2015 AWP Conference Schedule

**Thursday, April 9, 2015**

**9:00 am to 10:15 am**

**R112. More than a Family Affair: Using Family History in Creative Nonfiction**
Room 205 A&B, Level 2
(Jeremy Jones, James McKean, June Melby, Justin St. Germain)
We all have those oft-repeated stories of larger-than-life uncles and of the courtship of great-grandparents and of closeted skeletons in the old homeplace. But how do we take these passed-around stories and move them beyond family reunions? How do we determine what is the stuff of literary nonfiction and what is best relegated to family history? Panelists whose books come from presses large and small discuss effective techniques for collecting and crafting—and publishing—family lore.

**10:30 am to 11:45 am**

**R136. Robert Bly and the Minnesota Writers' Publishing House**
Room 101 J, Level 1
(Cary Waterman, Louis Jenkins, Kate Green, Tom Hennen)
The Minnesota Writers’ Publishing House, started by Robert Bly in 1972, was modeled on the Swedish Writers’ Publishing House to shift power in publishing and give writers more influence. The first seven published chapbooks were selected and edited by Bly. Panelists will discuss their experiences with the House and Bly’s influence and read from their chapbooks and those of Tom McGrath, Keith Gunderson, Franklin Brainard, and Jenne Andrews.

**12:00 pm to 1:15 pm**

**R161. What We Talk about When We Talk about Talent**
Auditorium Room 3, Level 1
(Natasha Saje, Xu Xi, Amy McCann, Natasha Saje, Lisa Bickmore)
Five writing teachers with a variety of undergraduate, graduate, and community teaching experience discuss the concept of talent. Joyce Carol Oates says it exists only in the work. But what happens as that work develops—or not? And how can teachers of writing identify and nurture gifts in their students while at the same time fostering the idea that excellent writing and/or talent are not the only things necessary for success?

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

**R193. The Poem as a Bodily Thing**
Auditorium Room 3, Level 1
(Todd Davis, Aimee Nezhukumatathil, Ross Gay, Jan Beatty)
Poets write bodies into being in myriad manifestations: sick, sexual, growing, even dying bodies. And all of this is done while the artist herself resides within a body that leaves an indelible mark upon the work of making poems. How does the fact that hearts beat, lungs expand, fingers feel, and tongues taste, affect our practices of this ancient, sensual art? This panel will discuss the role bodies play in composing their own poems, as well as in reading the work of other poets.

**R214. Women Writing War**
Room M100 F&G, Mezzanine Level
(Emily Tedrowe, Jehanne Dubrow, Katey Schultz, Cara Hoffman)
Writing about her war-haunted novel *Mrs. Dalloway*, Virginia Woolf asks: Have I the power of conveying the true reality? Her question reflects many of the tensions in women’s war poetry, fiction, and nonfiction. How does gender disrupt conventional narratives of war? Do women tell different war stories? And how are issues of authority, credentials, and truth relevant to women currently writing about the conflicts in Afghanistan and Iraq?

**R215. New Directions in Nonfiction: The Normal School’s Midwestern Essayists**
Room M100 H&I, Mezzanine Level
(Kirk Wisland, Natalie Vestin, Matthew Frank, Karen Hays)
*Best American Essays* editor Robert Atwan calls the *Normal School* “indispensable for anyone interested in discovering new directions in the contemporary essay.” Running the gamut from eclectic and experimental to traditional essay and memoir, the *Normal School* publishes more than two-dozen nonfiction pieces each year. Contributors from Minnesota and the Upper Midwest will read and discuss process, craft, and form, while exploring the contemporary essay and considering how the Midwest factors into their work.
**The Fate of the Poet: Shuttling between Solitude and Engagement**
Room L100 B&C, Lower Level
(Rigoberto Gonzalez, David Biespiel, Wendy Willis, Lia Purpura)
Four poets representing varied cultural, aesthetic, and geographic compass points address important concerns for writers seeking to engage both the primacy of the individual imagination and the civic and political urgencies of our time, unfurling at incredible speed. This panel aims to help writers gain a clearer understanding of the complementary and competing pressures on writers who struggle to maintain fealty to both individual sensibilities and the demands of global citizenship.

3:00 pm to 4:15 pm

**100 Years Since Spoon River Anthology: A Tribute to Edgar Lee Masters**
Room 200 H&I, Level 2
(Douglas Unger, Herbert K. Russell, Willis Barnstone, Lee Briccetti, Matt Rasmussen)
*Spoon River Anthology* was the most popular book of American poetry of the early 20th century. For its 100th anniversary, biographer Herbert K. Russell, poets Willis Barnstone, Matt Rasmussen, and Lee Briccetti, of Poet's House, present the influences on Anderson, Wilder, Lewis, Lowell, Sexton, Berryman, and others until now; and novelist Doug Unger shares a discovered memoir about the poet's difficult later years and American awareness of a need for grants to support poets and writers.

**Neither Here Nor There: Third Culture Writers and Writing**
Room M100 B&C, Mezzanine Level
(David Carlin, Xu Xi, Michelle Aung Thin, Mieke Eerkens)
Third Culture Kids are the offspring of parents from different cultural backgrounds who live transcultural and transnational lives. This session discusses the notion of the Third Culture Writer: writers whose work emerges out of the personal experience of culturally and geographically hybrid perspectives. Hear firsthand as a panel of variously hyphenated Asian, Australian, American, and European Third Culture Writers reflect on how they creatively negotiate being globalised on a human scale.

**Mr. Capote's Nonfiction Novel: A 50th Anniversary Retrospective of In Cold Blood**
Room L100 F&G, Lower Level
(Kelly Grey Carlisle, Ned Stuckey-French, Joe Mackall, Bob Cowser, Dinah Lenney)
2015 marks the fiftieth anniversary of the serial publication of Truman Capote's *In Cold Blood*, a seminal work in the genre we now recognize as creative nonfiction. Writers, editors, and critics assess the book's legacy, as well as the aesthetic and moral issues it raises. How did nonfiction writing change as a result of the book? In what ways does the book continue to influence contemporary writers? How has the experience of reading it changed since its first publication?

4:30 pm to 5:45 pm

**No Country for Good Old Boys: The Remaking of the Masculine in Contemporary American Fiction**
Room 101 D&E, Level 1
(Siobhan Fallon, Alan Heathcock, Ben Percy, Shann Ray, Kim Barnes)
Five authors of fiction will offer examples of "the masculine" at work. Fury and listlessness, a shifting of gender roles, the metrosexual urban landscape, and the blue-collar crucible of today's characters is revealed as the authors provide ideas and guidance on pitfalls to be avoided, risks to be taken, and what post-masculine writing has to offer its readers. The authors speak to how the masculine informs the ways they cast male and female characters (masculinity not being gender specific).

**Old Friends Who've Never Met: Five Poets and Some Poems**
Room 101 J, Level 1
(John Reinhard, Tami Haaland, Diane Jarvenpa, John Rezmerski, John Terry)
Since 2006, nine poets from Minnesota, Alaska, Montana, Iowa, and Missouri, have committed to sharing new work with each other through a monthly newsletter that runs September-May each year. Though many of these writers have never met, they each take a turn as editor and distributor within the group, and everyone commits to one poem per month, no matter what. In this panel, five members come together to finally share voices and read selections from their work.

**Tribute to Flyway Founding Editor Steve Pett**
Room M100 A, Mezzanine Level
(Erin Schmiel, Steve Pett, Chris Wiewiora, Cristina Eisenberg, Todd Davis)
Celebrating its 20th year of publication, *Flyway Journal of Writing and Environment*'s tribute panel highlights founding editor Steve Pett's creativity and dedication to this journal. We have gathered past contributors and former editors to honor Steve and discuss *Flyway*'s exemplary tradition of multi-genre environmental art and...
writing through readings and discussion of Flyway's evolution and adaptation throughout the years.

Friday, April 10, 2015

9:00 am to 10:15 am

F122. Literature as Visual Art: A Conversation on Collaboration
Room M100 B&C, Mezzanine Level
(Kate Shuknecht, Deborah Keenan, Regula Russelle, Jean Larson, Charles Jones)
Book arts, art books, broadsides, collage, sculpture. These are but some of the ways literature and visual art collide. With writers, publishers, and artists utilizing a variety of texts and images, this panel explores a world of collaborative possibilities. From fine press limited editions to small press multiples, from traditional letterpress to evolving 3-D forms, from paper and ink to found media, panelists will discuss not just the gorgeous array of made objects, but the community around them.

F128. Digital Poets & Nature: A Reading
Room L100 B&C, Lower Level
(Carol Dorf, JP Howard, Athena Kildegaard, Randall Horton, Ellen McGrath Smith)
Nature is one of the most enduring themes in poetry, especially in a world that faces environmental threats. Yet technology isn't always the enemy of nature. Amid a debate that often leans on nostalgia for a pre-tech era, this reading celebrates both the natural world and creative uses of technology. Poets from the online magazine Talking Writing will read from their work, draw connections between a love of the wild and virtual life, and invite the audience to join this evolving conversation.

10:30 am to 11:45 am

F139A. Boston Review 40th Anniversary Poetry Reading
Room 101 D&E, Level 1
(Rickey Laurentiis, Carmen Giménez Smith, Robyn Schiff, John Koethe, Susan Wheeler)
Gathering five outstanding poets whose work has appeared in Boston Review's pages in the course of its forty-year history, this reading features performances of poetic work that draw on diverse aesthetics and influences. A celebration of the rigor and range of Boston Review's contributors, the event showcases the eclectic vitality of contemporary poetry. Poetry editors Timothy Donnelly and BK Fischer will make brief opening remarks, and copies of the current issue will be offered to all who attend.

12:00 pm to 1:15 pm

F191. Creative Writing as Job Training
Room L100 B&C, Lower Level
(Simone Zelitch, Mary Kay Jennings, Geoffrey Herbach, Ryan Stone, Cary Waterman)
Politicians now call for increased funding for colleges that serve working class students, but emphasize courses and programs tied to workforce development. This heightens the tension between vocational training and academics at two-year colleges, and even BA and MFA programs are asked to justify their role in creating future workers. Where do instructors fit into this scenario? Can we move beyond corporate rhetoric and demonstrate that creative writing is a marketable 21st century skill?

F193. Inscriptions for Air: Race, Identity, and Relation
Room L100 F&G, Lower Level
(Wesley Rothman, Tess Taylor, Martha Collins, Sean Hill, Jon Tribble)
In memory of Jake Adam York, and in the spirit of witness, this panel continues a longstanding conversation concerning race and relation. In his posthumously published book, York paraphrases poet Edouard Glissant's idea: in relation, self and other approach each other as equals, as citizens of a moment in which time and place may be reframed. Panelists will include the audience in a discussion about relation, history's record, and striving for social and self-awareness in poetry and beyond.

1:30 pm to 2:45 pm

Auditorium Room 2, Level 1
(Kima Jones, Benjamin Percy, Edan Lepucki, Samantha Dunn, Chris L. Terry)
"I can almost always tell immediately that what I’m looking at is a moment of transition in someone’s life."
The moment that Russell Banks is describing can be vital to a story. Some would argue that it's the reason readers turn the page. This panel will explore the question: how does a writer discover that moment of transition? From James Joyce's epiphany, to the questions of character desire and conflict, how did these authors find that illuminated moment of change?
F204. **Word Meets Image: The Video Essay**  
Room 101 F&G, Level 1  
(Ned Stuckey-French, Eula Biss, Kristen Radtke, John Bresland)  
New technologies (iPhones, editing software, YouTube, etc.) have made possible a new literary form—the video essay. This panel will investigate the video essay, including its relationship to other genres (e.g., print essays, graphic memoirs, film, documentaries, etc.), the relationship of text to image, video essays in the classroom, collaboration, curating essays for online magazines, developing scripts, editing, and the use of animation, sound, found footage, titles, and other techniques.

F208. **It’s Sad When Batman Needs a Cane: Disability in the Mainstream Marketplace**  
Room 200 D&E, Level 2  
(Katie Hae Leo, John Lee Clark, Leslye Orr, Christine Stark, Kevin Kling)  
The marginalization of deaf and disabled voices in mainstream literature reflects a pervasive American ideal that is rooted in “able-bodied” norms and fueled by consumerism. A diverse panel of disabled writers will discuss and share their work, which spans poetry, nonfiction, plays, and children’s literature. Panelists will ask questions like, “Why must disability narratives be uplifting?” and “Can disabled characters be sexy?” and “Why couldn’t the guy in Avatar ride his wheelchair to Pandora?”

F214. **A Tribute to Gerald Vizenor**  
Room 208 C&D, Level 2  
(Heid Erdrich, Gerald Vizenor, Kimberly Blaeser, Gordon Henry, Margaret Noodin)  
Anishinaabe writers will read selections from Gerald Vizenor’s vast body of work and reflect on how this elder statesman of Anishinaabe literature influenced and supported their own work. Vizenor’s political writing, nationalist poetry, and history-steeped novels will be represented in this tribute, fittingly held in his homeland of Minnesota. Panelists will reflect on Vizenor’s role as a mentor and teacher who enabled generations of Native writers to find their voice.

F228. **Bravery and Bearing Witness: The Power of Vulnerability in Nonfiction**  
Room L100 J, Lower Level  
(Sarah Wells, Bonnie Rough, Kate Hopper, Marilyn Bousquin, Brenda Miller)  
Reader response to scenarios where a writer has made herself vulnerable on the page often manifests itself as “Wow, you’re brave!” The writer, however, may not feel anything close to brave. Is it bravery we’re feeling when we tell our stories? Do we need courage to bear witness? Is it enough to share a personal story, or is there more at stake in the writing process? Panelists will speak to the power of vulnerability and necessity of craft in writing to transform the self and the culture.

3:00 pm to 4:15 pm

F250. **Breaking the Body: Women Writers Reconfiguring Creative Nonfiction Forms**  
Room 211 C&D, Level 2  
(Melissa Febos, Elissa Washuta, Lidia Yuknavitch, Joy Harjo, Sarah Dohrmann)  
Within the evolution of creative nonfiction lie specific challenges for women writers breaking traditional forms—through the writing process, publication, and reception. Craft is often overlooked when a woman’s writing includes personal elements, especially of body and sexuality. Four writers with distinctly varied styles discuss scrupulously crafting innovative work, and then navigating its reception in a culture with still rigid conceptions of form, its limits, and who can break them.

F251. **The Thinking Eye**  
Room M100 A, Mezzanine Level  
(Jennifer Atkinson, Allison Funk, H.L. Hix, Jonathon Thompson, Lisa Williams)  
Gertrude Stein said she “liked looking out of windows in [art] museums more than looking out of windows anywhere else.” You catch yourself looking out with the same eye you open to look into the art—with what Paul Klee called “a thinking eye.” Ekphrastic poets look out by looking into and through art—their windows and lenses on the world. Panelists will speak of process and read poems written with a thinking eye, including work responding to art from Minneapolis venues.

4:30 pm to 5:45 pm

F264. **Make It New(s): A Reading and Conversation with Jeffrey Brown, Ted Kooser, and Connie Wanek, Sponsored by Copper Canyon Press**  
Ballroom A, Level 1  
(Ted Kooser, Jeffrey Brown, Connie Wanek)  
PBS correspondent Jeffrey Brown, Pulitzer Prize winner Ted Kooser, and Minnesota poet Connie Wanek are masters of narrative, image, and metaphor. Through their poetry they bring forth Ezra Pound’s famous statements: “Make it new” and “Poetry is news that stays news.” This reading and conversation is that rare arch from kitchen-window views to global news, from activities as common as sharing a sandwich and
canoeing a remote lake to witnessing and reporting events that grip everyone’s attention.

F265. Argonaut, Citizen, Empathy, Inoculation: New Nonfiction
Auditorium Room 1, Level 1
(Eula Biss, Leslie Jamison, Maggie Nelson, Claudia Rankine)
New nonfiction and the essay are reaching new aesthetic heights and receiving unprecedented readership in the next generations after Didion and Sontag. These four award-winning writers are at the forefront of new nonfiction writing. They will discuss the role of the first person, lyric innovation, and the essayist as citizen, as well as their own recent works confronting queer identity, race, empathy, and vaccination. Introduced by Fiona McCrae, publisher of Graywolf Press.

F282. Ethno-Representations of War & Violence
Room 211 C&D, Level 2
(Nomi Stone, Tarfia Faizullah, Jehanne Dubrow, Solmaz Sharif)
Drawing on Carolyn Forché’s notion of a third space of the social, which bridges the personal and political, we interrogate and enlarge methodologies, languages, and source-worlds in writing poetry about war/violence. Panelists will engage poems drawn from interviews of Bangladeshi victims of wartime rape; of Iraq War refugees who reenact war in US pre-deployment simulations; and of Jews in Honduras after the Holocaust, as well as poems that re-imagine the Department of Defense’s security dictionary.

F287. Secrets, Shame, and Memoir: Women Writers on What It Takes to Tell the Truth about Our Lives
Room M100 H&I, Mezzanine Level
(Janice Gary, Lisa D. Chavez, Rosemary Daniell, Sonia Livingston, Meredith Hall)
Memoir requires that a writer be as honest as possible. But this can be especially difficult for women, who carry a legacy of being belittled, blamed, and not believed. Because we have been taught that telling our truths is shameful and risky, we’ve been tempted to censor ourselves, holding back from telling the stories that most need to be told. Hear how the writers on this panel found the courage to write openly and powerfully about their lives, despite all.

F290. Let Us (Not) Teach You a Lesson: A Pleiades Writers’ Symposium on Moral Fiction
Room L100 D&E, Lower Level
(Phong Nguyen, Bayard Godsave, Christine Sneed, Seth Brady Tucker, Michael Kardos)
Much of the response to John Gardner’s On Moral Fiction has been in the form of backlash, but fiction writers, whether they like it or not, are often confronted with questions of morality. How does a writer grapple with morality in a relativistic universe? How to engage with moral questions without being preachy? This panel of editors, teachers, and fiction writers explores some ways that fiction writers might address morality when they can no longer necessarily trust moral absolutes.

Saturday, April 11, 2015

9:00 am to 10:15 am

S109. Beyond Lake Wobegon: Minnesota Writers of Color
Room 101 F&G, Level 1
(David Mura, Marie Lee, Ed Bok Lee, Alexs Pate, Susan Power)
This reading/panel addresses the question: How does a culture change its portrait of itself? Minnesota writers of color explore a very different cultural landscape than the common clichéd images of the state. These writers of color examine the lives not only of their own communities but the complex interactions between communities of color. Stemming from the struggles of our communities, a strong activism also characterizes writers of color here.

S120. Straight Talk: What the MFA Promises & What It Delivers
Room 211 A&B, Level 2
(Lee Martin, Sonia Livingston, Carter Sickels, Claire Vaye Watkins, Karen Salyer McElmurray)
A 2013 Poets & Writers index says that full-time teaching positions at the university level are available, on average, for well less than one percent of creative writing program graduates. This roundtable will discuss expectations and realities of why we enter creative programs in the first place and our futures afterwards. How can programs be more forthcoming about these realities and what actions can faculty take? What does risk really mean when you choose the path of the MFA?

S123. Latina/o Poets as Publishers: A CantoMundo Roundtable
Room M100 B&C, Mezzanine Level
(Deborah Paredez, Carmen Gimenez Smith, Juan Morales, Rosebud Ben-Oni, Casandra Lopez)
How are Latina/o poets occupying and transforming the roles of publishers and editors today? This panel convenes CantoMundo founders and fellows to discuss their work as publishers of small presses, editors of literary magazines and blogs, and founders of new media platforms. Our roundtable conversation explores the particular challenges, visions, and contributions of Latina/o publishers and editors.

10:30 am to 11:45 am
S160. A Tribute to John Engman
Room L100 B&C, Lower Level
(Jim Heynen, Carrie Mesrobian, William Reichard, Tim Kahl, Ethna McKiernan)
John Engman was a poet who resided in the Twin Cities and taught at several institutions in Southeast Minnesota. Before his death in 1996 due to an aneurysm, Engman's poems and teaching impacted a variety of writers. An intergenerational panel of poets, fiction writers, and nonfiction writers will discuss and celebrate his poems, how his life and mentorship have influenced their own work, and how his contributions to the literature of work mark him as the patron saint of adjunct instructors.

12:00 pm to 1:15 pm
S164. An Arts Degree for Journalists?: The Nonfiction MFA as an Incubator for Reportage
Room L100 J, Lower Level
(Lucas Mann, Kerry Howley, Jen Percy, Inara Verzemnieks, Jose Orduna)
While “to-MFA-or-not-to-MFA” is a constant conversation among novelists, the divide between graduate school and the working world may be even starker for nonfiction writers. Journalists are often seen as outside the academy, where memoirs rule. But is it time for a shift in how we see the nonfiction MFA? Panelists will discuss the multifaceted potential of the nonfiction MFA, and how writers can use the funding, time, and intellectual support found in graduate school to hone longform reportage.

1:30 pm to 2:45 pm
S199. The Meridel Le Sueur Essay: Sixteen Years of Water~Stone Review
Auditorium Room 3, Level 1
(Mary Rockcastle, Cheryl Strayed, Lidia Yuknavitch, Honor Moore, Susanne Paola Antonetta)
Fall 2014 marks the 16th anniversary of the annual Meridel Le Sueur Essay in Water~Stone Review. A Minnesota journalist, fiction writer, essayist, and poet, Meridel Le Sueur’s work paid witness to the central economic, political, ecological, and social realities of the century. She wrote that the writer must go “all the way, with full belief, into the darkness.” Four award-winning writers will read from their essays.

S214. Rejection: How to Cope With It, How to Grow From It
Room 211 A&B, Level 2
(John Hill, Dinah Lenney, Heidi Durrow, Sheena Cook, Tod Goldberg)
The experience of having one’s work rejected is part of the publishing process, and there is a correlation between the number of rejections one receives and the number of pieces one has published. Panelists will include a widely published essayist and three fiction writers. We will examine the panelists’ experiences of having their submissions rejected and their strategies for continuing to submit in the face of that.

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

**S233. Alternative Fuel Sources: Powering the Non-narrative Essay**
Room 101 B&C, Level 1
(Lia Purpura, Brenda Miller, Juliet Patterson, Kimberly Meyer)
When story is not the main concern, what keeps us reading? How can voice, structure, or research provide a pressurizing frame—and a pleasing shape—for nonfiction material? We will explore these questions through readings that rely on elements other than narrative for forward momentum, in the tradition of the idea-driven essays of Montaigne, Shonagon, and others. Essayists who have published nonfiction that depends on something other than narrative will read from and discuss their work.

**S235. Revisiting Highway 61**
Room 101 F&G, Level 1
(Mark Conway, Olena Kalytiak Davis, Dessa, James Allen Hall)
Fifty-five years after Minnesota’s native son Bob Dylan came down from the Iron Range on Highway 61, four poets will respond to his pervasive influence. They will read their own work and explore how it reflects and deflects powerful elements in Dylan including Blake, the blues, the Bible and the North Country.

**S241. Byte by Byte: Teaching Creative Writing Online**
Room 200 H&I, Level 2
(Cass Dalglish, Wendy Call, Athena Kildegaard, Kate Kysar, LouAnn Muhm)
Five writers—who teach online in a public university, a community college AFA, an arts nonprofit, and in private BFA and MFA low-residency programs—offer a candid and guided tour of the online creative writing classroom. Stops on the circuit: cleaning out the correspondence course feel; using technology for web-based fine arts studios and readers’ salons; maintaining trust, establishing community, setting boundaries; and nourishing creativity and improvisation. Ample audience engagement.

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

**S270. Get Ready to Rumble: Where Art and Activism Meet**
Room 200 D&E, Level 2
(Allison Hedge Coke, Travis Nichols, Sarah Fox, Kao Kalia Yang, Joseph Lease)
What are literary concerns and how do they guide a writer’s life? Is all art or literary art, to some degree, political by nature? What does an active, artistic life look like? Four writer-activists will present duality in their interfacing work, with assertion of autonomy (the right and ability to create), involvement in community (the fulcrum where work is realized), and negotiations in protecting the autonomy of others and the rights of a larger community, while working the front line with literary sensibility.

**S277. Persimmon Tree Poets Read**
Room 211 A&B, Level 2
(Wendy Barker, Chana Bloch, Tori Derricotte, Sandra M. Gilbert, Fleda Brown)
A reading by poets featured in past issues of *Persimmon Tree: An Online Journal of the Arts for Women Over Sixty*, a magazine that has showcased many of the most significant women poets of our era. The founding poetry editor and current poetry editor will also briefly review the history and direction of this highly successful journal that now reaches 12,000 unique readers each month from across the globe.

**S278. How Writers of Color are Transforming the Literary Landscape**
Room 211 C&D, Level 2
(Allen Gee, Ruben Martinez, Mikayla Avila Vila, Anna Kaye, Sean Hill)
This panel will speak to the different identities minority writers might inhabit at various stages of a successful career: MFA student, emerging editor, visiting or tenured professor, advocating or highly engaged writer. How do we view or take on pressing contemporary issues, such as pigeonholing, dismantling the notion of the ethnic writing ghetto, being lone sought out representatives, creating publishing venues, finding solidarity, and most importantly, how do we maintain ourselves as writers?