Tentative List of Accepted Events for #AWP18

This list of accepted events for the 2018 AWP Conference & Bookfair in Tampa 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 organized by event type: panel discussions (pg. 2), pedagogy events (pg. 67), and readings (pg. 77). Within these categories, events are alphabetized by title. Event titles and descriptions have not been edited for grammar or content. AWP believes in freedom of expression and open debate, and the views and opinions expressed in these event titles and descriptions may not necessarily reflect the views of AWP’s staff, board of trustees, or members. Visit the page on How Events Are Selected for details about how the 2018 Tampa Subcommittee made their selections.

AWP’s conference subcommittee worked hard to shape a diverse schedule for #AWP18, 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 limitations. Although the pool of submissions was highly competitive, we did our best to ensure that the conference belongs to AWP’s numerous and varied constituencies. From 1,558, we tentatively accepted 522 events involving more than 1,900 panelists.

Please feel free to contact us at events@awpwriter.org with any questions you may have about this list. For more information about the 2018 AWP Conference & Bookfair, including information about registration, hotels, travel, featured presenters, and the bookfair, please visit our website.
Writers know how to revise for MFA workshops and writing groups, but what does revision look like in the post-MFA publishing world? Hear from writers, an agent, and editors from Hunger Mountain, Nouvella, and Vintage/Anchor. What kinds of edits can you expect from your agent? How many editors will you work with? What role do copyeditors play? And how can a writer keep her vision intact through the (collaborative) process? Let’s talk drafts and developmental editing, style guides and copyedits.

30 Years of Influence Across Genres in Indigenous Literature: Tribute for Diane Glancy.  (Linda Rodriguez, Diane Glancy, Mary Kathryn Nagle, Denise Low, Bruce Bond)
Diane Glancy has won major awards in every literary genre with 50 published novels, memoirs, edited anthologies, and collections of short fiction, essays, and poetry, 20 produced plays, and 3 films. In this interactive discussion, panelists from different fields of Indigenous literature will discuss Glancy's literary legacy and the impact she’s had on the next generation of Indigenous writers and on the landscape of American literature across genres.

(A)Dressing the Wound: Writing the Traumatic Event with Truth and Sensitivity  (Emily X.R. Pan, Sonia Belasco, Nic Stone, Adam Silvera, Bree Barton)
Franz Kafka famously said we ought to “read only the kind of books that wound or stab us.” But Kafka was coming from a place of privilege—and he wasn’t writing for young adults. How do you write the reality of rape, suicide, police brutality, and violence without re-traumatizing young readers? And how do you plumb the depths of your personal traumas while also taking care of yourself emotionally? In this panel, four YA authors talk about how and why they write traumatic events into their novels.

The Art of Crafting a Chapbook from Start to Finish  (Abigail Beckel, Jennifer Tseng, Dan Mahoney, William Todd Seabrook, Brad Aaron Modlin)
What makes a chapbook successful, both in terms of literary merit and sales? This panel will explore best practices for writing, organizing and publishing chapbooks. Authors will discuss how they conceptualized and structured their chapbook manuscripts, and leading chapbook publishers will talk about what they look for in submissions and how they design and market chapbooks. We’ll also discuss the range of genres—poetry, flash, hybrid work—the short length of a chapbook can effectively showcase.

The Art of Politics; the Politics of Art: Writers, Gun Violence, and the Literature of Social Engagement  (LeAnne Howe, Sharbari Ahmed, Richard Blanco, Brian Clements, Dean Rader)
Contributors and respondents for Bullets into Bells: Poets and Citizens Respond to Gun Violence in the U.S. will not only discuss how and why they wrote their poems and responses for the anthology but will also talk about their fiction, nonfiction, screenplays, and poetry confronting this issue. Increasingly, writers are making the causes and consequences of gun violence central to their work. This panel will explore the complicated marriage of politics and craft, medium and message.
The Art of the Anthology: From Proposal to Publication and Thereafter (Brian Gresko, Ibi Zoboi, Nadxieli Nieto, Jennifer Baker)

Anthologies like BLACK POETS and the NORTON ANTHOLOGY OF SHORT FICTION have stood the test of time; while current anthologies speak to the immediacy of issues hurting certain demographics via an array of voices (e.g., NYT bestseller THE FIRE NEXT TIME). This conversation includes editors of fiction & nonfiction anthologies discussing the steps to create and produce an anthology from idea to publication to sales/audience along with impact of content & the realities of the successes/struggles.

The Art of the Uncomfortable Conversation: Editing Memoir and Personal Essay (Anjali Enjeti, Lisa Factora-Borchers, Hattie Fletcher, Jennifer Niesslein, Kelly Grey Carlisle)

Memoir and personal essay strive for honest portrayals and explorations of (often uncomfortable) emotions and experiences. A narrator persona adds a polite distance, but editors of personal nonfiction must often ask writers personal questions—about sex/sexuality, illness, abuse, trauma—that in other contexts might be unthinkably rude. Editors from litmags and glossies will share lessons learned and offer best practices for navigating the editor/writer relationship with tact and empathy.

The Arts of Death, Mystery, and Perspective: Edwidge Danticat, Maud Casey, and Christopher Castellani, Sponsored by Graywolf Press (Fiona McCrae, Edwidge Danticat, Maud Casey, Christopher Castellani)

Three acclaimed novelists explore territory often left unturned—the arts of death, of mystery, and of perspective. How can one extend craft into areas and techniques like these, and how does one make space for the personal in criticism and fiction? Three

acclaimed novelists answer these questions and read from their recent books in the Graywolf Press Art Of series. Introduced and moderated by Graywolf Press director and publisher Fiona McCrae.

“The Art of the Possible”: Making and Teaching Graphic Narratives and Poetry Comics (Kelcey Parker Ervick, Bianca Stone, Nick Potter, Tom Hart, Lauren Haldeman)

Comics are exploding in popularity, and more writers are interested in both creating them and teaching them, but may not know where to begin. The comic artists on this panel will discuss how to create comics, graphic novels, and visual memoirs; how writers can transform their own work into comics; and how teachers can bring comics into the classroom. Covering a range of handmade and digital approaches, the panelists will share, per Kenneth Koch’s book of comics, “The Art of the Possible.”

The (Art) World is Everywhere Whispering Essays (Joey Franklin, Elena Passarello, Shawn Wen, Jericho Parms, Joe Bonomo)

Alexander Smith once wrote “the world is everywhere whispering essays,” and that got us thinking—what does that mean in the art world? What, for instance, might sculpture teach us about shaping an essay? How might theater help us write more convincing nonfiction scenes? What can essayists learn from stand-up comedy or hip hop? What about radio production or rock ’n’ roll? Join us as we explore what a close study of other art forms can teach us about crafting the personal essay.

Two-Year College Creative Writing Caucus (Simone Zelitch, Eva Foster, Maria Brandt, Mary Lannon, Lynn Kilpatrick)

Do you teach at a two-year college? Interested in job opportunities at two-year colleges? Join us for our annual networking meeting. With almost half of all students beginning college
careers at two-year colleges, and increasing numbers of MFA’s landing two-year college teaching jobs, the future of creative writing courses and programs at our campuses looks bright. We will discuss teaching creative writing at the two-year college, hold a short business meeting, and provide tangible resources.

A Woman’s Place: Ecotone Essayists Expand the Boundaries of Place-Based Writing (Emily Louise Smith, Belle Boggs, Anna Lena Phillips Bell, Shuchi Saraswat, Aisha Sabatini Sloan) Contributors to a new anthology from Ecotone and Lookout Books discuss how we can continue to broaden the traditional boundaries of place-based writing to make room for more complexity: explorations of body, sexuality, gender, and race. Joined by their publisher and editor, these authors consider how women’s unique experiences and histories make them artful observers of the natural world. They will read, and talk about approaches to intersectionality in the field of environmental writing.

Acts of Decolonization: Writing About Southwestern American identity (Dan Darling, Casandra Lopez, Natalie Scenters-Zapico, Benjamin Garcia) The American Southwest is a land rich in cultural, geographical, and linguistic diversity. However, political forces have always sought to categorize, invalidate, or extinguish the identities of those who call the borderlands their home. This makes being a Southwest writer both rewarding and treacherous. Our panelists will discuss how their poetry, creative nonfiction, and fiction are defiant acts of decolonization and declarations of convergence and hybridity.

Adapting Your Work for TV, Digital and Feature Film Mediums (Lisanne Sartor, Susan Cartsonis, Mike Salort, Maggie Malone) With the explosion of multi-media storytelling methods, it’s more important than ever for writers to understand how to adapt their work to fit those varied methods. CineStory panelists will discuss how writers – screenwriters, fiction and non-fiction writers, journalists, playwrights, etc. – can effectively adapt their work into TV series, digital series and feature films.

Adding a Laugh Track: The Role of Humor in Kidlit (Carrie DuBois-Shaw, Betsy Aldredge, J.C. Davis, Kristin L. Gray) Four Young Adult and Middle Grade authors will discuss the role of humor in their works and how it can help with creating relatable characters, illustrating character growth, heightening the stakes, dealing with tough subjects, and attracting reluctant readers. The authors will discuss different ways in which their works use humor and the things that make them, and readers, laugh.

Advice to Nonprofit Organizations Seeking Funding from the NEA (Jessica Flynn, Amy Stolls, Katy Day, Mohamed Sheriff) Staff members from the Literature Division of the National Endowment for the Arts (NEA) 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, and the field of literature. Both publishers and presenters are welcome.

Africa & the Caribbean in Children's Literature (Miranda Paul, Eucabeth Odhiambo, Baptiste Paul) Place, culture, and language inform and influence our characters' stories. Join a handful of children's and young adult authors and illustrators who are from or have ties to specific countries in Africa and/or the Caribbean for a discussion centered around diverse books. Topics include how contemporary children's
literature has both the opportunity to introduce myriad cultures and settings to American children as well as a responsibility to authentically represent them within their works.

**African Diaspora Caucus** (Alyss Dixson, Nicole Sealey, Diem Jones, Sanderia Smith)

Uniting attendees from across disciplines, the African Diaspora Caucus will provide a forum for discussions of careers, best practices for teaching creative writing and obtaining the MFA/PhD. We will work with AWP’s affinity caucuses to develop national diversity benchmarks for creative writing programs, and will collaborate with board and staff to ensure that AWP programs meet the needs of diaspora writers. This Caucus will be an inclusive space that reflects the pluralities in our community.

**Amazon Publishing Presents Little A Authors & The Craft of Memoir** (Carmen Johnson, Nancy Balbirer, Cinelle Barnes, Diana Marcum, Hannah Howard)

How do you explore country, globalism, and family and make one cohesive story? How do you decide which memories to trust? What’s it like to talk about personal experiences with fans on Twitter? How do you promote memoir in the digital age? Join the authors behind Little A, Amazon Publishing’s literary imprint, for a conversation about their memoirs and the path to publication. Authors will share their storie

**An Exemplary Omni-American: A Tribute to James Alan McPherson** (Allen Gee, Dewitt Henry, Eileen Pollack, ZZ Packer, Marcus Burke)

During a forty-three year career, the late James Alan McPherson influenced countless writers at UVA and the Iowa Writers Workshop. The first African-American to win the Pulitzer for fiction, his honors also included a Guggenheim Fellowship, a MacArthur Award, and election into the American Academy of Arts & Sciences. This diverse panel will celebrate his legacy as a writer, editor, gifted professor, and friend. His daughter, Rachel McPherson, will attend and speak at the end of the session.

**Apollinaire 100 Years On** (Catherine Barnett, Roger Reeves, Matthew Rohrer, Ama Codjoe, Julie Carr)

100 years ago, in the last year of his life, Guillaume Apollinaire wrote a poem celebrating the "long quarrel" between "order and adventure," a tension that still animates our best poems. Panelists look at Apollinaire's legacy--tracing his influence on our ongoing experiments and inventions. In a moment when hate crimes are proliferating, it is a tonic to encounter a poet who wanted to "explore goodness that big country where everything is silent..../ Have pity on our errors pity on our sins."

**Applying for an Individual NEA Creative Writing Fellowship** (Mohamed Sheriff, Jessica Flynn, Katy Day, Amy Stolls)

Want to know what the National Endowment for the Arts fellowships are all about? Staff members from the NEA’s Literature Division discuss and advise on all aspects of the program, including how to submit an application, how winning poets and prose writers are selected, and the impact the fellowships have had on the literary landscape. Plenty of time will be allotted for questions.

**Arab American Caucus** (Randa Jarrar, Hayan Charara)

This will be a town-hall style meeting, creating a much needed space for Arab American writers to build and connect within AWP. We invite established and emerging writers, editors, students, scholars, and organizers, and aim for the caucus to facilitate networking and exchange on Arab American literary endeavors, as well as craft, publishing, poetics, and praxis. Our caucus seeks to empower and center the
voices of underrepresented Americans with roots in the Arab world, including Black Arabs, queer and trans Arabs, differently bodied Arabs, and stateless Arabs. The last 30 minutes of the caucus will be an open mic.

**Arab American Poetics** (Marwa Helal, Hayan Charara, Lena Khalaf Tuffaha, Deema Shehabi, Randa Jarrar)
Arab American literary aesthetics and poetics are critical and avant garde, transnational and transliterary, cosmopolitan and cosmopolitical, absurd and comic, and ultimately uncatégorizable. Poets, fiction writers, and non-fiction writers will be present to discuss, celebrate, critique, and share in his rich conversation on Arab American poetics, with a focus on visual qualities and experimentations of texts, as well as the ways in which they stretch, interrogate, and change the English language.

**Archives, Interviews, and Experts: Using Primary Sources in the Service of Stronger Storytelling** (Bret Schulte, Lane DeGregory, Paul Reyes, Beverly Lowry, Scott W Berg)
Accomplished nonfiction writers of varied backgrounds explore the challenges of accumulating, interpreting, and incorporating primary source material into compelling narrative. Drawing from their own experiences researching colonial America to the modern day, the panelists will provide a roadmap (and highlight potential roadblocks) for writers who seek to enliven their own stories, fiction or nonfiction, through historical texts, diaries, public documents, oral histories, interviews, and more.

**Art School Writing Faculty Caucus Meeting** (Amy Lemmon, Joshua Butts, Jeanette Eberhardy, Lee Griffith, Gwendolyn Oxenham)
Annual meeting of writers who work and teach in art and design environments to discuss pedagogy, programming, administration, and best practices particular to their writing classes and programs.

**Asian American Caucus** (Neelanjana Banerjee, Cathy Linh Che, Lawrence-Minh Davis, Jyothi Natarajan)
How can Asian American writers build a stronger network? What does it mean to be a writer of color in these times? This third annual Asian American Caucus is a town hall-style hang out and community space. Come meet other Asian American writers and discuss fellowships, publication opportunities, and resources available to support you. Organized by the Asian American Writers’ Workshop, Kaya, Kundiman, the Asian American Literary Review, Kearny Street, Hyphen, and Smithsonian’s APAC.

**Authors Helping Authors: How Banding Together Can Help Boost Your Books Visibility** (Louise Miller, Emily Ross, Jennifer Brown, Hank Phillippi Ryan, Ann Garvin)
Book coverage in the media is shrinking, while more books are being published each year. Authors need to take the marketing of their work into their own hands. Many authors are finding creative ways to band together to promote each other’s work through group blogs, online reader/writer discussion groups and genre-based websites. Join us for a panel discussion of the benefits (and challenges) of cultivating a community of authors, and how banding together can help you find a wider readership.

**Avoiding the Sunken Place: On Blackness, Selfhood, and the MFA** (Dennis Norris II, Yahdon Israel, Tara Betts, Dianca London Potts, Jessica Lanay Moore)
What is it like to earn your MFA as a Black writer? What are the benefits? What are the
pitfalls? Five multi genre writers of the African diaspora discuss what they fought or fear losing about their identity while pursing their MFA and the subtle and not so subtle ways Black narratives are dissolved into the literary mainstream. Panelists will also reflect on how their MFA experience shaped their selfhood and their sense of community on the page and off.

**Bad Girls Do it Well: Creating Flawed and Fully Formed "Bad" Girl Characters in YA Fiction**
(Lilliam Rivera, Nova Ren Suma, Erika Sánchez, Brandy Colbert, Amy Spalding)
“If people cannot be flawed in fiction there’s no place left for us to be human.” As author Roxane Gay states, fiction is the perfect space to explore female characters in young adult novels that are sometimes considered unlikeable, but how to write a flawed protagonist without alienating readers? In this panel, a diverse group of YA authors explore realistic “bad girl” characters in YA fiction while offering tips on how to create fully formed protagonists that hold true to the story.

**Be Brave: Writing YA Literature in an Angry World** (Sarah Aronson, Ann Angel, Heather Lee Schroeder)
Young Adult audiences recognize they live in a world of obstacles created by angry and polarized groups within communities and schools and exacerbated by political and cultural strife. Many stories seek to help readers reflect upon differences and to resolve disputes or to seek positive change. Panelists will review a variety of novels and nonfiction they’ve written and taught and to explore discussion methods that overcome polarity and anger and that encourage understanding across divisions.

**#BestSummerEver!!!: Building an Effective Creative Writing Camp for High School Students** (Karen Dwyer, Jennifer L. Collins, David Griffith, John Fried)
This panel will consider ways to build, organize, and run effective writing camps for high school students. We’ll consider best practices for recruiting and organizing programs of various lengths (from one week to six) and types (day camps versus residential), and also the day-to-day operation of activities once the camp begins. Four instructors with experience teaching and organizing these programs will help the audience address the key questions to consider when building their own programs.

**Beyond 'Add one and stir': Negotiating Race, Gender & Class as Female Faculty of Color** (Val Wang, Ru Freeman, Danielle Evans, Jennifer De Leon)
As of 2013, only 9% of full-time faculty positions in the U.S. were held by women of color and the percentage who are creative writers is even lower. How do these women navigate the often hostile terrain of higher education? Panelists will discuss experiences in the classroom, hallways and meeting rooms, as well as in the hiring, promotion, and tenure process. Together we will develop strategies to build community and challenge institutional biases on the bases of race, gender, and class.

**Beyond Genre: Writing, Editing, and Publishing Hybrid Forms in the Age of Fake News** (Geoff Bouvier, Todd Seabrook, Kathleen Rooney, Carol Guess, Sindu Sathiaseelan)
Authors who mix fact with fiction, poetry with prose, memoir with history, can fall through generic cracks in the literary landscape. How do we compose with few examples to follow? Where do we publish composite forms that defy or subvert categorization? In a time when hybrid identities of all kinds, and even truth itself, have come under scrutiny, what are the ethical ramifications of writing across genres? Five writers and publishers of hybrid work will discuss approaches and best practices.
Beyond Measure: Experiments in the Music of Poetry (Orlando White, Harmony Holiday, Samuel Ace, Duriel Harris, Tracie Morris)
Investigating the potent realms between language, the body, and sound, the panelists will explore how voice, silence, improvisation, and elements of time are vital to a poem’s performance, power and content. Panelists will perform, as well as speak to the overlapping influences of spoken language, song, music, and sound, in the service of poem-making.

Beyond Patriarchy: Changing Leadership, Changing Literary Landscapes (Marisa Siegel, Raluca Albu, Camille Rankine, Alexandra Watson, Kima Jones)
This panel will discuss how and whether diversifying magazine mastheads, literary organizations’ leadership roles, and publishing industry top-level positions affects real change and creates a truly inclusive literary community. We will look at what these changes in leadership might mean for both writers and readers. We’ll also consider how the current political administration has already affected, and will continue to affect, various literary spaces.

Beyond Queues and Fees: Poetry Books Outside the Contest Model (Rachel Mennies, Dan Brady, Christopher Carmona, Katie Hoerth, Diane Lockward)
As it becomes increasingly common for poets to spend hundreds of dollars in contest submission fees, and as the numbers climb for manuscript submissions, this panel—comprised of five university and small-press editors who publish outside the contest model—will discuss our submission, funding, and publication approaches. This panel shares its practices in order to offer alternative approaches to the contest model for editors, hoping to sustain an inclusive and solvent poetry community.

Beyond Skirts and Pants: Considering Gender in Children’s Picture Books (Mary Quattlebaum, J. Albert Mann, Cate Berry, Leah Henderson, Jonah Heller)
Gender-related messages are both overt and hidden in picture books, often the first--and thus, especially impactful--literature shared with youngsters. As writers, how might we discern and work against problematic messages? What gaps and challenges are especially salient as we head deeper into the 21st century? Five children’s authors discuss what gender equality means in terms of authors, illustrators, child protagonists, featured parents, humor, gender markers, and the publishing industry.

Beyond the I: How Research Enlarges Personal Narrative (Mimi Schwartz, Michael Steinberg, Joe Mackall, Rebecca McClanahan, Tom Larson)
True memoir, writes Patricia Hampl, is “an attempt to find not only a self but a world.” Research, whatever form it takes (interview, site visit, archival or online searches), can deepen and complicate memoir by providing historical, cultural, and political context for personal narratives. Five memoirists and teachers of the genre discuss the ways that research, well used, can enable writers to move beyond the “I,” crafting work that connects individual stories to larger issues and concerns.

Beyond the Margins: Expanding a Book Review Section (Richie Hofmann, Corey Van Ladingham, Shauna Osborn, Adam Clay, Rochelle Hurt)
What is the role of the book review in 2018? How can lit mags help to raise the discourse of reviewing? How does a reviewer successfully transition from the specifics of one book to a broader dialogue? How can we better support books by people of color, people who are queer, trans, living with disabilities, and authors at the intersection of these identities? Editors gather to discuss the challenges of expanding a book review.
review section, and what it takes to edit and publish a vibrant review.

Black childhood in America is its own special kind of magic filled with creativity, joy, and resilience. Black children have been innovators in music, dance, and fashion, despite facing racism and marginalization in its many forms. What responsibility do black women have in writing books featuring black children in an industry that has historically left out our voices and continually publishes dehumanizing representations of black children? Five black women writers share their experiences.

Blood of my Blood: Writing about Family, Tribe and Inheritances of the Heart (Janice Gary, Camille Dungy, Angie Chuang, Connie May Fowler, Reyna Grande)
Writers of personal essay and memoir know that their story is shaped by family influences. But we may be more connected to the emotional life of our ancestors than we realize. Recent discoveries in behavioral epigenetics reveal that memory can be passed on in the genes, meaning that our stories are intrinsically tied to those who have gone before us. This diverse panel will explore what it means to mine truth by writing from the lens of generational legacies and inheritances of the heart.

The Blues-Poetic Intersect as Medium and Method for Dissent (Bruce Arlen Wasserman, Honorée Fanonne Jeffers, Richard Jackson, Robert D. Vivian)
The panel will unwrap the intersect of blues music and poetry to look at the purposing of the resultant poetics as a vehicle for cultural and/or political dissent. The topic will be explored through the evaluation of the history of the blues and its impact on poetics, through audio clips, close readings and parallel comparisons as well as personal and political associations that illuminate the blues-poetic junction as medium and method for dissent.

The Body's Story: On Writing Narratives of Illness (Sandra Beasley, Sonya Huber, Suleika Jaouad, Porochista Khakpour, Esmé Weijun Wang)
When a writer’s body asserts its story, the writer must respond. How can we truthfully represent illness on the page? What are political and philosophical concerns, particularly when readers might expect a “cure” or other reassuring resolution? Nonfiction writers talk frankly about composition process, and suggest authors for further investigation and modeling. This panel addresses practical realities of navigating teaching and publishing as a writer with disability, disease, or chronic illness.

Born on the Bayou: Five Fiction Writers with Southern Ties (Alexander Lumans, Yuri Herrera, Megan Mayhew Bergman, Emily Nemens, Mary Miller)
To label a writer “Southern” creates polarizing reactions: from endorsement to denial. Yet writers continue to explore the extraordinary cultural and physical geography of the American South. This panel gathers five fiction writers with distinct connections to different Southern states. Panelists discuss how growing up in, moving to, or leaving the South has diversely influenced their literary identities, their evolutions of creative aesthetics, and their varied reactions to external labels.

Bread Loaf Orion: New Directions in Environmental Writing (H. Emerson Blake, Ross Gay, Camille Dungy, Pam Houston, Aimee Nezhukumatathil)
The Bread Loaf Orion Environmental Writers’ Conference was established in order to hone the
skills of people writing about the natural world. The 2018 workshop will mark the conference’s 5th anniversary. More than 300 students have participated, and faculty have included some of the most important nature writers of our time. This diverse panel will read original work and discuss new directions in environmental writing that have emerged from this unique collaboration.

**Bread on the Waters: How Giving to the Community Gives Back** (Lynn Powell, Lauren Clark, José Olivarez, Emily Brandt, Alan Feldman)
“A poet is somebody who opens your imagination when you think you don’t have any,” wrote a first grader during a WITS residency in a small Ohio town. But how are writers’ own imaginations opened by the work we do in our communities, cities, and schools? As writers who have taught or served in libraries, community organizations, schools, and youth development programs, we reflect on how community engagement deepens our own creative work and affects our artistic practice as writers.

**Bridges, Not Walls: Building the Literary Community** (Barbara Cole, Noah Falck, Rachelle Toarmino, Jonathon Welch)
This panel explores the challenges of building and sustaining a literary community including success stories, nuts & bolts strategies, and lessons learned. As the 3rd poorest city in America, Buffalo faces numerous challenges; and yet, the literary arts continue to thrive in this Rust Belt city. Learn how & why. Discussion topics include supporting local writers, reaching underserved populations, and fostering a cultural ecosystem that promotes the literary arts as a cornerstone of democracy.

**Bread Humor, FunnyGrrls, Excellent Women: Fiction Writers on Gender and Comedy** (Julie Schumacher, V.V. Ganeshananthan, Eileen Pollack, Asali Solomon, Mo Daviau)
How does comic fiction addressing gender become distinctive and sustain its humor? What different strategies and forms can literary writers deploy to make their fiction funny, and how does gender factor into this work being taken... seriously? What lessons can we learn from the rise of women performing comedy? How do parody and satire register on the page? Women writers of fiction with distinctive humorous styles consider approaches to questions of form, genre, pacing, and laughs.
By One's Own Hand: Writing About Suicide Loss (Nick Flynn, Linda Gray Sexton, Ruth Nolan, Gayle Brandeis, Rob Roberge)
Suicide loss is a subject often shrouded in shame and silence. How do we write narratives of suicide loss (through poetry, fiction or creative non-fiction) that are honest and cathartic, but also artful? The panelists, all survivors of suicide loss, will explore the ethics, emotions, and craft of writing about suicide.

Caucus for K-12 Teachers of Creative Writing (David Griffith, Kim Henderson, Kenyatta Rogers)
The caucus creates a space where teachers in K-12 schools, as well as those who work part time with young writers, can share their classroom experiences with the hopes of helping one another understand the complex and diverse needs of young writers in the 21st century. The meeting will feature presentations by caucus members to help generate discussion around issues of pedagogy, and how to build a creative writing curriculum that is accessible to students no matter their identity or background.

A Celebration of Edmund Keeley: Colossus of Greek Letters (Willis Barnstone, Karen Emmerich, Tony Barnstone, Kathleen Crown, Aliki Barnstone)
More than anyone, Edmund Keeley’s translations of Cavafy, Elytis, Ritsos, Seferis, and others made Modern Greek poetry widely known, profoundly influencing literature in English. Karen Emmerich, Kathleen Crown, and poet-translators Aliki, Tony, and Willis Barnstone (who’s collaborated with Keeley and known him since 1949) will discuss Keeley’s impact and career—his poetry, fiction, memoir, criticism, and founding of the Modern Greek Studies Association. Keeley will cap the event with a reading.

Challenges and Triumphs: Underrepresented Voices in Publishing (Ayesha Pande, Sonali Chanchani, Emi Ikkanda, SJ Sindu, Myles Johnson)
In this panel, we’ll hear from a diverse mix of agents, editors, and authors at different stages in their careers. The panelists will talk about the challenges they face as part of communities underrepresented within the publishing industry, their approaches to overcoming these obstacles, and what we can do to foster diversity and inclusivity amongst both readers and publishing professionals.

The Civics of Literature (Eve Bridburg, Tree Swenson, Michael Henry, Britt Udesen) Join the leaders of GrubStreet, The Loft, Lighthouse Writers Workshop, and Hugo House to discuss the role narrative can play in addressing the deep cultural divisions we face today and in helping to reimagine the common good. They will share programs they’ve launched which address the refugee crisis, extreme poverty, homelessness, and juvenile detention, discuss the relevance of narrative to building a healthier culture, and lead a discussion with attendees to generate new ideas.

CLMP & SPD Annual Publisher Meeting (Jeffrey Lependorf, Montana Agte-Studier, Natalie Mesnard, Laura Moriarty, Brent Cunningham)
An event for all independent literary publishers: seasoned professionals, those just starting out, and all in between. Hear what CLMP and SPD are planning for the year and share thoughts on how we can best serve our stakeholders.

Collaboration on Creative Publishing: Supporting New and Diverse Voices (Elizabeth Hodges, Kadija George, Paul Coates, Suzanne Dottino, Ibrahim Ahmad)
With 115 collective years of experience in small press publishing of diverse writers, this panel of
editors, publishers and writers, involved in both journal and book publication, will discuss their own successful and creative collaborations as well as explore, with the audience, specific ideas that not only cross publications but also genres and venues.

**Complex Narratives: A VIDA Voices & Views Disability Focus Interview** (Melissa Studdard, Sheila Black, Porochista Khakpour, Danielle Pafunda, Lydia X. Z. Brown)
The VIDA Count recently pointed to an underrepresentation of disability voices in literature. Seeking a better understanding of the causes, nature, and ramifications of exclusion, as well as possible solutions, this panel invites interviewees to share both their own creative works relating to disability and their personal and professional insights pertaining to ableism, promotion of disability literature, barriers to accessibility and publishing, and other issues facing disabled writers.

**Complicating Florida** (Erika Stevens, Raymond McDaniel, Lightsey Darst, Evelina Galang, Kristen Arnett)
Florida sometimes comes off as the court jester of the United States. But writing by Floridians exposes the incongruities and felicities of living in a state with such natural beauty and diverse culture but that is also infrastructurally and politically conservative. These authors—all of them Floridians—reflect in their work the complexities and contradictions of the state. This panel convenes in order to discuss how diverse writers' works can represent home's beautiful, complicated terrain.

**Conflict, Crisis, Verse: Four Poets in Conversation** (Peter Molin, Jehanne Dubrow, Dunya Mikhail, Benjamin Busch, Brian Turner)
During a period of political exigency and social anxiety, how can poets and poetry teach, inspire, connect, and heal? Four widely-published and celebrated poets--two military combat veterans, an Iraqi-American emigre, and the spouse of a military officer--draw on the urgency and insight born of their experience of war to trace the dynamic relationship of poetic voice and technique, personal circumstance and perspective, and turbulent national and global events.

**Crafting the Weird: Techniques of Fabulist Female Fiction** (Sarah Domet, Michelle Brower, Clare Beams, Brenda Peynado, Jamey Bradbury)
Surreal, magical, or fabulist fiction has traditionally been employed to attack political systems through subversive means. Yet, women writers have adapted this genre for their own modes of critique. In this event, panelists will discuss how they use elements of the weird to address subjects such as the domestic, the female body, otherness, and LGBTQ identity. Presenters will provide examples, methods, and techniques for crafting subversive fiction that offers new methods of witnessing reality.

**Crazy, Sexy Miami: Reporters tell all** (S.L. (Sandi) Wisenberg, Liz Balmaseda, Madeleine Blais, Sydney P. Freedberg, Peter Richmond)
In South Florida in the 80s, today’s hot topics were already in full evidence: racial tension, terrorism, free speech, LGBTQ rights, immigration, culture clashes, epidemics (then, incurable AIDS). To explore these complicated topics Miami Herald reporters became experts in long-form, immersion, and voice-driven journalism. Prize-winning (seven Pulitzers) former staffers will explain how and why they wrote what they wrote, and connect that writing to current creative nonfiction.

**The Creation of Word Thug and the Intricacies of Cross-community, Cross-disciplinary Collaboration** (Rossina Zamora Liu, Jeremy Swanston, Bernadette Esposito, Meg Jacobs, Stephen McNutt)
In an era of ideological conservatism and spending cuts, how might writers, artists, and teachers work to facilitate creative expression in communities? Panelists discuss the intricacies of cross-community, cross-disciplinary collaboration during the creation and pilot of Word Thug, a critical multimedia space for community artists and writers whose works challenge dominant language and culture. How do we collaborate to support projects on climate change, hip hop culture, and youths in politics?

**Creatures from the Black Lagoon: Feminist Writing from the Deep South of Florida** (Laura Minor, Diane K. Roberts, Avni Janakrai, Alissa Nutting, Anton DiScalfani)

Moving beyond the legacies of Zora Neale Hurston and Marjory Kinnan Rawlings, this panel of feminist writers from Florida explore what it is like to write from one of the most reactionary parts of the country. This diverse panel of women writers will discuss what the deep south looks like and how it's perceived from its contemporary women writers. This panel will explore how the current socio- and geo-political climate of Florida affects the feminist hivemind, voice, and literature.

**Crip Lit: Writing our Truths** (Marlena Chertock, Nicole Oquendo, Suzanne Bair, Minadora Macheret, Jill Khoury)

Disabled writers and writers with chronic illness explore #criplit and how vital it is in a time when the Affordable Care Act, Medicaid/Medicare, and disability rights are threatened. This panel will focus on how disabled writers, who have typically had fewer publishing opportunities than able-bodied writers, are speaking our own truths, writing main characters with disabilities, using forms and hybrid work to accommodate their bodies, and creating literary communities that showcase these voices.

**Critical Mass: How to Organize a Hot Literary Scene Wherever You Are** (Danita Berg, Lisa Roney, John King, Susan Fallows, Jesse Bradley)

Orlando is known for its theme parks and traffic, but less so for its literary community. Five members of this city’s lit scene talk about how they’ve helped to create a flourishing writing community through their college’s English departments, curated reading series, strange podcasts, literary magazines, and local literary press.

**Crowdsourcing for Publishing Projects** (Carey Salerno, Glory Edim, Elaina Ellis, Dani Hedlund)

Lit mag and small press publishers have been successfully raising funds for projects using crowdsourcing tools such as Indiegogo and Kickstarter. Learn what makes a successful crowdfunded project, from what kinds of project work best to the best kinds of perks to attract backers.

**Curated Obsession: The Persona Poetry Project** (Valerie Wallace, Cornelius Eady, Tyehimba Jess, Catherine Bowman, W. Todd Kaneko)

Research, sustained focus, and particularities of craft will be talking points for a conversation with five poets at different stages of their careers, who have each created an entire poetry project based on voice(s)/persona different than their own. Discussion topics will include but not be limited to, form, following inklings, research methods, and finding the arc after the spark. Each panelist will read examples from their persona collections.

**Dazzling Jimi: A Tribute to Patricia Smith** (Danez Smith, Fatimah Asghar, Paul Tran, Patricia Smith, Angel Nafis)

Patricia Smith, Guggenheim Fellow and winner of the Lenore Marshall Prize, has made American poetry swagger with righteous funk for over three decades. Her poems close imagined gaps between “page” and “stage,”
making her the great Black formalist of our time. In this tribute to her teaching and literary citizenship, emerging poets of color taught by Smith will read work inspired by and from her catalogue. We offer testimonies on her good name and conclude with a brief reading by Smith herself.

**De Aquí y de Allá: Emerging Central American Writers on Finding their Voices in the Literary Community** (Roy G. Guzman, María Isabel Alvarez, Raquel Gutierrez, Ariel Francisco, Susana Aguilar-Marcelo)
Writing about family, identity, and home is a complicated process for Central American writers in the U.S. In a literary industry that practically lumps every Latinx writer beneath the same umbrella, this panel will bring emerging writers from the triangle of Guatemala, Honduras, and El Salvador to discuss how they write about their heritage, get published, navigate MFA creative writing programs, and deal with a geographical landscape that has marked their imaginations and their creative output.

**Decolonizing the Archive: Examining the Liminal Space Between Experience and Reality** (Mark Haunschild, Lauren Espinoza, David Moody, Sara Sams, Bojan Louis)
Writers of diverse ideologies, regions, and cultural inheritances discuss how their poetics try to rectify an injury between language and history. In examining their methodologies, they seek answers to the following questions: What can be recovered from the residue of rhetoric and language that imposes its own historical record? How can poetry use imagery to describe a real environment that has collapsed under the idea of that environment? How can a poet give form to what has already been lost?

**Deep-Fried Mic: Running Reading Series & Building Literary Community Down South** (JD Scott, Jennie Frost, Cathleen Bota, Ashley M. Jones, Carrie Lorig)
What do Atlanta, Birmingham, Knoxville, Orlando, and Tuscaloosa all have in common? They’re home to various reading series working to build literary communities and expand artistic diversity in the South. We seek to bring literature into new spaces and expand the canon through the reading series we curate. We’ll talk about the challenge of building community and audience and how we use our platforms to exercise resistance, which will create safer spaces in the South and in the country at large.

**Defeating Writer’s Block: Techniques for Breaking Through** (Jean Kwok, Mira Jacob, Juan Martinez, Elizabeth L. Silver, Sari Wilson)
Every writer has felt that panic when facing the page. The desire to write burns within and yet nothing comes out. How do we keep ourselves from getting blocked? How do we develop a healthy, happy relationship with our writing? What does a day in the life of a working writer look like? How do we carve out the time and mental space to be creative? These diverse writers who have successfully overcome writer’s block share their techniques and offer advice, support and caution.

**Defining Native Poetics, Genre and Criticism** (Charlotte Gullick, Darlene Naponse, Gerald Himmelreich, Michaelsun Knapp, Terese Mailhot)
Alumni from the Institute of American Indian Arts will discuss indigenous poetics, exploring the connection between literary elders and our own current work, with a particular focus on form. The panel will offer readings from our key influencers and explicate the connection to our own writing. This question will be at the core of the panel: looking at influence, how do we acknowledge our language and way of life in our creations?
Depictions of Class in Contemporary Southern Fiction (Jennica Broom, Allie Marini, Chase Burke, April Bradley, Dianne Turgeon Richardson)
Class has long been a prevailing theme in fiction about the South. The current political climate has refocused our attention on matters of class and economic inequality. The goal of this panel is discuss ways a 21st-century understanding of class might be depicted in southern literature, giving special consideration to interrogating common literary stereotypes about the South and the ways that inclusion of marginalized voices might affect how we write about class in southern fiction.

Destruction and Creation: Addiction, Recovery, and Writing (Kelly Thompson, Melissa Febos, Terese Mailhot, Rob Roberge, Vanessa Martir)
The addiction story, though centuries old, is a breaking one. Five authors who write from the edges present addiction perspectives and offer their approaches, both practical and emotional, to writing about addiction and recovery and the role addiction plays in their creative lives. The addiction myth operates in profound ways both historically and presently in the lives of writers. How do vocation and addiction intersect? How do we write in and through addiction spaces, images, and narratives?

A Different Drummer: Thoreau’s Legacy on the Bicentenary (Tom Montgomery Fate, John Price, Michael Branch, Diane Freedman, Elizabeth Dodd)
In the bicentennial year of Henry David Thoreau’s birth, and amid the current assault on the natural world, this panel will consider Thoreau’s modern relevance—in print and in person. What does the sage artist-activist’s life and work reveal about the evolving tension between the personal and the political for nature writers in the 21st century? From “Civil Disobedience” and “A Plea for Captain John Brown,” to Walden and “Walking,” few writers have had a more enduring impact.

Difficult History: Jewish Fiction in the Alt-Right World (Emily Barton, Simone Zelitch, Irina Reyn, Amy Brill, Anna Solomon)
What is Jewish fiction? Who can write it? Until recently, the answer looked much like Philip Roth: white, male, and Eastern European. But recent novels by women have subverted and reimagined Jewish narratives, challenging cultural norms and creating alternative histories with modern resonance. This panel explores what signifies fiction as Jewish, even in a secular story; the role of Jewish stories in unsettling political times; and the complexities of female authorship in patriarchal cultures.

Digitizing the MFA: In Support of Diversity, Practicality, and the Facilitative Workshop Model (Joan F. Smith, Dr. Sharon Califano, Jane Friedman, Brooke McIntyre)
Digitizing the MFA offers a robust opportunity to historically underserved writers hindered by financial and geographical limitations. In this session, panelists will discuss their experience transforming the traditional MFA program by integrating digital tools, shifting the power dynamic of the creative workshop, and building an engaging writing community into an evolved, fully-online MFA, addressing practical strategies to support attending writers in sustaining a fulfilling writing career.

Disability in Children’s Literature: Not an Anomoly; an Imperative (Melissa Hart, Beth Vrabel, Naseem Jamnia, Brian Tashima)
Children and young adult readers deserve realistic characters reflective of themselves and the people around them. Yet, too often, kids with physical or intellectual disabilities are absent from literature for young readers—or if present, the disability is the focus of the book.
We'll discuss how authors can responsibly integrate characters with varying abilities into their work so that the disability isn't the story, but merely a challenge that a particular character faces within the narrative.

Disabled and D/deaf Writers Caucus (Jim Ferris, Sheila F. Black, Molly McCully Brown, Ellen McGrath Smith, Jess Silfa)
The Disabled and D/deaf Writers Caucus allows for those who are disabled or living with chronic illness, and their allies, to network and discuss common challenges related to identity, writing, and teaching while professionally leading a literary life. By meeting annually at the AWP conference, we aim to archive our interests, challenges, and concerns in order to increase our visibility and emphasize our importance both to this organization and to the communities where we live, teach, and work.

Dispatches from Flyover Country: Building Literary Community in Far Off Places (Allison Joseph, Hanif Willis-Abdurraqib, Penny Guisinger, Katie Mertz, Silas Hansen)
It’s easy to find a literary community in places like New York, Los Angeles, or San Francisco—but what about the rest of us? In this panel, five writers and active literary citizens from small towns and mid-size cities in Illinois, Indiana, Ohio, and Maine will talk about their communities (both inside and outside of academia): what’s working, what isn’t, and how you might jumpstart a community if you live off the beaten path.

Diverse Voices, United Purpose: The Literary Journal in Undergraduate Creative Writing Programs (Keya Mitra, Erika Jo Brown, Audrey Columbe, Ian Schimmel, Abigail Cloud)
In undergraduate creative writing programs, how do we promote diversity and unheard voices in literary journals while also focusing on unity and inclusion? How do we teach undergraduates to become strong, global readers and editors to keep the literary magazine relevant in today’s academic/political climate? Editors from internationally distributed/award winning literary journals share strategies for cultivating diversity in a multi-tiered editing and publishing environment with undergraduates.

"The Dividing Line": Blending Research In Personal Narratives (Jon Pineda, Kerry Howley, Joni Tevis, Greg Bottoms, Colin Rafferty)
This panel will gather together creative nonfiction writers who mix various types of research into their personal narratives. Inherent in their creative process is a burgeoning integration of both the shared and the personal. The panel’s discussion will focus on the way each writer approaches this “dividing line,” the space between the material that comes forward through extensive research and the material pulled from the writer’s unaided memory.

Don’t Ask Me Where I’m From: Exploring Beauty and Bravery in Stories about Muslims (Kirin Khan, Laleh Khadivi, Sarah A. Harvard, Tanzila "Taz" Ahmed, Mohja Kahf)
In response to the current political climate, writers from Muslim backgrounds, especially women, are often called on to discuss who they are rather than what they do. This panel will talk less about hijab and regimes and more about the courage to write freely and the transformative power of art. Discussion will focus on the telling of daring, beautiful, and impactful stories about Muslims, asking the question: Can stories about people from marginalized communities ever be viewed as universal?

Donald Justice: An Appreciation (Eric Pankey, Jerry Harp, Carol Frost, David Koehn)
A panel of Donald Justice's former students from both the University of Iowa and the
University of Florida will discuss his reputation as a poet, as an expert on poetic form, and as an innovated teacher. Justice has been described by the Poetry Foundation as "one of the twentieth century's most quietly influential poets." The panel will investigate and illuminate his ongoing posthumous influence.

**Draining the Swamp: The Future of Environmental Writing on a Changing Planet**
(Taylor Brorby, Pam Houston, Nick Neely, Alison Deming, Joe Wilkins)
This panel explores environmental creative writing in the midst of radical political and climatic change. If stories help us imagine alternatives to how we live, then inspired and strategic writing is our best hope to keep this planet alive and healthy. These five cross-genre writers will discuss environmental writing’s Transcendental roots, its strides towards greater inclusiveness, and where it must go now given rising tides, species loss, and overall environmental injustice and instability.

**Draining The Swamp: Writing as Resistance and Social Responsibility in a Post-Truth Era**
(Keith Kopka, Ruben Quesada, Javier Zamora, Heather June Gibbons, Arisa White)
Writing has always served as a form of social and political resistance. From the ghettos of war-torn Warsaw to the American civil rights movement, writers have historically been a voice for the unrepresented and catalysts for social change. This panel will explore how our current social & political landscape has galvanized this traditional role of the writer, ways to get involved with current movements, and the importance of writing as a political act.

**The Dream Work of Poetry**
(Bruce Beasley, Brian Teare, Dana Levin, Saskia Hamilton)
"The dream," says Jean Paul Richter, "is an involuntary form of poetry." Four poets known for their dreamlike forms discuss how the work of dreams and the work of poems overlap through such shared techniques as metaphor and metonymic substitution, hyperassociation, parataxis, puns and other wordplays, radical condensation and juxtaposition, multiple meanings, homophones, allusion, resistance to paraphrasable meaning, and granting of permission for strange and jarring new ways of making sense.

**Economics of Publishing**
(Glory Edim, Margot Atwell, A.M. O'Malley, Manjula Martin, Hajara Quinn)
Writers spend years learning their craft and working to get published, but that doesn’t prepare them for the career of being an author. Knowledge of the finances behind publishing is critical to authors, whether they are writing articles, short stories, books, or all three. This panel will discuss the ins and outs of publishing finance, including advances, royalties, returns, book tours, print costs, crowdfunding, and more.

**The Ecstasy and The Laundry: Gender, Families, and the Writing Life**
(Jess Row, Elizabeth Kadetsky, Imad Rahman, Kate Tuttle, Emily Raboteau)
What happens when writers commit to sharing the challenges of their careers and the work of raising a family? In a world that privileges male genius and fetishizes female domesticity, how do we work toward relationships and family structures that do neither? On this panel, four distinguished writers reflect on their imaginative lives, their families, who buys the groceries, who does carpool, and who cleans the lint out of the dryer.

**Editing an Anthology: Representation, Aesthetics, and Responsibility**
(Jason Koo, Tina Chang, Amy King, Joanna Valente)
An anthology can serve as a powerful force of inclusion for underrepresented writers, but just
as easily can instantiate exclusionary value systems. What kinds of responsibility do editors have to seek out and include underrepresented writers in putting together anthologies? How do they balance this responsibility with their own notions of aesthetic value? How do editors counteract their own biases? Four editors of recent anthologies with an inclusive mission discuss these questions and more.

**Editing in an Era of Climate Change: A Q&A with Five Environmental Editors** (Anna Lena Phillips, Scott Gast, Sheila Squillante, Simmons Buntin, Debra Marquart)
The past year has brought climate deniers into the White House just as atmospheric carbon dioxide levels reach a tipping point. Editors of five environmental journals—Ecotone, Flyway: Journal of Writing & Environment, The Fourth River, Orion, and Terrain.org: A Journal of the Built + Natural Environments—will discuss how their journals have responded, how they balance activism with art, and what they look for in submissions now.

**Eight Mistakes Screenwriters Make: and, How to Fix Them** (Leslie Kreiner Wilson, Tom Provost, Gregg Bachman, Claire Hutchinson, Andres Orozco)
In this panel, screenwriters examine the common problems they see in the work of the emerging script writer and offer strategies to correct those issues. This session helps both writers and instructors identify and fix their own work or the work of their students.

**The Enhanced Memoir: When It Happened to Me Isn't Enough** (Kim Brooks, Lucas Mann, Deanna Fei, Kiki Petrosino)
This panel will look at the rise of the enhanced or hybrid memoir, the writer who merges a personal narrative with social commentary, cultural criticism, or reportage. As more writers arrive at the memoir after working in other forms, the genre has become less defined by traditional narrative, and more marked by the writer’s willingness to borrow from the novelist’s, essayist’s, or journalist’s toolbox. The panel will focus on the form’s rewards, challenges, and shifting boundaries.

**Erasures, White Shame: We Need to Talk** (Natalia Trevino, Wendy Barker, Rita Dove, Allison Hedge Coke, Ching-In Chen)
A panel discussion by poets who have confronted erasures that led to shame, subjugation, and silence. Each of these writers, from various backgrounds who are at various stages in their careers, will briefly discuss how discussing racial negation, rejection, and dehumanization must be addressed for healing, wholeness, and renewal to happen not only within marginalized groups but also for our national society.

**Essaying Beyond the Page: Intermedia Essays** (Sarah Einstein, Karrie Higgins, John Bresland, Sarah Minor, Gretchen Henderson)
The essay—in its vocal shifts, its digressions, its lyricism and its flexible forms—is a genre particularly well-suited to works that exist off, or beyond the page. Intermedia essaying is a genre on the rise. On this panel, writers and artists who compose video, concrete, material and performed essays will discuss new issues of creation, performance and reception. They’ll talk about print journals, performance spaces, and the process of making work that essays beyond the page.

**Everyday Magic, Community as Protagonist, and Other Narrative Strategies from the Rest of the World.** (Tracey Baptiste, Susan Power, Tony Eprile)
The Western world’s approach to fiction is predominantly a Hamlet-like exploration of the individual psyche as if that psyche is isolated from the surrounding culture, an approach so frequently seen as to have become the default
assumption that this is what literature has to be. This panel explores how alternative conceptions and storytelling modes—such as how community makes us who we are, or "magical events" as an everyday reality—informs the work of writers from other cultures.

Everything You Always Wanted to Know (But Were Afraid to Ask): Secrets of the Job Market (Michelle Herman, Christopher Coake, Joe Oestreich, Ann Townsend, Leni Zumas)
Five writer-professors share their collective wisdom/advice based on their experience chairing/serving on search committees for creative writing teaching positions. Representing institutions ranging from the largest to among the smallest, from highly selective MFA programs to liberal arts colleges serving undergraduates only, we tackle every aspect of the job search and answer your questions about how the process works, from letter of application to successful hire.

Everywhere, A Poem: Poetry as Public Art (Barbara Cole, P. Scott Cunningham, Noah Falck, Yolanda Wisher)
Drawing on inspiring examples from three cities—Buffalo, Miami, & Philadelphia—panelists explore a broad spectrum of public art projects designed to democratize access to poetry by bridging communities and reaching under-served audiences. Projects include: the Outbound Poetry Festival, a collaboration with Amtrak’s 30th Street Station; poems printed on rooftops and beaches; readings in a 90-year-old abandoned grain elevator; and literary art sculptures in community gardens and public parks.

Experiments in Joy: Women of Color on Collaborating on and off the Page (Gabrielle Civil, Zetta Elliott, Rosamond S. King, Janice Lee, Michelle Naka Pierce)
Although often solitary, writing today invites and requires collaboration. From jump-starting process to navigating practicalities, collaboration can be co-writing, coaching, editing, translating, publishing, performing, or working with illustrators. Arriving from poetry, fiction, memoir, and children’s literature, women of color speakers will present fruits of their labor and share what works for them in working with others. Each has collaborated on more than one project, on and off the page.

The Facts About Alternative Facts (Lina Ferreira, Sarah Viren, Inara Verzemnieks, Lucas Mann)
After Kelly Anne Conway uttered the now infamous phrase “alternative facts," a conversation concerning language, accuracy, and the verifiable experience suddenly became both ubiquitous and urgent in the media and the classroom. In some circles, a finger was pointed at creative nonfiction for “falsifying history” and opening us up to a loose and dangerous interpretation of the truth. In this panel we’ll discuss the responsibilities and debts of nonfiction writers in the era of alternative facts.

Failure: The Taboo Element of Craft (John McNally, Hannah Tinti, Valerie Laken, Eric Wilson, Sheree Greer)
If you think of failure as a necessary part of the creative process, you begin to see it as an essential element of craft, the gateway to writing the thing that does work. Eventually, the connection between writing that succeeds and writing that fails illuminates itself, and you use this to your advantage. The five writers on this panel will address the various ways that they view failure as an inevitable and therefore important part of the process, and how they've accommodated for it.

Faith, Fervor, and Fundamentalism: How Writers Are Impacted by Their Religious Beliefs
(Deirdre Sugiuchi, Sabrina Orah Mark, Garrard Conley, Yvonne Brown, Daniel Khalastchi)
How is writing impacted by one’s faith of origin? If a writer no longer practices their faith of origin, what aspects of religion remain? Writers who grew up practicing Islam, Judaism, and fundamentalist Christianity and who work in poetry, prose, and hybrid forms discuss how their faith of origin can be a source of inspiration, illumination, or darkness, and how they use the teachings of their faith to reclaim the stories that need to be told.

Feminist Flash: Five Women Talk Flash Non-Fiction (Nicole Cooley, Daisy Hernandez, Aimee Nezhukumatathil, Beth Ann Fennelly, Dawn Raffel)
The micro memoir. The brief essay. The object portrait. The sequence of tiny texts. Our panel, composed of a diverse group of five women -- writers, teachers and editors -- will look at all of these new non-fiction forms. We will explore writing "short" at the intersection of feminism, immigration, environmental justice and the body. Our panelists write from both research and personal experience, and we will talk about how all of our flash non-fiction is inflected by gender.

Find Your Writers Community No Matter Where You Live: Writers Centers, Conferences, and Retreats 101 (Michael Khandelwal, Gregg Wilhelm, Andrea Wilson, Melissa Wyse)
Writers Centers are not places to help undergrads edit papers, they are a thriving writers community with outposts across the nation. In addition to literary centers, writers retreats and conferences offer connection for writers while they hone their craft. Being a professional writer in today’s world is often a solitary practice, but by taking advantage of the resources, continuing education, and networking these organizations offer, writers find the support they had in an MFA program.

Finding Funding for Your Writing: Grants, Fellowships, and Other Ways to Get That Cash (Julia Phillips, Edgar Kunz, Darley Stewart, Lysley Tenario, Brittany K. Allen)
How do you get paid to write? If you’re writing fiction, creative nonfiction, or poetry, the question seems moot: everyone knows there’s no money in literature. But this panel offers an answer. Five writers explain how they secured grants, fellowships, and arts funding from sources ranging from nonprofits to universities to the federal government. They share ways to strengthen your applications for funding at every stage of your writing career, from emerging to established.

Finding The Understory: What Connects A Collection (Meghan Kenny, Josh Weil, Mia Alvar, Laura van den Berg, Nina McConigley)
Story collections can gain resonant coherence through the very tissue that connects their individual pieces and yet remain unequivocally collections, resisting novelization or overt linkages such as recurring characters. What are the risks and rewards of writing a story collection with thematic through-lines? This panel will discuss collections that are unified by thematic currents but squarely resist novelization.

First Comes Love, Then Comes Marriage: When, Why, and How Short Stories Become Novels (Katie Cortese, Julianna Baggott, M. Evelina Galang, Chigozie Obioma)
According to Lorrie Moore, “A short story is a love affair, a novel is a marriage.” And as in a romance, sometimes one leads to the other, as in Evan S. Connell’s Mrs. Bridge (originally, “The Beau Monde of Mrs. Bridge”) or Karen Russell’s Swamplandia! (“Ava Wrestles the Alligator”). While most published stories stay short, writers sometimes see in a select few the potential for more. The authors on this panel will describe
their experience of writing novels that evolved from short forms.

**For Your Freedom and Ours: Three Soviet Poets-Dissidents. Natalya Gorbanevskaya, Yuli Daniel, and Vadim Delaunay** (Irina Mashinski, Mihaela Moscaliu, Mary Jane White)
The panel will focus on the life and craft of three late poets-dissidents of the post-Stalin USSR: Gorbanevskaya, Daniel, and Delaunay. Gorbanevskaya and Delaunay participated in the 1968 Red Square Demonstration to protest the invasion of Czechoslovakia; Daniel was arrested earlier. Each panelist will translate several poems of one of these poets and will talk about his or her legacy. The panel is dedicated to poets in all totalitarian regimes, where poetry itself becomes a subversive activity.

**Forthcoming: Debut Novelists on What They Wish They’d Known before Publication** (Jessie Chaffee, Lisa Ko, Esmé Weijun Wang, Tiffany Jackson, Rachel Lyon)
You have a book contract—now what? What can you expect and how can you make your book stand out in a noisy, crowded market? Recent debut novelists—of adult and YA, published by large and small houses—share advice on the run-up to publication, from the nuts and bolts of the process to savvy marketing. Topics include: publication timeline; navigating editorial and marketing conversations; websites; blurbs; reviews; independent publicists; creative promotion; book tours; and finding your readers.

**Forum for Undergraduate Editors Caucus** (Catherine Dent, Rachel Hall, Reed Wilson, Amy Persichetti, Michael Cocchiarale)
Calling all undergraduate students and faculty advisers engaged in editing and publishing literary journals, literary websites, chapbooks, and small presses. Come join FUSE for its annual caucus, which includes FUSE chapter updates

followed by a roundtable discussion. This year’s topic will be “Representation and Resistance”. Bring ideas and journals to exchange.

**The Fragmented Truth is Nothing but the Truth: Women Writing Trauma** (Melissa Grunow, Chelsey Clammer, Leif E. Greenz, Ming Holden)
Abuse. Neglect. Sexual assault. Addiction. Death. Bearing witness to or experiencing trauma leaves women writers vulnerable in a misogynistic and culturally violent society. Consequently, the psychological stress of traumatic events creates an often-fractured memory, a perceived roadblock for creative nonfiction writers who are committed to truth. This panel will focus on both writing about and through trauma in a way that is healing rather than triggering, even in the face of backlash.

**Framing Life: Notes on Structuring the Book-Length Memoir** (Heather Kirn Lanier, Kelly Sundberg, Steven Church, Jill Christman)
Both a book and a life are finite, but one is far unrulier than the other. How can the memoirist contain the messiness of life in a single manuscript? Where might the story begin and end? How can the writer employ or disrupt narrative chronology to keep the reader turning pages? Four writers discuss structural approaches to memoirs they’ve written as well as memoirs they love. Failed attempts and lessons learned will be unabashedly included.

**Free and Constrained: Writing, Translating, and the Creative Process** (Don Bogen, Geoffrey Brock, Martha Collins, Mira Rosenthal)
While poets writing and revising their own work can be relatively free, poets translating face the constraint of the original. What’s carried over from the struggle with a poem in another language to the struggle with a draft or the blank page? Four poet-translators discuss how their creative processes differ in each mode and what each offers the other.
Free Speech on Campus (Suzanne Nossel, James Tager, Inam Sakinah, Mary Ann Franks, Adeline Lee)
Following their report on diversity, inclusion, and freedom of speech on campus, And Campus For All, PEN America invites writers to join in discussing this complex and volatile issue. Academic institutions face widening controversies about how to advance inclusion and equality while safeguarding intellectual and academic freedom. Our panel of socially-engaged literary professionals, students, and professors will consider the vital questions raised by this debate.

From Best Friends Forever to Toxic Bonds: Digging Deep into Complex Female Friendships in Young Adult Literature (Amy Reed, Marcy Beller Paul, Anica Mrose Rissi, Sarah Nicole Smetana, Kit Frick)
Five YA authors from debut to established discuss the complex, three-dimensional friendships that populate their work: Blurred boundaries between friendship and obsession; shattered friend groups; lasting friendships tested by difficult new relationships; girls from diverse backgrounds uniting to fight misogynist culture. Panelists discuss one another’s work and the choices that have inspired theirs when writing fiercely good and withstanding to fiercely fraught and destructive teen friendships.

From the Stanza to the Paragraph: Poets Who Write Prose (Jill Bialosky, Nick Flynn, Gregory Anthony Pardlo, Harriet Millan, Marilyn Chin)
Why do poets turn to writing prose? What can a poem say that prose cannot and vice versa? Is the reason one chooses to write in one genre over the other about audience? About subject matter? What steps or process does a writer take to move from poetry to prose? How does being a poet impact one’s prose style? This panel will explore these questions and others.

Five panelists will offer words of caution, success and despair learned from their journeys in writing in more than one form.

From Thesis to Published Book (Mieke Eerkens, Nicole Walker, Dean Bakopoulos, Catina Bacote, Amy Butcher)
In MFA writing programs, students work hard on theses, often embarking on the longest writing projects they’ve completed. But what happens when they graduate? This panel focuses on turning the MFA thesis into a book and landing a publishing contract. The panelists have written books that found their geneses in MFA/PhD programs and will discuss agents, editors, proposals, hurdles, and best practices for going from thesis to book in the transition from MFA to professional writer and/or academic.

The Frontier as a Trope in Florida Writing Past and Present (Greg Byrd, Deborah Hall, Polly Buckingham, Michael Trammell)
The frontier as a literary trope is widely used by such Florida authors as Hurston, Rawlings, Hemingway, Joy Williams and Peter Matthiessen. This panel will review the literary history of an early and persistent frontier in Florida which is often seen as ahistorical. It is useful for contemporary writers, both in Florida and elsewhere, to be aware of the possibilities of the expression of this trope as they experiment in their fiction writing.

Fulbright Fellowship Information Panel (Katherine Arnoldi, Laurel Fantauzzo, Josh Weil, Erika Martinez, Laura Joyce Davis)
The Fulbright Information panel is composed of past Creative Writing Fulbright Fellows who tell of the application process, the experience and the professional, creative and personal benefits of this prestigious award. The Fulbright Program funds undergraduates, graduates and at large writers to study, conduct research or pursue creative activities abroad for a year. Our
panelists went to the Philippines, Paraguay and the Dominican Republic writing poetry, memoirs, non-fiction, and novels.

The Future (of Kid Lit) is Female: Female Protagonists and Voices in Youth Literature (Sarah Aronson, Micol Ostow, Nova Suma, Cynthia Smith, Dhonielle Clayton)
Whether they are dismantling old tropes, solving crimes, seeking social justice, or leading armies into battle—whether their stories are humorous, satirical, or suspenseful—today’s female protagonists are offering diverse role models of what it is to be a feminist. The panel of writers of picture books to YA novels will examine their processes for uncovering these voices, ideas about responsibility to their readers, as well as possibilities for future books.

The Future of Forms (Stephen Burt, Monica Youn, Kazim Ali, Sandra Beasley)
Poets in each generation—in classrooms and elsewhere—reject, or adopt, or remake the forms we learn to recognize. Some new forms take off (golden shovels; erasures). Others emerge, through imitation and admiration, before they get names. Some reflect new demographics; others, new media (are there distinctive Tumblr poems?). We’ll see how, and ask why, forms rise or fall, and for whom, looking at our own work, at our elders, at emerging writers, and at new-to-English and digital forms.

The Ganesh in the Room: Speaking of Faith in the Literary Community (Richard Chess, Amy Frykholm, Shadab Hashmi, Amy Gottlieb)
While contemporary American literary culture embraces multiculturalism, mainstream publishing tends to favor a secular, agnostic worldview. Faith-infused literature doesn’t always fall into prescribed categories, yet nuanced, non-dogmatic explorations of theology, belief, and doubt are central to the intercultural literary conversation. A Muslim poet, Christian essayist, and Jewish novelist explore these tensions from the perspectives of their own traditions and genres, sharing common ground.

The Gatekeepers: Behind the Scenes of Literary Agencies (Emily Smith, Michelle Brower, Lucy Carson, Allison Hunter, Erin Harris)
The world of literary agents can seem murky and impenetrable to authors beginning the publishing process, but it doesn’t have to be that way! This panel will focus on candidly exploring how authors and agents actually find each other in the real world. What do agents do, why do they do it, and what does it take to get their attention? With an extended question and answer session, writers will have the opportunity to ask our panel of actively acquiring agents their most burning questions.

Gathering Crumbs From The Lost Cake: Channeling Mood, Melancholy And The Muse (Lisa Mecham, Linda Gray Sexton, Morgan Parker, Patty Yumi Cottrell, Brandon Taylor)
Of his depression, the poet Robert Lowell wrote, “Most of the best poems, the most personal, are gathered crumbs from the lost cake.” While mental illness can have a debilitating impact on the writer’s temperament and output, it can also push the work to extraordinary places. Exploring the myth of the tortured artist, four writers will share how they have channeled turmoil, stigma and shame into works of insight, compassion and deeply meaningful expressions of the human condition.

Getting the Word Out: How to Approach Book Promotion to Actually Reach Readers (Johnny Temple, Rebecca Gradinger, Melissa Febos, Cynthia Shannon, Jessica Greer)
As a writer, all you want is for the writing to speak for itself. But readers, reviews, and book sales don’t magically appear the moment your
book is published. Nobody reads a book they haven’t heard of, and most book promotion occurs months prior to the publication date. Learn what you need to do to get your book discovered by the right audience. Understand the timeline of book marketing, what questions to ask your marketers, and how to focus your efforts on what really matters.

**Giving Voice to Nontraditional Populations through Storytelling** (Deborah Finkelstein, Robert McKenzie, Alfonso Ramirez, Charles Rice-Gonzalez)
How do we give voice to nontraditional populations? Through storytelling. We will discuss successful methods of working one-on-one or in groups with members of nontraditional populations including the elderly, veterans, the incarcerated, young adults with special needs, and multi-lingual speakers. We’ll demonstrate exercises for sharing stories with actors to create a collaborative piece as well as methods for individuals to write their stories as short stories, monologues, poetry, and plays.

**The Glories of Impossible Translations: International Perspectives on Creative Process** (Helene Cardona, Sidney Wade, Hilary Kaplan, Willis Barnstone, Christopher Merrill)
Is it cliché to say that translation is impossible? Can one ever truly translate the likes of Sappho, Lorca, or Baudelaire with their sophistication, cleverness, and verbal music? Working with Brazilian Portuguese, Chinese, Hebrew, Greek, French, Spanish, and Turkish, this panel’s poets, translators, and scholars discuss their roles as intermediaries, technicians, and alchemists dancing between languages to create inspired texts spanning cultural differences, geographic distances, and time.

**Going Viral: Marketing and Promotion in the Digital Age** (KMA Sullivan, Kristine Somerville, Megan Rowe, Marie Gauthier, Ron Mitchell)
Directors of sales and marketing, editors, and publishers from The Missouri Review, Southern Indiana Review, Tupelo Press, Vinyl, Willow Springs Review, and YesYes Books will interrogate habitual industry promotional practices and address both expected and unexpected changes in the publicity landscape. Topics will include maximizing social media platforms, booking reading tours, building relationships with critics and reviewers, and developing unique advertising and marketing campaigns.

**Good Grief: Creating Art through Tragedy and Loss** (Seema Reza, Afaa Weaver, Sebastian Mathews, Anne Edelstein)
How do you confront a life-threatening accident or the death of a loved one? To achieve healing, artists have the rare opportunity to transform their trauma into something beautiful and helpful to others. Retelling personal hardship is a vulnerable and challenging endeavor that must resist solipsism. Join this diverse panel of authors as they share their personal experiences with writing about and through grief and discuss its importance as a painful yet transcendent journey.
**Graphic Women: The Evolution of Literary Comics** (Kristen Radtke, Danica Novgorodoff, Mira Jacob, Amy Kurzweil)

“The graphic novel is a man’s world, by and large,” wrote Charles McGrath in a New York Times Magazine cover story in 2004. He was right—in a way. Most successful graphic artists and writers were men, and the comics industry today remains exceedingly male-dominated. So what happens when women write and draw in a medium that has represented them so poorly? Four female artists and writers explore how the exclusionary landscape of American comics is changing.

**Gulf Coast Noir: Dark, Sweltering Justice** (Lynne Barrett, Mary Anna Evans, Vicki Hendricks, Jeff Newberry, Alex Segura)

Writers of noir novels and stories set in the Gulf States will discuss how centering fiction on crime allows exploration of class, race, gender, environment, and the difficulty of achieving justice in a region famous for both its beauty and its troubles. We'll look at how to build tension through the revelation of secrets and motives, and, using classic and contemporary examples, examine how the choice of point of view constructs the reader's journey into darkness and, perhaps, redemption.

**Halo-Halo: What Goes into the Successful Global Conference?** (Tim Tomlinson, Jacqueline Bishop, Fan Dai, Sanaz Fotouhi)

Halo-halo is a dessert of many ingredients. It translates, roughly, as "mixed together," or (mistakenly) "mixed up." Both translations might apply to the global workshop/conference. What goes into the creation and execution of the successful global conference? How does the conference ensure a little energy, a little synergy, a little craft, a little theory, while at the same time providing flavorful measures of local experience?

**A Haunting Gaze: Writing About and Toward Others** (Lisa Birnbaum, A. Onipede Hollist, Mildred Barya, Donald Morrill)

Creating characters outside one’s direct experience, beyond one’s cultural, gender or regionally constructed identities, presents a vital moral and aesthetic conundrum fraught with the perils of misrepresentation and the question of exclusive rights to subject matter. Four writers who have published fiction and poetry that engages the challenge discuss its demands and imaginative possibilities.

**Have MFA, Will Teach: Create Teaching and Outreach Opportunities Outside Academia** (Kim Suhr, Jacque Brown, Alejandro Ramirez, Annette Marquis, Maria Luisa Arroyo)

With the proliferation of MFA programs (and their grads), permanent academic teaching positions have become fewer and farther between. Fortunately, opportunities to teach and support other writers have not. This panel will present various creative ways writers can use their MFA training to build writing communities through formal classes, public readings and other outreach models. We will discuss startup logistics, pitfalls to avoid and possibilities for generating income from our efforts.

**Have Your Cake and Eat It Too: Working Professionals Writing Professionally** (M.L. Doyle, Matthew J. Hefti, Andria Williams, David Chrisinger, Drew Pham)

We all need to eat, but most writers don’t make enough bread from writing alone. Shall we simply eat cake? No, instead our writing often coexists with other full-time or paid work. The panel will discuss the many professional and artistic challenges and benefits encountered by a writer with a day job. This inclusive group addresses problems for writers that are nearly universal and provides strategies from panelists
that are diverse across race, gender, genre, age, and profession.

Heads in the Cloud: A Consideration of Poetics and Technology, hosted by Submittable (Rachel Mindell, TJ Jarrett, Jessica Mehta, Neil Aitken, Lynne DeSilva-Johnson)
Surprise: poetry and technology don’t have to be antithetical. In fact, poetic intelligence and computer science can complement, stimulate, and intersect with one another in meaningful ways. Poets with expertise in digital technology will share their creative work and discuss fruitful junctures between verse and code, overlooked benefits of poetic thinking in tech spaces (and vice-versa), career development, and how digital literacy can serve writers of all kinds.

Her Poetic Voice: Women Translating Women (Katherine Hedeen, Kristin Dykstra, Michelle Gil-Montero, Jeannine Pitas, Carina Schorske) Questions about how and why gender matters in translation are current, yet far from exhausted, in field-wide conversations. This panel contributes to the dialogue by gathering women translators of Spanish language women poets to consider the complexities of bringing female poetic subjectivity into English. Topics to be discussed include poetic expression, gendered language, the ideological implications of our choices, and the role of woman translators as both creators and promoters.

Here Comes the Flood: Research and Writing in the Anthropocene (Julia Spicher Kasdorf, C. S. Giscombe, Lisa Sewell, Joan Kane, Brian Teare) In the next century, three-quarters of those living in Tampa will suffer costal flooding driven by climate-changed rises in sea level. How can we use our concerns—for earth, humans and animals—to transform anger and anxiety into new writing and cultural change? What is a writer’s responsibility to the future? the past? Five poets will share projects that confront values of place, race, and memory; extraction and extinction. Join us in conversation about sustaining our work and commitments.

The Historical Women: Reimagining Past Narratives through the Contemporary Female Perspective (Chanelle Benz, Amelia Gray, Min Jin Lee, Megan Mayhew Bergman, Lidia Yuknavitch) “Women, if the soul of the nation is to be saved, I believe that you must become its soul,” said Coretta Scott King during the Civil Rights Movement of the 1960s. What can we learn from reimagined female historical narratives? What is their timely relevance in the current political climate? This panel will also discuss the craft of shaping a nonfiction tale to a modern day story, and how to create female characters that break barriers and make a history of their own.

Hitting the Jackpot: How Judges Select Winning Poetry Collections (Josephine Yu, Kaveh Akbar, Kim Addonizio, David Kirby, Jane Satterfield) Submitting poetry manuscripts to book contests can be time consuming and costly, but this process is how many first books are published. As the reading fees add up, you may feel like you’re feeding money into a slot machine. Is there any rhyme or reason to the selection process? Our panelists discuss their experiences judging contests, revealing the qualities that drew them to manuscripts, submission pitfalls to avoid, and insights to help you improve your odds of winning a book contest.

The Hollywood Equation: Building Your Screenwriting Career and Finding Your Writer’s Voice through Peer, Mentor and Comm (Lisanne Sartor, Susan Cartsonis, Mike Salort, Maggie Malone) Numerous retreats exist that enable prose writers to hone their craft and connect with
established writers, publishers and agents. CineStory retreats are among the few exclusively for screenwriters. They include craft and professional development seminars, one-on-one mentorship and an active alumni community. CineStory panelists will explore how screenwriters can build their careers and find their writers’ voice through their peer, mentor and community relationships.

Horizon on Fire: The Poet as Journalist Here and Abroad (Jeffrey Brown, Christopher Merrill, Tom Sleigh)
This will be a panel presentation/discussion/reading that will explore and exemplify the ethics and aesthetics which effect poets who are also journalists. The panel members represent print and broadcast media. They will talk about how a TV news story or a piece of journalistic writing can end up being transformed into a poem—or vice versa. The panel will also talk about how ethical and artistic demands on writers are altered in an era in which facts are routinely ignored in favor of ideology.

This panel provides concrete suggestions for how writers can work effectively with archivists. Writers from three genres will share how they made their research experiences successful and the variety of approaches they took with primary sources. Creative writing from primary materials can also result in archivists going along for the journey. Librarians from two different institutions will contribute their own experiences working with writers, highlighting both physical and digital archives.

“How difficult it is to remain just one person”: Translating the Autobiographical Poem (Michelle Gil-Montero, Don Mee Choi, Sasha Dugdale, Valerie Mejer Caso, Anna Deeny Morales)
This panel gathers poet-translators to discuss the complexities of the contemporary autobiographical poem. How might translation reveal the lyric self as fluid, elusive, and relational? Through translation, this conversation will explore questions of authority and embodiment in the autobiographical poem itself. Poet-translators from Spanish, Korean, and Russian—will highlight the personal and cultural dimensions of shifting subjectivity, and the dissonance of lived vs. written experience.

How Do I Know When This Thing Is Done? (Rakesh Satyal, Anjali Singh, Michelle Brower, Annie Hwang, Maria Gagliano)
The only thing harder than writing a book is revising that book. Your first draft may have glaring issues that are easy enough to fix, but then what? Perhaps trusted friends will read it, or a writing workshop will offer extensive feedback. But you still face the overwhelming challenge of revising the thing. Where do you start? Whose advice do you keep or ignore? From what angle do you hit this beast? Editors, agents, and authors discuss the messy and imperfect process of revising a manuscript.

How Many Selves Does It Take to Write a Personal Narrative? (Jennifer Sinor, Bruce Ballenger, Ricco Villanueva Siasoco, Lad Tobin)
Theorists of autobiographical writing have long explored the complexity of self representation in the personal narrative. Rather than a singular “I,” there are at least three selves at work: the remembered self, the remembering self, and what we are calling the “Third I,” or the author who created the other two. This panel will explore some of the tensions between these multiple representations of self and explain how they shape our own personal essays.
How Short Story Collections Are Born: Demystifying the Process of Publishing Your Debut Collection (Marian Crotty, David James Poissant, Manuel Gonzales, Rion Amilcar Scott, Amina Gautier)
From big houses to small presses, from contests to agented submissions, short story writers have several options for publishing first collections. The implications of these choices, however, are seldom clear until the process is complete. This panel will discuss the different paths by which four authors published debut collections, as well as the lessons they learned about editing, publishing, and promoting their books along the way.

How to Be a Literary Activist (Or Advocate) (Kyle Dacuyan, Jenny Mayer, Glory Edim, Katie Freeman)
Join PEN America to discuss how – and indeed whether – to harness your skill and passion as a writer and an advocate for free expression. Many writers believe they have both the power and the responsibility to speak out; others wonder if an activist role aligns with their art. Our panel of socially-engaged literary professionals takes on this question and shares what they have found to be tools and techniques for “speaking (or writing) truth to power”.

How to Fail: On Abandoning a Manuscript, and Not (Arna Bontemps Hemenway, Rachel Yoder, Kerry Howley, Rebecca Makkai, Danielle Evans)
When should you quit on a writing project, and how do you know? And if you do move on, how should you do so in order to be successful going forward? And what about a massive overhaul instead? Successful writers rarely speak about their failures; the books, stories, and essays that never were. On this panel, five accomplished writers in both fiction and nonfiction try to pull back the curtain on what it means and doesn’t mean to quit on a project, as well as how to persevere when you need to.

If Only I’d Known: Advice for Navigating the Publishing World (Jean Kwok, Celeste Ng, Mitchell S. Jackson, Rebecca Makkai, Julia Fierro)
From getting an agent to working with an editor to doing publicity, the life of a writer is filled with potential pitfalls. What are things you should do before you ever sign with an agent? What are definite no-no’s while trying to get an agent? How many of your editor’s changes do you accept? What are tips for a great reading? How can you do publicity best? These seasoned writers talk about their own experiences with different agencies and publishing houses and share their hard-earned advice.

If You Haven’t Lived It, Can You Write It? (Patricia Smith, Virginia Pye, Dolen Perkins-Valdez, Lamar Giles, Julie Wu)
As fiction writers, we are used to creating worlds and characters, if not from scratch, then from some merging of memory and imagination. But what happens when our story ideas veer toward experiences and worlds beyond our own? When can research fill in for lived experience? And what is our responsibility to “get it right?” What are some things we can do if we get it wrong? When is the story not ours to tell?

Imagining Others: Writing Fiction in English about non-English Speaking Communities (Subramanian Shankar, Samrat Upadhyay, Peter Kimani, Stephanie Han, David Odhiambo)
How is the non-English speaking world represented in English-language novels? What does it mean to write dialogue, imagine thoughts, and in general create interiority and community in English when the characters being represented are not English speaking (at all or primarily)? This question—which may be
thought of as one of translation or of writing from the margins of the English language—will be responded to by the five panelists broadly and with examples from their own work.

**Immigrant Publishing: International Literary Publishers on Coming to America** (Richard Nash, Emily Cook, Alana Wilcox, Bibi Bakare-Yusuf)

Representatives of leading international independent literary publishers from Australia, Canada, the UK, and Africa discuss the joys and tribulations of bringing their countries' literatures to the U.S. This dialogue opens a window into both local and global book culture, mirroring, refracting and challenging our understanding of our current literary culture. We'll learn that it is not just languages that are translated, but entire publishing systems and habits.

**In Search of Our Essays’ Mother(s): Women and the History of the Essay** (Jenny Spinner, Marcia Aldrich, Kyoko Mori, Angela Morales, Mary Cappello)

While we celebrate this “Golden Age for Women Essayists,” we note that women essayists other than Woolf, Didion and Dillard are largely absent from historical/critical studies of the essay. Our panelists argue for a more inclusive tradition, taking into account how women essayists have successfully handled the special demands of essaying over the centuries. We will offer perspectives on a diversity of women essayists who have shaped the essay’s history and charted the way to our golden present.

**In Their Own Words: Institutions, Community Writing, and Civic Engagement** (Rose Gorman, Aaron Zimmerman, Stephen Henderson, Leah Falk)

For community-based writing organizations, engagement is paramount. But on whose terms – those of the community or the institution? This panel, featuring representatives from three different community-oriented writing organizations, explores the challenges of reconciling organizational mandates with the adaptive strategies required of working closely with diverse communities, and considers potential artistic and social outcomes of different kinds of engagement.

**Indigenous-Aboriginal American Writers Caucus** (LeAnne Howe, Toni Jensen, Erika Wurth, Michael Wasson)

Indigenous writers & scholars participate fluidly in AWP, teaching & directing affiliated programs, or working as independent writers/scholars, &/or in language revitalization & community programming. Annually imparting field-related craft, pedagogy, celebrations & concerns as understood by Indigenous-Native writers from the Americas and surrounding island nations is necessary. AWP Conferences began representative caucus discussions 2010-2013. Program development continues in 2018.

**Innocence and Experience on the Poetry Stage: Beyond Baroque at 50 and Get Lit** (Gail Wronsky, Diane Luby Lane, Mariano Zaro, Karen Kevorkian)

Beyond Baroque Literary Arts Venue in Venice, California, is celebrating its 50th anniversary in 2018. It has been a place where poetry is written and performed. Get Lit, a much newer organization, focuses on the writing and performance of original poetry and classical poetry by high school students. Together, Beyond Baroque and Get Lit have energized thousands of poets with their renowned workshops and performances. The panel includes reading and discussion of how these two venues work.

**Instructions Not Included: A Roundtable on Collaborative Translation** (Derek Mong, Anne
Fisher, Aviva Kana, Eleanor Goodman, Elisabeth Jaquette)  
Collaborative translation occurs in many combinations of native speaker, non-native speaker, poet/writer, and translatee. Our roundtable offers insights into four different configurations and three different genres: poetry, fiction, and graphic novels. We’ll share best practices, bestow nuggets of hard-won wisdom, and cover practicalities such as how to communicate, manage expectations, and divide the labor of collaborative translation. Languages include Spanish, Russian, Chinese, and Arabic.

Instructor, Agent, Editor: Mentors in Service of the Emerging Writer (Fred Leebron, Jeff Kleinman, Barbara Jones, Megan Lynch, Rob Spillman)  
This panel brings together the three most important types of mentors in the emerging writer’s career: the instructor, the agent, and the editor. Panelists from these three fields will discuss how they see their distinct roles and how they see opportunities for collaboration to serve emerging writers. They will also discuss how their roles complement and sometimes contradict each other, and what they see are the best approaches and strategies for the emerging writer to get the most out of them.

The Interrogative Self and the Narrative Line: The Craft of Research in Creative Nonfiction (Erin Pushman, James McKean, Laura Julier, Will Jennings, Kelly Grey Carlisle)  
When should writers of creative nonfiction turn to research? When does personal experience demand the interrogative self and the investigative work of research? What challenges—such as fact-checking and citation—does research pose for publication? Writers and journal editors at various stages of their careers will discuss the creative potential of research in books and essays, and address the craft of using research in compelling and generative ways.

Intersectional South: New Perspectives in Southern Poetry (Chad Abushanab, John Poch, T.J. Jarrett, Adam Vines, Juliana Gray)  
In the 21st century, there exists a multitude of Southern poetics defined not by location, but by the variable experiences of the American South. This panel seeks to explore “Southerness” in terms of individual experience in order to highlight new identities and perspectives in contemporary Southern poetry. It brings together a diverse group of poets who will speak to the idea of “Southerness” in literature, and how they see this operating in (or against) their own work.

Into English: The Case for Multiple Translations (Kevin Prufer, Cole Swensen, Ellen Doré Watson, Danielle Georges)  
To mark the publication of Into English (Graywolf Press), an anthology of multiple translations and accompanying essays on the art of translation, three panelists and a moderator will discuss the intricacies of literary translation and the value of considering multiple translations—that is, parallel translations of the same poems by different translators. This panel brings together experienced translators of French, Haitian Creole, Portuguese, and German.

Into the Expanse: Reinventing the Contemporary Long Poem (Sumita Chakraborty, Robin Beth Schaer, Don Share, Marianne Boruch, Deborah Landau)  
The revolutionary space in contemporary long poems can sustain innovative explorations of gender, race, family, ecology, and the tradition of poetry itself. Inspired by the recent resurgence of long and book-length poems, this panel asks how the form advances experimental voices and unlocks multifarious possibilities. How are contemporary writers forging a new, expansive epic that is both intimate and
universal? When is the wild and impractical venture of a long poem exactly right for the job?

**Into the Modern Woods: Exploring Fairy Tales in the Contemporary World** (Christine Heppermann, Diane Gilliam, Ron Koertge)
Steeped in tradition, fairy tales have graced the pages of books and the ballads of bards for centuries; yet this medium of storytelling is far from antiquated. In this panel, modern-day fairytale writers unite to uncover the secrets of this long-loved form of writing. How do contemporary authors build on classic favorites to create something new entirely? How do different cultural aesthetics play out in the magic realm? Join us, climb the beanstalk, uncover the answers.

**It’s (Not) All about Me: Personal Writing in an Age of Narcissism** (Krista Bremer, Sy Safransky, Jaquira Díaz, Heather Sellers, Ross Gay)
People who write about themselves are often accused of being self-absorbed, but is that true? Five contributors to The Sun talk about the perils and potential of personal writing. How do you construct a narrative about yourself that touches other people’s lives? We’ll explore the craft of personal essays as well as issues related to class, gender, and race. We’ll also ask: in these fraught times, should the personal also be political?

**Jewish Writing Versus Writing by Jews** (Goldie Goldbloom, Sarah Stone, Yehoshua November, Matthue Roth, Riva Lehrer)
Many of the great writers of the 20th century, from Kafka to Proust to Roth, were Jewish, but they rarely dealt with Judaism in their writing or work lives. In the fraught environment on campus today, it can be hard to come out as a religious minority. How do Jewish writers honour the human spirit whilst writing about religion and culture and what role does Judaism play in their work lives? Secular Humanists and Ultra-Orthodox Jews discuss their experiences as minority writers in today’s world.

**Jobs! Jobs! Jobs! The Unconventional Writing Career** (Michele Kotler, Martin Rock, Abby Travis, Thomas Calder, Giuseppe Taurino)
While the tenure-track teaching job is often the dream of creative writers, the academic market has become increasingly competitive, calling for much more than an M.F.A or a Ph.D. Here are exciting careers you can build outside of the ivory tower, where your mastery of language and critical thinking skills can make a real difference in communities. From the creative to the nonprofit sectors, listen in as our panelists share how you can craft a meaningful living.

**Kenyon Review Translates!** (Elizabeth Lowe, Catherine Dent, Rachel Galvin, Katherine Hedeen, Lynn Palermo)
Join Kenyon Review Translation Editors along with translators of both poetry and prose to showcase the journal’s latest publications in translation. The panel will include discussion on translation as creative writing and as authorship. We will look at what editors are seeking when choosing texts to publish and what translators do when submitting, as well as comment on the translation process and end with a brief reading of some of the accepted work.

**Kitchen Table Translation: Migration, Diaspora, Contexts** (Madhu H. Kaza, Katrina Dodson, Gabrielle Civil, Sawako Nakayasu)
How might immigrant or diasporic translators bring a particular set of concerns to the task of translation distinct from the mainstream of literary translation in the U.S.? The Kitchen Table Translation panel creates an opportunity to hear from a diverse group writers and translators who can speak about personal, cultural and political dimensions of translation.
in relation to the technical, aesthetic and literary aspects of the work.

**Knowing Your Place: Identity and Space in Young Adult Fiction** (Andrew Boryga, Lilliam Rivera, Nova Ren Suma, Samantha Mabry, Ibi Zoboi)

Whether it’s a landscape, a building or a city, space is never just a physical thing in fiction nor is it an entirely blank canvas. In this panel, young adult authors of various publishing experiences will explore how physical spaces can impact identity and influence characterization. Discussions will include how places can become barriers or aspirations for characters and explore when setting fails to go beyond racist tropes. Authors will offer tips on how setting can become a rich character.

**The Last Life-Boat Off the Titanic: Writers Offer Insight on Pivoting from Teaching in Higher Ed. to Teaching in High S** (Rosalie Moffett, Jacques Rancourt, Keith Leonard, John Harkey, Lily Brown)

With the future of higher education increasingly uncertain, many writers with college-level teaching credentials are looking for positions in independent high schools as a viable alternative career path. Six writers who have pivoted from the college-level teaching track will present on their experiences, provide insight into the benefits and realities of teaching in these schools, discuss how they’ve maintained their writing, and offer advice on how to prepare and market yourself for these jobs.

**Latino Caucus** (Ruben Quesada, Alexandra Lytton Regalado, Suzi F. Garcia, Raina J. Léon, Ahimsa Timoteo Bodhran)

Latino writers are becoming increasingly visible in literary spaces. However, there is still work to be done to address inequalities in access & visibility. A Latino Caucus creates space to network with new, emerging, & established writers of varied Latino identities, to discuss issues around the obstacles to publication (e.g. active oppression & the cultural marginalization of Latinos), and to discuss panel & event planning to increase Latino participation at AWP.

**Leap: Disjunction, Disconnection, and Useful Dissonance in Contemporary Poetics** (Laura Minor, Mark Bibbins, Josh Bell, Jillian Weise, Carmen Gimenez-Smith)

We leap because we want to jumpstart a traditional narrative, and take it up and out in a metaphorical rocket, adding lyrical and meditative weight to an otherwise predictable poem. We leap because it is a way to violently birth the poem, then lift it to the world as a gesture of greatness, a 360 degree display of the deep unconscious. The panel will discuss the origins of leaping, from the deep image poets of the 1960’s to our contemporary poets.

**Learning Curve: The Challenge of Building Inclusive Communities** (Lynn Melnick, Amy King, Katherine Sullivan, Hector Ramirez, Hafizah Geter)

In recent years, the greater literary community has begun to confront its microcosm of social ills, including privilege, sexual assault, and appropriation. Affecting writers, editors, and educators, many of these incidents incited immediate calls for resolution and repair, but often brought thorny issues to the fore. VIDA: Women in Literary Arts hosts this panel of activists and writers on identifying and addressing wrongs with transparency, shaping protocol, and managing the learning curve.

**Let the Games Begin: Translating Word Play in World Literatures** (Nancy Naomi Carlson, Jeanne Garane, Ron Salutsky, Marcela Sulak, Russell Scott Valentino)

Writers around the globe love to employ word play, such as puns and neologisms. Translating
There are many ways we honor the poets of our lifetimes. We memorialize them in collected volumes, establish contests, and we continue the discourse on their various works. Although she has amassed all fore-mentioned, if there is one poet worthy of more praise, it is Lucille Clifton. Seven years ago cancer claimed the body she often celebrated in poems. Our panel will honor this poet great through a rousing homage of personal words, readings, and community conversation.

**A Life of Crime: Writing at the Dark End of the Street** (Bill Beverly, Vu Tran, Steph Post, Megan E. Abbott, Stephen Jay Schwartz)
If the academy is opening to genre fiction, the MFA world has been less immediately inclusive. Capital-L literature is the stock and trade of top writing programs. Few identifying as crime writer teach in the more established programs. This despite Dennis Lehane, Laura Lippman, Attica Locke, Don Winslow, and other writers known for craft—and sales. Five accomplished crime writers talk about the label, the marketplace, the devoted readership, and crime's place among today's best fiction.

**Literary Innovation: Staying Solvent and Relevant in a Changing Publishing Landscape** (Yi Shun Lai, Jane Friedman, Hattie Fletcher, Joseph Ponepinto)
Changes in funding and technology present challenges for many literary journal and independent book publishers. Particularly in light of possible reductions in support of the arts, innovative business models may be the key to survival. In this panel, editors with experience at a variety of small and mid-sized publications discuss the outlook for publishers, and strategies they've explored to ensure continued solvency and cultural relevance.
Literary Journal Circulation in the Internet Age
(Dani Hedlund, Andrew Jimenez, Justin Alvarez, Jeff Gleaves, Kevin Larimer)
Despite predictions about the end of the printed magazine, the past few years have seen literary journals increase in number. Rather than killing print, the internet has provided myriad options to connect with readers. How can teams translate likes, impressions, and followers into sales and subscribers? Panelists who’ve worked for The Paris Review, Harpers, and F(r)iction, discuss tactics for using web content and social media to get onto shelves and into readers' hands.

Literary Late Bloomers: The Joys and Challenges of Being a Later-in-Life Poet (Lisa Dordal, Pablo Miguel Martinez, Celeste Gainey, Michelle Bitting, Mary Moore Easter)
In many ways the poetry world favors younger poets, especially through age-limited contests and "under 30" lists. Poets who don’t discover their calling until later in life face challenges as they navigate career options and paths to publication. Literary late bloomers can be encouraged, though, by what a later-in-life career brings as far as richness of experience—our scars, triumphs, and intricately wrought stories. Five poets share the challenges and joys of being a later-in-life poet.

Literary Publishing at the Community College: Preparing a New Generation of Writers and Curators (Jo Scott-Coe, James Ducat, Lloyd Aquino, Michael Torres, Michaelsun Knapp)
Riverside City College’s Muse and Mount San Antonio College’s Creepy Gnome together have decades of experience providing highly diverse student staff with opportunities to design, edit, curate, and promote nationally recognized literary magazines. Panelists will outline best practices of applied learning and mentorship in literary publishing, with emphasis on empowering students at HSI (Hispanic Serving Institutions) to contribute to the literary marketplace and develop their artistic vision.

Literary Translation in the Creative Writing Classroom (Evan Fallenberg, Geoffrey Brock, Liz Harris, Susan Bernofsky, Roger Sedarat)
Literary translation, one of the fastest growing genres in creative writing programs these days, is a natural option for people who love literature and languages and writing and who wish to train themselves for satisfying careers in the book world. The panelists in this session are all translators and writers who teach literary translation courses and workshops that are part of creative writing programs and will share their experiences and teaching methods with participants.

The Literary Twitterati (Analicia Sotelo, Dorothea Lasky, Ruben Quesada, Lisa Lucas, Kaveh Akbar)
Meet some of the most important minds in the Twitterverse as they share experiences as literary citizens in 140 characters or less. Whether advocating for increased visibility or enjamb-ing your horoscope, these panelists will talk about their approach to digital communication and how you can create a platform of your own.

The Lives of Others: Biography as Creative Nonfiction (Terese Svoboda, Michael N. McGregor, Joanne B. Mulcahy)
Amid the explosion of memoir, attention to biography as creative nonfiction has been scant. Few MFA programs teach the genre, and reviewers often summarize the life at the expense of the writing. Panelists will discuss biographical research; ways to create historical context, including issues of race and gender; and how to face gaps in the record and ethical quandaries. The panel will explore recent innovations in literary structure, and generic boundaries with history, fiction, and poetry.
Living the Writing Life: How to Be a Full-Time Writer (Erik Deckers, Cathy Day, Ryan Brock, Racquel Henry, Janna Benge)
This is an Artistic & Professional Stewardship panel. Many would-be writers enter a writing program with dreams of living the writing life, only to learn full-time novelists exist only in the movies. But there are so many other options for creative writers who want to "make good words" for a living. This panel will focus on how to live a life of letters through freelance writing, marketing and advertising, owning your own business, or even ghostwriting.

Living, Reading, and Writing the Multilingual Poem (Amanda Galvan Huynh, Mai Der Vang, Luisa Igloria, Hari Alluri, Chris Santiago)
As multilingual poets proliferate, so does the need for a new form of expression. In turn, such poems create new reading and writing communities, and require us to reexamine practices of incorporating non-English words into English text. This panel brings together poets who work with Hmong, Vietnamese, Spanish, Tagalog, and Hindi to discuss challenges: incorporating a second language, reading, audience, and the future of such poems in the literary and publishing community.

Low-Residency MFA Directors Caucus (Steve Kistulentz)
A meeting to provide the opportunity for networking for Directors of Low-Residency MFA's, as well as the opportunity for these directors to discuss shared issues and challenges.

The Lyric Graphic: Thinking “Outside the Panel” in Comics, Graphic Memoir, Twine, and the Captioned Photo and Video (Merrill Feitell, Ariel Kahn, Kevin Haworth, Threasa Meads, Elizabeth Kadetsky)
Sideways thinking doesn’t fit neatly into text, says comics author Nick Sousanis. Image acts as a vehicle for fragmented thinking, disrupted memory, and explorations in experimental form. Lynda Barry writes, The image is alive in the way thinking is not, but experiencing is. Our panelists’ work in and about comics, graphic memoir, Twine video games, and captioned image and video illuminate the move outside the box (and panel) to ask readers to infer the unspoken through suggestive juxtaposition.

Making Room for Essayistic Thinking During Fraught Times: The Personal and the Political (Dinty Moore, Kristin Kovacic, Heather Kirn Lanier, Randon Billings Noble)
With the rise of “alternative facts” and an increasing disregard for both science and literature, thoughtful and nuanced essays are more important than ever. But longer, deeper work takes more time than a quick response piece. How can essayists make room for nuanced thinking, for thorough explorations of hard truths, for humor, for slowness, for contemplation? This panel of diverse essayists offers practical suggestions and discusses theoretical concerns. Come, think, and—hopefully—be eased.

Matwaala: the Birth of the South Asian Diaspora Poetry Festival (Pramila
Venkateswaran, Ravi Shankar, Varsha Saraiya-Shah, Sasha Parmasad, Usha Akella

Usha Akella, poet & Creative Ambassador of the City of Austin, planned a gathering in 2015 of South Asian and SA diaspora poets. Called Matwaala, which is the Hindi word for being drunk on language, the group gathered in its inaugural edition to honor Keki Daruwalla, one of India’s finest poets. In 2017, the poets gathered again in New York City to honor Saleem Peeradina and perform at the Asian American Writers Workshop. Members of Matwaala will describe the rich Indian literary scene.

Memoir as an Agent of Social Change (Connie May Fowler, Alice Anderson, Joy Castro, Randall Horton, Sue William Silverman)

In both root and blossom, memoir has always served as an agent of social change. James Baldwin’s nonfiction, for example, resonates with calls for societal transmutation. Our panelists work in the same tradition, exploring addiction, child abuse, climate change, disability, domestic violence, gender, the industrial prison complex, misogyny, racism, and more. We’ll examine the necessity and transformative power of writing our truths through a personal lens.

The Mentor/Mentee Relationship for Creative Writers (Doug Ramspeck, Amina Gautier, Benjamin Ludwig, Christine Sneed, Amy Wallen)

Writers often point to the value of mentors, yet establishing effective mentoring relationships requires overcoming seeming contradictions. Is the mentor a peer or an authority, an advocate or a teacher, an ally or a gatekeeper? Panelists explore the problematic power structures inherent in these connections, looking at mentoring theory as it relates to teaching, to AWP’s Writer to Writer program, to writing centers, and to opportunities for finding mentors and becoming mentors.

MFA vs POC: A Discussion on Surviving and Thriving in Predominantly White Institutes (Elizabeth Upshur, Anuradha Bhowmik, Cameron Moreno, William Palomo, Gionni Ponce)

A diverse panel of current MFA students will focus on the experience of entering a creative writing program at a predominantly white institute (PWI) as a person of color (POC). Panelists will discuss both the challenges and the opportunities they have faced in their programs including confronting stereotypes in workshop, finding and working with mentors, and maintaining their cultural identity. This is an opportunity for students and faculty to get honest feedback and discuss solutions.

Migration, Labor, and Letters in PLOTUS Juan Felipe Herrera’s Literary Contributions and Life (miguel morales, Michael Wasson, Allison HedgeCoke, cassandra carter, Michael Torres)

The son of migrant farm workers, Juan Felipe Herrera, our most recent PLOTUS, has been on the forefront of poetry, poetics, and social change for the past 40 years. A champion of migrant and indigenous peoples and at-risk communities, this PLOTUS has championed what it means to be American in the 21st Century through his melding of poetry, storytelling, advocacy, and ethnic identity. This panel pays tribute to his important work.

Monster Cultures (Sofia Samatar, Theodora Goss, Kelly Link, Carmen Maria Machado, Jeff VanderMeer)

From cyborgs to serial killers, monsters work the territory where explosive opposites meet: fear and desire, criminality and victimhood. On this panel, five writers of the fantastic discuss the roles of monsters in their work and areas of interest. How do monsters function in
contemporary literature, in environmental writing, in Afrofuturism? What concerns and breakthroughs come with using the monstrous to express marginalized racial and sexual identities? How do we write the ultimate Other?

More and Different: Literary Nonfiction and the University Press (Jeremy Jones, David Lazar, John Griswold, Elena Passarello)
Series editors from three new book series from university presses will explore the expanding publishing world of literary nonfiction. All launched within the previous three years, their series—Crux, In Place, and 21st Century Essays—signal a growing audience for and interest in the genre. Panelists will discuss why they started their series, what role they see the series—and university presses—serving in the wider publishing industry, and what they’re looking for in new manuscripts.

More than Just a Magazine: Literary Community Building in the Digital Age (Dinty W. Moore, Marisa Siegel, J. Robert Lennon, Mensah Demary, Hillary Brenhouse)
In recent years, online “magazines” have become much more than just literary repositories, thanks to subscriber engagement at multiple levels and the flexibility and immediacy of social media. Editors from The Rumpus, Electric Lit's Okey-Panky, Guernica, Catapult, and Brevity will discuss how blogs, book clubs, live events, anthologies, classes, Facebook events, member-only content, and other creative innovations increase readership and expand literary community.

More than Numbers: The Roots of Inclusion (Maria Brandt, Magin LaSov Gregg, Minerva Laveaga, Samantha Mabry, Marianne Taylor)
Efforts towards inclusion in creative writing programs sometimes neglect the systemic roots of exclusion. Five community-college professors who work with immigrants, working-class communities, border-crossers, people with disabilities, veterans, rural populations, Latinx, and African-diasporics offer strategies for fostering more radical pedagogical/program inclusivity through intentional engagement with systems/communities outside the classroom.

“My particular truth as I have seen it”: Black Women Writers Taking Back Their Narratives (Kateema Lee, Destiny Birdsong, Nicole Higgins, Maya Marshall, April Gibson)
Two separate but related phenomena—the presumed suicides of women like Sheila Abdus-Salaam, and the appropriation of black women’s art (including the unauthorized use of Gelila Mesfin’s digital portrait of Michelle Obama)—illustrate how, in nearly every aspect of their lives, black women are erased by others. In response, multi-genre writers discuss the nuances of creating art in a culture that misattributes their work while they are living, and reframes their narratives when they are dead.

Narrating the Intersections: Crafting Black LGBTQ Lives in Fiction (Marci Blackman, Kaitlyn Greenidge, Nicole Dennis-Benn, Mecca Jamilah Sullivan, LaMonda Horton-Stallings)
How do race, gender, and sexuality shape the structures of contemporary fictional craft? How do they inflect our characters’ voices and the strategies we use to narrate their lives? In a historical moment when #BlackLivesMatter, trans visibility, and LGBTQ activism offer new possibilities for writers and readers interested in marginalized lives, this panel considers how voice, fictional form, and storytelling make space for important modes of critique and empathy, both on the page and beyond.

Narrative Audio and Podcasting: Crafting Stories for the Ear (Erin Anderson, Maya Goldberg-Safir, Jeff Porter, Terence Mickey)
We are in the midst of a renaissance in audio storytelling. The growth of podcasting is reenergizing nonfiction and documentary forms in ways no one imagined. What does narrative audio require of us as writers? How can we best exploit the spokenness of the medium—and the potential of sound itself? And what are the stories that keep savvy listeners tuning in? Professional writers and radio/podcast producers share techniques for crafting compelling audio stories that demand to be heard.

**Native American and Latino Fiction: Intersections in Narrative as Form and Force** (Erika Wurth, David Weiden, Desiree Zamorano, Natalia Sylvester)

This panel will examine the relationship between Native American and Latino fiction. Though categorized as immigrant literature, much Latino Literature has a strong indigenous background. From the Popul Vuh to traditional stories in North American Native Nations, the formal power of narrative or simply story has strongly influenced contemporary Latino and Native Literature. This panel will include Native North American and Latino writers for a fuller discussion of craft, indigeneity and story.

**Navigating Uncertain Terrain: Essayists of Milkweed Editions** (Dan Beachy-Quick, Alex Lemon, Joni Tevis, Chris Dombrowski, Elizabeth Rush)

How do writers use the genres of memoir, personal or lyric essay, and literary nonfiction during times of political, social, ecological, and personal uncertainty? How do they use a form’s facility to include, connect, veer, and go astray to encompass curiosity and apprehension, chaos and clarity, disaster and hope? Five vastly different writers demonstrate how uncertain terrain can lead to unexpected beauty, electric possibility, and some of the most exciting writing within the field today.

**Negotiating Cultural Bias in Translation** (Joshua Bernstein, Kyoko Yoshida, Huda Fakhreddine, Jayson Iwen, Piotr Florczyk)

Edward Said famously claimed that “texts are not finished objects” and that interpretation itself lends meaning. But what is the role of the translator, especially when coming from a culture entirely different from that of the work she’s translating? What kinds of cultural assumptions or prejudices might she bring to bear on the work? Can she, or should she, acknowledge these assumptions? As practicing translators, we ask what’s at stake in the translation of cultural texts, particularly poetry.

**Nevertheless, She Persisted: Writing Political Feminism in the Age of Trump** (Allison Wright, Anna March, Elizabeth Isadora Gold, Mischa Haider, Naomi Jackson)

Writing concerned with feminism is receiving unprecedented readership. This inclusive panel will discuss the role of political feminist writing/writers and the forms this writing takes, especially the political/personal essay, novel and memoir. Discussion topics: the inherency of revolution in women writing the body/sexuality, the call to create change, and the writers’ recent works confronting topics such as being transgender, presidential politics and parenting. Craft/Publishing handouts.

**The Next Step: Teaching & Writing at a Literary Center** (Carla Du Pree, Shawn Girvan, Christine Kalafus, Jess Mann, Melissa Wyse)

For MFA graduates, teaching at a literary/writers center can be an artistically and economically enriching alternative or addition to the adjunct or tenure track in the academe. Community-based centers provide MFA-quality workshops, and teaching at a center is a good option for a recent graduate or established local writer. Panelists from a variety of literary centers will explore how centers can meet the
needs of professional writers and teachers as they strive to build their careers.

**New (Per)mutations in Speculative Fiction**
(Jordy Rosenberg, Sofia Samatar, Jeff VanderMeer, Alyssa Wong, Megan/M. Henry Milks)
Bending historical fantasy to meet contemporary transgender experience... rerouting the apocalypse through trans-speciesism... biopunking the neo-noir... ghosting the postcolonial imaginary: these speculative writers are flooding the arena of fiction with a potent assemblage of narrative sources and strategies, including formal and other experimentation. Here they address their approaches to genre, structure, and form, and what new possibilities they see for storytelling.

**Not an Island: The Place of Literary Citizenship in the Writer’s Life**
(Christopher Soto, Gregory Pardlo, Camille Rankine, Pamela Uschuk, Melissa Studdard)
How can we lift others with our words and works? Literary citizenship can be as complex as running an organization or as easy as donating a book to a student. Speaking from experience with Cave Canem, VIDA, PEN America, Lambda Literary, Undocupoets, and individual initiatives, panelists address topics such as community organizing, balancing activism and writing, choosing and implementing projects, good colleagueship and mentorship, the politics of saying "no", and writing as an agent of change.

**Not Heartwarming: Beyond Military & Feminine Tropes in Veterans’ Stories**
(Suzanne Morrison, Dorothy Hasson, Krista Tucker, Sonya Lea)
How do we create new narratives in a culture dominated by conventional war stories? Stories of women veterans are less emphasized in our culture, and are often challenging to write and teach, due to the fragmentation resulting from military sexual trauma and PTS. Two mentors discuss working with under-represented populations alongside two of their students—a young veteran forced to alter her gender to survive a war, and a mature veteran who broke traditional female roles to survive the military.

**“Nothing Can Happen Nowhere”: The Craft of Setting in LGBTQ-Themed Fiction**
(Paula Martinac, Amy Hoffman, Cheryl Head, Serkan Gorkemli, Carter Sickels)
“How can we create new narratives in a culture dominated by conventional war stories? Stories of women veterans are less emphasized in our culture, and are often challenging to write and teach, due to the fragmentation resulting from military sexual trauma and PTS. Two mentors discuss working with under-represented populations alongside two of their students—a young veteran forced to alter her gender to survive a war, and a mature veteran who broke traditional female roles to survive the military.

**Oceans Among Us: Toward a Migrant Poetics**
(Cynthia Dewi Oka, Patrick Rosal, Christian Campbell, Hari Alluri, Christina Olivares)
Poets hailing from and with roots in the Caribbean, the Philippines, Nigeria, Indonesia, and Canada, explore the ways in which experiences and histories of migration function as a point of origin, a means of creative perception, and a practice of gathering
divergences in their craft. They investigate how the work of making poems - with its attendant losses, adaptations, discoveries - is situated within broader political struggles to interrogate and confront the root causes of displacement.

Only Connect: Building Literary Community Beyond the MFA (Julie Buntin, Saeed Jones, Ken Chen, Christine Texeira, Alison Murphy)
Community is often touted as the best reason to get an MFA. But what happens when the program ends, or if an MFA isn’t right for you? Administrators from organizations changing the literary ecosystem discuss the opportunities for connection that exist in nonacademic settings. Topics include writing, publishing, and networking on and offline; teaching and studying outside of academia; and how writers from every educational background can find and build their own sustaining, creative communities.

The Only Light We’ve Got In All This Darkness: New Fiction from Kimbilio (Lesley Arimah, Andy Johnson, Renee Sims, Kima Jones, Tope Folarin)
Fellows and Faculty from Kimbilio discuss the many and diverse directions of African diasporic fiction, from comic to absurd, from speculative to dramatic realism. Panelists share excerpts from their own new and forthcoming novels and collections of stories and consider the narrow focus of the publishing world and the problem of the "received story."

On Speaking Terms: Forging Healthy Translation-Writer Communication and Boundaries (Maria Nazos, Jim Kates, Simon Wickamsmith, Aliki Barnstone)
Translation has long been considered a diversifying and generous practice. As "the person in between," we often forge long-lasting, complicated, and wonderful relationships with our authors. There is a sense of accomplishment and challenge when we bring an author’s words into the correct light. But about when we are faced with trials that accompany the best working relationships? We will also discuss the intricacies of saying no, saying yes, and bettering communication with our authors.

Open Letter's Poetry in Translation Series: A 10th Anniversary Celebration (Patrick Phillips, Rachel Galvin, Benjamin Paloff, Harris Feinsod, Jennifer Grotz)
In honor of Open Letter's tenth anniversary, this panel will discuss the importance of access to contemporary world poetry via literary translation. Four Open Letter translators from Spanish, Polish, and Danish will present their poets, how they found and delineated their projects, how they undertook the always fraught if crucial art of translating poetry, and what poetry in translation introduces to the landscape and conversations of contemporary American literature.

Opening the Door: Articulation Agreements as a Tool for Creating Diversity and Access (Glen Retief, Kathryn Kysar, Mary Rockcastle, Lisa Tucker, Alysia Sawchyn)
Articulation agreements between BA/BFA and AFA creative writing programs can bring new, diverse students to four year programs while building a bridge to success for community college students. Articulation agreements between MFAs and BA/BFAs can provide similar mutual advantages. This panel will examine how to negotiate such compacts and then use them in conjunction with other outreach techniques to expand and diversify our literary communities.

Our Brilliant Friends: Women, Friendship, and Art (Nicky Beer, Gabrielle Calvocoressi, Danielle Evans, Ru Freeman, Catherine Pierce)
The popularity of Elena Ferrante’s Neapolitan novels, as well as TV shows such as Broad City
and Insecure, points to a new visibility of the representation of friendships between women in contemporary culture. As writers, how do friendships between women—in our lives, our careers, our reading—affect our art? What are our own cultural touchstones of friendship? This panel seeks to explore, interrogate, and celebrate friendships between women in all their passionate complexities. Bring a friend!

**Out Of Our Head and Into the World: Writers on Live Performance** (Megan Stielstra, Samantha Irby, C. Russell Price, Lindsay Hunter, Fatimah Asghar)

The flow of language. The urgency of subject matter. An honest response from an immediate audience. We know that reading aloud benefits our writing, but what about our lives? How does performing our work lead to the next career step? How does it build our communities? How does it help us heal? In this lively conversation, five writers working in multiple genres will examine how, as Francine Prose said, “reading your work aloud will not only improve its quality but save your life in the process.”

**Passing Into Pages: A Tribute to James Salter** (JT Howard, Geoffrey Becker, Cara Blue Adams, Timothy Denevi, Andrew Malan Milward)

In 2015 James Salter passed on, leaving behind traces of a life well lived and the pages of his novels, short stories, screenplays and memoirs. “Life,” he wrote, “passes into pages if it passes into anything”; with his pages he has been praised as a chronicler of jet fighters also admired for depictions of the erotic, as an unparalleled American prose stylist esteemed for the finely sculpted quality of his sentences. This panel celebrates Salter’s pages and pays tribute to the life left behind.

**Past as Present: The Relevance of History in Fiction** (Amy Brill, Alexander Chee, Allison Amend, Dolen Perkins-Valdez, Naomi Jackson)

Historical fiction may conjure an image of a swooning Victorian lady or hardscrabble homesteader, but the contemporary meaning and urgency of novels set in the past is complex and often overlooked. This panel explores how the prism of history enables reflection that’s impossible in contemporary settings; how the subjectivity of interpreting history leads to innovation and discovery; the line between revising history and reimagining lives; and whether history may "belong" to anyone.

**The Persona Poem** (Justin Bigos, Vievee Francis, Tyehimba Jess, Diane Seuss, Stacey Lynn Brown)

Persona poetry offers poets a way to forge voices more distant and difficult than the casually assumed autobiographical mode. The panel will gather four poets in order to discuss subtle versus overt forms of persona, as well as the choice to write in persona. While persona can be a way to deepen explorations of self and subject, the form often recontextualizes cultural narratives not only to better understand those stories, but also to shed light on our current cultural moment and conflicts.

**Pitch Wars Live** (Sarah Nicolas, Kit Frick, Alexandra Alessandri, E.M. Caines, Diana Gallagher)

Join five mentors from the acclaimed Pitch Wars online contest, which has garnered over 200 successful agent matches and launched bestselling authors. The mentors will share what makes submissions truly stand out when queries are piling into our inbox with every passing minute. Find out what catches our eye and what makes us roll our eyes. Bring a query letter or elevator pitch for the chance to receive feedback from the mentors.

**Pitching, Publishing, and Promoting Reviews: A How-To Conversation** (Alyse Bensel, Kristina Marie Darling, Dan Beachy-Quick, Jennifer Schomburg Kanke)
Although writers are inundated with advice on how to submit their creative work, they often struggle with how to pitch, write, and publish book reviews. This panel of successful reviewers and editors will demystify the reviewing process, offering advice and strategies for pitching reviews, writing reviews in a range of formats (essay, single, PW-style), and working with journals to connect with publications, presses, and writers to expand potential contact networks.

**The Pleasures and Pains of Small Press Publishing** (Thais Miller, Olivia Kate Cerrone, Ronaldo V. Wilson, Lisa Soland, Randon Billings Noble)
Small presses offer unique advantages and challenges for writers. This panel seeks to help writers successfully navigate the world of indie publishing across genres, especially as additional work falls on writers’ shoulders, from hiring outside editors to generating publicity. Poets, playwrights, fiction writers, essayists, and editors discuss the practices that helped them foster high quality books and connect with readers while addressing the limitations of the small press world.

**The Poem's Country: Place and Poetic Practice** (Philip Metres, Shara Lessley, Bruce Snider, Joan Kane, Sandra Lim)
For all of its virtual connection America is as divided as ever. Negotiating this contradiction as it manifests on our home-screens and in our hometowns has become an essential subject for 21st century writers. Sharing essays from the newly published anthology, "The Poem's Country", a diverse group of American poets discusses how and why they write about the Middle East, displaced Native communities of Alaska, cosmopoetics, gay rural America, and even invented landscapes of their own making.

**Poetry Fellowships: How, Why, and What to Do When You Get One** (Lindsay Garbutt, Natalie Shapero, Marcus Wicker, Safiya Sinclair)
Fellowships can seem like a mysterious process. How do you decide which work to submit? What kind of fellowship is right for you? What are judges looking for? Is a fellowship right for what you need? And when you receive a fellowship: how do you best take advantage of it? This panel will address each of these questions as well as questions from the audience. Composed of poets who have received a range of fellowships, this panel will be helpful to both emerging and established poets.

**Poetry in Public Places** (Meggie Monahan, Laurin Macios, Scott Cunningham, Martin Farawell, Aisha Sloan)
Why don’t people read poetry? Is it because it’s not right in front of them? Are there opportunities for putting poetry on a pedestal, or a city wall, or a sidewalk? Panelists will share their experiences putting poetry in the public eye, changing the perception of literature from inaccessible to interactive and inspiring. They will also share how you can build relationships in your community to create projects that directly impact communities.

**Poetry in the Expanded Field** (terri witek, Urayoán Noel, Vidhu Aggarwal, Johnny Damm, amaranth borsuk)
When poets make combinatory, sutured creatures by mixing fields of artistic practice, where does the genre then reside? As we choose away from poetry’s genealogy of reading/page, do we have to explain or even decide? Writers who for very different reasons have become successful inter-arts practitioners demo their work and discuss the benefits, tensions and complicities of what happens when poetry “wanders.”
Poetry on the Big Screen (Kai Carlson-Wee, Sara Nordgren, Todd Boss, Michele Poulos, Jamaal May)
With recent blockbuster films like Patterson and Neruda, poetry has been having a Hollywood moment on the screen. While poetry and film have had a long history, increased interest in indie-filmmaking and social media has made it possible for poets to reach a larger, more diverse audience through multimedia. Five panelists—who have directed award-winning poetry films, documentaries, and visual poems—will screen their work and discuss the process of adapting poetry to the big screen.

Poets Teaching Poets: Literary Mentorship and the Creative Life (Melissa Hammerle, Kathleen Graber, Malena Mörling, Patricia Spears Jones, Danielle Legros Georges)
Our greatest teachers are those who attend, with exquisite care, to the literary terrain of our inner lives. They show us a path into our writing with an understanding that shapes us profoundly, as writers and as teachers. In this panel we will reflect on our own mentors, including Stephen Dunn, Lorna Goodison, Galway Kinnell, Philip Levine, Lorenzo Thomas, Jean Valentine, while considering what constitutes meaningful literary mentorship in the academy and in our broader writing communities.

Political Pivoting: Literary Publishing at the Pace of Politics (Johnny Temple, Paul Reyes, Amanda Johnston, Meara Sharma)
Politics pivots from one issue/story to the next very quickly. How can small publishers keep up with the pace while remaining both relevant and true to their literary values? A panel of writers, activists and independent literary publishers tackling current events discuss challenges and opportunities.

The Politics of the Personal: Writing Large By Writing Small (CJ Hribal, Peter Ho Davies, Valerie Laken, Dean Bakopoulos, Lan Samantha Chang)
We're not all going to write dystopian novels of resistance, yet we also all know the political affects us every day. Does that show up in our narratives? How can writers express the political within the personal? How can we "write large" without being preachy or overbearing? Perhaps by writing "small." Five fiction writers will discuss narrative techniques gleaned from some of their favorite novels where the political and the personal are intertwined.

The Power of Poetic Play: Writing That Connects with Young Children (Mary Quattlebaum, J. Albert Mann, Cate Berry, Marianne Murphy, Margaret Cook)
A rich pre-literacy environment enhances future skill in and enjoyment of reading, with poetry especially suited to the creation of this environment. How can we create texts that best engage young children? What part do poetic elements (rhythm, rhyme, repetition, pattern, wordplay, and sound) play in this--and why? Five writers for children discuss examples--from short verse to picture books--that encourage youngsters to actively listen, chime in, and cross into their own reading and writing.

The Power of the Unstable Setting (Janet Johnson, Laura Shovan, Karina Glaser, Leah Henderson, Tricia Springstubb)
When the places most important in children’s lives are in jeopardy, how can books help them cope? Novels dealing with loss of home, family, community, and security encourage young readers to think about their own deep connections to place as well as the dual nature of flux. This panel of middle grade authors will discuss what a powerful force the unstable setting can be as it drives story and shapes characters’ actions and decisions, while also
offering young readers new ways to view change.

Preserving the Memory: Strategies for Keeping the Work of Deceased Poets Alive (John Hoppenthaler, Brian Turner, Sidney Clifton, David St. John, Laure-Anne Bosseelaar)
A staggering number of poets have left us over the past decade, poets whose presence in our ongoing conversations about poetics and culture remains important. Creative actions by family members, editors, publishers, academics and readers can help to make sure these writers retain a seat at the table. This panel will speak to specific cases, what has been done, and what we hope to do in the future to preserve their memory.

Profundity as Purpose: Thoughts on Sentences, Vocabulary, and Style (Christine Schutt, Josh Weil, John Keene, Christian Kiefer, Porochista Khakpour)
Thrilling! I couldn't put it down! A literary page-turner! Such exclamations speak to a particular set of reader values, namely that writing should be entertaining, concise, clear, and propulsive. This panel speaks to its political opposite: writing that stretches boundaries, considers musicality as important, searches for vocabulary and meaning. Where is today’s writing that takes up the gauntlet of Faulkner, Woolf, Dos Passos, and what can such writing mean in the 21st century?

Publishing the Disabled Voice (Kelly Davio, Cecil S. Giscombe, Stephanie Gray, Natalie Mesnard)
Leading disability-focused writers and publishers reflect on, argue about, and discuss the growing canon of literature around disability, and how and where it's being published. Learn what's important to know when reading, discussing, and publishing the literature of disability.

Putting Her Back in the Narrative: History and Herstory (Chantel Acevedo, David Ebershoff, Alina Garcia La Puerta, Ash Parsons)
In the final song of the hit musical Hamilton, Eliza Hamilton "puts herself back in the narrative" to offer a revealing epilogue. In the same spirit, the panelists have brought lesser known female historical figures, hidden in the shadows of history, to the forefront of their fiction and nonfiction. They will share tips for archival research, how to find funding for it, how to shape the story around these women, as well as discuss how a sense of narrative justice informs the work.

A Question of Class: The Art of Writing From Below the Middle (Jeannine Ouellette, Jennifer Bowen Hicks, Bao Phi, Micheal Torres, Roy Guzman)
As bell hooks has said, counting the costs of revealing one’s lower class background can lead to silence and censor as writers struggle with what and how much to reveal. Yet, while writing experiences from below the middle class can be otherizing, especially within the academy, it is also empowering and needed. This panel explores the rewards, risks, and particular craft issues of writing from below the middle class.
Panelists speak from experience and teach in nontraditional environments.

Race in Contemporary Memoir & Creative Nonfiction (David Mura, Alexis Paige, Daisy Hernandez, Alexs Pate, Helen Peppe)
With our changing racial landscape, writing on race autobiographically becomes more complex and pressing. For writers of color, issues of intersectionality, new theory and contemporary context can require a wider, deeper and more intricate framework. For white writers, race can be daunting, fraught with potential missteps; yet those who address race can discover a deeper understanding of their own story and society. The panel explores these issues on a craft and theoretical level.

Re-Defining a Writer’s Success Through Intuition, Vulnerability, and Community Service (Allyson Jeffredo, Julie Paegle, Romaine Washington, Isabel Quintero)
As marginalized writers, many times our success cannot be quantified. We work in our communities, yet do not imagine ourselves as “successful” per say. Instead, our actions are responsibilities, necessities. Intuition and vulnerability are vital to being a successful writer, performer, cultural worker, to share our authentic selves, experiences, knowledge. This synergy drives us. In this discussion, writers share their discovery of success through intuition, vulnerability, and community service.

Re-Membering: The Work & Legacy of Jake Adam York (Wesley Rothman, Major Jackson, Ailish Hopper, Honorée Jeffers, Jon Tribble)
When we reflect on memory, we put back together the past. Jake Adam York’s poetry is memory, artfully rendered, of people and places often forgotten. The work of elegy, memoriam, and poetic biography, revises and expands our cultural memory. Five years after his sudden passing, we reflect on York’s complex and crucial contribution of re-membering. Panelists will share about their relationships with York and his work, offer their own approach to the past and our responsibility to re-member it.

Reading as a Revolutionary Act: Inciting Change in the Literary Community (Rachelle Yousuf, Lisa Lucas, Yahdon Israel, Renee Watson, Glory Edim)
How can organizations and members of the literary community connect with readers? How do they engage and incite readers? How can books help create community and foster diversity? This panel will explore the ways in which reading can be an active and effective medium for inciting change and how organizations can work with readers to further their mission and work. We will discuss topics such as how to start and sustain a book club and how reading can unite disparate peoples.

Reading by Example: Some Inquiries into the Art of Criticism (Jonathan Farmer, Evie Shockley, Tess Taylor, Walton Muyumba, Stephen Burt)
What makes a poetry review feel artful and reward reading? What makes it more valuable than the latest issue of Poetry-Consumer Reports? Five leading critics break down exemplary reviews from recent years, discussing the ways their authors create alert, intelligent prose that helps us all see more deeply into poems—and helps us see more clearly how those poems are speaking to and making art from the world around them.

Reading the Dead: Bringing the Past to Life in Nonfiction (Jeremy Jones, Rebecca McClanahan, Kiki Petrosino, Robert Root)
What complications and opportunities arise when nonfiction writers become enmeshed in ancestor’s diaries or explorers' notebooks or aged love letters? How does their immersion lead them beyond biography into an intimate
engagement with figures of the past? Panelists working with family letters and diaries, Thomas Jefferson’s field notes, coded journals, and other historic texts examine questions of ethics, authority, structure, and genre among the challenges of reanimating the past.

**Realism is Dead/Long Live Realism: Resistance and Acceptance of a Dramatic Form** (Andrew Pederson, Jayme McGhan, Deborah Jordan, Craig Thornton)

Four playwrights, who also direct, present and discuss challenges and approaches to using Realism in the plays they write and choose to produce. We will examine the validity and opportunities that arise from both embracing and denying Realism as a mode of representation on stage. We will discuss how Realism can be limiting in craft to young writers and ways to combat the fatigue of only “writing what you know”.

**The Real Mother of All Bombs: Reconsidering John Hersey’s HIROSHIMA** (Bob Cowser, David Mura, Kelly Carlisle, John McNally)

‘Fear of the bomb’ has returned, so a reconsideration of John Hersey’s 1946 book HIROSHIMA, a landmark of new journalism exploring the effects of an atomic bomb dropped by U.S. forces on that Japanese city, is very timely. Panelists (including the Hersey’s son Baird) will consider the book’s legacy: the phenomenon of its publication as an entire issue of THE NEW YORKER magazine, its formal innovations as a work of long form literary journalism, and its cultural legacy in America and Japan.

**Redemption in the Pen: Insights from the Journeys of Formerly Incarcerated Writers** (Michael Fischer, Alexis Paige, Reginald Dwayne Betts, Randall Horton, Hosea Stevens)

Over two million Americans live behind bars. Many write to ease the pain of confinement and forge paths to reinvention. This panel offers perspectives from formerly incarcerated writers of both poetry and prose, discussing how they chose language to express such personal and stigmatized experiences. Topics include how to write an ongoing trauma, maintain a healthy writing practice in a toxic environment, and discussion of how writing programs and journals are incorporating these new voices.

**Reimagining Our Family Tree: New Poetry of Inheritance and Survival** (Traci Brimhall, Victoria Chang, Brenda Shaughnessy, Javier Zamora, Rachel McKibbens)

Five authors of hot-off-the-press poetry collections from Copper Canyon Press trace and reinvent family ties. Through readings and conversation, we’ll share vital stories including a multi-generational migration from El Salvador to the United States; an immersive journey with the ghosts of Brazilian ancestors; identity in adventures in high-stakes suburbia; and notions of inherited madness, marked names, and queer chosen family—this is poetry that claims a lineage of survival.

**Reports from the Field: Recent Candidates Discuss the Academic Job Hunt** (Stephanie Devine, Ryan Habermeyer, Nick White, Sara Johnson, LaTanya McQueen)

Five candidates: two with tenure-track jobs, two currently on the market, and one pursuing a fellowship, relay their unique experiences navigating the academic job market. This panel offers advice covering all the stages of the job search, from deciphering the ads, writing the job materials, the preliminary interviews, and the campus visit. We discuss missteps made, the potential problems POC face, the decisions that went into the positions chosen, and what we wish we’d known before we began.

**Required Reading: Authors, Editors, and Publishers Talk Textbooks for Creative Writers**
(Sean Prentiss, Todd Kaneko, Stephanie Lenox, Heather Kummel, David Avital)
This panel of publishers, editors, and writers examines the [adjective: dynamic, sexy, arduous] process of writing textbooks—from conception, to finding a publisher, to building the book, to, even, creating an entire textbook series. This panel will include nuts and bolts, but much of it will investigate how writers, editors, and publishers dream up new ways to write for the college student and to carve out a niche in the competitive textbook marketplace.

The Revival of Aphrodite’s Daughter: Rhetoric in Contemporary Poetry (Jericho Brown, Sharon Dolin, Linda Gregerson, Pablo Medina, Ange Mlinko)
“Persuasion is Aphrodite’s daughter: it is she who beguiles our mortal hearts.” So wrote Sappho 2,600 years ago, and rhetorical figures, once considered disingenuous outliers, have undergone a shift in perception by poets who recognize them as the enduring armature of many memorable lines of poetry—from the political to the post-confessional. After two previous panels on rhetoric, five poets discuss additional rhetorical figures as they exist in their own poems and in those of poets they admire.

The Road Out: Lambda Literary Surveys the Future of LGBTQ Writing (Tony Valenzuela, William Johnson, Joy Ladin, Amy Scholder, Brandi Spaethe)
In the 30 years since its founding, Lambda Literary has advocated for LGBTQ writers and readers as we confronted AIDS, debated marriage, grappled with issues of equality and justice, and sought to foster a diverse and inclusive queer/trans culture. Now, amid renewed oppression and threat, how best can Lambda Literary and queer writers foster a proactive, sustainable place for ourselves? Literary activists affiliated with Lambda Literary lead a conversation with the community on the path forward.

The Role of The Expatriat Writer in Times of Political Upheaval (Connie May Fowler, Robin Hemley, Xu Xi, Sion Dayson, Donald Quist)
During periods of deep political turmoil, do expatriate writers bear special responsibilities? Do we return home and resist or do we, from our perches abroad, seek to create a more nuanced, globally informed narrative? Our panelists live in far flung reaches—Hong Kong, Mexico, Paris, Southeast Asia—and will discuss how they deal with urgent issues such as dissent, war, American policy, terror, and climate change as both Writer and Other in a world in which being neutral is not an option.

A Rose by Any Other Name Smells Just as Sweet: Creating and Reinventing Literary Magazines at Two-Year Colleges (Emily Andrews, Laura McClister, Jasmin Ziegler, Kristofer Whited, Matt Larrimore)
Want to start or reinvent a literary magazine at your two-year school? Advisers discuss and demonstrate strategies for naming and renaming the magazine, involving all of the stakeholders, garnering submissions, submission management, budget concerns, design, printer selection, online presence, and student practicums. Panelists also discuss the various views on the role of the adviser. While the panel focuses on two-year school programs, this event is also applicable to university publications.

RX for Writers Targeted by Hate Speech and Trolling (Katy Glenn Bass, Sam Zelitch, Ashley Ford, Kyle Dacuyan)
As the internet and social media becomes ever more influential in writers’ careers, we will discuss how they can deal with hate speech and trolling directed against their work and in some cases their sense of personal safety. This
discussion aims to surface the experiences of writers facing such harassment and equip them with the tools and techniques available to combat this kind of assault on their work and online presence.

Screenwriting in the Twenty-First Century: Writing for All Lengths and Screen Sizes (Leslie Kreiner Wilson, Gregg Bachman, Andres Orozco, Tom Provost, Claire Hutchinson)
Screenwriting has diversified and expanded in the twenty-first century. Devices such as cell phones, tablets, laptops – streaming services such as Netflix, Amazon, Hulu – as well as websites such as YouTube – have all multiplied the types as well as lengths of screenplays. In this panel, screenwriters discuss new distribution platforms, short films, web series, streaming shows, binge watching, YouTube Channels, and other phenomena that have changed the ways in which some audiences consume media.

Screenwriting: Introducing Your Protagonist (Leslie Kreiner Wilson, Gregg Bachman, Andres Orozco, Claire Hutchinson, Tom Provost)
One of the most important moments in any screenplay is the introduction of the protagonist. On this panel, we show examples of great character introductions in films as well as examine how those moments relate to plot, theme, and character arc. Screenwriters and instructors leave with a new arsenal of examples to help them improve their own work and the work of others.

Second Blooming: Resources for older women writers (Ellen Meeropol, Robin Talbot, Amy Wheeler, Kendra Kopelke, Breena Clarke)
Publishing creative work is more challenging for older women, even though maturity and life experiences are invaluable assets for a writer. This panel offers resources – MFA programs, residencies and conferences, and publishing options – that particularly welcome and support the work of older women writers.

The Secret Sauce – How Boards and staff partner to make amazing things happen (Ruth Dickey, Andrea Voytko, Lisa Lucas, Fiona McCrae, Andrew Proctor)
Ever wonder the secret behind thriving nonprofits that are accomplishing extraordinary things? Literary centers, publishers, and other nonprofits all need great leadership at the board and staff level to accomplish audacious goals. Come hear from leadership pairs (Executive Director & Board member) from the National Book Foundation, Literary Arts, and Seattle Arts & Lectures about what makes the partnership work, how to recruit great board members, and lessons learned in collaboration.

The Semi-Formal: Hybrid Free and Formal Verse (Marc Vincenz, Larissa Shmailo, Dean Kostos, Timothy Liu, Elizabeth L. Hodges)
Between the polarities of free and formal verse is a spectrum of hybrid poetry that utilizes the treasures of both: inventiveness, innovative structures, rhyme and rhythm. This panel will present and analyze such hybrid poems, classic and contemporary, including work by Gerard Manley Hopkins, Patricia Smith, and Claudia Rankine. We will "out" free verse poets in their use of formal elements, discovering their metric codes, and discuss the impact of free verse on the evolution of form.

Sexual Violence in Poetry (Elizabeth Mayorca, Susan Ayres, Wendy Barker, Dorianne Laux)
Poets are erasing the silence and shame of sexual violence, specifically incest, by bringing unique voices and perspectives to writing. In this open and honest discussion, writers wrestle with the topic of incest in their work and the influential work of others to explore representation, memory, and trauma. Topics include: navigating trauma writing with a high
level of craft; challenging norms of family secrets; exploring intersections of sexual identity and trauma.

The Shadow of the Mouse: How Florida Fiction Can Escape Theme Park Culture (Chris Eder, Regina Sakalarsios-Rogers, Jeffrey Newberry, John Dufresne, Patrick Ryan)
When Americans think of Florida too often they think of theme parks or mobility scooters. Those who write in and about this region hope to be taken seriously when the place they write about isn’t. Five writers of literary fiction consider the inward and outward facing qualities of Florida literature. Specifically, how can fiction writers make Florida feel real when it’s so often associated with make believe? How can they humanize a cartoon state?

Shooters Gotta Shoot: Voice in Sports (MJ McGinn, Anelise Chen, Lucas Mann, Kerry Howley, Dvora Meyers)
How can we accurately capture the language and voice of sports? How has the mainstream media, specifically athlete interviews, altered our cultural understanding of language in sports and in what ways does that affect our writing? In what ways can voice be utilized to flesh out the world of sports that we have created? This diverse panel of authors will discuss how they have redefined their sports literature through the use of voice.

Should I Stay or Should I Go: Re-visioning the Tenure Track (Rebecca Lehmann, Joanna Luloff, V.V. Ganeshananthan, Valerie Wetlaufer, Sara Schaff)
Three fiction writers and two poets consider the pros and cons of entering, and staying on, the tenure track. In an increasingly competitive job market, when is chasing the tenure track dream worth it, and when is it time to walk away? Topics include best practices for landing a tenure track job, whether a PhD is necessary, negotiating job offers, teaching institutions versus research universities, when a visiting gig might be a better fit, and when to prioritize happiness over the tenure track.

Side-Hustle Publishing: Sustaining a Small Press in Austere Times (Steve Halle, Laura Cesarco Eglin, Adam Clay, Sarah Gzemski, Ellen Kombiyil)
How do small presses confront issues of sustainability in an era when available resources like funding, time, energy, and people power for literary publishing are spread thinner than ever? Representatives from The (Great) Indian Poetry Collective, co•im•press, Noemi Press, Shelterbelt Press, and Veliz Books focus on practical lessons they’ve learned along the way, including critical decisions and essential techniques for building a thriving, community-driven organization with limited means.

Silenced Dimensions in Crisis and Conflict (Catherine Parnell, Jasmin Darznik, Martha (Max) Frazier, Monica Sok, Danuta Ewa Hinc)
In narratives about international conflict, women writers, and those identifying as women, are marginalized and grossly underrepresented. Exposing their lack of visibility and peeling back the layers of privilege is the goal of Consequence Magazine’s Tenth Anniversary issue, and we’ve dedicated our Spring 2018 issue to women writers. In this panel, we’ll talk to four writers who write about the culture and consequences of war, and activism, and how they see writing as a path to peace.

Prompts, assignments, workshops, those snappy first lines—we’re awfully good at beginning poems. Ending a poem well is much harder. Our panel of esteemed poet-critics looks at varieties of closure and non-closure in poems ranging
across cultures, historical periods, and styles—and including their own work. What are the shopworn gestures, the easy or predictable endings, the clichés? How may we push harder toward the surprise and the rigorous originality of genuine poetry?

**Small Experiments with Radical Intent** (Alicia Craven, Kima Jones, Renee Watson, Ramiza Koya, Janine Joseph)
How do you take a small experiment and make it successful, creating radical change in our literary landscape? How do you balance risk-taking with smart planning when it comes to initiating projects that could transform opportunities for communities who may not otherwise have access? Panelists will discuss how they took an experiment and built it into an institution, sharing insights and best practices.

**Smells like Teen Spirit: Writing Pop Music as Resistance in Poetry** (Kendra DeColo, Tiana Clark, Adrian Matejka, Chet Weise, Hanif Willis-Abdurraqib)
What do poems inspired by Rihanna’s BBHMM and a Grecian Urn have in common? How does the relationship between pop music and poetry subvert/expand the tradition of ekphrasis? In this panel five poets will discuss the influence of pop music on their writing, examining how their poems internalize the aesthetics of defiance/resistance inherent in music they love. They will read from work that looks at the ways pop deepens/troubles our notions of identity and desire to create urgent works of art.

**Sound and Fury: Understanding Voice in Fiction** (John Fried, Irina Reyn, Emily Mitchell, Allison Amend)
When it comes to fiction, what is voice? Is it simply characters talking to one another? Or is it related to tone or diction? And how do you teach it? This panel of experienced teachers and writers will consider where voice comes from, as well as how to use voice to play with narration, point of view, and style in your work.

**Sound Makes Sense: Reading the Lyric Sentence** (Pearl Abraham, David James Poissant, Annie DeWitt, Alan Sincic, Baylea Jones)
Poets think in lines, prose writers in sentences; the best of both work from sound to sense, with an ear for the music in their compositions. This panel celebrates lyricism in prose, the play and craft at work in the artful sentence. Panelists perform close readings of great favorite sentences, discussing rhythm and breath, pauses and stops, and then on to the rhetorical strategies at work, the use of repetition, inversion, interruption, afterthought, pile-up, aside, and more.

**The "So What?" Factor: Making Meaning in Personal Essays and Memoir** (Jericho Parms, Kate McCahill, Tim Hillegonds, Miles Harvey, Michele Morano)
Often in creative nonfiction writing telling well-crafted stories from our lives isn’t enough. Readers crave perspective, insight, interpretation, and sometimes researched information. This panel will discuss ways of crafting essays and memoir that move beyond “What happened?” to answer, at least implicitly, “So what?”

**The Speculative Essay** (Robin Hemley, Nicole Walker, Lawrence Lenhart, Leila Philip, Lily Hoang)
Essayists have long employed speculation, relating nothing verifiable, rather than engaging “fact.” Some even delve into the realm of the fiction writer, overturning traditional notions of point of view in the essay. Still, the discourse surrounding nonfiction too often focuses on truth versus lies, a reductive discussion that ignores the myriad imaginative possibilities of nonfiction. This panel moves the discussion
forward, pointing to the ways in which speculation is important to the form.

**Speculative Nonfiction: the Act of Invention in the Context of Reality** (Amy Benson, Suzanne Paola, Kiese Laymon, Sabrina Orah Mark, Elissa Washuta)
The panel will define speculative nonfiction as writing in which actual or verifiable material is not at war with material invented/extrapolated/speculated/fantasized. In this nonfiction territory, invention does not negate actuality, but expands its truth and its uses. The authors will examine why and how nonfiction writers use speculation, then consider the repercussions, politics, and epistemology of mixing what is true with what is possible or even impossible.

**Spotlight on Independent Literary Printers** (Brent Cunningham, Jonnie Bryant, Nicole Baxter, Nate Zaur)
Some of the finest independent printers in the US specializing in smaller runs of literary books will answer questions, show samples, and discuss some key printing issues and perspectives.

**Stay In Your Lane Or...** (Timothy Seibles, Remica Bingham-Risher, Cornelius Eady, Quenton Baker, Shara McCallum)
Black poets are often frustrated by assumptions about their subject matter and modes of expression: you're spoken word, you're jazz, you're hood, you're the black experience. However, their work springs from a network of surprising intersections engaging every known literary territory. What fuels the resistance to these intricate realities of black poetry? Are there implications for pedagogy? The panel will address this and share works that contradict limiting assumptions.

**Still in the Trenches: Gender, Race, Class in Creative Writing** (Jennifer Kwon Dobbs, Kwon Dobbs, V.V. Ganeshananthan, Taiyon Coleman, Lisa Lewis, Aimee Parkison)
With the rise of creative writing spaces centering women/writers of color, are gender, race, and class finished conversations? This panel brings together diverse women writers to ask how these social forces continue to shape women's experiences of creative writing from learning in or teaching the workshop to publishing work to administering a program. Where are we today with regard to positions of power and our access to publication? The panelists will share visions and strategies for equity.

**STRANGER AND TRUTHIER THAN TRUTH: FICTION IN THE AGE OF TRUMP** (Manuel Gonzales, Helen Phillips, Angela Flournoy, Kelly Link, Marie-Helene Bertino)
There's an increasing movement to combat the turbulent political climate with non-fiction essays and personally revealing hot takes. However, fantasy worlds can act as society's mirror just as acutely. Part of resisting can be frivolity and a refusal to eschew whimsy. In a post-fact world, the most equipped soldiers can be those who deal in making it up. Award-winning fiction writers will talk about why the "lie" of fiction matters now, and how fiction can be truthier than truth.

**Strong Medicine: The Poetry of Addiction** (Dawn McGuire, Kaveh Akbar, Lynn Emanuel, Owen Lewis, Nick Flynn)
From Horace to Hass, poets have both lauded and vilified getting high. The “milk of paradise” can lead to masterworks, while addiction deserts ambition and destroys lives. In this panel, five award-winning poets, including two physician-poets, explore the swerve from inspiration to ruination from different perspectives and diverse writing styles. Themes
of addiction in self, family, mentors, patients—e.g. post 9/11 veterans—as well as the seductive intimacy of shared intoxication, are featured.

Structuring the Novel: Methods, Approaches, Ideas (Janet Fitch, Lindsey Drager, Christian Kiefer, Matthew Salesses, Derek Palacio)
The methods of structuring book-length fiction are as numerous as they are difficult, especially in an era where the very idea of the "novel" is being called into question. Bringing together a diverse group of panelists with very different methods of structure, this panel strives to offer concrete answers to your structuring questions. What method might work best for the novel you are writing? How best to move forward? To outline or not to outline? How much to plan?

Successful Author Events at Libraries, Bookstores, Schools, and Literary Centers (Sarah Nicolas, Reba Gordon, Racquel Henry, Kim Britt, Kimberly Galor)
Learn the secrets of planning and executing successful author events from representatives of a major library system, an indie bookstore, a chain bookstore, a school media center, and a literary center. We’ll provide advice to both authors and event planners on coordinating author events of every size. From readings to launch parties to multi-author festivals, discover best practices, marketing tips, and the mistakes to avoid.

Sum of the Parts: Creating Cohesion from Fragmented Narratives (Lauren Kay Halloran, Heather Bryant, Matthew Komatsu, Sonya Lea, Susanne Paola Antonetta)
Nonfiction writers rely on memory, our own and others’. Yet memory is inherently fragmented and made more so by experiences like trauma and illness. Incorporating secondary source material can enhance but complicate the narrative. Five writers who have encountered issues of memory and fragmentation personally and in working with under-represented populations discuss challenges and strategies for bridging—or embracing—these gaps and tying together disparate pieces to create a cohesive narrative.

The Suspense is Killing Me! (Michael Kardos, Kelly Magee, Phong Nguyen, Susan Perabo, Christopher Coake)
“Suspense” is too often dismissed as a genre, akin to thriller or mystery, when in fact it is an important element of all kinds of fiction, and often central to what makes a story or novel compelling to read. These five panelists will discuss the role of suspense in fiction (theirs and others’) and offer suggestions to generate suspense in a wide range of fiction. “Must-read” recommendations, helpful exercises, and a Q&A will round out the session.

Sustainable: On Writing Long and Linked Poems (Kathryn Nuernberger, Jenny Molberg, Cortney Lamar Charleston, Jacques J. Rancourt, Traci Brimhall)
In an age of digestible snippets, we grow hungry for occasions to practice the fine art of paying attention. An art form rooted in mindfulness, the long poem is one way of practicing deliberate attention. Drawing on their own experiences writing and publishing long poems, linked poems, project books, and novels-inverse, this panel will discuss both the rich literary tradition of long and linked poems, as well as provide insights into the process and craft of creating your own sustained lyrics.

Taking it International: Undergrads on Creating a Multimedia Zine Read Outside the U.S. (Cheyenne Mikailli, Joseph Fortuno, Mohammed Zaid Shaikh, July Westhale, Soma Mei Sheng Frazier)
Students and faculty from a diverse polytechnical college - not literature-focused,
but ranked 23 in the Princeton Review’s 2017 "Top 50 Undergraduate Schools to Study Game Design" - share how they utilized technology to take an undergrad’-staffed, multimedia literary zine international. They explain interdisciplinary on-campus collabos; getting written up in the U.K. Daily Mail; and how to snag literary contest judges like Juan Felipe Herrera, Daniel Handler, Glynn Washington and A. Van Jordan.

The Teaching Press: Bringing Professional Literary Publishing into the Classroom (Holms Troelstrup, Steve Halle, Deanna Baringer, Emily L. Smith, Ross Tangedal)
Lookout Books at UNC–Wilmington, PRESS 254 at Illinois State University, BatCat Press at Lincoln Park Performing Arts in Pennsylvania, and Cornerstone Press at UW–Stevens Point utilize literary presses as teaching tools for graduate, undergraduate, and secondary students, emphasizing hands-on experience in literary publishing. Panelists detail important practical and curricular concerns in establishing and maintaining a teaching press, as well as the local and national impact of their work.

Tearing Down Societal & Family Myths in Creative Writing (Kaylie Jones, Laurie Jean Cannady, Sue William Silverman, J. Patrick Redmond, Xu Xi)
Writers who address family or societal dysfunction have learned the hard way that the more profound the dysfunction, the more violently and determinedly people will fight to protect the myth of normalcy. What writer has not been told, "Don't air the dirty laundry in public"? This panel of memoir and fiction writers will address some of the myths they've confronted in their work, and methods they've used to overcome the wall of resistance they've encountered from both family and society.

Tearing Down Walls: The International Experience in Low-Residency MFA Programs (Kathleen Driskell, Robin Talbot, Neal Walsh, Janet Pocorobba)
This panel will explore the variety of international programming offered by low-residency MFAs and seek to understand how such programs work and to what end. We will ask: what role does literary citizenship play in the education of a writer? How can international experiences enrich our students’ writing, especially in light of recent talk of travel bans and building walls? How might the low-res MFA program be uniquely positioned to espouse such a mission?

TECHNO BLACK: CONNECTING THE MOBILE READER TO GLOBALLY DIVERSE WRITERS (Kadija George, Tim Fielder, Max Rodriguez, Suban Nur Cooley, Ibrahim Ahmad)
Even as publishers turn towards more culturally and geographically diverse black writers, often at the expense of long-established and ‘matured’ local markets, a burgeoning mobile black reader market is about to explode. If there is anything to be learned from the most recent 20-year interest in the Black experience through books is that we can no longer place the telling of Black stories solely in the hands of traditional publishing.

Telling the Truth Through Fiction: Storytelling in the Aftermath of Genocide and Atrocity (Jan Freeman, Elizabeth Rosner, Natashia Deon, Aline Ohanesian)
The novel’s role in conveying political, religious, racial, and cultural truths is often maligned. Yet imaginative methods rescue testimony beyond borders of time and place. Writers on the Holocaust and other 20th century genocides face a threshold in which firsthand eyewitnesses are dying. Panelists will discuss the strengths and pitfalls of fiction vs. memoir, and present the strategies and tools they use as novelists writing about the Holocaust, the Armenian genocide, and U.S. slavery.
TELLING THE WHOLE TRUTH: REFRACTING LANGUAGES AND PERSPECTIVES THAT ARE RARELY TRANSLATED (Aviya Kushner, Niloufar Talebi, Diana Arterian, Lida Nosrati)
The term “world literature” can be misleading -- so many languages are left out. As translators of languages that rarely appear in English, we are concerned that even ardent advocates of world literature are participating in marginalization. Middle Eastern voices, female, and working-class perspectives are often rare and deeply misunderstood. Translators of such voices discuss how to carve out a rightful and non-fetishized space and advocate for change.

Tending the Flourishing: What Sustains Undergraduate Creative Writing Programs (John Estes, Rachel Jamison Webster, Gary Fincke, Emily Rosko)
No doubt creative writing is popular; its growth over the last decade has likely helped save the English major. What are students seeking in CW? And what exactly goes into building an undergraduate creative writing curriculum and sustaining that community? Beyond teaching and mentoring, what behind-the-scenes work is required? This panel of writer-directors, from both public and private institutions, will discuss innovations and pitfalls of tending undergraduate creative writing programs.

That Ticking Clock: the Handling of Time in Fiction, Poetry, and Nonfiction (Cary Holladay, Gary Fincke, Charlotte Holmes, Lorraine Lopez, Rick Mulkey)
“What is time?” wrote Thomas Mann. “It is a secret—lacking in substance and yet almighty.” As an element of craft, time is often regarded as a tool of setting, akin to place. Yet it is multidimensional, a mysterious voyage through past, present, and future. Its handling requires shrewd attention. Panelists will explore chronology management and will offer approaches to the evocation of an instant, an eternity, or the present, deemed by T.S. Eliot “the still point of the turning world.”

The Thing Builders: Building Literary Communities That Matter (Amanda Johnston, JP Howard, Janna Marlies Maron, Penny Guisinger)
Building a literary thing takes more than money. It takes vision, determination, and faith that, somehow, it will be worth it. Conferences, courses, publications, and socio-political movements are opportunities for writers to find each other, share and improve skills, and create social change. As “thing-builders” who are supporting their own careers while supporting other writers, panelists will share how and why they do it in this time of almost limitless competition and scarce resources.

There’s Waldo!: Marketing a First Book (Rosamond King, Jane Friedman, Nicole Dewey, Jeffrey Lependorf)
Marketing an author’s first book presents particular challenges. Hear industry experts and a successful emerging writer share strategies on creating author platforms utilizing both new digital tools and tried-and-true approaches, as well as tips for writers and publishers on how they can best work together to make a new book known.

Think Global, Act Local: Literary Organizations Bridging Communities (Kathleen Martin, Scott Cunningham, Lisa Roney, Mario Ariza, TC Jones)
A community fostered by the arts happens with planning, time, and strategy. The founder of O, Miami and editors from four acclaimed, national-reaching Florida journals show how to use literary citizenship to build relationships with local communities where arts scenes are new and growing. By working with local arts organizations, hosting community events, and targeting both local and national audiences in
social media, these organizations bolster their local arts scenes, and themselves.

This is Not a Memoir: Thoughts on the Linked Essay Collection (Sarah Viren, Angela Morales, Kristen Radke, Ryan Van Meter, Elissa Washuta)
What does it mean to publish—or read—a collection of linked essays? How is this nonfiction form different than a traditional essay collection or a memoir? And what characteristics, if any, does it share with a linked story collection? In this panel, writers and editors of linked essay collections will discuss the what and how of writing and publishing a linked essay collection, and why they didn’t just write a memoir.

This is Scary and Here We Go: Fear In The Driver’s Seat (Michele Filgate, Megan Stielstra, Porochista Khakpour, Wendy C. Ortiz, Morgan Parker)
Our work as writers has never felt more urgent—or more terrifying. Fear is an inevitable part of the writing process—risk, rejection, impostor syndrome—but in our current political climate, it can feel almost paralyzing. How do we write under threats to our bodies, our livelihoods, our lives? How do we write through our own self-doubt? In this lively and honest conversation, five writers will examine how fear both holds them back and drives them forward, despite and sometimes because of it.

Tikkun Olam: Jewish Poets on Mending the World (Robin Schaer, Joy Katz, Erika Meitner, Matthew Zapruider, Rosebud Ben-Oni)
Dating back 2000 years, the concept of Tikkun Olam conveys a responsibility among Jews to help repair the world. This panel will explore how Jewish poets interpret that ethical commandment in their work and balance the solitude of writing with social engagement and activism. Panelists will discuss the particular ways poetry can (and can’t) respond to cultural and environmental crisis, and how writers can, as Grace Paley exhorts, “go forth with fear and courage and rage to save the world.”

Tips and Tricks for Working with Online Booksellers (Brent Cunningham, Julie Schaper, Marie Gauthier, Janice Worthen)
This panel will explore how publishers, and to some extent authors, can maximize the sales and availability of their titles at some of the world’s largest online booksellers. The focus will be on understanding how that particular market functions and what its special limitations are.

To the Left of Time: A Tribute to Thomas Lux (Travis Denton, Laure-Anne Bosselaar, Alan Shapiro, Ginger Murchison, Stuart Dischell)
Thomas Lux was among the most influential poets in contemporary American poetry. Over his more than forty-year career as poet and teacher, he published sixteen collections of poems, helped to define some of the most celebrated writing programs in the United States, and mentored thousands of students. His friends Stuart Dischell, Laure-Anne Bosselaar, Alan Shapiro, Katie Chaple, Ginger Murchison, and Travis Denton celebrate Lux’s life and work.

Toad Press International Chapbook series celebrates 15 years of translation (Genevieve Kaplan, Seth Michelson, Paul Cunningham, Tiffany Higgins, Katherine Hedeen)
The Toad Press International chapbook series is proud to celebrate its 15th year publishing literary translation. Join the press’s publisher, alongside translators and authors, for a reading and discussion celebrating the exciting and necessary work of contemporary literary translation. Featured translators continue to publish widely, working from languages including Portuguese, Spanish, and Swedish.
Towards Truth and Brevity: All About Creative Nonfiction Chapbooks (Randon Billings Noble, Chelsea Biondolillo, Bernard Grant, Penny Guisinger, BJ Hollars)

Chapbooks aren’t just for poets anymore. For creative nonfiction writers they can be a focused meditation on a single subject, an experiment in content or form, a micro collection of essays, a stepping-stone to a full-length work, a place of play, an art object. This panel will discuss different ways of crafting CNF chapbooks, including different forms, style at the sentence level, where to submit, what to expect, and how chapbooks can fit into a larger and longer writing project.

Translating Asian Prose (Charles Waugh, Michelle Kyoko Crowson, Anothai Kaewkaen, Bonnie Chau)

Four accomplished translators, working in Chinese, Japanese, Thai, and Vietnamese, discuss the difficulties posed by translating Asian prose. Covering topics such as rendering vernacular and regional dialects, conveying humor, handling challenges arising from logographic and alphasyllabary words and grammars, and considering the political consequences of the work, this panel reveals insights into translating languages and genres underrepresented in US publishing and at AWP.

Translating Blackness (John Keene, Lawrence Schimel, Kristin Dykstra, Tiffany Higgins)

This panel refers to a widely read 2016 commentary by John Keene, who challenged the literary world to support more translations of works by African and African diasporic writers. Our panel features translators who recently brought out works from Africa, Latin America and the Caribbean. We’ll discuss insights on language, culture and power from these books. As a group we ask what becomes audible through translation’s close listening, and how a translator’s identity and strategies matter.

Translating from the Peripheries (Chenxin Jiang, Annie Janusch, Kelsi Vanada)

Translating from the peripheries of a dominant language, e.g. from Taiwan/Hong Kong for Chinese, from Austria/Switzerland for German, or from Venezuela/Chile for Spanish, underscores questions about what readers and publishers expect in translated literature. Panelists discuss the challenges and rewards of translating authors on the margins of their own language, such as an Austrian writer whose books were initially mis-received by German reviewers for being written in “Austrian.”

Translation and/as Exile (Becka McKay, Sarah Stickney, Michelle Gil-Montero, Mira Rosenthal)

How does exile—literal and metaphorical, physical and otherwise—affect the process of translation? How do our choices change when we translate into or out of diaspora? And isn’t translation itself a form of exiling a language? Translators working from Hebrew, Spanish, Polish, and Italian will explore the relationship of exile to translated language—from working with the words of exiled writers to examining differences that the state of exile imposes on our language.

Translation as/and Advocacy (Chip Rolley, Pierre Joris, Elizabeth Lowe, Aron Aji, Alta Price)

Translators often consider how their work influences the cultural landscape into which they translate. Equally important is how the translator creates political ripple effects, welcome or not, in the author’s home country. Panelists translating from Chinese, French, German, Spanish, Portuguese and Turkish discuss their experiences navigating cultural politics, censorship, and nationalism, as they explore the political consequences and ethical burdens of serving as a medium between cultures.
A Tribute to June Jordan (Patricia Spears Jones, Javier Zamora, Evie Shockley, Patrick Rosal, Carey Salerno)
This tribute celebrates the work of June Jordan, award-winning American poet, playwright, essayist, and teacher. Over a career that produced twenty-seven volumes of poems, essays, libretti, and work for children, Jordan engaged the fundamental struggles of her era: over civil rights, women’s rights, and sexual freedom. Poets and writers celebrate her influential position in American letters, sharing and discussing their favorite works, and conveying the power and prowess of June Jordan.

A Tribute to the poets Claire Kageyama-Ramakrishnan and Derick Burleson, two University of Houston graduates (Allen Gee, Adrienne Su, Laurie Clements Lambeth, Sean Hill, Edward Skoog)
In 2016 the writing world lost Claire Kageyama-Ramakrishnan and Derick Burleson. They had each earned their doctorates at the University of Houston, and they were each poets and professors in the prime of their careers, Claire only 47, Derick just 53. Their absence is not easy to bear; our diverse panel will pay tribute to them for their friendship, their teaching, and their writing, and we hope everyone who knew them will gather with us to contribute as many remembrances as time allows.

A Tribute to Van Brock, Poet and Founder of Anhinga Press (Rick Campbell, Geoff Brock, Peter Meinke, Silvia Curbelo, Donna J. Long)
In this tribute, writers who knew Van Brock for many years will discuss his work, legacy and read some of his poems. Others from the audience may offer their remembrances too. Van K. Brock taught at Florida State University for 30 years. During that time he nurtured three generations of writers, founded Anhinga Press, edited Sundog and International Quarterly, and started a still-active Tallahassee reading series. He also published six collections of poetry.

Truer Words Were Never Spoken: On the Challenges of Writing About Family in Creative Nonfiction/Memoir (Artress Bethany White, Sharon Harrigan, Bridgett Davis, Lori Horvitz)
Writers of nonfiction struggle with the ethics of transparency in their work, particularly when discussing family. From fratricide to confronting parental abandonment or making a living from illegal professions, writers must often face their own demons and those of extended family members to tell their stories. Each author will discuss a work of memoir from a published or forthcoming book and then discuss reconciling the transparency necessary for the success of the project.

Trusting the Process: The Work of John Dufresne (Hector Duarte, Jr, Tom Demarchi, John Dufresne, Louis Lowy, Cully Perlman)
John Dufresne is an important advocate in the South Florida writing community. Everyone who knows him is familiar with his selflessness and generosity when it comes to craft. For decades, he has taught anyone willing to learn, and has done so with grace, patience, humility, and a keen editorial eye. Three panelists share personal stories of friendship and tutelage with John Dufresne. Later, the man himself will sit for a question and answer session, offering insights and advice.

Two Mediums in One Artist: Life as a Musician and Author (Brendan Stephens, Ephraim Scott Sommers, Cal Freeman, Cornelius Eady, Michelle Cruz Gonzales)
What are the major points of intersection between songwriting and the writing of literature? How might these two seemingly different mediums inform one another? What can music achieve that literature cannot? The
artists on this panel have dedicated their lives to the writing of literature and the writing of song and will speak to the fruitful connections this blending of forms has afforded their creative lives.

**Unacknowledged Legislators: Poetry in the Age of Alternative Facts** (Brian Brodeur, Cornelius Eady, Dorianne Laux, David Mason, Mai Der Vang)
What counts as political poetry? Which characteristics constitute a successful political poem? Can invocations of myth, landscape descriptions, and dramatic personae affect social, cultural, and political change? Join us for a lively consideration of these and other topics including literary representations of otherness, the political implications of prosodic techniques, and writing beyond the limitations of satire, polemics, and prophecy.

**Understanding Novel Structure** (Arna Bontemps Hemenway, Lan Samantha Chang, Peter Ho Davies, Susanna Daniel)
It can be a lodestar, a revelation, a voice in the wilderness, the solution to a riddle. From premise to final revision, structure is at the core of successful fiction. But where, for the author, does it come from? And how does one conceive of, execute, and/or repair a manuscript’s shape? Four writers—including the Director of the Iowa Writers’ Workshop, winners of the PEN/Hemingway and PEN/Bingham Awards, and a Man Booker long-listed novelist—discuss the ins and outs of structuring a novel.

**Understanding the Boom** (Bryan Hurt, Sean Bernard, Amaranth Borsuk, Christopher Coake, Jennifer Kwon Dobbs)
Three to 733: that’s the increase in creative writing degrees since 1975. While institutions are meeting demand, they rarely understand why it exists, which can lead to static curriculum and graduates uncertain what to do next. This panel brings together professors from programs serving diverse populations to discuss student expectations and best practices for designing responsible curriculum that prepares graduates for the future.

**Undocupoets Speak** (Suzi F. Garcia, Marcelo Hernandez Castillo, Javier Zamora, Janine Joseph, Christopher Soto)
In 2015, Undocupoets published an open petition asking for ten highly-visible & renowned first book poetry contests to reconsider and remove the language stating U.S. citizenship as a requirement for submission/publication. In fall 2016, they established the Undocupoets Fellowship. Janine Joseph joined them in order to begin this fellowship to help undocumented writers pay book contest fees. Here they will discuss their goals moving forward and discuss the marginalization of undocumented writers.

**Unnatural Deaths** (Sarah Dohrmann, Nick Flynn, Christa Parravani, Carolyn Murnick, Darin Strauss)
Suicides, murders, overdoses, accidents, acts of war—they’re the unnatural deaths that pose particular challenges for some writers of nonfiction. Panelists will discuss approaches in craft for a subject that often has more questions than it does answers, as well as the unique challenges presented during the editorial, publishing, and post-publication processes—legal issues; political reverb; candid, uncomfortable discussions; and the delicacy in dealing with those who loved the dead.

**The Unreliable Speaker** (Catherine Barnett, Kimberly Johnson, Jay Hopler, Monica Youn)
In an era of fake news and eroding trust, five poets take a look at the role of the unreliable speaker. Panelists discuss notions of truth, sincerity, persona, facts, disguise, performance, authority, illusion, self and the counterfeit self, all of which have taken on increasing urgency in
the past year. At the heart of the conversation on the poetic (as on the political) stage are George Herbert’s lines: "At least those beams of truth, which only save, / Surpasse in brightnesse any flame."

**Untangling Copyright: A Crash Course for Creators** (Brianna Schofield, Christine Fruin, David Hansen)

From the moment you put pen to paper, copyright questions loom in the background. Is your work protected by copyright? Can you incorporate other authors’ works into your own? On what terms do you want to let publishers—or others—use your work? This panel of legal experts provides a primer on copyright, fair use, and publishing terms. You will leave the panel armed with practical information that will empower you to make informed copyright decisions so you can focus on your writing.

**The Value of Redemption When Writing YA Literature About Protest and Violence** (Ann Angel, Debra Brenegan, Heather Lee Schroeder, Sarah Aronson, Artress Bethany White)

Recognizing the conflict inherent in protest and how protest ignored can lead to violence and war, writers instinctively examine the redemptive qualities found in protest and transform their communities by opening readers to diverse ideas and challenges. This panel of writers and writing teachers provides a powerful opportunity to help participants recognize the many ways that protest can effect redemptive resolutions through the written word.

**Voice in the American Southeast: a David Kirby Tribute Panel** (Dorothy Chan, David Kirby, Alex Quinlan, MaryKatherine Callaway)

Since 2003, David Kirby has served as the Robert O. Lawson Distinguished Professor of English at FSU. He is the recipient of a Lifetime Achievement Award from The Florida Humanities Council. His collection, The House on Boulevard St. was a finalist for the National Book Award. This panel honors Kirby’s legacy as a poet, teacher, and champion of poetic voice. As a figure, he speaks to Florida and Louisiana cultures and to poets past and present. Kirby himself finishes the panel with a reading.

**Weaving All Our Tongues: Latinx Editors/Publishers and the Creation of Comunidad** (Ahimsa Timoteo Bodhrán, Raina J. León, Lorenzo Herrera y Lozano, Casandra Lopez, Carmen Giménez Smith)

Latinx publishing builds stronger activist, artistic, and scholarly communities. Editors and publishers will discuss the production and maintenance of Latinx, Indigenous, African, womanist, queer/trans, pan-people of color, and multicultural journals, solo/co-authored books, anthologies, and presses. Collaboratively producing diverse texts, panelists will discuss navigating economic, logistical, and institutional challenges, while centering issues of culture, politics, aesthetics, and diversity.

**What Section of the Bookstore Does It Go? The Challenges of Marketing Hybrid Books** (Neelanjana Banerjee, Amarnath Ravva, Lisa Pearson, Q.M. Zhang, Iris Marble)

For many writers, the confines of genre are not only limiting, but impossible, and the result are complex books that cross boundaries and defy classification. For small presses and their authors, the challenge comes when trying to promote these books in the traditional marketing systems and through mainstream media. In this panel, small press publishers who focus on hybrid books will discuss strategies and best practices to make sure your hybrid book doesn’t get lost in the stacks.

**What We Really Tell When We Tell of Home: The Resonant Poetics of Narrative** (Nishat
Ahmed, Tim Seibles, Cornelius Eady, Luisa Igloria, Amanda Galvan Huynh
Writers of color discuss the contemporary mandate for re-imagining the relevance, scope, and use of narrative in their work. Set against the context of traditions that seemingly view the use of auto/biographical and narrative types of writing in poems with suspicion because of their association with the merely confessional, this panel seeks to argue for the potency and continued relevance of narrative in poems, in the formal and poetic sense, and beyond their subjective or cathartic value.

What We Write About When We Write About Sustainability (Steve Heller, Irene Vilar, Douglas Unger, Sharman Apt Russell, Donald Strauss)
Authors Sharman Apt Russell, Irene Vilar, Doug Unger and Donald Strauss wrap their words around a crucial issue in the era of climate change—sustainability, and what that term means for writers. Why should we care? Should we be writers or activists first, and can we be both? Given an uncertain global future, how can we best prepare ourselves and our readers for dramatic shifts in ecology and society?
Moderated by Steve Heller.

What’s the Point of a Lit Mag? (Bryce Emley, Adam McGee, Jared Yates Sexton, Felicia Zamora, Yi Shun Lai)
The basic goal of any literary magazine is to bring important, quality writing into the world. But who defines what’s important, what’s good, what’s neither? Are magazines valued more by readers or writers? What roles do aesthetic, author background, and topic play in selections, and what does all this mean for writers vying for publication? Five editors discuss the purpose of literary magazine publishing today and their responsibility in choosing what and whom to promote—or even silence.

Whatever it Takes: Get Your Book the Attention it Deserves (Sean Bernard, Vanessa Hua, Alicia Rabins, Douglas Manuel, Ariel Lewiton)
Many authors don’t realize that in many ways, their work actually increases when the writing is done. Four recent first-book writers and one publicist will discuss the pitfalls and successes they’ve encountered in book promotion, sharing how to avoid mistakes both common and unique as well as strategies—from hustling reviews and doing book tours to selling poetry scarves, giving away temporary tattoos, making promotional trailers, and more—in order to usher works into happy existence.

Where Are All the Female Editors? The Imbalance of Female Editors in the Publishing Industry (Lisa Kastner, M.J. Fievre, Rebecca Dimyan, Jennifer McCauley)
Articles are regularly published reporting the imbalance of female editors to male editors on journal mastheads. Female editors of color are represented even less. Is there really a gender and racial bias in the publishing industry? In this panel, female editors from diverse backgrounds discuss the struggles, triumphs and challenges of working in the literary world.
Who Are We Writing For? Who Are We Writing Toward? (Bix Gabriel, T Kira Madden, Ursula Villareal-Moura, Megan Giddings)
Do I have to explain the difference between Pakistan and Bangladesh? Do I have to give a translation in my work for this phrase? How explicit do I have to be that this character is not white? Five emerging, female/genderfluid writers discuss their decisions about audience, the choices and negotiations they make while writing and editing their prose for mass consumption.

Why [Not] Say What Happened?: On Writing Confessional Poetry (Geffrey Davis, Rachel Mennies, Jericho Brown, Morgan Parker, Maggie Smith)
The 20th century saw both the birth of confessional poetry and its backlash. Today, the position of the “poetry of the personal” within contemporary poetry remains controversial, as poets tangle with the stakes of writing about the self. Join five poets for a candid conversation about their relationship to the confessional label; its usefulness—and misuse—when ascribed to poets writing about race, gender, and sexuality; and interrogating the ongoing dialogue between poet, speaker, and reader.

Why Indie Presses Are Opening Bookstores (Sally Bradshaw, Betsy Teter, Daniel Slager, Victor Giron)
An increasing number of independent presses are going into the retail book business, morphing into full-service community hubs for book browsing and expanded literary programming. Some see retail floor space as an opportunity to bring more customers and supporters to their front doors. Others see it as an important source of income. This panel, with representatives of three thriving presses, will examine how they did it, whether it’s working, what they hope to achieve, and what they’ve learned.

Why Start a Literary Magazine? (Erin Stalcup, Kenzie Allen, Gabriel Blackwell, Levis Keltner)
Some say more excellent literary journals exist than anyone could ever read, so there’s no need for any more. We disagree. The Founders and Editors of five mission-driven magazines—The Collagist, Nepantla, Anthropoid, Newfound, and Waxwing—discuss why we started our journals, and how we’re changing the literary landscape by publishing aesthetically brilliant, diverse voices. We are doing the necessary work of expanding the conversation through the range and rigor of our authors.

WITS Alliance Meeting (Robin Reagler, Jack McBride)
Writers in the Schools (WITS) Alliance invites current and prospective members to attend a general meeting led by Robin Reagler, Executive Director of WITS Houston. We will discuss how to start and/or expand a WITS program in your community, exploring fundraising, strategies for growth, summer camps, and more.

Women “of a Certain Age”: Poetry, Desire & Power (Sarah Browning, Amy Dryansky, Teri Ellen Cross Davis, Venus Thrash)
Obsession with the female body crosses cultures and timelines. Women are bombarded with imagery and mis/conceptions about our bodies, and how they should look, feel, and behave. Female desire is endlessly policed and, as we age, denied or belittled. But what do women “of a certain age” feel about our bodies outside the corporate, cultural (male) gaze? What do we have to say about desire, power, visibility, and loss and how do we craft these investigations into challenging, sexy poems?

Women, War and the Military: How to Tell the Story (Mariana Grohowski, Helen Benedict, Tracy Crow, Mary (M.L.) Doyle, Jerri Bell)
Five writers--three military veterans and two civilians--weigh the pros and cons of telling military women’s stories through fiction versus memoir. Is the novel still better, as Virginia Woolf argued, at representing the private discourses of women’s lives to the public? Or does the memoir better afford women the opportunity to write themselves into history? What can a novel do that a memoir cannot, and vice versa? Is there a reason why more women veterans have turned to memoir than to fiction?

Women’s Caucus (Amy King, Melissa Studdard, Gabrielle Bellot, Hafizah Geter, Lynn Melnick)
Where is the place for women writers within AWP and within the greater literary community? The women’s caucus discusses questions of continuing inequities in creative writing publication and literature, issues of cultural obstacles in the form of active oppression, stereotypes, lack of access to literary power structures, and the historical marginalization of women’s writing. The caucus also explores perspectives and the diverse voices of women and offers networking opportunities.

Workshop Pedagogy and the Fiction of George Saunders (Ted Pelton, Alissa Nutting, Thaddeus Rutkowski, Christina Milletti, Dean Bakopoulos)
Five writers, all seasoned fiction workshop leaders, will discuss craft via the fiction of George Saunders. Saunders’s texts bridge several fiction-writing divides. His bestselling work is nevertheless informed by language-centered aesthetics; as well, Saunders blends the historical and documentary with exaggeration, hyperreality, and magic. Panelists will tease out how Saunders does what he does and what we can learn from this work, offering also GS-inspired exercises for fiction classrooms.

The World and the Story: How Plot Maps Fictional Realities (Leah Stewart, Brock Clarke, Jung Yun, Brenda Peynado, Julialicia Case)
In fiction, there’s an interdependent relationship between world-building (the map) and narrative construction (the route). This panel will examine how writers employ different types of stories—the romance, the mystery, the quest—in service to different visions of reality. Why does a realist like Chekhov so often use the romance? For what purposes does a fantasy writer use the quest? How can a writer of literary fiction employ the quest or the mystery to investigate character?

The Worst Writing Advice I Ever Got (Melissa Stein, Mark Doty, Chris Abani, Ada Limon, Susan Orlean)
Bad advice: it’s everywhere. Five intrepid prose writers and poets dish up counterproductive counsel offered by teachers, by friends and family, by other writers, by naysayers and ambition-squashers and status-quo-preservers anywhere they’ve encountered them in their lives (including, sometimes, in their own heads). We’ll explore how we develop resilience and courage and confidence and voice as writers and, along the way, may just sneak in a wealth of brilliant and eminently useful advice.

Writ Large: Expansion in the Short Story (Siân Griffiths, Eric Sasson, Caitlin Horrocks, Marie-Helene Bertino, Diane Cook)
William Strunk said, “vigorous writing is concise.” Professors and craft books tend to agree, emphasizing the importance of cutting and concision. However, what’s good for the sentence is not always good for the story. Our panel suggests that sometimes a story benefits from more, not less. We examine ways to know if a story needs another dimension and in those instances, discuss strategies the writer might explore to help their stories find their best length.

Write What You Know but Know It All: Research as Catalyst in Fiction (Alexander...
Chee, Jennine Capó Crucet, Patricia Engel, Gabrielle Lucille Fuentes, Xhenet Aliu
One fiction writer constructs an imaginary world and turns to research—historical, scientific, vernacular—for verisimilitude. Another stumbles upon a historical event or character and uses imagination to give it life. Who did it right? Is there such a thing? A panel of novelists who’ve produced a diverse body of fiction, from the seemingly semi-autobiographical to the historical, discuss the ways in which research and imagination work in concert—or conflict—to build a fictional world.

Write What You Want to Know: Fiction Writers on Research (Chloe Benjamin, Lucy Tan, Piyali Bhattacharya, Joe Cassara, Judith Claire Mitchell)
Whether your project is inspired by the real world or an imagined one, research can play an essential role in writing fiction. How do we use facts without allowing them to derail our narratives? How do we take advantage of resources outside of our comfort zones? From conducting academic research to personal interviews, mining family histories to the depths of the Internet, four writers discuss tactics for exploring the interplay between research and imagination.

The Writer’s Newspaper: Why Storytelling Thrives in the Tampa Bay Times (Ben Montgomery, Kelley French, Michael Kruse, Lane DeGregory, Matt Tullis)
Reporters at the Tampa Bay Times don’t write articles. They write stories, and often, they write amazing stories. That’s why the Times is the best storytelling newspaper in the country. Through strong reporting and glorious writing, the Times shows its readers what it means to live in Florida. In this panel, current and former writers from the newspaper discuss how the newspaper embraced literary journalism and talk about the reporting, writing, and editing of their award-winning stories.

Writing a New Identity: Caribbean Women Writers from Beach and Carnival Culture to Political and Survival Text (Keisha-Gaye Anderson, Cheryl Boyce-Taylor, Mercy Tullis-Bukhari, Donna Weir-Soley, R. Erica Doyle)
Caribbean women writers like Audre Lorde, Jamaica Kincaid & June Jordan have pioneered a tradition of writing that is authentically Caribbean, while introducing styles that distinguish them from their predecessors. How do today’s Caribbean women writers continue boldly tackling issues like sexual identity & social justice, birth new worlds while honoring the legacy of our ancestors? We are Caribbean women writers honoring our carnival culture while reclaiming lost spirituality, dialect & dignity

Writing as Migration (Nancy W. Au, May-Lee Chai, Ploi Pirapokin, Nayomi Munaweera, Achy Obejas)
Meaning thrives within the liminal linguistic space between words. For translators, this space is uniquely fraught. How do translators carry the scars of history, intersecting cultures and languages under their skin? What forms of resistance subsist and thrive within the art of translation? How do translators translate the untranslatable? What are the different ways and reasons translators might resist translation?

Writing Bad Ass and Nasty Women (Luanne Smith, Pam Houston, Jill McCorkle, Kim Addonizio, Ann Hood)
We long for empowered women, especially in today’s political climate. Writing such women, though, is not about capturing Wonder Woman on the page. At times, kicking butt, breaking laws, hearts and balls is necessary for the work, but at other times, the woman simply stands her
ground and wants control over her own choices and body. The writers on this panel have given us bad ass women in their writing and sometimes been surprised by the reception. What is bad ass today? No cuffs required.

**Writing Before You Write: How to Write a Book Proposal** (Christine Hyung-Oak Lee, Elizabeth Isadora Gold, Marie Mockett, Ashley C. Ford, Garnette Cadogan)

The nice thing about nonfiction is you can sell it on proposal. The challenging thing about nonfiction is that you must write a book proposal. But how can you envision and communicate an entire book’s narrative arc before you've even written it? This diverse panel of prominent writers with a successful track record of pitching book proposals will detail and provide insights into what it takes to get a nonfiction book deal while exploring topics of professional etiquette and artistic integrity.

**Writing Complex Female Characters for Young Audiences** (Erin Summerhil, Betsy Aldredge, Natalka Burian, Margaret Dilloway, Laura Shovan)

Five YA and MG authors discuss how their main characters stand up for themselves and equality in this wide-ranging discussion covering various genres, voices, choices, character arcs, family structures, and backgrounds. The authors will examine the responsibilities inherent in writing for young audiences and how they approach creating complex, compelling, and inspiring female characters worth rooting for.

**Writing Dementia: How we give voice to fragmentation and decline** (Erin Coughlin Hollowell, Brendan Constantine, Kate Carroll De Gutes, Sarah Leavitt, Tina Schumann)

Dementia is, among many things, the fragmentation of a life. How does a writer give voice to that fragmentation and to its impact on family members and their stories? What is the challenge of putting into words the disintegration of personality, relationship, and lives? Two poets, an essayist, and a graphic memoirist wrangle with these questions and examine the ways parental dementia has shaped their recent work.

**Writing From Privilege: Who Can Write What and Why?** (Kaitlin Solimine, Vanessa Hua, Kirstin Chen, Kim Liao, Kelly Luce)

What does it mean to write from a position of privilege? How should white writers navigate their privileged positions? Are writers of color exempt, or are all writers inherently privileged by way of having the opportunities to pursue literary careers? In this panel, writers of a diversity of backgrounds and formats will discuss the question of who has permission to write what, and how it influences their willingness to write outside the confines of their race, gender, economic class, and more.

**Writing Race, Class, and Gender in Creative Nonfiction, Fiction, and Poetry** (Martin Lammon, Patricia Bell-Scott, Anthony Grooms, Valerie Boyd)

The debate seems endless over how far we can blur facts when writing about real lives and events; yet when narrative involves historical figures, that debate is even more crucial, especially when matters of race, class, and gender are at stake. Whether writing about the life of Zora Neale Hurston, or the intertwining lives of Eleanor Roosevelt and Pauli Murray, or a lynching, panel authors address ways their writing honors not only truth but facts in the current era of fake news and post-truth.

**Writing Resistance: LGBTQ Writing as a Platform for Change** (Tiff Ferentini, Julia Leslie Guarch, Seth Fischer, Everett Maroon, Kika Chatterjee)

With the safety and lives of LGBTQ individuals at stake now more than ever, the call for politically
driven writing is even more urgent. This panel features LGBTQ writers known for their politically driven content, who use their writing as a platform for activism and change. Panelists will demonstrate how politically fueled writing can contribute to the change and support that the LGBTQ community needs, and how one’s pen can be the most powerful tool for those who wish to create change.

**Writing Revolution: Not why, but how**
(Gabrielle Lucille Fuentes, Peter Mountford, Sunil Yapa, Jennine Capó Crucet, Nayomi Munaweera)
What are the specific challenges of writing about resistance and protest movements? How do we balance ethics, polemics, and aesthetics? How do we portray the labor—emotional and otherwise—of change-makers? When depicting historical movements what are the obligations to reality and the obligations to the imagination? This panel brings together writers for a craft discussion of how to write fiction about revolution, political violence, and entangled histories.

**Writing that Raids the Real: Research in Three Genres**
(Clinton Crockett Peters, Stephanie Elizondo Griest, Toni Jensen, Phong Nguyen, Jenny Molberg)
All writers reconstruct the world. Often we use imagination, but mining science, family history, interviews, or Project Muse can add context and metaphor. Panelists with books in fiction, poetry, and nonfiction discuss ways to investigate, including how to determine what research might be productive, such as interviewing George W. Bush, hanging around fracking sites, following arsonists, or milking libraries. They offer practical advice for crafting distinctive writing using factual materials.

**Writing the Body in the 21st Century**
(Fiona McCrae, Carmen Maria Machado, Steph Burt, Danez Smith, Layli Long Soldier)
Writing about the body is part of a long tradition, and today’s rapidly shifting social and political landscape has given a new urgency to discussions about how bodies are perceived across boundaries of race, class, and sexual orientation. Graywolf Press brings together four writers of fiction and poetry with very different approaches to writing about the body. They will read from their latest books and Graywolf Press publisher Fiona McCrae will moderate a discussion about these approaches.

**Writing the Frail Essay**
(Caren Beilin, Amina Cain, Shamala Gallagher, April Freely, Vi Khi Nao)
We are interested in essays that are wayward, unbalanced, embarrassing, strangely researched, disabled, and/or feminine. The frail essay, we argue, opens up a space of intimacy between writer and reader, one overlooked by conversations about “craft” and “mastery.” In this panel, we will read from our work and collaborate on key principles of frail essay writing. Then, along with the audience, we will apply these principles to a well-known masterful essay; we will together frail the strong.

**Writing the Invisible: Genderqueer Writers on Writing and Representing Outside the Gender Binary**
(Tiff Ferentini, Julia Leslie Guarch, Jess Silfa, Sérgio-Andreo Bettencourt Urbina, Elliott Junkyard)
How do non-cis writers navigate a writing and publishing world rife with misgendering and identity erasure? How can one bring alive to the page a demographic that often goes unseen outside the realms of literature? This panel brings together transgender and gender nonconforming poets, playwrights, fiction, and comic writers as they discuss the challenges of
writing outside the gender binary, and how one can make one’s characters, narrative, and personal identity visible both on and off the page.

Writing the Mind: Mental Health in YA Novels (Meg Eden, Natalka Burian, Sonia Belasco, SF Hensen)
Mental health is becoming an increasingly predominant and urgent topic in our current day and age—however, the topic continues to carry stigma, as well as misconceptions, in many circles. These panelists will discuss their own experiences and approaches with writing about mental health, as well as why they find the young adult novel medium to be such a powerful tool for discussing this vital topic.

Writing the Pain: Memoirists on Tackling Stories of Trauma (Melanie Brooks, Richard Blanco, Andre Dubus III, Kyoko Mori, Abigail Thomas)
Writing about traumatic experiences does not repair them. However, re-entering those memories, taking them apart, and then putting them back together again on our own terms, can transform them into something meaningful, perhaps even beautiful, for both writer and reader. On this panel, those who’ve courageously written about topics such as loss, illness, grief, or family dysfunction in poetry and prose explore the merit of giving narrative shape to our painful stories.

Writing the Revolutions (Paul Ketzle, Simmons Buntin, Juan Morales, Andy Hoffman, Heather Hirschi)
Revolutions are not accidents of history. Behind every act of resistance stand the writers and writing that inspired, shaped, transformed, and actualized them—Rousseau, Paine, Hamilton, Madison, Marx, Anthony, King, Friedan, Havel. From these historical lessons we turn to the current battles for LGBTQ, women, immigrants, and the environment and discuss the role and tactics that we will need to write today’s revolution.

Writing Through the Immigrant Lens (Mieke Eerkens, José Orduña, Marie Myung-Ok Lee, Ayşe Bucak, Dina Nayeri)
1st and 2nd generation immigrants represent a growing demographic in the writing community, and their backgrounds influence their work on many levels. Writing through the lens of an immigrant or child of immigrants can offer a unique perspective in content and voice, but also complicate a writer’s sense of identity, loyalty, place, and beliefs. Multi-genre panelists will share ways that their writing has been influenced by identities that straddle cultures, and offer strategies for challenges.

Writing Toward the Margins: When the Stereotypes Are Also Your Story (Monica Prince, Mike McClelland, Penny Dearmin, Natalie Sharp, Adam Sirgany)
Submission calls strive to include voices of marginalized identities, but many do this by requesting work that pigeonholes writers. Writers of intersecting marginalized identities balance writing what an audience “expects” and real life. How do writers address the stereotypical markers of their work (as women, POC, veterans, LGBT+ community, etc.) while also honoring their life stories? This panel explores stereotypes for marginalized writers while navigating expectation and truth.

Writing Women’s Interior Lives (Julia Phillips, Jessie Chaffee, Leigh Stein, Krys Lee, Nicole Dennis-Benn)
Five years ago, Meg Wolitzer wrote in The New York Times of “that close-quartered lower shelf where books emphasizing relationships and the interior lives of women are often relegated.” The five panelists here, all of whom recently published or will publish books emphasizing
those very subjects, discuss their intentions, craft, and relegation (or not) to that lower shelf. What’s changed in the five years since Wolitzer’s essay was printed? What can we expect to change in the five years to come?

Writing/Motherhood: Difficulty, Ambivalence, and Joy (Nancy Reddy, Chanda Feldman, Carolina Ebeid, Emily Perez, Chelsea Rathburn)
The fear of a “bad poem with a baby in it,” as Joy Katz puts it, is just one of the challenges of writing about mothering. There’s also the practical difficulties of writing while raising children. The poets on this panel speak back to cultural narratives about motherhood and writing, which often position motherhood as an all-consuming, joyous state at odds with art-making. Panelists will read poems and share ideas and experiences about navigating the intense work of writing and mothering.

Pedagogy

The Art of Unlearning in the Creative Writing Workshop (Amina Gautier, Emilia Phillips, Patrick Bizzaro, Hadara Bar-Nadav, Christopher Salerno)
Teachers of Creative Writing discuss impeding tendencies students often transfer into the workshop from their courses in Literature and Composition (as well as their own commonly held misperceptions). The panel will explore ways of facilitating a modern workshop classroom by helping students unlearn certain presuppositions about the processes of reading, writing, and evaluating in a workshop setting while also building the skill set important for writers operating in this unique environment.

A Year of Intersectional Thinking: Identity in the Classroom (Hafizah Geter, Amy Lemmon, Syreeta Mcfadden, Nicholas Boggs, Camille Rankine)
In times of political unrest and 24-hour news cycles, what is our responsibility as educators of creative writing and composition to teach students not only to write, but to observe, interpret, and make meaning out of what they see? How do we teach increasingly diverse student populations to think intersectionally about identity? VIDA invites panelists to discuss tools and approaches to enable students to think, discuss, and write about both their own marginalization and privilege.

Above, Beyond, and After Duty: Teaching Creative Writing to Veterans (Steve Kistulentz, Jesse Goolsby, Seema Raza, Lovella Calica, Matt Young)
Working artists across multiple genres discuss the challenges and rewards of teaching writing to veterans and active duty service members. In our panel discussion, we will cover institutional and individual approaches to pedagogy, why this work is worth doing, and how to do this emotionally exhausting and occasionally triggering work sustainably in university and community settings. Panelists will also discuss...
how their own writing has been influenced by working with this unique population.

**Balancing Act: Neutrality in the Classroom?**
(David Ebenbach, Ru Freeman, Holly Karapetkova, Jess Row, Sarah Trembath)
After the 2016 election, many university administrations advised faculty to be politically neutral in the classroom, reminding us of our duty to students across the ideological spectrum. The rise of “professor watch lists” also make it risky for faculty—particularly contingent faculty—to be outspoken. But what if there’s fundamental conflict between the political zeitgeist and the core values of our workshops? How can we productively engage, and even resolve, this conflict in the classroom?

**Beyond 140 Characters and the Canon: The Growth of Undergraduate Creative Writing**
(Laura van den Berg, Anne Valente, Sequoia Nagamatsu, Shane McCrae, Kirstin Valdez Quade)
As undergraduate creative writing programs become increasingly popular, many teachers of writing must learn and explore strategies specific to undergraduate instruction that may differ vastly from their graduate school experience. Five professors working exclusively with undergraduates will address conducting workshops, challenges specific to their students and, in turn, their teachers, as well as how to build, maintain, and identify the hallmarks of a dynamic undergraduate program.

**Beyond the Workshop Model: Innovations in the Creative Nonfiction Classroom**
(Silas Hansen, Steven Church, Sarah Einstein, Sonya Huber, Marco Wilkinson)
When people hear you say, “I teach creative nonfiction writing,” most will automatically think of the workshop model—but what else is there? This panel, which includes teachers at both the introductory and advanced/undergraduate and graduate levels, will focus on the “what else” in the creative nonfiction classroom including collaborative assignments, multimodality, meditation as part of the writing practice, and the use of digital technologies like Twine, Google Maps, and augmented reality.

**Bless Our Hearts: Teaching While Queer in the South**
(Brandy T. Wilson, Douglas Ray, Carter Sickels, Lu Vickers, Julie Marie Wade)
Teaching as a queer writer in the South has its own set of benefits and challenges, from Southern hospitality and humor to conservative religious values and students with little exposure the nontraditional literary canon. Should writers “come out” in the classroom? How can we address diversity in the classroom while making students feel respected and welcome? How does one address homophobia, racism, and sexism as a queer person? Panelists offer tips for teaching while queer in the South.

**Bringing Creative Writing to Prisons**
(Zachary Lazar, Deb Olin Unferth, Mitchell S. Jackson)
This panel will feature a discussion between fiction writers Deb Olin Unferth, Mitchell S. Jackson, and Zachary Lazar about their experiences with the teaching and practice of creative writing in prisons. What are the particular challenges, obstacles, and possibilities, for writers and teachers in a prison setting? What is the value of creative writing in prisons and what are the logistical problems involved in setting up and sustaining a writing program in a correctional facility?

**Building a Social Justice Writing Curriculum**
(Olivia Worden, Rachel Simon, Adam Falkner, Syreeta McFadden)
This panel will address how to conceptualize and enact a social justice focused writing curriculum. Through conversation we will address strategies to build a comprehensive and
inclusive framework for the classroom. Whether you are teaching at a Trump supporting institution or a Black Lives Matter workshop, the panel will explore how to effectively work with summer high school student programs, minimum and maximum security prison inmate students, as well as college and graduate students.

**Can, Shouldn't, Could: Ethics in the Poetry Workshop** (Megan Levd, Jeffrey Schultz, Samiya Bashir, Dan Lau, Joshua Robbins)
Many poets have turned to an overt focus on ethics, while others resist writing that clearly springs from moral principles. Still other poets are ethically tone-deaf. Would questions of what a poem can or shouldn’t do be better addressed if we identified ethical frameworks in the workshop, in addition to poetic traditions and techniques? And would learning how to have these conversations in the classroom, rather than on social media, help us build a better poetry community?

**Comics: Literature and Invention** (Margaret Luongo, Joseph Bates, Martha Otis, Steve Dudas, Billy Simms)
Comics should be taught alongside other forms of literature, but comics can also provide a method for exploring creativity itself, particularly in writing classes. Panelists discuss approaches to comics in creative writing, composition, and literature courses, with emphasis on invention, storytelling, visual literacy, and metacognition. Audience members will take away assignment ideas and reading lists for immediate use in the classroom.

**Creative Writers, Composition Teachers** (Shane Seely, Rachael Stewart, Jenni Moody, Jonathan Udelson, Jose Angel Araguz)
Most creative writers who teach will, at some point in their careers, find themselves in the composition classroom. For many, first-year writing provides the first teaching experience. This panel explores the strengths that creative writers bring to the composition classroom, the struggles they inevitably face, and lessons from this teaching that can serve them throughout their teaching and writing careers.

**Digital and Video essays in the Creative Writing Classroom** (Jose Orduna, Ned Stuckey-French, Deborah Hall, Mieke Eerkens)
The Digital Revolution had introduced a new kind of essay – one that integrates image, text, sound, voice. Online journals now publish digital and video essays. But how do we teach these new forms? What essays do we use as models? What assignments do we give our students? Who is their audience? How does copyright law constrain sampling and remixing? How do we teach the use of technology and editing software in the writing classroom? What can our students, who are digital natives, teach us?

**Early Formations: Guiding Authentic Young Voices in a Digital Age** (Cate Marvin, Shane McCrae, Jess Row, Monica Ferrell, Mark Wunderlich)
Undergraduate creative writing professors have traditionally directed talented students toward Master’s Programs in hopes the voices they’ve discovered will be trained and sustained. Now, given our digital and hyper-professionalized age, many students publish prematurely, forgoing a period of sustained apprenticeship. What are the implications for our literary culture? How might we best serve writers during their college years? Five panelists speak to teaching practices in this new age.

**Empathy in the Writing Classroom** (Katharine Beutner, Andrea Lawlor, Mairead Case, Kristiana Kahakauwila)
This panel will connect creative writing pedagogy with our present political moment, in which calls for empathy and connection across
differences proliferate. Experienced writer-teachers will address the functions and risks of empathy in the classroom and other writing spaces—we’ll discuss specific practices meant to spur empathy among students, but will also complicate the conversation by considering the ways that empathy can fail as a teaching tool and a tool for social change.

Exquisite Corpse 3.0: Active Learning in the Digital Creative Writing Classroom (Brian Brodeur, Nicole Terez Dutton, Kurtis Scarletta, Sarah Rose Nordgren)
In the brave new world of online creative-writing workshops, even instructors with limited training in digital technologies are expected to adapt face-to-face pedagogical approaches to online teaching environments. Join our panel of poets, fiction writers, essayists, and scholars as we consider best practices for reimagining digital innovations and pedagogical techniques for the online creative-writing classroom.

Facilitating Lightbulbs: Social Justice in the Writing Classroom (Melissa Febos, Rachel Simon, Olivia Worden, Syreeta McFadden, Santee Frazier)
Are you looking for texts that will open a productive dialogue on the subjects of race, class, sexuality, gender, environmental justice, citizenship, or rape culture in your writing classroom? Are you looking to signal a commitment to social justice in the composition classroom despite your audience or administration? 5 Social Justice and writing practitioners will share their favorite texts and tools to open the conversation.

From Pronouns to Pedagogy: Queering the Creative Writing Classroom (Kathie Bergquist, Trace Peterson, Charles Rice Gonzales, C. Russel Price, Mecca Jamilah Sullivan)
Outside of the rare queer lit class, creative writing curricula remains overwhelmingly cis and hetero-centered, and queer experience, marginalized or ignored. Addressing practical concerns, such as confronting insensitivity in the workshop and integrating diverse texts, alongside theoretical questions of queer literary aesthetic and semiotics, this multi-genre panel examines how we cultivate LGBTQ+, trans and genderqueer-inclusive creative writing classrooms—to the benefit of all our students.

From Words to Images: Making Comics (for Writers) (Jarod Rosello, John Dermot Woods, Lydia Conklin)
So you’re a writer and you want to make comics? Then you’ve come to right place! Through this interactive panel, attendees will participate in hands-on comics activities, and learn practical techniques and approaches for moving from language to image, from writing to drawing, from literature to comics. The panelists will show comics that represent many levels of artistic skill and share tips for writers interested in learning to make comics.

Gender Outlaws: Teaching Gender Identity in Creative Writing (Silas Hansen, Jody Keisner, Meg Day, Ching-in Chen, Misha Rai)
This multi-genre, gender-diverse panel will discuss inclusive pedagogical approaches that move beyond the gender binary in order to expand their students’ creative writing potential. Panelists offer examples of practical application in the classroom and also discuss the challenges they faced, such as seeking institutional support for LGBTQIA+ curriculum, incorporating lessons into classes that aren’t designated as gender special topics, and teaching a classroom of cis-identified students.

Get Lit: Transform your writing by fusing classic poetry with your own spoken word! (Kelly Grace Thomas, Patricia Smith, Tony Hoagland, Mila Cuda, Raul Herrera)
Get Lit presents an award-winning pedagogy guaranteed to ignite classrooms and spark the poet inside each student. The Get Lit curriculum fuses classic poetry (from Rumi to Tupac) with original spoken word response writing, to embolden and inspire social consciousness in diverse youth (13-24). This multi-generational panel filled with award-winning poetic luminaries will showcase the power of Get Lit to transform your self-expression. “Claim your poem. Claim your life!”

Handling Tense Classroom Moments with Humor, Vulnerability, and Freewrites (Dini Parayitam, Lucas Mann, Yuly Restrepo, Laurel Flores Fantauzzo)

As teachers of creative writing, we inevitably encounter sensitive and unexpected moments of tension during classroom discussions. Here, teachers of undergraduates will share methods they employed for such pressure-point episodes, using self-revelation, humor, and on-the-spot writing exercises to bring students closer to a deeper sense of craft and ethics in their practice. Teachers hailing from Latin America, Southeast Asia, and the United States will share strategies across genres and borders.

How to Hit the Ground Running: Strategies for Building Better Workshops (Lise Funderburg, Jessica Handler, Paul Lisicky, Sejal Shah, Angelique Stevens)

Writing workshops function best when participants feel engaged, respected, understood and inspired. But how do you establish this creative culture in the face of time constraints, overcrowding, or the inherent vulnerability of showing one’s work to a bunch of strangers? Five creative writing instructors from universities and community-based programs share strategies for organically building trust and accountability through exercises, readings and the development of a shared critiquing language.

How We (Creative) Teach: Close Hyper Machine (Ben Gunsberg, Elizabeth Hutton, Abraham Smith, Sarah Blackman, Jennifer Colville)
The web is where today’s students do some of their most creative thinking. Yet most creative writing pedagogy stays fixed on static fields of text. Can instructors stay true to the field’s text-based fundamentals while also experimenting with the digital world’s generative, diverse, and multiple sensory streams? Bringing together secondary, college, and graduate-level instructors, this panel will explore the opportunities and challenges of expanding creative writing pedagogy’s semiotic reach.

I’m For Real: Minority Professors in the Predominately White Classroom (Allison Amend, Tung-Hui Hu, Mitchell Jackson, Adriana Ramirez, Dhipinder Walia)

It’s a familiar and problematic narrative: White teacher goes into the hood to “save” urban students. Beyond this reductive trope there are real issues when there is a race, class, sexual orientation, or privilege divide between educator and students, especially if the educator is the member of a minority or traditionally marginalized group. What are the responsibilities and challenges for minority instructors in representing their own identities as they seek to educate those who are different?

I Pledge Allegiance to More than Myself: Literary Citizenship in the Classroom (Tessa Mellas, Meagan Cass, Karen Craigo, Abigail Cloud, Jennie Frost)

No one becomes a writer in a vacuum. Five writers, who prioritize literary citizenship in their teaching, share strategies for involving students in book clubs, community workshops, reading series, press work, and other public activities. Pushing beyond problematic models of “outreach,” we ask students to consider the
systems of guidance and support they have benefitted from, their relationships to their own communities, and how they might contribute in ways that evoke needed change.

Identity/Theft: A Conversation for the Classroom about Race, Appropriation, and Rachel Donezal (Arielle Silver, Rochelle Newman-Carrasco, Angela Bullock, Kiah Sherif) Arising from a conversation on race, gender identity, culture, and appropriation sparked by the 2017 memoir from controversial self-identified “transracial” writer and activist, Rachel Donezal, this culturally diverse panel of educators and social activists seeks to address and explore current questions for the teachers and students of creative writing and literature in the postmodern global society.

Laboratory & Library: Workshop Models Conscious of Diversity and Difference (Sybil Baker, Rahul Mehta, Lisa Page, Brian Leung) Van Tran Nguyen wrote in the New York Times about how workshops can be hostile to underrepresented and marginal voices. The panelists, all seasoned creative writing teachers, will discuss ways to design creative workshops that do not privilege the “masculine” concerns of craft over “art that is also political, historical, theoretical, ideological and philosophical.” We will discuss our own successes—and failures—in building courses that attempt to create more inclusive and expansive workshops.

Literary Public Citizen: The Laureate in the Community (Elline Lipkin, Robin Davidson, Joann Balingit, Yolanda Wisher, Katherine Young) What does it mean to be a literary public citizen? One state, two city, and two township laureates discuss developing programs and strategies that effectively use poetry to build community and address local needs. Topics include best practices for addressing a wide range of audiences (in age, exposure to poetry, and interest), navigating bureaucratic structures, applying for grants, teaching in community settings, advocating for the arts, and nurturing one’s own career while serving as laureate.

Mindfulness in the Writing Workshop (Matthew Sharpe, Marie Myung-Ok Lee, Robin Coste Lewis, Marie Mutsuki Mokett) Mindfulness is a term derived from Buddhist teaching that means being aware of and nonjudgmental about what you’re experiencing at any moment. Cultivated by meditation, it is an ethical practice: taking responsibility for your mind’s activity for the benefit others and yourself. It’s also a potential antidote to how weird workshops can be. Via discussion and a brief meditation, panelists and audience will explore how mindfulness may foster community and artistic expression in a workshop.

Narrative Medicine: The Write Prescription (Heather Bryant, Judith Hannan, Lisa Weinert, Jessica Hall) Narrative medicine brings storytelling and writing into the realm of physical and mental health. Writing allows doctors, patients, and families to move through their experience. Writers contribute to the field leading workshops and shaping stories. Narrative medicine is also a powerful tool for marginalized and vulnerable populations. Panelists offer insights from writing and teaching in the field, including discussion of therapeutic writing and writing for advocacy and literacy development.

Open Pedagogies: Teaching Poetry Through Art Inside and Outside of the Workshop (Dorothea Lasky, Timothy Donnelly, Emily Skillings, Myung Mi Kim, Wendy Xu) Poets often find themselves bringing poetry to students in a variety of settings. Nevertheless, poetry workshops are often taught the same
way in all of these spaces—through the singular lens of poetry itself. While this approach can be productive in some classrooms, it has limitations. In this panel, we will provide practical suggestions for integrating art and poetry and will explore the immense creative output that happens when we open our teaching towards the influence of other art forms.

**The People: Myth, Mantle, Muse?** (Ellen Hagan, Nico Amador, Tanaya Winder, Cynthia Dewi Oka, Marissa Johnson-Valenzuela)
Writers working with criminalized, undocumented, and marginalized populations explore the idea of “the people” as a form of cultural capital that may obscure more complex dynamics. In the context of increasingly mainstream (at times tokenistic) platforms of diversity and resistance, they interrogate the expectations, challenges, and contradictions that writers who straddle institutional and grassroots spaces often navigate across different roles in order to forge lines of empathy and solidarity.

**Plot is not a Four-Letter Word: Teaching the Art of Storytelling in Fiction Courses** (Derek Nikitas, Julianna Baggott, Chantel Acevedo, Katharine Beutner, Bill Beverly)
Many workshops avoid discussing plot in depth, but this panel argues for the importance of teaching students to practice and analyze plot. Noted novelists-educators will offer inspiring possibilities for adding plot instruction to one’s repertoire, including: structure-based exercises, outlining (gasp!), “stealing” from screenwriting practice, reader-centered revision, playing with genre conventions, and artfully deploying storytelling elements (misdirection, withholding, reversals, etc.).

**The Poetic Treatment: Contemporary Applications of the Ancient Art of Bibliotherapy**
(Katherine Litwin, Maggie Queeney, Mairead Case, Nora Segar, Jennifer Foerster)
Reading for therapeutic purposes has been practiced since antiquity, but how does this manifest today? Four practitioners detail their work introducing poetry outside of academic spaces, where reading and writing become a means of self-care. Drawing upon experiences with inmates, palliative-care patients, sexual assault survivors, and youth engaging in social protest, these facilitators explore the therapeutic potential of reading, discussing, and writing poetry in time of extreme stress.

**The Politics of Craft** (Sasha West, James Allen Hall, Lisa Olstein, Hasanthika Sirisena, Tiphanie Yanique)
Often, we make content carry the weight of politics in a classroom. But if the personal is always political partially because we are in bodies, then the body of a text—its craft—is always political, too. Panelists in multiple genres will share craft lessons that foreground the politics involved in making, reading, and teaching creative work. By embedding issues of power, erasure, point of view, voice, consumption, empathy, and community into craft, this panel widens a workshop’s aperture.

**Reading and Writing the Body Free: Literature as a Subversive Force in Prison** (Karen Smyte, Reginald Dwayne Betts, Roger Bonair-Agard, Randall Horton, Angel Pantoja)
How can literature and storytelling offer a means to interrogate, resist, speak to and speak back to mass incarceration? What transformative possibilities occur when people inside correctional facilities are given tools to speak, to control their narrative and define themselves outside their immediate circumstances? In what ways does reading and writing set bodies free, as well as offer those of us on the outside opportunities to witness?
(Re)Writing the Right Words: Revision Pedagogy (Gabriel Scala, Jason Harris, John Dufresne, John Lavelle, Susan Stabile)
This panel explores techniques to help instructors teach college students to revise. Based on field-tested experiences, let’s analyze and discuss what works in the classroom. We’ll focus on genre-specific strategies for the short story, novel, creative nonfiction, poetry, and scripts, as well as core principles of revision. From refining the portfolio method to designing exercises and optimizing workshop dynamics, our diverse multi-genre panel offers a range of tools for writing instructors.

Safety, Reporting, and Confidentiality in Memoir Classes (Glen Retief, Kathy Flann, Barbara Johnson, Nicole Lacy, Annalise Mabe)
Student memoirists experiment not just with formal approach, but also with disclosure itself—hence the need for confidentiality in nonfiction workshops. Yet both legal and professional ethics require memoir teachers to report situations where harm may come to students. This panel examines workshop confidentiality from legal, pedagogical, and mental health perspectives and offers practical advice about creating safe and nurturing classrooms.

Should You Pursue a Creative Writing PhD? (Leah Stewart, Michael Knight, Micah Dean Hicks, Gwen Kirby, Danielle Deulen)
Graduates of MFA programs already have a terminal degree in hand. When and why might they want to pursue another one? What are the aims and requirements of Creative Writing PhD programs? How do they help students on the job market and in the marketplace? Faculty, students, and graduates from four different universities will discuss how to decide whether to apply; how to choose a program; how the admissions process works; and how to succeed in doctoral study.

Slam Academy: The Importance of Spoken Word in the Poetry Curriculum (Molly Meacham, Dominique Christina, Sarah Kay, Jose Torres-Padilla, Levi Todd)
While slam poetry and spoken word have become increasingly popular, it’s rare to have them taught in poetry curricula. How do these spoken forms benefit students’ poetic craft? How can educators introduce a movement that is traditionally independent? Panel members (including high school teachers, professors, and teaching artists) will discuss how educators can teach an intersection of written and spoken word, and how balance between the poetic forms creates a well-rounded knowledge of poetry.

Starting from Zero: Teaching Poetry to the (Initially) Resistant (Taylor Mali, Mahogany L. Browne, Seema Reza, Jon Sands)
Veteran poetry teachers know that many people are resistant to the idea of writing or journaling even as a simple way to order and make sense of their own memories. Whether they are combat veterans suffering from PTSD, IV drug users in a needle exchange program, or just recalcitrant 7th graders who think poetry is stupid, sometimes the folks who could benefit most from a little introspection are the last to seek it out. Come hear stories of successful strategies for dealing with such resistance.

Stealing from STEM: Applying Pedagogies From Other Disciplines in the Creative Writing Classroom (Callista Buchen, DaMaris Hill, Jeremy Schraffenberger, Trent Hergenrader)
Sometimes, we imagine the creative writing classroom as its own special world, with its own organizing methodologies that isolate it from other fields. However, teaching practices borrowed and adapted from STEM fields can reinvigorate creative writing courses, providing new insights for students and instructors alike.
From the application of technology and the scientific method to crafting formal poster presentations, this panel with detail ways to use STEM-based strategies in the classroom.

Teach Me All the Things: New Approaches to Multi- & Hybrid-Genre Writing (Susanna Childress, Paisley Rekdal, Marcela Sulak, Heather Sellers, Lee Upton)
While hybridity is all the rage in lit mags and progressive presses, how does blurring or opening genre play out in undergraduate and graduate classrooms where students approach genre with traditional boundaries and/or processes in mind? Our panelists, all multi- or hybrid-genre writers as well as multi-genre textbook authors and hybrid anthology editors, offer both personal and pedagogical perspectives to welcome students to the piquant, generative world of genre jambalaya.

Teaching / Sex / Writing (Andrea Lawlor, Samuel Ace, Vi Khi Nao, Ronaldo V. Wilson, Myriam Gurba)
What are the pleasures and dangers of teaching work about sex and working with student writing about sex? How can we balance our own vulnerabilities with those of our students? This panel will consider how teachers whose own work investigates sex—especially queer or non-normative sex—negotiate the classroom, how much of ourselves we bring to teaching in an era of heightened awareness of trauma. Five LGBTQ writers who teach in various contexts (K-12, college, community workshops) lay it all bare.

Teaching Essays of Resistance in Rural America: Disrupting White Spaces through Mixed-Media Interdisciplinary Forms (Rossina Zamora Liu, Jeremy Swanston, Bernadette Esposito, Charles Truong, Kelli Rushek)
How might writers, artists, and teachers teach emancipatory thought and action via mixed-media interdisciplinary forms? From collage essays about healthcare to b-oying about climate change, five panelists discuss how they use mixed media in their work and teaching to disrupt racially White spaces in rural America. What narratives of resistance do they and students tell via graphic arts, breaking, and collage forms? How do mixed media facilitate political voices in classrooms and communities?

Teaching the Undergraduate Novel-Writing Course (Michael Gills, Rebecca Meacham, Novuyo Tshuma, Lawrence Coates, Audrey Colombe)
Undergraduate fiction writers often do a lot of writing outside of classwork. Many have novels in process. This panel brings together five teachers who have created practical models to meet the demand for an undergraduate workshop on writing a novel. Topics include the multi-semester workshop, published novels to use as models, the possibilities/limits of the outline, genre writing, managing the volume of student work produced, and particular revision strategies for novel workshops.

The Times They Are A-Changin’: The Pedagogy of Protest (Jenny Molberg, Kyle Dargan, D. Gilson, F. Douglas Brown, Jessica Hindman)
This panel considers writing as an instrument for political protest and social dissent. Panelists will explore theoretical reasons for using the literature and music of protest in the classroom, in addition to delivering practical, portable pedagogy that encourages well-researched and considerate expressions of dissent. This panel recognizes the personal as a form of social and political consciousness, invoking Adrienne Rich when she writes, “We must use what we have to invent what we desire.”

Translation--Not Really; Immigration--Not Exactly: Teaching Creative Writing in a Second Language (Yasmin Ramirez, Laura Cesarco Eglin,
Sylvia Aguilar Zéleny, Daniel Ríos-Lopera, Minerva Laveaga

As immigrants, writers, and professors, panelists will share how bilingualism shapes their creative writing classes, the unique language landscape, form, and diversity that emerge from multiculturalism. They will explore the experiences and challenges of teaching students in their non-native tongue, and when the professor him/herself is teaching in a second language. The panel will also look into the politics of writing, such as those of being un/documented, and the negotiation between cultures.

**Tuesdays I’m the Teacher, Wednesdays the Student: The Shift from Grad Student to Professor and Back Again.** (Jordan Rindenow, Victorio Reyes, Jameelah Lang, Dominika Wroziniski, Jen McClanaghan)

Many graduate programs encourage students to apply for adjunct positions, and therefore to experience what it’s like on the other side of the desk. This opens up a host of challenges, especially the difficulty of alternating between moderator and participant in workshops. Current and former PhD and MFA candidates discuss how their multiple shifting identities on a single campus influence their work as student and teacher. What do we learn about editing, kindness, generosity?

**Walking Across the Hall--The Writer in the Literature Classroom** (Tomas Morin, Dave Lucas, Elena Passarello, Michael Croy, Beth Bich Minh Nguyen)

As writers, how do we approach teaching literature versus creative writing? What happens when a writer is charged with teaching students different ways to read fiction, poetry, and essays, instead of ways to improve them? Five professors will both discuss and address their perspectives on craft, style, and theory and how writers can bolster and foster a new approach to the study of literature in the departments we serve.

**When Students Write What We Dread To Read** (Anna Monardo, Harrison Candelaria Fletcher, Nance Van Winckel, Lisa Fay Coutley, Robert Vivian)

When students' writing has you worried for their safety or the safety of others, what is best practice? Where to go for support? Especially in CNF workshops, but also in fiction and poetry, we encounter students’ admissions of severe depression, anxiety, domestic abuse, or suicidal thoughts. How to respond compassionately while still honoring students' artistic process and privacy? Does your institution have a policy that obligates you to report concerns? Should your syllabus state that policy?

**Workshops that Work, Workshops that Matter** (Tom Williams, Joy Castro, Beth Nguyen, Matthew Salesses)

The workshop is the foundation of creative writing classes, but has it evolved to meet literary culture’s diverse current needs? What conventions need rethinking? How do we talk about craft and not ignore its cultural implications? What practices might provide an encouraging and inclusive atmosphere for underrepresented students and limit reproductions of power? Four writers of color who teach share strategies to innovate and invigorate the workshop in ways that benefit all participants.

**Writing Assignments for the Anthropocene** (Katy Didden, Sasha West, Belle Boggs, Allegra Hyde, Hasanthika Sirisena)

What happens when the environment is not just the setting, but the subject of our work? What tools can writers use to address the history of the land, and our current environmental crises? Panelists will offer practical assignments, useful across genres, for representing the
environment—from research techniques, to methods of description and disruption. Our assignments aim to encourage students from diverse backgrounds to add their voices to the evolving body of eco-literature.

Readings

A 25th Anniversary Reading by Kate Tufts Discovery Award Winners  (Lori Anne Ferrell, Adrian Blevins, Janice Harrington, Phillip B. Williams, Catherine Bowman) Claremont Graduate University’s Kate Tufts Discovery Award, presented annually for “a first book of genuine promise,” was created in 1994 to honor poets in the initial stages of their careers and encourage their future writing. These past recipients of the Kate Tufts Discovery Award demonstrate how early-career prizes have a positive creative impact. Too, their readings will showcase the breadth, depth, and diversity, of the poetry that CGU’s Tufts Awards supports and celebrates.

A Foot in Two Cultures: First Generation American Poets  (John Hoppenthaler, Lauren Camp, Timothy Liu, Adrienne Su) The contemporary influence of poets who were born in the US and whose parents are immigrants has been substantial and important. For these poets, there is an ongoing calibration of the distance between the culture of their parents and their negotiation with the reality and myth of an American Dream. The inherent tensions of this push and pull create a space that can be fruitful for poetry, a space from which the poets who comprise this panel continue to write.

Against Forgetting AGAINST FORGETTING: 25 Years Later  (John Poch, Jill Bialosky, Peter Balakian, Carolyn Forche, Jacob Shores-Arguello) 25 years ago, Carolyn Forche’s groundbreaking anthology, The Poetry of Witness, was published. This gathering of poems helped to galvanize an entire generation of poets who came to believe that poems could do more than articulate a poet’s confessional hankerings and could bear witness to history itself. The poets on this panel will read a few of their favorite poems from the anthology and discuss what this book meant and means to their own work and the world.

A Reading & Conversation with Cathy Park Hong, Tyehimba Jess and Morgan Parker, Sponsored by Cave Canem (Cathy Park Hong, Tyehimba Jess, Morgan Parker, Nicole Sealey, Clint Smith) Three award-winning poets give brief readings of their original work, followed by a moderated conversation on a range of topics, from race and poetic forms to the poet's evolving role and responsibility in and to a literary landscape at once predominantly white and rapidly diversifying.

A Reading and Conversation with Rita Mae Brown, Cherrie Moraga, and Chloe Schwenke (Amber Flora Thomas, Chloe Schwenke, Rita Mae Brown, Cherrie Moraga) From prolific to emerging, these impactful authors will read from novels, poetry, and memoir, and discuss the effects of their literary influences as well as the pressures of inevitably carrying on the power of literary influence. The authors will address how they navigate the responsibilities of representation and the intersections of multiple marginalized identities, including lesbian, queer, trans, female, and POC.

A Reading by Mark Doty, Khaled Mattawa, and Layli Long Soldier, Sponsored by the Academy of American Poets  (Jen Benka, Mark Doty, Khaled Mattawa, Layli Long Soldier)
Join the Academy of American Poets for an evening reading by three award-winning poets. Executive Director Jennifer Benka will introduce the event. Founded in 1934, the Academy of American Poets is the nation’s largest membership-based organization promoting contemporary poets and poetry.

A Reading from Flash Nonfiction Funny (Tom Hazuka, Kim Addonizio, Wendy Brenner, Sarah Einstein, Michael Martone)
Flash Nonfiction Funny, edited by Tom Hazuka and Dinty W. Moore and published in 2018, provides a unique perspective on the flash genre: working within a 750-word limit, each of these nonfiction pieces is designed to make readers laugh. Satire, burlesque, farce, slapstick—all of it true, told in just 1-3 pages. Kim Addonizio, Wendy Brenner, Sarah Einstein, Tom Hazuka and Michael Martone will read their own stories from the book, as well as favorite pieces by other authors from the anthology.

For over 20 years, writers have taught creative writing in K-12 classrooms through the WITS Alliance, building on skills while in graduate school, freelance writing, or working on a novel or a collection of poetry. 4 seasoned writers who started with WITS will read from their own work and discuss how teaching young children can serve as a reminder of how powerful the unfiltered imagination can be.

About Grief, Trauma, Loss: The Facing, the Writing, and the Healing (Wendy Barker, Patricia McConnell, Joel Peckham, Afaa Weaver, Cynthia Hogue)
A reading by poets and prose memoirists who have confronted past traumas ranging from sudden, violent deaths of family members to sexual and medical abuse. Each of these writers, who are at various stages in their careers, will also briefly discuss how the writing process itself, followed by publishing, giving readings, and speaking to a variety of audiences, has not only helped them to heal but has encouraged others to give voice to—and ultimately recover from—their own traumatic experiences.

Alice James Books 45th Anniversary Reading (Carey Salerno, Kaveh Akbar, Ellen Doré Watson, Jennifer Chang, Jill McDonough)
Alice James Books, a leading independent poetry press, celebrates 45 years of publishing. The press is dedicated to publishing books that matter and helping writers connect with readers. Frontlist poets are invited to share their AJB stories and read from their recent AJB books, showcasing the breadth, depth, and aesthetic diversity of the poetry that AJB is known for and continues to celebrate.

Arab & Muslim Writers Surviving Trump’s America: A Reading and Discussion Presented by Mizna (Lana Barkawi, Glenn Shaheen, Sagirah Shaheed, Jess Rizkallah, Tariq Luthun)
Heeding Edward Said’s call for cultural resistance, to “write back” against forces seeking to marginalize and vilify Arabs and Muslims, Mizna, the only Arab American lit journal presents its issue themed “Surviving” with readings and discussion about our communities’ latest bouts with xenophobia and Islamophobia. Acclaimed and important emerging authors will discuss the maneuvers the Trump era has us making—resisting, dodging, bearing, and more—surviving.

Aster(ix) Journal: Five Years Later (Angie Cruz, Marissa Johnson-Valenzuela, Nelly Rosario, Stephanie Elizondo Griest, Patricia Engel)
Five writers of poetry, fiction, and nonfiction read from pieces published in Aster(ix) Journal, a literary arts journal dedicated to social justice,
as well as giving voice to the censored and the marginalized. Co-Founder Angie Cruz will introduce and moderate a discussion on five years of running a journal founded and centering on women of color in the literary conversation.

**Autumn House Press: 20th Anniversary Reading** (Michael Simms, Jane Satterfield, Sam Ligon, Jo McDougall, Patricia Jabbah Wesley)
Autumn House Press was founded in 1998. Since its launch, the press has been dedicated to serving and publishing the best works from emerging authors as well as established writers who have been overlooked by major publishers. For the press’s 20th anniversary, the founder, Michael Simms, will talk about the press’s history and mission, and four AHP authors will read from and briefly discuss their work.

**AWP Open Mic and Old School Slam** (Bill Schneider, Jason Carney)
AWP welcomes students to return to the roots of Slam! Open mic special guests and then undergraduate and graduate students partake in a hardcore-break-your-heart-strut-out-the-good-stuff slam competition. Students are welcome to sign up to participate on Friday, March 9, 2018 and Thursday, March 8, 2018 at the Wilkes University/Etruscan Press booth and read original pieces (three minutes or less with no props) at the Slam later that night. Sponsors: Wilkes University and Etruscan Press.

**Bad Moon Rising: Writing it Weird in the South** (Alexander Lumans, Laura van den Berg, Tiffany Quay Tyson, Jamie Quatro, Matthew Baker)
The practice of writing it weird in the South runs deep. Be it Flannery O’Connor’s gothic or Barry Hannah’s grotesqueries, the region breeds a Southern Comfort brand of the surreal. In this panel, five established and emerging fiction writers give voice to contemporary iterations of this regional tradition, ranging from steeplechase necromancers to bayou bestiaries. Through readings of their haunting and fantastic visions, these writers present an updated essence of the uncanny American South.

"Ballade of the Poverties": A Reading by Beloit Poetry Journal Poets (Meg Day, Nicelle Davis, Cortney Lamar Charleston, Sally Wen Mao, Carolyn Forché)
Cortney Lamar Charleston, Nicelle Davis, Meg Day, Carolyn Forché, and Sally Wen Mao will read poems inspired by Adrienne Rich’s “Ballade of the Poverties.” Addressed to the princes of predation and finance, this piece reminds us that political poetry isn’t new or newly necessary but remains a vital force for survival, resistance, and change. Audience members will submit lines for inclusion in a collaborative response to “Ballade,” to be printed as a broadside and distributed at the book fair.

**Barbara Deming Fund: Celebrating 42 Year of Supporting Feminist Writers** (Maureen Brady, Crystal Williams, Nicole Dennis-Benn, Joy Katz, Patricia Spears Jones)
For 42 years, the Barbara Deming/Money for Women Fund has supported feminist women writers at all stages in their careers. By consistently encouraging women writers, the Fund has profoundly impacted American letters. In this session, past grantees will carry forth Deming’s vision and legacy and, through reading their work, illuminate the importance of socially engaged feminist writing by women, which may be more relevant now than at any time in recent history.

**Beyond Frost’s Fences: New England Poetry With Ethnic Roots** (Jose B. Gonzalez Gonzalez, Cheryl Savageau, Frederick-Douglass Knowles, Bessy Reyna)
This reading will provide a diverse, post-Frost perspective of New England landscapes from the eyes of poets from various ethnic
communities. Each of these poets, with Salvadoran-American, Native-American, African-American and Cuban-American backgrounds, examines New England landscapes in the context of the definition of "home," expanding the definition of New England poetry while refusing to allow their work to be fenced in.

**Breaking Fast with Words: Five Years of Poetry-a-Day for Ramadan** (Tanzilla Ahmed, Serena Lin, Kirin Khan, Ramy Eletraby, Faisal Mohyuddin)

For five years, a dedicated group of mostly Muslim writers has been using the holy month of Ramadan—a time of spiritual reflection through fasting—to forge a vibrant online community. The daily poems—on everything from microaggression-fueled rage to fasting "stank" breath—cultivate humanity for a people dehumanized by the current mainstream. This reading will feature regular contributors to the group, and a discussion about building writing communities that also function as sites of resistance.

**Brevity's 20th Anniversary Reading** (Dinty W. Moore, Lee Martin, Heather Sellers, Daisy Hernandez, Beth Ann Fennelly)

The online magazine Brevity pioneered the flash nonfiction form starting in 1997, and since then has published new writers, emerging writers, mid-career writers, and distinguished writers, including three Pulitzer prize finalists, as well as voices from India, Egypt, Ireland, Spain, Malaysia, and Japan. Help celebrate Brevity's 20th anniversary with flash readings from Heather Sellers, Daisy Hernandez, Beth Ann Fennelly, and Lee Martin, and a brief backward glance by editor Dinty W. Moore.

**Bullets into Bells: Poets and Citizens Respond to Gun Violence in the U.S.** (Alexandra Teague, Matthew Olzmann, Brenda Hillman, Dana Levin, Wayne Miller)

In this reading from the new anthology Bullets into Bells: Poets and Citizens Respond to Gun Violence in the U.S. (Beacon, December 2017)—the first to gather contemporary poets writing about gun violence, along with responses from gun-violence-prevention advocates and victims—five poets will share work from the anthology. The panelists will also show brief video clips of their poems' accompanying responses, and answer questions about the role of poetry in this pressing social conversation.

**Can Poetry Hold the Center?** (Michael Wiegers, Lisa Olstein, Maurice Manning, Ha Jin)

Yeats writes “Things fall apart; the centre cannot hold.” In this era when objective facts become alternative and science is willfully ignored, how do writers respond effectively? These acclaimed poets have faced, in their lived experiences, destabilizing forces and rapid cultural change—the chaos of early communist China, the shifting cultural landscape of rural Kentucky, and the volatility at play on our current political stage. Together they ask: How do literary artists help hold the center?

**Carrying Continents in Our Eyes: A Reading of Arab and Arab American Poetries** (Peter Twal, Philip Metres, Mohja Kahf, Hayan Charara, Zeina Hashem Beck)

In “Carrying Continents in Our Eyes,” Philip Metres notes that Arab American literature showcases a “remarkably robust multiplicity of styles and themes.” This reading features poets who resist dehumanization and victim objectification, highlight transnational belongings and displacements, and depict landscapes of intimacy and estrangement. Arab and Arab American poets summon their multiple, polylingual, and intercultural visions and voices against this juncture of normalized demonization.
Cross-Border Memoir In The Age Of Isolationism (Jean Guerrero, Neda Semnani, Alfredo Corchado, Adriana E Ramirez, Lizz Huerta)
Authors of cross-border memoirs read from award-winning works that examine U.S.-Mexico, U.S.-Iran and U.S.-Colombia relations. They discuss what it has meant to tell binational truths amid a global wave of isolationism, specifically under the Trump administration in the U.S. The panelists will explore what it takes to create a singular literary world from plural nations.

Long before the Trump era, Caribbean writers have long been concerned with issues surrounding immigration. As subjects of colonial powers "crossing the sea" has long been our preoccupation whether it was to seek out opportunities for economic advancement, to pursue higher education or to fight in various wars for our colonial "Mother country." Our writing, like that of Junot Diaz or Ana Menendez, addresses immigration including assimilation, acculturation, nostalgia, identity, and deportation.

Dique Dominicana: A Reading by New York Based Dominican Women Writers (Peggy Robles-Alvarado, Vanessa Chica Ferreira, Yesenia Montilla, Sydney Valerio, Yubelky Rodriguez)
You don’t sound Dominican! What’s a Dominican-York? Are you Black or white? This reading will discuss what it means to be a Dominican woman in the New York literary movement and poetry performance scene from Washington Heights, The Bronx and beyond by featuring the work of six prominent, intergenerational writers at different stages of their careers. In English, Spanish and Spanglish these Dominicas demand more from the diaspora and deconstruct notions of performing identity.

El Canto in CantoMundo: The Role of Song, Oral Traditions, and Music in Latina/o Poetry (Celeste Mendoza, Peggy Robles-Alvarado, Jennifer Tamayo, Elizabeth Acevedo, Urayoan Noel)
Fellows of CantoMundo, a national community of Latina/o poets, will present from their books and performance pieces, and discuss how they infuse the rhythms of contemporary music, the meter of oral traditions, and the enjambment of free verse to create the vibrant cadence and voice that permeates their poetry.

Embracing a Wounded Place: A Flock 15th Anniversary Reading (Mark Ari, Rilla Askew, Sohrab Homi Fracis, Catherine Carberry, Natasha Oladokun)
Florida-based journal Flock publishes writing that is soulful and unafraid. To celebrate our 15th year, four Flock writers who exemplify this mission read from recent work that engages with a vital and difficult question for our region and beyond: “What does it mean to write in and about a wounded place?” With distinct insight, Flock readers explore the complexities of places they’ve called home from historical, personal, national, and international perspectives.

Emerging Poets of Color Surviving/Resisting American Empire (Rajiv Mohabir, Derrick Austin, Kathy Jetnil-Kijiner, Muriel Leung, Kay Ulanday Barrett)
Poets show how joy in their poetry subverts a racist, trans/homophobic and ableist political climate that threatens their daily lives. American poets of color consider their varied and complicated connections to “empire” as they present their intersectional, multi-coastal,
transnational, diasporic, queer, and anti-colonial poetics. They respond to, survive against, and thrive despite what American Empire means in this time of the Dakota Access Pipeline, climate change, and anti-Blackness.

Eudora Welty Writers' Symposium: 30 Years (Kendall Dunkelberg, Cary Holladay, Frank Walker, Lorraine Lopez, Angela Ball)
The Eudora Welty Writers' Symposium will have its 30th weekend of readings on October 18-20, 2018, at Mississippi University for Women. To celebrate the diversity of great Southern writing we have hosted over the years, we bring a group of frequent contributors to the symposium. Each year since 1989, we have hosted writers and scholars to honor the legacy of our most famous alumna, Eudora Welty, and to explore themes in Southern writing. Panelists represent a range of years, themes, and genres.

Explorations of Insidiousness: Writing Complicated Political Realities (Diana Arterian, Douglas Manuel, Todd Fredson, Dexter L. Booth, Sarah Vap)
Race, gender, genre, the border, the city, the home. Just as one category seeking to organize human beings is dismantled, another appears. As one pillar is toppled, a more invisible one is erected in its place. Insidiousness is oil in the engines that power constructions. Panelists read new work in which they explore and expose the insidious nature of social constructions within the United States in order to contribute to a larger discourse on the writing and politics in the 21st century.

FIERCE MUSES: INSPIRATION DURING TIMES OF SOCIAL UNREST (Janice Eidus, Karen McElmurray, Ethel Morgan Smith, Carter Sickels, Paul Lisicky)
Shakespeare invokes ‘a muse of fire, to ascend the brightest heaven of invention.’ What fierce muses can inspire our own artistry and personal commitment in an increasingly fraught world? Does inspiration come from confrontation and subversion? Contemplation and turning inward? How to engage with our work when danger and despair loom? Five award winning novelists, poets and nonfiction writers will discuss their sources of inspiration in these challenging social and political times.

FL man/FL woman: The Twisted Heart of the Sunshine State from the Panhandle to Miami Beach (Laura Minor, Yolanda Franklin, David Kirby, Erin Belieu, Jaswinder Bolina)
As our national culture morphs into a shadow universe of narcissistic violence, and deep peculiarity, is Florida the anomaly or the bellwether, the odd man/woman out, or the state (literally) of things to come? Who better to discuss the literature of most infamous state in the union than a diverse group of Floridian writers. But, this panel of writers will take AWP’s audience inside the subtropical land of flowers that is Florida’s contemporary literary landscape.

Florida Book Award Winners Reading (David James Poissant, Terry Ann Thaxton, Diana Abu-Jaber, Jonathan Fink, Tana Jean Welch)
Since 2006, the Florida Book Awards have honored writers in ten categories for their distinguished contributions to Florida arts and letters. At this event, current and former recipients will read from their award-winning poetry, fiction, and nonfiction. These writers, representing five distinct regions from across the state, speak to the wide array of Florida literature in the twenty-first century.

Four Way Books 25th Anniversary Reading (Kevin (Mc) McIlvoy, Aaron Coleman, Kamilah Aisha Moon, Kevin Prufer, Valerie Wallace)
Celebrating our 25th anniversary in 2018, Four Way Books presents five writers from around the country reading from recent work. Since its
founding, Four Way Books has been revered for its commitment to showcasing a wide range of poetry and short fiction by debut and established writers. From the elegant lyric to the disruptive narrative, in gritty portrayals of the interior to near-apocalyptic visions, this celebratory reading offers new writing across genres and aesthetic divides.

Graywolf Debut Poets (Jeff Shotts, Donika Kelly, Erika L. Sánchez, Mai Der Vang, Jenny Xie)
This is an unprecedented time for vital, new voices in poetry. Come and experience this vibrancy and excitement, as four award-winning poets read from their recently published first books from Graywolf Press, a publisher committed to supporting poets and writers across their careers. Introduced by Graywolf executive editor Jeff Shotts.

The Gift of the Grind: Writing Your Way Through (Jose Antonio Rodriguez, Wiley Cash, Reggie Scott Young, Sarah Jefferis)
This panel focuses on creative work that grows out of the experiences of being raised in communities that are often called such names as poor, folk, or working class that are often overlooked despite serving as rich bastions of American culture. This panel will explore the writers’ representations of their own native communities and the insights they gained from many of the different ways of learning and knowing (intellectual, emotional, spiritual, and pragmatic).

Green Writers Press Celebrates 5th Anniversary Reading (Dede Cummings, Tim Weed, Ellen Skowronski-Polito, Raquel Gilliland, Ellene Glenn Moore)
Green Writers Press, a small, Vermont-based publishing company, is dedicated to spreading environmental awareness by publishing authors who proliferate messages of hope and renewal through place-based writing and environmental activism. In just five years, Green Writers Press has expanded significantly, publishing such authors as Julia Alvarez, Chard deNiord, John Elder, and Clarence Major. This event will be a lively reading from poets, novelists, and essayists from the press and The Hopper.

Hair as Myth and Metaphor: Five Women Poets on Cultural Transgression (Nicole Santalucia, Jan Beatty, Denise Duhamel, Nin Andrews, Shara McCallum)
Whether we are speaking of myths (Medusa), fairytales (Goldilocks), religion (Samson), or culture (Donald Trump), hair is a defining metaphor for power and sexuality. Hairlessness, less obvious perhaps (think of Snow White, Barbie, and the airbrushed models of today) is an equally potent cultural and literary image. But of what? Five women poets will discuss hair as icon, metaphor, image and explore the complications of silence, complicity and invisibility.

Hometown Nocturnes: A Reading by Arab American Writers (Leila Chatti, Fady Joudah, George Abraham, Zaina Arafat, Tariq Luthun)
Five award-winning Arab-American writers will present rich, multi-layered poems and essays. This is an engaging and electric intergenerational reading from texts as varied as chapbooks, spoken word, Buzzfeed essays, and poetry collections. The writers explore topics such as the pain of diasporic existence; the political undercurrent of everyday life; and cultural taboos of sexuality and death.

How We Do in Tampa: A University of Tampa Low-Residency MFA faculty reading (Erica Dawson, Jessica Anthony, John Capouya, Alan Michael Parker, Jeff Parker)
This event highlights four faculty members from UT’s Low-Residency MFA Program. Fiction writer Jessica Anthony is the author of The Convalescent and Chopsticks. John Capouya, a
journalist turned professor, is the author of the forthcoming Florida Soul. Alan Michael Parker is the author of 17 books, including a new novel, Christmas in July. Jeff Parker, the program’s founding director, is the author of three books, including a memoir, Where Bears Roam the Streets: A Russian Journal.

Humanizing “the Enemy”: Veterans Share Poetry of Reconciliation (Toni Topps, Kevin Basl, Anthony Torres, Nicole Goodwin)
Veterans and service members have received a lot of attention over the past decade, with politicians and media focusing on themes of sacrifice, heroism and trauma. But what about those countries attacked and occupied by the U.S.? Inspired by the work of Maxine Hong Kingston, Warrior Writers and others representing the Veteran Art Movement will read original poetry of reconciliation and cross-cultural understanding, turning the focus towards Iraqis, Afghans and others affected by U.S. militarism.

Inanna Publications: Fortieth Anniversary Reading: Disrupting Realities in Feminist Fiction (Luciana Ricciutelli, Ami Sands Brodoff, Jocelyn Cullity, Huey Helene Alcaro, Carole Giangrande)
Inanna Publications is one of very few independent feminist presses remaining in Canada. Founded in 1978, we publish visionary books that reflect the depth, breadth and diversity of women’s lives in Canada and around the world. Just as Inanna was established to disrupt the realities of women’s marginalized voices in writing and publishing, in celebration of Inanna’s 40th anniversary, four Inanna authors will read from and discuss disruptive realities in their recent works of feminist fiction.

Iowa Poetry Prize 30th Anniversary Poetry Reading (Susan Wheeler, Lindsay Tigue, Samuel Amadon, Cole Swensen, Timothy Daniel Welch)
The Iowa Poetry Prize celebrates its thirtieth anniversary with a reading by five past winners from different points in their careers, each of whom represents the prestigious lineage of aesthetic diversity and rich history indicative of the University of Iowa Press. First awarded in 1987, the Iowa Poetry Prize has continued its commitment to the vital role played by university presses and publishers of scholarly and creative works that may not attract commercial attention.

Islands and Borderlands: Reconceptualizing and Imagining the Boundaries of the Poetry of the Black Diaspora (Frank X Walker, Christopher Rose, Shauna Morgan, Shayla Lawson, Jonterri Gadson)
What does it mean to be a Black poet residing in a region characterized as having a homogeneous population? In 1991, Frank X Walker coined the term Afrilachia to highlight the multicultural spectrum of the Appalachian region and challenge its constructed identity. This panel seeks to honor this legacy by extending it to its natural progression, as Black Poets present work that explores the relationship between poet and spaces including Idaho, Kentucky, Oregon, Germany, and the Philippines.

It’s the Season of the Hmong Writers (Mai Neng Moua, Khaty Xiong, Soul Vang)
Twenty eighteen is the year of the Hmong writers. Mai Neng Moua from Minnesota will read from her memoir, The Bride Price: A Hmong Wedding Story (Minnesota Historical Society Press, 2017). Soul Vang from California will read from his new book of poems, Song of the Cluster Bomblet (forthcoming from Blue Oak Press), and Khaty Xiong from Ohio will read from her book of poems, Poor Anima (Apogee Press, 2015). From memoir to poetry, participants will enjoy the varied songs of Hmong writers.
Literary Noir (Daniel Manuel Mendoza, Ron Cooper, Eric Williamson, Joseph Haske, Vicki Hendricks)

Literary noir has a long history in this country. From Edgar Allen Poe’s detective fiction, to the hardboiled fiction of Dashiell Hammett, literary noir has been a mainstay in American literary fiction. Today, aspects of noir fiction can be seen in writers whose topics are heavily focused on the working-class. From America’s west coast, to the Appalachians, and everywhere in between, this group of writers will read fiction that has been shaped by the noir tradition.

MFA of the Americas: Faculty Reading (Teresa Carmody, Terri Witek, Urayoán Noel, Rosa Acalá, Jena Osman)

How can writing bridge real and imagined borders: cultural, geographic, generic, literary? This reading by faculty from the MFA of the Americas at Stetson University showcases writers whose cross-cultural, cross-medium work traverses such spaces and liminal in-betweens. They also teach in this new low-residency program, which draws on Florida’s multicultural heritage by rotating summer residencies throughout the Americas and establishing ties with local and indigenous writers at residency sites.

Modern Science Fiction and Fantasy Writers: A Reading (Tod McCoy, Camille Griep, Lettie Prell, Nancy Hightower)

Where science fiction and fantasy was once dominated by men, the field has been evolved by women in a way that has allowed their voices heard now more than ever. More women than ever have been nominated -- are are winning -- awards in this arena, and their impact is changing the shape of science fiction and fantasy. Come listen as contemporary women speculative fiction writers read from their work.

Muslim Writers Speak Out (Sobia Khan, Kazim Ali, Hayan Charara, Randa Jarrar)

This reading panel boasts of Muslims writers of different nationalities, ethnic backgrounds, genders and gender expressions, sexualities and backgrounds. Writers on this panel are both practicing and non-practicing Muslims and their writings employ and exhibit an Islam which embraces a multidimensional approach to Muslim identity and writing. The readings at this panel will expand the audience’s perception of Muslim writings. The writers will also discuss what it means to be a Muslim in America.

My Speaker, My Self: Navigating the Limits and Intersections of Persona and Identity in Feminist Poetry (Amie Whittemore, Ruth Awad, Raena Shirali, Shelley Wong, Claudia Cortese)

In blending the found with the invented, and the researched with the lived, poets inhabit speakers that both approximate and diverge from their experiences. Five women poets will share their work and situate their speakers on a spectrum from near self to complete persona. In doing so, they will explore identity and appropriation, examining how to access otherness responsibly in persona poems and how to distill art from mere biography when the speaker is an avatar of the self.

National Book Critics Circle Presents: Jeffrey Eugenides, Lorrie Moore, Dana Spiotta (Kate Tuttle, Jeffrey Eugenides, Lorrie Moore, Dana Spiotta)

Three National Book Critics Circle honored novelists—Jeffrey Eugenides, Lorrie Moore and Dana Spiotta—read from their work and talk with NBCC President Kate Tuttle about inspiration, research, awards, evolving forms, the unique challenges of novels and short stories, and the imaginative process that shapes their originality. Since 1974, the National Book Critics Circle awards have honored the best
literature published in English. These are the only awards chosen by the critics themselves.

**New England Review 40th Anniversary Reading**  
(C. Dale Young, Patrick Rosal, Cate Marvin, Kathryn Davis, Kate Lebo)

New England Review celebrates forty consecutive years of publishing new in voices poetry, fiction, and essays. Featuring writers who appeared in NER as early as 1978 and as recently as last year, this event offers a range of voices and genres, styles and viewpoints. Come hear some of the authors who have distinguished and sustained NER through the past four decades, making it one of the nation’s most reliably inventive cross-genre literary journals.

**New Fiction from Atlanta**  
(Tony Grooms, Gray Stewart, Anna Schachner)

During the past thirty years, Atlanta, the Southeast’s largest metropolitan, has seen an explosion in the literary arts. It is home to prize-winning writers, journals and centers. This panel presents new works from novelists Anna Schachner (You and I and Someone Else), Gray Stewart (Haylow), and Anthony Grooms (The Vain Conversation), three diverse voices. With fresh insight and innovative form, they explore family, the South’s racial tensions, and storytelling itself.

**New Prizewinning Short Story Collections from University and Independent Presses**  
(Anthony Varallo, Venita Blackburn, Malinda McCollum, Marian Crotty, Emily Geminder)

Join us for a reading from five recent prizewinning short story collections from university and independent presses. Readers will include recent winners of the Juniper Prize in Short Fiction, the Elixir Press Fiction Award; the John Simmons Short Fiction Award, the Dzanc Books Short Story Collection Prize, and the Prairie Schooner Book Prize in Fiction. Panelists will read a selection from their book and offer insights into the contest submission process. A Q/A will follow.

**Old School Slam**  
(Jason Carney, Bill Schneider)

AWP welcomes students to return to the roots of Slam! Open mic, special guests, and then undergraduate and graduate students partake in a hardcore-break-your-heart-strut-out-the-good-stuff slam competition. Students are welcome to sign up to participate on Thursday, March 8, 2018 and Friday, March 9, 2018 at the Wilkes University/Etruscan Press booth and read original pieces (three minutes or less with no props) at the Slam later that night. Sponsors: Wilkes University/Etruscan Press.

**Out From Under the Influence: Irish Writers Reach Beyond Post-colonialism**  
(Kathy D’Arcy, Niamh Prior, Eibhear Walshe, Colin Barrett)

Writers feel their way into new worlds. Just how ingrained can one culture be with that of another country? This panel showcases a selection of contemporary voices from Ireland forging identity, through poetry and fiction in a rapidly changing country. A recent upsurge in new writers in Ireland coupled with the emergence of creative writing programs has raised questions to be grappled with - what does it mean to be an Irish writer and how important is national identity to any writer?

**Oy Vey es Florida: Poetry on the Jewish-American Experience**  
(Robin Becker, Richard Chess, Melisa Cahnmann-Taylor, Alicia Ostriker, Phillip Terman)

From Borsht belt to sitcom humor, Jews have long traditions of making comedy from tragedy, including in the stand-up house of poetry. Jews compose over 50% of many Florida cities such as the oft’ ridiculed "Boca," where portraits of Jewish shoppers overwhelm images of Jewish thinkers or writers. This panel brings poets of all ages, sexualities, and regions to kvetch and kvell.
through verse about the Jewish American experience. Secular or religious, righteous or salacious—all tucheses welcome

**Page Meets Stage hosted by Taylor Mali**
(Taylor Mali, Aja-Monet Bacquie, Ross Gay, Mahogany L. Browne, Cristin O’Keefe Aptowicz)
In the 13 years since Page Meets Stage first paired a literary poet with a more performative spoken word poet and had them read back and forth, poem for poem, the line between page and stage has become wonderfully fluid. No one really claims that “page poets can’t read, and stage poets can’t write” anymore, but Taylor Mali has returned with four more poets to keep it that way. “Where the Pulitzer Prize meets the poetry slam.”

**Persea Books: Poetry of Protest** (Randall Mann, Gabrielle Calvocoressi, Molly McCully Brown, Mitchell L.H. Douglas, Heather Derr-Smith)
The American cultural landscape has shifted radically in the wake of the 2016 presidential campaign, with the rights and dignity of so many groups of people under attack. In such times, poetry is more important than ever in its capacity to both resist and connect memorably, potently, and portably. Join Persea poets Gabrielle Calvocoressi, Heather Derr-Smith, Mitchell L.H. Douglas, Molly McCully Brown, and Randall Mann as they discuss crafting political poems and read from their newest work.

**Persona of the Personal: A Reading and Roundtable**
(David Welch, Ada Limón, Jaswinder Bolina, Hannah Pittard, Barrie Jean Borich)
How do memoirists maneuver masks to represent the real world? When do novelists invoke their own lives through their characters? How do poets vary the voices of their speakers for personal ends? Join a memoirist, a novelist, and two poets as they read and discuss the use of persona in their work. As each panelist also mentors other writers, the resulting conversation will explore the experiences of approaching persona as a teacher, reader, and writer inside as well as outside of the workshop.

**Pitt Poetry Series Reading: The Florida Connection**
(Denise Duhamel, Shauna Barbosa, Michael Waters, Peter Meinke, Barbara Hamby)
Five poets with recent books in the Pitt Poetry Series read from their work. They are Shauna Barbosa, Denise Duhamel, Barbara Hamby, Peter Meinke, and Michael Waters.

**The Places AmericaForgot: A Reading of Rural Fiction**
(Joseph Haske, Jodi Angel, Daniel Mendoza, Michael Gills, Ron Cooper)
Writers from distinct, poor and working-class backgrounds read stories and novel excerpts set in the unique, underrepresented, rural areas that helped shape their respective work. These places, often ignored as literary settings, enrich the nuance and individual styles of these writers, informing the literary and artistic philosophy of their fiction.

**Poems and Poets from Between the Coasts**
(Jenny Xu, Linda Gregerson, Keith Leonard, Marcus Wicker, Rodney Jones)
Living and working away from the East and West coasts, regional voices can complicate conversations about art, politics, current events, race, and class in illuminating and unexpected ways. What does verse coming out of the Midwest and South sound like today? What does a life in poetry look like there? Four Houghton Mifflin Harcourt/Mariner poets—with roots in states including Illinois, Michigan, Alabama, and Indiana—read and discuss place and inspiration.

**Poetry Mixtape**
(Emily Gris, Natalie Diaz, Natalie Shapero, John Freeman, Tomas Morín)
Four dynamic poets and one publicist collectively DJ this event that is one part reading, one part listening session, by sharing the soundtracks to their poetry—whether those songs directly inspire or appear in the poems, were listened to during composition or editing, or simply make for a perfect sonic pairing. Featured songs will span decades and genres, and are sure to disappear your conference blues.

Poetry, Myth, and the Natural World: A Reading with Aimee Nezhukumatathil, Jay Hopler, and Sherwin Bitsui, Sponsored by Blue Flower Arts (Aimee Nezhukumatathil, Sherwin Bitsui, Jay Hopler, Alison Granucci)
The layering of cultures; the complex wonder of the natural world; the riddle of faith; the deep resonance of mythology: what better place for these dimensions to wrestle and converse than in the poetic realm? The urgency inside the poems of Aimee Nezhukumatathil, Jay Hopler, and Sherwin Bitsui offer a complicated empathy with the world, one that grapples with loss and is tinged with sorrow: even beauty can hurt. Yet their language, resplendent with song, also sings into being a world of joy.

Poets of Color read Poetry on Parenting (Hayes Davis, Jennifer Chang, Teri Davis, Juliet Howard, Jon Pineda)
Hear poetry that navigates the ins and outs of race, gender, ethnicity, and religion all from poets who are also parents, juggling identities, professional careers, and raising children of color in an increasingly complicated world.

Pressure Points in the Language Contract: Text-based Performance (Sawako Nakayasu, Jai Arun Ravine, Ronaldo V. Wilson, Angela Penaredondo)
The performance of a text is in many cases embodied, enacted, and inhabited by the physical body of the artist. This quality of performance text, then, presents an important and exciting space through which to examine the role of hybrid and interdisciplinary texts in breaking out of traditional customs of art, literature, and society. Each writer will perform a selection of their work that speaks to these concerns.

Re-voicing the Real: the Poem as Passionate Investigator. A Reading. (Peter Balakian, Mary-Sherman Willis, David Gewanter, Jill McDonough, Joshua Weiner)
In an era when basic facts are disbelieved, how can poems represent the real and explore its several truths? Five poets read distinctly personal poems that incorporate public voices, hidden histories, and documents: poems using convict ledgers, journalism, and government files; military codes, memoirs, and graffiti. How do these poems turn their investigations into passionate versions of the real? How do they grapple with cultural materials, and “derange history into poetry”?

Real Writers, Real Parents: Literary Adventures in Adoptive Parenting (Janice Eidus, Ann Hood, Joanna Sit, Ernesto Mestre-Reed, Donna Baier Stein)
Five diverse writers read poems, essays, and fiction that challenge old views of adoptive parenting, once shrouded in secrecy and shame, now on the cutting edge of contemporary dialogues about race, gender, sexuality, class, identity, ethics, and more. Panelists will explore their unique joys and challenges, how they balance artistic integrity with their children’s privacy, the intersection of their work with the larger landscape of “parenting writing,” and their hopes for the future.

Reimagining America: Reading by Children of Vietnamese Refugees (Lauren Bullock, Nghiem Tran, Cathy Che, Vt Hung, Paul Tran)
Forty-three years after the Vietnam War, exile to the United States continues to haunt life for children of Vietnamese refugees. Five nationally award-winning poets and fiction writers will perform new work investigating how imperialism, migration, sexual violence, queerness, and our families’ silence about the War shapes our craft decisions and community activism. We’ll specifically examine the collision of longing and belonging, nostalgia and the imperative to imagine new definitions of home.

**Saw Palm: Florida Literature and Art Reading**  
(John Fleming, Chantel Acevedo, Jennine Capó Crucet, John Brandon, Shane Hinton)  
Saw Palm: Florida Literature and Art, the University of South Florida’s literary magazine, celebrates 12 years of capturing the beauty, diversity, and literary fertility of Florida. Four recent contributors read from their work while a slideshow exhibits art featured in the magazine. A brief presentation of Saw Palm’s ongoing "Places to Stand in Florida" map project invites an open discussion of literature and place.

**Singing the Body Electric: Praise for the Disabled Body** (Emily Rose Cole, Jess Silfa, Meg Day, Cade Leebron, Karrie Higgins)  
In a culture saturated with harmful, ableist narratives about disabled people, it’s challenging to find positive representations of disability in fiction, poetry, and media. Worse, many of the popular (and often inaccurate) narratives that focus on disability are not written by or for disabled people. As a balm to this situation, this panel, composed entirely of disabled or neuroatypical authors, will read poetry and prose that praises the disabled body.

**Sound and Fury: Orality in Contemporary Literature** (Andy Johnson, Jeffrey Renard Allen, Akwaeke Emezi, Renee Simms, Stephanie Han)  
“Me a scream out lawd! Woi! Nononononononono!” begins one chapter in A Brief History of Seven Killings. Although orality is expected in poetry, we are often surprised to encounter it in prose. This panel consists of writers and who use the tools of spoken speech and verse to great effect. After an overview of the tradition of speakerly texts, the panelists will read their work and discuss challenges of writing and 结論試案翰收物眠牡鳴89潡趟鸛模彫湯鼓晦鼓

**Speak Out: A Milkweed Editions Poetry Reading**  
(Fady Joudah, Analicia Sotelo, Martha Collins, David Keplinger, Michael Bazzett)  
Five award-winning debut and established poets read from new work and translations published by Milkweed Editions. These are poets working from a range of experiences, geographies, and styles, but what unites them is that they are all poets set on speaking out: about the body, inside and out; against “virgin” and “naïve” as insult; about mapping cities known and unknown and the slow burn of time passing, about ecological disaster and other horrors, personal and shared.

**Spirit Through Form: A Poetry Reading by Vermont Studio Center Visiting Writers** (Vievee Francis, Major Jackson, Dana Levin, Gabrielle Calvocoressi, Curtis Bauer)  
For over two decades the Vermont Studio Center (VSC) has been featuring top-level writers from around the country. While at VSC, besides conducting conferences with residents, each Visiting Writer offers a reading and craft talk. At the ten-year mark of Maverick Writing Studio, we hope to celebrate VSC and its diverse programming by showcasing five amazing writers who have recently served as mentors and guides for our residents. Each poet will read then talk briefly about their time at VSC.

**Split This Rock 10th Anniversary Reading!**  
(Sarah Browning, Dan Vera, Patricia Smith, Ocean Vuong)
For 10 years, Split This Rock has cultivated, taught, and celebrated poetry that bears witness to injustice and provokes change! As more poets become engaged in writing and organizing for justice, Split This Rock leads the charge with festivals, publications, and programs that challenge power and sustain us in perilous times. The founding Director and long-time Board Chair are stepping down this year. They will read, joined by two poets whose work and spirit are central to Split This Rock.

Stitching Quilts: The Carolina African American Writers’ Collective as the American Story (Lauri Ramey, L. Teresa Church, DéLana R. A Dameron, Lenard D. Moore, Lana Tyehimba)
African American quilting is as old as the history of the nation, yet, like African American people, it is often brushed aside. The quilt serves as vibrant revealer of stories in textile and thread and serves as a metaphor for the work of African American writers, stitching image and time. Our work is essential to the American story, in its thread, color, and fabric. In this session, writers defy the erasure of blackness and black excellence, through sharing poems, essays, and quilt images.

Subverting the Stereotypes: Performances by Warrior Writers and Combat Hippies (Anthony Torres, Lovella Calica, Toni Topps, Nicole Goodwin, Hipolito Arriaga)
Military veterans and service members are often used as commercial and political props. This reading will offer performances by two veteran-focused literary organizations challenging veteran stereotypes that not only stifle constructive dialogue about war and its consequences, but also fuel U.S. militarism. These poetic performances will present veterans as the diverse social group they are, while also encouraging other veterans to speak truth to power.

Superconductors: Poets & Essayists Channeling Science (William Stobb, Alison Hawthorne Deming, Michael Branch, Kimiko Hahn, Anna Leahy)
A generation of science writers emerged before fake news and overcame false divisions between scientific and creative inquiry. For these writers, the Voyager images, climatology, the human genome project, string theory, and other scientific ideas are part of the artistic palette, fully integrated with the stretch of literary imagination. Five leading essayists and poets forge connections between science and the literary arts.

Taking up the Quill: Queer Representation through Writing, Awards, and Publication (Tobi Harper, Celeste Gainey, Ryka Aoki, Martha K. Davis)
Though labels of identity can be alienating, they can also be empowering and community building. We discover identities within ourselves through the recognition of communities in visual and print media. This was the inspiration to launch Quill, a new queer imprint of Red Hen Press which publishes queer literary prose through award submissions. Hear Quill’s editor, judges, and award winners read their powerful works and discuss the need for representation through publication.

Tampa Review: Celebrating 54 Years of Poetry Publishing (Lance Larsen, Michelle Boisseau, Richard Chess, Nancy Chen Long, Matt Sumpter)
Florida’s oldest literary journal celebrates more than half a century of poetry publishing in the Sunshine State with readings by five poets who have current books from the University of Tampa Press: Michelle Boisseau, Richard Chess, Lance Larsen, Nancy Chen Long, and Matt Sumpter.
This is the Place: Women Writing About Home (Kelly McMasters, Amanda Petrusich, Dani Shapiro, Naomi Jackson, Catina Bacote)
As women coming of age in the modern era, moving out of our parents’ homes and into spaces of our own was exhilarating and terrifying. We looked to the past, to the homes our mothers and grandmothers defined for us, and we looked forward to something new we were going to create. In making homes for ourselves, we have defined ourselves—as partners, mothers, citizens. Readers are select contributors to This is the Place: 30 Women Writing About Home (Seal Press, November 2017).

This Pussy Fights Back: Poems of Witness and Resistance (Lisa Dordal, Kendra DeColo, Jan Beatty, Wendy Chin-Tanner, Allison Joseph)
Despite significant advances made in the fight for women’s equality over the past fifty years, there still exists a deeply entrenched hatred of and prejudice against women and girls across the globe. As manifested during the 2016 U.S. presidential campaign and election, sexism is not only alive and well, it is thriving. Five award-winning poets share poems of witness and resistance, shedding necessary light on the realities lurking behind the myth that we live in a post-feminist society.

Toad Press International Chapbook series celebrates 15 years of translation (Genevieve Kaplan, Seth Michelson, Paul Cunningham, Tiffany Higgins, Katherine Hedeen)
The Toad Press International chapbook series is proud to celebrate its 15th year publishing literary translation. Join the press’s publisher, alongside translators and authors, for a reading and discussion celebrating the exciting and necessary work of contemporary literary translation. Featured translators continue to publish widely, working from languages including Portuguese, Spanish, and Swedish.

Two-countries. U.S. Daughters and Sons of Immigrant Parents. An Anthology of Flash Memoir, Personal Essays and Poetry (Tina Schumann, Chris Wiewiora, Prageeta Sharma, Timothy Liu, Sahar Mustafah)
A selection of contributors will read their contribution from the 2017 anthology "Two-Countries. U.S. Daughters and Sons of Immigrant Parents. An Anthology of Flash Memoir, Personal Essays and Poetry."
Introduction by editor, Tina Schumann. Q and A to follow. Contributors include Richard Blanco, Timothy Liu, Tina Chang, Prageeta Sharma, Li-Young Lee, Ocean Vuong, Ira Sukrungruang, Elisa Albo, Kazim Ali, Naomi Shihab Nye, Oliver de la Paz, and many other talented children of immigrant parents.

Uncanny Technologies in New Latinx Fiction (Matthew Goodwin, Pablo Brescia, Frederick Aldama, Sabrina Vourvoulia)
In this panel, three authors included in Latin@ Rising: An Anthology of Latin@ Science Fiction and Fantasy (Wings Press 2017) will give readings of their most recent work. These writers show the diversity of ways that Latino/a literature is grappling with the ever-changing landscape of technology and its effects on the Latinx community. They work as futurists, providing readers with a unique means to imagine a future in which Latinxs play a pivotal role.

VARIEDADES: A Ballad Beyond the Border Wall (Rubén Martínez, Dagoberto Gilb, Cristina Rivera Garza, Raquel Gutiérrez, Leticia Hernández)
Now in its 7th year, VARIEDADES is an interdisciplinary per-for-mance se-ries that brings to-gether spoken word, music, theater, and comedy, loosely based on the Mexican vaude-ville shows ("variedades") of early 20th century Los Angeles that my Mexican grand-parents per-formed in. Each show is
focused by a par-ti-cu-lar theme. For AWP in Tampa I am assembling a Southwest edition called VARIEDADES: A Ballad Beyond the Border Wall, a polyvocal invocation to breach walls in art and life.

Vassar Miller Poetry Prize 25th Anniversary Reading (John Poch, Caki Wilkinson, Alison Stine, James Najarian, Anna Lena Phillips Bell) The Vassar Miller Poetry Prize, founded at the University of North Texas in 1993, honors Texas poet, writer, and disability rights advocate Vassar Miller (1924–1998). To commemorate the prize’s 25th anniversary, four winners will read from their collections, showcasing the formal and geographic variety of poetry published in the series. The reading will be followed by a Q&A led by the prize series editor.

We Are a Helix, We Survive: Calypso Authors Read Poetry, Prose, and Translation from Angel Island to the American South (Jan Freeman, Jeff Leong, Margaret McMullen, Carrie Meadows, Robin Davidson) Calypso writers read from their new books, shattering silences imposed by natural disaster; racism; genocide; homophobia; and the confinements of place, family, morality. From outsider artists of the South to New Orleans post-Hurricane Katrina to a Chinese immigrant detainee at Angel Island, CA, and intractable losses of community, identity, home – these writers offer transcendent observations of the continuum of human experience. We are a helix.

We Remain: Resurgent Indigenous Belonging (Margo Tamez, Kimberly Blaeser, Juan Guillermo Sanchez) Engaging the call for Indigenous poets to engage, claim and interrogate Indigenous memory, this poetry reading will address the poetics and the politics of Indigenous memory, collective memory, Indigenous poetic consciousness and the persistence of Indigenous peoples’ relationships and artistic traditions embedded within a shared history of resistance to destructive practices of dominant groups. This reading engages difficult knowledge, place, space, restorative justice, and healing.

We Wear The Mask: 15 True Stories of Passing in America (Lisa Page, Achy Obejas, Sergio Troncoso, Brando Skyhorse, Marc Fitten) Essayists from the anthology, We Wear The Mask: 15 True Stories of Passing in America, will discuss misrepresentations of identity through gender, class, and race and other categories. Panel will feature five creative nonfiction essayists, all of whom are part of this anthology.

We Will Survive, But We Will Not Forget: Poetry by Muslims as Historical Documentation in Post-9/11 America (Adam Hamze, Marwa Helal, Safia Elhillo, Fatimah Asghar) It’s incredibly difficult for many Muslims to feel safe practicing Islam in America. Since 9/11, Muslims have tried to live peacefully despite the violence and bigotry that has attempted to scare them away. This era may pass, but years from now, what medium will hold our stories of survival? Join four contemporary Muslim poets in discussing this crucial role that poetry can play: Documenting the history of a people who refused to give up a religion and its community, despite the risk of erasure.

Wesleyan University Press Poetry Reading (Evie Shockley, Kazim Ali, Brenda Hillman, Sarah Blake, Kerri Webster) Politically aware poets read from their latest work, reacting to our political climate and reflecting on our place, as individuals, in an unsettled world. Exploring the anxieties and isolation of our troubled times—these voices ponder how we can care for ourselves and each other. We ask, is it possible to break free from a seemingly endless, soul-numbing cycle of
emotions, moving through outrage, mourning, and despair, again and again?

**What I Found in Florida: Essays From the Sunshine State** (Jim Ross, Jill Christman, Corey Ginsberg, Katelyn Keating, Lucy Bryan)
This reading will feature five writers whose essays appear in the What I Found in Florida anthology, forthcoming from University Press of Florida (2018). Travel with these authors to a nature preserve in the panhandle, a Miami neighborhood beset by crime, and a centuries-old city in the path of a hurricane. In their works, Florida is not only a backdrop but also a character—one that inspires meditations on motherhood, the meaning of home, the passage of time, and the future of our planet.

**Why We Chose It: Crazyhorse** (Jonathan Heinen, Daniel Groves, Erica Dawson, Mark Jude Poirier)
The editorial selection process often seems mysterious. A brief editorial rationale will precede readings from recent Crazyhorse fiction, nonfiction, and poetry contributors in an attempt to offer some insight into why we chose their work for publication.

**Witchy Ways: A Brujx Binders Reading** (Cecilia Rodriguez Milanes, Susannah Drissi, Juanita Mantz, Desiree Zamorano, Natalia Sylvester)
Brujx Binders, a sub-group of Facebook's Binders Full of Women Writers group, is for any and all Brujx who identify as Latin-American, and/or writers who explore themes surrounding Latinx Heritage/Issues in their writing. This panel will feature five writers of various genres at different stages in their careers. They will address the significance of being a Bruja/x an identity in itself and illustrate, through their writings, how the issues and connections shape their perspectives as Brujx.

**Women for Women - Building Community through Mentorship** (Cheryl Boyce-Taylor, Parneshia Jones, Patricia Smith, Cynthia Dewi Oka, Ellen Hagan)
Friendships with fellow women writers are essential. They are balm and salve, they mend and protect, they channel and calm. Northwestern University Press gathers its powerhouse of women writers for a reading and celebration. This multi-generational, multicultural collective of poets is dedicated to building a thriving and diverse range of voices that act as a buoy for one another, lifting and encouraging both craft and community as they rise up together.

**Women on the Verge: A Reading** (Rachel Khong, Alice Sola Kim, Katie Kitamura, Claire Vaye Watkins, R.O. Kwon)
Lady Macbeth, Elena Greco, Miss Havisham—some of the most memorable woman characters in literature have been the angry ones. Nonetheless, literary writers are often criticized, or overlooked, for bringing to life so-called unrelatable, unlikable woman characters. What are the delights and risks of writing angry women whom some readers might find to be off-putting? What could be potential difficulties? Join five fiction writers as we read from and discuss passages featuring the women we’ve made.

**Women Write the Future** (Rebecca Gayle Howell, Leah Umansky, Nisi Shawl, Sheree Renée Thomas)
In a world of shifting alliances, power upheavals, and new challenges both environmental, socio-political, and technological, the science fiction, fantasy, and speculative genres offer artists a new imaginative lens to see and right/write the world. Women writers have added their voices and visions to this field and are publishing now more than ever. Join four award-winning women writers reading and discussing works
that reimagine the past, examine our present, and contemplate new futures.

**Writing at the Crossroads: Exploring the Interface Between Music and Literature.** (John Edgar, Rob Spillman, Cyrus Cassells, Melissa Stephenson, Shayla Lawson)
Songs and stories, symphonies and poems, the echo of a nearly forgotten tune on the edge of a memory—music often animates, in subtle and direct ways, the written word. Here, authors from across genres discuss dealing with the difficult connections at play between the page and ear, when music is a not-so-silent character in their work.

**Writing Fatherhood** (Shane Seely, Geoffrey Davis, F. Douglas Brown, Steven Church, Jarod Rosello)
How do men reckon with their lives and roles as fathers? In this multi-genre reading, writers who are fathers read from work exploring their identities, their struggles and their joys, and the ways they make sense of their complex and at times confounding place in the family and in the culture.

**Writing LGBTQ Fiction Based on Real People** (Alan Lessik, Miguel Munoz, Kathy Anderson)
Novels are often shaped by real events happening to real people that they know. Three LGBTQ novelists will talk about the real people within their stories and how the creative process changed both the characters and ultimately the authors themselves. For LGBTQ novelists, exploring these stories become an exploration of our larger community and the known and unknown histories of our lives. Alan Lessik and two other novelists will discuss these themes and read from their works.

**Writing Race, Writing Madness: Writing Trans, Writing Genderfuck** (Ari Burford, Mel McCuin, Wryly Tender McCutchen, Ryka Aoki, Berkley Carnine)
This panel focuses on truth telling, specifically writing about trans and/or genderqueer, lives in relation to race and mental illness. We will share readings that evoke questions about naming the varied realities of our lived experiences in a transphobic heteronormative racist ableist world that denies our realities and glorifies white able-bodied androgyny and thinness. Each author will address different challenges around writing memories of trauma.

**Writing Workshops in Greece: Faculty and Alumni Reading** (Lauren Alleyne, Graham Barnhart, Natalie Bakopoulos, Lauren Clark, Christopher Bakken)
This reading celebrates Writing Workshops in Greece: Thessaloniki and Thasos, which allows writers to gather for a month of literary work and adventure on a remote island. Our reading highlights the diversity and success of our program faculty and alumni, who range widely in age and origin, and who have won numerous book prizes and have served as Stegner Fellows, Cave Canem fellows, and Fulbright scholars. Readers will attest to the value of an immersive international literary experience.

**Writing/Righting Cuba/n From Afar** (Cecilia Rodríguez Milanés, Ivonne Lamazares, Susannah Drissi, Rebecca Fortes)
This panel explores ways in which Cuban American and Cuban-born writers, at various biographical, geographical, and temporal distances from the island, claim rights to cultural and national identity through their fiction. Together, these writers and their works contribute to a larger discussion about not only the various relationships and complex connections that mark narratives about Cuba (written both from the island, as well as from afar), but also about what constitutes Cuban literature.
Xavier University of Louisiana Creative Writing Minor 20th Anniversary Reading (Biljana D. Obradovic, Patrice Melnick, Jonathan Moody, Kristina Robinson, Kayla Rodney)
Located in New Orleans, Xavier University of Louisiana is a Historically Black and Catholic University founded by St. Katherine Drexel and the Sister of the Blessed Sacrament in 1915, and also the first to start a Minor in Creative Writing, celebrating its twentieth anniversary this year. One of the founders, creative nonfiction writer, Patrice Melnick as well as a current professor, the poet and translator, Biljana D. Obradovic, will read from their work with their successful creative writing