

**2019 AWP Conference & Bookfair**  
March 27-30, 2019, **Portland, Oregon**  
Oregon Convention Center

## Tentative List of Accepted Events for #AWP19

This list of accepted events for the 2019 AWP Conference & Bookfair in Portland 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 participate in more than two events, only one of which may be a reading. The final conference schedule will be posted in October at [awpwriter.org](http://awpwriter.org).

The list is organized by event type: panel discussions (pg. 2), pedagogy events (pg. 90), and readings (pg. 102). 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 [2019 Portland Subcommittee](#) made their selections.

AWP's conference subcommittee worked hard to shape a diverse schedule for #AWP19, 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 1,715, we tentatively accepted 556 events involving more than 2,000 panelists.

For more information about events relating to particular affinity groups, please see the [Community Events of #AWP19](#). More information about the extent to which various communities participate in the conference will be released on Thursday, August 2.

Please feel free to contact us at [events@awpwriter.org](mailto:events@awpwriter.org) with any questions you may have about this list. For more information about the 2019 AWP Conference & Bookfair, including information about registration, hotels, travel, featured presenters, and the bookfair, please visit our website.

## Panels

### **10 Years of Feminist Lit: Moving Beyond Representation**

(Sagira Shahid, Lizzy Shramko, Alyssa Bluhm, Maya Beck)  
Paper Darts began 10 years ago in Minneapolis. As one of the only women-run lit magazines in the country, Paper Darts represents a unique, independent model in the publishing industry. While always implicitly political with majority women writers, over the years PD has shifted its mission to be explicitly intersectionally feminist. The panel will discuss the importance of moving beyond representation by curating content that challenges sexist and racist tropes often perpetuated in indie lit.

### **21st Century Innovations in Poetic Form**

(Jaime Hill, Amanda Johnston, Dora Malech, Kimberly Ann Southwick, Jaimie Gusman)  
How do contemporary poets reassemble, reinvent and play with form? Following Oulipo, formalism and free-verse, how does the impulse to use structure as a launch point for creativity thrive in contemporary poetics? A panel of practitioners and scholars of innovative forms will focus on how contemporary poets and particularly historically-marginalized voices bend, blend, break and build off traditions of the past, forging hybridized and newly invented forms from the Golden Shovel to the Genesis.

### **A Flash of Difference: Diversity and Inclusion in Flash Fiction**

(Tara Campbell, Marlena Chertock, Christopher Gonzalez, Erinrose Mager)  
Flash fiction is having a moment—but how diverse is the field? What is the state of

flash in terms of race, ethnicity, nationality, sexual identity/orientation, and disability? Panelists will introduce underrepresented flash writers and resources that amplify traditionally marginalized voices. This panel is suitable for multiple audiences: educators who want to diversify their curricula, readers who want to broaden their reading lists, and publishers who want to enrich their author rosters.

### **A Hybrid Panel on Hybrid Forms**

(Shayla Lawson, Dao Strom, Stephanie Adams-Santos, Bianca Lynne Spriggs, Diana Khoi Nguyen)  
Five cross-genre & multimedia authors discuss hybrid forms in a panel that takes a hybrid structure. Panelists will spend 30 minutes talking about their own moves toward hybrid/non-traditional forms of writing, then each will present the work of one hybrid artist who inspires them. Artists presented by each panelist will be in attendance and stand from the audience to share their work in person.

### **A Job of One's Own: How to Create a Professional Life That Works for You**

(Meggie Monahan, Natalia Sylvester, Ramiza Koya, Nancy Reddy, Becca Wadlinger)  
While many writers are trained for a tenure-track university position, the academic market has become extremely competitive, requiring more than an M.F.A. or a Ph.D. Here are some incredible careers you can create for your future, where your expertise with creative and critical thinking will make an impact. Panelists will discuss how they arrived in their industries and how you can adapt your creative skills to craft a meaningful professional career and sustained writing life.

**A Poem for Our Time: Poets Nominate the Poems We Need in 2019—and Beyond**

(Nan Cohen, Ada Limón, David St. John, Major Jackson, Matthew Zapruder)

Established poets from the faculty of the Napa Valley Writers' Conference each select and discuss a poem, either their own or the work of a poet they admire, that speaks to a contemporary issue of their choosing. Matters of political leadership, the environment, the state of the arts, identity, and other concerns are all on the table for this careful examination of the role of poetry in these critical times.

**A Poet Laureate Of Your Own--A How To Discussion**

(Ryan Rivas, Cecilia Rodríguez Milanés, Susan Lilley, Vidhu Aggarwal)

In 2017, Orlando's arts-friendly mayor decided that the city should have a poet laureate. A committee was formed, including writers and (slam) performers of poetry, college faculty, community arts organizers/administrators, city officials, a publisher and a librarian. Three of these members share their experience of the process from inception to selection; Orlando's first Poet Laureate will discuss her experience from application to selection to sharing highlights of her first year in "office".

**A Tribute to Monica A. Hand: Poet, Playwright, Mentor, Activist**

(Aliko Barnstone, Cornelius Eady, Carey Salerno, Lauren K. Alleyne)

Monica A. Hand (1953-2016) was a brilliant poet, playwright, book artist, Cave Canem Fellow, mentor, and activist. Her poetry books, *me* and *Nina* (Alice James 2012), winner of the 2010 Kinereth Gensler Award, and *The DiVida Poems* (Alice James 2018) reveal a profound, major voice for the experiences of African Americans, women,

artists, peace, and social justice. Panelists will talk about her, read her poems, and show images of one of our most beloved poets whose loss is felt all over the world.

**A Tribute to Tom Sleigh** (Emilia Phillips, Kathleen Graber, Tomás Morín, David Wojahn, Sunil Yapa)

Over the course of a career that has spanned four decades, Tom Sleigh has made a notable contribution to American letters—primarily as a poet, but also as a journalist and critic. His consummately crafted poems display great aesthetic breadth and an ever-deepening social consciousness. His reportage from locales such as Iraq, Somalia, and Lebanon reflect an abiding search for moral and political truth, one that represents writing of witness at its best.

**A Tribute to Ursula K. Le Guin** (David Naimon, Jody Keisner, Misha Rai, Mike Cadden, Kelly Daniels)

This panel celebrates the late Ursula K. Le Guin who, during a fifty-two year career, won top literary awards for her work in multiple genres, challenged gender norms, and inspired countless women's voices. Among other topics, panelists will discuss Le Guin's legacy as a feminist science fiction and fantasy writer, the Earthsea series' rightful place in the canon, the uses of humor in her children's books, and her distinct treatment of aging in *No Time to Spare*, a collection of blog posts.

**A Woman's Rites of Passage** (Kyoko Mori, Rajpreet Heir, Emily Heiden, Jessie Szalay, Susanna Vander Vorste)

Periods, bras, babies. Marriage, motherhood, menopause. These are experiences many women go through, yet even in 2018 we belittle such topics as

“women’s writing”—not as impressive or idea-centered as a man’s. Women writers in workshops still often feel hesitant to turn in work about these topics for fear they will be seen as less serious. This panel seeks to change that conversation and celebrates the craft of these moments and their value.

**Advice to Nonprofit Organizations Seeking Funding from the NEA** (Jessica Flynn, Amy Stolls, Mohamed Sheriff, Katy Day)

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.

**Afrofuturism and the Future** (Joseph Thomas, Sheree Thomas, Tananarive Due, Reynaldo Anderson)

Writers and scholars from the African Diaspora often use the past and future to have difficult conversations with the present. However, after the mainstream success of Black Panther, moving Afrofuturism further into the mainstream culture industry, how will the future of Afrofuturism be articulated? Join four writers and scholars who will read from, and think through past, present, and future imaginaries of speculative Black writing: what it is, what it look like, and what it could be.

**Against Witness: Developing Accountability & Participation in Poetry** (Cynthia Dewi Oka, Julia Bouwsma, Sara Borjas, Mia Malhotra, F. Douglas Brown)

Definitions of “poetry of witness” are shifting as poets seek to defy the inherent

passivity of the term “witness.”

Increasingly, poets are interrogating the safety afforded by time and distance, engaging legacies of trauma, including those they have inherited or been proxy to, in order to confront the past and their own participation. Four poets discuss and confront the methods we use to bridge the selectivity and compartmentalization of human memory in poetry. To “witness” is no longer enough.

**Agents of Change: The Activist Protagonist** (Susan DeFreitas, Rene Denfeld, Julia Stoops, Aya de Leon, Cari Luna)

Given the explosive political climate in the US today, from Charlottesville to #metoo and beyond, many writers are seeking a way to take a stand with their work. But while nonfiction writers might grapple with political issues directly, fiction writers must be more oblique or run the risk of appearing didactic. In this panel, five award-winning authors discuss the protagonist as activist—a character not just in the process of change but in the process of trying to change the world.

**Ain’t Got Time to Die: Immortality in the New World** (Leslie Shipman, Matthew Zapruder, Dana Levin, Safiya Sinclair, Jericho Brown)

Is it still true that poets are moved by glory, the hope “that in black ink my love may still shine bright,” as Shakespeare put it in Sonnet 65? Do poets still seek the immortality of their works? Should they? Does the immortality of poems matter in a world in which the value of a human life (especially if that life is black, disabled, gay, or a non-English speaker) is so often in danger? This panel will consider the value of the idea of immortality to poem and person.

**All Your Faves Are Problematic: #MeToo and The Ethics of Public Call-Outs** (Amy King, Bettina Judd, Ashaki Jackson, Khadijah Queen, Lynn Melnick)

With courts that convict just 2% of rapists, calling out predators publicly has become a vital tool in promoting the safety of vulnerable individuals. The members of this panel will discuss candidly how they worked to call out prominent sexual predators, offering concrete tools for healing and advocacy. Their bold, ambitious aim: to end victim-shaming and silencing, foster protection of assault and harassment victims, and encourage greater professionalization in literary workplaces.

**And the Earth Did Not Devour Us** (Miguel M. Morales, Allison Hedge Coke, Oswaldo Vargas, Diana García )

Driven to honor the resiliency and creativity of migrant/seasonal farmworkers, especially in the current political climate, this panel of writers and editors invites you to witness their farmworker pasts as they revisit and celebrate farmworker texts that influence their writing and pedagogical choices in traditional and nontraditional classrooms. The panelists, diverse in age, education, and location, and who are in various stages of their careers, will also share their #FarmworkerLit writings.

**Animation and Poetry: A Marriage, A Rebirth** (July Westhale, David Perry, Julius Dobos, Joseph Fortunato, Soma Mei Sheng Frazier)

The Sundance Channel was one of the first premium networks to air animated poetry. Now, this titillating marriage of forms is gaining visibility. But bringing poetry from the page to the screen requires strategy, skill and technology. Undergraduate

students and faculty from a top polytechnical college offer collaborative strategies – and explain how they’ve partnered with 2015-2017 U.S. Poet Laureate Juan Felipe Herrera and others to adapt poetic work.

**Anxiety, Envy, and Other Deadly Sins** (Mark Neely, Beth Nguyen, R.O. Kwon, Marcus Wicker, Nick White)

Anxiety and envy have always been part of writers’ lives, particularly when we compare our successes (and failures) to those of others. In the age of social media, where our peers’ accomplishments are constantly on display, it’s easy to feel insecure. But avoiding these powerful platforms for promotion and literary conversation isn’t always an option. Panelists will discuss how they navigate these uncertainties, and strategies for remembering and maintaining the pleasures of the writing itself.

**Any Color You Like: Inspiration in the Twenty-First Century** (Michelle Mitchell-Foust, Donald Revell, Ann Huang, Stephen Yenser, Ralph Angel)

Philosopher Hélène Cixous says writing is a “preknowing and not knowing...” Like painting, “[writing] occurs where blindness and light meet.” Naturally the two mediums can cross-pollinate. In this panel five poets acknowledge the importance of the conversation amongst poets and painters. These poets find inspiration by examining the work of Henri Matisse, Anselm Kiefer, René Magritte, Agnes Martin, and Giorgione in a discussion of inspiration in the twenty-first century.

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

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, Farid Matuk)

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, 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/Indigenous: Palestinian, Indigenous North African, & Arab/Native Art** (Ahimsa

Timoteo Bodhrán, Lisa Suhair Majaj, Micaela Kaibni Raen, Katherine Toukhy, Rasha Abdulhadi)  
Recognizing the importance of constellating Arab diaspora art in multiple ways, including through immigrant/refugee and pan-Asian/African lenses of experience, this panel argues for a creative, critical, pedagogical, and publishing re-evaluative centering of Indigenous Arab realities, by placing in dialogue womanist/queer/trans Palestinian, Indigenous North African, and

mixed-race Arab/Native American artists, activists, and editors. An Indigenous re-orientation and dismantling of Orientalism.

**Art and Identity: How Race, Faith, & Sexuality Shape Us** (Laura Joyce Davis,

Vernon Kieve, Nina LaCour, Shanthi Sekaran, Zahra Noorbakhsh)  
However we identify, race, faith, and sexuality shape us and the art we create. What are the unspoken rules when writing about these charged, foundational issues? Can art change the way we think about them? Are they off limits for those without firsthand experience? Five writers of fiction, poetry, and comedy discuss the intersection of art and identity as it pertains to people of color, the LGBTQ community, and faith backgrounds including Buddhist, Hindu, Muslim, Christian, and atheist.

**Art School Writing Faculty Caucus Meeting**

(Ryan G. Van Cleave, Melissa Tombro, Sophia Kartsonis, Hugh Behm-Steinberg, Lesley Jenike)  
Annual meeting of writing faculty who teach in art and design environments to discuss pedagogy, programming, administration, and general best practices particular to their writing classes and programs.

**Asian American Caucus** (Cathy Linh Che, Neelanjana Banerjee, Lawrence-Minh Bui Davis, Jyothi Natarajan, Jason Bayani)

How can Asian American writers build a more robust network? What does it mean to be a writer of color in these times? This fourth 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.

**Asian Ghosts** (M. Thomas Gammarino, Leanne Dunic, Zack Davisson, Khaty Xiong) The ghosts of Asia are very different from their Western counterparts. Our panel features poets, essayists, and fiction writers whose work examines these ghosts through various lenses. Topics covered include the rewards and challenges of invoking such ghosts for literary ends, the politics of representation/appropriation, and the relationships between superstition and rationality, folklore and popular culture, language and haunting.

**Assimilate This!: Queer Literary Community as Sites of Mobilizing and Resistance** (Sassafras Lowrey, Michelle Tea, Tania De Rozario, Lori Horvitz, Mike McClelland)

From queer bookstores, to poetry readings in bars, underground zine readings and drag queens reading picture books to toddlers in public libraries- books and literature are a site of mobilization and belonging for LGBTQ communities in the US and Singapore. Authors, writers and literary event organizers will discuss strategies to organizing successful events with focus on inclusion and diversity of queer voices across age/race/gender/sexuality/class/ability.

**Atlanta Review 25th Anniversary: A Celebration of International Poetry** (Karen Head, Martin Lammon, Sholeh Wolpe, Ilya Kaminsky, Julie Kane)

Atlanta Review is celebrating 25 years of publishing poetry from around the world. Founding editor, Dan Veach, will join the

current editors to host a reading by some of the excellent poets we have published during our first quarter century. There will be readings from the four standard participants, as well as from other poets who have published in the journal. We want to celebrate as many poets and their works as possible.

**Back to Basics: Untangling Environmental Stories** (Ana Maria Spagna, Kathleen Alcala, Sharman Apt Russell, Stephany Wilkes, Marlenia Myers)

Writing the "environment" often means telling stories of people trying to fill basic needs--food, water, clothing, and shelter—in healthy and sustainable ways, but doing so also means tackling complicated issues of politics, race, gender, and work. This panel addresses how nonfiction writers can craft compelling stories that embrace this complexity. Panelists will discuss approaches to research, strategies for structure, ways to integrate sources, the role of the "I," and the possibility of hope

**"Bad Hombres" and "Malas Mujeres:" Immigrant Women Writers in the Age of Trump** (Hope Wabuke, Marivi Soliven, Mahtem Shiferraw, Huda Al-Marashi, Natalia Sylvester)

For immigrant women writers, the anti-immigrant and anti-woman rhetoric of the current administration viscerally affects our daily existence. This panel features diverse writers whose work includes memoir, poetry, fiction, essay, and hybrid texts. Writers will discuss how they negotiate writing in a time when both their intersected identities as women and immigrants are under attack, as well as strategies that succeed or fail when creating safe spaces online and in literary communities.

**“Best of Luck Publishing This Elsewhere”:  
Editors on Rejecting** (Bryce Emley, Felicia Zamora, Ross White, Yi Shun Lai, Eilis O'Neal)

There are a lot of reasons an editor might reject a given piece. But are there categorical “sins” that get work rejected? Is there anything writers can do to improve their odds of getting published? Is it detrimental to even think of publishing as a numbers game? Five editors discuss the aesthetic, qualitative, and ethical considerations involved in rejecting poetry, prose, and manuscripts.

**Be Your Own Agent** (Natalie Shapero, Holly Amos, Christopher Soto, Tomás Morín)

Some poets are represented by literary speaking agents who arrange events, manage logistics, and set fees and conditions. And then there’s everybody else. This panel, aimed at both emerging and established writers, will discuss how to advocate for oneself. Four poets will share experiences with touring and with running institutional and independent readings; the discussion will demystify booking and negotiation, offering concrete advice on how to know what to ask for and how to get it.

**Beautiful Minds: Writing Mental Illness** (David Ebenbach, Angie Chuang, Katy Richey, Christopher Ankney, Jessie Chaffee)

In the face of stigma and sensationalized representations of mental illness in the news and popular media, thoughtful writers can shed light on genuine experiences of mental illness. Five writers spanning the genres of fiction, CNF, and poetry will talk about why they’ve chosen to write on this subject, along with the challenges, risks, and opportunities they’ve encountered in

doing so, and will share advice for other writers exploring mental illness in their own work.

**Behind Closed Doors: Secrets of the Publishing Industry** (Mia Herman, Jeff Kleinman, Kristin Dwyer, Mark Gottlieb)

You've finally completed your novel. But, like many authors, you're concerned that your manuscript might not find the right home. How do agents, editors, and publicists decide which authors to take a chance on? Does the literary market dictate their decisions or do they go with their gut? In this panel, industry giants will reveal the key to marketable manuscripts, authors they enjoy working with, and the questions you need to be asking to ensure that your book gets the right treatment.

**Behind the Book: Navigating the Paths to Publication** (Chris Jones, Brian Benson, Bao Phi, Monica Odom, Steve Woodward)

In this session, an agent, editor, and a group of authors will discuss publishing paths, choices, and practices. We'll discuss the aspects besides craft that a modern author needs to consider and prepare for when thinking about their own approach, including: developing a sense of community, accepting setback, dealing with feedback, building an audience, preparing to query, navigating publishing options, working with professionals, and identifying lessons learned for subsequent projects.

**Behind the Curtain: The Editors Speak!**

(Christian Kiefer, Oscar Villalon, Allison Wright, Emily Nemens, Karissa Chen)  
The submission process can be daunting and mysterious. Most of us use an online submission system and then patiently wait--sometimes for more than a year--before receiving a canned rejection. So what can



the average writer do to be a better submitter of their work, to catch an editor's eye, to get past the slush pile? This diverse panel assembles some of the top literary magazine editors in the country to answer your questions about the submissions process and what goes on behind the scenes.

**Belonging: Creating a New Traditional in Gender Identity** (Jennifer Mann, Mary Quattlebaum, Leah Henderson, Cate Berry, Jonah Heller)

Children's literature has placed itself at the forefront of deconstructing sexuality and gender identities. This places it in the unique position of defining new values and traditions, helping to create a growing acceptance of all gender identities. Within the larger classifications of picture books, middle grade, young adult, non-fiction, and recent submissions to editors, the panel will explore the new traditional in gender identity.

**Better Later? Success and the Late Blooming Woman Author** (Ellen Meeropol, Cynthia Bond, Sandra Lambert, Sheila Carter-Jones, Celeste Gaaney)

Women who come to writing and publishing later in life face a landscape tainted with sexism and ageism. How do women, particularly women of color, LGBTQ, or with disabilities, who first publish after 50, favorably negotiate such a landscape? Do we define success differently than younger writers? How does success in earlier careers affect our aspirations as writers? Finally, how does intersectionality further trouble this mix?

**Better Together: Publishers, libraries and writers collaborate** (Abbey Gaterud, Kady Ferris, Alison Kastner, Emily Frantz)

Multnomah County Library's Library Writers Project opens submissions to self-published novels from local authors; the best are added to the ebook collection. Ooligan Press selects one of these titles per year to publish in print. Together, they promote the author and book on a national level. MCL and Ooligan Press will share our process and what we've learned from the collaboration in the hopes that other libraries and publishers might embark on similar projects.

**Between the Margins and Mainstream: Liminal Spaces of Jewish American Literature** (Jacob Appel, Molly Antopol, Alicia Jo Rabins, Matthew Lippman, Aaron Tillman)

For many American Jews, being "Jewish" is not a religious nor an ethnic signifier; Jewish Americans have diverse conceptions of marriage, gender, culture, and spiritual practice. While Jewish identity remains, it is not easily classifiable in social or literary spheres. How does this anomalous position play out in contemporary Jewish American literature? This panel of Jewish-identified writers and performers will address how they and others have grappled with an increasingly elusive identity.

**Beyond Publicity: Getting Your Book Out There in the Changing Media Landscape** (Cristina Deptula, Leena Prasad, Joe Biel, Leticia Bradford, Ross Robbins)

Marketing and publicity can daunt new authors and industry veterans, with the seismic shifts in the publishing and media landscape. This discussion demystifies the art of cultivating an audience and finding new readers, for authors, publishers, and publicists. We'll cover traditional book publicity, the shifting sands of social media, the importance of having a strong ground

game to reach readers, booksellers, and librarians and knowing your audience and developing covers/titles that resonate.

**Beyond Survival—Identity & Second Generation Fiction** (Tyrese Coleman, Nafissa Thompson-Spires, Hilary ZAID) Nayomi Munawera, Hilary Zaid and Nafissa Thompson-Spires, with Tyrese Coleman as moderator, discuss what happens when literature moves away from the struggles of marginality, i.e the "coming out," the "immigrant," and the "Civil Rights" story, to talk about identity in new and normative ways. The three women write from their personal perspectives on immigration, queerness, and race, seeking contemporary narratives answering the question, "What are we doing now that we have survived?"

**Beyond the Closet: New Queer Narratives** (Eric Sasson, Carter Sickels, Viet Dinh, Dennis Norris, Patty Smith) Coming Out stories have informed LGBTQ fiction for decades. But as the landscape for LGBTQ rights has expanded, so have the boundaries of LGBTQ fiction. What new narrative possibilities are emerging? How do authors deal with issues of identifying in their fiction without allowing it to consume the work? Are the expectations for LGBTQ fiction shifting as the culture at large shifts? Five authors will discuss how they're navigating the new landscape while remaining true to issues of queer identity

**Beyond the Desk: Engaging Community As a Writer-Activist** (Kirsten Sundberg Lunstrum, Sam Ligon, Kristen Millares Young, Dawn Pichon Barron, Julia Hands) Writing requires solitude, but being a writer requires community. What does it mean, though, to be a writer-activist today? This panel will focus on how five PNW writers

have woven activism into their writing lives, from the personal to the broadly political. Discussion will include how to find and create arts-activism opportunities in your own community, the relationship between engaged literary citizenship and engaged democracy, and the influence activism has on the panelists' own writing.

**Beyond the Reading: Events-Based Book Marketing** (Kathi Berens, Deborah Jayne, Rachel Noorda, Kelly Hogan) Big 5 publishers use live events to launch high-profile books. How can small presses jump on the live events bandwagon without red carpets and celebrities? Presenting test cases specific to Portland's small press scene--including a partnerships with a craft brewery and local musicians on tour--a book publicist, a project manager ,and two book publishing faculty at PSU share how small presses can collaborate with local communities and vendors to launch books beyond readings.

**Beyond the Wallpaper: Women Writing Mental Illness in 2019** (Katie Bickham, Martha Silano, Alana Saltz, LaToya Jordan, Penny Guisinger) Hysteria. Nervous Conditions. Women's Complaints. These terms were all once used to name women's mental illness, and often to dismiss it as a result of our delicate minds. This multi-genre panel, made up of women experiencing PTSD, depression, addiction, postpartum bipolar disorder, anxiety, and eating disorders, will re-center the discussion of women's mental health and how we write about it from a place of power, a tool for coping, and a method for dispelling stereotypes.

**Big In Cascadia: Getting Your Title Into Pacific Northwest Indie Bookstores,**

**Sponsored by CLMP** (Brent Cunningham, Rick Simonson, Billie Swift, Kenny Coble, Kevin Sampsell)

Readers in the Pacific Northwest are some of the most aesthetically-adventurous in the country, so it's no surprise that the independent bookstores in the region are excellent at stocking small press literature (and also have some of the best poetry sections in the country). Book buyers from Powell's, The Elliott Bay Book Company, Open Books: A Poem Emporium, and King's Books share tips for publishers and authors seeking to place their books on the region's shelves.

**Both, Neither, and Something Else Entirely: Genderqueer Writers & Writing** (Sassafras Lowrey, Shelley Marlow, Jacq Greyja, Tiff Ferentini, Blanche Boyd)

Genderqueer writers investigate the pleasures, joys and challenges of writing and publishing fiction, nonfiction, poetry, and more outside of the gender binary. We'll explore: navigating use of non-binary pronouns (they/theirs, ze/hir, and more) in text, professional misgendering of authors as well as characters, queering the boundaries and norms of publishing, challenges and opportunities that small and independent publishing offer non-binary writers, and the importance of representation.

**Breaking Boundaries: Hybridity in Creative Nonfiction Forms** (Geeta Kothari, Harrison Candelaria Fletcher, Matthew Gavin Frank, EJ Levy, Eula Biss)

Creative nonfiction is known for mixing diverse elements in a single work--reportage & fiction, quotation & image, criticism & memoir. How does hybridity enable or expand meaning in essay, memoir, literary journalism? What can we

learn from such works? Is there a timely message in refusing narrative boundaries now? Award-winning writers & editors of CNF discuss the variety & value of hybrid forms--the aesthetics, politics & formal promise, considering their own & others' work; followed by Q&A.

**Bridging The Gap: How & Why Historical Writers Build Bridges To The Past** (Michael Pritchett, Allison Amend, Amy Brill, Phong Nguyen)

What makes historical writers unique is our desire to bridge gaps from our current world to worlds we left behind in the past. Through the lens of single lives, we tell the stories of the past's constructive/destructive impact on the present, moments of change, and battles between Old World and New. We explore moral history, the evolution of ideas, and the tantalizing could-have-beens. A panel of writers with diverse visions discuss the hows & whys of their mission to bridge history's gaps.

**Building a Mystery: The Craft of Thriller-Writing for Young Adults** (Kit Frick, Amelia Brunskill, Karen M. McManus, Caleb Roehrig)

Several young adult authors discuss the craft of writing thrillers, mystery, and suspense for teens. Topics include plot development and narrative structure; writing research; generating narrative suspense; developing three-dimensional characters and relationships in page-turning fiction; and writing crime, murder, and mayhem for a teen audience. Panelists dig into tips and tricks of the trade and discuss one another's work as well as the work of other masters of the YA thriller craft.

**Building the Table: Carving Out PoC Creative Spaces** (Nicole Homer, Candace Wiley, Monifa Lemons, William Evans)  
Black and brown communities have been traditionally underrepresented in academia and publishing. The proverbial seat at the table has been denied to PoC time and time again. Sometimes you need to build your own table. The founders of Pink Door Writing Retreat for Women and GNC Writers of Color, The Watering Hole, and BlackNerdProblems discuss their specific reasons for creating and maintaining PoC-only spaces, the rewards and challenges, and strategies to grow, fund, and tend to them.

**Can a Character “Happen To Be Queer?” Writing Diverse vs Token Characters** (Julia Leslie Guarch, Thomas Dane, Jess Silfa, Deanna Rasch, Tiff Ferentini)  
How can we avoid writing “token” queer characters and instead create people who participate in our narratives with full complexity and wholehearted representation? How can writers truly enact their best intentions? How can writers ensure that their queer characters (especially POC, disabled, etc.) have a real equity stake in their stories? If it is still controversial to include queer characters, how can we create a practice and a community that makes genuine diversity the norm?

**Can I Pick Your Brain? The Fine Line Between Giving Back and Getting Paid** (Ann Garvin, Jane Friedman, Camille Noe Pagan, Ibrahim Ahmad)  
The right connections in publishing can jumpstart your career and make the journey more enjoyable. But there is a fine line when asking for a favor (or a freebie) and networking. This panel looks at how

emerging writers can gracefully navigate the art of “the ask” and how established authors can balance their time and effort and meaningful connections. Five publishing insiders share secrets of effective networking without looking self-interested—and when to say no without looking unsupportive.

**Caucus for K-12 Teachers of Creative Writing** (Kenyatta Rogers, Molly Sutton Kiefer, Allison Campbell, Jeremy Wilson)  
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.

**Centering the Othered: Embracing Speculative Literature in Writing Classrooms** (Emily Pohl-Weary, Nalo Hopkinson, Larissa Lai, Elizabeth Leung, Amber Dawn)  
Our panel addresses the social and political relevance of a broad range of fantastic, magical and weird fictions. The recent rise of Black horror, Indigenous futurisms, Asian speculations and feminist dystopias (among others) demonstrate the cultural and aesthetic diversity found in genre writing, yet speculative genres are still largely ignored in creative writing programs. All of us write and teach genre fiction and will share our tools for bringing spec lit into the classroom.

**Centro Mariconadas: Queering Central American Narratives** (Maya Chinchilla, Daniel Alvarenga, Breena Nuñez Peralta, Gabriela Ramirez Chavez, Olivia Olivia)  
As Central Americans in the U.S. become a focus of anti-immigrant rhetoric and queer and trans people seek refuge from hate and violence on both sides of the border, it is more urgent than ever to combat one-dimensional stereotypes while resisting the urge to only represent ourselves as the perfect sexless minority in our narratives in order to garner respect for our humanity. Acclaimed and emergent queer Central American authors tackle these themes from multiple genres, mediums, and languages.

**Challenging Tokenization: Writers of Colors Respond** (Analicia Sotelo, Ada Limon, Chris Santiago, Janine Joseph, Tiphany Yanique)  
Writers from underrepresented communities often face societal pressure to share stories centered around cultural identity and immigration. These panelists will trouble the institutional expectations of narratives written by people of color and share their experiences challenging tokenization while sustaining a healthy writing life.

**Change This, Not That: The Art of Revising** (Sonali Chanchani, Sarah Bowlin, Anjali Singh, Kelly Luce, Neelanjana Banerjee)  
You've drafted your manuscript — now it's time to revise, thinking more about how a prospective agent or editor will be reading your work. How does the business of publishing factor into the revision process? Should you be writing for a specific audience? How do you make your work salable without compromising its artistry? In this panel, we'll hear from a mix of editors and agents about how they

approach the editing process and work with their authors to navigate these pitfalls.

**Changing of the Guard: Editors on Inclusion and Diversity in Literary Journals** (Sarah McGrail, Megan Giddings, J.D. Schraffenberger, Lynn Melnick, Tara Campbell)

The VIDA Count is an indispensable measure of gender diversity in literary journal publications. While the numbers layout disparities within this community, the question remains: how can we increase contributor and staff diversity, in areas such as race, sexual identity/orientation or (dis)ability? Where is the line between diversity and tokenism? This panel of literary journal editors will share their strides, missteps, and questions on inclusive staff and contributor practices.

**Chaotic Good: Genre Fiction as a Tool for Political Resistance** (Amber Sparks, Gregory Howard, Porochista Khakpour, Rion Scott, Daniel Jose Older)

This panel will explore how genre fiction, or fiction that uses genre elements, can address politics and even be an act of resistance. Genre allows writers to broach political topics, take chances, advocate change, and take stands that "straight" fiction sometimes can't. Panelists will discuss how use of genre can be political; how writing genre fiction can free writers to #resist; what "genre" means and how to expand it; and craft advice in using the formal elements of genre in political ways.

**Cheating on Poetry: On Writing Nonfiction Too** (Anna Leahy, Beth Ann Fennelly, Paisley Rekdal, Lisa Ko, Cori Winrock)

In an interview about micro-memoirs, Beth Ann Fennelly revealed she had found herself "cheating on poetry" by having "a

love affair with the sentence.” Here, writers who studied poetry discuss what it means to work in this second genre, with attention to opportunities, challenges, conflicts, and intersections. Discussion includes focus on craft and form, line and/versus sentence, literary influences, MFA program limitations, and affinity across genres that can lead poets to creative nonfiction.

**Chronic Illness and the Writer** (Noley Reid, Ilana Masad , Nafissa Thompson-Spires, Lorraine Berry, Emma Smith-Stevens)  
Chronic illness, whether mental and physical, put writers into nebulous territory. These largely invisible disabilities present unique issues. How do physical limitations and mental afflictions curtail productivity? How does the reality of illness show up on our pages? How do cultural attitudes toward chronic illness push writers to go beyond their limits in efforts to prove that they’re not constrained or defined solely by their maladies?

**CLMP/SPD Membership Meeting** (Montana Agte-Studier , Brent Cunningham , Trisha Low , David Gibbs)  
This event is for all independent literary publishers: seasoned professionals, those just starting out, and all in between. Learn what we're planning for the year and share your thoughts on how we can best ensure that our community thrives. Even if you're not yet a member of CLMP or SPD, but would like to find out more, please feel welcome to join us.

**Collective Stories: Memoirists on Stories Not Solely Their Own** (Jessie Male, Krystal Sital, Gayle Brandeis, Inara Verzemnieks)  
As memoirists, we are often faced with the task of examining the experiences-and the people-that have shaped us into complex

beings. What happens when, as part of this process, we collectively interrogate our past and attempt to make sense of painful family memories? Panelists reach across geography, culture, history, and politics to offer insight into diverse ways to research and write the intergenerational narrative and address the ethics of curating a story that reaches far beyond one's own.

**Companionship Loss: The Role of Children’s Books in Difficult Times** (Cecil Castellucci, Sherri L Smith , Eliot Schrefer , Carrie Arcos, Swati Avashti)

A young reader writes to an author, “Before I read your book, I thought I was alone.” An author asks “What book do we write for that child living in the back seat of a dark world?” From death to divorce, books have always helped young people grieve and find the way forward by mirroring and legitimizing their feelings. In these times of heightened crisis, such companionship is needed more than ever. Kid lit authors discuss writing books as witness, bibliotherapy, and lights in the darkness.

**Composing an Anthology from Start to Strong Finish** (Simone Muench, Jason Koo, Kristina Marie Darling, Kelli Russell Agodon, Brian Clements)

From proposal to product, editors examine the undertaking of anthology creation, exploring the detours, potholes, and thoroughfares of the process. Panelists discuss the many facets of anthology deliberation: editorial vision and aesthetic decisions; collaborating with authors, publishers, and other editors; marketing, support, and dissemination, including readings, social media engagement, and classroom distribution; and, unexpected issues ranging from the legal to the ethical to the practical.



**Crafting Diversity: Race, Sex, Gender, and Poverty in Working-Class Fiction** (Helen Lee Martin, Stephen Gutierrez, Ron Cooper, Gonzalo Baeza)

Diversity in American fiction has been a central issue in our time. With respect to diversity, working-class fiction is a unique genre that allows readers to see how other issues spring from the topic of diversity. Further, working-class fiction addresses the lives of people that make up the largest socio-economic class in the U.S., yet writers rarely make this group the focus of their work. This panel will read excerpts of their fiction and discuss how it is shaped by issues of diversity.

**Crafting Narrative Identity With Unreliable Memories** (Wendy Fontaine, Tanya Ward Goodman, Leslie Schwartz, Hope Edelman)

Memoir is built on truth, but subject to the whims of memory. How do our unreliable brains affect our ability to tell true stories? What are the techniques writers use when their recollections are obliterated by amnesia, trauma, or the illness and death of familial memory keepers? Panelists will discuss diverse approaches to navigating the complicated path toward an honest narrative identity, and will share literary strategies for excavating details and rendering emotional truth to the page.

**Crafting the Capital of the Modern**

**Chapbook** (Levis Keltner, MC Hyland, Dan Mahoney, Kevin Sampsell, Allison Tobey)

What defines a successful chapbook—content, impact, beauty, sales? This panel will explore best practices for publishing and marketing chapbooks in today's literary climate. Experienced chapbook publishers will discuss solutions to common hurdles that presses and prizes face, including

sustainability, production, and promotion of these no longer liminal objects. We'll also consider the future of the chapbook—its expanding forms, genres, and possibilities.

**Crash Course in Flash: Theories on Brevity**

(Grant Faulkner, José Angel Araguz, Andrea Stolowitz, Shivani Mehta, H.K. Hummel)

How do we teach flash? How do we conceptualize the big bang theories that explain the miniature universes of short-form writing? Flash writers and teachers will explore the outer limits of compressed forms like flash fiction, flash nonfiction, prose poetry, micro-screenplays, and fragments. Panelists will talk about craft strategies for defying the boundaries of word count, discuss how the history of short-form writing shapes contemporary approaches, and what the future might hold.

**Create the Literary Future You Want:**

**Writers on Community Organizing** (Amy Shimshon-Santo, Lawrence Minh-bui Davis, Hiram Sims, Luis Rodriguez, Traci Kato-Kiriyama)

Are you a writer who wants to change the world in ways beyond your craft? This panel brings together writer/activists who have founded programs and organizations that aim to change the literary world and advance social justice. How do you make literary organizations sustainable? How do you leverage institutional resources to catalyze literary communities? How can you do this work without burning out? Panelists include an arts management educator, festival curators and community org leaders.

**Creating Discrimination & Harassment Policies in the Era of #MeToo** (Michael

Khandelwal, Eve Bridburg, Andrea Dupree, Britt Udesen, Gregg Wilhelm)  
It's vitally important that all literary places are free of harassment of any kind, and strong policies need to be enacted that not only attempt to prevent harassing or discriminatory behavior, but to ensure accountability for one's actions as well as protection and advocacy for those who are wronged. Join the leaders of several literary centers to discuss their own policies, how they were created and implemented, and ways we can all do better in creating safe literary places.

**Creating Space for Translation: Writers Workshops, MFAs, and the Academy**

(Katherine M. Hedeon, Aron Aji, Suzanne Jill Levine, Elizabeth Lowe, Pedro Serrano)  
This panel gathers together specialists in establishing literary translation writers workshops, MFA programs, and academic tracks. We will address both theoretical and practical issues, including distinguishing translation as a literary art and ensuring its visibility, how to foster translators/authors/co-creators, and what emerging translators need to learn to build a portfolio of literary translations to launch their careers.

**Creative Self-Care: Balancing Your Own Writing with Support for Your Students**

(Allison Deegan, Keren Taylor, Toni Jensen, Ashaki Jackson, Christina Lynch)  
Many creative writers also teach in a variety of settings as they pursue their own writing goals. Writer-teachers support a broad range of students, from new to vulnerable to highly accomplished. Working in MFA programs, four-year and community colleges, K-12 settings, or in youth or community programs, the panel will show how to retain focus on their own work as

they guide the journeys of students who need instruction, mentoring and sometimes just a safe, supportive creative space to write.

**Crossing Genres, Battling Disability: A Tribute to Floyd Skloot** (John Domini, Michael Steinberg, T.J. Jarrett, Rebecca Skloot, Floyd Skloot)

Few writers can match the career of Floyd Skloot. The longtime Oregonian has published 20 books, with awards in poetry, fiction, and creative non-fiction. Yet he's done this with virus-induced brain damage. He had to work outside academics, and disability became central to his vision and contribution. In 2010 Poets & Writers listed him among the "50 most inspiring authors in the world." The Tribute considers his work in all genres, and includes his daughter Rebecca, herself a successful author.

**Crossovers: Writing for both Teens and Adults** (Sarah Blakley-Cartwright, Lilliam Rivera, Ashley Woodfolk, Patrick Ryan, Angela Small)

YA crossover is an appealing idea: a book sold to both teens and adults, read more widely because its meaning shape shifts across age groups. This panel brings together writers who write for both teens and adults within the same project; for a YA audience sometimes and for adults at others; and writers who don't think about age at all when they write. The panel asks what lessons we learn as early readers and explores why writers should never underestimate their readers, no matter their ages.

**Cultivating Inclusivity: How Literary Magazines Walk the Walk** (Jenn Scheck-

Kahn, Andrew Jimenez, Joyce Chen, Chelene Knight, Geeta Kothari)

So you're looking to publish a more diverse array of voices. Is your branding conveying unintentional biases? How do you broadcast a meaningful message of inclusivity? Our panel, comprised of editors of color from a variety of literary organizations, will describe how to build an infrastructure of inclusivity that considers staffing, mentorship opportunities, and editorial choices as well as other inward- and outward-facing strategies that will actively support and attract writers of color.

**Dear Lit Mag Editors: Now What?** (Carolyn Kuebler, Anna Lena Phillips, Lindsay Garbutt, Harilaos Stecopoulos, Tracy O'Neill)

When writers send their work to magazines they know it will be just one in thousands. What makes one submission stand out from all the others? At this panel, five lit mag editors will talk about what they want from a submission—and what they don't want. They'll cover the practical as well as the more elusive questions, giving writers a chance to get beyond the guidelines and ask questions of their own. Journals represented include Ecotone, Epiphany, Iowa Review, New England Review, and Poetry.

**Debut Authors: Navigating All the Seasons of Book Publication** (Ingrid Rojas Contreras, Crystal Hana Kim, Lillian Li, Lucy Tan, Lydia Kiesling)

Navigating the time before and after book publication can be a daunting task, one that you'd do well by traversing with the support of your community. This panel of immigrant and working debut women authors who created an email thread six months before their book publications share lessons

learned about navigating relationships with publicists, marketers, and editors, using connections to support each other, advocating for yourself, and asking for what you want.

**Decentralizing Exoticism: Why Can't I Just Write About Avocado Toast and My Ex?**

(Pallavi Dhawan, Tom Pyun, Tamika Thompson, Ramy El-Etreby, Kanika Punwani Sharma)

As writers from marginalized communities (POC, LGBTQ+, immigrant), our panelists often feel compelled to or are approached to write stories centered on their marginalization. But does the focus of marginalized writing have to be (anti) whiteness/exclusion based? Can't our stories, like ourselves, be defined by more than a singular struggle? Our panelists—contributors to a forthcoming anthology that aims to bust such stereotypes—speak about marginalized writers finding their literary safe space.

**Decolonize This: The New Global Travel Writing Canon** (Faith Adiele, Amy Gigi Alexander, Amy Lam, Laurie McMillin, Anu Taranath)

Travel writing is exploding in popular culture, literature and classrooms—bringing the world to the page. But travel publishing continues to be segregated, reinforcing colonial attitudes and Western privilege. This panel provides practical tips from editors and teachers actively decolonizing the canon. We will share our efforts to update the genre, teach responsible travel practices, and find, mentor, edit, publish and broadcast voices from marginalized communities and tourist destinations.

**Diana's Diaspora: Diana Der-Hovanessian's Influence on Armenian-American Writers**

(Arminé Iknadossian, Nancy Agabian, Lory Bedikian, Shahé Mankerian)  
Diana Der-Hovanessian, a renowned poet, translator, mentor, and cultural leader, opened a door for Armenian-Americans to read and write themselves into being. Armenian-American writers read and discuss her work, share insights about her character through anecdote and memory, and analyze her impact on American poetry, translation, and Armenian culture. A year after her death, they look at her legacy to inspire the future of Armenian poetry, including her emphasis on poetry by and for women.

**Diaspora and Endurance: Immigrant Legacies in American Poetry** (Caitlin Doyle, Safiya Sinclair, Allison Joseph, Damilola Michael Aderibigbe, Jenna Le)

Many poets with diasporic roots, whether first-generation Americans or citizens born at a multi-generational remove from their ancestral origins, have shaped our country's literature. Yet their legacies face diminishment amidst the anti-immigrant sentiment of our political moment. Panelists will read briefly, hold a craft-based conversation about their exploration of diasporic themes, and engage in a critical discussion focused on major diasporic voices throughout the history of American poetry.

**Different Strokes for Different Folks: Small Press Publishing Demystified** (Meghan McNamara, Bryan Borland, Michelle Dotter, Diane Goettel, Anne Panning)

Interested in starting a small press? Maybe you'd like to publish with one? This panel of editors and authors will focus on the benefits and limitations of small press publishing, acknowledging that approaches, budgets, and editorial motivations differ

widely, though the pressures and constraints are often very much the same. In order for the small press community and its authors to flourish, we must encourage visibility, share what we know, and develop creative, tailored solutions.

**Digital Denzines: Five Approaches to Poetry Podcasts** (Joshua Moore, Carrie Fountain, José Olivarez, Lise Quintana, Ciona Rouse)

Podcasts' episodic nature allow writers to create an ambiance of poems, conversations, and sounds while offering audiences an at-your-convenience hybrid experience of poetry reading, interview, and radio segment. The Poetry Gods, Versify, Re/VERB, This Is Just To Say, and The Literary Whip immerse audiences in the process of creating poetry. The panel explores five different approaches to the cross-media braiding of poetry, audio, and narrative building, which crafts a successful poetry podcast.

**Disabled and D/deaf Writers Caucus** (Cade Leebron, Meg Day, Jess Silfa, Molly McCully Brown)

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 the Land of Erasure: Arab American writers forum** (Marwa Helal,

George Abraham, Lena Khalaf Tuffaha, Farid Matuk, Philip Metres)  
Arab American poets have struggled to make their voices heard over the din of empire, in a culture eager to use them as voiceless props in an imperial drama about America and the globe. Drawing on the Boston Review forum (publication forthcoming May 2018), this panel will address the dynamics of imperial erasure and poetic insistence as resistance, moving the conversation beyond the bounds of Arab American experience and into a broader conversation about intersectionality and empire.

**Diversity, Equity and Inclusion - Building a Tool Kit** (Tina Fallon, Christine Toy Johnson, Mike Lew, Lisa Kron)

The Dramatists Guild of America is committed to exposing and eliminating the systemic biases that exist in all aspects of our field. We commit to doing this with advocacy - to assist the rest of the industry, the Guild assembled a tool kit so that every member of our community can ask questions and be assured of authentic assistance without fear of ridicule. This panel will help provide an outline on how your organization can create materials to assist your writing, human resources and board.

**Don't You Say a Word: Censorship and its Silencing** (Niloufar Talebi, Carolyn Forché, Chris Abani, Glen Retief, Raad Rahman)  
Censorship today is not exclusive to authoritarian countries, but is rather a global phenomenon. In this panel we examine the history and variety of censorship, the trauma of silencing on writers, translators, readers, and societies. We shed light on how censorship contributes to the invisibility of literary and

creative voices of certain cultures from the international stage, and we explore various modes of resistance toward freedom of expression and more equitable exchange of cultures.

**Don't Quit Your Day Job – Writers on Employment Outside of Academia** (Wendy J Fox, Daniel Olivas, Alison Balaskovits, Bud Smith, Teow Lim Goh)

From spreadsheets to court briefs to construction to tech, writers who are employed outside of academia discuss how their work empowers their writing lives. Rather than a burden or distraction from creative writing, the divorce of art and economy opens doors to authors with bold ideas and risky manuscripts. When writing is not hinged on tenure nor rent, what can we accomplish?

**Dystopias and Utopias in Contemporary Asian-American Literature** (Chaya Bhuvaneshwar, Jimin Han, Thirii Myint, Anita Felicelli)

Ted Chiang writes in 'Story of Your Life' : "Despite knowing the journey and where it leads, I embrace it and welcome every moment." Despite Chiang's renown, little attention has been paid to dystopian and utopian visions in Asian-American works, particularly by women. Four writers examine the speculative impulse present in literature that on its face is about contemporary political events, combining brief readings; Q/A on cross-genre literary work and craft; and an audience writing exercise.

**Each thread, a voice: Children's Poetry & The Legacy of John Oliver Simon** (Tehmina Khan, Audrey Joy Anderson Larkin, Arlyn Miller, TOBEY KAPLAN, Caroline Mejia)

Poet, translator and teacher John Oliver Simon, an instrumental force of California Poets In the Schools will be celebrated through poetry and remembrances by those he mentored, collaborated with and taught for over 40 years. While sharing our own poetry, we will discuss how poets work with teachers, parents and children to bring poetry into the classroom and beyond into our own worlds and process. John encouraged and inspired through the many languages of poets and poetry, "Only Connect" ....

**Eco-fabulism: Five Years Later** (Erin Stalcup, Christian Moody, E. Lily Yu, Matt Bell, Tessa Mellas)

The term eco-fabulism—coined five years ago at AWP—has gained urgency amidst record heat, attacks on the EPA, and dying bees. The original panel is back with a new moderator to share how they've carried eco-fabulism forward. The panel will discuss recent eco-fabulist writing—its crafting, politics, influence, and limitations. They will debate eco-fabulism's efficacy. Are we preaching to the choir or is eco-fabulism doing unique political work to save the world? And most important, what's next?

**Ecstatic Ekphrastic: When Images Are More Than Inspiration** (Maria Romasco Moore, Bianca Stone, Sarah Minor, Dustin Parsons, Kelcey Parker Ervick)

How do vintage photographs, embroideries, collages, installations, comics, paintings, and technical diagrams transform into hybrid stories, poems, and essays? Panelists working in a variety of picture-and-text combinations will discuss strategies and techniques for going beyond image as mere illustration in order to explore how visual art can break creative writing out of

traditional narrative forms and push it toward transcendent multimedia synthesis.

**Editing into Negative Capability: Methods and Impacts of Manuscript Revision** (Diana Arterian, Gabrielle Civil, Aisha Sabatini Sloan, Sarah Vap)

This panel will consider multiple possibilities of editing including refashioning, opening, reframing, collapsing multiple manuscripts into one. This is not always an enjoyable process—it rarely is. There can be grieving for cut material and reckoning with demands to make narratives/manuscripts more economical, palatable, or “relatable.” Who decides on the final shape of a manuscript and how? How does editing open up the potential of a work? Where does power emerge?

**Editing Patriarchy: Women Editors Respond to Historic & Restorative Publishing** (Rachel Morgan, Sumita Chakraborty, Lauren Slaughter, Anna Lena Phillips Bell, Melissa R. Sipin)

In the 106 years since Poetry magazine's founding, women editors have followed Harriet Monroe's trailblazing example, yet women editors at literary magazines and presses remain the exception rather than the norm. Editors will consider how inheriting a historical space of masculine privilege both constrains and creates opportunities for women. Through the lens of intersectional feminism this panel looks at challenges against tradition and culture that women editors and writers face in publishing.

**Editor-Author Relationships: How Should They Be?** (Jennifer Acker, John Freeman, Tracy O'Neill, Yuka Igarashi, Patrick Ryan)

Literary journals and small presses provide a platform for launching the careers of



writers, and strong editorial support is key to this role. Collaboration between editor and author happens in real time, on the page. In turn, editors are often writers, with their own distinct experiences sending work into the world and being edited. What can and should editors provide authors, and how can their own experiences as writers and literary citizens inform and expand these collaborative relationships?

**Elements of Small Press Success** (Anna Faktorovich, Stephanie Andrea Allen, Michael Broder, Mark Givens)

What are the elements of success for emerging small presses? This diverse and inclusive panel of editors and publishers considers this question from all sides—from acquisition to editing and design, from production and distribution to marketing and sales. The panel will also address issues including defining a mission and building a brand, for-profit versus non-profit models, the role of social media, the use of interns and volunteers, and the pressing questions of how to get books into stores.

**Embodying Writing / Performing Translation, Sponsored by ALTA** (Gabrielle Civil, Madhu Kaza, Sawako Nakayasu, Urayoan Noel, John Pluecker)

Beyond merely transferring text from one language to another, translation invites a recognition and practice of embodiment. This can connect to performance in compelling ways. Here, diaspora translators will discuss performing translation, embodying writing (in and as translation), and translating performance. Engaging Haiti, Japan, Puerto Rico, and Mexico, they will reckon with race, gender, sexuality, nationality, power, and language justice—in representation and lived experience.

**Emerging Female Writers On Building Community and Organizing** (Susana Marcelo, Jaclyn Hymes, Alejandra Lucero, Sara Khayat, Melanie Shaw)

How can you bring communities together as an emerging writer? How can women organize within their resources and build each other up? This panel features emerging writers from different backgrounds who built readings, organized conferences, and built publications from the ground up. You will learn how to tap into your literary community, apply for local and national grants, and connect with other emerging writers building their paths one event at a time.

**Empathy and Exploitation: Immersion Writing among Vulnerable Populations** (Kimberly Meyer, Jessica Wilbanks, Ricardo Nuila, Max Rayneard)

Immersion writing requires empathy. But in building relationships with subjects, how can writers avoid exploiting those who may be traumatized, may not speak their language, may not grasp the implications of sharing their stories? This roundtable panel of immersion writers working with varied populations—refugees, veterans, fundamentalist Christians, low-income patients—grapple with these ethical questions and offer concrete tips for navigating the fine line between empathy and exploitation.

**Endings for the End Times?** (Deborah Lott, Paul Lisicky, Jean Guerrero, Chelsey Clammer)

As we reach the concluding lines of our own works, current ailments in the body politic may bend us towards chaos and despair. At the same time, ever-present narrative and commercial pressures may drive us towards neatly resolved, even uplifting, endings.

How to craft final notes that imply light and dark, open and closed, emotional and intellectual complexity? We discuss struggles and strategies for endings that feel satisfying for readers, and yet true to the work, the moment, ourselves.

**Epistle(s) as Literary Device: When a Letter is More Than a Letter** (Lisa Allen, Randall Horton, Jeanie Thompson, Derrick Harriell)

Writing to someone – to “you”—is a unique literary device in that it creates immediate intimacy between reader and writer.

Writing in epistle spans each genre, manifests in various forms, and allows for a writer’s voice to expand as the intended reader—the “you”—condenses. In this panel, multi-genre authors will read briefly from their work, discuss what writing to “you” (Is “you” the reader or someone else?) means, and discuss the advantages and pitfalls of using epistle as a literary device.

**Everything We Wish We Had Known Before Applying to Grad School** (JoBeth McDaniel, Pamela Johnson, Cai Emmons, Aimee Liu, Saba Razvi)

MFA or MA or Ph.D.? Low-residency or traditional? Thousands of applicants face a confusing array of program choices. How can a prospective student find the right fit? What are the most important criteria, and what's the best way to pay for school? We'll cover scholarships, fellowships, and private funding, along with other important lessons we've learned, both as grad students and professors who are also published poets, authors, and filmmakers.

**Exophonic Writing in America** (Piotr Florczyk, Ewa Chrusciel, Mónica de la Torre, Monika Zobel)

Our panel will focus on sharing writing and professional practices of writers who write in an acquired language. It will address issues of acceptance and rejection by the literary community, the process of choosing a language to express particular narratives, feelings, or ideas, the ways in which self-translation becomes creatively generative, and strategies for finding publishers. Panelists will discuss their writing processes in various languages and welcome questions from the audience.

**Expats, Migrants, Nomads: Rethinking the Immigrant Narrative in the 21st Century** (Mieke Eerkens, Marie Myung-Ok Lee, Huan Hsu, Stephanie Elizondo)

19th & 20th century immigration narratives often involve cliché themes such as “the American dream” and rigid immigrant identities. Contemporary 1st & 2nd generation immigrant writers are often more likely to identify with fluid identities-- recrossing borders figuratively and literally-- rather than with static, one-dimensional states of emigrant/immigrant. This panel reexamines this narrative in the 21st century. Panelists will discuss how the immigrant story has evolved and become more complex.

**Extraordinary Journeys: Women Writers On and Off the Trail** (Jennifer Sahn, Camille T. Dungy, Rahawa Haile, Kathryn Miles, Cheryl Strayed)

Nothing shapes a narrative like a journey, and no form of travel allows as much detail to be absorbed as a walk. The trail itself can serve as a subject and narrative device, but also as a conduit for reflecting on issues such as racism, sexism, environmental justice, trauma, addiction, and healing. This panel brings together four women walkers, hikers, and roamers of urban and wild

places to talk about how following a trail and laying down a narrative can intersect to serve a higher purpose.

**Extreme Exposure: Going Public with Deeply Personal Stories** (Nancy Hightower, Alison Kenney, Doreen Oliver, Julie Metz, Alice Eve Cohen)

After realizing that a story must be told, the writer faces difficult questions. What are the rewards for the writer in going public with their most personal experiences? What are the risks? How might these stories benefit individual readers? What is the value for the larger community? The MeToo movement has demonstrated the power of sharing stories once shrouded in secrecy. In this panel, essayists and memoirists discuss artistic and personal complexities of sharing their most personal stories.

**Fat & Queer: Confronting Fat Bias in Life and in Literature** (Miguel M. Morales, Brian Kornell, Valerie Wetlaufer, Sarah Einstein, Baruch Porras-Hernandez)

As queer bodies step into the spotlight in life and in literature, fat queer voices remain consigned to the shadows. This panel of established and emerging writers explores the challenges and rewards of writing while fat, creating fat characters, and exploring fat queer love, sex, anger, and joy. Panelists offer ways to transform negative narratives around fatness and queerness into positive ones. They'll celebrate illuminating examples of #FATandQUEER literature and resources. Snacks provided.

**Fifty Years of FIELD: Contemporary Poetry and Poetics** (David Walker, David Young, Stuart Frieber, Martha Collins, Kazim Ali)  
Since 1969, FIELD Magazine has been known as one of the country's leading

journals of contemporary poetry and poetics. In 2019 FIELD will publish its 100th and final issue. This panel, featuring two founding editors and three later additions, will discuss the magazine's history and values, including its annual symposium of essays on the work of a major poet, its commitment to translation, and its openness to a wide variety of voices, both established and emerging.

**Finding Freedom: Creative Writing in U.S Prisons** (Mike Puican, Randall Horton, Ann Stanford, Michael Fischer, Eric Boyd)

These presentations look into the benefits and challenges of creative writing in the U.S. prison system. The panel of formerly incarcerated writers and creative writing instructors will focus on the development of the imagination and its expression as a counterbalance to the dehumanizing experience of incarceration. Each will discuss their own experiences and the role that creative writing has had on lives both inside and outside the prison system.

**Finding the Poem: Working from Source Material** (Judy Halebsky, Chanda Feldman, Nan Cohen, Leza Lowitz, Rebecca Lindenberg)

Archives, field guides, dictionaries, literary texts, public records, oral stories —poets turn to these primary sources to fuel new poems. Five poets discuss working from sources as a means to research their way to inspiration, speak to the world outside of the self, and instigate surprising thematic connections. Reading examples from their own poems, they consider strategies for incorporating source materials, ethical and formal concerns, and the felicities of conversing with texts.

**Finding Your Mirror: Asian-American Representation in YA/Coming-of-Age Lit**

(Annamarie Atoria, Gina Apostol, Aminah Mae Safi, An Na)

In many young adult or coming-of-age novels, the main character is usually not Asian-American or of Asian descent. Usually seen as the best friend of the main character or even as the “sidekick” in the story, young Asian-American readers might find themselves without a character to relate to. During this panel, authors will discuss Asian representation in young adult literature and why they choose to write from the perspective of, or as, an Asian-American character.

**Finding Your Tribe After Your MFA** (Kate Ristau, Armin Tolentino, Chris Bernard, Debby Dodds)

You've got your MFA. What comes next? How do you find your community of writers, and continue to work on your craft? Join community and organizational leaders for a discussion of writing conferences, reading events, and community workshops that will get you excited for what lies beyond your MFA.

**Flash Fiction Exercises that Work from Award Winning Masters of the Form**

(Venita Blackburn, Anthony Varallo, Kim Chinquee, Sherrie Flick, Genevieve Plunkett) Expert writers of flash fiction will share their favorite exercises, ones that are either used in classrooms or have been used to produce award winning work. The discussion will include details on individual prompts from each panelist and a brief reading of their own work that has come from the exercise. Question and answer session will follow the total presentation regarding the form, how to submit for contests, the editorial process surrounding flash fiction, and revisions.

**Forum for Undergraduate Student Editors**

(Catherine Dent, Michael Cocchliare, Amy Persichetti, Reed Wilson)

Calling all undergraduate faculty and students engaged in editing and publishing literary journals, literary websites, chapbooks, and small presses. Come join FUSE for its annual caucus. At this session, we will discuss FUSE and explain and revise its goals, report out FUSE chapter updates, provide networking opportunities, establish our 2019 conference theme selection, elect new student leadership, and review ways to keep in touch through our year-round online presence.

**From Bereft to Bestselling: Perseverance & Resilience in the Writing Life** (A.J. Verdelle, Tayari Jones)

Tayari Jones and A.J. Verdelle will engage in an in depth conversation about reviving a languishing career. Tayari Jones published a NYTimes bestseller with her fourth book, *An American Marriage*. Verdelle will interview Jones about the turnaround from out of print titles to a bestselling book. A.J. Verdelle has also faced the turnaround requirement. A solo mother returning to writing from mothering as her primary job, Verdelle is currently resuscitating her career. Audience participation.

**From Here and Far Out: A Conversation about Indigenous Speculative Fiction**

(Blake Hausman, Rebecca Roanhorse, Daniel H. Wilson, Elizabeth LaPensee)

This panel considers how Indigenous speculative fiction inspires readers and writers with a sense of radical possibility. How does Indigenous SF refuse ongoing colonial processes of erasure? How does it imagine an Indigenous future? Where do we go from here, and how? With panelists

representing diverse backgrounds and expressions, this conversation engages issues that fuel the ongoing discussion about Indigenous SF — audience, resistance, tradition, invention, permission, and possibility.

**From Slavery to Immigration: Poets on the American Family, a Site of Struggle** (Artress White, Janine Joseph, Honoree Jeffers, Ananda Lima)

The American family as an array of diverse, nationalized bodies has been a work in progress since its inception, with many people of color unable to buy into its elusive promise of social stability. Amid an historical and present-day backdrop of vacillating protections governing civil rights and immigration status, four poets examine the American family as a dream deferred.

**From the First "The End" to Hitting Send: On Revising the Novel** (Katie Cortese, Chantel Acevedo, Vu Tran, Randa Jarrar, Aja Gabel)

Kill your darlings. Read it out loud. Have a friend edit it. Plenty of advice exists for revising short fiction, but shoring up a novel spanning hundreds of pages presents a different set of challenges—especially since many workshops focus on short stories. The novelists on this panel have all written books that evolved from messy drafts to published works of art, and they will share strategies, techniques, and revision tips—along with some trials and errors—with those who aspire to do the same.

**From Which We Spring: A Tribute to Los Angeles iconoclast poet Wanda Coleman** (Amber Tamblyn, Kevin Young, Jeffrey McDaniel, Mahogany Browne, Patricia Smith)

"A yearning to avenge the raping of the womb/ from which we spring." Five poets discuss the art, life and legacy of poet Wanda Coleman, known as the unofficial poet laureate of Los Angeles. Wanda passed away unexpectedly at the age of 67 but her ferocious and firey voice charged generations of writers. Hear these 5 influential authors read some of her most provocative and captivating work while discussing the life of one of America's most potent yet unknown black feminist writers.

**From Words to Music: Writers on Collaborating with Composers** (Rebecca Morgan Frank, Janine Joseph, David St. John, Jessica Murphy Moo, Lloyd Schwartz)  
What happens when writers and composers join forces? Five writers share their varied experiences and creative processes from collaborating with composers on art song, opera, and digital music. Panelists include a classical music critic for NPR; librettists who have brought diverse stories to the Seattle Opera and Houston Grand Opera; an editor who brings together poets & composers in an art song contest; and a poet who leads a graduate course for writers collaborating with composers.

**Furies for Muses: the Poetry of Anger** (Heather June Gibbons, Erin Belieu, Vievee Francis, Barbara Jane Reyes, Natalie Sceners-Zapico)

In an era of upheaval, outrage, and resistance, some of the best poems of our time are fueled by anger. Anger can be mobilizing and transformative, and destructive without a viable outlet for expression. How do poets write into, out of, and through anger? The panel discusses anger as a generative and even necessary creative force and explores complexities and implications of voice, identity, power,

transgression, and transformation in poetry that invokes, and sometimes evokes, fury.

**Furious Flower presents Black Poets on Poetics** (Lauren K. Alleyne, Patricia Smith, Frank Walker, Lyrae Van Clief-Stefanon) What is a poem? What makes a great poem? What does one bring to the making of a poem as a Black writer, and does it matter? This panel asks these questions of a panel of poets who are contributors to the third Furious Flower anthology, "Furious Flower: Seeding the Future of Black Poetry." This groundbreaking collection gathers for the first time essays on poetics by Black poets, showcasing a diversity of approaches to poetic craft. The poets will read from their essays and discuss their poetics.

**Getting Beyond 3%. International Literature and US Literary Culture** (Jeremiah Chamberlin, Chad Post, Will Evans, Jessie Chaffee, Rachael Small) It's now been more than ten years since the NEA announced that only 3% of books published annually in the US are translations, with literary work accounting for less than 1%. This panel will address ways publishers and literary organizations have attempted to tackle these statistics, as well as discuss the importance, politics, and methods of bringing diversity to reading markets across the US, creating a literary culture that embraces international voices to help expand narrowing world views.

**Getting Home: Writing & Publishing Debut POC Story Collections** (Ivelisse Rodriguez, YZ Chin, Abbey Otis, Juan Martinez) Finding a home for a story collection is hard. It's harder still for people of color writing about worlds bypassed by the larger reading public. This panel features debut authors whose collections explore what it

means to speculate on racialized experience in the US, Malaysia, Puerto Rico, and Colombia. They discuss how perceptions of identity wind through issues of craft and cultural expectations: What do readers seek in their work? To what degree do authors fulfill or frustrate assumptions?

**Give A Good Reading** (Angel Nafis, Carlos Andres Gomez, Hieu Min Nguyen, Amy Lin, Leigh Lucas) Do your writing justice when you read it aloud. We'll discuss best practices for delivering your poetry or fiction in front of a crowd. A good writer doesn't make a good reader, but practice can make anyone great. When we spend years writing and editing, why would we spend only minutes preparing to share our work? Here's what we've learned and we hope to learn from you too.

**Go Your Own Way: Plotting the Path to a Writing Career** (Deirdre Sugiuchi, Anjali Enjeti, Amanda Miska, Laura Catherine Brown, Charles Eskew) A diverse group of writers, teachers, and editors discuss their paths to writing: the pros, cons, and alternatives to the MFA, the importance of making connections in the publishing industry, utilizing resources such as conferences, residencies, fellowships, writing groups, and workshops, plus the benefits and drawbacks of working full or part-time while writing.

**Going Local: Building Ground Support for Writers Conferences & Book Festivals** (Catherine Thorpe, Angela Pneuman, Sands Hall, Jack Boulware, Steph Opitz) Organizers of established literary events discuss how to enlist support from their local communities. Hosted by the Napa Valley Writers' Conference, panelists from



Squaw Valley Community of Writers, Litquake, and Wordplay offer strategies for engaging businesses, schools and colleges, media, and individuals. The panel focuses on building community attendance, partnering creatively to secure event spaces and promotions, and quantifying the economic and cultural impact of literary endeavors.

**Going Long: Editors & Writers of Longform Nonfiction in Conversation** (Jill Christman, Mike Dang, Hattie Fletcher, Anna Leahy, Christopher Schaberg)

In an era of quick reads and short attention spans, longform nonfiction is enjoying a resurgence. Our panel of editors and essayists will discuss possibilities, challenges, and new outlets for this versatile form. What technical concerns must we tackle, and what distinguishes these long true stories—beyond sheer length? Are there particular subjects that merit a deep dive over brevity? Join editors and writers from True Story, Longreads, and Bloomsbury's Object Lessons for a lively conversation.

**Good Gig? Teaching Creative Writing in Secondary Schools** (Ben Gunsberg, T.J. Beitelman, Maurisa Thompson, Melissa Sipin, Jerriod Avant)

Secondary schools, notably those that emphasize the arts, offer intriguing employment opportunities for graduates of creative writing programs. What are the rewards and challenges of teaching in public, private, and charter schools, and how do college teaching practices translate into secondary classrooms? Drawing on a diverse range of experiences, panelists will discuss secondary English teaching and chart paths toward professionalization that sustain writers' interests and talents.

**Having It All: Writing and Solo Parenting**

(Debra Monroe, Sophia Shalmiyev, Alison Stine, Melissa Stephenson, Emily Whitnall)  
Whether a solo parent by choice or by chance, writing while solo parenting can be isolating, which means that questions about how to serve both passions well—our writing and our children—are difficult to ask, share, and explore. These panel members will discuss how to overcome the biggest challenges to productivity; how our lives as solo parents affect what we write, and the ethical questions that arise as we write about our lives, which often means writing about our children.

**Healing Harm/Harming Heal: The Power and Pain in Writing Through Trauma**

(Diana Arterian, Natalie Eilbert, Vanessa Angélica Villarreal, Khadijah Queen, Tarfia Faizullah)  
Trauma is rarely simple. When writing on trauma, we hope it is an incising of a painful thing, cauterizing the injury. As a medical term, "trauma" is a systemic change—one that can harm or heal. The idea of "closure" is often elusive or impossible to attain. To write "through" trauma is perhaps misrepresentative, for what's on the other side? During this panel, each of these writers will attempt to consider what, exactly, writing through trauma does—if it healed or harmed, and how.

**Hold for Oprah: Connecting with Literary Influencers & Bloggers, Sponsored by**

**CLMP** (Christina Blok, Rachel Fershleiser, Karen Gu, Trisha Low)

In today's increasingly noisy marketplace, small publishers must do more than routine marketing and social media campaigns to connect to readers and drive sales. Industry experts discuss how they develop digital relationships with key literary influencers,

bloggers, and other "big mouths" to raise the profile of their authors and books.

**Holocaust Poetics: Writing the Traumatized Past and Present** (Jehanne Dubrow, Julia Dasbach, Luisa Muradyan, Jason Schneiderman, Yerra Sugarman)  
As David Eng and David Kazanjian explain, "the past remains steadfastly alive for the political work of the present." In this era of uncertainty and unrest, four poets whose writing focuses on the Holocaust will discuss how poems about past atrocities can serve as models for addressing current traumas. Through their use of forms such as the litany and the elegy, they will offer lyric strategies that other poets can employ, not only to represent the Shoah but also to confront the present.

**Hoopoes and Dybbuks: Immigrant and Refugee Voices** (Anne Walker, Anna Aresi, Gazmend Kapllani, Meaza Petros, Ewa Chrusciel )  
This panel explores immigrant and refugee voices, questions of who is able to speak and who speaks for whom, and ideas of (always porous) borders between migrants, communities, and narratives. It considers what stories can be told. These voices can manifest themselves as hoopoes who dictate their letters to the olive tree of exile, to paraphrase Mahmoud Darwish, and dybbuks, the displaced souls of dead persons. Of particular interest are topics that include urban experience and consciousness.

**How Do We Translate a Sense of Place Across Places?** (Wendy Call, Marco Antonio Huerta, Cecilia Martinez Gil, Samina Najmi, Alison Mandaville)  
Words carry the imprint of the natural and built environments that inspired them:

place names, landforms, plants, animals, foods, climate, and weather. As writers and translators move writing across languages, geographies, and borders, how do our word choices impact the resulting work's sense of place? Five translator-writers will address this question, with examples from poetry and prose rooted in the contemporary and historical landscapes of Azerbaijan, Mexico, Pakistan, and Uruguay.

**How Poets Progress: On Poetic Development** (Craig Morgan Teicher, francine j. harris, D. A. Powell, Mary Szybist)  
How do poets move forward in their art and in their lives? How do poets and their poems change over the course of an artistic career? This panel conversation will present a unique opportunity for poets to describe how their own work has developed, poem to poem, book to book, at different stages and by various angles--through moments of breakthroughs and through fallow periods, through inspiration and through perseverance, as poetry critics see them and as the poets see themselves.

**How to bring a book festival to your community** (Rebecca Meacham, Alex Galt, Wendy Wimmer)  
Four days after the 2016 election, a writer and a coffee shop owner in Green Bay sat down and said "What are we going to do to make this a better world?" Six months later, they had a board of directors, over \$100K in community funding, a marketing strategy, a non-profit designation and a fully formed book and author festival that included over 80 panels, workshops, author readings and events for kids to help promote literacy and bring new ideas to the community. We'll tell you how we did it.

**How To Build A Poetry Library** (Martin Kratz, Tyler Meier, Maggie Queeney, Reginald Harris, Lorna Dawes)

How can a poetry library serve to challenge the notion that poetry is exclusive? In 2020, the first Manchester Poetry Library (UK) will open its doors to the public. With representatives from the African Poetry Library Initiative, Poetry Foundation Library, Poets House and University of Arizona Poetry Center, this panel and its audience will explore what it means to be or run a poetry library, and how to meet the challenges of keeping the doors open.

**“How to Cuss on the Page and Get Away With It: The Katherine Dunn Formula”**

(Chris Abani, Kellie Wells, Debra Gwartney, Kwame Dawes)

Our panel of writers will reflect on the genius and practical wisdom of one of America’s great literary mavericks, Katherine Dunn, and her outrageously funny and classically constructed exploration of swearing and expletives in literary arts. Three writers and an editor explore the lessons of Dunn’s essay, “On Cussing,” and celebrate her as one of Portland’s great literary icons.

**How to Interview Military Members: An Interactive Session** (Reinetta

Vaneendenburg, Jerri Bell, Benjamin Busch, Rebecca Evans)

This technique-focused, interactive and jargon-free panel will explore how to interview those in the Armed Services with respect, candor—and results. These multi-media-savvy authors will draw from their 80 years of service, much of it researching, collecting and editing interviews from and about the military. While not “Interviewing 101,” new writers or those with limited military exposure will benefit from this.

Attendees may critique video-clips or participate in a mock interview. Hand-outs.

**How to Overcome Discouragement and Use It as a Motivating Tool** (Christina Chiu, Marie Lee, Sergio Troncoso, Milda DeVoe, Charles Salzberg)

You’re dutifully writing and sending out, yet the rejections are piling up. Maybe you’ve never published, or maybe you’ve tasted success but can’t seem to get your work back out there. Even successful authors experience struggle. Discouragement is real. It can be crushing.

Some writers succeed more readily than others. Find out why. Panelists share strategies, practical advice, and discuss using discouragement as a motivator—not only for their own work, but to help others along the way.

**How to Talk About Yourself in Nonfiction** (Martha Nichols, Michael Stenberg, Phillip Lopate, Yi Shun Lai, Ana Maria Spagna)

What makes a first-person voice engaging? Conveying yourself in personal essays and memoir is surprisingly hard. The rise of digital journalism has pushed nonfiction writers to be relatable, but many still reveal too little about themselves. Others disclose too much. Great first-person voices, in contrast, strike a balance between personal disclosure and factual context. In a lively conversational format, this panel of essayists and journalists explores the challenge of taking your I public.

**How to Win a Writing Fellowship**

(Thaddeus Rutkowski, Ava Chin, Janet Kaplan, Tim Keane, Pedro Ponce)

Most writers have applied for a fellowship to finance their work, but relatively few actually receive grants. What’s the secret to securing a substantial amount of money to

support one's writing? Past winners of National Endowment, Fulbright and state funding describe putting together a manuscript, writing an artist's statement, and getting recommendations. We will also describe the process from the inside. Writers who have served on fellowship panels will reveal how they made their decisions.

**How to Write a Play: The Basics** (Andrew Pederson, Craig Thornton, Jayme McGhan, Deborah Jordan)

This workshop is designed for writers who would like to try their hand at writing at play and have never done so before. Our panel of award-winning and produced playwrights will take you through the basics of plot, character, and dialogue, along with showing you tips and tricks on how to format your script. We will cover everything from 10-minute plays to full lengths to one-person shows. We will also answer that important question "What next?" after you have your completed script in hand.

**How we need another soul to cling to: Writing Love Poems in Difficult Times** (Jessica Jacobs, Laure-Anne Bosselaar, Melissa Crowe, Matthew Olzmann, Tim Seibles)

When the news feels like a daily onslaught, it's hard to believe writing a poem can matter—let alone a love poem. Here, five poets will share their own love poems and discuss how writing about love also allows them to explore everything from racism to climate change to queerness to personal grief, then offer strategies of how others might do the same. For how better to know why resistance is worth it? In this panel, we'll discuss not just what we're fighting against but what we're fighting for.

**Hybrid Sex Writing: What's Your Position?**

(Larissa Shmailo, Jonathan Penton, Thaddeus Rutkowski, Cecilia Tan, Erica Jong) In the History of Sexuality, Michel Foucault argues that sex was not repressed in past centuries, but codified. How does contemporary hybrid sex writing crack these codes? Is there a relationship between gender politics and hybrid writing? How does hybrid writing give voice to marginalized gender identities? What is hybrid ecstasy? Is there a special connection between transgressive sex and hybrid writing? Panelists will discuss these questions with a focus on twenty-first century writers.

**I Keep My Eyes Open and Have to See: The Poetry of Laura Jensen** (Molly Spencer, Marianne Boruch, Kaveh Akbar, Kevin Prufer, Miguel Murphy)

"I keep my eyes open and have to see / if something is terribly wrong here," writes Laura Jensen in "The Creature from the Black Lagoon." Jensen's plain-spoken, psychologically dense poetry is a poetry of perception, liminality, wonder, terror, dailiness, unpredictability, surrealism, and interiors literal and figurative. Join five poets as they discuss the singularity of Jensen's voice, her place in the poetry of the late 20th century, and why her work deserves a wider audience today.

**I Sold It! Now What?** (Anjali Sachdeva, Kaethe Schwehn, Alyson Sinclair, Olivia Smith, Sarah Levitt)

Writers expend tremendous energy on selling their books. But once a manuscript has been sold, there's a year or more before publication, and the work of editing and promoting has just begun. How can writers make the best use of this time?

What are the most important steps in the pre-publication process? Can you really “build a platform” in a year? Two authors, an agent, editor, and a publicist discuss both the small- and large-press experience and outline the path to a successful launch day.

**Image and Text: Crossing Media, Crossing Genre** (Joanna Luloff, Jena Osman, Matt Donovan, Matthea Harvey, Paisley Rekdal) Photographs, scientific illustrations, captioning, paintings. Poetry, documentary novels, lyric essays. How do the interactions between text and image allow poems, novels, essays, and memoirs to travel temporally, geographically, and generically? The writers on this panel discuss the ways they have put text and image into conversation in order to explore personal and public histories, identity, and memory as well as the porousness of genre.

**Imagined Research, Researched Imagination** (Jeremiah Chamberlin, Natalie Bakopoulos, Adrienne Kalfopoulou, Aisha Sabatini Sloan, Arianne Zwartjes) With the rise of auto-fiction and hybrid forms, the boundaries of nonfiction have become more porous. Traditionally, imagination was treated with wariness, while research was trusted as factual and true. Yet all histories, whether individual, familial, or cultural, are bound up in memory and narrative. And the construction of a narrative is necessarily an imaginative act. This panel examines the artistic opportunities and ethical concerns of using research and imagination in concert.

**Immortalizing our beloveds: the risks and rewards of writing about family** (Adrienne

Brodeur, Neal Thompson, Cinelle Barnes, Nicole Chung, Claire Dederer) Acclaimed memoirists discuss the fraught yet thrilling adventure of writing about love and marriage, parenthood, sex, family history, and other deeply, dangerously personal stories. What are the boundaries? What's safe to expose, and what's off limits? (As one writer's wife put it: "We do not have sex in this book.") How should a writer honor their loved ones, negotiate with a partner, parent, or child, yet remain loyal to the story? And how can memoir (per Mary Karr) "immortalize our beloveds"?

**In Pursuit of Inclusivity: Actively Creating Opportunities** (Dani Hedlund, Mia Herman, William Johnson, Cheryl Buchanan) Recently, the lack of diversity in publishing has become a prioritized issue. However, creating awareness is not enough of a solution; publishers must actively seek and embrace voices that might otherwise not be heard. In our panel, outreach directors and program coordinators will discuss ways to create a more inclusive industry, calling for publishing professionals, on every level of the industry, to actively seek out and request work from more diverse authors, on more diverse topics.

**Indigenous Fiction: Intersections in the United States and Canada** (Erika Wurth, Eden Robinson, Carol Lindstrom, Daniel Justice, Alicia Elliot) This panel will feature Indigenous writers from Canada and the United States from a variety of literary traditions, from fantasy to realism, from work that in form moves from post-modern or surreal to linear and narrative. Though the writers are from distinct geographic and aesthetic traditions, the connections between Indigenous

writers from Canada and the United States run deep, and the conversations between them hold the key to the content of much of Indigenous fiction.

**Indigenous Womanisms: Decolonization & Na(rra)tivity** (A.J. Alana Ka'imi Bryce, Kristiana Kahakauwila, Matthew R. K. Haynes-Kekahuna, Storme Webber, Amir Rabiya)

Continually pivoting the micro/meso/macro, weaving histories in their poetry, performance, prose, and multimedia, womanist/queer/trans Indigenous artists, editors, and publishers will discuss the craft of orchestrating interlocking narratives to produce compelling work. Examining their art-making, editing, and publishing, panelists will share techniques of intertwining sovereignty and sexuality, gender and environmental justice, nation and narration. How they enact the art of decolonization.

**Indigenous-Aboriginal American Writers**

**Caucus** (Celeste Adame, Allison HedgeCoke, Kristiana Kahakauwila, Shauna Osborn)

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 and concerns as understood by Indigenous-Native writers from the Americas and surrounding island nations is necessary. AWP Conferences began representative caucus discussions 2010-2018. Essential program development continues in 2019.

**Information to Astonishment—Research as Creative Process in Nonfiction & Poetry** (Lia

Woodall, Richard Froude, Tyehimba Jess, Jessica Wilbanks, Dickson Lam)

Conducting research is frequently an integral part of the writing process. But must it always be germane? This panel of mixed-genre writers will discuss the magic that can happen when investigating and integrating obscure, oblique and sometimes irrelevant material, and demonstrate how found material frequently reveals and enhances themes while also impacting form. Participants will walk away with practical strategies for making the research process less intellectual and more intuitive.

**Is Murakami an American Writer?** (Kyoko Yoshida, David Karashima, Masatsugu Ono)

This panel examines Haruki Murakami in relation to current literary production in the United States. It is well known that Murakami is influenced by American writers, but is this familiarity the only reason that makes him the most translated author? How does his work appropriate, influence, and transform from/in American literary culture? Our panel will discuss the significance of embracing new types of transnational literature in a time when more authors write across languages and borders.

**“It’s Complicated”: Writing Poetry from Multiple Subjectivities** (Emily Perez, Brandon Som, Sun Yung Shin, Carolina Ebeid, Lisa Marie Brimmer)

Poets with layered racial, ethnic, and cultural identities push past “it’s complicated” into the potential and perils of writing about identity through a multi-faceted lens. Panelists will explore issues of authority, affinity, and authenticity and discuss membership in identity-based writing communities as well as strategies for complicating the labels that may be



applied to their work. Above all, they will explore what it is to live and write from hybrid spaces in the US today.

**Jewish Women Writers Confront Identity**

(Elizabeth A.I. Powell, Jamie Wendt, Hadara Bar-Nadav, Lizzie Skurnick, Irina Reyn)

In this panel, female Jewish poets and prose writers discuss how identity shapes their work. The writers explore how historical and current events, specifically ones that have impacted Jews, enter their writing, including recent rises in antisemitism and racism. The panelists consider how their experiences as Jews finds its way into their poems and stories, both politically and personally.

**Kafka's Office, Ailey's Studio: Creative Writers in Professional Administration**

(Christy J. Zink, Doug Hesse, Michael Paul Thomas, Lisa Page, Seema Reza)

For creative writers, administration signals bureaucracy, at worst, or artistic free-rein, at best. But in this gig economy, leadership jobs can provide not just stable but also fulfilling work. This panel--comprised of university program directors and a dean, with leaders of national organizations and local nonprofits--discusses complex realities when writers enter into a system's machine. Writer/administrators share lessons from their creative leadership, even under institutional resistance.

**Keeping the Boat Afloat: Challenges of Sustainable Nonprofit Publishing,**

**Sponsored by CLMP** (Jeffrey Lependorf, Chris Fischbach, Erika Goldman, Jamia Wilson)

In the face of shrinking funding and rising costs, coupled with a literary landscape addressing multiple issues, how can nonprofit literary publishers stay afloat

while remaining relevant? Leading small press literary publishers discuss how they address their many challenges—and the changes they make—to keep publishing meaningfully.

**Knowing the Story: Flannery O'Connor Award Winners on Writing Short Fiction**

(Kirsten Sundberg Lunstrum, Lori Ostlund, Amina Gautier, Siamak Vossoughi, Becky Mandelbaum)

Flannery O'Connor is quoted as saying, "I find that most people know what a story is until they sit down to write one." This panel will explore what five short story writers (all winners of the Flannery O'Connor Award for Short Fiction) know (or know they don't know) about short fiction form and style, as well as about polishing a collection for submission. Part reading, part lively discussion, this panel will be both exploration and celebration of short fiction as a thriving literary form.

**La Raza Cós mica and Other Myths: Telling the Truth About Race Thru Latinx Poetic**

(Lauren Espinoza, Yesenia Montilla, Mario Ariza, Carina Schorske del Valle, Carmen Giménez Smith)

The diversity of latinx racial experience defies easy categorization. European colonization produced a hemisphere riddled with caste, vexed by color, and afflicted by an adoration of whiteness. Imperialism, diasporas, and borders only complicate; overlaying power structure over power structure, erasing and muddling convoluted. This panel will explore the poetics that might best communicate the nuanced reality of our raza cós mica, and to try to re-imagine the Americas through poetry.

**Latino Caucus** (Suzi F. Garcia, Ahimsa Bodhran, Raina Leon, Alexandra Regalado) 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.

**Latinx and Latin American Writers in the US: A Border-Crosser Community** (Andrea Cote-Botero, Sylvia Aguilar-Zeleny, Santiago Vaquera-Vazquez, Cristina Rivera-Garza) President Trump has relentlessly attacked Latinx and immigrant communities working in the US. As a community-making practice, writing has become a way to connect, express rage, but also produce solace. Four writers/professors from a range of backgrounds—one unrepentant Border crosser Latinx, two Mexican nationals who write bilingually, and a Colombian who translates right on the Border—will interrogate on the aesthetic and ethical challenges faced by a practice committed to critical thinking.

**Latinx Speculative Fiction: What sets it apart?** (Kathleen Alcalá, Pablo Brescia, David Bowles, Sabrina Vourvoulias, Brenda Peynado) From Puerto Rico to Alaska, Latinx writers are redefining U.S. literature and pushing its boundaries. Readers of speculative fiction have found themselves increasingly absorbed in the work of innovative writers like Junot Díaz, Carmen María Machado, and Daniel José Older, who bring a Latinx

spin to established literary and popular fiction. What is speculative for the mainstream is real life in real time for us, as we mirror contemporary events in our creative work.

**Launching a Literary Start-up** (Colleen Kinder, Sarah Menkdeick, Joel Whitney, Alane Salierno Mason) “If I’d known what it would take, I never would have done it” is a common refrain among founders—of startups, of organizations, and yes, of books and magazines. Always, it takes more work than expected. But the literary scene today is alive with new endeavors—proof that transforming an idea into a platform is hard but not impossible. This panel brings together four founders to talk about this tricky-to-perceive line between hard and impossible.

**Leaping Off the Page: The Poet and The Picture Book** (Laurel Snyder, Carole Boston Weatherford, Matthew Burgess, Dashka Slater) Poetry and picture books may seem like distinctly different worlds to some, but the authors on this panel have traversed the bridge between these genres with tremendous results. Lyricism, lively language, and compression are qualities that poets can bring to the picture book form, but what about the craft of character development and (gasp!) plot. We will discuss our experience writing in both forms and share strategies for writers who wish to break into-or hone-the art of writing for children.

**Let's Talk about Race, Baby; Let's Talk about You and Me** (Jean Kwok, Mira Jacob, Mitchell S. Jackson, Dina Nayeri, Lan Samantha Chang)

This panel is for anyone, regardless of color, who wishes to improve the way they write about, teach or publish racially charged issues in this complex time. How do we handle race with sensitivity, in real life and on the page? How can we overcome discrimination against writers of color in workshops and the publishing world? Can we write negatively about a character of a particular race? This panel of successful writers of color provides honesty and humor and suggests strategies for connection.

**LGBTQ Caucus** (Zane Truman DeZeeuw, Julia Leslie Guarch, Marlena Chertock, Samantha Tetangco)

The LGBTQ Writers Caucus provides a space for writers who identify as lesbian, gay, bisexual, transgender, or queer to network and discuss common issues and challenges, such as representation and visibility on and off the literary page; and how to incorporate one's personal identity into their professional and academic lives. The Caucus also strives to discuss, develop, and increase queer representation for future AWP conferences, and serve as a supportive community and resource for its members.

**Life is a Hybrid: Crossing Genre Boundaries in Memoir** (Alexandria Marzano-Lesnevich, Emily Maloney, Chris Feliciano Arnold, Ruth Behar, Richard Blanco)

Memoirs are becoming weirder and wilder, going beyond the writer's life to incorporate journalism, ethnography, true crime, cultural criticism, poetry and even fiction. Mixing genres, writers layer their work, chasing the complexity of life. But why (and when) choose to mix it up? What research challenges or opportunities await? And how do you escape categorization when it's time to publish? Memoirists—some with

multiple books and some with debuts—offer practical insights on transgressing genre.

**Light is the Left Hand of Darkness: A Tribute to Ursula K. Le Guin** (Alexander Lumans, Emma Eisenberg, Alice Sola Kim, Pam Zhang, David Naimon)

"Truth," Ursula K. Le Guin wrote in her novel *The Left Hand of Darkness*, "is a matter of the imagination." In 2018, one America's greatest science fiction writers passed on, leaving behind a library of literary and social achievements. Through her imaginative narratives, she scrutinized politics, gender, and the environment, creating alternate worlds and new societies as a means to convey deeper truths about our own. This panel celebrates her influential work and pays tribute to her legacy.

**Listening To The Art: Committing To Your Book No Matter How Long It Takes** (Rafia Zakaria, Vanessa Hua, LaTasha Diggs, Laura Sims, Cara Benson)

"The whole culture is telling you to hurry, while the art tells you to take your time. Always listen to the art." Sounds good when Junot Diaz says it, but it's harder to do when the manuscript is taking months or years to finish. How can a writer see a project through to its full realization when it seems like the rest of the world is moving at the speed of the Internet? Five published writers talk about writing their books and the challenges and rewards of listening to the art.

**Lit Mag Editors in Academia , Sponsored by CLMP** (Stephanie G'Schwind , Lisa Roney , Jodee Stanley , David H. Lynn, Jennifer Acker)

How might university literary magazine editors generate more value for what they do? Editing a university-affiliated magazine presents unique challenges well beyond those of simply publishing a magazine. Join us for this roundtable discussion on everything from course release time, research credit, and staffing issues, to working with or around academic development departments and building circulation through university websites.

**Literary Agents 101: Insights and Tools for the Business of Writing** (Libby Burton, Sarah Levitt, Monika Woods, Rachel Crawford, Ayesha Pande)

This panel will focus on the publishing process from the agent's perspective, from a variety of literary agents who represent authors that publish with presses large and small. From the seed of an idea to the lead-up to book publication, we'll be sharing business insight from the trenches far beyond the "dos and don'ts" in approaching agents. Come join us, and pivot your creative thinking to the business side, as we help you think like an agent developmentally and beyond.

**Literary Changemakers: Representation & Visibility in the Writing World** (Tina Cane, Christopher Soto, Suzi Garcia, Farid Matuk, Analicia Sotelo)

How can writers craft a world in which diverse voices are heard, especially in institutions without diverse leadership? This panel will bring together writers and editors who will discuss the ways in which they have advocated for a range of voices in the arenas of publishing, prizes, and the university, and the successes and challenges they've experienced along the way.

**Literary Citizens of the World: the practical side of writing abroad** (Emily Robbins, Jean Kwok, Jennifer Kronovet, Jennifer Steil)  
What does it mean to be a US writer abroad in the era of Trump? More practically: how do you find grants to go abroad? Once there, how do you engage with the literary community and act as a good literary citizen, even across language barriers? How do you stay connected and make sure your work stays relevant in the US? Four writers who have led successful writing careers in the US while living and working abroad share their thoughts on these and other questions.

**Literary Communities for the Rest of America** (Kristen Radtke, Sara Ortiz, Molly Rose Quinn, Lois Kim, Jamey Hatley)  
As many writers and artists get priced out of major cities, leaders from literary centers across the country are building communities away from the coasts—often in places that have been long overlooked. Directors and coordinators from thriving institutions and festivals share their experiences of growing literary communities outside traditionally "cultural" cities, and discuss how they serve their communities.

**Literary Podcasting: the Good, the Bad, and the Books** (Whitney Terrell, Tanzila Ahmed, Zahir Janmohamed, David Naimon, Connor Stratton)  
Podcasts are exploding as a venue for writers to reach audiences beyond traditional media. How do podcasts influence our national discussion of subjects like diversity and social justice? How do they offer in-depth forums to discuss craft, theory, or the intersection of politics and writing? How can I start one? The writers on this panel will discuss how they founded

their own podcasts—like Portland’s own Racist Sandwich podcast—and the pleasures, pains, and opportunities of this growing medium.

**Literary Prequels, Sequels, & Spinoffs: Writing Fiction from Pre-existing Worlds** (Debra Brenegan, Edward Falco, John Kessel, Mary Anne Mohanraj, Phong Nguyen)

This panel concerns books whose genesis & inspiration is in the world of another author’s imagination. These literary prequels, sequels, and spinoffs require a careful balance-- honoring the source material while forging into new territory. Each author’s work concerns a different literary source, and each has taken a different approach to writing in another author’s world. The authors will discuss unique strategies for researching, writing, and revising books directly inspired by another author.

**Literary Sexual Abuse: From Silence to Safety** (Annie Finch, Shaindel Beers, Cathy Linh Che, Genevieve Pfeiffer, Wendy Scott) Staggering numbers of writers-- mostly women-- have had our confidence wounded, educations cut short, voices distorted or stifled, and manuscripts left unfinished or unpublished due to sexual harassment from writing teachers, colleagues, editors, publishers, and role models. How do we survive literary sexual abuse? Should we speak or stay silent? How can we reclaim our voices? This panel focuses not on retaliation, but on transformation, enacting a creative community where all are free to heal.

**Living Liminal: Multiracial Women Writers in American Poetics** (Mary Leana

Christensen, Eman Hassan, Yaddyra Peralta, Celeste Chan, Addi Tsai)

Join five women poets from diverse cultural, regional, and academic backgrounds as they share their artistic work, as well as their thoughts on the liminal spaces related to mixed-racial identity. Discussion topics will include: culture and race in writing and the use of folklore, feelings of “otherness,” feminism, genre hybridity, and the place and importance of WOC in the American poetry scene.

**Local Learning for Literary Translation: Panel Discussion, Sponsored by ALTA**

(Shelley Fairweather-Vega, Katie King, Tim Gregory, Mia Spangenberg)

The Northwest Literary Translators is a group of emerging and established translators who meet monthly in Seattle. A panel of core members will discuss our model for peer-to-peer support and grassroots education (workshops, guest speakers, readings, and translation slams), events which address both the business and craft of translation. In a field where formal training is rare, expensive and typically geographically concentrated, our group provides resources for translators of all backgrounds.

**Lost and Found: Strategies for reviving out-of-print or overlooked books** (Stephanie Lenox, Carl Adamshick, Natalie Garyet, Matthew Hodgson)

Franklin D. Roosevelt once wrote, “People die, but books never die.” As lovers of literature, we want this to be true. What happens, though, when a book falls out of print or copyright expires? This panel will explore ways to give new life to overlooked books by examining the work of two Oregon-based presses. Discussion will

include short readings from a little-known translation of Rilke's Duino Elegies and a reprint of Nella Larsen's *Passing*, a rediscovered classic of the Harlem Renaissance.

**Low-Residency Directors' Caucus** (Steve Kistulentz, Eric Goodman)

This caucus is the annual meeting of directors of low-residency graduate programs.

**Making Light—Humor's Serious Place in Children's/YA Literature** (Tom Birdseye, Eric Taylor, JENNIFER Bailey, Anita Pazner, Jay WHISTLER)

We dispel two myths: that humor is insignificant because it is lighthearted, and that with humor you've either got it or you don't. We discuss the craft of humor and demonstrate how to purposefully write funnier. From our experience as writers with wide knowledge of children's/YA lit, we examine how humor lies at the intersection of truth and pain, and how humor gives effective means to speak to pain and injustice, offering healing, hope, and light.

**Making Ourselves Small: Women and Publishing in the Age of Self-Promotion** (Misha Rai, Ama Codjoe, Lee Conell, Jaclyn Watterson, Anne Valente)

With the rising expectation that authors maintain a strong social media presence and promote their writing accomplishments, this panel will discuss the difficulties of this expectation for women writers who have often been socialized to not call attention to themselves. This panel will address the intersections of gender and race in examining how promoting one's own material is not equally applicable for all writers, and in fact comes with

consequences for many despite the pressure to post.

**MANOA and THE CONTEMPORARY PACIFIC: A Thirty-year Celebration** (Noah Perales-Estoesta, Alexander Mawyer, Frank Stewart, Pat Matsueda, Leza Lowitz)  
MANOA and THE CONTEMPORARY PACIFIC have published literature from Asia, the Pacific, and the Americas since 1989. They have influenced Americans' awareness of international writing and promoted minority languages and communities of the Pacific hemisphere. Panelists will talk about introducing readers to thousands of authors and translators, representing familiar and unfamiliar Pacific and Asian languages, including Tibetan, Nepali, Nuosu, Native Hawaiian, Tahitian, Khmer, and Uchinaaguchi.

**Match Game: How to Find and Work With Your Agent** (Julia Phillips, Patricia Park, Kali Fajardo-Anstine, Naseem Jamnia, Brittany K. Allen)

When should you seek representation? What's a query letter? And what exactly do people mean when they say "your agent works for you"? Recently agented panelists explain how they secured representation for their work and how they've developed their author-agent relationship in the time since. They offer actionable advice for getting past the gatekeepers, whether you're stuck in the slush pile, seeing daily solicitations in your inbox, or partnering with your agent in approaching publishers.

**Matter of Craft: Aesthetic Choices and Consequences in Diaspora Narratives** (Nandi Odhiambo, Ranjan Adiga, Anna Ling Kaye, Leanne Dunic, Khaty Xiong)  
Can complex social concepts like transnational identity be represented



effectively through narrative tools such as voice? What are the aesthetic and ethical considerations to keep in mind when using such tools? Our multi-genre, multi-national panel will discuss the power of point-of-view, code-switching, genre-manipulation, character, and other aesthetic choices when addressing issues of immigration and displacement in writing.

**McSweeney's: Celebrating Innovative Fiction** (Lucy Corin, Patty Yumi Cottrell, C Pam Zhang, Deb Olin Unferth, Rita Bullwinkel)

McSweeney's has been publishing innovative fiction for over 20 years. Founded in 1998 by the author Dave Eggers, the house's quarterly journal contributors and books have won innumerable prizes. In celebration of McSweeney's longstanding championing of literary excellence and experimentation, in this panel four recent McSweeney's authors will discuss their work, and the work of a McSweeney's author that came before them for whom they hold immense admiration.

**#MeToo, Girlhood: Writing and Subverting Childhood Sexual Violence Narratives**

(TaraShea Nesbit, Wendy Ortiz, Amy Jo Burns, Angela Morales)

Writers discuss creating narratives of sexual trauma from the perspective of girlhood, share influences and craft advice, and offer strategies for overcoming the challenges of writing these stories. The writers on this panel create works that subvert common victim narratives—via humor, style, non-linearity, narrator agency, lack of disclosure, and more—as well as examine the intersections of

gender, race, class, inherited trauma, and sexual identity on narratives of sexual violence.

**Me Too: Writing Your Way Through (and Out of) Childhood Sexual Abuse** (Nickole Brown, Laure-Anne Bosselaar, Dorianne Laux, Richard Hoffman, Kamilah Aisha Moon)

How to write the fragmented, charged, often shameful memory of childhood sexual abuse in a way that isn't mired in self-pity, rage, or the standard-issue language of confession? And how to excavate a history half- or mis-remembered, as early trauma often is? What are the pitfalls when writing becomes therapy and when publishing becomes public? Five poets discuss their struggles with these questions as both writers and teachers to make poems that demonstrate the courage to heal.

**Mentoring an Editorial Eye: Teaching Students How to Slog through the Slush**

(Katie Budris, Carla Spataro, Lindsay Chudzik, Nick Tryling)

Student editors, ranging from high school to graduate programs, are at the heart of many lit mags and are largely responsible for selecting what gets published in the emerging market. But are they prepared to sift through the slush pile and make these decisions? How much autonomy should we allow them in determining what literature is "good"? This panel of experienced editors and faculty discusses our varying approaches to mentoring students and helping transform them into editors.

**MFA to 2YC: Creative Writers Navigating Community College Teaching Careers**

(Blake Hausman, Rebecca Aronson, Jessica Johnson, Ramiza Koya, Christopher Rose)

Community colleges represent a large proportion of college teaching jobs, and working at a CC is a source of income for many creative writers. With a diverse range of perspectives from both part-time and full-time faculty, including several from PCC here in Portland, this panel will offer practical advice for job-seekers and their mentors about this particular field of instructional labor, reflecting upon the rewards, pitfalls, and relative sustainability of the work.

**MFA vs LMFAO: Our Nontraditional Paths to Publication (and Yours!)** (Rebecca Makkai, Heidi Durrow, Nayomi Munaweera, Mitchell S. Jackson, Marie Mockett)

It can sometimes feel like every successful writer went straight from college to MFA to Stegner to book deal. We did NOT do that... but everything worked out in the end. Five successful authors talk about not having an MFA, or getting one later in life (even after publication); how our lives went wide of the traditional path; how we made it all work; and whether that degree, or its absence, matters in the end. We'll provide resources and advice for those who, like us, are going it alone.

**Mind Meld: Re-imagining Creative Writing and Science** (Brandi Reissenweber, Amy Catanzano, Jenni Lieberman, Adam Dickinson, Will Alexander)

Einstein described art and science as "branches of the same tree." In this panel, writers from a diverse range of genres and aesthetics leverage findings from science and scientific language to imagine new futures, unexpected relationships, radical reconfigurations of the present, and the hyperreal. Drawing from findings in cosmology, biology, and physics, the panelists will explore the ways science and

art inform one another and illuminate some of the mysteries at their intersections.

**Mining the Everyday: Using Real Life Experiences as Creative Research** (Rajpreet Heir, Susanna Vander Vorste, Namrata Poddar, Kristen Iversen, Emily Heiden)

Calling your mother. Watching a Hoarders marathon. Taking notes during a Jewish conversion class. Revisiting a childhood home. Research takes unexpected forms and comes to us in our everyday interactions. In this panel, you'll get new ideas on what research is, how to conduct it, and how to use it to broaden the scope of an essay, memoir, or story. Panelists will also discuss how to strike that just-right balance of research and narrative, one that captivates rather than overwhelms the reader.

**Modes of Storytelling in Poetry** (Doug Ramspeck, Annie Kim, Laurel Blossom, David Baker, M'Bilia Meekers)

Poets, like novelists and short fiction writers, are storytellers. But because poetry is generally a short form, the storytelling elements are often subtle and unconventional. Panelists will explore storytelling methodologies in poetry that include braided stories, implied stories, and fragmented stories. Some attention will be paid to narrative theory, but the primary focus will be practical. How do poets utilize storytelling devices, and how might narrative elements connect to lyric poetry?

**Money Moves & Recruitment Tool - Summer Writing Programs for High School Student** (Rachel Simon, Olivia Worden, Patricia Dunn, Seth Michelson)

More and more universities are offering college experience programs and workshops for high school students. Not

only is it a way to bring in revenue during the “off time” between semesters, but it is also an effective tool for recruiting prospective students. This discussion-based panel will offer participants the opportunity to brainstorm ideas for summer programs, gain strategies for working with administration challenges, budgets, space restrictions, and faculty recruitment.

**Monsters, Marvels, and Melanin: A Discussion of Black Speculative Fiction** (Kat Lewis, Sean Smith, Yona Harvey, Gary Jackson, Elwin Cotman)

This panel will focus on Black speculative fiction, and how it can be utilized to translate the experience of those from the African diaspora. The panellists will engage in an open discussion about the genre, the importance of minority writers within the spectrum of science fiction and fantasy, as well as short readings from the panellists own work that display the unique way speculative fiction can frame a marginalized experience.

**Monstrous Men, Monstrous Women** (Lynn Pruett, Lorraine Lopez, Elena Britos, Joy Castro, Lee Conell)

As each “Me, Too” narrative unfolds, the challenge to write this cultural moment with exigency grows. From Gen X insouciance to world-weary cynicism aimed at apologists excusing their own bad acts as trauma-borne, this panel examines in new ways the effects of being locked inside or outside of the predatory gaze. Panelists further consider the flip-side of unwanted sexual attention—invisibility—along with the impact of monstrosity on the literature we read and write.

**More than a Half-Assed Novel: exploring the story cycle** (Zoe Ruiz, Micah Perks,

Elizabeth McKenzie, Yang Huang, Sina Grace)

Collections of linked stories are often seen as an unwieldy fiction genre invented by the publishing industry to market short stories as novels. But linking stories together can be an invitation to great imaginative possibilities. Four authors of story cycles will explore what compelled them to link up their stories, how they published and marketed them, and the craft issues that arise from this genre that at its best combines the economy of a short story with the immersive qualities of a novel.

**More Than a Witness: Writing Social Change** (Lacy M. Johnson, V. V.

Ganeshanathan, Kiese Laymon, Wendy Walters, Alexandria Marzano-Lesnevich)  
An increasing body of literature not only blurs the boundaries between art and activism, but also transcends our most basic assumptions about what role writers might play in an unjust world. Creative nonfiction — a genre driven by truth and change — is particularly well suited to not only bear witness to injustice, but also to move readers to confront the worst societal wrongs. These writers will discuss how they read, teach, write, and publish work that calls us to the art of social change.

**Mountain Writers Center – A Nonprofit Model (1993 - 2003)** (Dorianne Laux, Joseph Millar, Michael Robins, Jennifer Grotz, Michael Dickman)

After 20 years of building a regional network, in 1993 Mountain Writers opened the first writer’s center in Oregon, immediately increasing funding for NW literary activity – readings, workshops, craft talks – featuring acclaimed poets and writers: Bei Dao, Lucille Clifton, Billy Collins, Mark Doty, David James Duncan, Jack

Gilbert, Yusef Komunyakaa, Denise Levertov, Louis Simpson, James Tate, C. K. Williams and hundreds more. Former Center staff, faculty and students discuss the impact.

**My Brother, My Antagonist: Memoirists on Developing Family Members as Characters**

(Mike Scalise, Jaquira Diaz, Jennifer Hope Choi, Justin St. Germain, Alexandria Marzano-Lesnevich)

Complex family relationships drive many writers to memoir, but translating those relationships to the page vividly, fairly, and sensitively can be just as complex. This panel of memoirists shares stories, craft tips, and frank advice about the tough, tricky, and surprising process of turning their closest family members into rich, fully-dimensional characters, and what happened to those relationships once they did.

**My Memoir's First Year: Lessons Learned by New Authors of Creative Nonfiction**

(Anthony Moll, Sarah Fawn Montgomery, Matt Young, Grace Talusan, Joseph Osmundson)

Five new memoirists discuss what to expect when you're expecting a memoir. This assorted group of writers with books published in 2018 will share their experiences launching their first memoirs: the expectations each had starting the process, the path from manuscript to book, the rollout and reception of each work, and the range of emotions that come with such a launch, from elation to melancholy.

**Neither From Here or There: The Bilingual Writers Search for Belonging and Place**

(Alicia Anabel Santos, Yoseli Castillo Fuertes, Wendy Angulo, JF Seary, Angela Abreu)

Who decides what writers can/should write about? For some writers of color this idea of home and family can seem distant. Writers search for answers, voice, belonging and home. For bilingual/bicultural writers this search for belonging can seem abstract. They will share how they navigate two worlds, the one we are born into and the one left behind. This panel aims to discuss Gloria Anzaldúa's idea of Neplanta, the space between two worlds, the gap that bilingual and bicultural writers call home.

**New Poetic Visions of the West** (Alyse Knorr, Kate Partridge, Sean Hill, Lee Ann Roripaugh, Olena Kalaytiak Davis)

Western landscapes have featured prominently in the American nature writing canon for the last 200 years. But what role can perspective play in re-envisioning poetry about the West? Using techniques from queer theory, ecopoetry, and cinema studies, these poets present historic and contemporary visions of the West that defy convention and upset tradition. Panelists will discuss how they explore themes of immigration, identity, language, and intimacy in their poems set in the West.

**Nonfiction for Kids and Teens: The Art of Writing Fact Not Fake Information** (Jane Kurtz, Mary Cronk Farrell, Phyllis Root, Claire Rudolf Murphy, Jacqueline Briggs Martin)

Five experienced, award-winning writers offer a window into the creation of the vibrant and imaginative nonfiction books being published for teens and kids today. How a writer discovers her subject, chooses a form (from longer narrative nonfiction to graphic nonfiction to picture books,) completes the research for both text and image, and persists to the final fact checking will be featured. The participants

will share their own work, as well as innovative books that inspire them.

**North of Ordinary: Residencies, Retreats, & Conferences in a Globalizing Alaska**

(Jeremy Pataky, Jeff Brady, Carol Swartz, Daniel Henry)

Writers in Alaska have long surpassed colonial frontier tropes, garnering Guggenheims and Whiting awards, writing bestsellers, and receiving Pulitzer and National Book Award nominations. Commensurately, more and more conferences, retreats, and residencies across Alaska serve writers from in state and beyond. Join the leaders of Alaskan writers conferences, retreats, a residency program, and a literary center as they share lessons learned about sustaining operations in turbulent economic times.

**Not a Wasted Word: A Practical Field Guide to Plotting and Structuring Novellas**

(Robert James Russell, Theodora Bishop, Juan Carlos Reyes, Lee Upton)

Once a preferred genre, novellas have made a comeback—with writers like Denis Johnson, Gillian Flynn, Teju Cole and Haruki Murakami capitalizing on the form. This panel will touch on the history and value of novellas and short novels while focusing on craft. Panelists will share how they distill ideas, approach structure, integrate research, and develop characters and texture in a smaller space. The goal is to demystify the novella by offering practical tips and publishing avenues.

**Not All Who Wander Are Lost: Finding the Heart of Travel Writing**

(Helen Meservey, Don George, Dan White, Sherri Harvey, Kimberley Lovato)

Accomplished travel writers and editors share their experience and insight about

crafting both travel narratives and travel essays that help make our increasingly small world a little cozier. Panelists will discuss the business of travel writing, explain the various options for publishing travel writing, and read a brief selection of their own published works.

**Not Yet a Genre: Writing Beyond Words**

(Ellie Kozlowski, Kathryn Smith, Oliver Baez Bendorf, Emily Van Kley, Dustin Parsons)

There are times when words are not enough—when the image wants to remain an image, when the body is best described by the motion of the body itself. Using schematics, paper cutouts and drawings, aerial acrobatics, embroidery, and film, these writers genre-bend beyond poetry and prose to create a conversation between elements on and off the page. Panelists will show and read examples of their work, discuss their process and techniques, and engage in a Q&A session.

**Not Your Mother's University Press: Publishing Nonfiction with Academic Presses**

(Kristen Elias Rowley, Sarah Fawn Montgomery, Anthony Moll, Kathryn Nuernberger, Sophronia Scott)

Determining where to submit nonfiction books in the mass of trade, academic, and indie presses can be more of an essayist exploration than the writing process. Writers who have published memoirs, essay collections, and hybrid texts with The Ohio State University Press will discuss how an academic press became home for work that challenged genre conventions and subject matter. Writers will read a section of work before reflecting along with the press editor on the process, marketing, and release.

**Obsession in the Archives: The Art of Research in Fiction and Poetry**

(Valerie

Vogrin, Amaud Jamaul Johnson, Nicky Beer, Cathy Day, Jasmin Darznik)

The muse strikes in the form of research – now what? Having conducted intensive research on subjects such as Black Vaudeville, octopuses, and the life of Iranian poet Forugh Farrokhzad, panelists will share strategies for coping with research-mania and wrangling intimidating amounts of information. They will also discuss taking creative liberties with their findings, considering the questions of when and how fictionalized fact can best serve the “truth.”

**Occult Poetics: Conjuring the 4th Voice to Compose Viable Futures** (Laurin DeChae Jefferson, Douglas Kearney, Ytasha Womack, Victorio Reyes Asili, Jonah Mixon-Webster)

Magical practices like divination and astrology are reemerging and as such the link between the occult and writing is rekindled. Providing an intimate space for writers of color to conjure a fourth voice, through multigenre writing by layering narratives to create a new singular, subjective voice which gestures toward the collective experience, allows for a choral, collaged, and intersectional site of accumulation. This space redefines ancestral connection and adaptation for enduring the future.

**Of Color: Poets' Ways of Making ~ Readings from Essays on Transformative Poetics** (Addie Tsai, Jose Araguz, Melissa Coss Aquino, Luisa Igloria, Amanda Galvan Huynh)

Of Color: Poets' Ways of Making An Anthology of Essays on Transformative Poetics brings together the voices of 15 poets of color, foregrounding craft and poetics. The essays discuss mentorship,

models and frameworks of/for writing, the joys and perils of writing in/with/against/making new forms. Contributors will read from their essays and answer questions about the importance of writing craft essays from the perspective and experience of writers of color within the current political climate.

**On the 20th Anniversary of Tupelo Press, a celebration of Native poets** (CMarie Fuhrman, Deborah Miranda, Michael Wasson, LeAnne Howe, Ishmael Hope)

This panel will feature craft talks by poets whose work appears in Tupelo Press's Native Voices Anthology. This book, the first of its kind, embodies the dynamic conversations that take place in Indigenous poetry through writerly craft across generational, geographic, and stylistic divides. By foregrounding craft, we hope to initiate a conversation about Indigenous writing that moves beyond theme and narrative, considering instead the ways that form and technique can be politically charged.

**On The Offensive: Writing Queer for a Straight Audience** (Brian Kornell, Bronson Lemer, Sassafras Lowrey, Alan Lessik, Tiff Ferentini)

Do LGBTQ writers have a responsibility to “translate” queer culture to a straight, cis, and heteronormative audience? Should queer writing strive to educate its readers or simply expose those readers to the queer community's truth? How do LGBTQ writers decide their intended audience, and will the scope of their audience affect the impact of their work? This panel features queer writers who fully embraced, rejected, and/or acknowledged their non-queer readers.



**On the Road Again: What Touring Writers Need to Know** (Sandra Beasley, Maggie Smith, Marcus Wicker, Anya Backlund, Ron Mitchell)

Three poets known for dynamic performance, a Blue Flower Arts agent, and a university reading series coordinator will share best practices for successful reading tours. Topics include the decision to sign with a speaking agency or remain independent, booking reading tours, publicity and promotion, maximizing social media platforms, community engagement, contracts, taxes, and particular realities such as traveling on a budget, with disability, or away from kids.

**Out of Our Time: Writing Dissent in Creative Nonfiction** (Kisha Schlegel, Catina Bacote, LaTanya McQueen, Sarah Viren, Stephanie Elizondo Griest)

As destructive language is increasingly normalized at large, writers who engage in forms of dissent are asking how we might broaden and complicate our understanding of dissent. Interpreting dissent broadly, panelists discuss the forms that dissent takes in creative nonfiction, from the lyric to longform. Panelists have written extensively on U.S. borders, incarceration, race, and queer identity, each expanding on Adrienne Rich's twenty-year-old question: how do we write out of our time?

**Outsiders in Minority Fiction: When You're From Where You're Not Supposed to be** (Erika Wurth, David Weiden, Keith Lesmeister, Steven Dunn)

This panel will speak to diverse minority experiences and the multitude of aesthetic responses in fiction to living in places where the American populace doesn't place them. From African-Americans in Appalachia, Native Americans in Denver and Asian-

Americans in the rural Midwest, many of us write, imaginatively and poetically, about our families and communities and often end up in a place of artistic resistance to mainstream and even alternative expectations in fiction.

**Peter Elbow Tribute with Peter Elbow**

(Janée J. Baugher, Thomas Newkirk, Irene Papoulis, Sheryl Fontaine, Peter Elbow)  
With his landmark 1973 book *Writing without Teachers*, Elbow launched a revolution in writing instruction and demystified the writing process for millions of writers of all genres. This panel of teachers and writers celebrates his championing of the student-centered technique of freewriting, as well as his theories of criterion- and reader-based feedback. Please join us to honor this gifted educator who taught us all how to write with power. The tribute concludes with words from Peter himself.

**Playwriting for Novelists** (Andrew Pederson, Craig Thornton, Jayme McGhan, Deborah Jordan)

Does your novel, or story feel like it needs to be on the stage? At a loss for how to make the leap? This workshop outlines the basic playwriting principles you will need to take your prose to script. We will cover the key issues of transferability, formatting, structure, dialogue, characters, and pacing. We will give you the tools to take your book from the private pleasure of reading to the communal and dynamic experience of live theatre.

**Playwriting in the Pacific Northwest: Unique Region, Unique Craft 2.0** (Bryan Wade, Ramon Esquivel, Andrea Stolowitz, Cathy Rexford)

Playwrights in the Pacific Northwest share many commonalities: rainforest weather, ocean, snowcapped mountains, coffee and earthquakes. But is there a cultural commonality that exists amongst playwrights in the region aka Cascadia? If there is, how has it affected their development as playwrights and in particular, their plays? Can they stay local, connect North, South? Should they look West, to Asia? Or should their focus remain with the East, and its traditional, national theater faultlines?

**Poet vs Community vs History** (Yanyi ., Emily Yoon, EJ Koh, Marci Calabretta Cancio-Bello, Monica Sok)

For Asian American poets, what is the relationship between bearing witness to history and giving voice to marginalized communities? Four writers talk about how their work as poets, editors, translators, and scholars allows them to uncover intimacies among seemingly disparate colonial histories and contextualize narratives of intergenerational trauma. They'll draw on multidisciplinary practices to explore how the individual pursuits of poets can build empathy and community.

**Poetic Strategies for Raising the Dead**

(Owen Lewis, Kamilah Moon, Ben Purkert, Kate Daniels, Laure-Anne Bosselaar)  
The dead often walk in and out of poetry as if they were still alive. How do poets achieve a seamless transit between worlds? Five poets will discuss their own and others' techniques for realizing resurrection on the page. Also considered: the many purposes for bringing back the dead. How do poems enable us to mourn and commune with those not here? We will examine poetry's role in shaping our public and private

histories, allowing us to rewrite those histories and new meaning to the past.

**Poetic-Traumatic Stress Disorders:**

**Languages of Healing** (Kevin Carollo, Jehanne Dubrow, Elizabeth Mosier, Joel Peckham, Nayt Rundquist)

As Faulkner famously observed, "The past is never dead. It's not even past." Subjects as diverse as music, archaeology, perfume, and the physical and emotional wounds of trauma and mental decline work to locate memory at the intersection of body and mind, the sensory and psychic, instinct and intellect. In this panel, four essayists and poets who grapple with the palpable presence of past events will outline strategies they employ to embody the shifting, elusive nature of memory on the page.

**Poetics of Oblique Violence** (Nomi Stone, Sumita Chakraborty, Sara Eliza Johnson, Paige Lewis, Roy Guzman)

Of violence, Toni Morrison writes: "wanting to is doing it." This panel responds to Morrison's provocation by exploring the poetics of oblique violence. When a poem's speaker hints at violence, rehearses destruction in their imagination, nests allusions to brutal acts, articulates a desire to cause pain through fictional or historical conceits, or utters dreams of mayhem in the most ambiguous terms—do these more ambivalent articulations imply desire? And, if so: is wanting to a way of doing it?

**Poetry and Technology: Appendage, Mask, Voice, Body, and Song** (Samuel Ace, Douglas Kearney, Amaranth Borsuk, Ronaldo V. Wilson, LaTasha N. Nevada Diggs)

Five poets will perform and discuss the ways in which technology extends the

content of their work and the reach of their practice. Along with print-based text, these poets make use of digital audio and video technologies. They will perform work that demonstrates how specific technologies serve as appendage, extension, organ, disguise, elemental sound, and chorus to facilitate the poet's ability to relocate, re-contextualize, and investigate the infinite possibilities of language off the page.

**Poetry and the Body: Writing the Corporeal** (Peter Joseph Gloviczki, Alex Lemon, Kelly Davio)

In this poetry craft and criticism panel, we aim to have a meaningful dialogue about how the corporeal and related elements enter into our creative processes and how they also inform the delivery of our work in public settings. Drawing from history, memory and geography, we aim to more fully place the corporeal among the elements that guide our work. We hope poets in the audience will therefore be inspired to consider how the corporeal informs their own creation, forms, content and delivery.

**Poetry in Community: Ideas, Initiatives, Impacts** (Felicia Zamora, Michael McLane, Wren Goblirsch, Charlie Malone)

Why does bringing poetry to communities matter? This panel discusses the innovative and explorative opportunities being offered in community development in creative writing from four very distinct centers from around the country. Panelists will discuss how their centers collaborate to create points of engagement, the types of programming they provide, importance of community initiatives, impact in the community, and new trends in creative writing in regard to community development.

**Poets Claim American History** (Dolores Hayden, Marilyn Nelson, Frank X Walker, Martha Collins, Martín Espada)

In recent years, many poets have turned to history as the inspiration for book-length projects. How does the poet's craft encompass the historian's? Panelists explore strategies for choosing a resonant subject and interpreting another era using documents, maps, landscapes, and photographs. Do historical characters and events broaden the audience for poetry? Are there different readers for poetry, historical fiction, documentary films, and narrative history or do they overlap?

**Poets Out of Place** (Elizabeth Senja Spackman, Darrel Alejandro Holnes, Ngwatilo Mawiyoo, Ketty Nivyabandi, Maria Fernanda Snellings)

Displacement can be another way to think of immigration, exile, and longing. Poets from five countries question what it means to write about somewhere from somewhere else. From splitting 'expatriates' from 'migrants;' to negotiating the bureaucratic-ease of asylum; to when home suddenly finds you too queer, too loud, too too; to the home you never knew, we look for new poetic languages and form. In this itinerant age, how do we find home? And how do we sing it?

**Poets Vs. Poets: Dismantling the Bias Against Performance Poetry** (Jasminne Mendez, Paul Tran, Safia Elhillo, Denice Frohman, Bill Moran)

Performance poetry has become a vital space for underrepresented groups to be heard in the literary community. This panel will feature esteemed poets from the performance poetry community and offer a discussion of the false binary of page versus

stage writing while highlighting the amazing work that performance spaces can create for classrooms and communities.

**Poets Writing Whiteness, Presented by The Racial Imaginary Institute** (Monica Youn, Sharon Olds, Shane McRae, Natalie Sceners-Zapico, Joy Katz)

This panel presents four poets whose work has explicitly confronted whiteness, moderated by The Racial Imaginary Institute (“TRII”) member Monica Youn. TRII brings together artists and thinkers to mark, challenge, and beset white dominance, to make visible what has been presented as inevitable so that we can transform our imaginings of race. We hope to catalyze other writers and artists to reimagine our racial pathologies, to scrutinize not only obvious bigotry but also our own complicity.

**Politics and Pragmatics of Translating Asian Languages** (Charles Waugh, Bonnie Chau, Michelle Crowson, Anothai Kaewkaen)

Four accomplished translators, working in Chinese, Japanese, Thai, and Vietnamese, discuss the political and pragmatic difficulties posed by translating Asian languages. We address challenges arising from formal aspects of the languages, from the political dimensions and consequences of the work, and from working in a field underrepresented in US publishing, academic programs, and at AWP. We’ll also present resources for aspiring translators and propose an Asian languages translators’ network.

**Post-MFA vs. POC: Five Poets Speak about and Read from First Books** (Steven Sanchez, Sara Borjas, Douglas Manuel, Michelle Brittan Rosado, Ife-Chudeni A. Oputa)

In his essay “MFA vs. POC,” Junot Díaz sparked an important conversation about MFA programs, lack of representation in workshops, and meeting the needs of writers of color. In this panel, four poets extend this discourse to talk about writing after the MFA. They will discuss what resources helped them publish first books, including writing communities and conferences, PhD programs, and finding editors who value their work. Each panelist will also read from their recently published collection.

**Power, Privilege and Progress - # Me Too and the Impact on Film and Media**

(Kavelina Torres, Andi Zeisler, Dorothy Woodend, Maureen Medved, Ann Marie Fleming)

This panel will address how # Me Too has forever changed the landscape of film production, criticism, and pedagogy. Five panelists all involved in some aspect of film and media – producers, writers, critics and academics – discuss recent changes in the industry and what new approaches should be taken to broaden our conversations around film and to encourage responsibility, inclusivity, healing and transformation.

**PR for CW: Responding to Enrollment Challenges in Grad and Undergrad Programs**

(Michel Morano, Cathy Day, Joanna Eleftheriou, John T. Price, Ned Stuckey-French)

As colleges and universities nationwide deal with declining enrollments, particularly in the humanities, creative writing programs are under increasing pressure to innovate and, in some cases, to justify themselves. Panelists from both public and private universities will discuss how their programs are responding positively to these

challenges before engaging the audience in conversation about the future.

**Property of the Imagination: Caribbean Literature in Translation, Sponsored by ALTA** (Michael Holtmann, Aaron Coleman, Carina del Valle Schorske, Kristin Dykstra, Linda Coverdale)

Linguistically and culturally diverse, Caribbean literatures have developed out of shared but fragmented histories of colonialism, slavery, migration, and syncretism. While these countries are geographically close to the US, they remain underrepresented in international literature. Four translators of writers from Puerto Rico, Cuba, Martinique, and Haiti share their translations and speak about what has drawn them into the luminescent world of Caribbean writing.

**Publishing Queer: What was, what is, and what just may be** (Kate Carroll de Gutes, Tammy Lynne Stoner, Beth Marshea, Matthew Griffin, Tobi Harper)

How has queer publishing changed over the years? Do agents and publishing houses resist picking up LGBTQ lit or are they embracing it now in the face of the current climate in America? What does the future look like? This panel will discuss publishing trends with the head of Quill (the queer imprint of Red Hen Press), a literary agent who represents diverse voices, and three award-winning, published writers who will share their personal experiences getting their books sold and marketed.

**Punk Rock Presses: rinky dink, Forklift Ohio, Cardboard House, Wax Paper** (Rosemarie Dombrowski, Giancarlo Huapaya, Hans Hetrick, Shawnte Orion, Matt Hart)

Punk is a style of music, a state of mind, and a subculture of the small press world.

Though punk is often perceived as nothing more than an anti-establishment posture, a punk ideology espouses a DIY ethos, is non-conformist in its productions, and resists selling out under pressure. These four presses define what it means to be punk publishers, and they're thriving in a world of better-funded, perfect-bound counterparts--and wondering how long before the raw becomes the cooked!

**Purpose and Pathways: The Undergraduate Capstone** (Maria Brandt, Kate Kysar, Mary Rockcastle, David Smithson, Joe Baumann)

The undergraduate capstone course at both two-year and four-year colleges offers valuable opportunities to a diverse array of students. Panelists from different backgrounds and institutions will explore multiple aspects, challenges, and goals of the undergraduate capstone course as a site for helping students develop not only their writing, but also a clearer vision into their professional and personal future pathways.

**Putting Together a First Book: Kate Tufts Winners Tell How They Did It** (Barbara Hamby, Adrian Blevins, Cate Marvin Dupont, Phillip Williams)

How does a poet go about putting together a first book? Winners of the Kate Tufts Award for a First Book will discuss the writing, compiling, and publishing of their first books, delving into the setbacks, failures, and rejections they experienced as well as the acceptances and successes.

**Que savent-ils?: What Classic Essays Can Teach Contemporary Essayists** (Randon

Billings Noble, David Lazar, Dinty W. Moore, Kyoko Mori, Beth Peterson)

When's the last time you sat down with an essay by Lamb? Or cracked open *The Rambler*? Maybe not recently enough. With so many exciting new modes of the essay being written today it can be easy to forget those of the past. But writers like Montaigne, Rousseau, Hazlitt, and Woolf have more bearing on contemporary essayists than you might think. This diverse panel of essayists writing in a variety of sub-genres shows how the "classics" inspire them – as perhaps they will inspire you, too.

**Queering Genre Boundaries: The Speculative and Fantastic in LGBTQ+ Writing** (Darcie Little Badger, Nino Cipri, Rose Lemberg, Nicole Rivas, Maria Romasco Moore)

Speculative fiction allows writers to reflect reality not as it is, but as it could be. This can be a powerful tool to challenge societal conventions and reader expectations of gender and sexuality. Panelists will offer strategies for wielding this tool to write towards the queer future we need to see in the world. Queer writing often occupies a liminal space by default, so we'll also look at ways to challenge both the gender and the genre/literary binary, with a focus on intersectionality.

**Race, Gender, Politics and The American Dream** (Shaniya Smith, Ann Cummins, Andrew Levy, Jennifer Denetdale, Annette McGivney)

How do narratives of youth become intertwined nationally with narratives of race, gender and culture, each shaping the other? How do ideas about race, gender and culture turn into national policies – i.e. the removal of Native Americans from national parks, the marginalization of

people of color and LGBTQ communities? How do these racially charged, gender-biased policies in turn impact the destinies of individuals, families and cultures?

**Radiance versus Ordinary Light: A Tribute to Carl Phillips** (Rickey Laurentiis, Dawn Lundy Martin, Justin Phillip Reed, Erin Belieu, Carl Phillips)

At a time when to speak candidly about the vagaries of erotic, sexual and moral life was still taboo, Carl Phillips broke into the American literary landscape to amass a signature body of work earning him near legendary critical acclaim and respect. Especially for queer poets of color who follow him, his influence and literary friendship spanning nearly thirty years is no less essential. This diverse panel of poets celebrates that radiating legacy, ending with a reading by Carl Phillips himself.

**Re-creating the Past: Innovative Research Methods for Historical Fiction** (John Pipkin, Joyce Hwang, Dominic Smith, Robin Oliveira, Elizabeth Crook)

The amount of research required by historical fiction can sometimes seem daunting, especially when gathering facts gets tedious. Research, though, can be a satisfying, inspiring, and rewarding part of the writing process. This panel brings together four historical novelists and an architect to discuss their diverse and innovative methods, including interdisciplinary collaborations, participatory experiences, personal interviews, archival sleuthing, and other adventurous and hands-on techniques.

**Re-imagining disABILITY through Literature** (Marianne Zarzana, Christine Stewart-Nunez, Dana Yost, Raymond Luczak, Chris Stark)



This event will feature four diverse well-published, award-winning writers of poetry, fiction and nonfiction discussing and reading excerpts of their writing that moves beyond stereotypes and stigmas to re-imagine a variety of disabilities: physical, mental, and emotional.

**Re-imagining Tragedy: What Happened Here?** (Kathryn Schwillie, Nan Cuba, Adrienne Harun, Sunil Yapa, Claudia Salazar) Whether murders, street battles or space disasters, public tragedies can be literary sparks. Five fiction writers consider the opportunities and challenges of writing about grim public events. We'll discuss strategies for dealing imaginatively with true – sometimes violent – events, navigating the wobbly line between fact and fiction, and the possibility for literature to question official histories or represent marginalized experiences.

**Reaching Climax: Girls with Sexual Agency** (Bree Barton, Nova Ren Suma, Emily X.R. Pan, Britta Lundin, Dana L. Davis) Today's young women have inherited a complicated narrative. Be sexy but not sex-starved; don't show too much skin but be adventurous in bed; no means no, except for the times it means yes. How do you craft female characters with sexual agency? And how do you write stories about girls claiming ownership of their bodies in a culture that has never prioritized a woman's pleasure, nor historically upheld the idea of consent? In this panel, four YA authors talk about how and why they write about sex.

**Real True Crime: Nonfiction Writers Reimagine the Genre** (Laurel Fantauzzo, Lina M. Ferreira Cabeza-Vanegas, Sarah Viren, Lacy M. Johnson)

True crime often reinforces social norms, but nonfiction about crimes and criminality can also help writers pose messier political and social questions. Like, is it criminal to enforce policies that lead to disenfranchisement and death? And how do victims reconstruct memories in ways that feel "true"? This panel reframes true crime to include topics, approaches, and voices outside of the traditional "whodunit" narrative, outlining ways to teach and write true crime as a genre of social change.

**Real Women Talk Dirty: Feminisms of Sex in Fiction** (Merritt Tierce, Debra Monroe, Mary Ann Mohanraj, Nalo Hopkinson, Claire Vaye Watkins)

One way to define dirt is as "matter out of place." Is "dirty" literature labelled as such because of its content, or because of its irreverent treatment of such matter? What would advocates of heteroglossia or mixed discourses think of "dirty fiction"--that its determined blending makes it the sharpest edge of realism? Is the depiction of sex crucial to the goals of feminisms, and how? This all-woman panel discusses craft hazards and opportunities when rendering the sexually explicit.

**Reclaiming the Mine: Nonfiction Writers Explore Mining as Method and Metaphor** (Elissa Washuta, Ander Monson, Katherine E. Standefer, Byron Aspaas, Jessica Johnson) What can we learn by stepping into the mine? What does it mean that the work of writing nonfiction is so often compared to excavation? What shapes can we make of the holes and fragments left by mining? What do bodies broken in pursuit of ore have to tell us? When does the unearthing we do as writers become unsustainable? Nonfiction writers with diverse connections to mining explore the payoffs and dangers

of digging into a cultural and environmental inheritance.

**Reinventing the Wheel: The Tradition of Innovation in Poetry** (Kazim Ali, Kiki

Petrosino, Jenny Johnson, Traci Brimhall, Vandana Khanna)

Sidney famously writes, “And others’ feet still seemed but strangers in my way” (“Astrophel and Stella”). However, one would only need to read Homer, Virgil, and Dante, the letters between Wordsworth and Coleridge or Moore and Bishop, to recognize the long tradition of poets mentoring and inspiring other poets. The poets will challenge the notion that tradition and innovation are at odds by revealing how specific poems influenced them and led them to better understand different poetic elements.

**Remembering the World: The Memoir of Political Witness** (GLEN RETIEF, CAROLYN FORCHE, AMINATTA FORNA, NICK FLYNN, HASANTHIKA SIRISENA)

“Be a Columbus to continents within you,” says Thoreau. But what about memoirists preoccupied by more literal land masses? Writers interested in national, rather than individual, conflicts; by the foolishness and wisdom of societies. In this panel, five experienced nonfiction writers talk about how the lens of personal recollection and the formal flexibility of memoir itself can be deployed to accomplish what Carolyn Forché calls a “poetic witness to dark times.”

**Reshaping the Short Story: Four Authors on Innovative Contemporary Short Fiction** (Dave Madden, Lucy Corin, Nana Kwame Adjei-Brenyah, Rita Bullwinkel, Courtney Zoffness)

Critics often claim the impending death of the short story as a form, and yet, in the last decade, innumerable beautiful and innovative short story collections have been published and applauded. In this panel, four contemporary American short story writers will discuss their favorite collections of the last ten years, and what about the form of short stories they find most captivating and arresting.

**Revelation or Resistance? Form and Narrative at the End of the World** (Roy Scranton, Hilary Plum, Mark Doten, Eugene Lim)

Cyberwar, superviruses, climate change, AI uprising, nuclear armageddon: the future grows ever more uncertain, the end ever nearer. We write today under the shadow of an impending, inchoate, dystopian doom. Three innovative, genre-bending novelists ponder the aesthetics of disaster, the ethics of witnessing, and the question of what narrative and form mean at the end of the world. Is writing fiction escapist fantasy, an act of prophecy, or a kind of interruption? Revelation, or resistance?

**Revisiting The Glass Cage** (Francisco Aragon, Emma Trelles, Aleida Rodríguez, Dan Vera)

On the 20th anniversary of Aleida Rodríguez's "The Glass Cage," four award-winning Latinx poets and editors revisit this landmark essay about thematic limits placed on Latinx writers by publishing and literary institutional gatekeepers. What has changed in the preceding years? Are Latinx writers free to explore every subject under the sun? Does repetitive coercive editing produce self-censorship in one's writing and how can we break beyond the banal to a more authentic creativity?

**Revolutionary Voices: Harnessing the Power of Language** (Desireé Dallagiacomo, Ellen Hagan, Merna Hecht, Terisa Siagatonu, Lori Pourier)

Writing can be a powerful tool for creating spaces where underrepresented voices are heard. Experienced organizers and writers will discuss how they work to create inclusive, responsive spaces that respect the needs of the diverse communities they serve. Whether you are hoping to start your own initiative or would like to be a part of an organization that does this kind of work, listen in as panelists offer tips and tools for revitalizing our communities through poetry and storytelling.

**Rewriting History: Why It's Not Okay to Fictionalize Our Memories** (Mia Herman, Patti Horvath, Phillip Lopate, Lee Gutkind)

Every so often, literary scandals seem to surface, particularly when it comes to memoirs. Is there an unspoken code of ethics that exists for memoirists and essayists? Or is it something deeper, something psychological that gives birth to the betrayal we feel upon discovering that a nonfiction writer has invented a character, setting, or memory? In this panel, nonfiction writers will discuss the difficulty in cultivating memories while managing this genre's ethical demands and expectations.

**Rewriting Wild Bodies** (Heidi Hutner, Chelsea Biondolillo, Marco Seiryu Wilkinson, Olivia Olivia, J. Drew Lanham)

In this session, writers and teachers of ecological literature will use theories of ecofeminism and environmental justice to consider how built urban and suburban spaces exclude or erase "others"—nonwhite, non-cisgendered, poor, disabled bodies. They will also address how female,

nonwhite, disabled, queer, underprivileged bodies are stereotypically associated with wildness and discuss strategies for disrupting such traditional binaries as human/natural and civilized/wild.

**Rx for Writers Targeted by Hate Speech and Trolling** (Katy Glenn Bass, Yumi Wilson, JoBeth McDaniel, George Abraham)

As the internet and social media become ever more influential in writers' careers, we will discuss how they can deal with hate speech and trolling targeting 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.

**#saferLIT: Fighting Sexual Misconduct in the Literary World** (Lynn Melnick, Jen Benka, Elissa Washuta, Deborah Paredez, Jeffrey Lependorf)

In the #metoo era, we recognize that abuse and sexual harassment consume community members' time and energy, and silence marginalized voices. Join VIDA, as well as reps from the Academy of American Poets, CLMP, and Canto Mundo, as we discuss how to make conferences, residencies, workshops, literary events and organizations, presses, and writing programs as safe as possible from non-consensual sexual advances, requests for unwanted sexual favors, and other verbal or physical harassment.

**Safe Writing Spaces: Building Community Through Literary Advocacy** (Angela So, Cathy Linh Che, Elizabeth Bryant, Carmen Giménez Smith, Renee Watson)

How we can build writing spaces outside of academia that respond to the needs of writers of color? Leaders from Kundiman, Cave Canem, CantoMundo, and I, Too, Arts Collective discuss what these spaces can look like, the resources we can provide to writers of color, and how to build community inside and outside of traditional institutions.

**Salvadoran Poets, American Letters** (Raquel Gutiérrez, William Archila, Claudia Castro Luna, Jose B. Gonzalez, Leticia Hernández-Linares)

Twenty-five years after the peace accords ended the civil war in El Salvador, five American published, Salvadoran born and Salvadoran-American poets discuss what might be termed a Salvi Poetics. The authors will discuss personal histories and writerly dilemmas, or in which ways their subjectivity is embodied in their craft choices. War and post-war identities, linguistic alliances, cultural affinities, resistance and appropriation, syntactic ambiguity and border crossings will be discussed.

**Scattered: Homes Throughout the Asian Diaspora** (Krystal Sital, Thi Bui, Nidhi Chanani)

Three acclaimed memoirists—graphic and prose—hailing from three very different parts of the Asian diaspora come together to read excerpts from their recent works and to discuss what it means to write about the many versions of homes that take on a life of their own within these books. When homes become ethereal, bonds among women and between generations help to solidify history in time and space throughout the Asian experience.

**Screenwriting: 8 Techniques Guaranteed to Take Your Script to the Next Level** (Leslie Kreiner Wilson, Tom Provost, Andrea Baltazar, Andres Orozco)

In this panel, screenwriters will discuss eight screenwriting techniques from successful films and screenplays such as setup/payoff, revealing character through action, and disclosure of information. This session will help both writers and instructors polish scripts that will stand out from the slush pile.

**Script Tips: The Secrets to Dynamic Dialogue** (Leslie Kreiner Wilson, Tom Provost, Andrea Baltazar, Andres Orozco)  
One of the most important elements in any screenplay is the dialogue. This panel will show examples of great dialogue from films and screenplays as well as examine how those moments sharpen the plotline, theme, or character arc. Screenwriters and instructors will leave with a new arsenal of examples to help them improve their own work or the work of others.

**Season of the Witch: Feminism, Ritual, and Independent Publishing** (Brooke Wonders, Kiki Petrosino, Joanna C. Valente, Mary Biddinger, Annah Browning)  
Helen Oyeyemi writes of “...witches who whistle at different pitches, calling things that don't have names.” What unnamed experiences might a feminist literary magazine or press want to summon? Join the editors of Luna Luna, Grimoire Magazine, Transom, and University of Akron Press as we discuss how ritual, folk practices, and symbols like the witch provide a way of speaking the unnamed, especially in the wake of the #metoo movement.

**Selfish, Sleepless, Self-Deprecating:  
Parents on Children and the Writing Life**

(Raul Benjamin Moreno, Steven Church, Elizebett (Liz) Eslinger, Aaron Gilbreath, Erika Hayasaki)

Karl Ove Knausgård recently told an interviewer he's never composed so much as now, when the echoes of children fill his writing life: "You have to lower your self-criticism. You can't afford it." By contrast, Picador celebrated 16 writers' decisions not to have kids in a 2015 anthology that describes "meandering, sometimes agonizing paths." In what ways does this "choice" inform, constrain, even liberate working writers? Five parents offer Western perspectives from nonfiction and other genres.

**Sex at the Intersections: The Erotics of Queer and Of-Color Poetry**

(Kate Osana Simonian, Rickey Laurentiis, Timothy Liu, francine j. harris, Randall Mann)

Is there a difference between the "dirty" and the "erotic"? Is the poetry of sex inherently progressive, not only politically, but aesthetically, because the way it treats its subject matter is transgressive? What challenges face queer writers of color who write, often graphically, about the libido and its relation to the body? This panel links broader questions of intersectional activism with a targeted emphasis on poetic form, to deliver food for thought along with practical writing wisdom.

**Shame as a Driver of Marginalized Female Narrative Unreliability**

(Candace Walsh, Ariel Gore, Ana Menéndez)  
When writing intersectionally marginalized female characters, how do we acknowledge their society-inflicted shame-driven narrative unreliability? Novelists Ana Menéndez and Ariel Gore will share how

they've used craft elements to do so. Moderator Candace Walsh will also present examples from Zadie Smith's "Crazy They Call Me" and Carmen Maria Machado's Her Body and Other Parties. You'll learn how use shame to write rich characters and to reveal subtle truths that would otherwise go untold.

**Shape-shifting Lineages: Conjuring the Feminine Divine, Power, and Creation**

(Purvi Shah, Rosamond S. King, Ana-Maurine Lara, Sun Yung Shin)

This event will engage diverse lineages of the feminine divine to explore power, myth-making, diasporic and transnational inheritances, and creation in contemporary writing by women of color. From re-shaping origin stories to seeing monstrosity as divinity, we will delve into aesthetics of the feminine divine to foster attention, care, and value for marginalized communities, and explore craft, character development, and world-building of the feminine divine towards women's and queer liberation.

**She/He Said: Resisting, Dealing With, and Benefiting From Editors' Suggestions**

(David Kirby, Laura Brown, Jessica Faust, Edward Falco, Emily Nemens)

Every writer hopes that his or her manuscript will be accepted as is, yet a good editor can turn an almost great poem or story or essay into one that soars. Our panelists include both book and journal editors as well as writers of fiction, non-fiction, and poetry. Audience members are encouraged to bring stories of their own experiences to the conversation.

**Show Me the Money: Making Ends Meet in the Literary World**

(Marisa Siegel, Jennifer Baker, Ashley C. Ford, Michele Filgate, Emily Gould)

Five writers with experience in developing literary magazines, small presses, reading series, and other literary endeavors will have an in-depth discussion about the financial realities of the literary community that too often remain hidden. We'll consider how these financial realities differ across race and gender, the importance of transparency, and how these disparities can be addressed within existing structures and outside of them.

**Small Press Accounting 101 and Beyond, Sponsored by CLMP** (Jeffrey Lependorf , Rafay Khalid, Brent Cunningham )

A discussion of the unique bookkeeping and accounting issues and challenges facing independent literary presses, with tips and strategies to address them, from monitoring sales and structuring margins to tracking author royalties and dealing with bad debt.

**#SonnetsSoWhite?: Poets of Color on Race and Traditional Verseforms** (Chad

Abushanab, Erica Dawson, T.J. Jarrett, Cortney Lamar Charleston , Jee Leong Koh )  
Writing in received forms has long been considered a particularly white tradition, and poets of color who write in form are too often seen as engaging in a mode largely exclusive to white writers. Our panel challenges this notion and asks poets of color to discuss how traditional verseforms factor into their personal and poetic identities. The aim is to restructure the conversation around the politics of form by celebrating it as a powerful poetic device fully accessible to writers of color.

**So Long: The Triumph of Lucia Berlin**

(Elizabeth Geoghegan, Emily Bell, Jennifer Dunbar Dorn, Stephen Emerson, August Kleinzahler)

The publication of *A Manual for Cleaning Women* catapulted the late Lucia Berlin's jazz-influenced style, intelligent wit, and singular voice from obscurity into the mainstream. Berlin wrote autobiographical, place driven stories revealing the grit and grace of life on the margins. This panel of five people intimately connected to Berlin and her publishing legacy will discuss and pay tribute to her extraordinary life, her influence as a writer and teacher, and her triumphant posthumous success.

**So You Think You Need a Website: A Tech-Wonk(ish) Lesson for DIYers** (Sonia

Greenfield, Corrie Williamson, Candace Williams, Michelle Menting, Nicole Byrne)  
You know you need an author site, but you don't want to pay a designer, because you're a writer and can't afford such extravagances. Or you're thinking of launching an online journal, but you have no idea where to start. If either description sounds familiar, then this is the panel to visit for a down-and-dirty tutorial for using Web-Publishing apps such as Wordpress, Squarespace, and others. Tips will be offered for creating a dynamic Internet presence without losing your mind or your shirt.

**So You've Got a Book Deal – Now What? How to Make the Best Use of Pre-launch** (Hafizah Geter, Nancy Rommelmann, Neal Thompson, Lucy Silag )

Once the honeymoon of a book deal is over and edits are completed, authors are often confused about how to most effectively spend the months prior to their book's launch. There are marketing strategies to evaluate, publicity opportunities to pitch, as well as the ever-important work of social media and real-life networking. This panel will empower writers to be publication



stakeholders, as well as offer creative ideas and strategies for navigating this exciting and sometimes overwhelming time.

**Social Media Strategies for Diverse Authors and Multicultural Books** (Tayyaba Syed, Nusaiba Imady, Afshan Malik)

Social media marketing is an amazing asset to leverage for any author, but most especially authors who have been often marginalized or stereotyped in either their personal lives or within books. The key to creating a positive cultural change in the literary landscape is to ensure that all facets of promoting one's writing and books can connect with people on different levels. Find help here on how to navigate the nuances of different social media platform for underrepresented authors and books.

**Spectral Geographies: Writing About Visible and Invisible Communities** (Robin Hemley, Justin Clark, Stephanie Elizondo Griest, Colin Dickey, Ada Calhoun)

Five authors discuss writing about communities both visible and invisible, and what it means for places and people to be seen: from migrants and borders to ghosts to enclave inhabitants and anonymous city dwellers. How do we write about what's too visible, as well as what's not visible enough? How do our own imaginings and the received views of others influence our approaches to trammelled ground, and what effect do our writings have on the ways in which others view these places and peoples?

**STANDING OVATION: The impact of awards at all stages of an author's career**

(Courtney Santo, John Blair, J. Michael Martinez, Lindsay Tigue, Melissa Yancy)  
How does winning a major literary award affect your career and writing? Join these

prize-winning authors at various career stages for a discussion of what it means to win for the first time or for multiple times. Are there ways to capitalize on such success? Are there pitfalls to winning early? What advice do they wish they'd been given when they won? Is the system fair? They'll also discuss failures. How many contests do you have to enter before you win?

**Storms** (Pamela Laskin, Suzanne Weyn, Caroline Bock, Lyn Di Iorio, Marilyn Nelson)

The poet Shelley said, "Writers are the unacknowledged legislators of the world." In this way, young adult literature, through its focus on literal and figurative storms, plunges into the dangers of tumultuous politics and social issues. This panel, comprised of five writers, two of whom teach Children's Writing, explores the waves of discontent in the lives and the world of Young Adult Literature, functioning as its own form of political and social action.

**Submitting Across Regions and Genres**

(Anita Gill, Sara Alaica, Cynthia Rosi, Desiree Kannel)

Sending work out to journals can be daunting. With the wealth of publications today, writers become overwhelmed with the prospect of submitting. This panel consists of chapter leaders for Women Who Submit, a national organization that assists women and non-binary writers with helpful information on best submission practices. Members of the panel will share expertise on the process of submitting to journals, coping with rejection, and locating appropriate publishing venues.

**Suburban Deserts: Creating Literary Oases Outside the City**

(Suzy Rigdon, Kara Oakleaf, Kurt Zwolfer, Chantal Strobel)

Running a literary center or festival anywhere is difficult, but organizations located outside major cities face unique circumstances. This panel will discuss the marketing and organizational challenges of building a literary community in non-centralized locations. Learn about building a brand and attracting diverse audiences, as well as creating sustainable funding streams based on the experiences of a rural public library, a small city writing center, and a suburban literary festival.

**Support for PoCs in Publishing: A Conversation** (Jenny Xu, Victory Matsui, Monica Odom, Karen Gu, Annie Hwang) Let's talk about finding support and care within the book business--as a marginalized writer interested or getting started in the industry, what can you expect from your agent, editor, or publicist during the publication process? Young PoC publishing professionals will share industry insights and working experiences with diverse authors. There will be an extended Q&A to discuss publication, formal and informal publishing relationships, community building, mentorship, identity, and self-care.

**Surfing the Green Wave: Engaging Environmental & Social Issues for Young Readers** (Shanetia Clark, Todd Mitchell, Eliot Schrefer, Sherri L. Smith) Stories shape the way we think and act. In this interactive panel, three award-winning middle grade and young adult authors will discuss how they've sought to engage wicked problems like climate change, species extinction, and income inequality through fiction. They'll explore how literature is changing to address new problems, what lies beyond apocalyptic fiction, and the challenges of effectively

engaging the generation that's inheriting global problems on an unprecedented scale.

**Surviving and Thriving as an Outsider Writer** (Michelle Tea, Jamia Wilson, Brontez Purnell, Nicole J. Georges, Beth Pickens) Existing as a writer outside the publishing mainstream can be thrilling and terrifying, rewarding and frustrating. This panel honors the gifts that come with being an outsider, while discussing strategies for success. How can writers avoid self-sabotage and learn new ways to relate to and welcome material success? How does a person even define success? What are helpful tips for building a writers' life? Both a practical and psychological investigation of literary success for working writers.

**Surviving the Writing Life: Whither, Life Balance?** (John King, David James Poissant, Chelsey Clammer, Rion Amilcar Scott, Benjamin Hertwig) We're consumed by looking for work, working, responding to students, attending meetings, attending conferences, networking, getting published, getting an agent, trying to get one's agent to respond to emails, trying to get to the doctor, trying to get to a therapist, trying to remember one's family, trying to get tenure, trying to promote one's work, trying to read more, and even trying to write. Can we be anything other than Sisyphean? Is the writing life really different than anyone else's?

**Surviving Your Debut Year: Staying Sane and Savvy Before and After Publication** (Nana Kwame Adjei-Brenyah, Aja Gabel, Lillian Li, Adrienne Celt, Rachel Lyon) The year your first book comes out is dizzying. So many questions! (What is good

social media etiquette? Do you have to write personal essays? Do you read your reviews?) So many feels! (The honeymoon bliss of signing with an agent. The anguish of asking for blurbs. The joy of depositing an advance. Those inevitable post-launch blues.) On this panel five novelists and short story writers with new books will share our fresh firsthand experience—to help you ride the highs and endure the lows.

**Sustainable Print: How to Make It as an Indy Lit Mag** (Brianna Van Dyke, Sid Miller, Collier Nogues, Kimberly Southwick, Jim Gearhart)

What does it take to make it as an independent print journal today? What are the challenges and benefits of navigating a precarious literary market without the support of an institution? Editors will discuss tactics for survival as well as issues related to sustainability and aesthetic vision: how to pay contributors, whether to charge for submissions, how to value creative labor, how to design within constraints, and how to create a niche in a dynamic literary landscape.

**Taking It All Off** (Camille Dungy, Kathryn Miles, Carolyn Forché, Suzanne Roberts, Tracy Ross)

Telling the truth is perilous for women writers in a pussy-grabbing, #metoo movement era. Whether you're reporting in the Middle East, retelling personal trauma, or sexing up a hot bedroom scene, it's easy to feel exposed. We've got you covered with this multi-genre roundtable. With topics ranging from global travel and dicey field research to balancing risqué self-revelation and academic appointments, we'll talk about what's at stake for women writers who embrace risk in the name of narrative.

**Talking back to Homer: Women Poets Rewrite The Odyssey** (Barbara Hamby, Jeanne Larsen, Natasha Trethewey, Honorée Fanonne Jeffers)

How can Homer's canonical classic be used for subversive lyrical inquiry? What happens when an ancient epic that runs well over 10,000 metrical lines inspires 21st century short free-verse poems and busted sonnets? Poets who found in Homer a space for writing about issues like gender, race, family, the environmental crisis reflect on their inter-textual adventures, offering insights into Homer's work along with principles and strategies for others who read Famous Poems and write their own.

**Tapping the Untapped: Building a Vibrant Reading Series for Authors & Audiences**

(Marianne Taylor, Susan Achziger, Mary Lannon, Jo Scott-Co, Paige Riehl) Community colleges build bridges between writers and their audiences and introduce under-served communities to diverse literature. Five community college faculty interrogate the traditional reading series, explore equity considerations, and examine event funding challenges. For writers, we will share tips about compensation, book sales, and ways to attract (or lose!) invitations within this often-untapped market.

**Tarot for Writers: Expanding Intuition, Imagination, and Craft** (Cecily Sailer, Laurie Filipelli, Catherine Bowman, Fatima Kola)

The archetypal imagery of Tarot offers access to the intuitive self that fuels our best creative work. In this panel, several writers discuss how they use Tarot to better understand the creative process, their own work, and the "psycho-spiritual" journey of writers in all genres. This

discussion includes practical exercises and approaches for using Tarot during the writing process, in workshop, and when teaching, regardless of prior knowledge about Tarot cards and their traditional meanings.

**Taxonomy of Creative Nonfiction: Building a Nonfiction Glossary of Terms**

(Sean Prentiss, Nicole Walker, Lawrence Lenhart, Leila Phillip, Wendy S. Walters)  
In an interview, Judith Kitchen said creative nonfiction writers “don’t quite have words for what we’re doing [...]. With ill-defined terms, craft itself becomes sloppy.” Kitchen is right; it has been too long that CNF relies on fiction terms, starting with our name: nonfiction.

Novels (not human lives) have plots. Novels (not our daily lives) have narrators and characters. Panel members will offer up terms that creative nonfiction might use and explain how and why they can replace fiction terms.

**Teaching by the Book: The Teaching Press in Higher Ed**

(Stephanie Lenox, Stephanie G'Schwind, Bryan Fry, Richard Carlin, Steve Richardson)  
Oxford University Press, Colorado State University, Washington State University, and Chemeketa Community College advance their educational missions through publishing. From the granddaddy of university presses to the next generation of publishing in higher education, this panel of editors will examine what teaching presses new and old can learn from each other. Panelists will discuss how to build and sustain publishing programs at the community college, undergraduate, and graduate levels.

**Teaching Outside the Academy: the Case for Writers' Centers & Conferences**

(Jennifer Franklin, Martha Rhodes, Tree Swenson, Chris Campanioni, Fred Marchant)

Earning an MFA is a wonderful opportunity but not everyone has the resources and/or time to follow this route to becoming a published writer. Hear from leaders in the field as they offer the benefits and challenges of teaching & learning outside the Academy. Join the directors of two of the oldest writers centers in the country, teachers from two of the most established manuscript review and poetry conferences, and writing instructors as they discuss experiences within and outside of academia.

**Tell Don't Show: A Panel on Poetic Statement**

(Christopher Kempf, Solmaz Sharif, Philip Metres, Corey Van Landingham)

Long verboten in creative writing pedagogy, poetic “telling” offers a range of ways to enrich a poem’s purpose, tone, and texture. This panel features five poets discussing the import, in their work and the work of others, of poetic statement—that is, a mode of discursive, rhetorically inflected language set apart from a poem’s system of images. How, this panel asks, does poetic statement not only complicate a poem’s aesthetic procedures, but also enable it to speak back to regnant ideology.

**Tell Me a Story: Getting a Debut Collection Published**

(Matthew Lansburgh, Kali Fajardo-Anstine, Ivelisse Rodriguez, R.L. Maizes, Clare Beams)

It’s well-known that short story collections can be difficult to publish, yet several avenues exist, as do strategies for making collections stand out. Authors of debut

collections discuss the pros and cons of publication through contests, independent publishers, and big five publishers, as well as how to approach each one. The panelists examine ways to make a collection as strong as it can be through, among other things, story selection, sequencing, and themes.

**Text + (Public) Space** (Emily Dyer Barker, Chaun Webster, Jen Hofer, A'misa Chiu, Alex Khatchadourian)

What happens when street becomes page? When text demands bystander become audience? Flyers, pamphlets, posters, graffiti, paste-ups, zines—this panel will present and interrogate ephemeral texts and how they use public space to create community, construct wonder, and promote social justice. Panelists will discuss their artistic practices and pedagogy, as well as the challenges and difficulties of the genre.

**That “Difficult Woman” Thing: How’s It Working on the Page and in the Classroom?** (Barbara Jones, Susan Choi, Lauren Francis-Sharma, Karen Karbo, Cade Leebron)

In recent years, writers, critics, and readers have firmly rebutted the idea that female characters need to be “likable” to be compelling, but how’s the idea of the “difficult woman” affecting real-world writers and writing faculty in 2019? On this panel, four women whose writings and sometimes their lives have taken on this topic will consider the opportunities as well as the liabilities provided by writing about and/or being considered difficult in letters and in the literary world now.

**The Anthology: A Collaborative Approach to Balancing Content, Cover, and Title**

(Jane Ormerod, Venus DeMars, David Lawton, Thomas Fucaloro, Mary McLaughlin Slechta)

Five panelists discuss creating an anthology: balancing title and cover art with selections from over sixty poets and writers from around the world. As authors, editors, and visual artists, the panelists too come from distinct regions and cultural backgrounds. And while publishers have the final say, the aim is for all to be satisfied with the result. Countering the often divisive and competitive tone of our times, panelists present a model for collaboration and the creative spirit in action.

**The Art of the Book Review** (Carolyn Kellogg, Gabino Iglesias, Veronica Scott Esposito, Joseph Salvatore, Siddhartha Deb)

Thousands of books are published each year. We're led to many of them by intelligent, engaging, well-made book reviews, which not only investigate and articulate the mysteries and pleasures a literary text offers, but also please the reader with their style. Five widely published writers/critics/editors will discuss the review as a genre in its own right, a unique form that offers—and invites—critical reflection, raises the level of public discourse, and establishes professional reputation.

**The Art of the Interview** (Rachel Zucker, Franny Choi, Danez Smith, Kaveh Akbar, Rebecca Hoogs)

"The Art of the Interview" will explore the various manifestations, roles, connections, complications, and utilities of the interview within current literary communities. Panelists have conducted interviews in a variety of formats, including written, live, and online. They will share some of the ethical, logistical and personal challenges

they have encountered—and each of us encounters--when trying to guide meaningful conversations around the personal, the political, and the poetic.

**The Art of Trauma** (Susan Ayres, Wendy Chin-Tanner, Alice Anderson, Valerie Martinez)

Trauma has been described as “speechless horror.” In this discussion, writers explore strategies to piece together stories about sexual abuse, domestic violence, addiction, and mental illness. The panelists will consider how we write poetry and narratives about the debilitating consequences of trauma on the body, mind, and soul. In commenting on our own work and the work of others, we will discuss the craft, ethics, and emotions in writing about and through trauma.

**The Author Platform: A Contemporary Cornerstone of Literary Success** (Dani Hedlund, Kaley Kiermayr, Mark Gottlieb, Tess Callero)

These days, agents are largely unwilling to take a chance on an author without a marketing platform. So how will you stand out? Will you create an author website, blog, or social media profile? Or will you attend in-store events, library readings, and podcast recordings? Deciding how to build your author platform is the single most important thing you can do for your writing career. This panel will coach authors to develop their own brand as a representation of their sales potential.

**THE BIG BLACK DOG: CHILDREN'S LITERATURE TAKES ON MENTAL ILLNESS**

(Ann Jacobus, Nancy Bo Flood, Karen Fortunati, Brandy Colbert, Martine Leavitt)  
From schizophrenia and bipolar disorder to anxiety, depression, self-harm, substance

abuse, and suicide--YA and middle-grade novels are increasingly taking mental illness head-on. We'll discuss how these issues are being portrayed in books for younger readers, why it's so important, and how to do it right. We'll also cover coping skills and self-care as tools for successful characters and writers both.

**“The boat I can feel so lonely in”: Writing the Unusual Childhood** (Jill Christman, Joy Castro, Ira Sukrungruang, Danielle Trussoni)  
“A dysfunctional family is any family with more than one person in it. In other words, the boat I can feel so lonely in actually holds us all,” Mary Karr writes in *The Liar’s Club*. Childhood is a keystone of memoir, and the story of any childhood, well considered, is extraordinary—but on this panel, four authors of award-winning memoirs will discuss the challenges and strategies of writing childhoods so unusual they just have to be true. Join us for a lively talk on writing the place we begin.

**The Border Against Belonging: American Occupation in Asian-American Poetry** (Asa Drake, Sokunthary Svay, Chiwan Choi, Barbara Jane Reyes, Mai Der Vang)  
With the increase in American overseas military presence, the border enclosing American identity widens at the same time that the nation grows more hostile towards immigration. Immigrants find themselves occupying a nation that has occupied homelands. They move within a perimeter they've been made tangential to. And yet, a border makes costs. A border means having to pay. Join four poets as they discuss the complexities of immigrant narratives in the era of American occupation.

**The Challenges of Running a University Reading Series in the 21st Century** (Barney



Haney, Shonda Buchanan, Jameelah Lang, Christopher Coake, Ania Spyra)

This panel will focus on curating a university reading series. Our panelists will discuss topics such as obtaining funding, planning long-term, marketing and outreach, engaging diverse populations, assessing programs, turning readings into events, and more. We'll share perspectives from small liberal arts colleges to HBCUs to large state universities and points in between from across the country. And many stories of screw-ups and successes.

**THE COMPARTMENTALIZED LIFE: Writing while Teaching while Parenting** (Marjorie Celona, Leah Stewart, Karen Thompson Walker, Ian Stansel, Sarah Strickley)

Is it possible to teach, write, and have a life? This panel will examine how writers who are academics and parents navigate the elusive idea of "work/life" balance. What do you do when summer residencies (or summers in general) aren't an option? Drawing from personal experience, the panelists—including one dual-career couple—will discuss how to balance writing, teaching, and family obligations—and offer tips for both structuring our lives and re-framing our expectations.

**The Critical Creative: The Editor-Poet** (Marc Vincenz, Larissa Shmailo, Michael Anania, Amy King, Kwame Dawes)

This panel will offer an insiders' look into poetry editorship and publication from poets who edit prominent journals and presses. How do these tandem roles, poet and editor, influence one another? Do they detract from or enhance poetry publishing? Does the critical mind impede the creative mind, or strengthen it? How? Are certain poetic schools favored? Where does preference end and narrowness begin?

Panelists will offer real-life anecdotes and insights on poetry selection and poetry editing.

**The Cultural Responsibility of Magical Realism** (Anna-Marie McLemore, Anna Meriano, Jenny Ferguson, Cindy Baldwin, Tehlor Mejia)

Magical realism is a hot buzzword in both children's and adult fiction—but what is it, really, and how can writers best honor the genre's revolutionary Latinx roots? Join us for a conversation on the cultural underpinnings of magical realism and who has the right to claim that label, as well as a dialogue about how to describe works of contemporary magic that lack the cultural element necessary in true magical realism.

**The curtain, the threshold, and the door: Paratext in book-length projects** (Anne-Marie Yerks, Christine Flanagan, Tyler Ditts, Alexander Cendrowski, Katharine Beutner)

It's an opening quote, a back-cover blurb, cover catchphrase, query letter, synopsis, and the very title of the work itself -- paratexts such as these invite potential readers into a primary text by provoking curiosity. As authors, how can we mold and manipulate paratext without compromising a book's emotional core? In this panel, we'll consider paratext as a creative tool and "fertilizer" that supports a book commercially and creatively, with advice on choosing and writing your paratext.

**The Development of Contemporary Jewish American Poetry in the last 5 Years**

(Matthew Silverman, Joy Ladin, Nancy Carlson, Susan Cohen, Philip Terman)  
Come join us for the 5 year anniversary of an important anthology that explores the thoughts, concerns, and experiences of Jewish poets today. One of the editors and

five contributors to The Bloomsbury Anthology of Contemporary Jewish American Poetry will read from their work and reflect upon how Jewish American poetry has changed in the last 5 years with the developments in politics and the rise of anti-Semitism while still exploring the heart of Jewish traditions that honor the human spirit.

**The Emerging Eco-Theatre** (Charissa Menefee, Paula Cizmar, Elaine Romero, E. M. Lewis, Tira Palmquist)

The theatre has always been a reflection of and catalyst for cultural change, but at this critical moment in environmental history, the immediacy of live performance is more important than ever. How do we write for this moment? How do we convey issues of climate change, environmental protection, human and non-human interaction, social justice, and collective responsibility? How do we communicate science, evidence, and urgency through an art that demands that we're all in the same space together?

**The Experiment: Density, Intensity and Identity of Innovative Writing Forms** (Cathy Thomas, Etkin Camoglu, Kelly Catherine Dulaney, Whitney De Vos, Christopher David Rosales)

Acknowledging the broadness of "experimental writing," our panel's goal is to discuss how the term generates a set of interlaced questions about art as it lives on maps, in texts, and even in bodies that produce their own readings: our BODY as artists. We publish hybrid texts and write on: disabled, veteran-adjacent political identity, Black, Turkish, Mexican, American & imagined homelands engaged in various conceptualizations and practices conditioned within and outside the University.

**The F Word: Writing Unabashedly Feminist Fiction** (Lucy Jane Bledsoe, Naomi Williams, Carolina de Robertis, Aya de Leon, Chantel Acevedo)

The word feminist is controversial. Yet the VIDA charts prove, year after year, that the publishing playing field isn't level. Given the data they reveal about who gets published and reviewed, how do writers who identify as feminists navigate both the writing and publishing process? Are there consequences, positive or negative, to claiming the identifier? What constitutes feminist fiction? Who gets to define the term? In short, how does claiming feminism affect writing fiction?

**The Future is Fabulist: Crafting Fantastic Fiction at the Margins** (Amira Pierce, Rose Lemberg, Melissa Sipin, Brooke Obie)

Can embracing the unreal help writers at the margins tell stories that feel even more true to their experience? The contemporary literary landscape has maintained exclusive distinctions about where stories with speculative elements are published, as well as how seriously they are received. But as these boundaries disintegrate in concurrence with a larger narrative of cultural inclusion, these emerging writers are exploring issues of race, sexuality, and gender through the lens of the fantastic.

**The Future of Books is Female** (A. N. Devers, Brooke Palmieri, Lucy Scholes, Khaliah Williams)

Like every industry, there is a historic imbalance and inequality of women's treatment in the book world—no matter their social or political background—that starts with publishing and ends with how women writers are treated in their afterlives. This intersectional panel will

discuss how this has historically persisted and generate strategies for resistance through personal endeavors, social awareness, and action--all in relation to the written word.

**The Future of Criticism: A Conversation with Established and Emerging Critics** (Tess Taylor, Ismail Muhammad, Jane Ciabattari, Michele Filgate, Yahdon Israel)

In a moment of rapid change, noted emerging and established critics gather and ask: What is the purpose of criticism now? How do we speak? To whom? Who do we imagine our audience(s) to be, and how do we reach them? As modes and means of distributing information increase, what forms of criticism have use and impact? And most importantly, in a world in flux, are critics activists?

**The Future of Gender: Optimism and Realism in Transgender Children's Books** (Alex Gino, Vee Signorelli, Kyle Lukoff, Mey Valdivia Rude, Mason Smith)

Recent years have seen a (relative) explosion of transgender characters in books for young readers, yet these representations have largely not centered the voices of transgender people. This panel will define an agenda for a more open and truly responsive trans literature for young readers and put forth visions for a more expansive future, while also providing perspectives on how to better craft these stories for interested writers.

**The Ice Worker Still Sings: 20th anniversary of a classic text** (Steven Sanchez, Paul Lopez, Sarah A Chavez, Sara Borjas, Heidi Andrea Restrepo Rhodes)

Of Andrés Montoya's book, noted poet-critic Rigoberto González wrote, in 2008: "[I]n this generation, the ice worker sings

should be known as the finest book of poetry to come out of our community." 2019 marks the 20th anniversary of this classic text, winner of an American Book Award after the poet's death, and recently re-issued. Five published Latinx poets, none of whom knew Montoya personally, discuss what this seminal book of poetry has meant to their work and their artistic sensibilities.

**The Impact of Race and Politics on Contemporary Black Playwrights** (Brenda Greene, Gloria Brown Marshall, Nina Mercer, Darrel Holnes)

This panel, a Satellite Program of the National Black Writers Conference held at Medgar Evers College, CUNY, expands the narrative on Black playwrights. Many institutions advocate, produce and celebrate Black playwrights such as August Wilson and Lorraine Hansberry, writers who have become part of the canon. Panelists expand the narrative of the Black playwright and discuss the impact of politics, racism and social justice issues on the production of contemporary Black plays.

**The Influence Lab** (Catherine Barnett, Hafizah Geter, Mary Szybist, Vievee Francis, Michael Morse)

Poets discuss the power and dangers of influence. What, for example, are the hazards of appropriation? The pleasure of homage, borrowing, theft, allusion? This panel will illuminate ongoing conversations poets have with their precursors, examining how contemporary poets have challenged, extended, deepened, and re-inhabited earlier texts and art. Highlighting the many kinds of influence that fuel our work, this panel provides useful strategies for transforming a classroom into an "Influence Lab."

### **The Intersection of Writing and Performing**

(Danika Dinsmore, Debby Dodds, Leah Baer, Jonathan Oak, Jessica Standifird)

Crossing decades of working on page, stage, screen, radio, and web our panelists are writer / entertainers straddling two worlds. Panelists will discuss the art and craft of writing to perform, discovering the performance within the written work, inspiring written work from performance, and various other ways writing and performance inform each other. From elementary school visits to “book burlesque,” our panelists have created careers lifting words off the page.

### **The Invisible Trenches: Gender, Race, and Class in Creative Writing**

(Jennifer Kwon Dobbs, Taiyon Coleman, Sagirah Shahid, Lisa Lewis, Aimee Parkison)

With the rise of creative writing spaces centering women/writers of color, are women out of the gender, race, and class trenches? 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.

### **The Landscape of Memory: Writing Places That Don't Exist**

(Kelly McMasters, Miranda Weiss, Akiko Busch, Emily Casey, Jericho Parms)

While setting is often seen as the purview of fiction writers, place has become its own sub-genre in the creative nonfiction community. Whether tracking breaking stories in situ or casting generations into

the past, the writer's job is often to create the landscape of memory out of the ether. How, aside from Proust's madeleine, can we gain access to places to which we no longer have access, and landscapes that are essentially make believe? How do writers render a remembered landscape real?

### **The Legacy of "Angels in America"**

(Dan Kois, Brian Herrera, Deborah Geis, Steven Thrasher, Isaac Butler)

Twenty-five years after Tony Kushner's "Angels in America" began its ascent into the canon, we look at what this monumental play has to offer readers, students, and audiences in 2019. Is its portrait of an oppressive, right-wing America still relevant? Do its characters feel fresh, or like the very stereotypes they were once meant to subvert? Does its treatment of race and gender stand up to scrutiny? A panel of journalists, academics, and theater-makers debate the Great Work.

### **The Life and Legacy of Margaret**

**Burroughs, Artist** (Mary Ann Cain, Jill Lisette Petty, Haki Madhubuti)

Margaret Burroughs is known nationally and internationally as founder of two major art institutions in Chicago, and as artist, teacher, and community organizer. However, her literary work—poetry, short story, children's books, essays, news columns, and plays—has been largely overlooked despite an international reputation, including for her poem, “What Shall I Tell My Children Who are Black?” Panelists include individuals working to carry on her legacy—writer, editor, and publisher.

### **The Lifeblood of Regional Literary**

**Celebrations** (Alessandra Simmons, Jenni

Moody, Laura Solomon, Elizabeth Sachs, Franklin KR Cline)

Accessible, regional literary celebrations nourish readers and writers alike. A panel of festival organizers, from a wide variety of organizations, will speak to the how's and why's of their literary shindigs, share their deep-in-the-trenches experiences in getting these celebrations off ground and discuss the perks and drawbacks of running these types of organizations.

**The Lifecycle of a Submission: Editors**

**Explain** (Emily Everett, Leslie Marie Aguilar, Mark Drew, Cheston Knapp, Evelyn Rogers)

Lit mags receive thousands of submissions, and publish only a tiny fraction. Who decides? What makes the difference between acceptance and rejection? Editors from Tin House, Missouri Review, Gettysburg Review, Meridians, and The Common take you behind the scenes, from slush to publication. Learn who reads your work first, why it moves up to editors, and what they look for in a standout submission. Editors will also discuss why they are sometimes forced to pass on good work.

**The Minor is Major: Talking about the Creative Writing Minor** (John

Hoppenthaler, Sharan Strange, Amber Flora Thomas, Michael Paul Thomas, Wayne Thomas)

Creative Writing remains a tested avenue to attract and benefit students in a well-designed English Department. The minor can preserve CW as an area of study, attract new majors and, most importantly, act as a springboard for student success in a variety of ways. This panel, with teachers and administrators from an HBC, a state university, and a private university, will

offer ideas and answer questions about the creation, value, populating, assessing, and fine-tuning of a quality CW minor.

**The New Speculative: Writing Between Labels, Identities, Borders, & Bodies**

(Everett Maroon, Trace Peterson, Amir Rabiya, Ashley Young)

Mainstream literary and poetic institutions struggle to fully conceptualize the trans/nonbinary protagonist or the significance of work that does not prioritize white bodies, even as calls for diversity in literature are expanding representation. Panelists will push past tokenizing tropes and sidekicks to explore writing in between traditional margins. We discuss destabilizing literary convention, production, readership, form, & interpretation in order to tell more honest, nuanced stories.

**The Non-Residency Residency: From Working Writers** (Emily Wolahan, Dean Rader, Aimee Phan, Kate Folk, Yalitza Ferreras)

Writers' residencies can be a fantastic way to set aside time and space to write, but not everyone can press pause on their professional and family lives in order to attend one. There are, however, alternative models to the traditional residency. From joining co-working spaces, to programs in interdisciplinary art centers, to self-started retreats, panelists will discuss a range of opportunities available to writers looking to deepen their practice and build community—and find time to write.

**The Other Side of the Story: The Trouble with Writing About Real People** (Sophia Shalmiyev, Chris Kraus, Melissa Febos, Lacy M. Johnson, Kiese Laymon)

Didion claimed that “writers are always selling somebody out” even as they strive

for honesty and self-scrutiny. As a writer crafts each sentence to best articulate their point of view, they inevitably face a conflict with the subjects of their stories, which may inhibit the process, spur retaliation, and threaten relationships. We will explore the personal, artistic, and legal implications of choosing to write about family, friends, lovers and public figures, and offer strategies for coping.

**The Personal Political Essay** (Phillip Lopate, Mimi Schwartz, Steven Harvey, Joe Mackall) What is the role of the personal political essay in our time? Our panel will discuss the generally accepted idea that personal essays are a nuanced witnessing that resists political certainty, but we will also consider the riskier possibility of an explicitly political personal essay—in the tradition of "Civil Disobedience," "Notes of a Native Son," and "The Clan of One-Breasted Women"—that goes beyond a literature of witness to a literature of commitment.

**The Plot to Kill Plot: Practical Alternatives to "Plotting" Fiction** (Joseph Scapellato, Matt Bell, Allegra Hyde, Ling Ma, Thirii Myint) Has the term "plot" outlived its usefulness? Do the many cultural and craft-related assumptions connected to traditional notions of plot needlessly close the door on other viable forms of narrative construction? In this panel, five writers of aesthetically varied fiction share practical alternatives to "plotting"—helpful strategies for structuring novels and short stories that question, resist, or otherwise usurp conventional conceptions of plot.

**The Poetics of Addiction** (Katie Pryor, Gregory Pardlo, francine j. harris, Michael Schmeltzer, Airea D. Matthews)

Five writers answer how the lyric "I" is formed in reaction to and in observation of addiction. francine j. harris, Airea D. Matthews, Gregory Pardlo, Michael Schmeltzer, Katie Schmid, and will read from their work and discuss how the witness of addiction shows up, or does not, on the page.

**The Power of Women's Publishing to Normalize Lost Conversations** (Karen Hawkins, Rachel Berg Scherer, Jera Brown) Traditional newsrooms and publishers tend to overlook marginalized voices: women, people of color, people from diverse sexual orientations and cultures. But when women take control, the narrative changes. Editors and writers from *Rebellious Magazine for Women* will discuss women's ability to normalize lost conversations about topics such as sex, relationships and faith. Come share your own successes and frustrations working in a male-dominated field; leave empowered to change the conversation.

**The PushMePullMe of Advising Lit Journals: Publishing while getting Published** (John Schulze, Pauls Toutonghi, Daryl Brown, Jeff Newberry, Marianne Kunkel) Five experienced undergraduate literary journal advisors share strategies for providing quality experiential learning opportunities for their students within the editing and publishing field, developing the time management skills necessary for timely publication, maintaining their own publishing schedule, and leveraging their roles as advisors when it comes to academic appointments, promotion and tenure.

**The Revision That Got Away From Me** (Erin Saldin, Nova Ren Suma, Eliot Schrefer, Maria Dahvana Headley, Brandy Colbert)



We all expect to revise our books while we're creating them alone in our rooms, and sure, we assume we'll do some editing with our editors once the book has been acquired. But what happens when, post-acquisition, the book becomes something utterly different during the editorial revision process? Five YA authors discuss and read from the revision that got away from them. They'll talk about how they coped, and how the process opened up unexpected possibilities and directions for their work.

**The Screenplay Rewrite: Dos and Don'ts**  
(Leslie Kreiner Wilson, Tom Provost, Andrea Baltazar, Andres Orozco)

After screenwriters type the last period, they may be tempted to send the screenplay out to producers, agents, managers, and contests. On this panel, screenwriters encourage writers to do many rewrites before they let others see their work as well as offer tips for the dos and don'ts involved in that process.

**The Seemingly Impossible Second Act: Structuring the Middle of Your Novel**

(Christian Kiefer, Michael Spurgeon, Kirstin Chen, Naomi Williams, Nayomi Munaweera)  
Starting a novel can be a great deal of fun. We might also have the book's ending worked out ahead of time. The trouble, for many novelists, comes with the middle of the book, the second act in which the problems introduced in the first third are developed and complicated in a way that leads to the end. This panel assembles a diverse cast of novelists of differing backgrounds and experiences to discuss the middle of the novel, with an eye towards offering sound advice to fellow writers.

**The Sense of an Ending: Writers Over 60 Discuss Death**

(Katharine Haake, Rod Val Moore, Gail Wronksy, Chuck Rosenthal)  
It's not polite to say so, but writers grow old too (if they're lucky). The body, like the world, is a dangerous place. And if, in the chilling uneasiness of the new world order, it's hard not to wonder what's next, whether personal or global, one day the bombs go off. Everybody knows this. Yet somehow it comes to each of us as a big surprise: we can die; we will die; we do die. Writers over 60 who work in different genres explore literature, politics, and the end of life.

**The Sexuality of Textuality**  
(Garth Greenwell, Carmen Machado, Lidia Yuknavitch, Alexander Chee)

What are narrative strategies that animate the body rather than disappear the body under cover of character, action and plot? How might sexuality be written as a territory where narrative and the body generate new meanings? Whose body story counts and for what? How is desire endlessly rewriting us? Four writers whose work in multiple genres move from the body under endless revision address how desire, power, and sexuality write us alive or dead.

**The Short Form: How Do You Make It Shine?**  
(Kristen Miller, Kimiko Hahn, Elena Passarello, Nona Caspers, James Richardson)

Sarabande has championed the short form for a quarter century. This panel will read from and discuss flash fiction, ten second essays, aphorisms, poetry chapbooks, and video essays. We'll address density, structure, beginnings and endings, sudden moves, white space, and anything else in a writer's toolbox that might support the

work's claim to literature. Do we require each word to be absolutely necessary and muscular? Or is simplicity and "the light touch" a better way to go? Let's celebrate!

**The Teaching Press: Where Publishing and Pedagogy Meet** (James Cihlar, Abbey Gaterud, Ross K. Tangedal, Suzanne Kelley, Kevin Atticks)

In "What Is the Value of a Masters in Publishing" in *THE SCHOLARLY KITCHEN*, Jasmine Wallace writes, "Historically, publishing may have been viewed as a trade profession, one in which individuals learn by way of apprentice-style scholarship . . . not anymore." Instead, publishing now is both a profession and a field of study. Given today's market, teaching presses are more needed than ever, filling in the gap between the Big Five and independents, and training the next generation of publishers.

**The Uncomfortable Whiteness of War Literature** (Drew Pham, Matthew Komatsu, Andria Williams, Anthony Williams, Nicole Goodwin)

In the midst of America's longest conflict, white male perspectives still predominate in contemporary war literature. The canon fails to represent the diverse fabric of the military—people of color, LGBTQIA, and women—and the deep moral questions they negotiate through art. This inclusive panel will discuss how marginalized writers might address structural bias in their writing careers, how they might be heard in the genre, and how amplifying their voices contributes to a more just society.

**The Voices There Before You: Gentrification as Literary Subject and Activism** (Michelle Franke, Jessica Ceballos y Campbell, Javon Johnson, Renee Watson, Cornelius Swart)

"People have a culture that's been laid down for generations and you come in and now shit gotta change because you're here?" From Spike Lee in Brooklyn to bestsellers, gentrification finds a home in major cities like New York, Los Angeles, and Portland, and nationwide. What does gentrification look like in 2019, and how does it create inequity in free expression? This panel will explore the ways in which gentrification becomes not only subject matter but inspiration for literary activism.

**The Wandering Stops Here: Place as Central in Recent Jewish-American Fiction**

(Elizabeth Poliner, Marjorie Sandor, Eileen Pollack, Jonathan Rabb, Anna Soloman)  
Whether it be coastal New England, steamy Savannah, or rural South Dakota, a strong sense of place is central in recent Jewish-American novels. These panelists will explore place as inextricable to the particular, varied, and often tenuous Jewish-American experiences they chronicle. With a focus on Jewish-American fiction, this panel is for anyone seeking to better integrate place into their stories, and for those interested in how place can reflect the immigrant and/or outsider experience.

**The Way & Why to Say No: Women in Academia** (Lisa Fay Coutley, Lillian-Yvonne Bertram, Sandra Beasley, Rebecca Meacham, Chloe Honum)

Historically, in order to succeed, women have had to create opportunities to say yes. Maybe we can do it all, but we shouldn't have to. In this panel we'll discuss examples of how, when, and why we have decided to set clear boundaries and to deny some of the endless (often unpaid) demands on our time. We have juggled teaching, writing, publishing, and editing, while living our lives, so now let's discuss how to give

ourselves permission to say no, and how to decide what stays and what goes.

**The Word on the Street: How to Start & Run a Community Literary Series** (Naomi Williams, Peg Alford Pursell, Sue Staats, Catherine LaSota, Xochitl-Julisa Bermejo) Do you run—or want to start—a reading series in your community? Most literary events are hosted by bookstores, colleges, libraries, festivals, etc. But it's possible to host your own series outside the umbrella of a larger existing organization. Our panelists direct thriving independent literary series. From managing venues, fundraising, and publicity, to luring big-name writers to town, we'll discuss the nuts-and-bolts of founding, running, and sustaining small community literary events.

**The World Splitting Open: From Memoir to #MeToo** (Janice Gary, Sue William Silverman, Reyna Grande, Karen Salyer McElmurray, Aimee Liu) What would happen, Muriel Rukeyser asked, if one woman told the truth about her life? The world would split open. Women writers began telling the truth about their lives in the 1990's, writing memoirs about previously off limits subjects such as rape, domestic violence and sexual harassment. Despite criticism by the literary establishment, they persisted. The world began splitting open. We'll discuss the role women's memoir has played in one of the most significant social movements of our time.

**The Year of Publishing Women: Motivating your Marketing Strategy with Value** (Benjamin Gorman, Kate Ristau, LeeAnn McLennan, Mikko Azul) This workshop will begin with a presentation about the origin of Kamila

Shamsie's challenge to make 2018 "The Year of Publishing Women," followed by Not a Pipe Publishing's experience with the challenge this year, and the difficulties and opportunities that come with taking a moral stand that's also a marketing strategy. Then, we'll share the results and engage in a group activity to brainstorm ways that other publishers could engage in similar strategies.

**Thirty-five Years After How to Suppress Women's Writing** (Ann Garvin, Lauren Grodstein, Karen Karbo, Reema Zaman, Cathi Hanauer)

In 1983, the University of Texas Press published Joanna Russ's landmark "How to Suppress Women's Writing", which enumerated and elaborated on the many ways women writers had been kept out of the canon. Almost forty years later, it remains distressingly true that, as Russ wrote, "If certain people are not supposed to have the ability to produce 'great' literature, and if this supposition is one of the means used to keep such people in their place, the ideal situation... is one in which such people

**Throwing Money into the Wind?: Submitting and Publishing a First Book of Poetry** (Heidi Czerwiec, Paige Riehl, E. J. Koh, Marci Calabretta Cancio-Bello, Avery Guess)

Sending out a first full-length poetry manuscript is often a time-consuming and costly endeavor. Contests or open submission periods? Large or small presses? What if the press folds before your manuscript is published? Our panelists discuss their thrilling (and horrifying) recent first-book publication experiences and offer strategies for submission, mistakes to avoid, and what to expect after acceptance

regarding contracts, editing, cover selection, and publicity.

**Tipping the Scales: Writing Women's Lives in Biography & Historical Fiction** (Margot Kahn, Elise Hooper, TaraShea Nesbit, Hannah Kimberley, Megan Marshall)  
Biographer Megan Marshall says the fun in writing biography is the process the writer assumes in imagining she and her subject have "been through it all together." The writer of historical fiction does the same but with a different set of rules. Why do we choose the forms we do? How do we do our subjects justice on the page? And why, as women, are we choosing to write about other women? Two biographers and two historical novelists discuss their choices and debate the craft of representation.

**To my silence, years long: A tribute to Garrett Hongo** (Julia Dasbach, Jeffrey Schultz, Major Jackson, Joshua Robbins, Michelle Peñaloza)  
As a poet, memoirist, essayist, editor, and teacher, Garrett Hongo has been instrumental in transforming the landscape of American literature over the course of the last four decades. Since 1990, Hongo has taught in the University of Oregon's MFA program, where he has mentored countless students and provided a much-needed critical voice. This panel will bring together five of Hongo's former students to discuss his work, his teaching, and his legacy.

**Towards a Visionary Poetics: A Female Gaze** (Shoshana Olidort, Alicia Ostriker, Monica Mody, Sara Larsen, Yosefa Raz)  
The prophetic mode in American poetry is often associated with poets like Whitman, Ginsberg, Olson. This panel explores alternative modes of visionary poetry that

are distinctively female or feminine. Our questions are motivated by the crisis of the current political moment and by the urgent need to reimagine our world. Panelists will address the ongoing work of articulating a female prophetic lineage in America and will consider the possibilities opened up by a woman-centered visionary poetry.

**Trans-Cultural Inheritance of Trauma and Memory** (Merissa Nathan Gerson, Merissa Nathan Gerson, Bing Liu, Neda Semnani, Quenton Baker)  
From duppies, djinn and dybukim to truthful hauntings and ancestral lineage rupture this panel examines trans-cultural understandings of how trauma is inherited and its impact on the current living generation. From remembered domestic horrors to state-sanctioned murders, genocide, slavery and more, panelists explore how trauma impacts our African, Chinese, Iranian and Jewish American lives, and how multi-genre literature shapes how we carry, express, and pass on the truths we bear.

**Translating from Non-European and Overlooked Languages** (Frank Stewart, Alexander Mawyer, Noah Perales-Estoesta, Leza Lowitz, Sharon May)  
World literature can't be understood without translations from other than the "major" languages and countries. But translating from outside the mainstream poses challenges: applying Western valuation to non-Western work; imposing context on unfamiliar literary and cultural ideas. The dearth of American and global markets for such translations adds further challenges. Translators of Asia-Pacific languages join with editors of international journals to talk about publishing translations.

**Translating Others, Translating Ourselves:  
Creative Writers as Translators**

(Sharon Dolin, Forrest Gander, Jesse Lee Kercheval, Don Mee Choi, Malena Mörling)

Poets and fiction writers who translate are arguably the most creative of translators and the least self-effacing. Translation is more of a collaboration and re-creation in another tongue, according to Mark Polizzotti in his new book *Sympathy for the Traitor: A Translation Manifesto*. Five writers who are translators explore how creative the act of translation is, and also whether the work they translate has affected their own creative practice.

**Translation as the Art of Reincarnation:  
World Perspectives on Creative Process**

(Helene Cardona, Sidney Wade, Martha Collins, Christopher Merrill, Willis Barnstone)

How do you find and give a new voice to a poem in a different language, infusing other cultures into your own experience?

Working with Hebrew, Greek, French, Korean, Slovenian, 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.

**Translators Are the Unacknowledged  
Ambassadors of the World**

(Zack Rogow, Niloufar Talebi, Suzanne Jill Levine, Allen Hibbard)

Percy Shelley said, "Poets are the unacknowledged legislators of the world." Similarly, translators are the unacknowledged ambassadors of the world. In what sense is a translator an ambassador for a people, language, and culture to

another? How does the responsibility of representing the insights of one society to another influence the translator's choice of projects, and the way s/he works?

Translators from Arabic, Persian, Spanish, and French discuss these topics.

**Transmogrification of the Transgender  
Narrative: cunting-up trans nonfiction**

(Cooper Lee Bombardier, Brook Shelley, Colette Arrand, Ryka Aoki, Grace Reynolds) Toward an expansion of possibilities for trans nonfiction through the investigation of process, praxis, and the generously assumed audience, several trans nonfiction writers will discuss writing beyond the transition narrative in an experimental homage to Dodie Bellamy's cunt-ups, where the remarks of each panelist are taken up at random; allowing the conversation to transcend narrative binaries, and to challenge notions of authorship, expertise, and the myth of a single trans story.

**Travelogue in Flames: Writing the Limit of  
Cultural Exchange**

(Nabil Kashyap, Caren Beilin, Hilary Plum, Steven Dunn)

Travel writing works on the promise of cultural exchange. Whatever its mode, travelogue functions by assembling a takeaway--but what if writers have ethical, emotional, or creative hesitations about taking anything? How can a writer interrogate subjectivity without further privileging? Tours in a nation yours invaded, unreasonable boredom abroad, guilt of vacationing where others can't leave: four writers discuss interventions in a form still asking us for souvenirs.

**Tribute to the Life and Work of Poet**

**Charles Simic on His 80th Birthday** (Biljana Obradovic, Danuta Hinc, Bruce Weigl, John Gery, Charles Simic)

Born in Belgrade, Yugoslavia in 1938, Charles Simic, who turned 80 on in 2018, came to the US as a teenager barely speaking English, ended up being appointed Fifteenth Poet Laureate Consultant in Poetry to the Library of Congress, winning a Pulitzer Prize, among many awards, publishing over fifty books, including his own poetry, memoirs, criticism, as well as translations of Yugoslavian poets, and teaching English and Creative Writing at the University of New Hampshire for over thirty years.

**Trust Falls: The Editor/Author Relationship**

(Vivian Lee, Matthew Salesses, Kristen Arnett, Tony Perez, Erin Calligan Mooney) Hear insights from two authors and their editors about their working relationship. This panel will help writers understand what they can—and cannot—expect from their editors, as well as shed light on best practices for both authors and editors for how to give and receive feedback in a productive way. The panelists will also discuss the truth about publisher’s deadlines, and will demystify some of those old-fashioned publishing terms like “legal read,” “galley,” “permissions” and “blurbs.”

**Turning Tragedy into Hope: Teaching Transformation Through Writing**

(Judy Bebelaar, John Cobb, Deborah Layton, Herbert Kohl, Julia Scheeres) From Jonestown 1978 to Stoneman Douglas 2018, children and teens are all too often the targets of mass violence. Writers and teachers of writing have a crucial role to play in helping this vulnerable population find strength and healing. This panel, which includes survivor-writers, explores strategies for writing that, in the words of progressive educator Herb Kohl, can “push back” against hopelessness and insist that

“love too has a central place in even the most tragic of circumstances.”

**Two-Country Careers: Writers on Living and Writing in More than One Place** (Aviya Kushner, Cole Swensen, Curtis Bauer, Xu Xi, Martha Cooley)

Writers who divide their time between two countries are crucial bridges between America and the world. Immersed in two literary cultures, two languages, and sometimes two ethical systems, writers who go abroad and return and leave again often enter a state of disorientation—and perhaps, skepticism of seemingly basic truths—which is important for creative work. Panelists who spend part of each year abroad will discuss how a two-country life affects writing, reading, and translating.

**Two-Year College Caucus** (Maria Frances Brandt, Beth Smith, David Renshaw, Quinn Eli, 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

**UnBiography: Creating Fictional Characters from Factual People** (Caitlin Horrocks, Jasmin Darznik, Peter Ho Davies, Zachary Lazar, Megan Mayhew Bergman)

Transfiguring historical figures into fictional characters asks the writer to grapple not only with craft challenges, but questions of genre, ethics, and research. Does the artist



who uses a real subject for inspiration inevitably become Robert de Montesquiou's "thief of souls"? How faithful can or should writers be to the historical record? How do writers research that record without becoming paralyzed by it? Panelists will discuss both big picture questions and offer practical suggestions.

**Undocupoets Speak!** (Jan-Henry Gray, Jesus I. Valles, Anni Liu, Esther Lin, Aline Mello) This panel explores the diversity of undocumented poets and their challenges of moving through the literary world—from the deeply internal work of writing from a self whose presence is contested, to applying to institutions that demand proof of residency in order to participate in the poetic discourse. Poets will read their work, and discuss how their status has informed their craft and the particular aesthetic concerns of writing about, through, and in spite of documentation.

**Unpublished Writer to Author: Get from Agent to Book Deal to Career as Author** (Jean Kwok, Julia Fierro, Juan Martinez, Rebecca Makkai, Courtney Maum) The road from unpublished writer to author is long and filled with potential pitfalls. What should you do before approaching an agent? How do you get one interested in you? What are do's and don'ts while working with an editor? Should you hire an independent publicist? How do you give a good reading? These seasoned authors who have successfully navigated this rocky terrain talk about their experiences with different agencies and publishing houses, and share their top tips and hard-earned advice.

**Unrealism: The True Art of Fantastic Fiction** (Ethan Nosowsky, Kathryn Davis, Mark

Doten, Carmen Maria Machado, Wayétu Moore)

What is often called "realism" in novels and stories is not "real." The representation of time, the assertion of a unified self, the acceptance of factual reality are inevitably compromises in conventionally realistic work. Writing that flouts linear chronology, that incorporates myth, fable, or surreal flourishes, can also authoritatively depict what it feels like to live in the world. Four exceptional writers discuss the unreality of reality and the truth of the fantastic in their work.

**Unspoken Intimacies: On Male Friendship, Romance, and Everything in Between** (Alex McElroy, Cheston Knapp, Brandon Taylor, Garth Greenwell, Bryan Washington)

What responsibility do male authors have in disrupting the patriarchy? How can literature take aim at toxic masculinity? This panel brings together five prose writers whose work challenges masculine norms by engaging with male intimacy and vulnerability to reimagine cultural possibilities. Panelists will discuss craft techniques in fiction and nonfiction, as well as the ethical necessity of portraying intimacy between men in literature.

**VIDA Voices & Views Transgender, Non-Binary, & Gender Nonconforming Interview** (Stephanie Burt, Ching-In Chen, Paige Lewis, Melissa Studdard, Cameron Awkward-Rich)

The most recent VIDA Count pointed to an underrepresentation of transgender, non-binary, and gender nonconforming voices in literature. Seeking to better understand the causes, nature, and ramifications of exclusion, as well as possible solutions, this panel invites interviewees to share works, insights, and concerns relating to

representation, identity, bias, publishing barriers, and other issues they have observed and encountered within the literary landscape and society at large.

**Vietnam Is a 7 Letter Word** (Dao Strom, Aimee Phan, Hoa Nguyen, Nao Vi Khi, Bui Thi)

Answering back to over-written narratives, these women of the Vietnamese diaspora offer insight into how writers may elasticize and complicate definitions of one's various assigned "identities" and lend voice to the silenced, obscured, or overlooked.

Addressing issues of craft and creative process in the elucidation of trauma, repercussions of war and colonialism, erasure and objectification, this panel's topics will include narrative approach, collaboration, hybridity, and renewing the lyric.

**Virtual Pathways: Publishing, Editing and Writing Millennial Fiction & Poetics** (Shazia Hafiz Ramji, Ashley Opheim, Guillaume Morissette, Jasper Avery, Leigh Nash)

We live in a connected world of mediated communication and internet activism. How do media technologies alter literary forms? A panel of publishers, editors, and emerging writers investigates the new wave of contemporary literature, from virtual reality stories commissioned by documentary filmmakers to chapters as long as tweets. The publishers and editors who support progressive work offer practical advice about publishing in an industry in transition, unlimited by the geographical boundaries.

**Voice, Style, Difference** (David Baker, Reginald Dwayne Betts, Stanley Plumly, Ann Townsend)

Find your voice! But how? Where is it? We hold that voice is a result rather than a

means. So we look at the relation of voice to style, as we consider how a poet's stance and "voice" are enabled--even created--by compositional features like idiom, syntax, form, and measurement, as these "technical" practices lead toward both poetry and personality. In other words, how is voice an accomplishment of style? Panelists will range through history and their own experience as critics and poets.

**Vulnerability as a Radical Act** (Elyse Fenton, Laurie Filipelli, Celeste Guzmán Mendoza, Emily Pérez, Sasha West)

What happens when we abandon artifice and armor in a poem? When we write into uncomfortable spaces? Risky speech acknowledges the porousness of a poem, letting us see the connective tissue between writer and writing, self and world. Panelists explore how a poetics of vulnerability can enact transformation while resisting the culture of bluster, gaslighting, and dehumanizing rhetoric. Can a relationship forged in vulnerability between reader and writer allow for different kinds of change?

**Walk in their Shoes: Children's and Young Adult Novels that Cultivate Empathy** (Melissa Hart, Brian Tashima, Carmen Bernier-Grand, Donna Gephart)

A diverse panel of children's and young adult authors weighs in on the abundance of studies suggesting that readers of middle-grade and young adult fiction develop both an increased capacity to understand other people's points of view and a deeper empathy. We'll talk about how authors, teachers, therapists, and even judges use children's/YA novels in their work to decrease anxiety and depression in kids bullied because of race, ethnicity,

religion, sexuality, disability, and economic status.

**We are Our Own Gods: Writing for Black Women's Liberation** (Teri Cross Davis, Katy Richey, celeste doaks, Tafisha Edwards, Saida Agostini)

What is liberation for Black women in a "post-racial" America? Is it financial, spiritual, political, or realized by a free and loved body? Five Black women poets will discuss ways in which their poems can architect the actualization of that freedom. This discussion will explore the choices of these poets to write their authentic experiences as acts of resistance. Black women will no longer wait for nuanced representations. We will write who we are: powerful, vulnerable, dynamic.

**We Were Never Meant to Survive: Writing About People Who Do Anyway** (Allen Gee, Jerry Thompson, Lucy Jane Bledsoe, Devi Laskar, Wo Chan)

The line from Audre Lorde's poem rings—clangs!—true for many writers who are telling stories about characters facing unlikely futures. This panel addresses the challenge of writing about literal and cultural survival. How do writers tell the truth about racism, xenophobia, and homophobia without overwhelming our work or our readers? How do we find the necessary detail amid the weight of the threats? How do we balance truth-telling with hope? How can we create writing that celebrates survival?

**We're Here and We're Queer: LGBTQ Women Tell Their Stories** (Imogen Binnie, Chelsey Johnson, Nicole Dennis-Benn, SJ Sindu, Patricia Smith)

Queer people-- and queer women especially -- have long been marginalized in

literature. What are the stories being told about queer women? And who is doing the telling? Four authors with very different backgrounds discuss their books and characters, the stereotypes they fight against, and the truths and lives they reveal. What are the various identities queer women navigate in real life and on the page? What untold stories remain hidden?

**What Is Found In Nature: On Writing Wilderness and Other Ecological Essays**

(Allen Gee, Renata Golden, Joseph Lanham, Valerie Wayson, Sean Hill)

Fish, birds, insects, flowers, trees, four-legged mammals, the weather, rock formations, snakes, minerals, bodies of water, rare or endangered species, other humans—this panel will discuss how we've written about what we've encountered by chance outdoors, or how we've expounded upon what appeared suddenly before us, or what was gradually revealed. We'll include our organizational strategies for essays, and how we see greater thematic connections being made in essays by our favorite writers.

**What Now? When Good Writers Act Awful**

(Michael Croley, John Freeman, Erika L. Sánchez, Natalie Díaz, Tomás Q. Morín)

In the aftermath of the #metoo movement, it's hard to know how to regard the work we love when we've lost respect for its author. How do we reconcile the two and how should we respond to them and their work in real life and on social media? Should an educator erase these authors from the syllabus? Is redemption for them and their work even possible? Five writers wrestle with this crisis and with what justice in our literary community should look like.

**What's Craft Got to Do With It?: On Craft, Race, and the Black Imagination** (Dianca London Potts, Jessica Lanay Moore, Dennis Norris II, Jeni McFarland, Cole Lavalais)

In an age when Black authors are on the rise, why is craft still dismissed as "bougie" or adjacent to whiteness? Why are Black narratives analyzed primarily through a sociological or anthropological lens rather than one of literary craft? Why do so many readers and writers still resist the merit of craft when it comes to Black literature? This dialogue will examine, confront, and unpack the creative and cultural implications and potential of craft within the contemporary Black literary canon.

**What's Missing: How Absence Can Drive Narrative** (Laurie Ann Doyle, Louise Nayer, Ingrid Contreras Rojas, Eleanor Vincent, Lyzette Wanzer)

A diverse group of fiction and memoir writers discuss the importance of what's narratively not present—a missing parent, lost object, or unexpressed feeling—as a major theme in literature, and a creative spark in their own work, shaping plot, character, imagery, and dialogue. They offer examples from well-known books, share brief excerpts from their writing, and provide innovative craft techniques to illustrate how a focus on what's missing can be transformative.

**Whatever happened to class? Writing About & Across Socioeconomic Differences** (Bridget Hoida, Robin Farmer, Teresa Burns Gunther, Nami Mun, Jenn Stroud Rossmann)

Literature enables readers to develop empathy, to experience the struggles of characters who may be quite different from themselves. While the stakes and

consequences of these struggles can vary with socioeconomic class, suffering itself is universal. This panel will discuss works in which authors navigate socioeconomic class lines and find the universal in the specific, which tropes about poverty and "working class" lives can be most damaging, and strategies for writers.

**When We Write, We Write with Our Bodies, Our Hearts, Our Histories** (Luisa Igloria, Ching-In Chen, Amanda Galvan Huynh, Kenji Liu, Ernesto Abeytia)

How do we learn to profess our truths and experiences as poets of color? What models, tools, strategies of language, and histories come to bear on how we write poems? We've seen the proliferation of works by poets of color, but believe there is a need to create critical work focusing on craft from their perspectives. From the inheritance of poetic wisdom to practices of writing and pedagogy, panelists will discuss the importance of including poets of color in foundational craft texts.

**When Your Characters Just Stand There Smoking & Staring: Translation & Invention, Sponsored by ALTA** (Russell Valentino, Curtis Bauer, Gregory Pardlo)

Novelist and translator Maureen Freely once noted that when translating an Orhan Pamuk novel set in Istanbul, the characters in her own Istanbul-set novel just stood there smoking, looking at her, while his had plenty to say. In translating his characters' words, she found her own. This panel explores translation as prompt and liberation for when one's own words refuse to come. Each panelist will provide a reflection and offer examples of how translating has enabled and inspired new work.

**Who Has the Rights? The How, Why, and Whom of Translation, Sponsored by ALTA**

(Marci Calabretta Cancio-Bello, Rajiv Mohabir, Sawako Nakayasu, E. J. Koh)  
Translation can be a confusing field to navigate, especially for new translators. This panel addresses ethical and practical aspects of translation, including why translation matters, who has the right to translate whom, how texts are chosen and permissions are obtained, what grants and fellowships are available, and what specific issues can arise from translating non-Romanized texts into English. Examples are drawn from the panelists' work with Hindi, Japanese, and Korean.

**Who's Got the Power? Enacting Advocacy for Oneself & Others**

(Khadijah Queen, Prageeta Sharma, TC Tolbert, Michelle Whitaker, Christina Olivares)  
Gender, race, class and ability in professional literary spaces—from K12 to nonprofits, academia to publishing and beyond—undeniably affect how authority is perceived and performed in those spaces. This panel will consider how humanities teachers, writers and scholars can promote greater inclusivity, equity and professionalism in public and private when it comes to encountering, wielding and envisioning authority in institutional spaces, with a focus on practical and implementable solutions.

**Whose Truth?: Writing Alternative History in the Age of Alternative Facts**

(Nisi Shawl, Edward Hall, Simone Zelitch, Ben Winters, Alaya Johnson)

In the current political climate, many novelists have found that one sane response has been writing alternative history, a form that frees us to raise questions about religion, gender, race and

class that challenge ideological orthodoxies. What are alternative history's challenges, including the role of research, the tension between the actual and the imagined, and the implications of writing a counterfactual at time when facts themselves appear to be increasingly subjective or irrelevant?

**Why Can't We be Friends?: Alliances between academic and community programs.**

(Patrice Melnick, Sue Weinstein, Donney Rose, Toby Dasplit, Martha Garner)  
Collaborations between university programs and community organizations can yield exhilarating results. Coming from different perspectives, partnering groups have rich opportunities to network, exchange information, cross-promote and share visiting artists and resources. University professors and literary arts organization directors describe how collaboration has enriched their programs.

**Why They Keep Coming: Examining Two-Year College Creative Writing Students**

(Dan Portincaso, Mary Lannon, Paige Riehl, Sharon Coleman)

This panel of two-year college professors discusses the diverse student demographics of their colleges from traditional students, to veterans, immigrants, and those in recovery. Panelists will explain how they have increased enrollments in a low-enrollment environment and provide insight as to how universities and literary/writing organizations might gain enrollment and participation from these often-overlooked students.

**Women Editors on the Power of Change**

(Lisa Roney, Kim Brown, Lisa Factora-Borchers, Amy King, Jamia Wilson)  
Female, feminist, and womanist editors from a variety of contexts discuss the

perceived and real power they hold and how they wield their actual power for a more just publishing environment. With experience across book publishing, literary magazines, a popular culture magazine, freelancing, and VIDA, which supports gender representation in media, these editors discuss the trials and joys of working for a more gender and racially diverse publishing world within a range of boundaries and purposes.

**Women Leaders & Entrepreneurs in the Writing Community: Second (Creative) Shifts** (Melissa Wyse, Kate Moses, Emily Saer Cook, Maggie Marshall)

As writers, creating our own entrepreneurial opportunities can be a meaningful way to serve our communities while charting our own career paths. On this panel, women entrepreneurs and leaders in the writing community share insights into this process — and discuss the important balance between arts leadership and our own writing. Join us if you are considering a new creative venture, exploring innovative approaches to your career, or trying to strike a balance that supports your writing.

**Women Poets Mentoring Women Poets: Slapering Hol Press Conversation**

**Chapbooks** (Jennifer Franklin, Lyrae Van Clief-Stefanon, Amy Lemmon, Kim Addonizio, Brittany Perham)  
Join Slapering Hol Press poets and editors as they discuss the importance of mentorship, particularly women mentoring women, in small press publishing. For the past thirty years, the editors of SHP has been dedicated to publishing chapbooks written by talented emerging poets. This panel will focus on the Conversation chapbook series in which an established

woman poet chooses an emerging woman poet with whom to collaborate on a unified series of poems and a written conversation about craft.

**Women Re-Writing the Body** (EJ Levy, Cheryl Strayed, Lidia Yuknavitch, Alissa Nutting, Celeste Ng)

"We tell ourselves stories in order to live," Joan Didion wrote. But how do stories of the female body shape our lived lives? This panel brings together acclaimed writers of fiction & nonfiction, who are reimagining the female body & desire in powerful works that name the body anew, creating new possibilities on & off the page, changing how we see motherhood, race, sexuality, courage, wildness, predation, survival & narrative itself. Discussing their work & others', writers will talk before Q&A.

**Women Writing the Forbidden Narrative: From Inception to After Life** (Leigh Stein, Eileen Cronin, Sue William Silverman, Wendy C. Ortiz, Esmé Weijun Wang)

Many writers are drawn to material in forbidden territory, from stories of abuse to mental illness. When writing about taboo, how do we find the universal story in our specific experience? What artistic choices do we make in terms of genre, voice, structure, character? How do we prepare for reactions? A diverse, multigenerational panel of women discuss why and how they wrote their taboo stories, how they prepared for public reception, and whether writing the taboo affected their future projects.

**Women Writing War** (Rebecca Johns-Trissler, Vasugi Ganeshanthan, Lan Samantha Chang, Jessica Kramer, Lisa Sanchez)



Catch-22, For Whom the Bell Tolls, All Quiet on the Western Front: the war novel is often considered the exclusive province of men, though women's lives are not immune from the effects of war. What happens when women tackle subjects traditionally thought of as male? How are women's war stories different from men's? Through roundtable discussion, five female novelists will discuss approaches to writing stories set in wartime, addressing questions of experience, gender, and narrative authority.

**Women's Caucus** (Melissa Studdard, Hafizah Geter, Kelly Forsythe, Lynn Melnick, Jenn Givhan)

The Women's Caucus offers a space to network, plan events, and discuss issues concerning women writers (e.g. ways to support each other, lack of access to literary power structures, conference childcare, obstacles to publication, keeping literary events safe, etc.). This year's panel includes two guest editors who will speak and answer questions about publishing and what they look for in manuscripts. The Women's Caucus is an inclusive space and welcomes the diverse perspectives of women writers.

**Words Into Pictures: Adapting Literary Works for Film and TV** (Cheryl Eagan-Donovan, Brian Price, Samuel Gailey, Ayn Carillo)

For screenwriters looking to adapt other writers' material (novels, short stories, comics, plays, bios, etc.), or writers interested in adapting their own work or having it optioned for the screen, this panel will explore the unique and challenging requirements of visual storytelling and provide successful strategies for adapting pre-existing source material for movies and TV.

**"Work, work, work, work, work, work": Craft and Teaching as People of Color.**

(Shinelle L. Espaillat, Gail Upchurch-Mills, Adrian Khactu, Racquel Goodison, Amina Henry)

We will explore the multiple identities we inhabit as writers and teachers of color, and how that prepositional phrase affects both the nouns we claim and our relationship to craft and pedagogy. What are some tensions among intersectional identities? How do these experiences both constrain and release the worlds we create? Why do our gender and racial identities affect academic and creative writing classrooms differently? We hope to unpack the various ways our bodies engage with academic labor.

**Worth a Thousand Words: Poetry, Photography, and Instagram** (Kai Carlson-Wee, Cheston Knapp, Raven Jackson, Anita Koester, Jay Nebel)

From Allen Ginsberg to Rupi Kaur, poets and artists have often found a common language through imagery. With the recent popularity of visual media through online platforms like Facebook and Instagram, writers have been finding new and innovative ways to share their work using multimedia. Five award-winning writer-photographers will display their work and discuss ways in which the two mediums can be used to compliment each other in the digital age.

**Write to Climax: Women Writers on Writing Sex and Intimacy** (Luanne Smith, Dorothy Allison, Carmen Machado, Pam Houston, Roxane Gay)

There's nothing wrong with a throbbing member or a good bodice-rip. But when female literary fiction writers explore about

the realities of sex—the lusts and longings, the abuses and pleasures, the orgasms and agonies—critics and readers are often left agape, despite the fact that men have been covering the same territory for centuries. This censure of women's writing is another way of policing their bodies. The women writers on this panel say: Fuck that. Sex and intimacy belong to us, too.

**WriteOn: How to Begin and Grow a Community-Oriented Writing Fellowship**

(Catherine Bloomer, Helen Schulman, Phineas Lambert, Jui Nahar, Austen Osworth)

WriteOn is a fellowship offered by The New School that places MFA candidates in under-resourced middle and high school classrooms as creative writing instructors. Join New School administrators, faculty and fellows to discuss creating a new organization within a university, creatively partnering with community organizations to meet needs symbiotically, and preparing MFA candidates to enter the world as teachers, professors, and literary citizens.

**Writers as Translators, Translators as Writers** (Goefrey Brock, Brooks Haxton, Mónica de la Torre, Bill Johnston, Suzanne Jill Levine)

Readers, writers, & translators alike discover at some point that mastery of the source language alone can't guarantee the success of a translation: a literary translation succeeds to the extent that it's a compelling work of art in its target language. In this panel covering a variety of languages, traditions, and time periods, five esteemed faculty of the Bread Loaf Translators' Conference—successful writers and translators themselves—will each examine poets or writers whose translation

activity spurred innovation in their creative work or vice versa.

**Writers Centers, Conferences, & Retreats: Write, Teach, & Work After the MFA**

(Melissa Wyse, Andrea Wilson, Shawn Girvan, Maggie Marshall, Andrea Dupree)

Many independent writers centers are creating community across the nation. In addition to literary centers, retreats and conferences offer connections for writers while they hone their craft. For MFA graduates, teaching at a center can be an artistically and economically enriching alternative to academia. Panelists from a variety of literary centers will explore the unique opportunities writers centers, conferences and retreats provide for all writers and teachers of writing.

**Writing & Mothering: Black Women Writing Under a Quadruple Minority in America** (LaCoya Katoe, Cassandra Lane, Ryane Nicole Granados, Tameka Cage Conley, Cherene Sherrard)

The life of an artist focuses on untethering oneself from the margins that restrict creativity. The life of a mother, however, is all about the ties that bind. Reconciling the struggles of parenting, writing, race, gender and activism will serve as the critical components of this panel. Panelists, including authors, faculty, and editors, will discuss how their roles as black mothers have fortified their writing careers while also presenting unique challenges warranting discussion and discourse.

**Writing After Publication: Now What?**

(Danya Kukafka, Brittani Sonnenberg, Danielle Lazarin, Brit Bennett, Aja Gabel)

This panel will explore the complicated aftermath of a writer's life following debut publication. How is writing a second book

different from writing a debut? How does publication change our notions of what it means to be a writer? How can we sit back down at the writing desk, and why is it important to do so? We'll address perceived success and failure, and the skills required and acquired to build a sustainable writing life beyond the milestone of publication.

**Writing Against Assumptions: On Crafting Diverse Narrators** (Cade Leebron, Jillian Weise, Eliza M. Smith, Laura Esposto)

Though recent efforts have resulted in a slightly more diverse landscape, the traditional literary canon remains overwhelmingly white, male, straight, and nondisabled. A panel of women, LGBT writers, disabled writers, and writers of color will discuss how they push back against the assumptions of the reader to craft narrators with diverse backgrounds, while not catering to normative assumptions about identity. Panelists work in multiple genres including creative nonfiction, poetry, and fiction.

**Writing Away, Writing Toward: Belonging as a Narrative Force in Memoir** (Erin O. White, Sejal Shah, Carolina Hinojosa-Cisneros, Natalie Singer)

Memoirs often explore the territory of belonging, tracing journeys away from and toward communities, families, love affairs, and identities. How do you craft a narrative from the stance of an outsider in motion? And how does writing with a desire for belonging differ, stylistically and structurally, from writing with a desire for differentiation? This panel will examine memoirs of immigration, assimilation, transition, and conversion, and discuss belonging as a pivotal element of memoir.

**Writing for Social Change: Inclusive and Equitable Organizations** (Elizebett (Liz) Eslinger, Jenny Chu)

Writing for Social Change shares how writing in community and investing in organizational supports can create more respectful and just communities. In a time of public xenophobia, racism, white supremacy and all phobias that cast humans aside, we will share how writing in community brings us closer to our common humanity. We will also share how investing in equitable and inclusive organizational fundamentals is essential for literary organizations to achieve outcomes and effect social change.

**Writing Into the Great Land: Women Poets of Alaska** (Erin Coughlin Hollowell, Susanna Mishler, Nicole Stellon O'Donnell, Marie Tozier, Emily Wall)

Alaska contains 663,300 square miles of diverse terrain encompassing permafrost, rocky shorelines, cities, mountains, islands, volcanoes, and more. Obviously, no single poet could give voice to all of it. Five poets discuss what it means to write as a woman into a landscape as large and varied as Alaska's. Coming from very different environments and cultures, each will discuss what living in Alaska brings to their writing and writing practices.

**Writing Medicine: Fusing Practices to Exercise Intuition for Inner Healing** (Lore Raymond, Alicia Anabel Santos, Tawni Waters, Shawna Ayoub Ainslie, Alexis Donkin)

How do you successfully explore personal challenges and traumas to regain confidence? By reframing struggles, you gain clarity for problem-solving and a new tell-a-vision of emotional health. Learn how the practices of dialogue and expressive

writing expand inner healing for the marginalized and disenfranchised plus writers and therapists. Panelists offer insights from writing and teaching in the field, including discussion of intuition and creativity's role with resources and action steps.

**Writing on the line** (Daniel Chacon, Nelson Cardenas, Silvia Aguilar, Alessandra Narvaez, Andrea Cote-Botero)

On the border between Mexico and United States lies The University of Texas, El Paso, this is where writers from all over the Americas come to earn a bilingual MFA in creative writing, the very first university to offer this degree. On this panel, we will discuss what it's like to function on the line between Latin America and the United States, the line between languages and between metaphor and reality. In Mexico, "la línea" is what people call the border. We will talk about writing on the line

**Writing Outside the Big 5: Practical Tips for Authors Working with Indie Presses** (Alice Hatcher, Michelle Ross, Dana Diehl, Kim Magowan, Angela Mitchell)

Authors' experiences with indie presses can vary greatly. This panel provides insights from authors who have published story collections and novels with indie presses ranging from micro presses to large indie publishers. It focuses on how authors can best utilize the resources of presses with limited staffs and budgets, marketing, working with an editor who is also the publisher, and what to do if a press folds and it is necessary to find a new publisher after a work's initial release.

**Writing Real in Young Adult Fiction**

(Meagan Macvie, Miguel Morales, Nina Packebush)

This panel explores ways to write vivid, authentic teen characters, while avoiding tropes and stereotypes, and examines why it is important for YA writers to take on complex issues, such as gender identity, sexual violence, and structural racism, in culturally appropriate ways. How can young readers trust writers to inform them or help them transcend their world—or even escape it for a few hours—if writers don't acknowledge the uncomfortable places teens must often inhabit in their daily lives?

**Writing the Body** (Kate Hopper, Alex Lemon, Marsha Partington, Adriana Páramo, Bonnie J. Rough)

Writing the body can track and reveal narratives of health and illness, ground a narrator in place and time, and allow for examination of gender and identity. We will discuss these three anchor points, share the ways our writing and living bodies have shaped our work, and consider the problems and opportunities of writing other bodies (aside from the self). We will also offer exercises for grounding writing in the body and discuss how this work can be a political act.

**Writing the Disaster: The Poetics of Extremity** (Matthew Cooperman, Bob Hicok, Nicole Cooley, Aby Kaupang, Matt Rasmussen)

Being in the world means having things happen to you. Life "chafes its puckered index at us" (Hart Crane), opening the mind, corroding the body. Disability, suicide, murder, natural disaster, personal experience can be traumatic. How writers write out of that extremity—thrive or perish—is moving instruction in survival. This panel of poets have all shown a profound responsiveness to conditions of extremity. They will share their stories,

showing how they survived with, thru & against writing.

**Writing the Mother Wound** (Vanessa Martir Martir, Jaquira Diaz Diaz, Nayomi Munaweera Munaweera, Elisabet Velasquez)

We live in a culture that idealizes mother love, and shames those who question it. Five multi-genre writers share how they address and interrogate the complex realities of mother-daughter relationships. How do we push back on the silence imposed on those who are un-mothered, abused, or choose to not be mothers themselves? How do we use our lives as fodder to create stories that are realistic and not overly sentimental, with the audacity of truth?

**Writing the Rift: Left Coast Poetries, Left Coast Poetics** (Dean Rader, Javier Zamora, Brynn Saito, Tess Taylor, Jennifer Foerster)  
We call it 'the West,' but it's only the West if you come from the East. To some, it's North; to others, East; to others, simply home. How do the particular histories, crises, fault-lines, and violence of the far side of the continent play into our forms? This panel convenes west coast poets to explore the necessary work of forging a poetics of place in a place of recent arrival. Each poet will ask: what does it mean to write the left coast now?

**Writing the Transcendent** (Courtney Sender, Goldie Goldbloom, Yehoshua November, Sarah Stone, Rahul Kanakia)  
In our most enduring literature, the reader often experiences something ungraspable: a sudden sense of loss or delight or elevation, just beyond the realm of conscious reckoning. In this panel, we call it transcendence, and ask: What is that

feeling, anyway? How do you write toward it? What's the relationship between the divine, the inspirational, the science fictional or fantastical? In this panel, five diverse writers of the numinous and otherworldly will discuss the deep mysteries of writing.

**Writing What We Know: Mining Personal Experience in YA Fiction** (Amy Reed, Brandy Colbert, Lilliam Rivera, Ryan Douglass, Emily X.R. Pan)

How can we use our own lives, experiences, communities, and identities as inspiration for our fiction? What possibilities does this open up, and what potential problems does it create? How do we set boundaries for how much of our personal lives we share with our readers? Are we always, more or less, telling our own stories through our writing? These diverse authors will answer these questions and more as they discuss how they use their own lives as a source for their fiction.

**YA in the Era of #MeToo: Changing the Conversation about Sexual Assault** (Mary Crockett Hill, Amy Reed, Amber Smith, Nicole Maggi, Brendan Kiely)

Four novelists who write about sexual assault will discuss their approach to this difficult topic—as well as how young adult literature gives teen readers new tools to understand the devastating effects of rape culture, empathize with its victims and survivors, and create change in their own lives. The panel will also touch on the possible pitfalls of the movement as it relates to YA literature, such as the lack of representation and intersectionality, and the risk of retraumatizing readers.

**You Are Enough: How to Find Your Own Voice in the Age of Diversity** (Annie Hwang,

Danya Kukafka, Nicole Dennis-Benn, Rakesh Satyal, Monica Odom)

With the push for #ownvoices, more traditionally marginalized writers than ever before are seeing their stories published. But the movement also has writers worried about whether their voices are truly diverse “enough” for the current marketplace. Panelists will discuss questions like: Is there enough space in the market for my story? Am I \_\_\_\_\_ enough to tell this story? How can a writer tell their own story in their own voice and still find success in the marketplace?

**"You're Already Doing It!" — Tips and Tricks for Small Press Authors, Sponsored by CLMP** (Trisha Low, Andrea Abi-Karam, Knox Gardner, Laura Moriarty)

Looking to promote your book, but have weird feelings about it? Working with a small press and want to find ways to beef up your publicity? Authors, publishers and literary workers get together to talk about what's worked for them, and how to get the word out there about your latest title.

**You Can't Go Home Again: Writing About Where We're From** (Jesse Donaldson, Justin St. Germain, Jenny Forrester, June Melby, Jeremy Jones)

Five nonfiction writers whose books sent them back home examine the messiness of writing about the places we're from. What does research look like in the halls of your elementary school or at your family's dinner table? How do you write about the space between the place you remember and the place you find when you return? In addition to discussing research and craft, panelists will talk about the aftermath of publishing a book about people and landscapes you once knew.

**You Want It Darker: The Care and Feeding of Darker Narratives** (CJ Hribal, Vu Tran, Nami Mun, Goldie Goldbloom, Dean Bakopoulos)

Writers are "supposed" to write likeable characters with narrative arcs that bend towards, if not justice, at least redemption. But what if things instead bend sinister, descend into the dark, and possibly stay there? How does one write narratives that engage with the calamitous, the violent, the pessimistic, the tragic, while avoiding the gratuitous? Five fiction writers will discuss narrative techniques gleaned from some of their favorite narratives where the authors grapple with the dark.

**You've Got This: Finding and Sustaining Self-Reliance While Writing A Novel** (Vu Tran, Rebecca Makkai, Brandon Taylor, Julia Fierro, Lan Samantha Chang)

Twyla Tharp said "Solitude is an unavoidable part of creativity. Self-reliance is a happy by-product." The novelist is on her/his own, in the dark searching for the proverbial light switch, not always able to rely on workshop feedback where some MFA programs encourage writers to submit short fiction only. Published authors and teachers of novel writing discuss how to maintain motivation until the light goes on, and give advice on every stage of writing a novel, from first drafts to publication.

**Youth-Driven Presses: Uplifting the Next Generation of Publishers** (Vanessa Soriano, Zaphra Stuppel, Isha Verma, Mia Shin, Saima Harrison)

Red Beard Press is the first youth-driven publishing company in the country, publishing 3-4 books each year by emerging youth voices alongside more established writers like Patricia Smith, Martín Espada, and Danez Smith. During this panel, teen



staff of Red Beard Press will share their process, challenges, and best practices for youth-led publishing, and discuss the importance of jumpstarting the careers of youth writers through accessible, affordable publishing opportunities.

## PEDAGOGY

### **A Dialogue with the Editors of Bloomsbury's New Book Series in Creative Writing** (Janelle Adsit, Conchitina Cruz, Ching-In Chen, James Ryan, Steve Westbrook)

Five editors and authors of a new international book series on Research in Creative Writing (Bloomsbury Publishing) discuss creative methodologies that writers use to inform their art and teaching. The session provides frames for connecting imaginative research and innovative pedagogy in college and university classrooms. It also invites audience members to ask questions about how they might develop manuscript proposals for the book series.

### **All the World's a Stage: Using Short Plays to Increase Diversity** (Deborah Finkelstein, Alfonso Ramirez, Charles Rice-Gonzalez, Robert McKenzie)

Short plays and monologues are a beacon to integrate diversity and poetics to the YouTube generation's short attention spans. Like short stories, short plays offer strong characterization and narrative while providing a theatrical experience. By reading shorts, students are exposed to a broad spectrum of perspectives, increasing empathy and understanding. Panelists will also discuss writing short drama as a method to explore craft, challenge biases

and give voice to underrepresented students.

### **Am I Really Going to Do This Until I Die?**

(Lauren Grodstein, Alan Drew, Lise Funderburg, Ann Garvin, Binnie Kirshenbaum)

The longer a person teaches workshop, the more prone he or she is to burn out; after all, instructors tend to use the same format semester after semester, and students tend to need the same advice. How can instructors keep workshops feeling relevant and energized? Are there new models that might reinvigorate our students and ourselves? This panel, featuring undergraduate and graduate writing instructors, will address strategies to keep everyone engaged, down to the most exhausted teacher.

### **Beyond Voice: Teaching The Craft Of Consciousness In Poetry** (Erin Belieu, Adrian Matejka, Dana Levin, Monica Youn, Mark Bibbins)

In workshops, much is made of a writer's "voice." But it may be more apt to think beyond this privileging of utterance and conversational tone to consider a more three dimensional idea of how we shape a distinct consciousness on the page. In this panel, we'll discuss strategies for encouraging students to think beyond voice, offering ideas on how intellectual engagement, conceptual structures, poetic form, and the tensions of argument and rhetoric help build a fuller sense of a poem's speaker.

### **Beyond Worker Bees: The Value of Creative Writing in Community College**

(Julia Cohen, Frankie Rollins, Paul Martinez, Valerie Pell, David Campos)

Community colleges funnel most students into programs that have "economic value" but little room for creativity or experimentation. We will discuss the radical supposition that incorporating creative writing & workshop pedagogy into core community college curriculum has tremendous value on personal & professional levels, naturally leading to enhanced economic opportunities. We will consider innovative approaches like service-learning & digital pedagogy that foster students' identities as writers

**Easy A? Evaluation in the Creative Writing Classroom**

(Laura Leigh Morris, Florence Davies, Jonathan Corcoran, Amber Foster) How we respond to and grade creative writing is often at the front of students' (and instructors') minds: do we grade for skill? For completion? For other factors? This panel brings together panelists who work with university, high school, and prison students to explore different methods of responding to student writing. From staff member to adjunct faculty to non-tenure track and tenure-track faculty, this panel also takes the instructor's own position into account to examine power and grading.

**Fake it Til You Make It?: Understanding Impostor Syndrome in Higher Ed**

(Jeremy Griffin, Jenny Yang Cropp, Brian Druckenmiller, Jude Marr, Lanessa Salvatore) Impostor syndrome is a phenomenon in which individuals are unable to accept their successes and worry about being outed as a "fraud" or as unworthy. Panelists will discuss how this condition has affected them as educators and as writers, and will address ways they have learned to cope with it. We will also discuss the

intersectionality of the syndrome and its prevalence in academia.

**Game On: Teaching Writing for Video Games**

(Salvatore Pane, Eric Freeze, Julialicia Case, Nick Potter, Natalie Mesnard) Video games have come a long way from the days of Space Invaders and Donkey Kong. Complex in structure, rich in design, today's narrative video games are a viable art form that can promote empathy and reach a broad audience. Our panel of professors, grad students, and video game writers will discuss the merits of teaching writing for video games and will provide a variety of pedagogical insights into this growing artistic genre.

**Gender and Authority: Teaching Under the Male Gaze**

(Louise Krug, Amy Ash, Callista Buchen, DaMaris Hill, T.A. Noonan) This panel explores challenges and opportunities faced by women and nonbinary writing instructors. Panelists will consider not only how the cultural male gaze influences the environment of and the work produced in creative writing courses, but also discuss the emotional labor and resistance often required of teachers. What does it mean to teach in a particular body? How does gender contribute to classroom authority? What do women and nonbinary teachers owe their students and owe themselves?

**Get Lit- Transform Your Teaching by Pairing Classic Poetry with Spoken Word**

(Denice Frohman, Robin Coste Lewis, Cyrus Roberts, Raul Herrera, Kelly Grace Thomas) Get Lit presents an award-winning pedagogy guaranteed to ignite your classroom through relevancy, rhythm &

rigor. The Get Lit - Words Ignite curriculum fuses classic poetry (from Keats to Kendrick) with original spoken word response writing. Get Lit can be taught as an English or Creative Writing course to embolden & inspire. This panel of multi-generational award-winning poets will present the power of Get Lit to elevate students' self-expression. "Claim your poem. Claim your life."

**Glitter! Legos! Origami--Oh My! Artistic Play in the Creative Writing Classroom**

(Alison Pelegrin, Traci Brimhall, Aimee Nezhukumatathil, Oliver Bendorf, Brynn Saito)

How can teachers integrate artistic play to foster a sense of experimentation? How can experiments that seem like crafts and games short-circuit the fear of risk, encourage play instead, and push student writers to reach beyond the walls of the classroom into a larger community of writers? How can teachers inspire students to take ownership of their learning experiences through hands-on work that feels like play? Do scented markers and glitter really help to get ideas to the page?

**Going Global in a Nationalist World: Writing & International Collaboration**

(Patricia Ann McNair, Robin Mukherjee, Randall Albers, Carrie Etter, Alison Macleod)

With borders closing and anti-"other" sentiments elevated among certain governments and various populations, international collaboration might be considered an essential and potentially subversive act. Besides traditional study abroad programs, how can Creative Writing programs encourage and support student experiences and writing that cross borders and foster a sense of global awareness and collaboration? EU and US panelists discuss

on-going projects and welcome an open sharing of ideas.

**Grandmasters of Flash: They Wrote the Book on It!** (David Galef, John Dufresne, Nancy Stohlman, Randall Brown)

You can tell a literary genre has hit the mainstream when it's deemed worthy of a textbook. This panel features four authors of flash fiction handbooks talking about what techniques they've included and how to teach them. They'll discuss theory and craft for varying audiences, from high school to college and beyond; the future of the genre; and who may write the next great flash fiction.

**Have I Said Too Much? :The Professor/Student Relationship** (Michelle Bermudez, Michael Thomas, Victorio Reyes, Angela Morales, Jordan Rindenow)

With the rising use of social media and the importance of an online presence, it is easier than ever for students to connect with their English professors. With the divide between professor and student growing fainter, it's difficult to create the invaluable bond students expect from potential mentors while preserving boundaries. How much do we say? How does this affect the personal aspects of our writing? Hear writers in various genres talk frankly about the challenges they face as educators.

**How to Design a Novel Workshop** (James Hannaham, Leni Zumas, Matthew Salesses, Chelsey Johnson, Susan Choi)

Ever the misfit in traditional workshops, the novel needs its own space to grow. In a conversation for anyone who writes novels, teaches novel courses, or wants to, four writers reveal how we structure generative, productive novel workshops. We'll

exchange imaginative prompts and craft exercises that spur writers on and see them through the long haul. And we'll reflect on how teaching this expansive, unruly genre has altered the way we understand the workshop form—and the novel itself.

**I Teach, Therefore I Essay: Essaying the Classroom** (Gail Griffin, Jennine Capó Cruet, Caitlin McGill, Angela Palm, Patrice Gopo)

Essays offer freedom to ponder ideas that needn't be proven. If that's what we want to happen in classrooms, can we view teaching as essaying? What risks and opportunities arise when we wander down uncertain paths with our students, just as we do with the written word? This diverse panel of women writers and teachers shares perspectives on essaying in higher education settings and shelters, where part of the discovery is often personal revelation—which can be particularly complicated for women.

**I'm Unprepared: Navigating Trauma in Writing Classrooms** (Rachel Simon, Olivia Worden, Adam Falkner, Juan Morales, Arhm Choi Wild)

In the age of "trigger warnings" and #MeToo classrooms are frequently spaces that hold acknowledged and unacknowledged trauma. This reality can leave educators at a loss for how to identify and manage behaviors related to and masking trauma. This panel will provide tools for how to support both students and colleagues through these challenges in the writing classroom.

**Impact and Empathy: Service-Learning and Creative Writing** (Holly Karapetkova, Schraffenberger Jeremy, Terry Thaxton, Mary Hill, Michelle Burke)

Service-learning and community engagement not only provide student writers with real-world experiences, applied skills, and opportunities for personal growth, but their empathy and perspectives are expanded in ways that transform the creative process. Teachers from various backgrounds and institutions discuss the practical challenges and unique benefits of service-learning in the creative writing classroom, including work with veterans, oceanographers, food co-ops, and refugee organizations.

**In Over Your Head--The Undergraduate Workshop** (Michael Croley, Laura van den Berg, Phil Metres, Joanna Klink, Alexander Chee)

Undergraduate workshops often don't just pose a problem for students whose aim exceeds their emotional reach and experience; they present challenges to teachers as well. Five professors focus on navigating difficult material—writing that is potentially triggering to other students, for example, or charged personal stories from which students have little distance—and show a variety of approaches, questions, and tools for how fraught material can be handled with grace and care.

**Intersectionality: What It Is and Why It Matters in Creative Writing** (Kavita Das, Conchitina Cruz, Renee Byrd, David Mura, Janelle Adsit)

Issues of identity are everywhere present in the workshop conversation—in assumptions about authorship, in cultural traditions associated with different genres, in identity markers used in characterization. But writers often struggle to discuss these issues in meaningful ways.

"Intersectionality" has become a buzzword. This panel is an opportunity to dissect the

term and its applications in the creative writing classroom. How does intersectionality impact the craft of creative writing?

**Invisible Disabilities, Necessary Supports**

(Zeke Jarvis, Aby Kaupang, Nick Olson, Clare Paniccia, Pat Berryhill)

This panel will look at the many issues that people with invisible disabilities can face in creative writing programs as well as strategies and structures that programs can adopt to lessen those struggles. From discussing pedagogical concerns like challenge of putting subtext into dialogue for some writers on the spectrum to helping students with high school IEPs transition to college to managing the daunting and stressful life of rejection and competition in writing programs.

**Listen, Disrupt, Collide: Generative Approaches to the Writing Workshop**

(Sheryda Warrenner, Ian Williams, Sara Tsiang, Hoa Nguyen, Heather Jessup) “Old Faithful,” a.k.a. the traditional workshop model, is the foundation for our creative writing pedagogy, but has it evolved to meet the needs of all participants? How might the space of a workshop be more inclusive, dynamic, challenging, productive? Panelists offer activities and prompts inspired by non-institutional practices. When emerging writers engage in these revitalized modes, empowered by their own discoveries, the progress in the work is evident: risks are taken, leaps are made.

**Literary Outreach: Empowerment & Resistance with NYU’s Creative Writing Program** (Deborah Landau, Sharon Olds, Terrance Hayes, Yusef Komunyakaa)

Beginning in 1986 at a state hospital for the physically challenged, NYU’s Graduate Creative Writing Outreach Program now also includes a workshop for veterans of Afghanistan & Iraq, creative writing programming in NYC public schools, & on-site literary arts therapy for hospitalized children. This panel looks at the importance of literary outreach to an MFA program’s sense of community & engagement, & its significance in this urgent political moment as a form of mobilization & resistance.

**Maintaining Beginner's Mind in Your Own Classroom: A Poetry Reading** (Amie Whitemore, Mary Biddinger, Adrienne Su, Keith S. Wilson, Cameron Barnett)

“In the beginner’s mind there are many possibilities,” Shunryu Suzuki writes in *Zen Mind, Beginner’s Mind*, “but in the expert’s there are few.” This panel refutes this dichotomy by featuring expert poets at play and inviting the audience to join the fun. Panelists will read poems inspired by prompts they have assigned each other, discussing the prompts as avenues to beginner’s mind. Then the audience will try a prompt on the spot, bringing the rest home for personal or classroom use.

**Making Sure Everyone Is Here: The Empathetic Classroom as Inclusive Space**

(Katie Peterson, Kimberly Grey, Kathleen Spada, F. Douglas Brown, Chiyuma Elliot) “Empathy requires inquiry as much as imagination. Empathy requires knowing you know nothing.” These are just some of the ideas presented by Leslie Jamison in her provocative book *The Empathy Exams*. On this panel, teachers from diverse backgrounds and disciplines discuss strategies, uses, and misuses of empathy in the classroom. Each panelist explores a different aspect of empathy as a way of

broadening the discussion of empathy's pedagogic function.

**“No Fantasy or Sci-Fi”: Teaching Genre as Workshop** (Saul Lemerond, Patti Pangborn, Leigh Camacho Rourks, Daniel Altenburg)  
The time of popular genre fiction being barred from workshops is mostly passed. The number of students submitting genre work grows every day, and with it, so does the desire among students to be taught the fundamentals and craft concerns of those genres. From fiction to poetry, our panelists will discuss the challenges and opportunities of introducing work of popular genre masters in the creative writing classroom as well as addressing issues surrounding generic conventions in the workshop.

**On Behalf of Others: Allies in the Creative Writing Classroom** (Janae Dimick, E. Marin Smith, Shimon Tanaka, Steve Westbrook, Chellis Ying)  
Members of this panel—allies of immigrant and undocumented students—explore the problem of speaking on behalf of others in creative writing assignments. They discuss their experience of teaching testimonios, a Latin American tradition of bearing witness on behalf of the marginalized or voiceless; the genre of the persona poem (as complicated by the recent Yi-Fen Chou scandal); and short fiction that represents voices from the stereotyped “model minority” of the Asian American diaspora.

**One Size Doesn't Fit All; The Equity-Minded Workshop in a Two-Year College** (Jasmin Ziegler, Mary Lannon, Jennifer Derilo, Yasmin Ramirez, Jorge Villalobos)  
Can the Writing Workshop in the Two-Year College classroom act as a site of transformative inclusion? A place that

doesn't just recognize differences, but sees those differences as locations for empowerment. How do educators address systemic inequities alongside institutional pressures of student retention and higher graduation-rates? What texts are best at inspiring a multi-cultural responsive environment? This panel will discuss practical and innovative approaches to these questions and more.

**Preaching Beyond the Choir: The Value of Creative Writing Outside the Major** (Katherine Zlabek, Kory Shrum, David James Poissant, Charles Rice-Gonzalez, Michelle Burke)  
This panel considers what best to offer a student if given one shot, one class, to make creative writing relevant in the student's day-to-day life. Panelists will share diverse approaches to the classroom that expose students to ways of viewing both written work, and the world around them, as spaces that can be shifted and enhanced through creative effort. Engage in a discussion on the importance of exposure and representation, aspiration and a writer's brass tacks.

**Prison Is Not A Genre** (Caitis Meissner, Randall Horton, Clint Smith, Jeannie Thompson, Joshua Bennett)  
Reaching beyond the often-discussed value and how-to of writing programs in prisons, this panel seeks to challenge personal motivations, institutional practices, and the use of rhetorical language that can inadvertently perpetuate a culture of stigma and separation. Panelists representing a range of lived, creative, organizational and policy perspectives will discuss how to collaborate more ethically, equitably and inventively with work coming out of the prison environment.



**Reviewing the Review: Literary Journals as Student Professional Development**

(Sequoia Nagamatsu, Patricia McNair, Michael Czyzniejewski, Sarah Einstein, Natalie Mesnard)

While literary journals have been a tradition in academia, there has been increased pressure in the Humanities to provide vocation-oriented opportunities. Panelists will discuss their experiences in undergraduate, graduate, and organizational support contexts as they describe the student-centered literary landscape and how their editorial and pedagogical philosophies have evolved to address technological, financial, and cultural shifts in the spirit of high impact student experiences.

**She-Radical: Emotional Ally vs. Emotional Labor** (Carolina De Robertis, Soma Mei Sheng Frazier, Carson Beker, Ashley Davis, Nancy Au)

QTPOC often shoulder the bulk of emotional labor in classrooms, boardrooms, in academic and other professional settings. How can QTPOC writers, artists, and educators thrive in their professional worlds, in ways that acknowledge the struggles of their colleagues and mentees, while simultaneously asserting and prioritizing one's own personal desires vital to nurturing one's craft? How can speculative fiction, poetry, and translation inform the roles of mentors in interdisciplinary settings?

**Speculative Fiction, Genre, And Worldbuilding in the Creative Writing Classroom** (Brenda Peynado, Ploi Pirapokin, Kelly Link, Karen Fowler, Trent Hergenrader)

With more and more writers interested in speculative fiction, magical realism, and

genre, how can workshops, teachers, and programs embrace all these forms?

Panelists who teach in the Clarion Writers Workshop, UCLA Extension Programs, MFAs, and undergraduate programs will discuss specific approaches to teaching, including speculative fiction in literary fiction workshops, classes and programs tailored for genre forms, and guiding students to build sound, imaginative, and diverse worlds.

**Teaching Alternative Writing Workshop Models** (Louise Krug, DaMaris Hill, Ben Cartwright, Ande Davis)

Writing workshops often default to a traditional model of "workshopping," where the class discusses work while pretending the author is absent. This panel explores how newer technologies and increasing emphasis on the interdisciplinarity have led to experiments with alternative models that allow students to take risks and tackle projects that wouldn't otherwise be feasible within the workshop setting.

**Teaching Between Journalism and Literature in Creative Nonfiction** (Kevin Chong, Deborah Campbell, Andrew Westoll, Jane Silcott, Aislinn Hunter)

How does an instructor with a background in journalism handle a student working in the lyric mode of Claudia Rankine or Maggie Nelson? What advice can the memoirist offer to the writer working on deeply-sourced literary reportage like Erik Larsen or John Valliant? This panel discusses what responsibilities CNF instructors have to expose their students to the breadth of the form and how they should play to their strengths and blind spots as instructors.

**Teaching Comics in Creative Writing Programs: Why and how?** (Sarah Leavitt,

Jennifer Murvin, Christian Magallanes Moody, Cole Closser, Sandy Longhorn) Why offer comics classes as part of a creative writing program? These panelists have created a diverse array of comics classes, from large lectures to small seminars, both within creative writing faculties and as part of interdisciplinary programs. Come find out why we started these classes and continue to champion them, not only for cartoonists but for poets, novelists and memoirists too. You'll leave this session with inspiration and ideas for bringing comics into your own programs.

### **Teaching Critical Creative Writing**

(Conchitina Cruz, Isaac Ginsberg Miller, Natasha Sajé, Kristen Harmon, Alex DiFrancesco)

The new anthology *Critical Creative Writing* brings together essays by 25 authors—including Ayana Mathis, Leslie Marmon Silko, Craig Santos Perez, Porochista Khakpour, Taiye Selasi—to introduce students to key debates in creative writing: from the questions of appropriation to the politics of literary evaluation. The book interrogates the ways diversity is treated in creative writing. In this panel, contributors to the anthology discuss how they teach the complex issues their essays feature.

### **Teaching Embodied Poetry in Diverse Communities** (Naazneen Diwan, No'u Revilla, Brenda Shaughnessy, Aiko Yamashiro, Aimee Suzara)

This panel offers lessons in embodied poetry, including Kalaashakti arts and healing workshops for Muslim women and gender nonconforming adults, approaching metaphor through a Native Hawaiian understanding of mana for youth and adult survivors of sexual violence, how the body's memory of trauma, pleasure, loss, and joy is

key to poetic practice in university classes, and a workshop teaching elementary and middle-school-aged children on Moloka'i to write to protect their places and futures.

### **Teaching Intersectional Writing** (Daniel Shank Cruz, Melissa Tuckey, Christina Marrocco, Suzanne Richardson)

In this ugly political climate intersectionality is more important than ever. As teachers of college writing we want to teach about intersectionality to encourage intersectional writing from students in order to ensure they recognize the complexities of oppression. How can we most effectively do this? Which creative texts work successfully in the classroom? This panel of teaching writers who focus on intersectionality in their work will share their insights about texts from a variety of genres.

### **Teaching the 21st Century Poetry of Witness** (Elisabeth Frost, Julia Bouwsma, Henk Rossouw, Sarah Gambito, Natalie Graham)

In a time of social and political crisis, how can we foster a poetics of witness among students at all levels, fellow community members, and others we may seek to collaborate with or mentor? How can we responsibly nurture writing that gives voice to resistance, to new conceptions of the historical record, and to survival of trauma? This panel will explore a wide range of approaches, methods, and teaching contexts to imagine what Michael Davidson has called "new forms of citizenship" in poetry.

### **Teaching the Art of Imitation** (Geoff Bouvier, Lee Roripaugh, Dorothy Chan, Alex Quinlan, Anastacia-Renee Tolbert)

"Immature poets imitate, mature poets steal." How do writing teachers help their

students mature into eloquent thieves? By presenting authorial voices as learnable “foreign languages,” teachers might impart class outcomes – fluency in figurative terms, prosaic and poetic techniques – simply by showing students how to mimic accomplished predecessors. Authorial influence need not cause anxiety. As writers, we can master our tradition by appropriating it.

**Teaching The Impossible: Teaching Novel Writing To Undergraduates** (Tasha Coryell, Roxane Gay, Jared Yates Sexton, Cathy Day, Daniel Peña)

The short story is often introduced to undergraduates as a precursor to writing a novel. However, novelists and short story writers alike can attest that each form includes its own unique joys and challenges. In this panel, we will discuss how and if to conduct workshop in a novel writing class, how to help students at various stages of the writing process and writing in a variety of genres, pedagogical methods, and how to introduce a project whose length likely surpasses that of the semester.

**Teaching Unteachable Books** (Brian Blanchfield, Leni Zumas, Prageeta Sharma, Sara Jaffe, Jonathan Lethem)

Can we admit aloud as creative writing instructors that some books are “easier” to teach? Because they have a discernible project, or a trackable system, because they are representative of a school or poetics. Yes, but what about those other books that are cherished by our writer selves, key to our writing practices? Ones that are idiosyncratic or broken or inconsistent or unclassifiable or utterly outside of what gets called “craft.” Do you, and how, keep such a book vital to teaching writing?

**“That’s Not Relatable”: Radical Teaching on Race & Intersectionality in Writing**

(Cynthia Guardado, Gabriela Ramirez-Chavez, Steven Sanchez, Maya Chinchilla)

How can we encourage students to meaningfully engage with material that does not reflect—or directly opposes—their lived experiences? Through conversation, queer Latinx panelists will address how to create radically inclusive course curriculum and assignments that de-center the heteronormative, cisgender white male framework that currently dominates higher education. They will discuss the challenges they have encountered and strategies for promoting mutual respect in the classroom.

**The Art of the Craft Talk: Tips from the Napa Valley Writers’ Conference Faculty**

(Charlotte Wyatt, Lan Samantha Chang, Daniel Orozco, Michael Byers, Angela Pneuman)

Writers are asked to give craft talks at literary festivals, writers’ conferences, book tours, and classroom visits. With unfamiliar audiences and limited time, the selection of topics, texts, and delivery methods becomes a set of important considerations. Moderated by an MFA candidate, this panel of fiction faculty from the Napa Valley Writers’ Conference offers both innovative and tried-and-true approaches for writers who are beginning to develop these important professional skills.

**The Challenges and Rewards of Transnational Bilingual Writing Workshops**

(Lex Williford, Irma Nikicicz, Chandra Edwards, Jesús Peña, Margarita Lucía Mejía)

Building bridges rather than walls over the last decade, the UTEP Bilingual MFA has created a grand experiment in bilingualism, challenging artificial boundaries between countries, peoples and languages,

producing award-winning writers in both Spanish and English, expanding MFA programs' reach in the US and throughout the Americas. This panel will discuss the practical challenges and rewards of acquiring greater proficiency in a second language in the first bilingual MFA program in the world.

**The Most Versatile Essay: Flash Nonfiction in Any/Every Classroom** (Brian Benson, Allison K. Williams, Sayantani Dasgupta, Anna Vodicka, Celeste Chan)

Even the most reluctant-to-write students take to flash essays, drawn to their economy, won over by the urgency and potency of the form. From the academy to the incarcerated, beginners to advanced, flash nonfiction is a boon to writers of all stripes, and a vital part of teaching in the technological age. Panelists will discuss the versatility of the form, successful teaching strategies, prompts, exercises, and go-to resources from a range of educational settings and pedagogical perspectives.

**The Multimodal Classroom: Embracing Creative Writing in the 21st Century** (Saul Lemerond, Billie Tadros, Leigh Camacho Rourks, Ephraim Sommers)

The first creative writing workshops came into being well before televisions were available to the general public. Since then, the number of creative modalities has proliferated far beyond the page and we now live in a world with the likes of podcasts, memes, comic books, web-series, and slam poetry. This panel will discuss the value of challenging students to produce work on non-traditional modes as well as discuss the functionality of using non-traditional modalities as teaching tools.

**The Oh Shit Moment ~Issues of Social Justice & Identity in the Writing Classroom**

(Rachel Simon, Olivia Worden, Seth Michelson, Melissa Febos, Syreeta McFadden)

What can you do in the moment a student shocks your class by introducing the language of racism, sexism, classism, colorism, cissexism, ableism, or victim blaming? This panel will offer practical steps to address the uncomfortable moment and ways to use it as a exercise in critical thinking. We will offer texts, and assignments that will open a productive dialogue on the subjects of social justice regardless if you are in a majority white classroom, an HSBCU, or progressive liberal arts school.

**Tips from the Wired Trenches: Tactics for Teaching Creative Writing Online** (Deborah Hall, Brigitte Byrd, Jocelyn Cullity, Jen McClanaghan, Janet Sylvester)

As courses increasingly move to online platforms, creative writing instructors must translate their classroom activities to online environments for a variety of courses catering to diverse students. In this panel, we'll share tips on generating community, engaging close reading, implementing workshops and inspiring creativity and internet adventures like WebQuests. We will share our favorite apps, sites, platforms, and strategies for thriving in the wired trenches of online learning.

**Un-Workshop: Towards an Expansive Critical Response For Writers** (Carson Beker, Michelle Carter, Nancy Au, Arisa White, Miah Jeffra)

In "MFA vs POC," Junot Diaz writes: "When I think on it now what's most clear to me is how easily ours could have been a dope workshop." Given that the workshop almost

always magnifies negative power structures, how do we get to this dope workshop? What do we do instead? Is there a way to recreate the transcendent moments of workshop without the tears? Five writer/educators share their Un-Workshop methods, what has worked, what hasn't, what possibilities we've glimpsed along the way.

**Walking a Fine Line: Politics, Poetry, and the Workshop in a Divided America** (Sandy Longhorn, Nicole Cooley, Amorak Huey, Derrick Harriell, Al Maginess)

"Poetry is a political act because it involves telling the truth," June Jordan said in 1998. The status of language, politics, and truth is now more complex than ever, and our workshop students are responding with urgent, politically-engaged poems, which can mean navigating raw, difficult discussions. Professors of community college to graduate workshops offer best practices for fostering productive dialogue, keeping the course craft focused, and engaging students with varied political views.

**When Harry Met Hermione: Fan Fiction in the Creative Writing Classroom** (Margaret Emma Brandl, Katharine Beutner, Erika Staiger, Brooke Wonders, Mark Lewandowski)

If you've taught creative writing, you've likely encountered student writing inspired by media fandom. Rather than dismissing such writing as derivative or banning it from the classroom, this panel suggests ways to draw on students' fan writing experiences when teaching craft. Panelists experienced in teaching beginning writers will share how and why they use fan fiction in their classes and discuss best practices for working with

students who struggle to break out of fan fiction tropes.

**When Relying on Conventions Blocks Creativity in the Classroom** (Michael Rizza, Julia Koets, Thaddeus Rutkowski, Ted Pelton, Lee Matalone)

Many beginning writers fail to be creative when they rely on genre conventions, tropes, or presuppositions about what their work should look like. The challenge for teachers is to push students to be imaginative, while at same time give them respect and support. Rather than ban zombies and vampires (because nothing is inherently wrong with these creatures), this multi-genre panel will consider various obstacles to creativity and offer strategies that help beginning writers take productive risks.

**When your practice is the research: a new model for the creative writing PhD** (David Carlin, Francesca Rendle-Short, Bonnie S. Sunstein, Alvin Pang, Michelle Aung-Thin)  
What if a PhD took you further into your ongoing practice as a writer? A new model of advanced practice-based research in creative writing is helping mid-career writers to deepen their oeuvres and careers. Faculty and student perspectives of a trans-cultural, multidisciplinary, low-residency program, based in Vietnam & Australia, reveal how this unconventional approach is making a difference to learning and creative practice. A writing pedagogy expert provides broader critical insight.

**Where Literary and Professional Translation Meet** (Elizabeth Lowe, Jenny McPhee, Annelise Finegan Wasmoen, Joyce Tolliver, Aron Aji)

Panelists will discuss the merits of including literary translation in the graduate

professional translation curriculum. Literary translators who teach in these programs find that their knowledge and skills transfer readily to professional translation. These include writing practice, close reading of master translators' works, and studying the models offered by award-winning translations. We will focus on specific examples from our respective teaching and translation practices.

**Who is “We?”: Invisibility and Representation in the Creative Writing Classroom** (Sequoia Nagamatsu, Marie Mockett, Jordan Thomas, Andrew Harnish, Roy Guzman)

Everyone's story matters in a classroom. So how does a teacher acknowledge issues of identity, while maintaining a focus on craft, so no story ever feels marginalized. How, by emphasizing craft, can a teacher prevent assumptions about background, privilege, and power to help make every work the brightest expression of itself. A diverse group of writers, students and teachers will navigate these questions and more in the format of a community forum involving the audience, after panelist remarks.

**Writing Beyond Borders: Tools and Strategies for Teaching Multilingual Writing** (Ana Menendez, Charles Donate, Mia Leonin, Sandra Castillo)

How do we engage all our students' linguistic selves? In Miami, we are developing a community of practice to deepen multilingual creative writing pedagogy. This panel will begin with a few exercises and a brief history (and justification) of multilingualism in the workshop before exploring specific pedagogical practices including the use of language portraits, spoken-word videos and assorted writing prompts and activities.

## READINGS

**25 Years of Creative Nonfiction: An anniversary reading** (Lee Gutkind, Dinty W. Moore, Brenda Miller, Brian Broome, Suzanne Roberts)

Since 1994, Creative Nonfiction magazine has inspired and supported writers of true stories and has been a tireless advocate for the genre. The magazine showcases a diverse range of writers and writing, and almost every issue features at least one writer's first publication. Help celebrate a quarter-century of Creative Nonfiction with brief readings by four contributors and contest winners and founding editor Lee Gutkind's reflections on a quarter century of publishing.

**50 Years of First Books** (Sophia Starmack, Ari Baniyas, Nick Flynn, Ada Limón, Sam Ross)

The Fine Arts Work Center in Provincetown is celebrating its 50th anniversary with a reading by former Fellows Ari Baniyas, Nick Flynn, Ada Limón, and Sam Ross, all of whom came to the Work Center before the publication of their first books. They'll also share memories of their seven months in Provincetown and discuss the impact residencies and fellowships have had on the crucial early stages of their writing careers.

**A 60th Anniversary Celebration of the Massachusetts Review** (Jim Hicks, Maaza Mengiste, Tabish Khair, Emily Barton, Lena Khalef Tuffaha)

2019 is MR's 60th Anniversary, and to celebrate, four of our favorite contributors will read from their new work. For six decades, MR has published literature and art that challenges complacency,



encourages international debate, and achieves the highest aesthetic quality. These novelists, journalists, and poets span four continents and embody MR's mission in their work, their commitment to social justice and artistic quality, and their dynamic engagement with the wider literary world.

**A Glimmer Train Reading: 28 Years of Stories** (Lee Martin, Carrie Brown, Matt Bondurant, Angela So, Laura van den Berg) The first issue of Glimmer Train, founded in Portland, Oregon, appeared in 1991. Over its twenty-eight years, its stories, many of them from emerging authors, have been anthologized in Best American Short Stories, The O'Henry Prize Stories, and the list goes on. Please join us for a celebration of its accomplishments as well as conversation about what makes a memorable short story via brief readings and remarks from former Glimmer Train contributors in the city where it all began.

**A Lewis & Clark College Poetry Reading** (Rosalie Moffett, Mary Szybist, Jerry Harp, Heather Napualani Hodges, Corey Van Landingham) This reading is comprised of poets in various stages of their careers who have taught and studied at Lewis & Clark College in the last decade. Representing diverse aesthetic approaches, poets will read from their own creative work.

**A Reading of Poems of Protest and Peace** (Beth Bachmann, Kyle Dargan, Victoria Chang, Claire Schwartz) Four award-winning poets read from recent work that investigates the boundaries and hierarchies inherent in war, the workplace and social/racial identities. These writers, with perspectives shaped by diverse

geographic, aesthetic, racial, gender and physical backgrounds, will read from work that uses the language, craft or form of the poem to penetrate and disturb public discourse and awaken a movement towards a public peace open to all voices.

**Act of Gratitude: Poetry International's 20th Anniversary Celebratory Reading** (Sherwin Bitsui, Danez Smith, Franny Choi, Jericho Brown, Catherine Barnett) This event celebrates twenty years of Poetry International's commitment to increasing the presence of global literature translated into English, and to placing that work in conversation with exciting voices in English-language literature. Come hear acclaimed poets, translators, and members of our editorial staff read and discuss contemporary literature.

**Adopted Korean Women Writers: History Shapes Our Writing Journey** (Leah Silvius, Julayne Lee, SooJin Pate, Tiana Nobile Tiana Nobile, Sunee Kim) Overseas adopted Korean American women will read their poetry, memoirs and essays that document their collective experiences. With adoption from South Korea linked to the rights of unwed mothers and also foreign policy including North Korea relations, adopted Korean writers contribute important documentation and discourse to shift the narrative and dialogue and bring attention to the history and current conditions surrounding inter-country adoption (ICA) from South Korea.

**Ahsahta Press 45th Anniversary Reading** (Stephanie Strickland, Cody-Rose Clevidence, Heidi-Lynn Staples, C. Violet Eaton, Susan Tichy) Current Ahsahta Press authors celebrate the 45th year of the press with readings

from their new books. Ahsahta started out as a (re-)publisher of historically significant poetry of the West, expanded to contemporary Western poetry, and in 2000 became a publisher of surprising and artful experimental work. A small press with a significant voice, Ahsahta remains committed to making relevant, boundary-pushing work accessible to the average poetry reader.

**Allama Iqbal's Diasporic Children: A Reading by Pakistani American Poets**

(Faisal Mohyuddin, Shadab Zeest Hashmi, Adeeba Shahid Talukder, Raza Ali Hasan) How do poets envision home? The poet Iqbal is often credited with conceiving of the idea of Pakistan as a homeland for Muslims. And since the birth of the nation in 1947, poetry has been an integral part of its people's DNA. In America, many with roots in Pakistan continue to turn to poetry to feed their hunger for belonging. Four award-winning Pakistani American poets will share work that explores varying ideas of home while also showcasing the beauty and diversity of their literary heritage.

**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 29, 2019 and Thursday, March 28, 2019 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.

**Beauty and the Body, Being and Belonging** (Porochista Khakpour, Derrick Austin, Beth Bich Minh Nguyen, V.V. Ganeshanathan)

To write about beauty and the body is approach history, space, and prevailing ideas of being and belonging. We write politically about where we come from, how we grew up, and how we live—sometimes on our own terms first, and sometimes in response to how others see us. How do we locate the sublime in the modes in which we move, remain still, and take up room? Poets, essayists, and fiction writers will read work that explores our relationships with bodies, and how these ideas continue to evolve.

**Beyond the Page: Literature and Multimedia Adaptations** (Anjoli Roy, Allison Adele Hedge Coke, Kathy Jetnil-Kijiner, Jocelyn Kapumealani Ng, Angela Peñaredondo)

What happens when literature shifts skins and takes on new forms? Five creative writers share multimedia works that move from page to spoken word, video poetry, theater performance, musical collaboration, sound collage, Marshallese weaving, art installation, special effects makeup portraiture, and a weekly radio show in Honolulu amplifying writers' works in their own voices and the music their work plays best around. This reading reveals how literary and artistic energy build in transformation.

**Bona Fide Relationships** (Zaina Arafat, Hazem Fahmy, Raad Rahman, Sobia Khan) Roused by the term used by the Supreme Court in 2017 to grant an exception on President Trump's travel ban, four writers reflect on the idea of "bona fide relationships" through their prose and poetry. Who counts as close family in the

eyes of the state? How do our relationships transcend those recognized by the Court? These readings will shed light on the ways that individual writers and communities wrestle with an ongoing effort to undermine their sense of belonging.

**Books for a Well-Read Life: Celebrating Algonquin Books of Chapel Hill** (Lauren Grodstein, Lisa Ko, Heather Abel, Brock Clarke, Jonathan Evison)

Since its 1983 founding in a Chapel Hill backyard, Algonquin Books has enjoyed many notable years of publishing; however, 2017 and 18 have proven to be extraordinary. The past two years produced the press's first National Book Award finalist, first Man Booker Prize finalist, and first Oprah Book Pick in almost two decades, among other successes. Join us at a reading to celebrate the North Carolina indie, featuring five Algonquin authors with work released during the press's latest banner years.

**Boulevard 35th Anniversary & 100 Issues Reading** (Jessica Rogen, Adrian Matejka, Shara McCallum, Weike Wang, Meron Hadero)

Founded in 1984, Boulevard magazine celebrates 100 issues and 35 years of continuously publishing the finest in contemporary voices in fiction, poetry, and definitive essays on the arts and culture. Featuring writers from across our 35 years, this reading reflects Boulevard's mission to present a variegated yet coherent ensemble of creative and critical writing by both emerging and established writers.

**Breaking Boundaries: Solstice Magazine 10th Anniversary Reading** (Lee Hope, Ewa Chrusciel, Jose Skinner, Richard Blanco, Marjan Kamali)

Solstice: A Magazine of Diverse Voices is a hybrid publication with an essay in *The Best American Essays 2018*, cited notable essays, and a Best of the Net. This panel includes an American fiction writer of Iranian heritage; another of Mexican; a poet of Polish roots; and one of Cuban. They will explore the literal and metaphorical walls that divide us and the struggle to overcome the exclusions imposed by such artificial boundaries. Discussion following. Moderator: Lee Hope

**Celebrating 20 Years of the Oxford American Southern Music Issue** (Sara A. Lewis, Jamie Quatro, Amanda Petrusich, Kiese Laymon)

This reading celebrates the 20th music issue of the *Oxford American*, whose mission is to explore the complexity and vitality of the American South. *New Yorker* editor David Remnick has called this annual issue his "favorite magazine day of the year." This event showcases OA writers who explore the particular ways music expresses identity and makes human connections, pushing against perceived boundaries of Southern culture to demonstrate the contradictions and diversity within Southern music.

**"Come Celebrate With Me": Women of Color Writers and Literary Lineage** (Catina Bacote, Jane Wong, Kamilah Aisha Moon, Ysabel Y. Gonzalez, Anastacia -Renee)

Poet Lucille Clifton writes: "come celebrate/with me that everyday/something has tried to kill me/and has failed." Five women of color trace their literary lineages and celebrate narratives of survival and resilience. Reading their writing and the work of women of color who have shaped their lives, this event draws constellations of inspiration and connection - across time, genre, and resonant histories. This reading

seeks to use language as a space for intervention, activism, and visibility.

**Commonplace Live! A Reading Featuring Guests of Rachel Zucker's Podcast** (Rachel Zucker, Ross Gay, Adam Falkner, Sabrina Mark, Gabrielle Calvocoressi)

This reading features Ross Gay, Gabrielle Calvocoressi, Sabrina Orah Mark and Adam Faulkner, former guests of Commonplace, a podcast Rachel Zucker started in 2016. A series of intimate and captivating interviews by Rachel Zucker with poets and artists about quotidian objects, experiences or obsessions, Commonplace conversations explore the politics, phobias, spiritual practices, and other non-Literary forms of knowledge that are vital to an artist's life and work.

**Contemporary Poems and their Making** (Elise Paschen, Kevin Prufer, Kimiko Hahn, Randall Mann, Mai Der Vang)

This reading features a selection of contributors to *The Eloquent Poem*, a new anthology arranged by poetic mode in which writers discuss the crafting of their included poems. These renowned poets will read exemplars of an array of approaches—including the prose poem, the list poem, ars poetica, collage, ekphrasis, to name a few—and then discuss their poems' genesis, offering insight into not only their writing but entire subspecies of poetry.

**Dear America: A Terrain.org Reading in Response to a Changing Landscape** (Derek Sheffield, Victoria Chang, Jane Hirshfield, Joe Wilkins, Robert Wrigley)

Two weeks after the 2016 presidential election, Terrain.org began its Letter to America series. This reading by Victoria Chang, Jane Hirshfield, Joe Wilkins, and Robert Wrigley features their literary letters

and more from the 150+ that have so far appeared in a series that presents a bold and diverse literature of resistance and responds to the call articulated in Alison Hawthorne Deming's letter: "Be artful, inventive, and just, my friends, but do not be silent."

**Dirty Works: Fiction from the New American Working Class** (Gonzalo Baeza, Joseph Haske, Jodi Angel, Daniel Mendoza)

Writers from poor and working-class regions read stories and novel excerpts set in the unique, underrepresented areas that inspired their respective fiction. These authors deliver their work in raw, unfiltered voices, focusing on places often ignored as literary settings. While a working-class or impoverished upbringing creates many obstacles for aspiring writers, these authors draw invaluable experience from such disadvantages, and hardship ultimately enriches their literary nuance and style.

**Fiction Carries Fact as a River Carries Sediment: Story-Truth in the Age of Data**

(Maria Kelson, Melinda Palacio, Linda Rodriguez, Sam Wiebe, Ausma Zehanat Khan)

Some worldviews hold that if we collect and report the right data, we can convince others to do the right thing. Yet the post-modern assertion that data, alone, is neither "fact" nor "information" still applies. This panel of crime, fantasy, and literary novelists, all of whom access tension generated by social issues to drive their stories, examines how fiction can encompass, set down, or transcend data-driven analyses of human problems. Panelists read and discuss recent or new novels.

**Ghost Fishing: An Eco-Justice Poetry Anthology Reading** (Melissa Tuckey, Dan Vera, Jennifer Foerster, Ruth Irupé Sanabria, Tim Seibles)

Eco-justice poetry embodies justice, culture, and the environment. It is poetry born of ecological and social crisis, poetry that holds memory, fed by a wealth of cultural traditions, urgent in our time. Come listen to contributing poets read from and discuss the ground breaking Ghost Fishing: An Eco-Justice Poetry Anthology, as each discusses their approach to writing in these troubled times and the traditions that feed their work.

**Growing Up Mixed/Multiracial in the Pacific Northwest** (Faith Adiele, Heidi Durrow, Alyss Dixon, Lisa Marie Rollins, Dmae Roberts)

What's it like growing up mixed in the Pacific Northwest, where Portland makes headlines as The Whitest City in America yet Seattle boasts the nation's 2nd-highest multiracial population? Come hear the diverse voices and stories (a best-selling novelist/festival director, a farmgirl/award-winning memoirist, a filmmaker/short-story writer, two acclaimed theatre artists, one transnationally raised, one transracially adopted) that are changing the region's vibrant literary, film and theatre scene.

**Hedgebrook Voices Rising** (Amy Wheeler, Shobha Rao, Hannah Tinti, Rahna Reiko Rizzuto, Victoria Redel)

Hedgebrook's global community of women authoring change comes together for readings of alumnae work across genre, generation and geography. Come celebrate Hedgebrook's 30th anniversary, enjoy hearing work by women writers in its community, and join a conversation about

the movement for equal voice in the cultural conversation.

**Hot Sauce in My Bag: Revenge of the Female Protagonist** (Alexander Lumans, Kirstin Chen, Marie-Helene Bertino, Erika Wurth, Alissa Nutting)

Cora, Offred, Katniss. To ignore the fierce female protagonist is to slight one of literature's strongest characters, denying not only her past achievements but also her future potential. In this panel, five established and emerging fiction writers give voice to the dynamic women at the centers of their novels: from desperate daughters to vengeful lovers. Through individual readings of their potent protagonists, these writers challenge the patriarchal view that a woman cannot be a hero.

**How to (Not) Write About Genocide: Reimagining Cambodian American Literature** (Angela So, Monica Sok, Anthony Veasna So, Sokunthary Svay, Danny Thanh Nguyen)

Departing from survival literature of the previous generation, this panel will explore the growing imagination of Cambodian diaspora. Five second generation Cambodian American poets and prose writers will read from their work and discuss ways in which writers from communities with histories of genocide can resist the tokenization of trauma writing. The conversation will ask how we can re-imagine new radical, reparative ways to write towards a fuller collective memory.

**How To Eat Your Watermelon in Mixed Company (and Enjoy It)** (Casey Rocheteau, Jonah Mixon-Webster, Danez Smith, Morgan Parker, Justin Phillip Reed)

This reading is an exploration of Black writers contending with issues of authenticity, identity, audience, voice and craft. Featuring four writers who work in various mediums, this reading will feature dialogue around respectability politics, in/visibility, the intersections of gender and sexuality with race, and the non-Black gaze. Rooted in the notion that through the specific we bring out the universal, this reading aims to give insight to marginalization and tokenism in the literary world.

**Indigenous Poetics: A Reading by Emerging Poets from the IAIA MFA Program** (Trevino Brings Plenty, Angela Trudell Vasquez, Jake Skeets, Michaelson Stonesweat Knapp, Arianne True)

This reading by recent alumni of the Institute of American Indian Arts is a gathering of emerging poetic voices who all identify as Indigenous. Varied in age, gender identity, and sexual orientation this reading promises to be as diverse as it is enthralling. These poets who come from all parts of the country have committed themselves to the act of rewriting the literary landscape by proving that Indigenous poetics is both vital and vibrant.

**Innovations in Southeast Asian Narratives** (Jee Leong Koh, Gina Apostol, Alfian Sa'at, Laurel Fantauzzo)

News from the other side of the Pacific. Short shorts that provide a prismatic look at a Malay-Muslim community. The weaving of reportage and film criticism to investigate the murder of two young film critics. The dueling of two different film scripts in a novel about a massacre. Three authors read and discuss their work: Alfian Sa'at's Malay Sketches, newly released in the USA; Laurel Fantauzzo's non-fiction

debut *The First Impulse*; and Gina Apostol's new novel *Insurrecto*.

**Intersections of Poetry and Visual Art**

(Meghan Dunn, Gabrielle Bates, Mita Mahato, Naoko Fujimoto, Youmna Chlala) From the works of William Blake to Japanese calligraphic scrolls, poetry and art have been intertwined since their origins. This reading presents the dialogue between visual art and writing in a contemporary context, showcasing works in which the two modes are inextricably linked. Moving beyond ekphrastic poetry, our panelists are engaged in a wide variety of multi-media projects from collaborative chapbooks to poetry comics to graphic poetry that melds words and images together.

**Iron Horse Literary Review: 20th Anniversary Reading** (Leslie Jill Patterson, Tiana Clark, Gina Ochsner, E. M. Tran, Joe Wilkins)

Iron Horse Literary Review celebrates its 20th anniversary, and the release of its Best Of IHLR Prose and Poetry issues, with readings from a diverse group of contributors. The panel represents Iron Horse's mission to discover new writers and publish them alongside established voices, particularly marginalized voices. Come here these daring and inventive selections, representing two decades of IHLR fiction and poetry, and learn more about IHLR's aesthetic preferences.

**Kenyon Review 80th Anniversary Reading**

(Solmaz Sharif, Dana Levin, Monica Sok, Tess Taylor, Javier Zamora) The Kenyon Review celebrates 80 years of publishing new and established voices in contemporary literature. Featuring a diverse selection of KR contributors, many from the recurring "Nature's Nature" series,



this reading will offer a range of styles and viewpoints. Since its founding in 1939, the Kenyon Review has constantly evolved. Now a bimonthly print magazine and thriving online journal, KR plans to celebrate this anniversary by looking ahead. What comes next?

**Lenguas Revoltosas: Latinx Writers Disrupting Traditional Literary Zones** (Sarah A. Chavez, Alan Pelaez Lopez, Veronica Reyes, Olga Garcia Echeverria, Maya Chinchilla)

"Ethnic identity is twin skin to linguistic identity--I am my language" wrote the legendary poet-scholar Gloria Anzaldúa. Despite the rich linguistic/cultural diversity within the U.S., particularly within Latinx communities, the primary passport in mainstream publishing continues to be monolingual. This multi-genre reading features Latinx writers with unruly tongues disrupting English-only literary zones and challenging narrow perceptions of what constitutes Latinx writing and identity.

**Lit Your City: How To Build Strong Writing Communities & Run Reading Series** (Tracey Levine, Annie Liontas, Penina Roth, Rafael Alvarez, Quuncy Scott Jones)

Reading series exist to share ideas, build community and bridge the gap between the writer and non-writer. They enrich the experience of writers in the community but also expose the larger population to the importance of writing and hearing diverse voices. Panelists are writers who have worked on series or have in some other way ingeniously brought the word to their city. Each participant will discuss the mission and development of their series or project, as well as the pitfalls and successes.

**Little San Salvador: 1984** (Beatriz Cortez, Leticia Hernandez, Quique Aviles, Ruben Martinez, Raquel Gutierrez)

The year 1984 in Los Angeles was like 1968. Instead of Nixon, Reagan. Instead of Hendrix, Prince. Instead of Vietnam, U.S. intervention in El Salvador. The civil war displaced a million people, the majority settling in Los Angeles. "Little San Salvador" was born as well as a multiethnic solidarity coalition and sudden intimacies that crossed the frontiers of race, class, gender and sexual orientation. This multi-genre reading recreates that singular moment, context for today's refugee crisis.

**Native American Voices: A Reading from Recent Works in Native Letters** (Shauna Osborn, Tommy Orange, Christoso Apache, Rebecca Roanhorse, Laura Da)

The proposed reading would include all Native American writers in attendance at AWP 2019 with books out in the year prior to the conference. This reading would give space for Native American writing across genres and styles. It would highlight the work of those who are part of the surge of new, exciting Native American writing, while still celebrating those in the field who continue to publish powerful works of poetry, fiction and non-fiction.

**New Poets of Native Nations** (Heid E. Erdrich, Tacey Atsitty, Laura Da', Gwen Nell Westerman, Trevino Brings Plenty)

Graywolf Press is proud to celebrate the landmark anthology, *New Poets of Native Nations*, edited by Heid E. Erdrich. Featuring twenty-one poets of Native Nations whose first books were published in the twenty-first century, the anthology highlights a resurgence of Native American poetry publications since the year 2000. Poetry readings on Indigenous languages, lands,

literatures, and more will be performed by five poets from the Lakota, Dakota, Shawnee, Dine, and Mojave Nations.

**Northeast by Northwest: New England Review Writers of the PacNW** (Geri Doran, Robert Wrigley, Garrett Hongo, Wendy Willis, Ismet Prcic)

Situated at the foot of the Green Mountains, NER looks in every direction when it comes to publishing great new writing. In this reading of poetry and prose from recent contributors, New England Review is proud to present five writers who live and work within view of the Cascades. This reading will highlight the range of voices that NER has published over the past four decades, while celebrating writers of the Pacific Northwest.

**Not Sorry: Five Canadian Poets** (Kayla Czaga, Ali Blythe, Ben Ladouceur, Jordan Abel, Sheryda Warrenner)

"By Canada I have always been fascinated," writes Matthew Zapruder, a not-uncommon fetishizing of the friendly, progressive neighbour to the north. How does a national poetics develop under this false yet compelling illusion? Lauded as belonging to the "next wave," of Canadian poets, these five readers defy expectations. The aim is not to "get along with everyone," but to interrogate our dark, dysfunctional sides, as in Ali Blythe: "Good morning, my unattractive / tendency, I've made coffee."

**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 28, 2019 and Friday, March 29, 2019 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.

**Page Meets Stage** (Taylor Mali, Mark Doty, Aimee Nezhukumatathil, Anis Mojgani, Shayla Lawson)

Where does poetry live? Where does it breathe? Where does it do its jangle dance? This reading will be modeled after the popular 14-year-old series founded by Taylor Mali at the Bowery Poetry Club in New York City. Four poets who occupy different spots on the continuum from page to stage—from the National Book Award to the National Poetry Slam—read "popcorn style," with no set order and sometimes not even a set list in an ongoing poetic conversation. Hosted by Taylor Mali.

**Permanent Longing: Connecting Across Borders in Writing about Lost Homelands**

(Patricia Clark, Patricia Jabbeh Wesley, Richard Robbins, Faisal Mohyuddin)  
Four poets, two with international ties (Liberia, Pakistan; one U.S. born, one not) living and writing in the U.S. heartland and two from the West Coast now living and writing elsewhere in the U.S. will read poems illustrating how connected we are as writers despite difference: joined by themes of separation, memory, tradition, what is lost and also recovered through examining place and family. Our common language illustrates these themes and offers both insight and solace across cultural lines.

**Personal, Political, Provocative: Celebrating 45 Years of The Sun** (Sy Safransky, David James Duncan, Danusha Lameris, Susan Straight, John Brehm)

January 2019 marks the forty-fifth anniversary of *The Sun*, a reader-supported, ad-free magazine. Each monthly issue features radically intimate and socially conscious writing that touches anyone with an open heart and a curious mind. To celebrate *The Sun's* anniversary, the founder and editor will join four contributors for a reading of work from the magazine.

**Poetry Celebrates** (David Kirby, Matthew Dickman, Patricia Smith, Adrienne Su, Ira Sukrungruang)

To many, poetry is angst-ridden (which much of it is) or impenetrable (which it shouldn't be). Yet there has always been a deep strain of celebration in poetry: indeed, more poetry celebrates than it denigrates, castigates, ruminates. The spirit of Walt Whitman will hover over this panel as each of its members reads a poem (not his or hers) that celebrates. The panelists will talk about their choices, and then audience members will be asked to read their own favorite poems of celebration.

**Poetry Northwest 60th Anniversary Reading** (Kevin Craft, Sierra Nelson, Troy Jollimore, Supritha Rajan, Olena Kaltyiak Davis)

Five poets read to honor of the distinguished history of Poetry Northwest, the region's oldest literary magazine. Each poet has been awarded one of the prizes honoring founding editors Carolyn Kizer and Richard Hugo. In addition to reading from their own new work, each poet will choose a poem or two from a previous decade to trace the legacy of the magazine as a cornerstone of Northwest letters, with emphasis on the groundbreaking feminism and international diversity of Kizer's original vision.

**Poets at the Borderlands of Change: Celebrating Gloria Anzaldúa** (Dan Vera, Olga Garcia, Sarah A. Chavez, Joe Jiménez)

A reading from the *Imaniman: Poets Writing in the Anzaldúan Borderlands* anthology celebrating the life and work of the ground-breaking and influential poet-theorist Gloria Anzaldúa. These poems, essays and hybrid works interrogate, complicate, and personalize the borderlands in transgressive and transformative ways, opening new paths and revisioning old ones for the next generation of spiritual, political, and cultural border-crossers.

**PSA Presents: Dorothea Lasky, Shane McCrae, and Solmaz Sharif** (Dorothea Lasky, Shane McCrae, Solmaz Sharif, Alice Quinn)

A reading featuring three nationally recognized, award-winning, distinct contemporary poets. The audience will hear selections from these poets' lauded recent collections, in addition to new work.

**Reading & Conversation: Marcia Douglas, Indira Ganesan, and Karen Tei Yamashita** (Indira Ganesan, Marcia Douglas, Karen Tei Yamashita)

Poet, performer and writert Marcia Douglas (*The Marvelous Equations of the Dead*), writer Indira Ganesan (*As Sweet As Honey*) and writer Karen Tei Yamashita (*Letters to Memory*) present a cross-cultural reading and conversation of their work.

**Reading in an Age of Chaos** (Everett Maroon, Carter Sickels, Katie Kaput, Trace Peterson, Ashley Young)

Transgender civil rights and funding for the arts are, not coincidentally, both under attack by the US government. These

attempts at restricting access in society for trans and nonbinary people, and the calls to end the NEA are both neo-fascist tactics to narrow culture itself. Hear from transgender and nonbinary writers and poets who are producing work outside of the staid "coming out" story. Speculative fiction, experimental and narrative poetry, and literary fiction will all be represented.

**Readings from New Micro: Exceptionally Short Fiction** (James Thomas, Kim Chinquee, Mary Miller, Kim Addonizio, Grant Faulkner)

The story seems to be getting shorter and shorter. From Sudden Fiction to Flash Fiction to Micro Fiction this trend has only accelerated, and now this highly compressed narrative form of no more than 300 words has found both popular and critical acclaim. It is no surprise that microfiction is often compared with prose poetry in its use of metaphor and inventive language. These readers from New Micro will show how intensity commands attention, and how they came to write with such precision.

**Readings from the Chapter One project** (Sandy McIntosh, Mary Mackey, Denise Duhamel, Geoffrey O'Brien, Jason McCall) Marsh Hawk Press presents readings from its Chapter One publishing project, featuring the memoirs of outstanding poets from diverse backgrounds, recalling the ways by which they found their start as writers.

**Sarabande Books Silver Anniversary Reading** (Sarah Gorham, Lia Purpura, Ann Townsend, Randa Jarrar, David Tomas Martinez) For twenty-five years, Sarabande has been showcasing poetry, short fiction, and

essay—genres largely ignored by mainstream publishers. We seek out new talent in unusual places, launch debut collections, feature revivals and come-backs, and create a real “home” for authors. Our list offers both stylistic diversity and a balance of gender, race, and sexual identity. Now we celebrate our long history with readings in all three genres, by a range of readers in various stages of their careers.

**Sarah Schulman and Mattilda Bernstein Sycamore** (Sarah Schulman, Mattilda Bernstein Sycamore, Jisu Kim)

Two veteran writers read from their newest novels: *MAGGIE TERRY* by Sarah Schulman, and *SKETCHTASY* by Mattilda Bernstein Sycamore. Both are longtime chroniclers of marginalized communities, who have prioritized the preservation of countercultural queer activism in their work. These books explore precarious moments in contemporary history through a spiraling woman protagonist, and investigate the possibility of “correction”—for criminals, addicts, and others pushed to society’s fringes.

**"See Visions, Dream Dreams, Prophecy & Speak Parables": The Visionary Challenge** (Marie Howe, Nick Flynn, Jenny Xie, Tarfia Faizullah, Mark Conway)

William Blake’s ecstatic invitation to access the most singular aspects of our interior lives is obviously a daunting challenge, particularly in a world where these types of knowing are discounted or ignored. Five writers reflect on the difficulties of responding to Blake’s call by reading recent work that attempts to bring half-glimpsed worlds into view, envisions new parables, braids image and text together, all as means

of gaining entrance into these visionary modes of imagining the world.

**Small Town Fiction From Five Points of View** (Emily Strelow, Louise Miller, Michelle Hoover, Gale Massey, Susan Bernhard)  
Five novelists. Five perspectives on writing rural. The phrase “small town” conjures images that range from idyllic, outdoorsy, and close-knit to backwater, country, and dead-end, to something even more ominous like gritty, depressed, and secretive. The pieces shared will be cut from a wide swath of small town perceptions and drawn from crime, historical, literary, and women’s fiction. We’ll highlight small town “characters” and the way rural fiction often includes nature itself as character.

**Stories in Stereo: Writing About and Around Music** (Brad Efford, Amanda Petrusich, Hanif Abdurraqib, Lisa Ko, Brian Oliu)  
It’s been said, of course, that writing about music is like dancing about architecture—but a dance about architecture could be thrilling, and all writing has music built right into it. As genres blend, so do voices, giving rise to new approaches to music writing: multi-modal, investigative, deeply personal. In this event, four writers share distinct pieces about and built around music, from criticism to fictional world-building to verse, and why they believe music remains so vital to literature.

**Strange Attractors: Women Writing Chance** (Edie Meidav, Donna Ford Grover, Jenni Quilter, Rebecca Wolff, Indira Ganesan)  
Why is it that the women writers you know and admire so often describe the arc of their lives as if they had been wandering in a forest when a surprise, both urgent and

oddly inevitable, led them to the freedom, justice, and rightness of where they stand now? From their vantage, they cannot see life having emerged differently. In *STRANGE ATTRACTORS* (March 2019), 36 significant writers of our time discuss chance. Come hear why surprise is a necessary, inevitable friend to your creative life.

**Surveillance in the Borderlands: A Reading by Southwest Writers** (Raquel Gutierrez, Susan Briante, Cristina Rivera Garza, Rubén Martínez, Karina Hodoyán)  
President Trump plans to send troops to secure the border “to stop the flow of deadly drugs, gang members and illegal aliens into this country.” Five writers from the Southwest stage a performance dialogue about contemporary surveillance practices impacting communities in the borderlands. What aesthetic challenges to presenting the material conditions of the border arise across our genres? We will present textual pathways towards enacting ethical ethnography, solidarity and critical resistance.

**That Which Makes Us: New Poetry from Copper Canyon Press** (Laura Bucciari, Natalie Scenters-Zapico, Bob Hicok, Aimee Nezhukumatathil, Arthur Sze)  
Join Copper Canyon Press to celebrate highly anticipated new & recent releases, with a reading by four of the most powerful voices in contemporary poetry. Addressing the urgencies and heartbreaks of our time—gun violence, environmental degradation, institutionalized racism, culture pulled across borders—each author turns and returns through poetry to that which makes us human: desire, love, forgiveness.

**The Coast is Queer: LGBTQ+ Voices from the Pacific Northwest** (Sara Graefe, Ramon Esquivel, Kate Gray, Michael V. Smith, Carol Guess)

How does sense of place influence the work of LGBTQ+ writers? The Pacific Northwest, a.k.a. the queer-friendly “left coast,” is home to a growing community of LGBTQ+ writers, including transplants from farther east. Join multi-genre queer writers from Oregon, Washington and British Columbia as they read and discuss what draws them to Cascadia, how locale informs their work, and what it means to write in the Northwest, outside major LGBTQ+ hubs of New York City, San Francisco and Toronto.

**The Cuba Writers Program Faculty and Alumni Reading** (Alden Jones, Tim Weed, Ann Hood, Dariel Suarez, Suchita Chandra)

The Cuba Writers Program launched during the Obama administration to bring writers to Cuba for workshops and engagements with Cuban artists. Its mission is to encourage meaningful interactions between the US and Cuba, and to generate writing that opens transnational dialogue. Join faculty and alumni with various perspectives—Cuban, American, Canadian, citizen, expatriate, traveler—as they share their work exploring issues specific to the Cuba/US dynamic and beyond these boundaries.

**The Future is Disabled: A Reading of Disabled Writers on What's Next** (Raymond Luczak, Jess Silfa, Marlena Chertock, Avery M. Guess)

Disabled writers have been historically ignored, but with the growing awareness of “CripLit” gaining mass and the disability movement demanding “nothing about us without us,” the importance of disabled writers looking forward with their work

cannot be overstated. In this reading, four Deaf and/or disabled writers share excerpts from their recently-published books or works in progress. The future of disability literature, freed from the shackles of ableism, starts here.

**The Future is Femme & Queer: An Alice James Reading** (Franny Choi, Carey Salerno, Shira Erlichman, Tamiko Beyer)

Alice James Books was founded in 1973 with the goal of giving voice to women poets. Though the press now publishes poets from a broad range of identities, women writers remain central to Alice James' mission--and queer women are leading the charge on some of the most exciting innovations in contemporary American poetry. Three authors, whose work spans a broad range of styles, forms, and concerns, will read from their collections and ask: what is the future of queer feminist poetry?

**The Gothic Pastoral: Poems from a Wrecked Eden** (Diane Seuss, Jane Huffman, Anne Cecilia Holmes, Adrian Blevins)

In keeping with Plath’s notion that “perfection is terrible,” Eden is at its most dynamic when it is punctured. The true pastoral is a stagnant ideal which comes alive when infiltrated with the mystery and the perversity of the gothic. Four women will read poems that arise from this intersection, contextualizing landscape within a writing tradition that is increasingly obsessed with technology. Incurable speakers emerge from deteriorating, overlooked spaces where poetry is a dirty word.

**The Heart is a Muscle: Poetry of Protest** (Amie Whitemore, Kendra DeColo, Cortney



Lamar Charleston, José Olivarez, Matthew Olzmann)

Anger, outrage, and indignation have pushed us into the streets, marching for women, for immigrants, for Black lives. Yet, rage alone will not feed us; social change requires both respite and revelry to be sustainable. As Emma Goldman noted, a revolution without dancing isn't worth having. To embody this spirit, established and emerging poets read their poems of protest, embracing both tenderness and fury as their work invites us to recognize ourselves in our enemies, our hearts in each other.

**The National Book Critics Circle Presents: Paul Beatty and Joan Silber** (Kate Tuttle, Joan Silber, Paul Beatty)

Two National Book Critics Circle honored novelists--Paul Beatty and Joan Silber--read from their work and talk with NBCC President Kate Tuttle about inspiration, research, awards (Beatty also won the Man Booker; Silber, the PEN/Faulkner), evolving forms, writing about race, the unique challenges of writing in these times, and the imaginative process that shapes their originality. Consider this a dual master class in the art of fiction.

**The Vermont Studio Center 35th Anniversary Reading** (Jody Gladding, Garrett Hongo, Peter Ho Davies, Rosanna Warren, Allison Joseph)

One of the largest residencies in the world, the Vermont Studio Center has hosted artists and writers from around the world for 35 years. Every writing resident is provided with not just room and board but also time and space in which to create. Every writing resident gets a chance to work one-on-one with a visiting writer. To honor the Center's contribution to the global

creative community, we have gathered a range of former visiting writers to read new work in a variety of genres.

**This is my Throat: Women Reclaiming Voice and Body in the Age of Silencing** (Rachel Mckibbens, Roxane Gay, Amber Tamblyn)

Audre Lorde said, "When I dare to be powerful, to use my strength in the service of my vision, then it becomes less and less important whether I am afraid." Four remarkable feminist authors across three genres will read & discuss topics pertaining to restrained embodiments, from the physical bodies of women to the bodies of government and society that work to marginalize them. Hear some of the most dangerous and empowering voices in writing today.

**Traveling Stanzas & Poets For Science Present A Reading with Jane Hirshfield** (David Hassler, Jane Hirshfield, Dan Beachy-Quick, Vijay Seshadri, Mark Jarman)

In conjunction with the proposed Traveling Stanzas: Poets for Science exhibit of science-poem banners and interactive digital writing tools, in this one hour session, project co-founder Jane Hirshfield will read her from her own science-based work, alongside others included in this ongoing interdisciplinary and multi-venue project, which began as a featured exhibit at the 2017 March for Science on the National Mall in collaboration with the Wick Poetry Center at Kent State University.

**True Story: Revolutionary Creative Nonfiction** (Anjali Roy, Laurel Fantauzzo, Lizz Huerta, Christine H. Lee, Nicky Loomis)  
Telling true stories is a revolution act, but what is the writer's responsibility to the "truth" of a historical event? Five writers

explore the politics of telling the truth in works about an unsolved double murder in Metro Manila, the impact of the Korean War and the Hungarian Revolution on the next generation in the US, and descendants grappling with a long lost ancestor turned freedom fighter in India and an indigenous Mexican woman's affair with a Spaniard in the ruins of Tenochtitlan.

**Twenty-five Years of Two Lines** (Olivia Sears, Forrest Gander, Cynthia Hogue, Sidney Wade, Edward Gauvin)

For twenty-five years, Two Lines has been publishing world literature in translation, championing underrepresented regions and languages, and celebrating the work of literary translators. Founded in response to the lack of visibility for translators, Two Lines has published the best names in translation from its first issue on. Join past contributors and editors for a reading and discussion of the evolution of translation in the last two decades and of where this field is headed.

**U.S. Citizenship and Its Discontents** (Grace Prasad, Grace Talusan, Jamila Osman, Mahmud Rahman)

America has long been a destination for immigrants seeking greater liberty, economic opportunity, higher education and more. What's missing from this narrative is the fact that for many, America was not an affirmative choice. What about those who came here involuntarily - as refugees escaping war or political persecution, as children of illegal immigrants, or through adoption or forced migration? This reading explores what it means to be American while imagining a homeland you cannot return to.

**Wandering Jews Go West** (Phillip Terman, Roger Kamenetz, Robin Becker, Richard Chess, Melisa Cahnmann-Taylor)

Jewish life in Oregon began with Goldsmith's general store in 1849. The gold rush brought many immigrants including German Jews west, living up to the "wandering" name. What do we do with this peripatetic honorific or insult? Like pickles, Jewish poets on this panel have picked up wandering world flavors and share poems from North, South, East, & West diasporic influences. These poems address what "home" means for poets on the move, inviting audiences to sit and listen before heading outta town

**Wild Girl Poets: A Reading and Reckoning** (Michelle Peñaloza, Jennifer S. Cheng, Sally Wen Mao, Soham Patel, Jane Wong)

This reading and conversation will feature a new generation of Asian American women poets who declare themselves "wild girl poets," a term Marilyn Chin used during a Kundiman gathering to signify the spirit of Asian American women who defy stereotypes. Being a wild girl poet is having a crew of wild girls fighting with you. It's about resistance, about taking risks, about matrilineal and literary lineage, about laughter, about not being afraid of being too loud or too quiet.

**Wings of Night Sky, Wings of Morning Light: A Play and A Circle of Response**

(Priscilla Page, Mary Kathryn Nagle, Joy Harjo)

Joy Harjo, Mary Kathryn Nagle, and Priscilla Page will read from their forthcoming book *Wings of Night Sky, Wings of Morning Light: A Play and A Circle of Responses*. Harjo's play is the center piece of this book that contains essays by Nagle and

Page as well as three interviews with Native Theater practitioners Rolland Meinholtz, Randy Reinholz, and Harjo. This circle of responses provides context for the play and offers insights on the trajectory of Native American Theater in the US.

**Women of Pacific Northwest Science Fiction and Fantasy: A Reading** (Danika Dinsmore, E. Lily Yu, Dominica Phetteplace, Brenda Cooper, Wendy Wagner)  
For decades, the Pacific Northwest has been a generative ground for speculative fiction, influenced by esteemed writers such as Ursula K. Leguin and Octavia Butler. In their wake, younger generations helped drive a cultural revolution where women have begun to dominate the field of speculative fiction, as illustrated by the 2017 Hugo Awards. Listen as a panel of award-winning writers— Brenda Cooper, Danika Dinsmore, Dominica Phetteplace, Wendy Wagner, and E. Lily Yu—read from recent work.

**Writing In and Out of Worlds** (Stephanie Prieto, Rae Armantrout, Joy Harjo, Abigail Chabitnoy, Sam Sax)  
A reading by Wesleyan authors, illustrating differing experiences and methods of expression in 21st century language arts. Whether reconfiguring the language of colonizing documents, staging stories to music, paring language into explosive soundbites, or questioning our perceptions by splicing language in unexpected ways, these poets illustrate how ethnicity, culture, sexuality, gender, and politics shape one's work, and how poetry can be used to bear witness and to articulate the world we want.

**Writing Into the Silences—A Reading of Recent Creative Nonfiction** (LaTanya

McQueen, Randon Billings Noble, Grace Talusan, Rebecca Fish Ewan, Sandra Gail Lambert)

Authors whose work is widely and wildly diverse will read from and discuss their recently published creative nonfiction. All include an uncovering of the hidden or lost, but the contents range from a Filipino American experience; different kinds of hauntedness; the search for an ancestor, once a slave, whose life became a prism of the author's own experience; the intersection of disability, queerness and desire; and a story about a 1970s kid's commune told through drawings and free verse.

**Writing Our Way Home: Third Culture Kids** (Grace Prasad, Lillian Howan, Mari L'Esperance, Amy Lam, Michelle Chikaonda)  
The literature of immigration tends to focus on the contrast between the country of origin and the destination country. But what about Americans shaped by two or more other cultures, whose multilayered identities defy easy categorization? Taking inspiration from writers like Pico Iyer, Karen Tei Yamashita, and Jhumpa Lahiri, these readers explore what it means to be a Third Culture Kid – the invaluable lessons and inevitable losses that create a more nuanced and complex definition of “home.”

**Writing Palestine: Combating Erasure/Imagining the Future** (Ismail Khalidi, Fady Joudah, George Abraham, Nathalie Handal)  
Marking seventy years of displacement and occupation in Palestine, Mizna, the only journal of Arab American literature, presents its Palestine Issue, with readings and discussion about the Palestinian struggle for freedom and the rich literature it has spurred. Acclaimed authors engage

with seven decades of resilience and creativity in the face of catastrophe, sharing work that combats erasure by remembering, as well as by imagining possible (and impossible) futures

**Writing the Coast: Veteran Westerners from Alaska to California** (Valerie Miner, Ernestine Saankalaxt' Hayes, Kathleen Alcalá, Harold Johnson, Judith Barrington)  
Five distinguished western writers from Alaska, Washington, Oregon and California read their poetry, fiction and memoir exploring the diverse geographies and histories of the West Coast. Each reading begins with a brief observation about Western identity(ies). Audience response encouraged.

**“Writing’s Not A Race”: A Poetry Reading & Discussion** (Francisco Aragon, John Murillo, Diana Marie Delgado, Gina Franco, Brenda Cárdenas)  
“[T]he writing will take place slowly—and that’s alright, writing’s not a race,” pronounced a distinguished poet-critic in a recently published book. Five poets read from forthcoming poetry collections that have all been—unapologetically and by design—“in-progress” for ten to fifteen years. Following the reading, the poets will briefly share why this pace of production and publication suits them, offering a perhaps less fashionable but no less valid model and tradition of artistic practice.