2015 AWP Conference Schedule

Thursday, April 9, 2015

9:00 am to 10:15 am

**R108. Social Media Secrets for Authors**
Room 200 B&C, Level 2
(Meghan Ward, Isaac Fitzgerald, Amy King, Susan Ito, Sophfronia Scott)
Building an author platform is more than a numbers game. Any author active on social media knows that 10,000 Twitter followers do not equal 10,000 book sales. But you can increase your number of “true fans”—those followers who will buy everything you publish—by following a few simple secrets. Panelists will discuss how they use quality, consistency, authenticity, and reciprocity on Facebook, Twitter, and blogs to engage their readers in conversation and convert followers into friends.

**R119. Plot IS Character, Character IS Plot**
Room M100 B&C, Mezzanine Level
(Jewell Parker Rhodes, William Konigsberg, Varian Johnson, Nova Ren Suma)
Plot tests characters and forces them to make choices that define them. Plot provides characters with the things they are hard-wired to repeat and avoid, driven by physical, social, and emotional motivation. Successful authors of young adult and middle grade fiction explore how plot can deepen your characters as they tackle issues pertaining to social justice, diversity, environmental issues, cultural trends, and upheavals.

10:30 am to 11:45 am

**R144. Character Is Action**
Room 208 C&D, Level 2
(Stephanie Grant, Bruce Machart, Sergio Troncoso, Hanna Pylvainen, Matt Batt)
Apprentice writers often find plot the most challenging aspect of story making. To avoid sentimentality, they eschew action, preferring characters who refuse to act. Panelists will consider how dynamic description – whereby character interiority compels action – offers writers an essential tool for story making. By illuminating the differences between action and activity, dynamic description and static clutter, panelists hope to unpack Fitzgerald's pity observation: character is action.

**R151. Is All This Writing Really Any Good for Us: A Discussion of How Texting, Tweeting, & Emailing Impact the Creative Voice**
Room M100 H&I, Mezzanine Level
(Fred Leebron, Andrew Levy, Catherine Campbell, Grace Groover, Erika Goldman)
This wide-ranging presentation will discuss how all the other writing creative writers do ultimately affects their voice; it will also discuss how it impacts their audience. Does the fact that we write so much every day now actually help us become better creative writers, or does it harm us? Does the fact that our readers now write and read so much every day have an impact, too, on our craft, both in terms of the writer's ability to hold an audience and in terms of what readers want?

**R152. Libraries Influence Readers, Writers, and Communities**
Room M100 J, Mezzanine Level
(Margaret Simon, Ellen de Saint Phalle, Johannah Genett, Laurie Kincer)
Don't just dream of your book on the library shelf—make sure it circulates! Most writers begin as readers in the library, and today, libraries are doing much of what publishers used to do for their authors—and more. Meet professionals from three libraries: Shaker Library (OH), Hennepin County Library (MN), and Friends of the Bronxville Public Library (NY), and learn about their successful programming for authors and poets. You’ll discover libraries are all they are stacked up to be and more!

12:00 pm to 1:15 pm

**R166. Sympathy for the Devil: Writing "Unlikable" Characters**
Room 101 H&I, Level 1
(Mike Harkey, Susan Steinberg, Tom Franklin, Skip Horack, Christian Kiefer)
Nabokov’s Humbert Humbert, Morrison’s Sula, J.M. Coetzee’s David Lurie, Claire Messud’s Nora Eldridge: some of literature’s most memorable protagonists are also the most difficult to like. On this panel we’ll discuss what draws us to off-putting characters, what makes them compelling to a reader, what problems they pose for a writer, how we embrace them or work around them. We’ll tackle both the nuts and bolts of craft and the deeper questions of the roles of morality and empathy in fiction.
Too much plot? None at all? Writers well-trained in other aspects of writing fiction are often confused and daunted by plot, lost in its maze of possibilities. Panelists will share their experiences learning how stronger plot invention enhances character, structure, and meaning in novels and short stories, and will suggest approaches to teaching how to perceive, discuss, and evaluate plotting. They will offer charts, maps, and other techniques for devising and envisioning a plot's twists and turns.

1:30 pm to 2:45 pm

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Why Did You Write That? The Problem of Urgency
Room 101 D&E, Level 1
(Julie Sheehan, Susan Scarf Merrell, Whitney Gaines, Zachary Lazar, Lou Ann Walker)
Compelling. Taut. Inevitable. That gotta-read-it quality of urgency can doom a manuscript by its absence, no matter the genre. Writers like the panelists, who regularly read manuscripts as editors, reviewers, or thesis advisors, can spot a lack of urgency a mile away—except, perhaps, in their own work. What makes urgency so hard to assess in oneself? Is there a litmus test? What helps wrestle it onto the page? And does too much of what gets published lack this enlivening, essential quality?

From Zero to One: First Books and What We Wish We'd Known
Room 101 H&I, Level 1
(Karen Skolfield, Kristin Bock, Douglas Bauer, Ayshia Stephenson)
Of special interest to writers hoping to or about to publish a first book. We'll discuss the happy but often bewildering aftermath of acceptance: book design, publicity, the vulnerability of being newly published, post-publication contests, and second and beyond books. We'll also talk about pre-publication editing and researching presses and contests. Panelists include poets and prose writers in various stages of their careers. Discussion will be audience driven—bring your questions!

3:00 pm to 4:15 pm

Young Adult and New Adult Content: Developing Themes of Substance for Readers
Room M100 J, Mezzanine Level
(Ann Angel, Ricki Thompson, Ann Matzke, Kekla Magoon)
Within children's writing, middle grade and young adult genres are well-defined. What about the new adult label? This genre was developed to delineate markets, but authors who write new adult and YA genres consciously work to develop themes that bring substantive and high quality experiences to readers. Writers on this panel will consider how NA and YA themes can move beyond expected issues of sexuality and independence to include family relationships, cultural, and world-issue perspectives.

Characters As Large As Life: A User's Manual
Room L100 F&G, Lower Level
(CJ Hribal, Goldie Goldbloom, Peter Turchi, Liam Callanan)
We all know them: characters that chew up scenes, that make novels and stories unforgettable, that—oddly enough—often reveal best what it means to be human by being outsized, drawn large, almost more than human. We call them larger-than-life, but are they really? Why are we so drawn to these characters, and what's their effect on narrative? Four award-winning fiction writers will present on how and why authors use such characters by looking at works of fiction they love.

The Art of the Encounter: Structuring Short Fiction
Auditorium Room 2, Level 1
(Arna Bontemps Hemenway, Caitlin Horrocks, Rebecca Makkai, Chinele Okparanta, Molly Antopol)
Short stories are demanding in their precise elusiveness. While novels should be the journey into the coal mine, we are told, stories must be the multifaceted jewel awaiting discovery. Not a long friendship but a haunting encounter. In this panel, five writers who've found success from the New Yorker to Best American Short Stories discuss how to create, utilize, and refine short story structure to this end, especially at the stages of premise, conception, revision, and reader experience.

Women in Publishing: The Business of Publishing as a Woman Today
AWP Bookfair Stage, Level 1
(Sabina Murray, Elisabeth Schmitz, Fiona McCrae, Emily Raboteau, Ru Freeman)
A discussion between women editors, authors, and academics on gender bias and female ghettoization in the culture of publishing. Each panelist will discuss their personal experience of gender in the publishing world and the landscape of buying, editing, and publishing as a woman. Is publishing still the male-dominated domain it started out as? How have things such as the VIDA count impacted the visibility of women in literature? How difficult is it to avoid the "chick lit" category?
R238. No Shame: Sex Scenes by Women, About Women  
Room 205 C&D, Level 2  
(Debra Monroe, Elissa Schappell, Melissa Pritchard, Julia Fierro, Gina Frangello)  
Writing about sex from a female point of view is uniquely difficult if the author hopes not to participate in her character’s objectification. Word choice is hard too: words for female anatomy are distractingly taboo or clinical, while words for male anatomy lost their shock value decades ago. Written badly, female sex scenes elicit titillation or disapproval. Written well, they make characters and readers complexly human. Five women writers will discuss writing about sex with candor and nuance.

R249. Intimate Communities: How to Form and Keep a Writing Group That Works  
Room L100 A, Lower Level  
(Daisy Hernandez, Minal Hajratwala, Kristin Naca, Lorraine Lopez, Julie Iromuanya)  
While writing groups are often seen as pit stops on the way to the MFA or as a post-MFA transition experience, they can be challenging to create and sustain. Five authors in poetry, fiction, and nonfiction share practical strategies for forming an in-person or online group, dividing time wisely, and critiquing fairly. They discuss how groups were essential in drafting, revising, and publishing their books, and how to create a stellar mini-community even if you live far from a literary epicenter.

4:30 pm to 5:45 pm

R258. What We Hate: Editorial Dos and Don’ts  
Auditorium Room 2, Level 1  
(Emerson Blake, Cheston Knapp, Patrick Thomas, Carolyn Kuebler, Jordan Bass)  
You won’t find this in the FAQ. Get it straight from the source. Five distinguished magazine and book editors speak candidly about what they love and loathe and everything in between. What do editors really want from writers? What do they absolutely not want? If you’re positively sure you know the answers to these questions, then don’t come to this panel featuring editors from the Believer, Milkweed Editions, Tin House, New England Review, and Orion.

R259. Writers Write, No Matter What: The Role of the Writing Prompt in the (Elementary to Post-Graduate) Classroom and Beyond  
Auditorium Room 3, Level 1  
(Wendy Call, Stephanie Elizondo Griest, Anastacia Tolbert, Sejal Shah)  
Writers of poetry, fiction, essay, and memoir will share favorite writing prompts. Each panelist—representing Cave Canem, Kundiman, or Macondo—will offer specific pedagogical strategies and learning outcomes for their writing prompts. Audience members will add a favorite writing prompt to a collective basket and later receive the entire collection via email. Panelists will begin and end this generative session with writing exercises that build upon each other and offer an extensive bibliography.

R271. Creating Effective Online Workshops  
Room 208 A&B, Level 2  
(John Larison, Melissa Febos, Syreeta McFadden, Frank Montesonti, Tim Z. Hernandez)  
Join four seasoned online instructors and administrators as they explore the best practices of web-based creative writing pedagogy. How do we create a welcoming community within our online workshops? How do we ensure—and assess—academic rigor within the online creative writing classroom? How can we hybridize the traditional classroom with the online environment to maximize student success?

8:30 pm to 10:00 pm

R303. #AWP15 Keynote Address by Karen Russell, Sponsored by Concordia College  
Main Auditorium, Level 1  
(Karen Russell)  
Karen Russell’s novel, Swamplandia!, chosen by The New York Times as one of the “Ten Best Books of 2011,” was long-listed for the Orange Prize, and was a finalist for the Pulitzer Prize. She is also the author of the celebrated short story collections, St. Lucy’s Home for Girls Raised by Wolves and Vampires in the Lemon Grove. The recipient of fellowships from the American Academy in Berlin and the MacArthur Foundation, she has been featured in the New Yorker’s “20 Under 40” list, was chosen as one of Granta’s Best Young American Novelists, and received the “5 Under 35” award from the National Book Foundation.

Friday, April 10, 2015

9:00 am to 10:15 am

F104. The Ethics of Book Reviewing  
Auditorium Room 1, Level 1
The ethical boundaries of book reviewing in an age when everyone has "friended" everyone else can be fuzzy. How do we define, avoid, or accept "conflict of interest" as methodologies and technologies change? This panel, made up of authors, reviewers, and small press publishers, will grapple with the dilemmas of the current world of book reviewing, discuss ways out of the coterie vs. "objective" binary, and hash out some ideas to make reviewing more transparent, honest, and useful in the future.

F116. Writing is Rewriting: Teaching Revision in the Creative Writing Workshop
Room 205 C&D, Level 2
(Charlotte Gullick, Doug Dorst, Joe Hoppe, Mary Helen Specht, Jen McClanaghan)
Creative writing students love to write; so why, then, is it often like pulling teeth to get them to revise? Drawing on their experiences teaching graduate, undergraduate, and nontraditional students, the writer-professors on this panel will discuss why students are resistant to revision and offer classroom-tested strategies and assignments that can help students revise everything from structure to language, fiction to poetry.

F119. Do You Believe In Magic? Truth and Illusion in Creative Nonfiction
Room 211 A&B, Level 2
(Krista Bremer, Sy Safransky, Stephen Elliott, Patricia Foster, Lee Martin)
Editors and writers discuss how tempting it is to wave a magic wand and substitute truthiness for truth, or alter disagreeable facts for the sake of a narrative arc, or conjure up dialogue spoken years earlier, or turn up the emotional volume on an event that wasn't that dramatic. Do facts get in the way of a good story or do they make it more honest and complicated—more like this mysterious life, which is bigger than any of our stories?

10:30 am to 11:45 am

F139B. Blood Will Out: Putting Violence on the Page
Room 101 H&I, Level 1
(Richard Bausch, Ed Falco, Cate Marvin, Roger Reeves, Melissa Stein)
What makes violence so compelling a subject? How do we reconcile writing gorgeously about unspeakable things? When should we employ grisly details, and when would restraint have more emotional impact? What right do we have to write about violence we haven’t experienced ourselves? How can we do justice to the consequences and complexities of violence? Five award-winning prose writers and poets explore the allure and perils of violence both physical and psychological.

F144. Nerd Novels: Exploring Worlds of Knowledge in Fiction
Room 200 D&E, Level 2
(Susan M. Gaines, Jean Hegland, Michael Byers, Peter Mountford)
In recent decades, an increasing number of novelists have looked to science and scholarship for their subjects. We discuss the challenges and payoffs of working with such rich but demanding material. How do we bring obscure realms of knowledge such as chemistry, climate science, literary criticism, astronomy, or economics to life in fiction? How can we teach readers what they need to know to understand our stories while keeping them engaged with characters who are, essentially, nerds?

F148. Independent Bookselling: Opportunities for Authors
Room 205 C&D, Level 2
(Dennis Johnson, Tom Bielenberg, Mary Magers, Martin Schmutterer)
As bookstore chains disappear and independent bookstores become even more important, what should writers and authors know about working with booksellers? This panel from Minneapolis-area bookstores—Micawber’s Books, Magers & Quinn, and Common Good Books—will discuss how writers can work with independent booksellers to market a book. Topics will include author events, store placement, joint promotion, and how to spread the word to the book-buying public.

12:00 pm to 1:15 pm

F167. Second Sight: Teaching Revision Skills in the Workshop
Auditorium Room 3, Level 1
(Bruce Beasley, A. J. Verdelle, Kat Finch, Rachel Yoder, Lily Hoang)
The teaching of specific revision skills often gets scant time in workshops, overshadowed by the process of critiquing first drafts. Authors of poetry, fiction, plays, nonfiction, and craft books, ranging from an MFA student to an editor of a journal devoted wholly to revision, discuss strategies for teaching revision techniques effectively in workshop. Handouts include unsuccessful first drafts of famous literary works and the revisions that got them from alpha to omega.

F187. Chekhov’s Gun: How to Make Surprise Suspenseful
The Russian author's principle—that if a gun is seen in the first act it’d better go off by the third—famously speaks to the idea that every narrative element should be there for a purpose, but also to the necessity for surprise. So why is surprise such a challenge to employ effectively? Writers working in different narrative forms—novel, short story, play, memoir—consider the definition of surprise, how to incorporate it into your work, and how to approach the subject in the classroom.

**F190. Imaginary Readers: Who Are We Writing For?**  
Room L100 A, Lower Level  
(Kathleen Alcala, Donna Miscolta, Carmen T Bernier-Grand, Maria de Lourdes Victoria)  
When a writer finishes a book, she might imagine a reader much like herself—a bilingual, US-born Latina, with memories from her immigrant parents. In reality, her readers might be monolingual, Anglo-American women with romantic images of Mexico as a vacation destination. How do we negotiate between imaginary readers and who really buys our books? In this panel, four Latina novelists will describe their assumed audiences and compare them with the realities of market research.

**1:30 pm to 2:45 pm**

**F205. It's a Crime to Skip This Panel**  
Room 101 H&I, Level 1  
(Michael Kardos, Joy Castro, Chris Abani, Christopher Coake, Lori Rader-Day)  
Five novelists with distinct approaches to crime fiction will discuss how and why they came to the genre, and will address such topics as generating suspense, controlling pacing, writing violence, breaking genre expectations, and establishing a distinct voice. Must-read recommendations and a Q&A will round out the session.

**3:00 pm to 4:15 pm**

**F237. Embracing the Unlikeable: How To Write and Teach Unsympathetic Characters**  
Room 101 D&E, Level 1  
(Christopher Castellani, Maud Casey, Alix Ohlin, Stacey D'Erasmo)  
Fiction rises or falls on the believability of its characters. Recently, media attention has been paid to whether those characters have to be "likeable," and what role, if any, the "unlikeable" sort should play in stories and novels. In this panel, four authors explore what this demand for likeability really means for writers of literary fiction, examine the craft of creating complex but compelling characters, and explore how to teach students confused by misleading publishing trends.

**4:30 pm to 5:45 pm**

**F266. Fail Better: Successful Writers Talk About Failure**  
Auditorium Room 2, Level 1  
(M. Molly Backes, Roxane Gay, Megan Stielstra, Dean Bakopoulos, Rebecca Makkai)  
Rejected stories, unfinished novels, bad reviews, poor sales, unmet expectations—failure is an unavoidable part of the writer's life, and yet we rarely acknowledge it. In this lively and honest conversation, five writers will share their experiences and reflect on questions of success and failure. How do you define success for yourself when the literary world can feel like a zero-sum game? How does failure, by any measure, affect your work? And what does it mean to fail better?

**F278. Growing Up in a Magical Space: Magical Realism in Contemporary Young Adult/Children's Literature**  
Room 205 C&D, Level 2  
(Laura Ruby, Janet Fox, Nikki Loftin, Nova Ren Suma, Samantha Mabry)  
Magical realism is a genre in which magical elements occur naturally in a realistic environment—much as they do in childhood. As the popularity of dystopian fiction wanes in young adult/children's literature, other genres take its place, including a blend of the contemporary and the fantastic: magical realism. Five published authors will discuss the unique place of magical realism in young adult/children's literature and share their reasons and methods for working in this underrepresented genre.

**F289. The Process of Publishing Historical Fiction**  
Room L100 A, Lower Level  
(Marie Hathaway, Paula Munier, Susan Breen, Kim van Alkemade)  
This panel holistically addresses the process of researching, writing, selling, publishing, and promoting historical fiction. An author describes creative approaches to conducting historical research; a Talcott Notch Literary Services agent discusses the market; an Algonkian Writers Conference workshop leader tells what makes a pitch effective; a graduate of Emerson's Publishing and Writing program explains how archives and libraries inspired the promotional plan for launching the author's novel.
Saturday, April 11, 2015

9:00 am to 10:15 am

**S124. Moving into the Future, One Step at a Time: Serial Literature in the Digital Age**  
Room M100 D&E, Mezzanine Level  
(Drew Arnold, Yael Goldstein Love, Henriette Power, Michelle Miller)  
Serial literature, the staple of working writers like Charles Dickens, has been revived by advances in technology. Editors of e-publishing outfits discuss the revival of the serial, how it affects the reading experience, and what this emerging market means for writers. Discussion includes analyses of technological advances that make serial publishing feasible for a publisher, how/if writers are adapting style to fit the form, and how serials reach untraditional audiences.

**S125. The Politics of Empathy: Writing Through Borrowed Eyes**  
Room M100 F&G, Mezzanine Level  
(Matthew Salesses, Prageeta Sharma, Aimee Phan, T. Geronimo Johnson, Jennifer Jean)  
When writers create characters nothing like themselves, it can inspire empathy. But authors often wrestle with their right to borrow another identity or feel confined to writing only about their own race, gender, or community. Asian Americans rarely get away with white protagonists; straight male authors shy away from gay characters. This diverse panel will consider what's at stake when you cross the identity line, whether white writers are guilty of appropriation, and other touchy topics.

**S126. Time and Structure in the Novel**  
Room M100 H&I, Mezzanine Level  
(Sarah Strickley, Dean Bakopoulos, Michael Knight, Anna Solomon, Leah Stewart)  
How does a writer decide how much time a novel should cover? How does the organization of time affect suspense and tension? What is the relationship between a flashback-heavy structure and a narrator’s psychology? If a story is told backward, how does that affect its meaning? Participants will investigate various solutions to problems of time and the dramatic implications of those solutions, describing what they have learned through struggles with their own novels’ structure and chronology.

10:30 am to 11:45 am

**S137. Sweeping the Steps of the Temple: On Writing a First Book**  
AWP Bookfair Stage, Level 1  
(Arna Bontemps Hemenway, Jamie Quatro, Laura van den Berg, Julia Fierro, Nickolas Butler)  
If you want the god to appear, Dean Young once wrote to an aspiring writer working on his first book, you have to sweep the steps of the temple a whole lot. Five writers who published their first novels or collections to acclaim reflect on how those books came to be, as well as the best practices and understandings for those working on their own first manuscripts. Topics will range from personal experiences to practical advice, from perseverance to publishing, and the avenues in between.

**S156. Facts and Fiction: The Role of Research in Writing**  
Room M100 F&G, Mezzanine Level  
(Deb Vanasse, Will Chancellor, Suzanne Rindell, Brendan Jones, Tom Barbash)  
How do you move from researching a topic to writing about it creatively? Five published novelists explore the ways in which writers build a vault of knowledge on a given subject, then make the leap to fiction. What is the balance between library research and lived experience? How to make history and facts interesting? Individual strategies for research will be investigated as writers discuss how exploration of a specific topic can lead to happy accidents and surprising story lines.

**S159. Self-Publishing Primer: How to Become Your Own Publisher**  
Room L100 A, Lower Level  
(Patti Frazee, Gordon Thomas, Ellen Krug, Joe Lusso)  
The new world of self-publishing has left many authors scratching their heads. It’s like being asked to build a house when you don’t even have a toolbox. Where to begin? This panel of authors, publishing consultants, and editors will address the joys and pitfalls of becoming an indie author, and will give every writer the tools to venture forth into this brave new world. Practical information will be presented to help you explore the options and start to build a publishing foundation.

12:00 pm to 1:15 pm

**S182. Fascinated or Haunted: Why We Continue to Write & Rewrite Fairy Tales**  
Room 208 C&D, Level 2  
(Sherryl Clark, Ron Koertge, Christine Heppermann, Phyllis Root)  
Everyone from Einstein to Bettelheim says fairy tales are vital to children. Whether we believe their impact is
deeply and psychologically empowering for the young, or just a good imaginative leaping off point for writers, we cannot deny their durability. This panel explores the reasons for writing a fairy-tale-based work, the transformations that happen, and delves into the writers' own childhood experiences of this realm. What endures in our deepest imagination, and why?

**S195. The Past Is the Present**  
Room L100 H&I, Lower Level  
(Maud Casey, Melissa Pritchard, Elizabeth Gaffney)  
If history repeats itself, perhaps there is more to historical fiction than costume drama. Three acclaimed novelists who have written about the past discuss why it matters, and the ways in which so-called historical fiction is relevant today. They will offer insight into navigating the thin line between fiction and fact, and imagination and memory, in the pursuit of an important story.

**1:30 pm to 2:45 pm**

**S223. King Kong vs. Godzilla: The Art of Revision in Fiction and Nonfiction**  
Room L100 B&C, Lower Level  
(Michele Morano, John Griswold, LeAnne Howe, Sarah Dohrmann, Philip Graham)  
What differing techniques of revision are used by writers of fiction or nonfiction, and what artistic boundaries are crossed by writers who work in both genres? What borders can be found between memory and imagination in the writing process, and how are those decisions influenced by a publishing climate that sometimes blurs the differences between the two genres? Five writers, three who write in both genres, discuss the varying approaches they employ when revising, remembering, and inventing.

**3:00 pm to 4:15 pm**

**S232. Literary Publishing in the 21st Century**  
AWP Bookfair Stage, Level 1  
(Travis Kurowski, Daniel Slager, Jane Friedman, Emily Smith, Gerald Howard)  
In 1980, Bill Henderson assembled *The Art of Literary Publishing*, an anthology that defined the challenges publishers would face for the next thirty years. In recognition of the seismic change in the industry over the past decade, Literary Publishing in the 21st Century brings together a diverse group of publishing professionals to explore challenges the next thirty years may hold. This panel assembles four contributors to the anthology to explain how publishing will thrive in the 21st century.

**4:30 pm to 5:45 pm**

**S262. Puzzle and Mystery: Orchestrating the Known and the Unknown**  
Auditorium Room 1, Level 1  
(Peter Turchi, Steven Schwartz, Lan Samantha Chang, Natalie Bakopoulos)  
Every story, novel, and poem strikes a balance not just between what's included and what's omitted, but between what is known—by the characters, by the narrator, and by the writer—and what is unknown, even unknowable. Effective choices regarding inclusion and presentation can create productive tension and realistic complexity; less effective ones can result in vagueness, obscurity, and unhelpful opacity. This panel will discuss examples from longer and shorter works.

**S264. The Art of the Art of Writing**  
Auditorium Room 3, Level 1  
(Stacey D'Erasmo, Charles Baxter, Carl Phillips)  
There is an art to writing about the art of writing. Three highly esteemed writers and teachers will discuss the current state of critical writing about craft and how they approach writing about the art of fiction and the art of poetry through their contributions to "The Art of..." series, a line of books that examines singular issues facing the contemporary writer. Discussion among the panelists will extend to further conversation with the audience.

**S271. What We Talk About When We Talk About Crime: The Ethics of Writing the Perpetrator**  
Room 200 F&G, Level 2  
(Kristine Ervin, Kathryn Paterson, Lacy Johnson, J. Mark Bertrand, Erika Wurth)  
Monster? Human? Something in between? How do writers of crime narratives handle the complexities of representing a perpetrator? How do they navigate the lines between normalizing, glorifying, and vilifying? Nonfiction and fiction writers with diverse perspectives—victims, survivors, prison teachers, those who see criminals as human and those who don't want to—will explore representation and language, punishment and justice, and the complicated ethics of writing the criminal.