Jean Heilprin Diehl, Emilie Boon)

Children’s picture book writers create stories knowing that pictures will accompany their texts, but works created for e-books and tablet applications can also incorporate music, animation, voice-overs, and subsidiary texts. These e-books and apps are a new mode of storytelling, allowing readers to be immersed in story in a unique way. Panel members will discuss how writers can change the way they envision their stories if they choose to write for this new genre.

**Plays Well With Others: Nonprofit Arts Collaboration**. (Kate Gale, Robert Casper, Tree Swenson, David Yezzi, Cornelius Eady)

Just as the image of the solitary artist toiling alone is mostly myth, so too do nonprofit literary organizations exist in a community of peers. With times still tough for many in the arts, making common cause with others is a wise, if not essential, decision. The nonprofit leaders on this panel will discuss the benefits, challenges, goals, and tactics of collaborating with other nonprofit arts organizations, and whether there might not be some larger ethic at stake in the act of collaborating.

**Playwright as Actor/Actor as Playwright**. (Kate Snodgrass, Melinda Lopez, Steven Barkhimer, John Kuntz, Lydia Diamond)
Do actors make the best playwrights? If the written character is meant to be a skeleton that actors translate into flesh, who better to create the character than the actors themselves? Boston Playwrights’ Theatre playwrights Steven Barkhimer, Lydia Diamond, John Kuntz, and Melinda Lopez investigate building characters from their perspectives as trained actors by reading a short monologue from their own work and discussing the benefits and limitations of creating text from two perspectives.

Please Complete Me, Please Don’t Make Me Gag: Love Stories for a Cynical Age. (Marie Mutsuki Mockett, Joanna Smith Rakoff, Maud Newton, Marlon James, Eleanor Henderson)

We live in a cynical age; readers are sophisticated people. But everyone loves a good love story. So how can we write about something as sincere as love, without lapsing into sentimentality or cliche? Five very different novelists talk about when, why, and how they’ve written about love in fiction, how they’ve invested romantic moments and plotlines with emotional depth, and what love means to them—and to their characters.

Poem As Object: Wrestling With Metaphor Through Multiple Media. (Julie Sheehan, Tracy M. King-Sanchez, Christopher Cascio, Erin White, Maggie Bloomfield)

Faculty and students talk about their experience in a newly-conceived workshop at Stony Brook Southampton called Poem/Object, where metaphors took shape—literally—off the page. Students, who traveled far beyond ekphrasis, found poem or erasure, discuss what they learned from this multimedia approach about fear, delight and unexpected consequences; how it affected their process; and why they can’t wait to do it again. Then they’ll share the fruit (not from trees) of their labor.

Poems from the Garnet State: A Celebration of Connecticut Poets. (Clare Rossini, Benjamin S. Grossberg, Ciaran Berry, Dennis Barone)

On the occasion of the publication of Wesleyan University’s Garnet Poems: An Anthology of Connecticut Poetry since 1776, four Connecticut poets, including the anthology editor, will explore the role of place in the Connecticut literary tradition. How have Connecticut poets figured their state’s landscape and culture—and how has that landscape and culture shaped these poets? We will examine the work of historical and contemporary poets, including Gilman, Sigourney, Stevens, Twichell, and Deming.

Poetry & Librarianship: Collection Challenges. (Jessica Smith, Judah Rubin, Dan Coffey, Elise Ficarra, Melissa Eleftherion Carr)

Poet-Librarians will discuss the challenges of collecting, archiving, and digitizing literary texts and recordings, including the barriers to collecting small press materials, and propose solutions that will allow libraries to continue to collect literary objects regardless of medium. Of particular interest to small press publishers, book artists, archivists, and librarians.

Poetry and/as Play. (Kristi Maxwell, Cathy Park Hong, Kevin McFadden, Kiki Petrosino, Joshua Ware)

From the frequently disdained pun to constraint-based challenges that require writers to play with letters and words, forms
of play often emerge in poems. Four poets will discuss ways of using play to generate material, along with the value of play in their own writing. They will address the ways that play can invigorate writing practices and change a writer’s relationship to language and composition, increasing his or her understanding of language’s possibilities and abundances.

**Poetry for the People: A Reading and Discussion of Bringing Poetry into the Community by the Present and Past Poet Laureates of Northampton, Massachusetts.** (Lesléa Newman, Janet Aalfs, Martín Espada, Rich Michelson, Lenelle Moïse)

The job of the poet laureate of Northampton, MA is to educate the public about the importance of poetry. Janet Aalfs, Martín Espada, Lenelle Moïse, Rich Michelson, and Lesléa Newman will read from their work and discuss projects they initiated during their two-year terms, including readings at the local jail, editing a poetry newspaper column, writing poems to raise money for literacy, distributing books to city waiting rooms, a poetry radio show, and curating exhibits of poetry and visual art.

**Poetry Readings in the Age of Social Media.** (Steven Karl, Christie Ann Reynolds, Emily Kendal Frey, Jared White, Ben Mirov)

Readings have been integral to fostering communities, creating shared experiences by bringing together writers and readers in one space. With the expansion of social media, regional barriers are giving way to trans-regional/national exchanges, altering the way people experience readings. How have poetry communities transformed in the digital age? How does the incorporation of other media (music, art, film) in readings challenge the notion of poetry and expand the definition of community?

**Poetry Serving Story Serving Teens: Verse Novels for Young Adults.** (Holly Thompson, Ellen Hopkins, David Levithan, Mariko Nagai)

Four writers of novels in verse and poems will discuss the craft of narrative verse and the compelling use of poetic elements to drive stories that can deeply impact the lives of young adults. This panel will elaborate on challenges of characterization, dialogue and plotting within verse; the wide range of forms and structural approaches employed today; and the effects and appeal of distilling complex stories for teens into verse.

**Poetry with Personality: Persona and Character in Contemporary Poetry.** (Benjamin Landry, Catie Rosemurgy, Darcie Dennigan, Monica Youn, Raymond McDaniel)

What are the challenges and opportunities of writing poetry from the perspective of a strong persona or a character? What are the origins of these voices, and how are these voices sustained for long stretches? Is such a poetry more or less authentic than standard lyric poetry? What are the implications for selfhood in these poems? Panelists of diverse interests and approaches will discuss these issues and more in a moderated conversation, then field questions from the audience.

**Polish Poetry Now.** (Joelle Biele, Robin Davidson, Piotr Florczyk, Karen Kovacik, Mira Rosenthal)

Join us for a discussion of new Polish poetry with four noted translators. Poland has one of the most vibrant poetry scenes in Europe, and the post-communist generation has a
significantly different relationship with poetry than its ancestors, having thrown off the weight of what Czeslaw Milosz calls the responsibility of being a bard. After looking at these changes, we will consider Polish poetry’s future, the art of translation, and cultural exchange, ending with a reading by panel members.


At AWP 2012, a panel of white identified poets examined race in poetry. But what do black poets, often accused of limiting the scope of their poems to race, have to say? Five award-winning writers offer their take on race in verse and why they do or don’t incorporate the nonmonolithic tendencies of blackness, from their book titles: Pitch Dark Anarchy, the new black, Black Peculiar and black al-f bet, to the genesis of their poems and their rearranging of the narrative of ‘Blackness.’

**Post-Genre Lit: Form in the 21st Century.** (Lacy M. Johnson, Nick Flynn, Claudia Rankine, Kazim Ali, Stephen Elliott)

An increasing body of literature not only blurs the boundaries between creative and critical, prose and verse, observation and invention, but also transcends and transgresses our most basic convictions about genre. Post-genre lit can alter our conversations about perception, experience, and reality; or it can kindle deep-seated animosities about the rules and limits of form. These divergent writers will discuss how they read, teach, write and publish work that defies classification.

**Preparing for Lift-Off: The Launch Event.** (Kevin Fenton, Nichole Bernier, Kris Bigalk, Lightsey Darst, Kathryn Kysar)

The launch event is a singular opportunity to celebrate, promote, and extend one’s work. Our authors have overcome performance anxiety, curated reading series, conducted marketing campaigns, and presented their work in bold new ways, including collaborations with artists in other disciplines. By touching on everything from logistics to performance to follow-up, the panel will show authors how to seize this distinctive opportunity and integrate it into their larger marketing efforts.

**Progression by Digression: Multiple Narrative Lines in Creative Nonfiction.** (Deborah Lott, Peter Trachtenberg, Paul Lisicky, Hope Edelman)

Laurence Sterne’s iconoclastic 1760 novel Tristram Shandy can be seen as a forebear to contemporary works of creative nonfiction. In this panel, four writers of CNF look at works that also progress via digression, with their main narrative arcs illuminated, enhanced, commented on, and deepened by other threads. They’ll examine how seemingly digressive narrative lines can open up a work’s temporal frame, enlarge its perspective, provide metaphoric resonance, and add to its intellectual complexity.

**Prose and Verse Consubstantial: The New Mixed Form.** (Ilya Kaminsky, Joshua Marie Wilkinson, C.D. Wright, Carole Maso, Julie Carr)

Prose is our culture’s default for narrative. Writing organized by the poetic line is our default for lyric expression. This panel presents writers who, in lieu of erasing the boundaries between the paragraph and the
line, alternate both forms in the same work. Authors will read from their own mixed form work and discuss precedents from the rich history of the mixed form, ranging from Zukofsky’s ‘A’ to Basho’s ‘Narrow Road.’ How can mixed form serve the poet? the novelist?

Publisher: Big versus Indie. (Ethan Bassoff, Tim O’Connell, Tom Mayer, Kris D’Agostino)

Today’s market provides more publishers than ever and if you’re lucky, you might have the choice between a major publisher and an independent one. In this panel, editors from both large and small publishers share their experiences alongside a literary agent and novelist Kris D’Agostino to provide a lively discussion on the pros and cons of book publishing, and how ‘The Big Six’ compare to smaller, more specialized houses.

Puritan scar, Scarlet Letter: Contemporary Writers on Hawthorne’s Masterwork. (John Domini, Amy Wright, Marlon James, Heidi Julavits)

No novel so established Boston as a literary center as Nathaniel Hawthorne’s The Scarlet Letter (1850), and few have left such an indelible trace across the American project since. Hester Prynne’s struggle raises core issues of outsider and community in all their moral contrariness. As art, too, the novel sets a rare challenge, working cross-gender and – genre, at once romance and realism, Transcendental and ambiguous. Panelists assess the book’s impact both locally and worldwide.

Purpose and the Practical in Historical Writing. (Anna Keesey, Peter Ho Davies, Zachary Lazar)

Fiction writers go to historical sources for many purposes: to recover the past, to speculate upon its lacunae, to revise it, and so on. These purposes create practical questions the writer must answer, such as how time, consciousness, and character should be represented, how dialogue should sound, and whether the action should cleave to verifiable events. In this discussion, three writers elaborate on their own purposes and on the practical choices demanded by historically-sourced writing.

(Re)Considering the Work of Irene McKinney: Discussion, Reading, and Tribute. (Maggie Anderson, Lynn Emanuel, T. R. Hummer, Jayne Anne Phillips, Aaron Smith)

Irene McKinney, poet, editor, teacher, and West Virginia State Poet Laureate, left a far-reaching legacy when she died in February of 2012. A central figure in Appalachian literature, her work extends beyond the region and is widely respected by many established and emerging writers. The panelists, diverse in aesthetic and genre, will bring new consideration to her rich contributions and discuss the long lasting influence of her life and work on their own work and the writing community at large.

Ready for Prime Time? The Future of Enhanced Digital Publishing. (Martin Lammon, Karina Borowicz, Julie Marie Wade, Benjamin Mitchell, Emily Chamison)

Editors of the new digital literary journal Arts & Letters PRIME discuss the future of enhanced digital publishing, from start-up to design, from production to distribution. Designed for tablet readers such as the Apple iPad, Samsung Galaxy, and Kindle Fire, enhanced digital books and journals are
changing the way we read. Joining the editors are two PRIME contributors, author Julie Marie Wade and poet Karina Borowicz, who discuss how digital media has impacted their work and literary exposure.

**Religion and Stories: Heretics and Humanists Shift the Perspective.** (Mary Johnson, Alan Lightman, Rebecca Goldstein, Donna Johnson, Kristen Wolf)

These writers, though not conventionally religious, use religion to explore reality. One novelist creates a physics-bound god (and his Aunt Penelope), another structures a novel using arguments against God, and a third imagines Jesus as a woman. The memoirists demystify Mother Teresa and recall a childhood under gospel tents. Join them for a frank discussion of issues (creative, cultural, moral & legal) involved when writers use what others regard as sacred to illuminate the human condition.

**Research and Community Activism in Creative Writing: Spiral Paths.** (Margaret Yocom, Quraysh Ali Lansana, Philip Metres, Debra Lattanzi Shutika, Susan Tichy)

Poets and writers will read from their work and discuss their varied research methods and writing projects that engage them and, often, their students in community activism: walking one’s neighborhood to interview, observe, write; ethnographic fieldwork in an urban, multi-cultural, immigrant area; service learning, including interviews, performance pieces; archival research (for book and website) on enslaved families once owned by the writer’s family; grassroots museum work with local cultures.

**Revising Ourselves: The Writing Program of the Future.** (James Lough, Beth Concepcion, Vera Haller, Mark Sundeen)

Today's college students, more practical than ever, have legitimate concerns about writing careers. Writing programs must adapt to current artistic and professional opportunities to stay viable in a technology-driven era. The ‘fiction or poetry’ model should be expanded, keeping those genres, but embracing nonfiction (creative or otherwise), new media writing, journalism, business, promotional and technical writing - - making graduates adaptable, multi-skilled, and confident about their careers.

**Revival of the Literary Salon with the Cambridge Writers’ Workshop.** (Rita Banerjee, Diana Norma Szokolyai, Jessica Piazza, Samantha Milowsky, Jade Sylvan)

How do writers create viable writing communities outside of the MFA paradigm? We will explore how the revival of salon culture has created new spaces for literary communities and debates. Having opened its Brooklyn studio in 2011, the Cambridge Writers’ Workshop holds writing workshops, literary cabarets, residencies, and retreats abroad. Panelists will discuss how new local and international literary salons help create viable communities of artists and push the conversation of cutting edge art.

**Role and Impact of International Anthologies.** (Kaveh Bassiri, Kevin Prufer, Nathalie Handal, Geoffrey Brock, Pierre Joris)

Anthology editors are confronted with common concerns, including chronological or thematic organization, the securing of copyrights, and the payment of royalties. For international anthologies, these issues are further complicated by such considerations as
introducing a foreign culture and the role of translation. The editors on this panel will share their aesthetically diverse approaches and address a range of topics, from legal matters to such cultural concerns as the role of canonization.

**Russian, Jewish, Polish, and American Poets in Translation: Cultural Contexts.** (Ewa Chruscieł, Fanny Howe, Tony Brinkley, Danuta Borchardt, Danuta Hinc)

How do we carry the impulse of the original into an American idiom? How to translate the semblance of felt life? Fanny Howe presents her translation of Polish sisters Henia and Ilona Karmel who wrote in the Buchenwald concentration camp. Toney Brinkley addresses translation as dybbuk in the example of Pasternak and Marina Tsvetaeva. Three other presenters discuss Polish poets Norwid, Szymborska and Milosz in translation into English, as well as American poets Hejinian and Graham in Polish.

**Science Writing for All.** (Robert Frederick, Douglas Starr, Sarah Webb, Jennifer Cutraro)

Science writing is one of the most popular nonfiction genres in terms of book sales, emailed stories, and television viewership. Still, relatively few writers take it up. With varied interests, scientific backgrounds, and types of audiences, panelists will address how learning the craft of science writing benefits writers in a variety of nonfiction settings, from crime stories to news features, educational materials to corporate press releases, journal articles to writing for children.

**Sea Change: Writing Remade Off the New England Coast.** (Robin Beth Schaer, Amber Dermont, Elyssa East, Anna Solomon, Amy Brill)

Writers from Herman Melville to Charles Olson have gazed from the New England shore and set out to sea, under both real and imagined sails. Their stories follow a coast stippled with wrecks, shipyards, and salty ports, pursuing the ships of slaves, pilgrims, pirates, and whalers. This panel will explore the sea’s tidal pull on imagination: the myths of its vast expanse, the reflection of the human psyche in its surface, and the history of politics, culture, commerce, and exploration it carries.

**Second Sex, Second Shelf? Women, Writing, and the Literary Marketplace.** (Christine Gelineau, Erin Belieu, Julia Glass, Tayari Jones, Meg Wolitzer)

Second Sex, Second Shelf? Women, Writing, and the Literary Marketplace. Statistics suggest a gap still exists but is there a problem and if there is, what is its nature? What changes/ remedies / metamorphoses can /should be imagined? Do you think about this issue differently in terms of your writing vs. in terms of your career? Accomplished writers, who happen to be women, theorize and report out of their own experiences and analysis of the current literary scene.

**Self-Production Primer for Playwrights & Screenwriters.** (Roland Tec, Rebecca Stump)

Drawing on more than two decades' experience producing at every budget level in both live theatre and film, Roland Tec’s Self-Production Primer seeks to empower scriptwriters by demystifying the road to self-production. Topics covered include: team building, scheduling, budgeting, and mounting an effective marketing and PR strategy. This is an abbreviated version of the
popular day-long Self-Production Boot Camp.

**Sentenced to Death: Translating Resistance and Liberation.** (Marcela Sulak, Evan Fallenberg, Idra Novey, Elizabeth Macklin, Dairena Ni Chinneide)

Writers of Irish, Czech, Modern Hebrew, Basque and indigenous languages spoken in the Brazilian Pantanal expanded or established literary canons only within the last 150 years. Translators discuss tensions in translating into the language of the conqueror, while viewing translation as a liberation that allows texts to become players in the international literary arena. The challenge is remaining true to the most important and political/culturally relevant features of each text.

**Shadow Show: Writers and Teachers on the influence of Ray Bradbury and other genre-bending authors.** (Sam Weller, Mort Castle, Alice Hoffman, Lee Martin, Dan Chaon)

Five accomplished authors discuss the literary shadow of Ray Bradbury, and the history of blurring genres in literature. The panel includes Bradbury biographer, Sam Weller; Seven-time Bram Stoker Finalist, Mort Castle; #1 New York Times Bestseller, Alice Hoffman; Pulitzer nominee, Lee Martin; New York Times Bestseller, Dan Chaon. Each panelist will discuss Bradbury’s influence on their career. They will examine the increasingly porous boundaries between genre and literature.

**Shaking the Burning Birch Tree: Celebrating Amy Lowell’s Poetry of Influence on Modern Lyric Poetry.** (Iris Jamahl Dunkle, Honor Moore, Lesley Wheeler, Terry Ehret, Katherine Hastings)

Join us for a celebration of the Boston born poet Amy Lowell. As a woman and as a lesbian, she inherited a fragmented tradition that called upon her to reclaim what had not yet been publically spoken. Lesbian eroticism, the depiction of female desire and a gynocentric approach to literary history and form lay at the heart of this act of reclamation. Each panelist will offer a close reading of a Lowell poem and then share a poem of their own which has been influenced by Lowell’s poetry.

**Show and Tell: Audio and Video Production 101.** (Jeffrey Lependorf)

CLMP’s Executive Director demonstrates simple techniques and best practices for creating audio and video recordings for use on websites, in digital marketing materials, and for embedding in enhanced ebooks.

**Small Presses Win Big: Publishers Sound Off on Their National Book Award Winners and Finalists.** (Martha Rhodes, Parneshia Jones, Fiona McCrae, Bruce McPherson, Emily Smith)

What does it mean to be published by a small or independent press today? As National Book Award judges select more Winners and Finalists from smaller presses, publishers representing recent Winners and Finalists will discuss the impact of the NBAs on both press and author. Join Four Way Books, Graywolf, Lookout Books, McPherson & Co., and TriQuarterly/Northwestern for a conversation that will look at changing face of the NBA as it honors more writers from a broader swath of publishing houses.
Small Worlds—Flash, Sudden, and Other Very Short Fiction Internationally and at Home. (Christopher Merrill, Susan Bernofsky, Etgar Keret, Edmundo Paz-Soldán, Robert Shapard)
Very short fiction is burgeoning in America. Is this happening internationally? Do micros, flashes, and suddens abroad differ from those in the U.S.? How can they challenge us and energize our own writing and the classes we teach? Are they easily available in English? The panelists write, translate, edit, and teach flash and sudden fiction.

Sons of Boston: Tino Villanueva and Don Share. (Francisco Aragón, Tino Villanueva, Don Share)
Tino Villanueva and Don Share read from their distinguished body of poetry, and afterwards engage in a moderated conversation which touches upon, in addition to their work as artists, how their work has (or hasn’t) been informed by their long-time residence in Boston, as well as their work as translators and editors.

Southern Writers in Exile. (Michael Croley, Richard Bausch, Michael Griffith, Jayne Anne Phillips, Steve Yarbrough)
Writers who identify as Southern don’t often stray far from home, but as some have moved into teaching positions, they find themselves now living all over the country, out of their comfort zones. This panel explores how that distance has affected each writer’s approach to their craft and teaching, as well as what it means to be a Southern Writer no longer living in the South and what role regionalism plays in the landscape of American literature.

Staggered Tellings: Immediacy, Intimacy and Ellipses in the Verse Novel. (Kevin Clark, Wendy Barker, Rita Dove, Jonathan Galassi, Kevin Young)
Marrying intimacy of voice to the dramatic arc of a story, the verse novel continues against all odds as an engrossing genre. Our panel will offer answers to key questions, including: What does the verse novel do that the prose novel does not? What is the effect of elliptical plotting? Is narrative subordinate to character? Do authors outline before writing? Do readers find it a more intimate form? How does the poet balance interior life and exterior events?

Stalking the Golem: the Prague Summer Program’s Twentieth Anniversary. (Richard Katrovas, Jaimy Gordon, Melinda Moustakis, Patricia Hampl, Robert Eversz)
Commemorating the twentieth anniversary of the Prague Summer Program, faculty and former students discuss the relation of the study-abroad experience to the pedagogy of creative writing. The panel discusses the evolution of the structure of the PSP, as well as the institutional interface, over time, between American institutions and the foreign entities with whom they partner. We explore how such programs as the PSP serve as points of confluence for American and host literary cultures.

Story Autopsy: How I Wrote a Novel in Three Days And Then Adapted It Into a Movie Starring Billy Crystal. (Shawn Kerivan, Chris Millis)
Millis adapted his prize-winning novel Small Apartments into an independent dark-comedy feature directed by Jonas Akerlund starring Billy Crystal, Johnny Knoxville, Matt Lucas, Rosie Perez, and many more. It

**Style and Story: Balancing Form and Content in the Short Story.** (Steve Woodward, Ted Sanders, Susan Steinberg, Jessica Francis Kane, Joshua Cohen)
How you tell a story is just as important as the story being told—but how do you balance the often opposing demands of form and content to make a compelling narrative? How do you find the right structure and style for a story? What leads to stylistic and narrative coherence in a collection of stories? Four Graywolf Press short story writers with diverse writing styles share their own approaches and discuss how they’ve achieved balance in their own work.

**Supporting, Educating, and Encouraging: How to set up and establish a successful community writing center.** (Jay Lamar, Elizabeth Savoy, Patricia Serviss, Maiben Beard)
Join the founders and organizers of The Community Writing Center (TCWC) of Auburn, Alabama as we talk about the ways higher institutions and communities can collaborate to launch and maintain a successful, not-for-profit community writing center. We’ll talk about how the center began, the challenges of running a center for the community in a rural, small-town setting, the obstacles of working simultaneously with a community and a university, the programming a community writing center might offer its community, where to get funding, how to find and keep an interested audience, and the surprising benefits of all that hard work.

**The Arcadia Project: Writing the Postmodern Pastoral.** (Joshua Corey, Brenda Iijima, Dan Beachy-Quick, Jennifer Moxley, Jonathan Skinner)
The Arcadia Project: North American Postmodern Pastoral is a groundbreaking new anthology from Ahsahta Press of contemporary poems that interrogate, refurbish, and upend the American pastoral tradition of Emerson and Thoreau. Four poets represented in the book discuss their work and explore the relevance of the ancient genre of idealized nature poetry to a world increasingly dominated by the discourse of disaster and environmental crisis.

**The Art and Craft of Short-form Nonfiction.** (Sarah Einstein, Joni Tevis, Brian Oliu, Chelsea Biondolillo)
Can you write an essay in 140 characters? In 750 words or less? And can you get it published once you have? Join the managing editor of Brevity, two authors of short-form collections, and a graduate student working in this exciting new form as they share techniques and strategies for writing and marketing short-form nonfiction—from the lyric to the expository.

**The Art of the Nonfiction Idea.** (Lisa Dierbeck, Pagan Kennedy, Alissa Quart, Katie Orenstein)
In this panel, we discuss the anatomy of a successful nonfiction idea. Perfect Storm, Freakonomics, Seabiscuit – each of these books began with a powerful premise. How does an author identify a winning concept?
And which ideas are most likely to attract the attention of editors? The session includes an Idea Hospital: audience members will have a chance to pitch their projects to the panelists.

**The Artist as Activist: On Seeing and Saving the Natural World.** (Tom Montgomery Fate, Elizabeth Dodd, Jennifer Sahn, Jeffrey S. Cramer, John T. Price)

The Artist as Activist: On Seeing and Saving the Natural World. In the 19th century, inspired by Emerson’s essay, Nature, Henry David Thoreau initiated a tradition of the nature writer as observer-artist. Today that tradition continues, but amid a natural world that has been nearly devastated by our own species. This panel of writers and editors will explore the evolving role of the nature writer as artist and activist—how seeing the world and saving the world are part of the same work.

**The Bible, Women, and American Literature.** (Virginia Gilbert, Sena Jeter Naslund, Kelly Cherry, Alicia Ostriker, Grace Bauer)

From the Pilgrim Fathers through Dickinson, Melville, Ernest Hemingway and beyond, the Bible has been a major source for American writers. It is also constantly referred to in the national debates on women’s roles in society. How do women today contribute to this tradition which is both literary and political? Five women writers who use Bible-based themes transformatively in poetry, fiction, and non-fiction will discuss their own and others’ work and invite audience discussion.

**The Business of Publishing Your First Novel: Author and Publisher Perspectives.** (Dennis Loy Johnson, Christopher Boucher, Emily St. John Mandel, Vanessa Veselka)

Melville House co-publisher and co-founder Dennis Johnson will lead a practical discussion of the publishing process with three authors in various stages of their literary careers: Emily St. John Mandel has published three acclaimed novels with Unbridled Books, while Christopher Boucher and Vanessa Veselka both debuted a novel in 2011 by Melville House and Red Lemonade respectively. Topics will include: acquisitions, editing, big-house vs. independent publishers, publicity, marketing, tours, social-networking, and the changing role of the author.

**The Business of Writing.** (Jennifer Lyons, Liza Monroy, Jesmyn Ward, Kathy Belden, Leslie T. Sharpe)

Top literary agent Jennifer Lyons brings together contributors to The Business of Writing. Conversational in tone and with a preface by Oscar Hijuelos, the book is aimed at both novice and published authors who want to know the specifics. Our panel brings its pages alive as we explore its topics, from contract negotiation to staying the course in a changing industry. We examine the collaborative process that resulted in this unique book compiling advice from diverse publishing professionals.

**The Changing YA Landscape: A Reading with Jane Yolen and Ricki Thompson.** (Anjali Sachdeva, Jane Yolen, Ricki Thompson)

How has the world of YA literature changed over the last few decades, and what new challenges and opportunities face YA writers today? Jane Yolen is an award-winning author of over 300 books for children and
adults who has been publishing for over 30 years. Ricki Thompson is an emerging writer whose first book was published in 2010. Both authors will read from their work and engage in a short moderated discussion on changes in YA writing before answering audience questions.

**The Chapbook as Gateway.** (B. K. Fischer, Stephanie Lenox, Lyrae Van Clief-Stefanon, Susan H. Case, David Tucker)

Four poets who have published with Slapering Hol Press, one of the oldest chapbook presses in the U.S., discuss the vital role the chapbook plays as a threshold to further publication and literary accomplishment. The recent popularity of the chapbook invites examination of the challenges and promise of the form, the opportunities it affords for emerging poets, its role as a creative bridge to the publication of a full-length book, and the renaissance of artisanal book-making.

**The Colloquial Baroque: Productively Deploying the Arcane.** (Lisa Russ Spaar, Brenda Hillman, Joanna Klink, Gregory Pardlo, Brian Teare)

How do damasked registers of diction and syntax contribute more than dazzling surface texture to poems of erotic, religious, aesthetic, and psychological complexity? What are the risks and pleasures of working in mixed modes of difficulty? Five aesthetically diverse poets discuss their use of Keatsian fine excess and their relationship to Hopkins’s statement that Obscurity I do & will try to avoid so far as is consistent with excellences higher than clearness at a first reading.

**The Cutthroat World of E-Books: A Primer.** (Leah Thompson, Iris Febres, Claire Schulz Ivett, Lana Popovic, Erica Hartnett)

This panel looks at the good, the bad, and the ugly in publishing’s digital revolution. Discussion will include key topics like the agency model, the Department of Justice lawsuit, issues in Digital Rights Management, and more. For writers, publishers, or anyone involved with the written word, this panel is an overview of some of the critical issues that are shaping the digital publishing discussion.

**The Divided Heart: Writing Far From Home.** (Sandra Yee, Eduardo Corral, Ishion Hutchinson, Valzhyna Mort, Jane Wong)

Emerging poets, as children of immigrants or as transnationals themselves, examine the personal and professional complexities of writing in a system that takes them further from their roots, even as they write of their roots. Sharing their works and experiences, these writers interrogate their own upward mobility and conflicts in writing about their cultures, including the politics of representation/translation, personal displacement, and inability to bring their work home.

**The Dying, Essential Art of the Interview.** (David Everett, Ron Capps, William Loizeaux)

No, it’s not like TV. And it shouldn’t use email or Facebook. As the best way to gather writerly information, interviewing is being lost to its shady digital cousins. This unusual, interactive panel preaches tips on interviewing, then demonstrates those techniques live in a public Q&A with a wounded war veteran. Asking the questions: An award-winning fiction and creative nonfiction author and a journalist who has
interviewed everyone from presidents to murderers. Even the audience will join in.

**The Enduring Voice: African American Poets on Music and Musicians.** (Monica Hand, Kate Rushin, Linda Susan Jackson, Mitchell Douglas, Harmony Holiday)

Historically, the African American poet has used music, and the stories of musicians and singers to express the rhythms and realities within their poems. Panelists will discuss their influencers, and their individual poetics, aesthetic platforms and literary approaches including parallel narratives, persona poems and jazz metrics. They will also discuss the work of pioneering and contemporary practitioners in this living tradition.

**The First Five Pages: Literary Agents and Editors Talk About Giving Your Manuscript its Best Shot.** (Erin Cox, Rob Weisbach, Alexis Gargagliano, Jill Schwartzman)

How do you convey the story, theme, and nuance of a 90,000 word novel or memoir in a powerful query letter? What if the action of your book doesn’t come until Chapter 3, but agents and editors only read the first 10 pages? These agents and editors discuss the kinds of submissions that grab them and keep them engaged, and the ways to make sure you frame your story effectively, avoid common pitfalls, and get your foot in the door.

**The First Ten Years: An Anniversary Reading by Faculty of Lesley University’s Low-Residency MFA Program in Creative Writing.** (Steven Cramer, Barry Brodsky, David Elliott, Alexandra Johnson, Michael Lowenthal)

Celebrating the first ten years of Lesley University’s Low-Residency MFA Program in Creative Writing, five of its local faculty—from Massachusetts and New Hampshire but representing the program’s nucleus in Cambridge—present new works. Readings from just-published books of fiction, nonfiction, poetry, and illustrated verse for children—as well as actors performing a staged reading of a ten-minute play—showcase the program’s multi-genre and interdisciplinary ethos.

**The Freedom to Write: Writers, Politics, & Propaganda.** (Pireeni Sundaralingam, Joanne Leedom-Ackerman, Yibing Huang (Mai Mang), Idra Novey)

As censorship and human rights violations escalate around the world, we bring together poets, novelists, essayists, and journalists to discuss how writers face harrowing obstacles to free expression, and how they continue to be instrumental to regime change around the world. Featured speakers will draw on their personal experience of writing in various places, including China, Sri Lanka, Chile, and the prison systems of the U.S.A., among others.

**The Fulbright Fellow Information Panel.** (Summer Hess, M. Thomas Gammarino, Minal Hajratwala, Meg Petersen, Patrick Phillips)

The Fulbright Program funds undergraduate, graduate students and graduates to study, conduct research, teach or pursue creative activities abroad. These past Creative Writing Fulbright Fellows and Scholars will describe the application process, the experience and the benefits this award. They spent their Fulbright years in Japan, India, the Netherlands, Chile, and the Dominican Republic writing poetry, novels


and creative nonfiction, as well as editing anthologies and translating literature.

**The Future Officer Becomes a Poet.** (Jose Gonzalez, Brian Krautler, Karen Wink, Alex Waid)

This presentation will describe how the U.S. Coast Guard Academy, one of the five federal military service academies, developed an annual poetry slam in which all freshman cadets write, memorize, and recite their poems. Known more for graduating leaders of characters than for producing prominent writers, the Academy nonetheless has stressed poetry as a way of getting future officers that as effective leaders, they must choose words carefully, speak eloquently, and use creativity.

**The Geek in Me: Writing from the Cultural Fringe.** (Ethan Gilsdorf, Lizzie Stark, Peter Bebergal)

Geek and fringe subcultures such as Dungeons & Dragons, Larping, psychedelia, punk rock and comic books can be ideal portals through which to examine the self, construct narratives and comment on the culture at large. In this session, three panelists whose books mix memoir, pop culture and ethnography discuss best practices for breaking into subcultures, conducting fringe culture reportage, and using that research to tell powerful and poignant stories about the human condition.

**The Godzilla of Nonfiction: Has Memoir Swallowed the Essay?.** (Debra Monroe, Emily Fox Gordon, Meghan Daum, David McGlynn, Madeline Blais)

While creative nonfiction is a growing, vibrant component of most literary journals, most agents and trade presses shy away from essay collections. There is thus a publishing tension between the shorter, not-necessarily chronological, not-necessarily confessional essay and the longer, largely chronological, often confessional memoir. This panel discusses the tension between the short and long forms and offer pragmatic advice for writers working on book-length nonfiction works.

**The Illustrated Novel, the Illustrated Memoir, and What Else?.** (ron tanner, Mira Bartok, Reif Larson, Josh Weil, Stan Mack)

This may be the age of the graphic novel. But is it an age that embraces illustration in ‘serious’ literature? In recent years, we have seen an increasing number of works that blend art with text. Is this practice catching on? Or is it always and only the exception? A panel of authors and illustrators will discuss the issues and consider the possibilities for all writers who entertain the idea of expanding their textual world with images. (Panelists will show examples.)

**The Literary Legacy of Andre Dubus.**

(Mathew Batt, Andre Dubus III, Melanie Rae Thon, Nancy Zafris, Bruce Machart)

Andre Dubus (1936-1999), author of nine volumes of fiction and two collections of essays, including Meditations from a Moveable Chair and Dancing After Hours, was a long-time resident of Haverhill, Massachusetts, and is widely recognized as one of the greatest practitioners and teachers of the contemporary short story. Panelists, including Dubus’ son, a former student, a close friend, and a lifelong fan, will discuss their relationship with Dubus and what they learned from his work and life.
The Look of the Book. (Lucille Lang Day, Anne Coray, Abbey Gaterud, Doug Holder, Gloria Mindock)
Publishers today are faced with many choices—perhaps too many—when it comes to printers and print methods. What is a good product? Which printers are responsive? Should a small press use digital or offset? What are the pitfalls of e-books or cheap hard copy printing? Five small presses—ervená Barva, Ibbetson Street, NorthShore, Ooligan, and Scarlet Tanager—will address these nuts-and-bolts questions and share experiences to help presses and writers make informed printing decisions.

The Low-Residency MFA Experience: An Alumni Perspective. (Erin Underwood, Ann E. Michael, Ian Williams, Janet Pocorobba, Sandra McDonald)
Low-residency MFA programs are on the rise. This panel features an alumni perspective on the educational and post MFA low-residency experience. We will examine how well the low-res model fits our needs as well as our programs’ resources for alumni, the development of alumni communities, and the reality of establishing a publishing or academic career. We will also look at the overall value of the experience on a personal, artistic, and professional level. A Q&A session will follow.

The Making of a Cooperative Press: A Retrospect. (Marie Harris, Suzanne Matson, Patsy Cumming, Lee Rudolph, Besty Sholl)
A colloquium on the origins and formative years of Alice James Books. From the beginnings when author-board members typeset books by hand and burned the midnight oil at MIT to the penny-pinching Harvard Square days on Brattle Street, founders Betsy Sholl, Patsy Cummings and Lee Rudolph, and former board members Suzanne Matson and Marie Harris reflect on AJB’s nascent years in Cambridge and how an unlikely cooperative grew to be at the forefront of American poetry publishing.

The Misunderstood Genre: Where do screenplays fit in the literary world?. (Lesley Tye, Kevin Boon, Howard A. Rodman, Diane Lake, Elisabeth Nonas)
Like the stage play, the screenplay is a blueprint for a production, yet unlike a play it is rarely studied through a literary lens. This panel will discuss the merits of the screenplay as literature, both from an academic and craft standpoint. How is language used to infer cinematic tools, while still creating a piece that is as enthralling to read as any other genre? Can screenwriters use literary devices? How do they handle point of view? These questions and more will be explored.

Five up-and-coming women poets under 45 showcase the excellence and diversity of contemporary New England poetry. Representing the continued vitality of a region that lays claim to one of the oldest and richest literary heritages in the nation, these award-winning emergent poets offer a dynamic snapshot of New England poetry today.

The Novel as Weapon: PEN Members on Book Banning & Censorship. (Larry Siems, Rob Spillman, Brigid Hughes, Alex Gilvarry, Luis Alberto Urrea)
Novels inspire us, but they can also provoke fear and hatred—even before being read. Words may be viewed as weapons; books can and do come under fire. This panel will deal with free expression as the core of any creative practice. Using several recent examples as a lens, panelists will examine the lived experience of banning and censorship, raising issues of authenticity and advocacy.

**The poem of creation is uninterrupted:** *Writers Respond to Walden and Walden Pond.* (Lindsay Illich, Sandra Castillo, Scott Temple, Kristen Getchell)

Readers will present original works of poetry and prose responding to Thoreau’s Walden and to the geographical site of Walden Pond near Concord, MA. From the perspective of ecopoetics, Walden serves as centrifuge for nature writing, but the readers will also explore more subversive readings of the work and the geographical site through verse and prose.

**The Poet Magician: writing out of single motherhood.** (Marcela Sulak, Mairéad Byrne, Khadijah Queen, Dairena Ní Chinnéide, Leah Souffrant)

Independent parenting is a culturally marginal activity with great influence on what we imagine and give life to in our poetry. Our international panel discusses how our hybrid situation resonates with hybrid poetic genres, compelling us to draw from different genres of writing and visual art. We will juxtapose the idea of aloneness, the lyric, with the inherently communal situation of parenting and talk about the influences of our single-mother heroes Derricotte, Rukeyser, Oliver, and DiPrima.

**The Poetics of Play.** (Catherine Barnett, D. Nurkse, Ilya Kaminsky, Saskia Hamilton)

Huizinga called play serious strife and erotic application; Winnicott claimed that playing is inherently exciting and precarious, which can be said about both the act of writing and the best writing itself. Useful for writers and teachers, this panel will illustrate how games (which like much of the best art are both spontaneous and highly organized) can vex, heighten, and mirror the life of feeling. Panelists will read and discuss poems that celebrate play in all its complications.

**The Post MFA Hustle: Surviving (Literally and Creatively) in the Current Climate.** (Christine Utz, Bradley Warshauer, Angela Voras-Hills, Jon L Peacock, Robert Walker)

Emerging writers write; they also work as adjunct professors, editors, high school teachers, arts administrators, performers, librarians, and volunteers. Many have multiple income streams. On this panel, MFA graduates from diverse programs will provide practical information on career paths and employment options; offer reassurance that the MFA remains a viable pathway to a life of letters; and discuss ways to clear space for meaningful creative work amidst the demands of the hustle.

**The Producers: Performing the Sensual Act of Editing.** (David Moody, Alisha Karabinus, Elaine Treharne, Guy Shahar, Melinda Wilson)

Like Kenneth Goldsmith’s writer, production editors spend hours each day shifting content between containers. They retype poems. They adjust HTML. Far from out of touch with markets, these are the editors who do the touching—the dirty, hands-on work of shaping publications.
Managers, editors, and scholars on this panel will discuss how direct work with the material publication is sensual, creative, and focusing—actions that shape and expand each publication’s scope via its maker’s patient labor.

**The Reception of Postcolonial Poetry in America.** (Raza Ali Hasan, Paul Breslin, Obi Nwakanma, Juan J. Morales)
Anglophone poets, hailing from Pakistan, Nigeria, and the U.S., will discuss the topic of postcolonial poetry and strategies for improving its reception in the U.S. Cave Canem and Kundimen have put the Ethnic American poetry on the map, while postcolonial poetry still finds itself stuck in the wilderness. The intent is to bring into dialogue postcolonial poetry’s global impetus with the more inner-directed energies of Ethnic American and American poetry.

**The Right First Book: Agents & Editors Discuss the Opportunities & Challenges of Debut Fiction.** (Philip Gerard, Sarah Bowlin, Laura Tisdel, Michelle Brower, Jeff Kleinman)
Writing and publishing a first book can be an amazing and rewarding endeavor, but it can often seem frustrating. What leads certain debuts to achieve literary success while others never get past the slush pile? This panel discusses the planning that goes into publishing a first book, which elements agents and editors most look for when they are deciding to take on a first-time author, and what makes any debut stand out from the crowd.

**The Ten-Minute Play: the Essential Ingredients.** (Gregory Fletcher, Jean Klein, L. Elizabeth Powers)

For both playwrights and non-playwrights, who may want to try their hand at a shorter genre, the ingredients of the ten-minute play will be compared and contrasted to the full-length play and sketch writing. Also, exploration will be given to finding the right size of a story and cast, as well as to the art of economy, how it looks on paper, and the production and publishing opportunities that could follow.

**The Trans-Atlantic Disconnect.** (Eric McHenry, Philip Hoy, Adam Kirsch, Mary Jo Salter, Rosanna Warren)
In the age of Eliot and Pound, the poetry communities of England and the United States influenced each other profoundly, but today they’re barely on speaking terms. Major English poets are nowhere to be found in American bookstores and publishers’ catalogues, and vice versa. A panel of eminent English and American poets, critics, and editors will talk about how this disconnect came about, and whether it can, or ought to, be remedied.

**The Translation Workshop: A Student Perspective.** (Micah McCrary, Maddison Hamil, Matthew Cwiklinski, Dauren Velez)
Much has been said on the topic and theory of teaching translation in the graduate workshop; however little has been discussed on the workshop from the student perspective. This panel focuses on the strategies, theories, triumphs and hurdles of the student who learns to translate, and places a due emphasis on the importance and joy of the translation workshop in the MFA program.
The Urge Toward Memoir. (Elisabeth Schmitz, Emily Raboteau, Michael Thomas, Jeanette Winterson, Jill Kneerim)

Novelists Jeanette Winterson, Emily Raboteau, Michael Thomas, agent Jill Kneerim and editor Elisabeth Schmitz discuss the writer’s urge toward memoir. What defines memoir and is it any more ‘true’ or less creative a process than fiction? Panelists will talk about a favorite memoir and the forms they invented for their own.

The Whole Megillah: The Jewish Experience in Children’s Books. (Barbara Krasner, Sarah Aronson, Richard Michelson, Micol Ostow, Meg Wiviott)

Writing Jewish-themed children’s books isn’t just about Sunday schools, synagogue, or the Holocaust. In this growing market, writers can include mainstream Jewish characters in secular settings and situations as well as explore the most observant families and the untold stories of Jewish history, including the Holocaust. Five authors discuss the Jewish experience in today’s children’s books -- picture books, middle grade and young adult novels, graphic novels, and nonfiction.

The Writers and the Antiquarians: A reading and conversation with former creative fellows at the American Antiquarian Society. (Kathryn Nuernberger, Cornelia Nixon, Geoffrey Brock, David Roderick, Nicole Cooley)

Often considered staid sites for scholarly work, research libraries can also serve as springboards to evocative, lyrical, and wildly experimental writing. The American Antiquarian Society is an independent research library located near Boston that offers three fellowships annually to creative writers and other artists for a month-long residence at the library along with a generous stipend. This panel of former fellows will discuss how their writing has been influenced by their time in the archives and share some of the writing the fellowship engendered.

Things We Know We Love: The Poems and Influence of Nazim Hikmet. (Randy Blasing, Mutlu Konuk Blasing, David Wojahn, Dorianne Laux, Sidney Wade)

Nâzim Hikmet (1902–1963), Turkey’s foremost modern poet, is almost as beloved a figure abroad as he is in his homeland, where he was imprisoned for many years for political dissent before being exiled. Hikmet is revered for his compassion, his lyricism, and his ability to write poems both intimate and panoramic. Among his many enthusiasts in the United States are this panel’s participants, who will discuss his life, his most essential poems, and his impact on their own work.

This is Your Brain on Fiction. (Susan Hubbard, Brock Adams, Nancy Pate, John Henry Fleming)

Neuroscientific studies (cited in The New York Times and elsewhere) assert that reading fiction can actually change human behavior. Words stimulate brains much as real experience does, and influence readers’ empathy and actions. Fiction measurably affects readers’ moods and opinions. Four fiction-writers/editors/teachers consider the implications of this research for their work. To what extent should we consider these special effects when we write, teach, and analyze fiction?

Thoreau’s Granddaughters: Women Writing the Wild. (Suzanne Roberts, Cheryl Strayed, Pam Houston, Gretchen Legler, Li Miao Lovett)
Do women approach writing both the wildness of the land and the wilderness of their own bodies differently from men? Do women have a uniquely feminine vision of what it means to be wild? Are they judged by a different set of aesthetics? These five women panelists, including memoirists, novelists, and poets, will discuss their literary influences, the joys and challenges, the internal doubts and external criticism they face in writing the wild.

**Tossing Off the Covers: a peak under the sheets and behind the scenes of running a nonprofit literary organization.** (Jocelyn Hale, Michael J. Henry, Jeffrey Lependorf, Tree Swenson)

Literary talent can only take an organization so far. Eventually (and sooner than you think) your governance and operations must be as well crafted as your sentence structures. This panel dives into the nuts and bolts of management. Topics include governance from a board member’s perspective; how to raise, spend, and account for money; tips for managing people including teaching artists, visiting writers, and staff; and understanding program impact with strategic planning and evaluation.

**Town and Gown: Partnerships Between Literary Centers and University Creative Writing Programs.** (Gregg Wilhelm, Thea Temple, Linda Ketchum, Kendra Kopelke, Ellen Waterston)

Representatives of nonprofit literary centers and university writing programs discuss new models of collaboration that not only break down community-campus barriers, but make for a richer literary scene. Mutual benefits include graduate interns who learn arts administration, student teaching experience in non-academic environments, quality programming space, cross pollination of audiences, and co-branding opportunities.

**Translating Slippery Dreamers: French Surrealist Poetry in the Hands of American Authors.** (Marilyn Kallet, Mark Polizzotti, Nancy Kline, Bill Zavatsky, Darren Jackson)

This panel of poets who are also translators of French poetry will discuss the particular challenges—pitfalls and joys—of translating Surrealists. We note the historical range and marked differences among the poets we have translated: Breton, Eluard, Péret, Char, Larbaud, Michaux. We tackle questions of how one translates automatic writing and unpredictable imagery—the language of the interior world—and how much of the traditional techniques of poetry come into play in each poet’s work.

**Translation as the (Re)Creation of Voice and Self.** (Melissa Hammerle, Malena Morling, Wei Shao, Mark Schafer, Jill Schoolman)

The art of translation implies a reinvention of text and voice in the context of a newly created linguistic landscape. This panel considers the challenges of literary translation from a range of perspectives, including the ways in which identity is reframed when translating a personal narrative and how questions of form and sensibility are reimagined in the translation of contemporary poetry and fiction. The challenges inherent in publishing world literature in English will also be explored.

**Translation as the Ultimate Act of Sympathy: International Perspectives on Creative Process.** (Hélène Cardona, Nathalie
Handal, Willis Barnstone, Martha Collins, James Ragan)

How do you capture the essence and music of a poem in translation and remain faithful to the original? Working with Arabic, Chinese, Czech, French, Italian, Portuguese, Spanish, and Vietnamese, this panel’s poets, translators and scholars discuss their roles as technicians, interpreters and alchemists working between languages to create inspired texts that reach across cultures, maps, eras, and reflect the human psyche, giving both cultures the opportunity to see one another through a different lens.

Translation: Across Languages and Codes. (Eireene Neeland, Natalia Fedorova, Andrea Quaid, David Auerbach)

Can nonsense be translated? Are interactions with e-texts across cultures the same? What happens when social codes become dislocated? This panel places an MIT electronic literature translation project--from English into Russian, and from Spanish into English--in conversation with historical criticism that reads sections of James Joyce’s Finnegan’s Wake as derived from Lewis Carroll’s Jabberwocky. It asks how Vanessa Place’s inversions of male and female pronouns in the Boycott project can help traditional translators of poetry and prose consider cultural interactions across virtual and contextual realms. By providing a counterpunctual space to discuss emergent problems in translation, the panel proposes to refresh and expand translation’s spheres of concern.

Tribute to DeWitt Henry. (Derek Alger, Sam Cornish, Sonya Larson, Rusty Barnes, Susan Tepper)

A tribute to DeWitt Henry, co-founder and longtime editor of Ploughshares, memoir writer, and teacher at Emerson College, a major literary figure in Boston, and throughout the country, responsible for publishing the first story of many accomplished writers. The panel will consist of diverse writers who have benefitted from exposure to DeWitt Henry and his writing.

Troubling Ideas: The Renewal of Argumentative Fiction. (Jess Row, Marlon James, Caitlin Horrocks, Amitava Kumar, Helen Benedict)

Chekhov famously said that the purpose of fiction is to pose questions without answering them; over a century, in the U.S., this belief has hardened into a doctrine that fiction should avoid getting entangled in arguments of any kind—political, rhetorical, conceptual, spiritual. Yet much of the world’s greatest fiction (Tolstoy, Musil, Thiong’o, Rushdie, Paley) allows a great deal of space for these arguments. How can we escape this taboo and bring argument back into our fiction?

Trying on New Bootstraps: Self-Sustaining Models for Literary Magazines. (Steph Opitz, Jennifer Woods, Megan M. Garr, Halimah Marcus)

As the university-supported literary magazine increasingly becomes a less viable model, literary magazines must find new methods for generating support. Publishers from Electric Literature, Versal, and The Lumberyard Magazine share their secrets.

Turning in Their Graves: Researching, Imagining, and Shaping Our Ancestors’ Stories. (Rebecca McClanahan, Lee Martin, Mary Clearman Blew, Suzanne Berne, Sharon DeBartolo Carmack)
Five authors, including a Certified Genealogist, share their varied experiences of writing about family and ancestral roots, offering suggestions for every stage of the journey: accessing archival sources; sifting through the facts to discover meaning, theme, and universal truths; deciding if and when to invent or fictionalize; shaping the material into an artful text; and dealing with the consequences of the published work.

Two-Year College Caucus. (Ryan Stone, Sharon Coleman, V. Hunt)

Two-year college instructors and those interested in jobs at two-year colleges should join us for our annual networking meeting. Nearly half of all students begin their college careers at two-year colleges, and an increasing number of MFA graduates are earning two-year-college teaching jobs. The future of creative writing 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.

Understanding Narrative Medicine: Healing the Medical Profession and Patients Through Literature. (Jan Freeman, Sharon Olds, Chris Adrian, Janlori Goldman, Suzy Becker)

Sharon Olds, Chris Adrian, Suzy Becker, and Janlori Goldman will discuss ways that literature can help to heal the writer, improve the relationship between patients and medical professionals, and assist in medical treatment. The panel will introduce Narrative Medicine, a growing field in medical schools, colleges, and care facilities. Panelists will read their own work and address the experiences of Narrative Medicine from all angles: teacher, writer, doctor, and patient. A Q & A will follow.

University Presses: Not Just Poetry Anymore. (Kevin Hawroth, Kristen Buckles, Elisabeth Chretien, Mark Saunders, Martha Bates)

University presses have long considered poetry part of their core publishing mission. Now many presses are expanding their creative writing or creating series in regional or multicultural writing. Others have creative imprints such as Sightline Books or Swallow Press. This panel of press directors and editors, some of whom are also authors, will explore what university presses are looking for in creative manuscripts and how writers and presses can form mutually beneficial relationships.

Uprising: Writers Call the Energy Forth. (Laurie Kutchins, Ravi Shankar, Kalela Williams, Elmaz Abinader, Brian Turner)

The writer’s sense of witness and imagination has always forged a kind of uprising, as a generative act, as a creation of something from nothing. In light of the Arab Spring and other politically charged movements, this cross-genre panel will discuss how radical and constructive acts of language can help transform traditional paradigms of power and how writers can enlighten new communities and empower marginalized groups.

Varieties of Historical Experience: Turning History into Theatre. (Andrew Pederson, Deborah Brevoort, Sheila Curran Bernard, Jayme McGhan, Craig Thornton)

This panel, made up of award-winning playwrights and documentarians, focuses on the process of creating theatre from historical
events. The discussion covers a full range of theatrical projects from documentaries to docudramas to stage plays, and how the raw material of historical fact can be crafted, shaped, and transformed using the dramatic writer’s art.

**Video Games, Fan Fiction, & Comics: Alternative Genres as Legitimate Literature.** (Leslie Salas, Jim Miller, Elaine Phillips, Kirsten Holt)

Alternative forms of narrative are often perceived with disdain or suspicion even though they address the same plots, themes, and conditions of respectable literary forms. Comics have begun to break away from this stigma, but what about more mainstream genres, such as fan fiction and video games? How do all three of these alternative forms both threaten and reinforce ideas about originality and narrative? This panel will make the case for alternative genres as creative literature.

**War in the Workshop: Handling the Combat Vet Writer.** (David Everett, Ron Capps, James Mathews, Stewart Moss)

War veterans are flooding the nation’s writing classes, sometimes encountering stereotypes, misunderstanding, and outright prejudice from teachers and fellow writers. Yet teachers often don’t know how to respond if a veteran’s workshop writing turns scary, troubled, or even violent. This panel of writing teachers and vet writers offers useful tips based on real workshop examples of students who touched on combat, suicide attempts, and even the thrill of killing.

**What a Novella Is.** (K.E. Semmel, Owen King, Edan Lepucki, Daniel Torday, Andrew Ervin)

According to The Writer’s Chronicle, novellas may be the perfect length for our fast-paced, distracted society. The novella is indeed enjoying a creative revival. Our panel of debut novellas authors discusses the recent resurgence of the form, the rich and divergent tradition of the novella in American letters, the benefits of studying novellas in graduate and undergraduate workshops, and how recent technologies make the novella uniquely suited for our current literary climate.

**What About Literary Journalism?.** (Mark Kramer, Clara Germani, Dan Grossman, Ayesha Pande, Robert Stewart)

Despite the decline of magazines, newspapers and book publishers’ budgets, the climate for literary journalism has never been better. Print is trending downwards, yes, but digital is spiking. Book apps, e-books, multimedia – new opportunities for this genre are continually emerging. In this moderated question-and-answer session, two journalists, two editors and an agent discuss the
possibilities, and share ideas about how to develop stories and publish them.

What do you mean, I have to change that? Creative nonfiction editors explain logistical challenges writers face along the path to publication (and offer some tips for avoiding common pitfalls). (Hattie Fletcher, Stephanie G'Schwind, Laura Julier, Andrew Sneé)

In a perfect world, your essay quotes a song; describes your neighbor’s late-night orgies; or details your sister’s grisly battle with cancer. It’s a terrific essay … but you might not be able to publish it—at least, not as is. Editors discuss their procedures related to creative nonfiction—what and how we fact-check; why you need to get permission, and how we can help; when (if ever) we suggest disguising identities—and offer concrete tips for anticipating and working around such challenges.

What I Wish I Had Known in Grad School About the Two-Year College. (Mary Lannon, Kristine Rae Anderson, Enzo Silon Surin, Steven Wolfe, Phoebe Reeves)

Community colleges range from those with little formal creative writing curricula to those with flourishing Creative Writing degree programs. Creative writers at very different campuses in Massachusetts, California, New York, Texas and Ohio share how they use their graduate training in teaching and starting programs, as well as in offering cultural enrichment activities. Discussion of their challenges and triumphs and what they wish they had done in graduate school will lead to a Q & A session.


What does it take to change discussion—or start discussion—around a novel, a poem, a play, a career? How to combine instruction with delight? Four leading literary and cultural critics, winners or finalists for the National Book Critic Circle’s awards, discuss the art of writing about books. These winners and finalists differ in background and experience; all represent criticism as a lively, challenging activity, one that can and must find something new to say.

What Poets Learn When They Translate. (Zack Rogow, Idra Novey, Chana Bloch, Bill Zavatsky)

Poets discuss what they learn from the writers they translate and from the process of translation. Chana Bloch’s translations include The Song of Songs and books by Yehuda Amichai and Dahlia Ravikovitch. 2011 National Poetry Series winner Idra Novey has translated Clarice Lispector and Paulo Henriques Britto. Zack Rogow’s translations include Breton, Colette, and George Sand; and collaborations from Urdu and Romanian. Bill Zavatsky has translated Breton, Desnos, Larbaud, and Gomez de la Serna.

What To Do Before You Debut. (Randy Susan Meyers, Nichole Bernier, Christopher Castellani, Jane Roper)

Authors are often naïve of their role in finding readers, and are rarely taught the iterative steps involved in the process of a book launch. Panelists will share specific methodologies, from best practices for websites, publicity, marketing decisions, and working with publishing houses, to assessing
the line between awkward hawking and reasonable audience building. Timelines, methods and tools offered will be balanced with discussion of the art of finding comfortable promotional voices.

**What We Don’t Talk About When We Talk About War.** (Catherine Parnell, George Kovach, Siobhan Fallon, Masha Hamilton, Bob Shacochis)

When writers address the subject of war they face tough choices about what material to include and how to give voice to the unspeakable. The writer’s job, then, is to examine what drives nations into war and terrorism and to focus on atrocities that are ignored or under-reported. This panel will discuss the roles that research, experience and reportage play. It will ask how the choice of genre impacts the topic of war, and what literature can achieve that journalism cannot.

**What We Write About When We Write About Music.** (Laurie Lindeen, Rick Moody, Will Hermes, Jen Trynin, Jake Slichter)

All art aspires to music because it touches our hearts, souls, senses, and imaginations. This panel of writers, musicians, and writing instructors loves, appreciates, knows, and plays music. They have written passionately about music in memoirs, essays, novels, songs, poetry, and blogs. Each individual on this panel would like to share his or her unique path with prose and music, and share their collective beliefs in the emotional, rhythmic importance of musicality when writing and when teaching writing.

**What’s That Book About, Anyway? or, The Stealth Memoir in All Its Guises.** (Michelle Herman, Scott Raab, Steven Church, Deb Olin Unferth, Melanie Thernstrom)

Get out of your own head. Call it a stealth memoir, or memoir-plus—or, as Scott Raab says of his own recent book, The Whore of Akron (about basketball player LeBron James’s defection from Cleveland to Miami), call it a Swiss Army knife of a book: nonfiction with subject matter other than the author’s life that reveals as much as outright memoir can. Five writers who practice the art of the slantwise, roundabout, research-driven, or journalistic approach to memoir talk about how and why.

**Where Marketing Meets Development: Who Said Fundraising’s Not Fun?.** (Whitney Scharer, Stewart Moss, Daniel Johnson, Andrea Dupree)

Representatives of renowned non-profit literary organizations—The Writer’s Center, Lighthouse Writers, 826Boston and Grub Street—speak about the intersection of marketing and fundraising for literary organizations, and how development efforts can create community, promote an organization’s programming and services, and be innovative and fun rather than daunting.

**Why Genre Matters.** (Dinah Lenney, Sven Birkerts, Judith Kitchen, David Biespiel, Bernard Cooper)

Writer Lawrence Weschler once said, ‘... every narrative voice — and especially every nonfiction narrative voice — is a fiction. And the world of writing and reading is divided into those who know this and those who don’t.’ If so, how to distinguish between memoir and novel, essay and story, poetry and the rest? And why should we care? Panelists will address conflating, compressing,
twisting, and embellishing, and the ongoing debate across forms about memory v. imagination and truth v. fact.

**Widening the World: Editors and Writers Discuss the Art of Bringing Far-Flung Places to Readers' Fingertips.** (Aviya Kushner, Jennifer Acker, Curtis Bauer, Susan Harris, Brigid Hughes)

In the era of instant information, literary magazines must bring more than bare facts to readers craving an international perspective. This panel of four distinguished editors from print, audio, and web journals discuss their unusual strategies for bringing readers the world, including dispatches from a high-rise in the Middle Eastern desert; an editor’s travels through Spain to make audio recordings of poets; and a magazine’s ‘country focus’ series featuring new literature in translation.

**Wild Writing Residencies.** (Marybeth Holleman, Nancy Lord, Diane Weddington, Gary Lawless, Mimi White)

Nineteen of our national parks, plus additional national forests and refuges, sponsor artist residency programs that include writers and poets. Panelists who’ve participated in some of these programs will discuss the effects their experiences have had on their art, the importance of the programs in bringing wildland values to the public, and opportunities for collaborating with visual artists and scientists. They will also share brief excerpts from work inspired by landscape and solitude.

**Winter in the Blood: Adapting Fiction into Film.** (Prageeta Sharma, Alex Smith, Andrew Smith, Ken White)

The screenwriting panel will discuss the methodology of adapting literature for the screen using the 2011 production of James Welch’s novel Winter in the Blood as a model. The directors and screenwriters will focus on strategies of adaptation, including writing in consideration of culture, geography, budget, and practical production elements in an ever-changing contemporary independent film market.

**Women and The Anxiety of Influence.** (Ralph Wilson, Jacqueline Osherow, Gail Wronsky, Kimberly Johnson, Meg Kearney)

The focus of this proposal is an examination of Harold Bloom’s famous text, The Anxiety of Influence, and its thesis, that contemporary poets bear the burden of influence from predecessor poets resulting in a sterilizing anxiety they must struggle to overcome. The panel consists of four accomplished female poets who will discuss the veracity of Bloom’s text in regard to their own creative processes, and especially how gender functions in regard to their perspectives of the text and its thesis.

**Women in Crime.** (Toni Margarita Plummer, Sophie Littlefield, Linda Rodriguez, Nicole Peeler)

Boasting diverse voices and writing in settings varying from academic to rural to paranormal, three women discuss their choice to build a crime series around a female protagonist. These authors discuss crime, and life, from the female perspective, focusing on issues such as domestic abuse, divorce, parenthood, gender roles, sex, and justice, as well as the female sleuths and authors that inspired them. Moderated by one of the top acquiring editors for crime fiction, a Q&A session will follow.
Women on the Road: Exploration, Inspiration, and Imagination in Fiction. (Tara L. Masih, Mary Akers, Jessica Anthony, Midge Raymond, Laura van den Berg)

An exploration of crafting stories and novels that place characters in distant regions and countries, and how travel abroad helped shape the countries of the panelists’ imaginations. Panelists will share travel experiences and photos, inspirations, readings, and the process of creative observation. Tips will be offered on using research to fill in travel gaps, both in contemporary and historical contexts, and on negotiating the complexities of writing about cultures different from one’s own.

Women Poets on Mentoring. (Allison Joseph, Rebecca Dunham, Brittany Cavallaro, Shara McCallum, Tyler Mills)

Women poets today have a wealth of literary models to turn to in their reading. Cultivating relationships with other female poets during key stages in their development is, however, equally important. Female mentors can fill a crucial role in helping other women reflect on writing, pedagogy, professional development and even lifestyle choices. Panel members will reflect on their own mentor-mentee relationships as well as discuss how individuals and writing programs might foster such connections.

Women Writers in the Contemporary Literary Landscape. (Fiona McCrae, Fiona Maazel, Mary Jo Bang, Susan Steinberg)

What limitations and expectations are placed on women writers by society, and how do these constrain the process of writing? How does critical reception and public perception differ for books written by women versus those written by men? Three experienced writers share their perspectives on gender and its impact on writing, publishing, and the reception of books by women, and discuss how they’ve broken free of cultural limitations in their own works.

Women’s Caucus. (Lois Roma-Deeley, Sarah Pollock, Rebecca Olson, Keli Stewart)

Where is the place for the women writer within AWP and within the greater literary community? This roundtable discussion focuses on this as well as continuing inequities in creative writing publication and literature. In addition, issues centering on cultural obstacles in the form of active oppression, stereotypes, lack of access to literary power structures, historical marginalization of women’s writing, issues and perspectives and the diverse voices of women will be explored. Networking opportunities

Words to Eat: The Challenge of Writing About Food. (Clara Silverstein, Kathryn Miles, Martha Bayne, Sherrie Flick)

With elemental appeal, food writing has become an increasingly popular form of creative non-fiction. Yet in the sizzle and smoke, what constitutes literary quality? Drawing from contemporary examples, panelists explore the nexus between food and literature from the perspectives of journalism, blogging, teaching food literature, and cookbook publishing. They address the importance of applying principles of craft and narrative to a subject of interest to everyone.

Working as Communicators in a Digital Age. (Jennifer Nelson, Erika Anderson, Chris Jones, Sarah Twombly, Stephen Knezovich)

Are you enthusiastic about Twitter, Facebook and blogs and love to write? Four
writers speak about jobs for tech savvy literary types. Sarah Twombly works as a digital strategist at Blue State Digital after spending years as a literary agent. Erika Anderson is a freelance publicist after leaving a communications job at the United Nations. Chris Jones edits an online publication at The Loft Literary Center, while Stephen Knezovich is revamping the website of Creative Nonfiction, a literary journal.

World Building When Writing for Children and Young Adults. (Clay Carmichael, Debby Dahl Edwardson, Zu Vincent, Kelly Bennett)

Books for children and young adults are written on a smaller canvas than books for adults. How do you paint a vivid story world on this canvas? Four writers living in Jakarta, Alaska, California and North Carolina, and publishing for young readers today, share their insights on the influence of place in fashioning fictional worlds. We’ll discuss language and metaphor in world building, and how to create characters shaped by the landscapes in which they live.

Write Short, Think Long: Exploring the Craft of Writing Flash Nonfiction. (Kathleen Rooney, Sue William Silverman, Peggy Shumaker, Judith Kitchen, Ira Sukrungruang)

In celebration of this popular emerging genre, as well as the publication of The Rose Metal Press Field Guide to Writing Flash Nonfiction: Advice and Essential Exercises from Respected Writers, Editors, and Teachers, edited by Dinty W. Moore, five of the book’s 26 diverse contributors gather to discuss what makes good flash nonfiction memorable and unique, and to offer up ideas and techniques for writing, publishing, and reading the brief essay form well.

Write Where You Know: When Setting Serves as a Main Character in a Novel. (John Roche, Dennis Lehane, Thomas Kelly)

Dennis Lehane’s 10 bestselling novels have primarily been set in his native Boston, depicting the city’s modern day underbelly in such thrillers as Mystic River and Gone, Baby Gone to Boston circa 1919 at a simmering political and cultural crossroads in The Given Day. He and Thomas Kelly, author of three New York–based novels, will discuss setting in their fiction. Lehane will read from his newly published historical novel, Live By Night, set in Boston during Prohibition. Q&A will follow.

Writers in the Boonies: creating a regional/rural literary hub. (Ellen Meeropol, Patricia Lee Lewis, Jacqueline Sheehan)

Literary arts centers have been successful in cities, but what about in non-metropolitan areas? Three western Massachusetts authors discuss the challenges and benefits of developing Straw Dog Writers Guild, a
community literary arts organization in a rural/small town region. Starting with a vision but no money or backers, presenters explore strategies to build a new organization to engage and connect writers without infringing on existing workshops and programs.

**Writing and Publishing Global Fiction in a U.S. and British-dominated Marketplace: Struggles and Strategies.** (Mary Helen Specht, Amanda Eyre Ward, Keija Parssinen, Andrea Eames, Dalia Azim)

Writing fiction set in locales outside the U.S. and Britain for a western-dominated marketplace comes with unique challenges and rewards. A focus on foreign places and cultures often requires authors to address issues like exoticism, privilege and diaspora as well as make craft and publishing decisions that come with describing a world unfamiliar to many readers. The writers on this panel will explore the struggles and strategies of writing and publishing global fiction.

**Writing and Reconsidering Regional Fiction.** (Susan Hubbard, Juan Martinez, Julie Iromuanya, Rita Ciresi, John Henry Fleming)

As Eudora Welty noted, place is more than a source of inspiration—it’s a source of knowledge. Some writers feel that being born in a region is essential to evoking its essence in prose, while others maintain that distance offers a better perspective of place. Our panel participants, all award-winning fiction-writers, explore those issues and discuss techniques they use to depict a region and make it matter in a story. Is it time to redefine, or abandon, the term Regional Fiction?

**Writing in the Diasporas across Languages and Cultures.** (Domnica Radulescu, Ezzat Goushegir, Danuta Hinc, Biljana Obradovic, Stella Vinitchi-Radulescu)

What are the joys and challenges of writing from the perspective of the immigrant experience in the United States? From the role that Iranian-American writers have had on cultural transformation in the US, to the difficulty of writing as an American Serb after the Bosnian war of the nineties, to the resilience of poetry in the face of globalization and technology, to the exploration of family stories from World War II Eastern Europe, the panel offers diverse angles on writing in the diasporas.

**Writing Past the End.** (Kim Stafford, Gregory Orr, Jill Bialosky, Nan Cuba)

When kinfolk die by violence, others may dither at the end of the road, but the writer keeps walking. The writer reaches back through the terrible end to grasp the beautiful beginning, like pulling a venomous serpent inside out. In this panel we look squarely at paralyzing stories that must be told. The writer tilts the mirror to see inside a hidden life, embrace the dark. These are writers helpless in pursuit of forgiveness, seeking grace through story in spite of all.

**Writing the Great Hunger.** (Renny Golden, Eamonn Wall, John Menaghan, Ann Neelon, Lawrence Welsh)

The Boston Irish Famine Memorial commemorates the 150th anniversary of a tragedy that continues to define the Irish diaspora after four generations. Writers Eamon Wall, John Menaghan, Ann Neelon, Lawrence Welsh and Renny Golden will discuss writing the Great Hunger in a contemporary context. How do writers today
revisit the collective trauma of the Irish famine? Why does An Gorta Mór still qualify as a watershed in the Irish-American imagination.

**Writing to Change the World: Social Justice and Youth Writing Programs [WITS Alliance].** (Janet Hurley, Tamiko Ambrose Murray, Glenis Redmond, Christina Shea, Terry Blackhawk)

Does the endeavor of creative writing intrinsically encourage the subject of social justice and/or nurture the same? Panelists who work with students, elementary through college age, will discuss the art of teaching youth. They will chronicle the ways in which creative writing often triggers or gives space for idealism in students and empowers a sense of agency. What are the teachable moments and what risks are involved?

**You Publish, Become Famous, Then Live As a Writer--Or Not: Lifelong Strategies for the Rest of Us.** (Ethan Gilsdorf, William Orem, Becky Tuch, Henriette Power, Ted Weesner, Jr.)

You plan on becoming a writer as a teen or undergraduate. You have a vision of your inevitable future. Now, you’re in your 30s, 40s, 50. Some hits. Some misses and disappointments. And yet you go on. In this session, panelists examine the mercurial writerly self-image, then offer practical strategies and advice for recharging batteries, diversifying your work, cobbling together a career, dealing with rejection and envy, and staying active and hopeful in your lifelong commitment to the craft.

**Young Writers in Publishing: How Passion Fuels Professionalism.** (Wesley Rothman, Abby Travis, Curtis Perdue, Kelly Forsythe, Jen Lagedrost)

Writers discuss seizing editorial opportunities as part of the MFA experience, propelling their editing and writing. They have held internships and paid positions for publishers and journals including Copper Canyon Press, Ploughshares, Poetry International, Narrative, Wave Books, Interrupture, and others. The panel will examine strategies of career development, building relationships with publishing professionals, and cultivating craft while pursuing publication.
Readings

1913 10th Anniversary Reading. (Sandra Doller, Rae Armantrout, Fanny Howe, Ben Doller, Srikanth Reddy)

Celebrate 10 years of innovative cross-genre publishing with 1913 a journal of forms & 1913 Press! Indebted in name & notion to the radical early modernist spirit, 1913 publishes emerging international writers & artists alongside some of our most renowned. 1913’s 10th anniversary is the 100th anniversary of the year 1913—the year Rosa Parks is born & Harriet Tubman dies; Malevich’s Black Square & Stein’s Tender Buttons; & the movies move to Hollywood & Russian Futurist books proliferate.

40 years of Poetry from Alice James Books: A Poetry Reading. (Carey Salerno, Brian Turner, Reginald Dwayne Betts, Kathleen Sheeder Bonanno, Mary Szybist)

A poetry reading celebrating forty years of poetry published by Alice James Books. Four best-selling AJB authors will read from their work: Brian Turner (Here, Bullet and Phantom Noise), Dwayne Betts (Shahid Reads His Own Palm), Kathleen Sheeder Bonanno (Slamming Open the Door), and Mary Szybist (Granted). AJB executive director Carey Salerno will moderate.

A cappella Zoo: A Reading of Magical Realism and Slipstream. (Laura Miller, Amelia Gray, Erin Stalcup, Mary Lou Buschi, Jack Kaulfus)

Join us for a reading of the absurdist, uncanny, fabulist, cross-genre, experimental, bizarro, new weird, mythic, surreal, and fantastic. Amelia Gray, Erin Stalcup, Mary Lou Buschi, and Jack Kaulfus will read fiction and poetry that illustrates the range of stories along a spectrum between modern reality and the imagined.

A Hedgerow Reading. (Steve Strimer, Annie Boutelle, DM Gordon, Patricia Lee Lewis, Maya Janson)

After The Dust Bowl, hedgerows were grown to mitigate damage done by big agriculture. Now, in our era of big publishing, Hedgerow Books at Levellers Press is nurturing local talents. From a place with a long literary history and wide national pool, new additions include Annie Boutelle, founder of the Smith Poetry Center; Patricia Lee Lewis, beloved mentor to many; D M Gordon, leader of a decade long public forum on contemporary poetry; and Maya Janson, an emerging artist of reach and intuition.

A Lotus Blossom in the Emerald Necklace. (Afaa M. Weaver, Mindy Zhang, Yibing Huang (Mai Mang), Eleanor Goodman, Ao Wang)

This panel will consist of presentations by poets and translators discussing influences of the Simmons International Chinese Poetry Conference on their own work and the larger world of contemporary Chinese and American poetry. This conference held at Simmons College on the Fenway is the only one of its organizational type ever held in the United States.

A Reading and Conversation by Alison Bechdel and Jeanette Winterson. (Alison Bechdel, Jeanette Winterson)

A reading and conversation by best-selling authors Alison Bechdel and Jeanette Winterson.
A Reading and Conversation by Amy Bloom and Richard Russo. (Amy Bloom, Richard Russo)
A reading and conversation by best-selling authors Amy Bloom and Richard Russo.

A Reading and Conversation by Augusten Burroughs and Cheryl Strayed. (Augusten Burroughs, Cheryl Strayed)
A reading and conversation by best-selling authors Augusten Burroughs and Cheryl Strayed.

A Reading and Conversation Don DeLillo and Dana Spiotta, Sponsored by The Center for Fiction. (Noreen Tomassi, Don DeLillo, Dana Spiotta)
Fiction writers Don DeLillo and Dana Spiotta will give a reading followed by a conversation by The Center for Fiction Executive Director Noreen Tomassi.

A Reading and Conversation with Alice Hoffman and Tom Perrotta, Sponsored by Grub Street. (Christopher Castellani, Alice Hoffman, Tom Perrotta)
Internationally best-selling writers Alice Hoffman and Tom Perrotta, authors of over thirty books between them, read from their recent fiction. After the reading, Grub Street artistic director and novelist Christopher Castellani moderates a discussion that focuses on how these authors continually appeal to wide audiences with novels and stories of great depth, subtlety and cultural relevance. The discussion will also touch on how these authors use humor and magic in their work, the creative roles they’ve played in their film adaptations, and other topics related to the craft of fiction.

A Reading By Contributors to Sudden Flash Youth. (Tom Hazuka, Meg Kearney, Paul Lisicky, Pamela Painter, Katharine Weber)
Sudden Flash Youth, published by Persea Books in 2011, provides a unique perspective on the flash fiction genre: the main characters in its sixty-five stories (none longer than 1000 words) are teenagers and children. Well-known writers Tom Hazuka, Meg Kearney, Paul Lisicky, Pamela Painter and Katharine Weber will read their own stories from the book, as well as another favorite piece of their choosing by a different author from the anthology.

A Reading by Samuel R. Delany and Kit Reed, Sponsored by Wesleyan University Press. (Matthew Cheney, Kit Reed, Samuel R. Delany)
Two influential American writers, Kit Reed and Samuel R. Delany, read thought-provoking selections from the newest additions to their enormous bodies of work. They address feminism, queer theory, and race in unexpected ways. A discussion, guided by scholar Matthew Cheney, follows the reading, and will allow the authors to address changes that have occurred in the literary world and the evolution of their work over the course of their long careers.

A Reading by the 2012 AWP Intro Journals Award Winners in Fiction. (Edward Porter, Katherine Zlabek, Joe Aguilar, Christopher Allsop, Marvin I. Guymon)
AWP describes its Intro Journals Project as a literary competition for the discovery and publication of the best new works by students currently enrolled in the programs of AWP. We invite you to come hear the 2012 winners
A Reading from Writers in the Schools [WITS Alliance]. (Bao-Long Chu, Michael Dickman, Cornelius Eady, Rebecca Hoogs)

Four poets will share work by young students as well as their own work. They will discuss the ways in which their work with school children has affected their own writing. Two of the poets will have participated in the AWP WITS Day of Service and will tell about that. Students from the Day of Service project will be invited to the event.

A Reading of Recent Memoirs by Andre Dubus III and Matthew Batt. (Matthew Batt, Andre Dubus III)

Andre Dubus III, author of five books, including House of Sand and Fog and The Garden of Last Days, will read from his recent memoir, Townie, about growing up in a depressed Massachusetts mill town saturated with drugs and violence. Also reading is Matthew Batt, author of the memoir Sugarhouse, about renovating a crack house and his life and marriage along with it. Both Dubus and Batt’s memoirs also investigate the sometimes sweet, sometimes troubled relationships between fathers and sons.

Academy of American Poets Presents Lucie Brock-Broido and Anne Carson. (Beth Harrison, Lucie Brock-Broido, Anne Carson)

An event featuring readings by two of America’s preeminent poets, Lucie Brock-Broido and Anne Carson. Presented by the Academy of American Poets.

All the Young Dudes: A Reading from Four Debut Collections. (Jared Yates Sexton, Eugene Cross, Andrew Scott, Jensen Beach)

It’s said that everyone has stories, but publishing those stories, particularly a book-length collection of them, is proving more confounding a process than ever. Join four emerging writers with debut collections for a short reading from their work, followed by a Q&A session detailing how they got their first book deals, their experiences in attracting presses and navigating contracts, and an array of advice for aspiring scribes.

An Afternoon with Adonis. (Stephen Motika, Khaled Mattawa, Adonis)

A poetry reading by Adonis, the leading Arabic-language poet, and his English-language translator, Khaled Mattawa, will be followed by a lively discussion about poetry and politics. Adonis is credited with modernizing Arabic poetry and witnessing the complicated history of the Middle East during the last half century. He is able to speak with great erudition about the importance of poetry in this complicated world.

An Evening with Margot Livesey, Gail Mazur, and Maria Flook. (Steve Yarbrough, Margot Livesey, Gail Mazur, Maria Flook)

Emerson College, a long-standing and current sponsor of the AWP Conference and Bookfair, located in the heart of Boston, presents a reading by award-winning Emerson College faculty members Margot Livesey, Gail Mazur, and Maria Flook.

An FC2 Fiction Reading. (Matthew Roberson)

In anticipation of FC2’s forty-year anniversary in 2014, we would like to have an AWP onsite reading in 2013, to build anticipation and momentum. The reading would include flash fiction readings from
recent FC2 authors, including Matt Kirkpatrick, Joanna Ruocco, Mac Wellman, Sarah Greenslit, Melanie Rae Thon, Lance Olsen, Amelia Gray, Michael Martone, and others.

**Arab-American Writing in the 21st Century: A Reading and Discussion.** (Randa Jarrar, Alicia Erian, Hayan Charara, Glenn Shaheen)

Four award-winning Arab-American writers—Alicia Erian, Randa Jarrar, Hayan Charara, and Glenn Shaheen—will present rich, multi-layered, and quintessentially American poems, essays, and fiction. Writers will discuss topics such as the burden of responsibility Post-9/11 versus Post-Arab Spring; whether Arab-American literature is seen through an anthropological rather than a literary lens; and the dangers and rewards of writing about family.

**Bay City Rollers: A Reading by Bay Area MFA Faculty.** (Andrew Altschul, Cornelia Nixon, Tom Barbash, Susan Steinberg, Lysley Tenorio)

The San Francisco Bay Area is home to one of the country’s most dynamic literary communities, with a concentration of writers, publishers, and bookstores second only to New York. The New York Times calls San Francisco a city of readers who seem to view books not only as a pleasure, but as a cause, and the region’s MFA programs reflect this active, diverse community. Come hear readings by the innovative, award-winning fiction writers who teach in these programs.

**Breaking The Jaws Of Silence.** (Sholeh Wolpe, Kim Addonizio Addonizio, Tom Sleigh, Quincy Troupe, Maxine Hong Kingston)

Poets are a threat to despotic regimes as light is a threat to darkness. In a project to benefit PEN USA’s Freedom to Write program, prominent American poets raise their voices and call on poets to bear witness, to collectively engage, to activate, to call, to give texture, to demand, to caress, to shatter, to build, and to never let the world forget.

**Bringing Home the Best: A Celebration of the Georgia Poetry Circuit.** (Sandra Meek, Kelly Cherry, Dave Smith, Allison Joseph, Bob Hicok)

Since its 1985 founding, The Georgia Poetry Circuit, a coalition of nine colleges and universities, has brought nearly one hundred poets of national renown to Georgia campuses and communities. In this session, four Georgia Poetry Circuit participants will read their work and discuss benefits of circuit participation—despite modest stipends. The GPC director will discuss and take questions regarding the logistics of creating consortiums to establish affordable and successful reading series.

**Cave Canem Prize Winners, Then and Now.** (Alison Meyers, Major Jackson, Lyrae Van Clief-Stefanon, Tracy K. Smith, Iain Haley Pollock)

This reading celebrates four winners of the Cave Canem Poetry Prize, since 1999 a first-book award for exceptional manuscripts by African American poets and a catalyst for the careers of emerging poetic voices. Winners from the early years, 2000-2002, who have since achieved literary prominence—Major Jackson (2000), Lyrae Van Clief-Stefanon (2001) and Tracy K. Smith (2002)—are showcased alongside Iain H. Pollock, recipient of the 2010 Prize for Spit Back a Boy, selected by Elizabeth Alexander.
Copper Canyon Press 40th Anniversary Reading. (Michael Wiegers, C.D. Wright, Jean Valentine, Bob Hicok, Dean Young)

This reading, a tribute to the 40th Anniversary of Copper Canyon Press, features some of the most celebrated poets currently writing. For the past four decades, Copper Canyon’s belief that poetry is vital to language and living, has helped foster the work of established and world-renowned poets to reach an expanding audience. These authors have come together to honor and commemorate Copper Canyon’s dedication to the art of poetry by sharing their work.

Copper Canyon Press: The Next 40 Years. (Matthew Zapruder, Laura Kasischke, Fady Joudah, Brenda Shaughnessy, Valzhyna Mort)

During the past four decades the world of publishing and the world of poetry has changed significantly. The future of one of America’s most distinguished publishers of poetry, Copper Canyon Press, looks bright, as is evidenced in this reading by some of the most exciting poets currently writing. Speaking from a variety of backgrounds and styles, these poets point to the eclecticism and vitality of Copper Canyon as it looks forward to the next forty years of publishing great poetry.

Counterpoint Press Reading. (Dan Smetanka, David McGlynn, Dana Johnson, Susan Sherman, Joe Wilkins)

A reading by prose writers who have had books published in 2012 by Counterpoint Press. Two memoirists and two novelists read work spanning a range of landscapes, time periods, and subjects. The editor who acquired the books moderates and discusses what drew him to each title, while the authors themselves read and reflect on their experience of working with one of the nation’s largest and most respected independent literary publishers.

Courage, Craft, & Cunning: from MFA Thesis to Published Book. (Jayne Anne Phillips, Will Schutt, Brenda Shaughnessy, Ryan McIlvain, Christa Parravani)

Courage, Craft & Cunning: from MFA Thesis to Published Book features poets and fiction writers whose manuscripts began in their MFA thesis and progressed through revision and invention to first books published by respected presses. Each will read for 4 minutes, discuss mentorship in their MFA programs, and compare notes on structuring first books, publishers, and the cunning (as in artful, resourceful,) required of writers whose lives embrace far more than writing. Audience Q&A follows.

CultureStrike: A National Cultural Movement for Immigration. (Youmna Chlala, Ha Jin, Mark Nowack, Favianna Rodriguez, Rigoberto González)

CultureStrike--the Asian American Writers’ Workshop’s national cultural movement around immigration--presents a reading featuring the pro-migrant narratives of National Book Award winner Ha Jin, Guggenheim Fellow Rigoberto González, writer-artist Youmna Chlala, and Guggenheim Fellow Mark Nowak, who’ll present poems written with Domestic Workers United. Artist Favianna Rodriguez will show work from CultureStrike’s national street art campaign.

Digital Writing: Performances and Readings of Electronic Literature. (Eric
LeMay, John Cayley, Dene Grigar, Nick Monfort, Stephanie Strickland
Performances and readings by John Cayley, Dene Grigar, Nick Monfort, and Stephanie Strickland will feature innovative writing that is digital in the sense of literature conceived and created for electronic media. Come and experience work that challenges and reinvents narrative form, literary composition, and poetic meaning. Afterward, there will be discussion of the present and future of e-lit: its range, its possibilities, and its promise for enlivening and enriching contemporary literature.

Edith Pearlman and Andre Dubus III in conversation, Sponsored by the PEN/Faulkner Foundation. (Matt Burriesci, Andre Dubus III, Edith Pearlman)
A reading and conversation by celebrated authors Andre Dubus III and Edith Pearlman. Moderated by Mary Kay Zuravleff.

Editors as Readers as Writers. (Laura Julier, Leonora Smith, Brenda Miller, Richard Hackler, Kimberly Tweedale)
As manuscript reviewers for Fourth Genre, we find some essays particularly appealing because they strike a writerly cord, inviting us to read as writers, and to enter into conversations by writing our own creative nonfiction for which these manuscripts are touchstones. Two essayists whose work will appear in Fourth Genre will read; members of Fourth Genre’s editorial board--a faculty member and an undergraduate--will make this conversation visible by reading the pieces that were thus inspired.

Embracing the Verb of It: Black Poets Innovating (or Innovative?). (Ruth Ellen Kocher, Wendy S. Walters, Douglas Kearney, Duriel E. Harris, Tyrone Williams)
Five poets read and discuss their work within the context of Expressive Experimentation and an Innovative Avant-Garde-ism embraced by writers such as Russell Atkins, Ed Roberson, Harryette Mullen, C. S. Giscombe, and Claudia Rankine. While locating projects of Black experimentation within the context of Innovative poetry, these writers read work that contemplates, and sometimes resists, being ‘innovative’ against the project of ‘innovating’ expression birthed in lyric tradition.

Engaging with Science: Poetry & Fiction. (Pireeni Sundaralingam, Alan Lightman, C.Dale Young, Sandra Alcosser)
What is Time? How do our brains interpret light? How does poetry intersect with ecology? Join us for this reading featuring novelists, poets, and essayists, whose scientific training has helped them re-imagine a range of scientific fields -from physics and botany to neuroscience and medicine- through their creative writing. Following the reading, there will be a discussion as to why and how each writer uses poetry versus fiction to explore the world of science.

Finding New Freedom in Old Forms. (Danielle Jones-Pruett, Jill S. McDonough, Maria Hummel, Tyehimba Jess)
Sonnets, villanelles, ghazals, and other poetic forms are often discussed in terms of their restrictiveness, but more and more poets are returning to these forms to address social injustice, tragedy and inequity, or as a way to engage in other politically charged topics. Come hear Jill S. McDonough read sonnets grappling with the history of execution in
America; discover how song forms, like villanelles and pantoums, provided a release for Maria Hummel, allowing her to write about her son’s illness in a way that was emotionally honest; experience Tyehimba Jess’s ability to take African Americans on the fringe of history and reintroduce them into popular culture, all while deconstructing and reconstructing form. After the reading, the poets will answer questions about working with form, and how it has been significant to their poetic process.

**First Person Plural Reading.** (Amy Benson, Wendy S. Walters, Margo Jefferson, Justin Torres, Tiphanie Yanique)

Amy Benson, Margo Jefferson, Justin Torres, Wendy S. Walters, and Tiphanie Yanique read prose written in the First Person Plural point of view. Their fiction and essays explore the limits and rewards of this seldom used voice. Their work prompts questions about collective identity, shared experience, and zeitgeist—what can ‘we’ say best, when does ‘we’ turn into ‘I’ or ‘they’? Opportunities for questions and discussion follow readings by the panelists.

**Five Years of Normal: Anniversary Reading for The Normal School.** (Steven Church, Adam Braver, Beth Ann Fennelly, Ann Hood, Steve Yarbrough)

In 2007, The Normal School published its first issue. In just five years, the magazine has achieved national distribution and a strong reputation for publishing high-quality literary fiction, nonfiction, and poetry. This reading will celebrate our first five years of publication with readings by Adam Braver, Beth Ann Fennelly, Ann Hood, and Steve Yarbrough. Moderator and founding editor, Steven Church, will introduce the readers and moderate discussion afterwards.

**Flannery O’Connor Short Fiction Award 30th Anniversary Reading.** (EJ Levy, Amina Gautier, Lori Ostlund, Bill Roorbach, Melissa Pritchard)

A Fiction Reading by winners of the Flannery O’Connor Award in celebration of its 30th anniversary. Diverse authors celebrate this major American book prize with series editor & award-winning writer Nancy Zafris. Come hear FOC award-winning writers Melissa Pritchard, Bill Roorbach, Amina Gautier, Lori Ostlund, and E.J. Levy, as they explore—through readings from their fiction & conversation with the series’ editor—the award’s importance and offer practical advice on how to succeed in the process.

**Four Way Books 20th Anniversary Reading.** (Monica Youn, Alex Dimitrov, Paul Lisicky, Kamilah Aisha Moon, Victoria Redel)

Four Way Books, now in its 3rd decade, is regarded as one of this nation’s premier independent literary presses. Publishers of 11-13 books a year, our anniversary reading will reflect the press’s steadfast dedication to aesthetically diverse writing by emerging and established poets and fiction writers. We are happy to present brief readings of fiction by novelist and memorist Paul Lisicky and poetry by Alex Dimitrov, Kamilah Aisha Moon, Victoria Redel, and Monica Youn.

**From Here, From Away: Maine’s Young Fiction Writers.** (Joshua Bodwell, Ron Currie, Lily King, Sarah Braunstein, Lewis Robinson)

Many great writers call and have called Maine home, but what about the next
generation? Whiting Award winners Lewis Robinson (Officer Friendly and Other Stories; Water Dogs) and Lily King (Father of the Rain; The English Teacher) will read recent fiction along with Ron Currie, Jr. (God is Dead; Everything Matters!) who won the New York Public Library Young Lions Award and Sarah Braunstein (The Sweet Relief of Missing Children) who was named one of ‘5 Under 35’ by the National Book Foundation.

From Here, From Away: Maine’s Young Poets. (Joshua Bodwell, Gibson Fay-LeBlanc, Adrian Blevins, Jeffrey Thomson, Christian Barter)

Many great poets call and have called Maine home, but what about the next generation? Kate Tufts Discovery Award-winner Adrian Blevins (Live from the Homesick Jamboree, etc), Fulbright Distinguished Scholar in Creative Writing Jeffrey Thomson (Birdwatching in Wartime, etc), Hodder Fellow Christian Barter (The Singers I Prefer; In Someone Else’s House), and Vassar Miller Prize winner Gibson Fay-LeBlanc (Death of a Ventriloquist) will share recent work.

From Poems Online to Poets in Person: a Reading By Four Cortland Review Poets. (Ginger Murchison, Stephen Dunn, Cornelius Eady, Aracelis Girmay, Dorianne Laux)

Pursuing a wider community for poetry and to bring poets closer to their readers, The Cortland Review makes the work of established and new authors and poets available worldwide—free and without ever going out of print. Through its professional quality video series, streaming audio and, now, poets performing original music, The Cortland Review has become one of the most important archives of recent poetry, fiction and criticism. Editor Ginger Murchison presents four of TCR’s most dynamic voices.

From the University of Nebraska Press: Readings from the Prairie Schooner Book Prize Anniversary Reader. (Hilda Raz, Shane Book, Brock Clarke, Jesse Lee Kercheval, Susan Blackwell Ramsey)

A perfect time capsule of the diverse, experimental trends in American poetry and short fiction over the last ten years, the Prairie Schooner Book Prize Anniversary Reader pulls together excerpts from all 20 winning books of Prairie Schooner’s Book Prize Series. The Press will launch this anthology at AWP 2013; come listen to four of the most successful winners read and hear Hilda Raz, legend and influential founder of the Book Prize Series, discuss finding work that speaks to our living moment.

Graywolf Press Reading. (Sven Birkerts, Mary Szybist, Mary Jo Bang, J. Robert Lennon, Catherine Barnett)

For nearly forty years, Graywolf Press has been dedicated to publishing poetry, fiction, and nonfiction, and has earned a reputation as one of the best independent publishers in the nation. Recently published writers from all three genres read from their new books.

Growing Up in a Warzone: Voices of Writers on War and Childhood. (J.L. Powers, Peuladd Huy, David Griffith, Aria Minu-Sepehr)

Three nonfiction essayists read memoir pieces about the way that war shaped them as children, while the editor of a collection on children and war leads a discussion with the three writers on writing about violence, childhood, and war.
How to Catch a Pair of Flying Hands: A Reading by Deaf Writers. (Raymond Luczak, Kristen Harmon, Allison Polk, Kristen L. Ringman)

How many Deaf writers do you know? One, two? No? How about four? These Deaf published writers--Kristen Harmon, Raymond Luczak, Allison Polk, and Kristen L. Ringman--welcome you with their poems, stories, and memoir excerpts on being treated differently. Despite recent bestsellers featuring Deaf characters by hearing writers, the media rarely listens to Deaf writers themselves. These writers provide a needed corrective to the stereotyping of deafness and the clichéd symbolism of silence.

I Essay to Be. (David Shields, Phillip Lopate, Maggie Nelson, Ander Monson, Amy Fusselman)

This reading traces the lineage of contemporary essay-writing by embodying it: Phillip Lopate reframed and revivified the form decades ago. David Shields looks back to the tradition Lopate articulated and forward to a group of younger literary collagists, including Maggie Nelson and Amy Fusselman. Ander Monson works with fragments, diagrams, and websites. Each generation builds off, and pushes away from, the previous one; each of these five essayists finds his/her own way into the form.

Illness as Muse: Ten Years of the Bellevue Literary Review. (Rafael Campo, Hal Sirowitz, David Oshinsky, Amanda Auchter, Jacob Freedman)

The Bellevue Literary Review is the first literary journal to be published from medical center. Based in the oldest public hospital in the country, and perhaps the most legendary, the BLR has ushered in an entire field of literary medical writing. Now at the ten-year mark, the BLR illuminates the human condition through the prism of health and healing, illness and disease, and relationships to the body and mind. Come hear BLR writers explore these themes via fiction, nonfiction, and poetry.

In Memoriam to Identity: A Kathy Acker Tribute. (Lidia Yuknavitch, Matias Viegener, McKenzie Wark, Lance Olsen, Trevor Dodge)

The participants in this reading have all been deeply inspired by the work of the late Kathy Acker, and all knew her as a friend as well. The reading will be a celebration of her influence on our work as well as a celebration of a new book from Chiasmus Press that collects conversations she had with Mackenzie Wark, entitled: I’m So Into You.

International Women’s Day Reading from Becoming: What Makes a Woman. (Jill McCabe Johnson, Dinah Lenney, Nancy McKinley, Bibi Wein, Nadine Pinede)

Authors Dinah Lenney, Nancy McKinley, Nadine Pinede, and Bibi Wein, read from what Dinty W. Moore describes as an astonishing array of gifted writers who explore intimacy, doubt, love, joy, and sorrow to form this exhilarating anthology. Edited by Jill McCabe Johnson, Becoming: What Makes a Woman (University of Nebraska Gender Programs, 2012) features essays of pivotal life experience.

Island Hopping: A Multilingual Reading of Contemporary Caribbean Poetry. (Urayoán Noel, Nancy Naomi Carlson, Kristin Dykstra, Judith Kerman, Orlando Ricardo Menes)

The postcolonial poetry that has emerged from the constellation of islands and
countries in and surrounding the Caribbean Sea is written in such disparate languages as English, Spanish, Dutch, and numerous creoles. Reading poems from Cuba, the Dominican Republic, Martinique, and Puerto Rico, exploring such themes as racial identity, sexuality, and alienation, this panel of translators and poets from the Caribbean brings to life the richness and diversity of writing from this region.


If you’re reading this description, the world has apparently not ended yet and River Styx published its 2012 themed issue, End of the World. To celebrate, join poets Albert Goldbarth, William Greenway, and Dorianne Laux as they read their poems from the issue along with other apocalyptic work. The moderator, River Styx Editor Richard Newman, will discuss special themed issues and how writers can best submit their work to them.

Language at the Breaking Point, Sponsored by Blue Flower Arts. (Kwame Dawes, Jorie Graham, Terrance Hayes)

Pulitzer Prize-winner Jorie Graham and National Book Award-winner Terrance Hayes stretch language past the barriers of mind and limitations of personal experience to reinstate a kind of dignity to the world. Their creative tensions puncture the commonplace allowing the familiar to dislocate, laying bare our tenuous connection to life. Yet grace, and a vivid, wakeful presence abide. Their poems demonstrate how the excavation of language itself can shape new possibilities for imagination to evolve.

Massachusetts Book Award In Poetry, Past Winners Reading. (January Gill O’Neill, Henri Cole, Daniel Tobin, James R. Whitley)

Sponsored by the Massachusetts Center for the Book, this reading will feature three winners of the prestigious Massachusetts Book Award in Poetry—Henri Cole, Daniel Tobin, and James R. Whitley. Each poet will read from recent work. The panel will be moderated by January Gill O’Neill, poet and Executive Director of the Massachusetts Poetry Festival.

Meg Wolitzer and Z.Z. Packer: A Reading and Conversation, Sponsored by VIDA: Women in Literary Arts. (Cheryl Strayed, Z.Z. Packer, Meg Wolitzer)

Fiction writers Meg Wolitzer and Z.Z. Packer will give a reading followed by a conversation about race, literature that happens to be written about women (as Wolitzer puts it in a recent New York Times essay) and the realities of the contemporary publishing landscape, moderated by Cheryl Strayed, VIDA Board Member and author of Wild. AWP participants are encouraged to join a brief Q & A period to be held afterwards.

Message in a Bottle: Poetry of the Sacred and the Profane. (Michael Broek, Tony Hoagland, Nicole Cooley, Timothy Liu, Jaamal May)

What poem would you cast into the sea in a bottle? Mead: the Magazine of Literature and Libations believes that, like good wine or old scotch, poems have ropes, legs, and leave a residue, and presents four of its poets, Tony Hoagland, Nicole Cooley, Tim Liu, and
Jaamal May with managing editor Michael Broek for a reading that will highlight poetry that is fermented, burnt, makes some kind of penance, offering, or sacrifice, that has a sense of spiritual renewal, but begs for forgiveness.

**Multicultural Panel of Poet Activists.** (Susan Deer Cloud, Sayra Pinto, Francisco X. Alarcon, E. Ethelbert Miller, Teresa Mei Chuc)
This Multicultural Panel of Poet Activists Francisco Alarcon, E. Ethelbert Miller, Sayra Pinto, Teresa Mei Chuc, and Susan Deer Cloud will read poems of bearing witness together with poems that transform loss and sorrow into joy. They will address how the act of writing itself, getting published, giving readings, doing editing work, and weaving dream, vision and humor into one’s creative work and poetry readings is a part of being activists responsible to the human community and all of life.

**New England Review Celebrates Vermont Writers.** (Kellam Ayres, Castle Freeman Jr., Sydney Lea, Cleopatra Mathis, Robert Cohen)
Vermont is home to more writers per capita than any other state in the nation, and Vermont authors work in a wide variety of aesthetics and styles—some with no particular ties to place and others decidedly rooted. Founded in 1978, New England Review publishes authors from all over the world, but in this reading we’re proud to present five outstanding writers who live and work in our home state, and whose writing has recently appeared in our pages.

**New Writing from Orion.** (Jennifer Sahn, Pam Houston, Chris Dombrowski, Edith Pearlman, Joe Wilkins)
The Orion editors believe that people are a part of nature and that the environment is everything that is--which translates into a broad mandate for a literary magazine, allowing Orion to publish the best writing at the intersection of ecology and culture. Join us as four recent contributors read and discuss their essays and short stories from Orion.

**NewBorder: Contemporary Voices from the U.S. Mexico Border.** (Brandon Shuler, Dalel Serda, Sergio Troncoso, John O. Espinoza)
NewBorder: Contemporary Voices of the U.S./Mexico Border explores the issues affecting la Frontera residents on both sides of the fence. Through fiction, CNF, and poetry, NewBorder readers explore the area’s borders in a broadly defined sense of the term. Dalel Serda explores the exploitation of women through the lives of border prostitutes, Sergio Troncoso explores the loss of identity and childhood through Juarez’s drug wars, and John O. Espinoza’s poetry explores the liminal spaces of self.

**Odes, Psalms, and Praise Songs: A Living Tradition.** (Fred Marchant, Jennifer Barber, Kristen Bulger, David Ferry, George Kalogriris)
What sort of ode will speak to the needs of our times? What kind of psalms can we sing? Can we honestly praise the way we live now? The poets in this reading are teachers in the Creative Writing Program at Suffolk University in Boston. Their poetry has often been inspired by Classical odes, Biblical psalms, or other praise-songs from the tradition. Their readings will show many ways in which these ancient genres can be made
relevant and new. A discussion period will follow the reading.

**Page Meets Stage.** (Taylor Mali, Martín Espada, Cristin O’Keefe Aptowicz, Major Jackson, Aimee Nezhukumatathil)

Taylor Mali returns to AWP with another sample of the popular series from the Bowery Poetry Club. Reading back and forth, poem for poem, page-oriented poets share the stage with more performative spoken word artists in an effort to discover how poetry thrives between the two surfaces of page and stage. An ongoing sonic conversation rather than a literary or bardic competition, Page Meets Stage has built a vital bridge between two camps that keep forgetting they live under the same tent.

**PBQ at 40, An Anniversary Reading.** (Jason Schneiderman, Gregory Pardlo, Jennifer L. Knox, Keetje Kuipers, Ada Limón)

PBQ celebrates its 40th anniversary in 2013. From its early print quarterly days to its current incarnation as a print/digital hybrid, PBQ has developed a brilliant reputation for publishing brash, compassionate, high-quality literary art. Come celebrate this milestone anniversary with poets Jennifer L. Knox, Keetje Kuipers, Ada Limón, Gregory Pardlo, Jason Schneiderman —and special guests.


What can a small Massachusetts poetry press with the narrow focus of publishing 1st and 2nd books by women produce? A James Laughlin Award winner; a Great Lakes Colleges New Writers Award winner; an L.L. Winship/PEN New England Award winner, an ABA Top Ten Poetry Book, plus many other accolades. One book topped 10,000 in sales. Perugia Press is creating a buzz, one successful book at a time. Our poets are rising to acclaim, having had their starts with Perugia Press. Come see why.

**Pitt Poetry Series Reading.** (Ed Ochester, Richard Blanco, Martha Collins, Chard deNiord, Afaa Weaver)

Four New England poets with recent books in the Pitt Poetry Series present readings of their work.

**Poems Sprung from Granite.** (Laurie Zimmerman, Ewa Chrusciel, Alice Fogel, Jeff Friedman, Sharon Olds)

Donald Hall says he always writes about death, sex, and New Hampshire. New Hampshire, though small in the sense of being northern and rural, remains a poetry nerve center for New England. Ewa Crusciel, Alice Fogel, Jeff Friedman, Sharon Olds, and Laurie Zimmerman will read their poems and comment on regional inspiration in their work, which include major NH literary influences, such as, Frost, Hall, Kenyon, Kumin, and Simic.

**Poetics of Fiction in/at Buffalo.** (Christina Milletti, Ted Pelton, Kim Chinquee, Dimitri Anastasopoulos)

A tapestry of fiction and critical statement, this panel will explore the evolution of innovative fiction in the Buffalo community. Though Buffalo is largely known for its tradition of poetry, this panel will explore how Buffalo has evolved as a related site of innovative fiction and avant-garde narrative praxis through readings and discussion by writers representing three local universities:
Medaille College, Buffalo State College, and the University at Buffalo.

**Poetry of Resistance: Poets Responding to Xenophobia and Injustice.** (Odilia Galván Rodriguez, Carmen Calatayud, Elena Díaz Björkquist, Andrea Hernandez Holm, José Hernández Díaz)

In 2010, in response to AZ SB 1070 a Facebook page, Poets Responding to SB 1070, was born. It has become a lively forum of poetics and politics involving a response of over two thousand poems. Panelists will discuss the success of the project, an upcoming anthology, and how social movements can incorporate poetry and writing into their organizing in order to bring about political awareness and empowerment. Presenters will read from poetry submissions and from their own work.

**Poetry Reading.** (Gloria Mindock, Andrey Gritsman, Lucy Day, John Minczeski, Susan Tepper)

Four poets published by ervená Barva Press will read from their work: Lucille Lang Day, Andrey Gritsman, John Minczeski, and Susan Tepper. The reading will be moderated by Gloria Mindock, Cervená Barva editor and publisher. Located in West Somerville, Massachusetts, the press solicits poetry, fiction, and plays from writers around the world, and holds open contests regularly for its chapbooks, postcards, broadsides, and full-length books.

**Poetry Reading for the Anthology of Trans and Genderqueer Poetry.** (Tim Trace Peterson, TC Tolbert, Max Wolf Valerio, Dawn Lundy Martin, Trish Salah)

This reading will feature poets Max Wolf Valerio, Dawn Lundy Martin, Trish Salah, and TC Tolbert reading their work from the new Anthology of Trans and Genderqueer Poetry (published by Eoagh / Nightboat Books, spring 2013). The reading will be followed by a discussion about how issues of trans and genderqueer embodiment and identification influence writing, as well as each author’s personal understanding of the relationship between identity and the body of the poem.

**Poets Look Back to Their First Books: Friends Celebrate 20th Anniversary of Tipping Point.** (Fred Marchant, Nick Flynn, Joan Houlihan, Laura McCullough, David Rivard)

Five seasoned poets will read from their first books, discussing how they broke into print, what they learned, and how that book shaped the career that followed. What makes a book’s appeal last? What would they do differently? How can a poet keep momentum after that first book publication? What is the role of community in the poet’s survival? These and other questions will be answered!

**Reading by Grand Central authors.** (Benjamin Percy, Julianna Baggott, Ed Falco)

Discover three of the strongest voices in contemporary fiction at a reading by Grand Central’s finest. Julianna Baggott is the author of PURE, the first book in a postapocalyptic series which was a New York Times Editor’s Choice. Ed Falco’s most recent novel, a prequel to THE GODFATHER titled THE FAMILY CORLEONE, is based on material excerpted from screenplays by Mario Puzo. Benjamin Percy’s new novel, RED MOON, is epic and terrifying story of lycans set in the American West. Prepare for a thrilling night--and take the cannoli.


**Reading the Radical: Spoken Word in/from communities of color.** (Bao Phi, Giles Li, Sham-e-Ali Nayeem, Lorena Duarte)

Combining a commitment to social justice with artistic excellence, The Loft’s innovative Equilibrium series has built and connected local and national communities of color through the art of spoken word. Over 10 years, EQ has served thousands of artists and audience members, and was one of the few arts organizations to ever be awarded an MCN Anti-Racism Initiative Award. This performance will feature past poets who have featured at Equilibrium from all over the country.

**Readings from the Afghan Women’s Writing Project.** (Valerie Wallace, Stefan Cooke, Susan Postlewaite)

The Afghan Women’s Writing Project provides a platform for Afghan women to write. Afghan women determined to tell their stories gather in on-the-ground salons and in online workshops, to develop their voice through writing. Through poetry, prose, and journalistic essays published in an online magazine, their words are made available without the filter of media or societal influences.

Selected poems and stories by women of the AWWP will be read by audience members and editors with the program.

**Reduced to I: Israeli and Iranian Poets.** (Maya Pindyck, Hadara Bar-Nadav, Roger Sedarat, Sholeh Wolpe, Ofer Ziv)

With the backdrop of war rhetoric shaping relations between Israel and Iran, four poets, two Iranian and two Israeli, come together to share and discuss their works. Each poet considers his or her own cultural identity in relation to the political rhetoric positioning Israel and Iran against one another. Through a reading and conversation, these poets gather to honor the meaning of we, of you (Adrienne Rich) and to engage in the art and act of poetry.

**Salt: The Home of Beautiful Books: An International Reading.** (Allison Adelle Hedge Coke, Kimberly Blaeser, Victor Tapner, Shaindel Beers, Keith Tuma)

This international reading panel celebrates works representing tremendous diversity in the global releases of Salt Publications. In 1990, poet John Kinsella first launched Salt Magazine in Western Australia. Now, from its base in Cromer, England, Salt publishes over 80 books a year, with poetry, fiction, biography, critical companions, essays, literary criticism, and textbooks by authors from the US, the UK, Australia, New Zealand, Canada, the Caribbean, and mainland Europe, an incredible array.

**Smart Girls.** (Terry Ann Thaxton, Terese Svoboda, Bobbie Ann Mason, Kelly Cherry, Elissa Schappell)

Girl does not denote age but power—no men in it. No ladies-first either. A girl’s got gumption. A pre- and post-feminist name for great girl lit. Different from the chick kind, the just hatched, we’ve been around, we’re serious. This is for women and men who go for it, featuring readings from our books that qualified us for The Smart Girls club. We represent a diversity of age, region, and genres, including Kelly Cherry, Bobbie Ann Mason, Elissa Schappell, Terese Svoboda, and Terry Ann Thaxton.

**Stonecoast MFA Faculty Reading: A Tenth Anniversary Celebration.** (Robin Talbot,
2013 List of Accepted Events

Tim Seibles, David Mura, Barbara Hurd, David Anthony Durham

Celebrating the tenth anniversary of the University of Southern Maine’s Stonecoast MFA program in Creative Writing, this reading presents Stonecoast faculty from five genres: Barbara Hurd in creative nonfiction, David Mura in fiction and scriptwriting, David Durham in popular fiction, and Tim Seibles in poetry. The event showcases the power of aesthetic and cultural variety in the curriculum, the strength of Stonecoast’s community, and the energy and diversity of an acclaimed writing faculty.

Stories from All Directions: New Native Fiction. (Toni Jensen, Eddie Chuculate, Natanya Pulley, Erika Wurth)

This reading showcases fiction from new, award-winning Native writers whose work is diverse in its tribal, geographic, and aesthetic makeup. From the experimental to the realist, from the reservation to the city center, these stories offer fresh perspectives on the lives of 21st century Native peoples.

Stories Wanting Only to Be Heard: Selected Fiction from Six Decades of The Georgia Review. (Stephen Corey, Jack Driscoll, Jim Heynen, George Singleton, Liza Wieland)

The editor of The Georgia Review and four of its fiction writers will discuss and read from this long-running journal’s new anthology, Stories Wanting Only to Be Heard. What does it take to end up among the authors left standing after some 200,000 submissions since 1947 have been reduced to some 700 published stories—and then to the twenty-eight in this book? What does it mean to be included? These writers will show you; this editor will tell you.

The 50th Anniversary of Syracuse’s Graduate Writing Program—An Alumni Poetry Reading. (Jay Rogoff, Joseph Bruchac, Carol Frost, Michael Jennings, John Menaghan)

Since it began in 1963, Syracuse University’s graduate creative writing program, one of the first, has nurtured contemporary poets to develop a diversity of voices and styles and explore a variety of themes. To toast fifty years of the Syracuse program, five alumni from the 1960s, ’70s, and ’80s—now award-winning poets with over forty published collections among them—read their work and discuss how Syracuse’s faculty and their fellow students helped foster the development of their poetry.

The Affirmation of Influence. (John Fulton, Fanny Howe, Barbara Perez, Lloyd Schwartz, Shilpi Suneja)

In this reading, two University of Massachusetts Boston MFA Faculty members, Fanny Howe (Fiction) and Lloyd Schwartz (Poetry), will read from their work alongside a current student and an alumna. The student and alumna will present work that has been shaped in some way by their faculty mentors. A discussion will follow about influence and pedagogy, focusing on how differences and similarities between student and faculty aesthetics, backgrounds, and cultures can lead to creative synergies.

The All Collegiate Afterhours Slam. (Jim Warner, Phil Brady)

The All Collegiate Afterhours Slam is open to all undergrad and grad students attending the conference. Participation is capped at ten slammers a night. Slam pieces must be no longer than three minutes in length. Prizes,
judges, and organization of the event will be handled by Wilkes University Creative Writing Program and Etruscan Press. Limited open mic to follow the slam (time permitting). Come visit the Wilkes University/Etruscan Press booth to register.

**The Art of Healing: Writing Illness from Both Sides of the Curtain.** (Ron Grant, Fenton Johnson, Danielle Ofri, Rafael Campo, Elisabeth Tova Bailey)

How may writing about illness help us develop a more humanistic approach to medicine? Patient and physician come together to read and discuss excerpts from their personal reflections on illness, health, and the practice of medicine. Panelists Rafael Campo, Danielle Ofri, Fenton Johnson and Elisabeth Tova Bailey discuss the growing interest in literature and writing as a means of restoring the healings arts to the contemporary practice of medicine.

**The Art of Losing.** (Reese Okyong Kwon, Cheryl Strayed, Dan Chaon, Jennine Capó Crucet, Elliott Holt)

Leonard Michaels wrote about his wife, Sylvia, Edwidge Danticat about Haiti, and Henry James about his cousin, Minny: many writers, after losing the people and places they love, have translated their grief into prose. For those of us who find that profound personal loss has informed our writing, what concerns and challenges have we encountered? What are potential pitfalls, and are there any consolations? Join us as we share our perspectives and read from our work.

**The Blacksmith House Poetry Series 40th Anniversary Reading.** (Andrea Cohen, Rebecca Morgan Frank, Major Jackson, Mark Halliday, Gail Mazur)

Join us to celebrate 40 years of Monday night readings in Harvard Square at a venue that’s showcased many of our most honored poets at all stages of their writing lives. Five poets will share their own work as well as that of poets who graced our stage—such as Joseph Brodsky, Larry Levis, and Jane Kenyon—and are no longer with us.

**The Debut Voices of UNCW’s Lookout Books.** (Emily Louise Smith, Edith Pearlman, John Rybicki, Ben Miller)

In two short years, UNCW’s Lookout Books has grown from debut to award-winning literary imprint. Join Lookout’s authors--story master Edith Pearlman, winner of the PEN/Malamud and the National Book Critics Circle Award for Binocular Vision, as well as poet John Rybicki and debut memoirist Ben Miller--for a celebration of the imprint’s commitment to literary discovery. Authors will read from their books and answer questions about their experiences working with the upstart press.

**The Decolonial Imagination: Chicana Historical Fiction.** (Gabriela Baeza Ventura, Emma Perez, Graciela Limon, Alicia Gaspar de Alba)

Based on the concept of decolonizing the historical record, traditionally the story of great men and great events, this panel presents readings from three recent Chicana historical novels: Emma Perez’s Chicana lesbian western, Forgetting the Alamo, or Blood Memory (2009), Graciela Limon’s intimate portrait of the ill-fated French empress of Mexico, The Madness of Mamá Carlota (2012), and Alicia Gaspar de Alba’s tale of pirates, witches, and diaspora in Calligraphy of the Witch (2007, 2012).
The Lake Effect: a Celebration of Fifty Years of Creative Writing at Syracuse University. (Sarah Harwell, George Saunders, Arthur Flowers, Brooks Haxton, Christopher Kennedy)

Syracuse University’s Creative Writing Program celebrates their fifty-year anniversary with a reading by current faculty. The faculty will read from their own work as well as highlight work from a diverse and celebrated group of alumni and past faculty. Readers will include poets Brooks Haxton, Christopher Kennedy, and Sarah Harwell and fiction writers Arthur Flowers and George Saunders.

The Person Behind You: A Reading of Essays in the Second Person. (Kim Dana Kupperman, Michelle Auerbach, Brian Hoover, Dustin Beall Smith, Rachel Yoder)

The second-person point of view can be alluring and tricky, confrontational and seductive, confessional and evasive. What impulses compel us to write in second person, and what challenges does it present to the writer and/or reader? This reading, presented by Welcome Table Press, will feature essays that use the second-person point of view as distancing reflection of a past self, instructional voice, invitation to the reader, and epistolary address. An author Q&A will follow the reading.

The Weathergirl Reading. (Iris Gomez, Jenna Blum)

The Weathergirl Reading
How do the frightening, beauty-riddled metaphors of natural catastrophe illuminate the dangers of loving someone with a mental illness? Iris Gomez & Jenna Blum take on the forces of nature in novels at the margins of fiction & memoir: in Try to Remember, a Latina struggles to save her schizophrenic father from delusions & violence while navigating an unfamiliar culture & a hurricane in Miami; in The Stormchasers, a twin sister chases Midwestern tornadoes to save her bipolar brother from his dangerous manic impulses, while she tries to hang on to a relationship.

University of Massachusetts MFA Program for Poets & Writers Reading. (Sabina Murray, Peter Gizzi, Noy Holland, James Tate, Dara Wier)

For nearly half a century, the University of Massachusetts Amherst MFA Program for Poets & Writers has nurtured new writers, cultivated innovation, and served as a vibrant center of New England literary life, and its faculty has shepherded dozens of important works of contemporary poetry and fiction into being. Join us for readings showcasing the breadth and talent of distinguished faculty members Peter Gizzi, Noy Holland, Sabina Murray, James Tate, and Dara Wier.

Visible Shores: Writers of Color Listening Across Waters. (Patrick Rosal, Tiphanie Yanique, Aracelis Girmay, Christian Campbell, Roger Bonair-Agard)

Award-winning writers of color share fiction, poetry, and non-fiction across genres, Tiphanie Yanique, Aracelis Girmay, Roger Bonair-Agard, Christian Campbell and Patrick Rosal read work composed with one ear toward the dear shorelines that are often mere elsewhere to America.

Walcott as Teacher: A Reading by Derek Walcott with Glyn Maxwell and Melissa Green. (Ann Kjellberg, Derek Walcott, Glyn Maxwell, Melissa Green)
Walcott has been writing poetry since 1944 and teaching since 1981. Maxwell and Green, both his students when quite young, have responded to his music and taken it in their own directions. Maxwell has written many books of poetry and, like Walcott, worked extensively in verse theater. Green’s oeuvre and reputation are smaller and yet intensely valued by a circle of knowing readers. They read poems that reflect their affinities and consider their shared craft and working friendship.

**We Are Homer: A Reading of Collaborative Poetry and Prose.** (Ryan Teitman, Traci Brimhall, Laura Eve Engel, Adam Peterson, Brynn Saito)

In this reading of poetry and prose, two pairs of writers (Traci Brimhall and Brynn Saito, and Laura Eve Engel and Adam Peterson) will read from their collaboratively written works. Ryan Teitman will also read from a set of poems co-written with Marcus Wicker. After the reading, the writers will discuss their writing process, how they came together to write collaboratively, and the challenges and joys of writing with a partner.

**Wesleyan Poetry Series Reading.**
(Stephanie Elliott, Rae Armantrout, Kazim Ali, Annie Finch, Jena Osman)

Readings from the newest titles in the Wesleyan Poetry series. Rae Armantrout’s Just Saying continues her standard of inventive, tightly written verse. Spells: New and Collected Poems represents Annie Finch’s technical mastery and her illuminating response to the world. Kazim Ali’s carefully crafted Icarus is an ethereal meditation on the human spirit. Jena Osman’s Public Figures employs a hybrid form of poetry, prose, and found text to explore memory and remembrance in American culture.

**WHIM Old School Indian Reading.** (Susan Deer Cloud, Barbara Mann, Paul Hapenny, Stephanie Elliott, Monty Campbell, Jr.)

Meet the new Indian Movement ~ W.H.I.M. (Woodlands Horizon Indian Movement for the politically correct and Woodlands Hotties Indian Movement for those who can still laugh). This multi-genre reading panel is comprised of Susan Deer Cloud, Barbara Mann, Monty Campbell, Jr., Paul Hapenny, and Stephanie Elliott ~ Old School Woodlands Indians who will read work rooted in their unique history and reflective of place and spirit of place, displacement, complexity of identity, and remaining free.

**Why There Are Words Literary Reading Series Showcases Boston Writers.** (Peg Alford Pursell, Christopher Castellani, Margot Livesey, Pablo Medina, Tracy Winn)

Why There Are Words Literary Reading Series showcases Boston writers. The reading series takes place monthly in the San Francisco Bay Area, providing an important way for writers to reach audiences. Writers are established and emerging authors selected via submissions. Readings are not tied to book releases (and thus, not marketing decisions); the series operates on the premise that good writing always needs to be heard. This panel features four Boston area authors reading fiction.

**Willow Books Showcase.** (Antoinette Brim, Frank X. Walker, Arisa White, Reginald Flood, Quraysh Ali Lansana)

Willow Books will showcase its 2012-2013 roster with poets Frank X Walker (Turn Me
Loose: The Unghosting of Medgar Evers), Arisa White (A Penny Saved), Reginald Flood (Coffle) and Quraysh Ali Lansana (Mystic Turfs). These poets will share their work and engage in a question and answer period about the significance and emergence of Willow Books in the literary world. The mission of Willow Books is to develop, publish and promote authors typically underrepresented in the literary market.

**Wise Latinas: Writers on Higher Education.** (Jennifer De Leon, Ruth Behar, Lorraine López, Erika Martínez, Celeste Guzman Mendoza)

Contributors to a groundbreaking creative nonfiction anthology will read from personal essays that explore the range of Latina experiences in college. Come listen to compelling narratives that provide crucial insight into this complex intersection of race, class, and educational issues, dispelling myths and showcasing the diversity of this community’s experiences in higher education.

**WITS Writers on Teaching: A Reading.** (Lacy M. Johnson, Giuseppe Taurino, Miah Arnold, Stacy Parker Le Melle, Nicole Zaza)

This reading by new, veteran, and former WITS teachers will explore what it really means to be agents of the WITS mission—to engage children in the power of the written word, to nurture imaginations, and to awaken young minds to the adventures of language. Readers will discuss how WITS teaching can sometimes be at least as revolutionary for the teacher as for their students, even having potentially life-altering effects on teaching, writing, and overall world view.

**Writing Masculinities.** (Samuel Ace, Thomas McBee, Brandon Shimoda, Farid Matuk)

This panel will offer a cross-genre/cross-sexuality/cross-gendered reading, with discussion to follow, about the interweave of the (other than) masculine in one's work by writers who use 'he' but put the 'he' in question. Panelists will read from work that re-imagines the landscape of the masculine, directly or obliquely, through a dense exploration of subject matter and language, while raising important questions about how masculinity is defined and what it represents.

**Writing the Ends of the Earth: Women Writers on the Arctic and Antarctica.** (Camille T. Dungy, Elizabeth Bradfield, Leslie Carol Roberts, Kelsea Habecker, Gretel Ehrlich)

The Arctic and Antarctic are magnets for real and imagined discovery, death, redemption, and metaphor. Despite extensive scientific research and human habitation, the poles remain potent symbols of wildness. These ‘uttermost ends’ are crucibles for analyzing relationships between humans and their environment. In poetry, fiction, and nonfiction, using science, experience, hearsay, and archival research, these women writers explore the creative and practical possibilities of high latitudes.
Pedagogy

A blueprint of something never finished: Larry Levis in the Classroom. (Joshua Robbins, Kathy Fagan, Michael White, Alexander Long, Jeffrey Schultz)

As a poet and teacher, Larry Levis influenced an entire generation of poets and, since his death in 1996, the spell of Levis’s legacy has continued to widen. Today, a new generation of writers are discovering Levis’s poems, stories, and essays. This panel, comprised of former Levis students and poets who have learned from his work, will discuss Levis’s legacy as a teacher as well as specific, innovative ways to approach the challenge of incorporating his work into the creative writing classroom.

A Rising Tide Floats All Boats: Best Practices for Teaching Multilevel Workshops. (Jane Lin, Nicole Cooley, Ann Neelon, Jason Schneiderman, Brent Spencer)

A creative writing workshop assumes that students can and should learn from each other, but what happens when the students arrive with unequal backgrounds and skill levels? How can a teacher foster growth in all students, rather than teaching to the lowest common denominator? Panelists share methods and practical advice for creating a classroom in which advanced students can make significant progress while beginning students build a foundation and are taught to offer substantive critiques.

Across the Pond: Fulbright and the Seamus Heaney Poetry Centre. (Jeffrey Thomson, Connie Voisine, Ciaran Carson, Sinéad Morrissey)

Director of the Seamus Heaney Poetry Centre, Ciaran Carson, and one of its leading poets, Sinead Morrissey, will join together with two of last year’s Fulbright Distinguished Scholars—Jeffrey Thomson and Connie Voisine—to discuss the role of the Centre in teaching (MA & PhD in Creative Writing), developing research programs, and emphasizing poetry’s communal presence and international profile. The panel will also discuss the rich opportunities for Fulbright Scholars in Creative Writing.

All Voices Everywhere: Teaching Creative Writing to Marginalized K-12 Students. (Lisa M. Nohner, Lecroy T. Rhynes, Jr., Electra Rich, Kelsie Hahn)

All kids deserve to be heard, particularly those in unique populations. This panel will address practical strategies and advice in teaching creative writing to K-12 students in many contexts, including bilingual schools, gifted programs, developmental classes, and juvenile detention facilities. Drawing on experiences with Writers in the Schools and Voices Behind Walls, the panel will evaluate various methods, such as multi-modal and multi-media texts, for helping students find their voices.

Avoiding Crises From the Get-Go: How to Create a Nourishing Workshop Climate. (Wendy Barker, Catherine Bowman, Kevin Clark, Maria Mazziotti Gillan, Barbara Hamby)

As a follow-up to the 2012 panel’s intense discussion on handling ‘tough subjects’ in the workshop, we’ll offer practical, hands-on ways of beginning a creative writing workshop so that crises, emotional melt-downs, disturbing behaviors don’t erupt as the semester progresses. Experienced teachers will offer examples of a variety of successful
techniques and will invite questions and discussion from the audience.

**Baring/Bearing Race in the Creative Writing Classroom.** (Suzara Aimee, Kwame Dawes, Debra Busman, Diana Garcia, Craig Santos Perez)

Drawing on Toi Derricotte’s classic essay, ‘Baring/Bearing Anger: Race in the Creative Writing Classroom,’ this panel explores the roles race and identity play in our work as educators. How do we inhabit our own positionalities as writers/professors (how we are seen or perceived and how we see ourselves) in the classroom? How do we encourage students to speak truth and get real in their work, and then negotiate the classroom confrontations that can happen when multiple ‘truths’ collide?

**Beyond Ekphrasis: The Pedagogy and Practice of Other Art Forms in the Creative Writing Classroom.** (Rachel Marston, Caitlin Horrocks, Shena McAuliffe, Nicole Sheets, Robert Glick)

Whether a text/image hybrid, such as the paintings of Frida Kahlo, or a photo/text novel like W.G. Sebald’s Austerlitz, the combination of artistic media can create an emotional and intellectual power greater than its individual parts. Techniques used in painting, sculpture, and music can be invaluable in teaching the creative writer new ways to think about his/her work. In this panel, we’ll show you how, without outside expertise, you can bring other arts into the creative writing classroom.

**¡Bi, bi, monolingualism!**. (Sasha Pimentel Chacón, Rosa Alcalá, Benjamin Allre Sáenz, Sylvia Aguilar, Jonathan Nehls)

Professors and students from a bilingual MFA argue why monolingual programs will become passé when writers are coming more and more from non-English speaking traditions. We’ll discuss our international scope, how we recruit and fund students from all over the Americas, for programs who want to go bilingual too. We’ll engage issues of bilingualism between English and Spanish we’ve encountered in teaching and learning, and how working in multiple languages has affected our writing and our poetics.

**Bound, Not Gagged: Artful Constraints in the Creative Writing Classroom.** (Leah Stewart, Kevin Wilson, David James Poissant, Michelle Burke, Sean Flanigan)

In this panel, teachers will share time-tested secrets for tricking students into producing great work. Whether asking students to describe abstract art without the use of adjectives or demanding that a story begin with a fifty-word sentence, these panelists impose arbitrary—even absurd—constraints in order to push students beyond their comfort zones. The result is, most often, innovative and surprising work. Walk away from this panel energized to create your own regimen of artful constraints.

**Breaking Bones: Traditional and Nontraditional Structures in the Novel.** (Michelle Hoover, William Giraldi, Bruce Machart, Sheri Joseph, Jenna Blum)

Given the constraints and freedoms of the novel, structure proves the heart of the debate about whether the form can be taught at all. Do novels rely more on structure than short stories? Is it possible to teach traditional structures as a backbone instead of a restrictive weight? What opportunities do experimental structures give us? Panelists will
revisit the traditions, discuss their importance, and explore alternative ways to guide writers in their choices without restraining innovation.

**Clowns to the Left, Jokers to the Right: Stuck in the Middle of the Story.** (Q. Lindsey Barrett, Kelcey Parker, W. Todd Kaneko, Marian Crotty, Catherine Cortese)

Writing is too hard, a writer’s time too precious to waste those brilliant story starts, that half-finished novel, high-centered and clueless about how to get unstuck. Teachers use exercises to get their student’s stories started, but the real trouble lies down the road, doesn’t it. We’ve got exercises to fuel and shape projects in progress, to go deeper into character, develop plot; concrete tools to stick under that spinning drive wheel, get your motor runnin’, headed down that highway.

**Collaborative Projects to Kick Start Writers.** (Luke Rolfes, Sue Standing, Christine Hume, Geoffrey Herbach, Ande Davis)

How does creative writing function as a social act? How will beginning writers respond if asked to create a work of art together? Panelists will discuss the use of collaborative projects in higher education classrooms to spur invention, foster creativity, encourage risks, and challenge writers to achieve a greater understanding of one’s own and others’ work. Panelists will share their findings and experiences, provide tips, and discuss pros and cons of implementing collaboration into curricula.

**Community Writing Projects and MFA Programs.** (John Trimbur, Jerald Walker, Mary Kovelski, Sebastian Stockman, Tamera Marko)

This panel explains how and why writing faculty and MFA students in the Writing, Literature & Publishing department at Emerson College developed five community writing projects: weekend creative writing classes for high school students, a writing center in one inner city high school, master classes in creative writing at another, a bilingual writing course for Emerson maintenance workers, and a transnational writing project to bring emerging artists from Colombia to the United States.

**Conversation Pieces: From Creative Reading to Creative Writing.** (Joyce Peseroff, Teresa Cader, Sam Cha, Lisa Pegram, Harold Schechter)

How can a creative writing assignment enhance students’ understanding of literature and its techniques by prompting the creation of new texts from old? The panel presents various ways for instructors to develop written conversations that further understanding of craft issues in canonical and non-canonical texts by using creative writing as a tool to teach literary texts. Projects at levels from undergrad intro courses to MFA workshops are addressed.

**Creative Convergences: Integrating the Arts and Technology in the Writing Classroom.** (Rebecca Manery, Lizzie Hutton, Jennifer Metsker, Carol Tell, T. Hetzel)

College students are immersed in a multi-media and genre-blended world, yet their writing classrooms don’t reflect this reality. In this panel, creative writers who teach at the University of Michigan demonstrate how alternative pedagogical approaches that challenge traditional boundaries of genre and
medium inspire students to solve compelling creative problems and to live authentically as writers, both in and beyond the academic setting.

**Creative Nonfiction Pedagogy: New Findings from the Field.** (Suzanne Cope, Judith Beth Cohen, Christin Geall, Jan Donley, Stuart Horwitz)

This panel features a recent study of approaches to teaching CNF in undergraduate, graduate and community-based classes. Moderated by Dr. Suzanne Cope, lead researcher in the first participant-based study of CNF instruction for adults, panelists will reflect upon their pedagogy and influences. The conversation will revolve around the findings from the study, including the benefit of mentors and communities of practice, and the adaptation of instruction for various groups.

**Creative Writers in Basic Writing Classrooms.** (Jill Stukenberg, Phoebe Reeves, Mary Cantrell, Jeff Becker, Kristine Rae Anderson)

Creative Writers who work with developmental students in two-year colleges will discuss specific activities to encourage creativity and confidence and to help students transition to credit-bearing courses. The habits and values of our discipline help us to connect with students and guide them in process-oriented revision, academic reading, and the art of sentence construction, fostering truly transformative learning experiences.

**Disciplinarity and Lore: Modeling Compromise and Vital Pedagogies for 21st-century Classrooms.** (Kate Kostelnik, Claudia Barbosa Nogueira, Rachel Haley Himmelheber)

Because of the persisting workshop model and anti-academic lore, creative writing instructors are still characterized as anti-intellectual and unprofessional. In some ways, we are a discipline divided between those upholding New Critical emphasis on texts and those challenging the scope and goals of the creative writing classroom. Our panel will model compromise and pedagogy that keep Creative Writing relevant in the 21st-century while replicating tested lore-based pedagogy.

**Embracing Echo, Rediscovering the Self: Teaching Strategies of Repetition in the Undergraduate Poetry Workshop.** (Tyler Mills, Rebecca Hazelton, Brianna Noll, Valerie Wetlaufer)

In a beginning poetry workshop, repetition can seem like an easy culprit to critique: say something new! But meaningful repetition is one of the best tools we have for bringing unexpected voices into our poems. The echo, or difference in sameness, of rhyme, refrain, and fixed forms like the sestina and the villanelle never reveal the same self we thought we released. We will explore methods of teaching repetition to beginning poets and how to greet the politics of self we encounter in the echo.

**Eros in the Classroom.** (Heather McNaugher, Michele Morano, Phillip Lopate, Eileen Myles, BK Loren)

More than a few academic careers in literature and writing were ignited by a crush on a teacher. But desire in the classroom is constructed, often for good reason, as threatening and inappropriate; we therefore don’t acknowledge or talk about it. This panel, inspired by Michele Morano’s recent Ninth Letter essay, Crush, speaks plainly and honestly about the overlap of desire and
pedagogy, and how the writer-teacher has constructively channeled it into her/his creative work.

**Fail Again, Fail Better: Lessons from the Flip Side of Success.** (Kim Dana Kupperman, Brian Hoover, Nalini Jones, Eugenia Kim, Dustin Beall Smith)

This panel explores the practical and abstract manifestations of failure. How does the process of failing inform the creative mind? How do we define failure or success, and who determines what fails or succeeds? What is the difference between unfinished and failed work and how might writers—emerging and established—learn to distinguish between the two? In an educational culture fixated on academic success, how can failure be used to teach and/or learn?

**From the Hamster Wheel to the Sandbox: Dreams and Free Association, New Media, and Playfulness in the Writing Classroom.** (Ricco Siasoco, Matthew Burgess, Alden Jones, Jason Roush, Lad Tobin)

The writing workshop may be our most important pedagogical tool but we can significantly improve the quality of our students’ writing by introducing methods that demystify the process of invention. A cross-genre panel of teacher-practitioners shares innovative prompts that push students to write from new personas; to access rich unconscious material through dreams, fantasies, and free association; and to incorporate new media, including blogging and podcasting, into the writing process.

**Get Ahold of Your Writing: Book Arts in the Classroom.** (Meryl DePasquale, Emily Brandt, Genevieve Kaplan, Richard Mathews, Carol Ann Johnston)

While much has been made of hands-on learning, the possibilities that book arts can bring into the creative writing classroom deserve deeper exploration. When students have a chance to study page layout, printing and binding, does it change how they think about language and form? How can tactile experiences with book arts inform/influence the act of writing? Four writers who are also book artists and educators share their impressions on the interplay between writing and making a physical object.

**Home is Where Your Hero Is: What Do Writers’ Houses Offer to the Next Generation of Writers?** (Julia Pistell, Patricia Hohl, Kelsey Mullen, Christine Hensel Triantos, Steve Courtney)

Once known simply as historic homages to the writers who lived and worked within their rooms, writers’ houses have become beacons of inspiration for scribblers today. Join administrators of writing programs at The Mark Twain House, Edith Wharton’s The Mount, and Thoreau Farm as they discuss the role of author’s homes in the literary landscape. What have these homes done to foster the teaching of writing? How does the legacy of each American icon relate to the programs within each house’s walls?

**Honors Creative Writing Students: Researching, Reading and Writing the Thesis.** (Cecilia Rodríguez Milanés, Rafael Lancelotta, Alise Vick, Detrachia Neely, Martha Marinara)

In this session three creative writing undergraduates from diverse backgrounds and at different stages in their program, discuss the rewards, challenges and reasons...
for choosing the thesis option. Together with faculty who’ve served as directors and readers, they’ll address the research required before writing, the dynamics of processing feedback from committee members within/outside of the major, as well as promoting the honors creative writing thesis at a showcase of undergraduate research.

I Can't Write That!: Censorship in the Writing Workshop. (Randall Albers, Steve May, Bonnie Jo Campbell, Tim Liardet, Patricia Ann McNair)

The old admonition to ‘Write what you know’ often prompts a response, spoken or unspoken: But I can’t possibly write that! Without wide permission for voice and material, students find it hard to avoid a self-censorship that diverts them from meaningful content, strong voice, and purposeful play. In this session, writer-teachers reveal their own tangles with self-censorship and offer ways to create a safe space for students to free themselves from the debilitating fear of transgression.

Keeping It Simple, Making It Real: 24PearlStreet and the Online Creative Writing Workshop. (Jill McDonough, Mark Wunderlich, Charles McLeod, Ann Hood, A.J. Verdelle)

Asynchronous classes have a lot going for them. You participate wherever you are, whenever you like. But what about building community? The frustrations of technology? Keeping everyone organized and engaged? Our panel of nationally-recognized writers taught in the inaugural year of 24PearlStreet, the Fine Arts Work Center Online, honoring FAWC’s ethic of community and accomplishment. We’ll discuss our classes, leaving plenty of time for problem-solving Q&A with the audience.

Lower Your Standards: William Stafford in the Workshop. (James Armstrong, Philip Metres, Alissa Nutting, Gundy Jeff, Fred Marchant)

This panel considers how William Stafford’s complex and still-controversial approach to the poetry workshop can help overcome some of the pitfalls of that system (such as writing for the teacher, or writing the safe poem). Panelists recount their own experience using Stafford’s ideas in the classroom; they discuss how Stafford’s no praise, no blame stance towards the imagination, his notion of the centrality of daily practice and his insistence on overcoming writer’s block through lowered standards can help students become fluent practitioners.

Making the Case for Community Outreach / Service as a Part of the MFA Experience. (Eric Heald-Webb, Jessica Kinnison, Dora Malech, Nina Buckless, Amana C. Katora)

As the role of graduate writing programs has expanded beyond the teaching of writing, service programs have become one way to offer graduate students experience in both teaching and community outreach. In this session, panelists who are closely involved with such community outreach organizations will reflect on the benefits to themselves, their graduate program, and their community, in order to make a case for formalizing Community Outreach / Service Programs as a part of the MFA experience.

Naming Power and Crossing Borders: Translingual Writing. (Mary Kovaleski,
Tamera Marko, Eric Sepenoski, Angelika Romero, TuBao Nguyen Phan

We explore translingual, transgenre, transborder writing in four class projects at Emerson College in Boston: an immigration installation for young emerging artists to cross the U.S.-Colombian border; high school and international college students whose writing includes their home languages; and human rights articles by immigrants from Latin America who work as janitors at the College. This panel precedes an offsite translingual reading in Boston, headlined by Pablo Medina, author of 11 books.

Nothing but the Truth: Perspectives on Creative Nonfiction in the Classroom and Beyond. (Catherine Cortese, Michael Martone, Diane Roberts, Robin Hemley, Steve Watkins)

Creative nonfiction continues to grow in popularity among readers and students of writing. The genre, however, lacks a standard definition. Some believe the slippery nature of perception affords writers infinite liberties, while others see the genre as one that artfully deploys stable facts. This disparity makes the genre tricky to write and trickier to teach. The writers on this panel will discuss the freedoms and constraints of the genre in their classrooms, as well as in their own work.

Novel Approaches: Book-length Fiction in the Classroom. (Tyler McMahon, Peter Mountford, Kristiana Kahakauwila, David Bajo, Joshua Mohr)

This panel will start with the assumption—as borne out through recent surveys, articles, and AWP panels—that the traditional fiction workshop is designed with short stories in mind. Several novelists will discuss their experiences—as both teachers and students—working with novels in writing courses. They will discuss alternative practices and approaches that have worked for them. The conversation will address not only graduate programs, but also courses for undergraduates and communities.

Off the Radar: Teaching Creative Writing in New Zealand. (Thom Conroy, Bryan Walpert, David Fleming)

In a tight job market, MFAs and PhDs in Creative Writing are increasingly looking abroad. This panel of American writers teaching in New Zealand shares stories and advice about teaching, studying, and writing down under. In an academic milieu where students are more familiar with Patricia Grace than Grace Paley common ground is a remote location. The panel focuses on the evolutions in cultural understanding, aesthetics and pedagogy provoked by pursuing their passions to the end of the earth.

Plagiarism in Creative Writing Classes. (Becky Hagenston, Lorraine López, Ira Sukrungruang, Nick White, Catherine Pierce)

Aren’t creative writing students interested in creating their own work, finding their own voice? Not necessarily. The panelists will offer insights into why creative writing students plagiarize and discuss how they handle plagiarism when it arises. They will address strategies for generating assignments that make plagiarism a less likely and less appealing option than creating original work.

Poetry & Kids. (Dorothea Lasky, Michael Cirelli, Martin Farawell, Terry Blackhawk)

Contributors to a new book focused on Poetry and Kids will talk about their experiences with such poetry programs as InsideOut Literary Arts Project, and the
Geraldine R. Dodge Poetry Festival and Poetry Program. The discussion will provide hands-on advice to those interested in creating poetry programming for kids both in classrooms and in non-traditional settings, and will cover topics such as what to expect, how to plan and where to find poetry resources.

**Poetry Inside Out: Bridging Cultures Through Language.** (Marty Rutherford, Sarah Michaels, Patty Padilla, Margaret Welch, Jillian Tamburro)

A diverse panel that includes teachers, a principal, a school coach, a researcher, and a program director discuss the Center for the Art of Translation's school literacy program, Poetry Inside Out. Poetry Inside Out is an engaging, innovative language arts curriculum where participants learn to translate extraordinary poems from their original language and then create their own. The panel investigates the ways participation in Poetry Inside Out affects student learning and teacher change.

**Raised Stakes: Teaching the 30-Student Workshop.** (J.W. Wang, Vallie Lynn Watson, Erin Elizabeth Smith, Meagan Cass, Michael Garriga)

Due to budget cuts, it is not uncommon to see undergraduate creative writing workshops balloon to enrollments of 25 to 30 students, far stretching the ideal of 15 students in a traditional workshop setting. How does one run a workshop with 30 voices exchanging ideas? Or squeeze in enough work shared by every student in a given term? This panel explores the challenges of a less-than-ideal setting and the necessary changes and adaptations in pedagogical approach to make it yet an effective one.

**Reporting Creatively: The Dying Art of Literary Journalism.** (Ruben Martinez, Austin Bunn, V.V. (Sugi) Ganeshananthan, Billy Baker, Oindrila Mukherjee)

Lately, the growth of new media with its focus on short and instant forms, and the memoir which prioritizes personal experience over facts, have become the dominant forms of non fiction. They threaten to make literary, long form journalism, with its combination of deep reporting and aesthetic risk-taking, extinct. We discuss the challenges of teaching literary journalism and the process of writing for print and online magazines. Come hear us share our experiences in the field and the classroom.

**Rowing Your Boat across the Curriculum** [WITS Alliance]. (Amy Swauger, Sarah Dohrmann, Margaret Dougherty-Goodburn, Mary Rechner, Terry Ann Thaxton)

From lyrics on the nesting habits of eagles to odes to the ozone layer, teachers are incorporating creative writing projects in science, math, and social studies curricula. From kindergarten to college, instructors are being asked to merge the disciplines. In this session, panelists will share strategies to engage students in creative writing across the curriculum.

**Sources of Inspiration.** (Megan Marshall, Matthew Pearl, Natalie Dykstra, Ashley Rivers, Jeffrey Schwartz)

Historical narratives in fiction, nonfiction, and poetry are at a peak of popularity. How do writers find their stories, and how do they acquire the skills to write about history convincingly? This panel, which features two biographers, a historical novelist, an MFA nonfiction student and a recent graduate with
an MFA in fiction, derives from a popular course of the same name in which students practice archival and online research and put their discoveries to work in their own writing.

**Stranger in a Strange Land? The Poet in the Composition Classroom.** (Jessie Carty, D.S. Apfelbaum, Athena Dixon-DeMary, Tawnysa Greene, Stephanie Kartalopoulos)

This panel consists of poets involved with the teaching of composition from poet/instructors to a poet-librarian who works closely with composition instructors as well as teacher/writers who bring the discussion of poetry into the study of composition. Each panelist has a unique take on how poets and poetry can challenge and enhance the study of writing across the genres. Each participant has a unique story to share and is looking forward to starting a cross-genre/discipline discussion.

**Taking Back the Creative Capstone.** (Julie Hensley, Sandra Meek, Morri Creech, Tara Ison)

Capstone courses, the final classroom experience in an undergraduate’s creative writing degree, are subject to departmental demands and colleges’ specific assessment needs. How can instructors navigate the competing goals inherent in such an academic environment? Panelists from a variety of institutions will share their own experiences developing Capstone curricula which creatively challenge and professionally inspire while providing quantified assessment data.

**Teaching (and Learning!) with First Books of Poetry.** (Jami Macarty, Kate Greenstreet, Joshua Grant, Taryn Hubbard, Cassandra Metcalfe)

Panelists discuss rationales for and results from teaching first books of poetry. Our emphasis is on how to create reading- and writing-intensive undergraduate creative writing courses based on first books. The discussion is grounded in experiments using ~40 first books by American and Canadian poets published in the last decade and how the aesthetic, linguistic, and sociopolitical trends embedded in these works provide means for engaging students in communities of learning and creativity.

**Teaching Creative Writing Behind Bars (and Beyond).** (Tyler McMahon, Joshua Mohr, Daniel Stewart, Peter Mountford, Malia Collins)

In this session, writers from various disciplines will discuss their experiences teaching in prisons, halfway houses, and homeless shelters. Their successes and failures offer lessons to other writers interested in working with underserved populations. They will discuss best practices in all matters, from developing curriculum to navigating bureaucracy. The conversation will offer insight into why such classes are valuable—for the teachers as well as the students.

**Teaching Creative Writing to Teens Outside of the Classroom: What, How, and Why.** (Jennifer De Leon, Katie Bayerl, Aaron Devine, Jessica Drench)

Join instructors in local creative writing organizations that serve youth, including Grub Street’s Young Adult Writing Program, Boston Children’s Hospital Writing Program, 826 Boston, and Teen Voices, as they discuss best practices for teaching young writers in non academic settings. What are the unique challenges and opportunities involved in teaching outside of school? What keeps
students motivated? How can we work together to build the next generation’s literary community?

**Teaching Mutt Lit: Genre-benders, Hybrids, and other Weirdness in the Creative Writing Classroom.** (Ruth Ellen Kocher, Jeanine Deibel, blake nemec, Vanessa Villarreal, Kelsie Hahn)

This panel will explore non-traditional and hybrid literary forms as a means of developing craft, generating voice, and discovering a broader palette of reading and writing interests. Members will present approaches to teaching a variety of forms, including flash fiction, prose poetry, mixed-media, lyric essay, online and interactive text, in addition to multi-genre work. We will also address resistance to unconventional structures and how to overcome these challenges in the classroom.

**Teaching Novel Writing Across Student Populations.** (Lisa Borders, Christopher Castellani, John Vanderslice, Mako Yoshikawa, R.J. Taylor)

Approaches to teaching novel writing workshops are as varied as the institutions offering these classes. Models that work for MFA students may not work for undergraduate writers; low-residency MFAs have their own unique structure, and writing centers have institutional flexibility as well as different student populations. Instructors representing all of these settings and a student with experience in two different models will contrast their approaches and report on the strengths and weaknesses.

**Teaching the Writer and the Text: Writers of Color in the Creative Writing Workshop.** (Elmaz Abinader, Cristina Garcia, Faith Adiele, Mat Johnson, David Mura)

The conscious effort to create diversity in MFA Programs and Creative Writing programs have succeeded in increasing the numbers of writers-of-color and the visibility of their work both in the program and in representation in writing organizations. However, students-of-color often report that the existing faculty and their own colleagues fail to provide in depth examination of their writing. Among the suggested reasons are: writers of color are either patronized or exoticised because their stories are unfamiliar or make unfamiliar references that the reader finds difficult to navigate. The faculty have less familiarity with the writers-of-color cannon and therefore lack models and inspirations for substantial commentary on the writing. The writer-of-color who works outside of known forms is often neutralized by the critique provided by the traditional program. We examine these responses by writers-of-color to the experiences in the creative writing classroom, some which we have experiences; others which we have witnessed. We discuss strategies to create teaching diversity with an obligation to each writer’s experience and legacy. We offer suggestions for pedagogical resources for teaching all writers, inclusively.

**Team Teaching the Writing Workshop.** (Lisa Borders, Michelle Hoover, Pagan Kennedy, Belle Brett)

Grub Street has pioneered two year-long programs using the team-teaching model: Novel Incubator, a course focused on deep revision of a novel draft as well as a comprehensive study of the novel form; and the Nonfiction Career Lab, in which students develop a book-length work of nonfiction
while building their professional careers. Instructors and a student in these programs will report on the efficacy, difficulties and rewards involved with this team-teaching model.

**The Creative Writer’s Survival Guide to the Composition Classroom.** (Michelle Burke, Erica Dawson, Heather Kirn Lanier, Donald Dunbar, S. Whitney Holmes)

Can creative writers enjoy teaching composition? In this panel, writers from a wide range of pedagogical contexts will discuss how they’ve successfully brought creative writing into the composition classroom. Panelists will present strategies such as using the lyric essay to inspire aesthetic engagement with prose or the Oulipo poem to cultivate linguistic playfulness. This panel will conclude with a discussion of the symbiotic relationship between creative writing and composition.

**The Kids Are All Right: Workshop as Outreach.** (Michelle Herman, Christopher Coake, Catherine Pierce, Pablo Tanguay, Nick White)

For the past four years, Ohio State University has facilitated a week-long writing retreat for high school students from the surrounding public high schools in Columbus, Ohio, called The Young Writers’ Workshop. Students in this program work with graduate students and established writers alike to develop their own creative voices in fiction, non-fiction, and poetry. This panel—all of whom have taught at YWW—will discuss how creative writing, like other fields in the arts, can be used as a method of outreach for at-risk and underprivileged teens.

**The New Kids in the Class--Teachers Under 35.** (Michael Croley, Jennine Capó Crucet, Erica Dawson, David Poissant, Holly Goddard Jones)

Five professors discuss their transition from graduate student to faculty member and the advantages and difficulties their age has posed in negotiating—and finding—their teaching styles with undergraduate and MFA students as well as what role(s) they take on in their courses and departments. The session offers insights and best practices regarding the first few years on the job in and out of the classroom, while also discussing how gender may affect the perception of a young teacher.

**The New Workshop: Literary Community through Pedagogical Innovation, Sponsored by Kundiman.** (Sarah Gambito, Regie Cabico, Rekdal Paisley, Myung Mi Kim, Kazim Ali)

Four acclaimed Asian American poets read new work and discuss how literary community and innovation in pedagogy are mutually reinforcing. How does one write toward a realizing of a literary community? These three poets, all who have served as Kundiman faculty members, offer multiple strategies on how to disrupt traditional paradigms of workshop and invite questions of identity and social community into a writer’s practice and life.

**The Pen and the Mirror: Self-Assessment as the Invisible Teacher.** (Daniel Schall, Elizabeth Arnold, Stephen Mazzeo, Michelle Tooker, Michael Pogach)

Successful writers know their own process. But how can we impart this crucial lesson to our students without imposing our own processes on them? In this panel, five writing teachers of various qualifications and
backgrounds will offer several perspectives on how students and teachers assessing their own writing processes can be a powerful and often invisible component of teaching writing itself.

**The Teaching Press: Literary Magazines and Learning.** (Travis Kurowski, Jay Baron Nicorvo, Carolyn Kuebler, Ben George, Jodee Stanley)

Amidst worries about college student learning, editors from the leading literary magazines New England Review, Ecotone, Ninth Letter, and Third Coast discuss the educational benefits of literary magazines on today’s campus. Topics will include the teaching press, experiential learning environments, learning-based outcomes, and how campus literary magazines are changing 21st century publishing.

**The Truth Of Nonfiction: Bringing Students Into The Conversation.** (Lee Gulyas, Kelly Magee, LeAnne Laux-Bachand, Rachel Wood, Zackrie Vinczen)

The topic of truth in nonfiction is an old one; only the players change. What’s new is asking students what they hear in classes, what they hear in the cultural conversation, and how they make sense of this issue when considering their own ethics, limits, and creative work. Two instructors, one undergraduate, and two graduate students will consider how the line between fiction and nonfiction informs their classrooms, their writing, and their participation in the larger literary community.

**This Is Not a Cigar: The Uses of Therapy in a Writing Workshop.** (Diana Joseph, Lee Martin, Sue William Silverman, Kerry Cohen, Geoff Herbach)

Writing teachers often dismiss therapy’s place in workshop, equating it with navel-gazing, at odds with critical thinking. The writers on this panel think the word ‘therapy,’ while highly charged, is widely misunderstood. We will discuss how we successfully appropriate selective practices of therapy, exploring theories borrowed from existential psychology, as well as ethical concerns faced when working with vulnerable students. Which elements work while maintaining the focus on creating art?

**Too Much or Not Enough? Expectations in the Introductory Multi-Genre Creative Writing Classroom.** (Carrie Shipers, Laurel Gilbert, Heather Kirn Lanier, Casey Thayer)

Five teachers from two-year colleges will discuss best practices for teaching introductory-level multi-genre creative writing classes. What are the unique challenges of teaching creative writing in this setting, and how do we respond to them? Panelists will address how much (and what kind) of writing students should do; the appropriate role of reading student and published texts; expectations for revision; and the efficacy of full-class workshop.

**Using Careless Speech for Careful Writing - The Art of Using ‘Unplanned’ and ‘Casual’ Language to Convey Style and Meaning..** (Todd James Pierce, Peter Elbow, Kimberly Lojewski, Tracy Daugherty)

Jack Kerouac’s public stance was First Thought, Best Thought. But his manuscripts reveals that he revised his prose to offer the illusion of spontaneity. This panel will explore the connection between spoken careless language and careful literature. Panelists will investigate writing strategies that incorporate casual language into literature. Panelists will
also offer exercises that help students create unplanned language as the basis for their own stories, essays, and poems.

**Warriors Remember: Traditional and Non-Traditional Approaches to Narrative Memoir for Veterans.** (Christine Leche, Kevin Jones, Jennifer Orth-Veillon, Kathryn Trueblood)

Johnny Comes Marching Home Again: This panel will focus on the transition soldiers face from combat to classroom and the role of narrative in creating awareness and promoting post-war healing. Through the study of war and trauma literature, the analysis and/or creation of multimedia representations of war, or the process of writing and revising one’s own story to revisit the past and heal, narrative becomes essential to the re-creation of both student and civilian society.

**What We Wish We’d Known.** (Eric Olsen, Lucy Silag, Jane Smiley, Vu Tran, Douglas Unger)

Should a creative writing program provide a refuge from the ‘real world,’ during which writers can concentrate on their Art? Or should a workshop also provide some exposure to ‘professional practices,’ the real world of publishing and/or teaching they’ll face once they leave? And if so, how best? Our panelists will discuss what they learned in a workshop that prepared them, as writers and as teachers of writing, for the ‘real world’ outside. And what they didn’t learn but wish they had.

**Where in the World is the Writer in Residence? [WITS Alliance].** (Cecily Sailer, Alise Alousi, Rebecca Hoogs, Tina Angelo, Josephine Jones)

Although people might agree poets make the world a better place, poetry is often marginalized to classrooms. What happens when we move the poet from the ivory tower into the real world? What if a poet-in-residence could work in the hospital, museum, theater, or science lab? This panel explores how individuals and arts organizations can enliven and deepen the teaching of creative writing through unlikely collaborations.

**Whose Literary Traditions? The Workshop and Ethnocentrism.** (Kristiana Kahakauwila, Randa Jarrar, Tyler McMahon, Susan Shultz, R.A. Villanueva)

Most University creative writing workshops presume that the Western canon is the central source for exemplary literature. However, for a student whose work is not born from this tradition, the assumptions of realism and originality that pervade most workshops can be foreign to, or even at odds with, the student’s vision. In this session, panelists discuss curriculum that allows student work to be criticized and strengthened on its own terms, whether or not it’s part of a mainstream aesthetic.

**Why Creative Writing Programs Should Teach Ethics.** (Christine Beck, Natasha Saje, James Hoch, Micah Lott)

When is the use of another person’s story or identity ethically wrong? Does the writer of fiction, poetry or film owe the reader a duty to be balanced in the treatment of politically or culturally sensitive topics? Does the law of defamation offer a useful test? Panelists will discuss how to teach the ethical and legal standards that relate to fiction, film, and poetry.
Yes/No/Maybe: Social Media in the Creative Writing Classroom. (Elliott Freeman, Gabriel Brownstein, Dhipinder Walia, Steven Brodsky, Alex Mindt)

In a workshop culture that stresses sharing our writing, why aren’t more teachers capitalizing on social media? Our students utilize Facebook, Twitter, Tumblr, and more on a daily basis, but can these become platforms for teaching? In this session, panelists will offer up strategies for how social media can be implemented into the creative writing classroom, as well as examine potential pitfalls.

Yoga and the Life of the Writer. (Krista Katrovas, Melissa Pritchard, Pam Uschuk, Suzanne Roberts, Andrea England)

We’ll give brief testimonials regarding our Yoga practices, discuss how meditation, as well as physical aspects of Yoga enhance writing/reading lives. The session concludes with demonstrations of chanting and chair Yoga, the latter offering practical, safe techniques, for counteracting the effects of sitting still for long periods. The audience is encouraged to participate. Career status is irrelevant to this panel, which will consist of writers/Yoginis at different stages of their careers.

Zombies, Vampires, and Detectives, Oh My: The Role of Genre in the Undergraduate Fiction Workshop. (Jessica Pitchford, Susan Finch, Danit Brown, Neil Connelly, Elizabeth Stuckey-French)

The workshop has traditionally been a place where literary fiction is taught and modeled. However, many undergrad fiction writers are devoted fans of genre—vampires, Harry Potter, and Katniss Everdeen—and sign up for creative writing classes expecting to work in these styles. Join writers who teach undergrads as they discuss the challenges of teaching literary fiction writing and share tips on how to incorporate genre writing in the classroom.