Tentative List of Accepted Events for #AWP20

This list of accepted events for the 2020 Conference & Bookfair 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. The final conference schedule will be posted in October at awpwriiter.org.

The list is organized by event type: panel discussions (pg. 2), pedagogy events (pg. 76), and readings (pg. 87). 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 2020 San Antonio Subcommittee made their selections.

AWP’s conference subcommittee worked hard to shape a diverse schedule for #AWP20, 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 1,359, we tentatively accepted 480 events involving more than 2,000 panelists.

For more information about events relating to particular affinity groups, please see the Community Events of #AWP20. For more information about the extent to which various communities participate in the conference, please see Communities of #AWP20.

Please feel free to contact us at events@awpwriiter.org with any questions you may have about this list. For more information about the 2020 Conference & Bookfair, including information about registration, hotels, travel, or the Bookfair, please visit our website.
Panels

**2020 FUSE Caucus** (Rachel Hall, Craig Renfroe, Michael Cocchiarale, Abigail Cloud)
FUSE, which is the Forum for Undergraduate Student Editors, hosts an annual caucus event where undergraduate student writers and editors, accompanied by faculty advisors and mentors, meet to network and discuss issues related to the world of undergraduate literary publishing, editing, and writing. Organizational updates are followed by an open discussion, elections, and event planning for the upcoming year. This year’s focus will be “Collaboration, Telling Stories, and the Unconference.”

**Across the Borderline: Healing Narratives for a Wounded Geography** (Raquel Gutierrez, Tim Hernandez, Roberto Tejada, Ruben Martinez)
The U.S.-Mexico Borderlands are often referred to as a cohesive territory, but the reality is a region of sub-regional differences, including in literature. Five writers explore the nuances of a vast geography: each of us has written of people and places in one or more of the border states (on both sides of the line). This reading and dialogue addresses the challenge of representing an overdetermined geography, particularly at such a convulsive moment. We seek new pathways across the border.

**Adaptation: Transform Your Novel into a Marketable Screenplay** (Leslie Kreiner Wilson, Andrea Baltazar, Andres Orozco, Tom Provost)
This panel will show novelists exactly what they need to do when translating their work into a script for screen. Writers will leave with concrete strategies such as telescoping plot as well as sharpening theme and character arc in order to transform their fiction into a fantastic film.

**Adding and Removing the Comma: Grammar, Syntax, and the Poetic Line** (Diane K. Martin, Anna Leahy, Beth Ann Fennelly, Emily Perez, Idris Anderson)
In The Art of Syntax, Ellen Bryant Voigt claims “the infinite variations of generative syntax take another quantum leap when they can be reinforced or reconfigured . . . by the poetic line.” This panel discusses some of the ways poets use grammar, mechanics, and syntax. Panelists consider punctuation, parallelism, modifiers, active and passive voice, grammar in revision, the role of editor, grammatical tense and mood, phrasing re line breaks, and pronouns and the style guide.

**After Sexual Misconduct: A Community Dialogue for Survivors and Allies** (Khadijah Queen, Lynn Melnick)
What comes after survival? Through this facilitated dialogue, we hope to create an intentional space for those whose writing has been shaped by sexual misconduct to come together, find solidarity, and discuss ways that we can continue to free our communities from violence, while fostering personal, collective, and creative healing. Open to all survivors and allies.
After the Siege: Writing War Truthfully (J. A. Bernstein, Ru Freeman, Mai Der Vang, Brynn Saito, Piotr Florczyk)

“Grief,” writes Rebecca West, “is not the clear melancholy the young believe it. It is like a siege in a tropical city.” How, then, does one go about depicting a war and all of the grief it portends? Does one need to have detachment from the conflict? What role do memory and “survivor’s guilt” play? More broadly, what does it mean to be classified as a “war writer” or speak from the vantage point of a survivor? These are just some of the questions we ask in probing the challenges of war writing.

Against Landscape: Writing from a Place You Loathe (Venita Blackburn, Garth Greenwell, Sherrie Flick, KC Trommer, D. Gilson)

Much has been said of writers in a landscape they love. Robert Creeley argues, “The necessary environment is that which secures the artist in the way that lets him be in the world in a most fruitful manner.” But what about writing in a landscape one hates? What happens when we write against the place we are? This panel features four writers doing just that: writing against landscape, often about difficult places, places that loathe them, about being made Other by location, geography, topography.

AgentAccess: Everything You Need to Know About Agents But Were Too Afraid to Ask (Kevin Larimer, Emily Forland, Julia Kardon, Kent Wolf, Marya Spence)

Publishing can too often seem like a fortress designed to keep writers out. Hear directly from four successful agents who want nothing more than to open those gates of perception and usher writers in. Drawing from their experiences discovering and selling books by some of the most exciting and talented writers in the country, these agents will offer insights about how to approach them with new work and how you can be the best publishing partner to your agent, your editor, and your publicist.

All About Anthologies (Lilly Dancyger, Michele Filgate, Jennifer Baker, Jennifer Bartlett, Rowan Hisayo Buchanan)

This panel pulls back the curtain on the process of editing an anthology—from the big philosophical challenges like making your anthology as inclusive as possible and creating a cohesive whole while staying true to each contributor’s voice and; to the nuts and bolts of soliciting, editing, and paying contributors, managing contracts, and getting reviews for what’s sometimes considered a "hard sell" in the industry. Editors of essay, fiction, poetry, and mixed-genre anthologies tell all.

An Editorial Perspective on Experimental Fiction (Michelle Donahue, Vincent James, Jodee Stanley, Ryan Ridge, Lily Davenport)

“Experimental fiction” encompasses a wide range of formal and narrative strategies, and goes by many names—innovative, risky, strange, different, etc. Editors from Black Warrior Review, Denver Quarterly, Juked, Ninth Letter, and Quarterly West discuss how they define the term, what they look for in submissions, and what common pitfalls writers and submitters make. Why
do some journals prefer experimental work and what can these forms achieve that more traditional approaches cannot?

The American Project and Moral Imagination: Unsettling the Narratives (Patricia Jones, John Keene, Cathy Park Hong, Rachel Griffiths, Brian Turner)  
Since the earliest days of European settler colonialism, the "American Project" has comprised meta narratives fostering social, political and economic domination, including enslavement, dispossession of indigenous people, exploitation of natural resources, subjugation of women, and imperialistic adventures. Our cross-genre panel will explore ways that moral imagination and imaginaries are used to un-settle these mythologies to create an open, just, and inclusive vision of the American Project.

Applying for an Individual NEA Creative Writing Fellowship (Katy Day, Jessica Flynn, Amy Stolls)  
Want to know what the National Endowment for the Arts fellowships are all about? Staff members from the NEA’s Literature Division discuss and advise on all aspects of the program, including how to submit an application, how winning poets and prose writers are selected, and the ways in which the NEA supports writers through its other initiatives and grantmaking. Plenty of time will be allotted for questions.

Arab American Caucus (Jessica Rizkallah, George Abraham, Randa Jarrar, Hala Alyan, Hazem Fahmy)  
At the Arab-American Caucus we will reconvene to meet each other. We’ll do introductions, then share a presentation about past RAWI ventures, current works in progress, and goals for the future. We’ll also share the updated RAWI mission statement and discuss how Arab-American writers can work with other minority writing communities. We will open up the floor to questions, comments, and conversations. This will be space for collaboration and community.

The Art of Literary Friendship (Daniel Torday, Airea Dee Matthews, Miciah Bay Gault, Adrian Matejka, Erin Belieu)  
We understand the roles our mentors, editors, agents play in our writing lives. But what about our friends? Marianne Moore had Elizabeth Bishop. Hemingway had Fitzgerald. The members of this panel have all, in varying pairs, been reading and editing and supporting each others' work since they were students in MFA programs. Taking a cue from the Norton Anthology of Friendship, edited by Eudora Welty and Ron Sharp, this panel will focus on the roles our writer friends play in our work.

Art School Writing Faculty Caucus Meeting (Ryan Van Cleave, James Lough, Hugh Behn-Steinberg, Amy Lemmon)  
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 (Lawrence-Minh Bùi Davis, Neelanjana Bannerjee, Cathy Linh Che, Jyothi Natarajan, Jason Bayani)
What does it mean to steward Asian American literature, organizationally, collectively, and individually? The fifth 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 Workshop, Hyphen, and Smithsonian’s APAC.

Asian Diasporic Poets Writing Into Mythology (Jasmine An, Maria Isabelle Carlos, Lo Kwa Mei-en, Nandini Dhar, Carlina Duan)
Each of the poets on this panel uses mythology as a centering device in their own writing. Each poet will begin by reading one or two poems. We will then explore questions such as: What is the mythic? What is the value of writing through and alongside mythology for Asian diasporic poets? How can poetic myth and myth-making serve as productive scaffolding and sites of new narrative possibilities? How does myth allow poets to access intergenerational, cultural and communal discourses?

Asian, American, and in-between: storytelling beyond the white gaze (Shikha Saklani Malaviya, Namrata Poddar, Suhasini Devi Yeeda, Onnesha Roychoudhuri, Anjali Mitter Duva)
What is it like to write for one’s own community rather than a predominantly white publishing world? And what happens when what one identifies as one’s community is not what others expect? This panel representing different genres, with diverse connections to being South Asian in America, will tackle questions that inevitably arise about their writing, their audience, and expectations they feel--both internal and external--to be “authentic” torch-bearers of a culture that itself is very divided.

Bad Daughters: A Celebration of Unpleasant and Unlikeable Girls (Nova Ren Suma, Samantha Mabry, Tehlor Kay Mejia, Lilliam Rivera, Jennifer Mathieu)
Oftentimes, writers of books for young people are asked to create female characters who are “strong” and “fearless,” but who also are “relatable” and “likeable.” Is there a place in children’s fiction for girls who are truly unpleasant and make bad choices? Five writers of young adult fiction discuss the ways in which they craft female characters that defy, displease, and disappoint, as well as how they respond (or don’t) to the expectations of their readers.

Badass Women in Real Life: Fiction & Memoir of Survival, Resistance and Kinship (Susan Straight, Bridgett Davis, Helena Maria Viramontes, Rahna Reiko Rizzuto)
Four women writing memoir, fiction, and essays talk about real life stories of mothers, aunts, sisters and daughters in family histories of Detroit, California, Hawaii, and elsewhere, how narratives of female resistance and survival are entwined with loyalty and bravery, how these women formed family in America of ancestors of African-American, Mexican-American, Asian-
American, indigenous and immigrant women. How do we make oral narratives into fiction & memoir, honoring the tellers?

**Behind the Curtain: The Editors Speak!** (Christian Kiefer, Emily Nemens, Allison Wright, Oscar Villalon, Adam Ross)
The submission process can be daunting and mysterious. Most of us use an online submission system and them 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.

**Being an Accomplice: Supporting Local Communities Through Literary Programming** (Kate Maruyama, Judeth Oden Choi, Scott Woods, Nick Demske, traci kato-kiriyama)
There is an explosion of literary events all over the country, from readings showcasing famous writers to poetry nights at the local bookstore. But a neighborhood, a community, a city needs more. Literary accomplices can work together to create events that open spaces, fight erasure, and shift culture, providing environments that are safe, generative, supportive, and inclusive. Join four panelists producing events around the country to elevate the unique communities in which they work.

**Best Practices for Plot-Making: The Inevitable and the Surprising** (Lauren Grodstein, Karen Russell, Kelly Braffet, Chris Gonzalez, Tom McAllister)
Fiction writers often have an easy time coming up with characters and a hard time knowing what to do with them; in other words, it’s tough to create good plot. On this panel, five fiction writers will address ways to make plots feel inevitable (true to their characters and the situations they find themselves in) but also unexpected. Panelists will provide specific advice for writers struggling to determine characters' actions, while revealing their own challenges and successes in plot-making.

**Betrayed: Writing About Family, Friends, and Loved Ones** (Helen Fremont, Annie Kim, Lynette D'Amico, Lenore Myka, Lisa Van Orman Hadley)
As poets and prose writers, our creative process is complicated by our anticipation of our loved ones' reactions to our work. We risk harming real-life relationships, and may expose ourselves and others to legal liability. How do we address these conflicts in our writing and in our lives, and what choices can we make to protect ourselves, our work, and our loved ones? We'll discuss strategies to mitigate the potential for liability and emotional harm before and after publication.

**Beyond How-To: The Art of the Craft Essay** (K. L. Cook, Joan Silber, Margot Livesey, Sven Birkerts, Christopher Castellani)
Five award-winning writers, editors, and professors in MFA programs—who have published books on the craft of fiction and nonfiction—will discuss the rich tradition of the craft essay and
their approaches, as practitioners, to investigating and artfully writing about issues of aesthetics, technique, process, close reading, and literary and nonliterary influence.

**Beyond Special Features: Curating Diverse Spaces in Literary Communities** (Nicole Oquendo, Mistie Watkins, Mike Shier, Lisa Roney, Miguel M. Morales)
Special calls for submissions can help boost the diversity numbers of a literary journal or press, but what else can we do to foster a deeper equality in the literary community? This panel of writers, editors, and professors discusses a variety of methods we use to open doors across the career spans of writers in various genres and mediums and in the context of anthologies, submissions tracking tools, writing and tutoring centers, pedagogies, and editorial policies.

**Beyond the Brady Bunch: Reinventing the Poem of the American Family** (Geffrey Davis, Keetje Kuipers, Erika Meitner, Oliver de la Paz, Blas Falconer)
While poets have long delved into the complications of rendering family on the page, it can be challenging to navigate poems in the vein of parental devotion or childhood trauma when our families break the traditional mold. Whether caring for aging parents or raising kids, these narratives remain utterly familiar while their specifics—queer parents, neurodiverse children, transracial adoption—have never felt so varied. How do we find new ways to write the new families so many of us belong to?

**Beyond The Hot Take: Women Writing Cultural Criticism That Matters** (Arielle Bernstein, Eileen G'Sell, Shanon Lee, Amanda Parrish Morgan, Shani Gilchrist)
How do critics balance the need to respond quickly to ongoing cultural conversations with loyalty to their individual crafts? This panel of five female critics—writing from varying disciplinary perspectives and professional backgrounds—will discuss what culture writing is and how it is changing in a digital landscape. In light of the shifting challenges of the field, each panelist will present her view for the future of criticism and how writers can make art from strong opinions and ideas.

**Big Shoes: New Directions at Old Magazines** (Beth Staples, Gerald Maa, Melissa Crowe, Wayne Miller, Emily Rosko)
Editors from Beloit Poetry Journal, Copper Nickel, Crazyhorse, The Georgia Review, and Shenandoah address challenges and opportunities accompanying change in leadership. In a roundtable format, participants discuss vision and design; transition surprises; attracting new contributors and readers; and managing the demands of editorial work amid competing priorities. This conversation will be of urgent interest to other editors—as well as to anyone curious about how great magazines evolve.

**Bipolar Writers Speak** (Colette Arrand, Shamala Gallagher, Stephanie Heit, Alexandra Mattraw)
Writers with bipolar disorder discuss the ways that our diagnosis contextualizes our writing lives. Whether or not we write about it, it impacts form, content, career, and community, presenting significant challenges and also opening up possibilities. Though institutions now claim to recognize disability as a protected category, bipolar disorder remains highly
stigmatized. We offer this panel to contribute to conversations about neurodivergence, disability studies, and marginalized identities.

**Bodily Transformations: Reclaiming the Self** (Canese Jarboe, Christina Rothenbeck, Mary Leauna Christensen, Victoria C. Flanagan, R. Cassandra Bruner)
Join five diverse poets as they share their artistic work and theories on the merit of writing bodily transformations. Panelists will discuss using transformations to understand societal constraints placed on femme, POC, and queer bodies, how myths and fairytales can be deconstructed to ruminate on historical and personal violences, and how reimagining the liminal body and the mind tethered to it as folkloric, animal, and even monstrous can provide distance needed to reclaim the self.

**The Borderlands of LatinX Poetics and Disability Studies** (M Soledad Caballero, Jasminne Mendez, Vanessa Angélica Villareal)
Susan Sontag writes, “Everyone who is born holds dual citizenship … the kingdom of the well and in the kingdom of the sick.” Most of us end up with a “good passport” for our lives, even if at times, we “identify … as citizens” of the “kingdom of sick.” But what happens to the poet who remains a “citizen of that other place?” This panel will focus on intersections of disability, poetry, and creativity. Panelists will explore disability and writing as a kind of borderland space and metaphor.

**The Borders Within Families: Writing Through Our Separations and Unknowns** (Tanya Rey, Ingrid Rojas Contreras, Nancy Jooyoun Kim, Angie Chau, Yalitza Ferreras)
Borders—geographic, linguistic, intergenerational, carceral—exist everywhere in our complex world, bearing their pervasive weight onto our families. As writers, how do we shape narratives that lap the distance? How do we use language to address the nameless gaps carved into our most intimate relationships? Five women writers from various diasporas read from their work and discuss the ways in which these shifting borders inform their process.

**Building Banyan: Asian Americans Writing for Visibility and Social Change** (Jane Hseu, Samina Hadi-Tabassum, Karen Su, M.G. Bertulfo, Isabel Garcia-Gonzales)
Banyan: Asian American Writers Collective is a grassroots organization in the Chicago area. The founder and core organizers of the group discuss how its readings, workshops, and critique sessions foster the innovation of Asian American writing in the Midwest, when often this literature is perceived as concentrated on the two coasts. Furthermore, Banyan provides a model for building literary and arts organizations in minority communities that promote visibility, awareness, and education.

**Building Capacity: Fundraising Strategies for Small Literary Publishers, Sponsored by CLMP**
(Mary Gannon, Neal Thompson, Courtney Hodell, Adriana Gallego)
Hear directly from funders about financial opportunities, best practices for applying for grants, information about the application and reporting process, and best practices for responsible stewardship.
Burning the House Down: Mixed Race and Writing (Shonda Buchanan, Chris L. Terry, F. Douglas Brown, Janet Stickmon)
“What are you mixed with?” When Mixed Race writers turn their gaze on race & writing in America, they might burn the house down. Using writing as activism to confront implicit biases and inherited classification; the need to make sense of well-meaning colleagues, friends and strangers' critique on literary motifs, characterization and authors' physical appearances have forced some writers to move from navel-gazing to a serious interrogation of colorism, racial formation and the role of writing.

Butch, Bitch, or Whore? American Women Veteran Writers (Jacqlyn cope, Kayla Williams, Max Frazier, Jerri Bell)
Men continue to dominate the discussion about America’s longest war. Women serve alongside men in war and peacetime and their voices, replete with universal questions explored in their writing, need to be heard. In our panel we represent the diversity of the military by sharing women’s unique stories that both include and go beyond traditional trauma hero war literature to issues such as gender and racial discrimination, redeployment, family life, coping, and civilian reintegration.

Bye, Bachhus: Sobriety and the Creative Spirit (Megan Blankenship, Jane V. Blunschi, Wendy Taylor Carlisle, Brody Parrish Craig, Joey Trimble)
Sobriety as a lifestyle choice can be as scary as it is empowering, perhaps in particular ways for the creative mind. Via prepared remarks, before/during/after samples of creative work, and audience questions, five diverse writers share their experiences around the choice to become sober, addressing such subjects as: the creative process, writing with integrity about substance use and past selves, finding new language to describe oneself, and fostering creative community in sober contexts.

The Case for Crime: Writing Crime Narratives In A Changing World (Alex Marzano-Lesnevich, Emma Copley Eisenberg, Meredith Talusan, Stephanie Cha, Rachel Monroe)
A recent surge in high-quality literary work engaging with crime through lenses of race, gender, class and queerness have breathed new life into a genre once seen as salacious and formulaic. Yet writers may still encounter prejudices and expectations from readers and the publishing world. How do we approach crime stories with responsibility and care? And why write crime in the first place? Nonfiction writers and novelists with recent books in the field offer practical insights.

Carrying pollen from exile to exile—International journals and translation (Marcela Sulak, Wayne Miller, Sarah Coolidge, Eilis O’Neal, Geoffrey Brock)
Editors consider the role of translation and the literary communities curated through international journals in an age of massive displacement of populations. For example, translation preserves and shares stories hidden in source languages while renewing the target language. But what do we look for in translation submissions? What do we mean by, and how
do we achieve, diversity? How does one evaluate works from various aesthetic traditions with distinct goals and values in an age of crisis?

**Catastrophe and Survival: Women Ecopoets Navigate Pathways Past Denials** (Sandra Meek, Allison Hedge Coke, Camille Dungy, Brenda Hillman, Aimee Nezhukumatathil)
As we spin toward global crisis, climate-change deniers occupy our highest government positions; despite #MeToo, the 2016 election and the 2018 Kavanaugh hearings revealed public acceptance of misogynist behavior and reluctance to believe women’s testimony persists. Five women ecopoets will discuss how—in this moment of silencing, violence, and disappearance—their work balances aesthetic and activist concerns, navigating personal and global crisis without abandoning wonder for word and world.

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

**Celebrating Difficult Women: Acceptance and Accessibility in Experimental Prose** (Aimee Parkison, Bailey Pittenger, Aurelie Sheehan, Carol Guess, Evelyn Hampton)
Now that more women are publishing on experimental presses — and starting their own presses — the craft of experimental writing is becoming more diverse. In a world where difficult women are seldom cherished in the style of difficult men, how do we understand accessibility in experimental writing, where the prose often challenges the reader to the point of difficulty? Are women sometimes punished for difficulty and the lack of accessibility in ways that their male counterparts are not?

**Centering Immigrant and Refugee Narratives: A Craft Perspective** (Jessica Goudeau, Dina Nayeri, Jenna Krajeski, Megha Majumdar)
Viet Thanh Nguyen writes, “true justice is creating a world” where displaced persons can “tell their stories and be heard, rather than be dependent on a writer or a representative.” This panel examines representational strategies for writing refugee and immigrant stories as justly as possible. The panelists focus on practical ways to develop a co-writing relationship, interview around trauma, structure narratives, challenge stereotypes, and create essential spaces in a crowded publishing field.

**Centering Margins: Literary Translation as Social Activism** (Somrita Ganguly, Eric M. B. Becker, Larissa Kyzer, Elina Alter)
This panel critically examines how literary translation is/ can be a form of social activism by echoing voices from the margins. By choosing to translate feminist, Dalit, disability and/or
queer writings from around the world, or by translating the literatures of "banned" communities, one can create a common ground to share diverse experiences and demonstrate how people’s struggles are not isolated or insular.

The Changing Shape of Immigrant Literature (Lauren Francis-Sharma, Chaya Bhuvaneswar, Donna Hemans, Ana Hurtado)
Today's generation of immigrant writers are exploring a range of subjects and experiences that go beyond the classic immigration narratives. What imaginative possibilities does immigration now present as narrative trope, as organizing principle, as shared story? How do the authors' works speak in dialogue with past classic immigrant narratives? The authors will also invite audience participation via a worksheet structured around writing prompts that can be completed during and after the panel.

Chicanas de la Frontera: Writing and Activism from the Border States (Marisol Baca, Sarah Gonzales, Viktoria Valenzuela, Denise Chávez, Xochit-Julisa Bermejo)
In the tradition of the 1960s Chicano Movement, made well-known by the United Farm Workers strikes of Central Valley, California and high school blowouts of Los Angeles, Chicana poets and writers from the four border states—Texas, New Mexico, Arizona, and California—discuss creative writing, activism, and the connections between the two. Listen to poems and stories from the borderlands, learn about current day actions to fight tyranny, and gain strategies for organizing in your own communities.

Children and Art: How Parenting Makes Us Better Writers (Kate Hope Day, Etaf Rum, Melissa Rivero, Katie Gutierrez, Julia Fine)
Can the responsibilities of parenting young children coexist with the creative life? We think that they not only can, but make art better. Five writers with nap-time writing routines talk about how parenthood has strengthened our careers and our work. We’ll discuss the positive artistic impact of parenting, the gender dynamics of parenthood in the literary world, and tips for juggling time and maximizing productivity while raising new humans.

The City as Indigenous Place: Beneath, Between, & Beyond the Urban in Native Art (Ahimsa Timoteo Bodhrán, ku‘ualoha ho‘omanawanui, Susan Muaddi Darraj, No‘ukahau‘oli Revilla, Lisa Suhair Majaj)
For Indigenous people living in cities, urban life is layered, existing before and after, between and beyond, cognizant of and resisting, the colonial maps and settlerscapes of the metropolis. Mining municipal memory, womanist/queer/trans Indigenous Pacific, Native North American, and Palestinian writers, editors, publishers, and visual/sound/performance artists dismantle and reassemble the building blocks of burghal narratives as understood in the cities of Oceania, Palestine, and the Américas.
Close Readings: Experiments in Bibliomemoir (Alden Jones, Stacie Williams, Adam Colman, Stephanie Reents, Kim Adrian)
The bibliomemoir—“a subspecies of literature combining criticism and biography with the intimate, confessional tone of autobiography” (Joyce Carol Oates)—is not a new genre, but it is experiencing a surge of popularity. What characterizes bibliomemoir, with its intense focus on one text and merging of criticism and memoir? Five writers of creative critical texts on books by writers including Cormac McCarthy, Cheryl Strayed, and Karl Ove Knausgaard discuss their work and this elastic genre.

Cold Open: Teaching Poetry in High School (Keith Leonard, Meghan Dunn, Kenyatta Rogers, Michael Bazzett)
Given the current difficulty of the university academic job market, a number of practicing writers have found sustainable teaching in high schools. In this panel, four poets speak to the merits and challenges of teaching at a different level than many MFA graduates aspire to. Each panelist will discuss the first poem they show their students and reflect on the poets they have found speak best to young adults. The panel will also review how recent MFA graduates might begin pursuing this career.

Comics Editors & Literary Journals (Chris Gavaler, Marianne Chan, Dorothy Chan, Kristen Radtke, Gabriel Mambo)
Graphic literature, poetry comics, sequential art -- whatever the term, the hybrid form of image-text sequences in all of its diverse expressions is finding new homes in literary journals, including those that might once have considered comics too lowbrow to publish. Now journal mastheads increasingly include editors devoted specifically to comics. What are the experiences, goals, and challenges of literary comics editors? Find out from five major journals.

A Common Language: Writing the Multiracial Experience (Tina Chang, Mira Jacob, Alexander Chee, Elizabeth Acevedo, Charif Shanahan)
Poets, graphic memoirists, YA writers, and novelists who explore the multiracial experience in America will share their work and discuss their process. How do they create cohesive stories about a wide array of experiences, influences, cultures, and histories? Panelists will examine the genesis and execution of topics such as inclusion, migration, assimilation, and community. What commonalities do their multi-racial experiences share, and how do they express them with distinctive voices?

Community Weavers: Bridging Dynamic Localities at Woodland Pattern Book Center (Shanae Aurora Martinez, Jenny Gropp, Brenda Cardenas, Kimberly Blaeser, Soham Patel)
In concurrence with Woodland Pattern’s 40th anniversary, this panel will reflect on how the nonprofit’s book collection and programming foster transformative literary communities through collaborations within and beyond Milwaukee. Participants will discuss the center’s role as a hub where the mutual sharing of art and knowledge is complexly interwoven as well as its unusual organizational model, which eschews a unilateral commercial author-bookseller relationship in favor of deeper partnerships.
Conflicts of Interest in Literary Criticism (Ilana Masad, Walter Biggins, Kamil Ahsan, Hope Wabuke, Anjali Enjeti)
The literary world has become so small it can fit inside a bookstore. Five cross-genre critics will contemplate the complicated ethical issues they face when their colleagues or friends publish books. Editors have different standards for whether a critic’s relationship with an author affects whether they can fairly review a book. When should a critic abstain because of their relationship (whether in person or online) with an author? Five panelists will tackle how they handle these issues.

Contemporary Poets in the 19th-Century Archive (Dan Beachy-Quick, José Alvergue, Joshua Bennett, Stefania Heim, Alexandra Manglis)
This roundtable discussion will focus on the 19th-century US literary archive as a site for contemporary poetic engagement and contestation. While the archive offers models for engaging the world that we might turn to with hope and reverence, it also inscribes modes of violence and erasure with which we are still reckoning. This panel features the work of poets engaged in various intimate ways of thinking in, with, and against the archive. Short readings will be followed by moderated discussion.

Corridas, Cumbias, y Chicana Poetics: Embodiment of Cultural Trauma & Resilience (Leslie Contreras Schwartz, Sara Borjas, Erika L. Sánchez, Michelle Otero, Vanessa Angélica Villareal)
Following foremothers including Gloria Anzaldúa, Cherríe Moraga, Ana Castillo, and Sandra Cisneros, five Chicana poets from across the US discuss their interdisciplinary influences and how their intersectional Chicaxn poetics articulate tensions arising from their focus on the Chicaxn body in the face of cultural trauma and resilience. They will discuss how the development of their selves, writing, and histories are necessary, connected, and central to the future of Chicaxn literature.

The Craft of the Literary Podcast Interview (Mike Sakasegawa, David Naimon, Rachel Zucker, Dujie Tahat)
This panel will explore the craft of the literary podcast interview with an eye toward both the "how" and the "why" of interviewing. What are the challenges and opportunities of podcasting as a medium for literary interviews? What is the role of the host? How can we create spaces to facilitate meaningful conversations? The panelists will share their insights and experiences interviewing writers from a variety of genres.

Craft Lessons from the Submission Queue: Writing & Editing Short Fiction (Emily Everett, Adeena Reitberger, Yi Shun Lai, Alexandra Watson, Lena Valencia)
Many lit mag editors participate on both sides of the submission process: reading unsolicited stories, and sending their own out for consideration. What do editors learn about writing from reading and editing submissions? How does evaluating, accepting, and declining stories change the work of drafting new short fiction? This panel dives into the editorial selection process on a
craft level, with editors from One Story, Apogee, American Short Fiction, and Tahoma Literary Review.

**Creative Writing in Spanish in the United States: A Movement in the Making** (Keila Vall de la Ville, Cristina Rivera Garza, Naida Saavedra, Pedro Medina León, María Mínguez Arias)
Meet some of the writers, editors, publishers, professors, and researchers behind the movement partly responsible for bringing the Spanish language back into the fiber of American literature. Explore the phenomena borne out of the need of immigrants from Latin America and Spain to write in their native language while immersing themselves in their writing communities and universities all over the country. Why do they write in Spanish? How has the political environment informed their work/mission?

**Creativity and Chronic Illness: Accessibility, Privacy, and Productivity** (P.D. Keenen, Whitney Rio-Ross, Rachel Kurasz, Elyse Durham, Bethel Swift)
As writers, we search to fill our calendars with readings, workshops and residencies that support our work. Writers with a chronic condition also weigh the costs of attendance against health costs if the event is not accessible. We will address the following: How can event organizers make their events accessible? What privacy concerns should the writer discuss with event staff? How can writers with chronic conditions set boundaries around their own productivity at events?

**Crippling/ Deafing the Book Tour** (Leah Lakshmi Piepzna Samarasinha, Aurora Levins Morales, Naomi Ortiz, Meg Day)
Many of us have been taught that in order to tour and promote our work we must be on the road for weeks, saying yes to every opportunity. This model is inaccessible for many disabled, chronically ill, Deaf and neurodivergent writers (as well as other writers who parent, work or just get tired). On this panel, four disabled and Deaf writers share the ways we’ve cripped and Deafed the book tour, innovatively publicizing without destroying our bodies or submitting to a lack of access.

**Crossing the Line: Jewish Writers on the Taboo** (Sharon Dolin, Nancy Naomi Carlson, Lisa Olstein, Jacqueline Osherow, Jill Pearlman)
Jewish writers sometimes feel free to write about abortion, guns, divorce, and sex. Yet they continue to have a conflictual identity, passing as white and yet remaining outsiders and subject to increasing anti-Semitism. As racism and white supremacy are on the rise, how has the complicated identity of Jewish-identified writers entered their work: their perceived privilege as well as their status as Other? Do they censor themselves or find some subjects are taboo for them?

**Crossover Appeal of Innovation in Creating Culturally Authentic Children's Books** (Carolyn Flores, Lupe Ruiz-Flores, Xavier Garza, Xelena Gonzalez, Adriana Garcia)
Panel which discusses creative new paths for writers of edgy, culturally authentic or crossover appeal work in the field of children's literature by five award winning authors and illustrators who have pushed the envelope in the area of cultural diversity.

**Crossover Collaboration: Poets with Visual Artists, Dancers, and Musicians** *(Jeffrey Bean, Joanna White, Rebecca Morgan Frank, Kiki Petrosino, Timothy Liu)*
Four poets and a poet-musician who have collaborated with dance companies, visual artists, composers, and musicians will share their experiences producing works across the arts through performance, exhibition, and publication. This panel will address the opportunities, processes, and challenges of interdisciplinary collaboration as a practice that can expand understanding, empathy, creative vision, and audience.

**Decentralizing Whiteness in Craft: Writers of Color Talk Craft** *(Ruth Joffre, Matthew Salesses, David Mura, Luisa A. Igloria, Amanda Galvan Huynh)*
For too long, the theory and teaching of craft has been centered on whiteness: white writers analyzing the work of other white writers, ignoring the work of people of color in favor of making craft apolitical or “universal.” This has resulted in a proliferation of false ideas about what counts as craft. Writers of color who have written or edited craft books come together to challenge these ideas and push toward a more diverse understanding of craft.

**Demystifying Distribution and the Publishing Process: Tips and Tricks for Small Press Authors, Sponsored by CLMP** *(Trisha Low, Lindsay Boldt)*
Distribution might seem to be corollary to more forward facing publishing tasks such as marketing and publicity, but is in fact a crucial part of any book's life. In this panel, learn simple tips and tricks to best situate your book from pre-publication to print, and to expand its reach to booksellers, readers, and other writers to get it into the hands of those who would love to read it!

**Demystifying poetry editing** *(David Naimon, Erika Stevens, Parneshia Jones, Suzi Garcia, Jeffrey Yang)*
The poetry editing process can seem a bit mystifying. How one edits the poem of another is an absurdly basic question and yet fundamental. Here, guided by an experienced interviewer, editors will discuss their philosophies of approach, the types of work they find most challenging, their failures, what conversations with the poets they edit might look like, and how the editing process affects an editor's own writing for better or worse.

**Developing & Funding Your Creative Writing Conference at the Two-Year College** *(Ken Letko, Molly Emmons, Grace Armstrong, John LaPine, Heather Hutcheson)*
How do you design & maintain a creative writing conference on a seemingly impossible budget? How can you establish a sense of community at the two-year college? With over 40 years of combined organizational expertise between them, panelists (who represent three different writing conferences in Northern California) will discuss conference development,
advertising/publicity strategies, & funding opportunities—from donations, volunteer work, and grants, to nonprofit status and institutional support

**Developing the MA-MFA in Literature, Creative Writing, & Social Justice** (Wallis R. Sanborn, Kelly Daughtry, Miguel Garza, Carolina Hinojosa-Cisneros, S.T. Shimi)
Our Lady of the Lake University offers a radically unique Master of Arts-Master of Fine Arts degree in Literature, Creative Writing, and Social Justice. Each graduate course is created through the optic of social justice, and the MA-MFA graduates are scholars and artists. Non-Anglo scholars and artists have been marginalized in academe. No more. 60% of OLLU's MA-MFA graduates are non-Anglo. This program serves its community and its field. Come hear four students speak about transformation.

**Did This $%*! Just Say That?: Navigating the Debut Year and Book Tour** (R.O. Kwon, Nana Kwame Adjei-Brenyah, Ingrid Rojas Contreras, Crystal Hana Kim, Nafissa Thompson-Spires)
“You speak so well.” “I’m conservative, but I like your book.” “Just a tip: You might try speaking louder.” “My husband went to Vietnam, once.” Drawing from experiences during their first book tours, five debut writers from two genres provide a sort of handbook on how and how not to talk about race, gender, disability, and sexuality with writers (or anyone else) and how to remain productive while navigating the many microaggressions that writers of color experience post-publication.

**Difficult Muses and Damaged Gods: On Writing Birthed from Darkness** (Lee Ann Roripaugh, Karen McElmurray, Luisa Igloria, Lisa Chavez, Natanya Pulley)
This panel of women writers will consider the power of archetypal voices from our childhoods. How do those voices inform who we are and who we become on the page? With what alchemy do writers transform these voices into art when they are also sources of trauma? What happens to our work when remembered voices—sources of both inspiration and hurt—pass from our lives? As artists, is it even possible for us to (and should we even try to) transcend our most difficult muses and damaged gods?

**Disabled & D/deaf Writers Caucus** (Cade Leebron, Jess Silfa, Molly McCully Brown, Emily Rose Cole)
The Disabled & 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.

**Disabled Voices: Disfluent Writers Speak** (Adam Giannelli, Jennifer Bartlett, Rachel Hoge, Denise Leto, David Shields)
Sound and voice are vital elements of prose and poetry. Writers with speech disabilities (cerebral palsy, stuttering, and dystonia) discuss how their speaking voices have influenced
their writing. This panel explores how vocal difference can serve as a catalyzing force in form, content, and performance across many genres, and discusses the realities of public speaking and publishing as a writer with a disability. Writers talk about their processes and make recommendations for further reading.

**Disciplinary Poetics** (Patrick Durgin, Devin King, Jennifer Nelson, Tyrone Williams, Marty Larson-Xu)
This critical panel examines a few ways poetry intervenes and enhances--provides alternative models of research to--disciplines that constitute literature's "outside." This is a meta-corrective to the once astounding but now flaccid notions of interdisciplinarity and genre hybridity. How do the disciplinary logics of biology, information science, philosophy, political economy, anthropology, history, geography, journalism, classics, visual arts, etc. react to a poetic working over?

**Dismantling the White Imagination: On Intimacy in Creative Nonfiction** (Emily Arnason Casey, Rita Banerjee, Aisha Sabatini Sloan, Jericho Parms, David Shields)
Creative nonfiction requires intimacy and vulnerability. Within a genre where the relationship between “I” and “you” is always on the line, how can we as writers forge connections between self and other? How can we reimagine whiteness and disrupt the marginalization of nonwhite voices? By exploring the electric space of collaboration and conversation, panelists will discuss how writers of color and white writers can make otherized identities familiar and new American narratives viable.

**Documenting the Undocumented: Writing the U.S./Mexico Border Across Genres** (Jennifer De Leon, Javier Zamora, Reyna Grande, Ricardo Nuila, Rene Colato Lainez)
The border. ICE. The wall. Asylum. Human cages. How can we truthfully represent the current “immigration crisis at the border” in our writing? What are political and philosophical concerns, particularly when authors inherit stories they are in effect, still living, and when readers might expect a happy ending? Authors across categories—fiction, nonfiction, poetry, and young adult and children’s books—talk frankly about the struggles and benefits of writing “la frontera.”

**Documenting Trauma Narratives: Survivors in the Aftermath of Gun Violence** (Am ye Archer, John Fox, Marcel McClinton, Loren Kleinman, Hollye Dexter)
Silence is the language of the trauma narrative. But what happens when the silence is broken? This session engages in dialogue with three survivors of gun violence, including those of school shootings, as they share their choices and processes for writing their personal narratives. Panelists will also discuss the social and cultural implications this type of written documentation has on advocacy work and healing.

**Doing the Most with Your MFA: Roundtable with MFA Students/Grads** (Reinetta Vaneendenburg, Nishat Ahmed, James Beardsley, Courtney Tala, Quintan A. Wikswo)
MFA students/graduates share first-person perspectives on maximizing grad school. Students from different backgrounds and genres describe challenges as well as what failed and what
sailed: finding your voice, shaping the thesis, managing a career while a student. The merits of periphery activities—conferences, work/study, lit. magazines, contests—will be discussed in terms of achieving employment as well as publication. The lessons learned will also benefit those considering an MFA. Handouts.

**Don’t Call it a Call Out: Literary Citizenship in the Digital Age** (Michael Kleber-Diggs, Levis Keltner, Su Hwang, Vanessa Angélica Villarreal, Gala Mukomolova)
This panel explores social media as a political space critical to writers today. Panelists will discuss digital citizenship; the fight for inclusivity, vulnerability, accountability, allyship, discourse, and understanding in writing and publishing; and the effects of that fight on personal and professional lives. The panel affirms the transformative nature of social media within the literary community.

**The Drama of Writing Trauma: Female Essayists on Tackling the Tough Topics** (Emma Hudelson, Emily Heiden, Kristen Iversen, Kimberly Mack, Rajpreet Heir)
Writing nonfiction about trauma speaks the unspeakable, voices stories that have historically been silenced, and removes victim stigma. Trauma writing can heal, but can also re-traumatize, and women especially bear the burden of narrating their own victimhood. How can writers bring these narratives into the world yet protect themselves? What are the risks? The rewards? In this panel, five women will discuss their struggles and strategies for writing on trauma.

We are poets and scientists who write explicitly about science and about other things—family, relationships, politics, culture. How do scientific backgrounds intersect with creativity in the arts? How did we become educated in poetic traditions and practice? Science and technology have widespread impact and emphasize international collaboration. How does the way science includes and excludes people and ideas influence our writing? What is the cross-fertilization between science and poetry?

**The Dynamic Line: Poets on the Craft of Lineation** (Catherine Pierce, Kathy Fagan, Raena Shirali, Beth Ann Fennelly, Timothy Liu)
Lineation is one of the most powerful tools in a poet’s toolbox, and also one of the most complex. How can we use the line to influence a poem’s energy, tension, and voice? How can we help our poems out of a lineation rut? And how can a thoughtful engagement with lineation enliven and enrich the composition process? Join five poets with varied approaches to lineation as they discuss these and other questions, and offer concrete strategies for making potent use of the line.

**Each One Teach One: Introducing New Writers to Literary Submission Procedures** (John Hoppenthaler, Allison Joseph, Mihaela Moscaliuc, Keetje Kuipers)
It’s complicated. With so much anxiety about appearing in print, beginning writers’ negotiations with the submission process can be distressing. Questions must be answered: Why do I want to
submit? Where do I submit? Am I ready to submit? What expectation should I have? The mysterious, frustrating and, nevertheless, important process of submitting manuscripts of all kinds will be debated and explained by professionals, all of whom have considered these questions as writers, editors and teachers.

**Edit Thyself: Poets Who Are Editors** (William Stobb, Kaveh Akbar, Carmen Gimenez Smith, Caryl Pagel, Mark Yakich)
The roles of poet and poetry editor are largely complementary—editing engages poets with contemporary developments in the art form, while writing helps an editor understand a poet’s work. Frequently, though, the relationship between these roles is complicated. Beyond the time required to perform each successfully, issues of style and influence play back and forth between the poet editing and the editor composing. Poets who are editors discuss and read from their poetic and editorial work.

**Editing the Last Wild Places** (Chip Blake, Laura-Gray Street, Juan Morales, Elizabeth Dodd, Anna Lena Bell)
The world’s ecosystems and biodiversity are disappearing at an alarming rate. How can writers and editors help document and preserve diverse natural landscapes, and help clarify the relation between ecological and social justice? What comfort and joy, even, can be found in our work to save these vanishing places? Join editors of place-based books plus the renowned journals Ecotone, Orion, Pilgrimage, and Terrain.org for insight, instruction, and inspiration on editing the last wild places.

**El Amor Sobre Ruedas: The Confessions of a Lover and Father in a Wheelchair** (Ekiwah Adler Belendez, Kenia Cano, Gregory Josselyn)
A Mexican American Poet Father and Lover gives an intimate reading. Openly addressing in his poems and conversation with the audience the joys and struggles of sex, the constant search and encounter with love, fatherhood and life in a wheelchair. El Amor sobre Ruedas was written in English but found an home in Spanish first. His translator will discuss the challenges of rendering the work in Spanish and how audiences in Mexico and the United States receive the poems differently.

**The Emotional Currency of International Writing Programs: Sozopol Seminar’s Case** (Garth Greenwell, Kelly Luce, Ben Bush, Eireene Nealand, Steven Wingate)
Each year, both distinguished and aspiring authors from the US gather with Bulgarian writers on the Black Sea Coast for the Sozopol Fiction Seminars of the Elizabeth Kostova Foundation. The Seminars have been life-changing for many, and their cultural exchange spurs spillovers such as translation activism and a rise in Anglophone novels set in the Balkans. Sozopol alumni read from work set in the region and discuss how interaction with another culture impacts American and global identities.
The End of the World as We Know It: The Nonfiction of Apocalypse (Beth Peterson, Joni Tevis, Matt Donovan, Desirae Matherly)
What happens when nuclear bombs, religious visions, wiped out species, and political shifts rocking nations—the classic stuff of haunted dream-worlds—edge beyond science fiction and into reality? In this panel, four creative nonfiction writers will talk about the ways they’ve written into apocalyptic subjects, whether detailing the ends of worlds past—ones experienced or ones reconstructed—or using the tools of creative nonfiction to speculate forward, into doomsday futures.

Escape Into Truth: Craft & Catharsis in the Creative Nonfiction Workshop (Lisa Page, Brando Skyhorse, Christa Parravani, Annie Liontas)
This panel discussion will address best practices for the creative nonfiction workshop on the graduate and undergraduate levels, focusing on craft, pedagogy and experimentation. Alexander Chee wrote "to write is to sell a ticket to escape, not from the truth, but into it." The CNF workshop can be the best vehicle for this work, and panelists will supply models for success, pitfalls to avoid, and recommended practices.

Everyone’s A Critic: Getting Started in Book Reviewing and Why You Should (Claiborne Smith, Tess Taylor, Marion Winik, Richard Santos, Gregg Barrios)
Whether you are just emerging from an MFA program or are an established writer and teacher, joining the national literary conversation by reviewing books can boost your career, build your sense of community, and even make you a little money. In this nuts and bolts session, working critics and book editors describe their career paths, discuss how to get galleys, find markets and pitch book editors, and touch on ethical aspects of reviewing. Useful online resources will be shared.

The Evolution of Truth: How Nonfiction Has Changed Over Time (Mia Herman, Patricia Horvath, Phillip Lopate, Lee Gutkind)
Due to its unconventional evolution, many words get tossed around when talking about creation nonfiction, including essay, memoir, narrative, and reportage. In this panel, attendees will hear from creative nonfiction writers and editors as they recall their first encounters with the genre and reflect on how it has changed over time, thereby enriching our understanding of the genre’s complicated history and how that history informs our writing today.

Expanded Translations: The languages of the hyphen (Maria Jose Delgadillo, Criseida Santos Guevara, Carolina Dávila, Saúl Hernández Vargas, Giancarlo Huapaya)
Borders, language, territories, bodies... What is it that we share when we write, rewrite, and translate? Pushing the limits of what we understand translation, by placing our embodied thinking in the process, we aim to reconfigure the too well-known concepts of belonging and ownership. Through the visualization and incorporation of our backgrounds and knowledges in theoretical and literary practices, and within different genres, we push for exercises in translation to create new spaces to speak.
Expat Writers in and from Asia: Questioning the Term "Expatriate" (Sybil Baker, Collier Nogues, Larry Ypil, Ploi Pirapokin, James Shea)
White writers living overseas are called “expatriate” writers, whereas writers of color are often described as “immigrants,” which raises the question of how privilege informs a writer’s experience in a new country. This panel interrogates the nature of the expatriate writer today and whether the term “expatriate” is meaningful or misleading. Five writers from the U.S. Thailand, and the Philippines share their experiences living overseas and wrestling with their position in their newfound home.

EXTREME MOTHERHOOD: Writing motherhood when circumstances are out of the ordinary (Alice Eve Cohen, Marie Myung-Ok Lee, Doreen Oliver, Julie Metz)
Parenting is easy, said no one ever! But some parenting challenges are extraordinary. What are the complexities of writing stories of extreme motherhood? Why is it important to share, and what are special concerns? How might it benefit individual readers and the larger community? What are the ethics of telling your child’s story? The essayists, memoirists, and solo theatre artists on the panel will discuss the artistic and personal complexities of writing about their children and themselves.

Finding and Keeping a Solid Mentorship: A Guide for the Writing Odyssey (Laura Laing, Naomi Ulsted, Preeti Parikh, Ellen Birkett Morris, Manisha Sharma)
While Emily Dickinson made poetry in near isolation, most writers find that mentorship is a necessary part of the creative process. But how do emerging writers find mentors, much less develop and sustain such relationships? Academic programs offer mentorship opportunities that can last a lifetime, and AWP has its Writers to Writers mentorship program. This panel of former AWP Writer to Writer mentees discuss the ins and outs of finding mentors and nurturing mentoring partnerships.

Finding Your Home at a University Press: What Literary Authors Need to Know (Elise McHugh, Tiffany Midge, Adelia Humme, Norma Cantu, Alicia Christensen)
Finding a publisher often seems like a daunting task. A university press may be the perfect fit. Many publish and promote creative work—including novels, poetry, and memoir—that larger presses might pass on. Because of their size and focus, university presses can take more risks and give more attention to authors than larger houses can. This panel, featuring editors, marketers, and authors, will answer questions about publishing with a university press and what to expect when working with one.

First Book Angst: Grappling with the Debut Work (Diana Arterian, Douglas Manuel, Allie Rowbottom, Xuan Juliana Wang, Ingrid Rojas Contreras)
The difficulties of a first book is an open secret in the literary world—we aim for publication, then a review, then an award. It can feel like an endlessly moving target. Each of these authors has had works published in a variety of genres (fiction, memoir, poetry), each with notable successes. And yet the stress surrounding that first book rarely abates. In this panel, we’ll
discuss the fine line between hustling and obsession, working and struggling—and how we learned to muddle through.

**Five Writers Walk Into a Bar: Using Humor in Fiction** (Cara Blue Adams, Danielle Evans, Kristen Arnett, Jennine Capó Crucet, Courtney Maum)
Humor is an effective tool for communicating shared truths about the human experience in an accessible way. But too much humor, especially in literary works, can quickly feel heavy-handed or counterproductive. The best writers of funny fiction balance levity with poignancy, the absurd with the humane. Our panel will examine a range of literary texts that use humor effectively and discuss strategies and exercises to hone our abilities to identify what’s funny, and what’s extraneous, in our work.

**A Foot in the Door: How to Break into the Book Industry Post MFA** (Elizabeth DeMeo, Anthony Blake, Allison Conner, Jenny Tinghui Zhang)
This panel will bring together recent graduates of Creative Writing MFA programs who are now beginning careers within the book industry—at Tin House, Open Letter, Jack Jones Literary Arts, and Adroit Journal. We’ll discuss what drew us towards this industry, and outline steps you can take within MFA programs (lit mag work, internships, publishing reviews/interviews) to prepare. We’ll also discuss how to market yourself for a publishing job, and what it’s like to work in publishing with an MFA.

This panel is a tribute to poet, playwright, novelist, Ntozake Shange, and her play, for colored girls who have considered suicide/when the rainbow is enuf. Each panelist will read a short excerpt from the work and discuss its enduring relevance. Panelists will also discuss how the "choreopoem" and Shange have influenced them personally and professionally as poets, activists, and educators. Panelists will also share the importance of this work in the contemporary classroom across curricula.

**Free Verse: Making a Life Outside the Tenure Stream** (Paul Guest, Ada Limón, Victoria Chang, Maggie Smith, Jasmine V. Bailey)
In this panel, four award-winning writers will discuss how they built their careers outside the tenure stream: in investment banking, freelance journalism, and as adjunct and visiting faculty. They will share how they have negotiated the life of the mind with the demands of the real world outside of academia. They will discuss how the work they’ve done off the page has enriched and supported their writing as well as the pragmatics of living without the harsh mistress of tenure.

**From Darkness to Light: Unearthing Family Secrets in Memoir** (Joanna Rakoff, Michele Filgate, Dani Shapiro, Grace Talusan, Garrard Conley)
Every family has its secrets. But not every family has a memoirist who decides to uncover those secrets! Five writers who devoted recent works to investigating long-held family secrets—
secrets which defined their very identities—will walk you through the highs and lows of the process, from interviewing family members who may have conflicted feelings about your project, to the moral and ethical conundrums that inevitably arise, to the intense self-reflection necessitated by this sort of memoir.

From First Book Deal to Career as Author: How to Navigate the Publishing World (Jean Kwok, Mitchell S. Jackson, Barbara Jones, Rebecca Makkai, Courtney Maum)
There’s a large gap in between being published to developing a career as an author. After you get a book deal, what are do’s and don’t while working with an editor? What’s the role of your agent then? Do you need a website? Should you hire an independent publicist? What can you do to help your book succeed? How do you give a great reading? What’s the difference between publicity and marketing? How do you develop a career as an author? Four seasoned authors and one executive editor offer advice.

From Magnolias to Meth: Place in the Southern Short Story (Susan Finch, Angela Mitchell, Stephanie Powell Watts, Crystal Wilkinson, Michael Croley)
The landscape of the South is radically different from the days of Faulkner and O’Connor. Both urban and rural settings have been impacted by immigration, class inequities, and shifting cultural values. In a world where travel and technology have blurred regional differences, what does it even mean to be "southern"? Five writers seek to define and identify the expanding boundaries of the new south and discuss the impact these global markers have had on their Southern fiction.

From Memoir to the Personal Essay: Race Studies Today (Bridgett Davis, Emily Bernard, Tisa Bryant, Artress Bethany White)
There is something exciting happening in race studies today, and it is the flowering of memoir and the personal essay. The current climate in American politics has made the sharing of stories of survival more urgent than ever. The personal anecdote has always evidenced the ability to solicit empathy through communal sharing. This panel promises to excite you about the multiple approaches to the unabashed intimacy and compelling narrative possibilities of creative nonfiction.

From Page to Stage: How to Write a Play That Will Actually Get Produced (Lauren Gorski, Neal Adelman, Josh Inocénio, Jelisa Jay Robinson)
Playwriting is its own hybrid form of technical writing and prose. It’s a mix of stage directions, dialogue, and not much else. Once a play is written, it’s up to its directors and actors to make the world come to life. Once you have a short play or a full length play written, how do you get it actually produced on stage? This panel will focus on the different aspects of getting a play into production whether you are a playwright in residency, submitting work to theater companies, or self-prod
From Unpublished Writer to Book Deal: How to Finish Writing and Get a Book Deal  (Jean Kwok, Julia Fierro, Mira Jacob, Marie Myung-Ok Lee, Juan Martinez)
The road to a book deal seems so long. How do you find the mental space to be creative? How do you get that manuscript finished and once you do, then what? What should you do before approaching an agent? How do you know who to approach and get one interested in you? Once you have an agent, what does the submission process look like? When does a book go to auction? How does a book advance work? This diverse group of successful writers with different publishing experiences offers their top tips.

Frontiers in Asian American Fiction (C Pam Zhang, Chia-Chia Lin, Ruchika Tomar, Bich Minh Nguyen, Yasmin Adele Majeed)
If one of the most powerful myths in American history has been that of the frontier—a promise of expansion through dispossession that has been the engine of American imperialism—how have Asian American stories engaged with that myth? Four novelists speak to the ways they tackle questions of the frontier in their work, from immigrant families in the Alaskan wilderness, Little House on the Prairie, Chinese Americans during the Gold Rush, and the disturbing legacies of the American West.

Frustrated Pastorals: Burning Fields, Ruined Gardens, Desert Shores (Joseph Campana, Katie Peterson, Jennifer Foerster, Cecily Parks, Sandra Lim)
Once pastoral was code for nostalgia, escapism, idealization. Poets of late invoke pastoral as ecological engagement, as making palpable elusive realities in a virtual, counterfactual world. This panel returns not to fantasies of green space but to the tedium of the desert, frustration of difficult weather, alienation of ravaged shores, discomfort of exposure. Pastoral’s ancient contradictions may not idealize but rather realize the world, and our place in it, in an era of precarious climate.

Fulbright Information Session (Katherine Arnoldi, Daniel Pena, Eliza Gonzalez, Serena Chopra, Eireene Nealand)
The Fulbright Information panel is composed of past Creative Writing Fulbright Fellows who tell of the application process, the experience and the professional, creative and personal benefits of this prestigious award. The Fulbright Program funds undergraduates, graduates and at large writers to study, conduct research or pursue creative activities abroad for a year. Our panelists went to Mexico, Poland, Bulgaria, India and Paraguay writing poetry, memoirs, non-fiction, and novels.

The Future Is Accessible (Emily Rose Cole, Keah Brown, Jess Silfa, Alice Wong, Sandra Beasley)
In this panel, five accessibility experts, all disabled women, will discuss the importance of making the writing community more accessible for all types of bodies and minds. The panelists will address why disability justice is an important framework for writers seeking intersectional social justice, and we will offer concrete, specific suggestions to make future readings, literary events, graduate programs, and conferences more accessible spaces.
The Future is Female and Fantastic (Mimi Lok, Rita Bullwinkel, Anita Felicelli, Meng Jin)
More and more writers are flouting the conventions of “realistic” fiction by incorporating surrealism, myth, horror, and black comedy into their narratives. Four writers of compellingly weird and weirdly compelling fiction discuss the fabulist writing that inspires them, and how the reality of unreality allows them to push boundaries in their own work, dig deeper into the strange, fantastic, and absurd truths of female experience, and evocatively reflect how it feels to live in the world.

The Futures of Documentary and Investigative Poetries (Solmaz Sharif, Erika Meitner, Craig Santos Perez, Tyehimba Jess, Philip Metres)
Investigative or documentary poetry situates itself at the nexus between literary production and journalism, where the mythic and factual, the visionary and political, and past and future, all meet. From doing recovery projects to performing rituals of healing to inventing forms, panelists will share work (their own and others’) and discuss challenges in docupoetic writing and its futures: the ethics of positionality, appropriation, fictionalizing, collaboration, and political engagement.

Gen X & Millenial Writers on the Border: Controversy, Mutability, & Crisis (Francisco Cantú, Elizabeth Huerta, Amalia Ortiz, Adriana Ramírez)
The US-Mexico border is a controversial place, and the border writer's role is no less controversial. The risk is great: even if the writer gets it right, there's a good chance they still got it wrong. This panel explores craft, research, positionality, and POV as a younger generation of writers from both sides of the river considers writing around and through one of the most defining topics of our time.

Gendered Land: the Meaning of Metaphor in Environmental Writing (Erica Watson, CMarie Fuhrman, Ruby Hanson Murray, Emily Withnall)
Virgin wilderness, fertile land, Mother Nature, barren ground: American English is infused with gendered metaphors describing our landscape, and these metaphors inform our experiences, our cultural identities, and our writing. A diverse panel explores the creative spaces and limitations of these metaphors across genre, examining the settler colonial roots of common perceptions of land and bodies, and the potential such metaphor can offer stories of environmental and social justice and survival.

Get Inked: Nonfiction Comics as Cultural Critique (Amaris Ketcham, Lee Francis, Isabel Quintero, Andy Warner, Nora Hickey)
From Indigenous Comic Con to comics journalism, the recent comics boom shows the potential for drawn nonfiction to offer eyewitness accounts of social upheaval, share untold stories from non-dominant perspectives, and integrate lived experiences and community with art and writing. Panelists working with comics in a multitude of ways will discuss how comics uniquely reflect and comment on our contemporary existence, and they will share ways to engage with our present through this powerful medium.
"Girlness" as Stance in the Work of Five Contemporary Authors (Alexandra van de Kamp, Patricia Spears Jones, Megan Peak, Veronica Golos, Marisela Barrera)
Join a panel of four poets and one fiction writer, each with a distinct stylistic approach, as they discuss how their work is taking “girlness” by storm, expanding it as a stance in bold ways. These writers, from a debut poet to seasoned authors and literary arts activists, push against the expected “girl/women/gurl/hood,” re-examining vulnerability, power and its sources in breakthrough ways, using craft, subject matter, style, visual and linguistic choices.

Give It a Name: Mental Health and the Writing Life (Bruce Owens Grimm, Sarah Fawn Mongomery, Katie Mullins, Paul Pedroza, Sean Karns)
The writing life is one of solitude and struggle, and for some writers who deal with mental illness it can seem insurmountable. Panelists will discuss how identifying and naming their mental health concerns informs their work and opens avenues to successfully navigating the challenging paths towards publication and participating in literary culture. From cultivating a consistent writing practice through marketing and publicity, panelists will share their experiences with coping while working.

Global Feminism(s): Fifty Years of Feminist Literature from Around the World (Jisu Kim, Emma Ramadan, Rowan Hisayo Buchanan, Jennifer Zoble)
Ever since its founding in 1970, the Feminist Press has published world literature across borders. Ranging from novels translated from underrepresented languages to bilingual collections of poetry, these books aim to complicate and expand conversations around equity and social justice for US-based readers. Join authors, translators, and editors for a discussion on their recent work, and where they see the role of literary arts in a global movement for gender justice.

Glory, Gripes and Guile: The Ethics of Reviewing (Leora Fridman, Chelsea Leu, Ismail Muhammad, Caroline Crew)
What is the value of literary reviewing, and what care is necessary when critically handing another writer’s work? How does one enter into the business of reviewing, and is it a business, at all? In this panel, a diverse group of reviewers, editors and writers from a variety of genres discuss the risk and reward of this type of textual engagement, with a specific focus on future possibilities for more transparent and ethical reviewing.

GPC at 35: Creating the Sustainable Reading Series (Sandra Meek, Rick Campbell, Gordon Johnston, James Davis May, Sholeh Wolpe)
In 2020, the Georgia Poetry Circuit celebrates 35 years of continuous poetry programming across the state of Georgia. In this panel, current and former directors of the GPC, participating touring poets, and the director of the Florida Writer’s Circuit, modeled on the GPC, will address the rewards as well as the pitfalls to avoid in using the consortium model to create an affordable reading series adapted to local and institutional needs. Significant time will be left for Q&A with the audience.
**Havoc and Healing: Intersections of Creative Writing and Science** (Irène Mathieu, Seema Yasmin, Joseph Osmundson, Hadara Bar-Nadav, Ruth Madievsky)

Health care and literature have a long history of interconnection - William Carlos Williams famously delivered babies and wrote poems on prescription pads. What can writers learn from scientists and vice versa? What do literary craft and clinical practice have in common? How are biomedical and literary ethics related? In this panel, two physicians, a clinical pharmacist, a biomedical researcher, and a former medical editor discuss how their biomedical work troubles and informs their writing.

**He Done Her Wrong: The Redemptive Value of Reframing Violence in Story** (Marivi Soliven, Cristina Rivera Garza, Ari Honarvar, Carolyne Ouya)


**Healing the Divide: Poetry of Kindness and Connection** (Amy Fleury, Albert Garcia, Danusha Lameris, James Crews, Natalia Trevino)

At a time of greed-driven politics and environmental destruction, it can seem impossible to hold the space for poetry that highlights kindness and connection. Yet relational, accessible writing, at this divisive historical moment, has the power to lift readers out of isolation and blur the artificial borders between us. This panel will address how poetry can serve both as a potent form of resistance and connective force in the lives of ordinary people.

**Here's Why It Matters: Responding to Contemporary Issues in Fiction** (Fiona McCrae, Belle Boggs, Deb Olin Unferth, Susan Steinberg, Wayétu Moore)

Contemporary issues beyond politics inform fiction, but how important is it for today’s writers to actively engage with these issues on the page? How can cultural engagement create meaningful, enduring fiction? From factory farming to religion in schools, and from gender relations to reimagining Liberia’s founding, these Graywolf Press authors grapple with the world around them. Led by publisher Fiona McCrae, these authors will read and discuss how contemporary issues have informed their work.

**Heretic Poets Rewriting Sacred Texts** (Elizabth Harlan-Ferlo, Rajiv Mohabir, Melissa Bennett, Alicia Jo Rabins)

How do we reimagine our sacred texts in ways that free them (and us) from colonization and oppression? A panel of poets engaged with their own faith traditions discusses the challenges and excitement of retelling inherited sacred narratives, especially for those of us in queer, femme, or nonbinary bodies, and indigenous or previously colonized communities. We’ll share approaches for re-hearing and rewriting traditional sacred stories, and offer strategies for others to do the same.
High Style and Misdemeanors: The Virtues and Vices of Elevated Prose (Lauren Alwan, Anita Felicelli, Olga Zilberbourg, Lillian Howan, Aatif Rashid)
The hallmarks of high style—elevated voice, obsession with the pictorial, self-consciousness, and poetic devices—are rooted in Flaubert and European realism. Can writers whose work concerns immigration and displacement embrace a stylistic approach that has historically been disengaged and apolitical? Authors of fiction that centers on immigration, intergenerational stories, and belonging, read their work and discuss the intersection of elevated prose and socially and politically engaged work.

Hollywood Endings: Seeing Your Story Adapted for Film (Joanna Rakoff, Adrienne Brodeur, Cheryl Strayed, Steven Rowley, Garrard Conley)
Having a book adapted for film is—whether we admit or not—every writer’s dream. But no matter how well the process goes, that dream often isn’t quite as glamorous as we imagined. In this panel, five writers with films in various stages of production—from released in theaters, to shot and edited, to early screenplay development—will dish about the good, the bad, and the ugly of seeing our words—and, in some cases, our lives—portrayed on the screen.

Home in the Diaspora, Poetics of (Owen Lewis, Nathan Mccain, Aaron Coleman, Daniel Tobin, Danielle Legros Georges)
Home in America often means home in a diaspora in which two lives are lived simultaneously. The homeland of origin exerts emotional, cultural, spiritual, and imaginative influences both on the individual and collective consciousness. Five poets of African-, English/Spanish Caribbean-, Irish-, Jewish-, and Haitian-American backgrounds will explore how diaspora and homeland are represented in the poetries of their cultures and own works, highlighting themes as well as craft and poetics.

A House Of Our Own: A Tribute to Sandra Cisneros (Stephanie Elizondo Griest, Angie Cruz, Daisy Hernandez, Reyna Grande, Alex Espinoza)
Sandra Cisneros is best known as the author of The House on Mango Street and a MacArthur “Genius” grantee. Yet a powerful aspect of her legacy began 25 years ago in San Antonio, when she founded the Macondo Writers Workshop by gathering writers around her kitchen table and imploring them to think about their conscience. Five acclaimed Latinx authors who have been deeply influenced by Cisneros in both their art and their activism will pay tribute to their mentor/muse/madrina.

How Libraries Collect Small Press Material (Catherine Blauvelt, Shannon Keller, Julie Swarstad Johnson, Amanda Glassman, Katherine Litwin)
Libraries play a key role in documenting small press activity of the present. In this panel five institutions: NYPL, The Poetry Foundation, Poets House, UA Poetry Center, SFSU Poetry Center, will come together to discuss how they discover and collect chapbooks, small print periodicals, zines, hand-bound books and other hard-to-find ephemera. The panel will explain to AWP participants how to increase the visibility of their work for libraries and other institutions.
How Program Directors Sleep at Night: The Dilemma of Debt and Creative Writing (Kevin Clouther, Tod Goldberg, Jen McClanaghan, Bernadette Murphy, Kiki Petrosino)
What is our obligation to students who amass debt for a creative writing degree that is not often a fast track to financial success? Directors from geographically and programmatically diverse graduate creative writing programs discuss how they grapple with ethical questions about the pedagogy of the graduate creative writing experience, as well as how their programs attempt to redefine success in the creative economy.

How to Do Your Debut Author Year (Julia Phillips, Angie Kim, Kali Fajardo-Anstine, T Kira Madden, Maurice Carlos Ruffin)
Both thrilling and bewildering, your first book’s publication year is a crash course in the hustle, strategy, and luck it takes to launch a writing career. In this high-pressure period, how do you best advocate for your book, connect to potential readers, and maintain your sanity? The five 2019 debuts on this panel discuss the professional, creative, and emotional impacts of transitioning from “writer” to “author,” and share practical advice for navigating your own debut.

How to Pitch, Land, and Deliver a Successful Interview to Market Your Work (Yvette Benavides, David Davies, Lilly Gonzalez, Clay Smith)
These days, writers must promote their own work. Interviews can be as critical to this process as a positive review or a robust social media following. What can writers do to improve their odds of being noticed by an interviewer and help along an effective and memorable interview? A diverse panel of interviewers from a variety of contexts, including public radio, book festivals, and review publications will discuss the how-to’s of successful interviews that spur a writer’s marketing platform.

How to Start a Poetry Festival and Why (P. Scott Cunningham, Sarah Browning, Laurin Macios, Daniel Garcia, Martin J. Farawell)
Why did Dodge Poetry, Mass Poetry, O’ Miami, Rio Grande Valley, and Split This Rock call themselves festivals? Do they share some fundamental goals for the kinds of events and experiences they want to create, voices they choose to present, or the audiences they hope to reach? What distinguishes them from academic or professional conferences? Past and present directors of some of our most vibrant poetry festivals discuss the hows and whys of starting, sustaining, and keeping them alive and well.

The Hustle Life: How to Sustain a Work-Life Balance (Autumn Hayes, Emanuelee "Outspoken" Bean, Sonya Bilocerkowycz, Meggie Monahan, Jay Howard)
How do we craft a work-life balance when there are no jobs? How do we ensure we don’t face burn out when all we have is the hustle life? Five writers will share how they’ve navigated the struggles of writing, publishing, and paying the bills, as well as tips and tricks they’ve created for themselves to stop burn out.
The Hustle: Learning to Promote Yourself and Your Writing (Joseph Scapellato, Amy Trueblood, Kit Frick, Adrianne Finlay)
You have a book or a book deal, and now you're looking for the most efficient, cost-effective, and interesting ways to start marketing. Whether your book is with a big publisher, small press, or self-published, it is vital to have self-promotion strategies that you feel confident in. As an author, what can you do to move the needle on sales, engage with potential readers, and be well positioned to publish your next book? Authors come together to discuss their own challenges and successes.

I'd Rather Break Your Heart: A Tribute to Poet James Tate (Dorothea Lasky, Jaswinder Bolina, Nikki Wallschlaeger, Jennifer L. Knox, Matthew Zapruder)
“I love my funny poems, but I’d rather break your heart. And if I can do both in the same poem, that’s the best.” —James Tate, 1943-2015. Five poets read and explore the work, life, and craft of James Tate, whose funny, heartbreaking, and chilling poems thwarted expectations of what poetry is and does. As Tate’s distinctive style made imitation impossible and even embarrassing, our panelist discuss the influence of one of America’s most celebrated surrealists on their widely diverse styles.

If You Build It, Will They Come? Cultivating Literary Culture at Rural Colleges (Justin Bendell, Molly Ann Magestro, Christine Grimes, Phoebe Reeves, Heather Gemmen Wilson)
How do we cultivate literary culture at rural colleges? When we seek to empower students to tell their stories while facing job and food insecurity exacerbated by remoteness and lack of opportunity, we must justify projects to administrators, secure funding with scarce resources, and avoid burnout. Panelists will share their experience sustaining lit journals, reading series, creative writing courses, and speaking events. We will discuss challenges, offer advice, and share successful strategies.

"I leave you this poem": A Tribute to Chana Bloch (Andrea Hollander, Philip Terman, Dorianne Laux, Danusha Laméris, Rachel Mennies)
Five poets will honor the work and life of the noted poet and translator Chana Bloch who passed away in May of 2017. The panelists will discuss how Chana’s poems and translations influenced and inspired their work, especially in regards to the exploration of her Jewish faith and her desire to examine what she called “the inner life.” Offering anecdotes, memories, appreciations, and finishing with a reading of one of her poems, each panelist will honor Chana as a mentor, poet, friend, and guide.

The Importance of Novels in Preserving Queer History (Lucy Bledsoe, Viet Dinh, Carter Sickels, Alan Lessik)
History is determined by those who record and remember what happened. LGBTQ people are not the only group that has been seen its history distorted or eliminated. Novels often serve as the only place readers can find information about queer lives, events and livelihoods in the near and distant past. Four novelists will read from their works and discuss how they have preserved the real-life stories of people and events which offer insights to queer contributions to history.
The Inclusive University Press and Creative Nonfiction by Marginalized Writers (Yvette Benavides, Kristen Elias Rowley, Stephanie G'Schwind)
These university press editors will discuss publishing creative nonfiction—in all its forms—by marginalized writers whose subjects counter the stereotyped and/or whitewashed accounts of the world being offered by mainstream media and publishing. They will also address what they’re looking for in new manuscripts and what writers can do to present their unique voices to be noticed by editors and publishers.

In Defense of Navel-Gazing: Writing Trauma as a Political Act (Marisa Siegel, Melissa Febos, Suleika Jaouad, Donika Kelly, Marissa Korbel)
Confessional, therapeutic, cathartic: words attributed to writing about trauma, often to disregard or deride the writing, and to separate it from serious literary work. Five writers, editors, and educators who write about trauma across genres and identities discuss who is served by minimizing such writing, why different kinds of trauma are thought to be more or less acceptable literary material, and what could happen if the literary establishment is forced to take such writing seriously.

In It for the Long Haul: Circulation Building for Literary Magazines, Sponsored by CLMP (David Gibbs, Abigail Serfass, Dani Hedlund, Kellen Braddock)
New subscriptions and renewals are key to increasing a magazine’s readership and revenue. Learn innovative strategies for identifying potential readers, building a robust acquisition plan, and converting first-time subscribers into renewals.

As universities across the nation have transitioned to electronic theses, many graduate students face a dilemma: To earn a degree they are required to submit their work to a digital thesis repository. And though several top programs offer exemptions, not all programs protect students from having to submit their creative work to open-access repositories. What solutions exist for programs to protect creative theses from future publication roadblocks or potential piracy? We’ll describe a few.

Inclusive Who?: Running a reading series that supports marginalized writers (Schandra Madha, Annar Verold, Cori Bratby-Rudd, Julia Lattimer, Nia KB)
From sightings in bookstores and galleries to bars and boxing rings, reading series’ are a vital part of all literary communities. A reading series with special focus on POC, queer, disabled, and otherwise marginalized communities, though, creates spaces of resistance and camaraderie that otherwise wouldn’t exist within the mainstream literary canon. On this panel, curators will share how their reading series started and how they decenter traditional methods of running a reading series.
Indigenous-Aboriginal American Writers Caucus (Shauna Osborn, Oscar Hokeah, Carolyn Dunn, Crisosto Apache)
Indigenous writers and scholars participate fluidly in AWP, teaching, directing affiliated programs, working as independent writers or scholars, and/or within community language revitalization efforts. Annually imparting field-related craft, pedagogy, celebrations, and concerns as programming understood by Indigenous-Native writers from the Americas and surrounding island nations is necessary. AWP Conferences began our caucus discussions in 2010. Essential program development continues in 2020.

In her influential essay “Two Paths for the Novel” a decade ago, Zadie Smith wrote that the avant-garde novel had languished while lyrical realism had become the dominant path, “most other exits blocked.” But recently, both the novel and story have undergone a renovation; new directions abound. At the same time, fiction increasingly represents diverse experiences. Five writers will discuss recent innovative fiction and forms of experimentation, along with what such innovations make possible.

Innovative Partnerships: The Advantages of Publishing with Small Presses (K. L. Cook, Nan Cuba, Tim Bascom, Katy Yocom, Andrew Gifford)
This multi-genre panel of writers and an independent publisher will discuss the distinct advantages of working with a small press in the current democratized literary landscape and how to collaborate effectively to create innovative marketing strategies, find audiences, obtain reviews, compete successfully for national awards and other honors, and establish multi-book partnerships that will sustain both writer and publisher long-term.

Intentionally Inclusive: Growing Your Independent Press, Journal, & Organization (Susan Muaddi Darraj, Dave Housley, Kaitlyn Andrews-Rice, Cortney Charleston, Karissa Chen)
The indie lit scene is stronger than ever, but many journals, presses, and organizations start strong, then fade away. The editors of Barrelhouse, The Rumpus, and Split Lip Magazine discuss growing an organization with purpose, especially in terms of diversity, inclusion, and community-building. These goals are smart business models, not obligations. For example, are submission fees an access issue? How can an editorial board be introspective when reflecting on diversity and inclusivity?

Interrogating the Racial Past Through Research-Based Poetry (Nathalie F Anderson, Nzadi Keita, Herman Beavers, Len Lawson, Henk Rossouw)
Confederate monuments fall, on the one hand. Klansmen march openly, on the other. As we’re gripped again by tensions we haven’t yet outgrown – as nation, as world – interrogating the racial past seems key to understanding and withstanding our present circumstance. Five poets of varied backgrounds explore their strategies to expose old debts, revivify forgotten voices, question motivations, fracture and re-set the broken language of the culture, to find within the past a way forward.
Invincibles: Women Writers Publishing After 50 (Naomi J. Williams, Val Brelinski, Peg Alford Pursell, Jimin Han, Geeta Kothari)
Many panels and articles claim to honor older women writers—then define “older” as over 35! The fiction writers on this panel all published their first books after age 50. What are the particular challenges—and opportunities—posed by our age and gender? How do we simultaneously manage the demands of writing, publishing—and menopause? In what ways are we constrained—or free? We share true stories, tips, and encouragement for writers of all ages.

Is a Creative Writing PhD Right for Me? (Kara Dorris, Donald Quist, Samyak Shertok, Todd Seabrook, Gwendolyn Edward)
In this panel, five current and recently graduated Creative Writing PhD students will reflect on their reasons for pursuing the highest level of graduate education, what they feel they gained from their educations, the expected and unexpected issues they encountered while in their programs, and what advice or food for thought they would impart to those currently considering applying to Creative Writing PhD programs.

It’s too late for us, save yourselves. (Neda Semnani, Stephanie Gorton Murphy, Thomas Kapsidelis, Jim Dahlman, K.R. Gaddy)
Five debut nonfiction authors discuss the difficulties of bringing a book into the world, even after securing an agent or book contract. Writing about a diversity of subjects across the genre, and publishing with “Big Five,” academic, and small presses, the panelists will give perspective on the pre- and post-launch, and how to stay sane when things don’t go as planned.

Just Getting Started--On Ageism and Debunking Our Expiration Dates (Tyrese Coleman, Anjali Enjeti, Mira Jacobs, Kelly Thompson, Karen McElmurray)
One of the few advantages of age, Penelope Lively wrote in her memoir, is that you can report on it with a certain authority; you are a native now, and know what goes on here. Regardless of the authority of aging, women are told to age gently, expire with grace. Such advice doesn’t suit five women from a variety of genres and backgrounds who will talk about the challenges of aging—publicly, privately, and professionally—and how accumulated wisdom debunks any expiration date.

Why do literary magazines stay in print when online journals are cheaper to produce/distribute and easier to link to via social media? Won’t all literature be electronic in 100 years? Editors from print journals across the country will discuss the importance of the physical magazine and their decision to continue to produce printed artifacts for their contributors and subscribers despite rising costs in production and shipping, and the ever-present threat of funding cuts.
Knocking Down Death's Door: How Nonfiction Writers Address Capital Punishment (Leslie Jill Patterson, David Dow, Alex Marzano-Lesnevich, Alison Kinney, Shani Raine Gilchrist)
Panelists will discuss the dig-deep research that takes their work beyond the predictable headlines running in news outlets. How do we interview traumatized witnesses, access records? How do we practice the self-care so necessary for immersion in the death penalty world? We'll read briefly to show the range of topics: perpetrators/victims, the executioner's hood, gun control, clemency, racist jurors, even museum/art exhibits. Ultimately, we'll answer the question: are we historians or activists?

La llorona: tales of powerless or powerful women? (Kathleen Alcala, Norma Elia Cantú, Álica Gaspar de Alba, Maiah Merino, Gabriella Gutierrez y Muhs)
The most famous folk tale to come out of Mexico concerns the weeping woman who has drowned her children and is doomed to wander the riverbanks searching for them. Many see this as a misogynous story perpetuating the myth of the vengeful woman. Others see it as a cautionary tale about power. Still others see la llorona as a rebel willing to break the silence imposed on women by the patriarchy. Can we reclaim and repurpose this story? With, perhaps, an anthology to follow.

Lambda Literary Fellows on Transnational and Intersectional Queer Fiction (Serkan Gorkemli, Natasha Dennerstein, Javi Fuentes, Melissa Nigro, Ricco Villanueva Siasoco)
Recent fiction has increasingly featured diverse local and global representations of queer identities. But the concept of queerness also conveys a non-normative, non-essentialist, anti-identity stance. Mindful of this inherent tension, this panel of 2018 Lambda Literary fellows engages with the following questions: What forms does, and can, queerness take in fiction? And what roles do nationality and intersectionality play in how queer writers explore questions of identity?

Latino Caucus (Ahmisa Timoteo Bodhran, Mia Leonin, Joseph Rios, David Campos, Steven Sanchez)
Latinx 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 & cultural marginalization) & to discuss panel & event planning to increase Latinx participation at AWP.

The Latinx Files: Speculative Fiction for Dreamers (Matthew David Goodwin, Alex Hernandez, Sarah Rafael Garcia, Frederick Luis Aldama)
In this panel, the creators of the forthcoming young adult anthology, The Latinx Files: Speculative Fiction for Dreamers (Ohio State University Press, 2020), will discuss the major themes of the collection, as well as the process of organizing the book. There is a growing movement of young adult Latinx writers who are engaging science fiction and fantasy, and The Latinx Files demonstrates how these new voices are transforming the genres.
LATINX IN ZINES: Creating space for underrepresented voices  (Natasha Hernandez, Breena Nuñez, Rebecca Gonzales, Yeiry Guevara, Ana Ortiz Varela)
Hernandez, chicana editor of St. Sucia, int. feminist zine will moderate Ortiz Varela, queer Mexican editor of La Liga, a decolonial latinx zine, Gonzales, woc writer whose work explores East LA roots and life, Guevara, writer and translator whose poetry explores Salvadoran-American identity, Nuñez, a grad student and cartoonist whose work explores Afrolatinx non-binary identity. We will explore panelists’ zine journeys and how they have used this space to challenge the larger literary world.

Latinx Poets: Speaking from El Corazon  (Adrian Ernesto Cepeda, Ariel Francisco, Leza Cantoral, Anna Suarez, Chris Campanioni)
This event will include a panel of Latinx poets who will discuss the trials and tribulations we have experienced as writers this includes: the rejections, the glories and everything in between. This poets on this panel are looking forward to sharing their experiences on how being a modern Latinx poet might have its challenges but today we need more Latinx poets now more than ever.

Launching the Two-Year Creative Writing Program  (Joe Baumann, Mary Lannon, Simone Zelitch, Marlys Cervantes, Angelique Stevens)
Students from two-year colleges stand to gain exponentially from creative writing certificate, AA, and AFA programs, but moving from elective courses to program status can prove a daunting challenge. Faculty from around the country who have successfully launched programs or who are in the trenches right now will share tips on making the proposal, dealing with budgetary concerns and administrative resistance, program design, inclusivity and diversity in curriculum, and articulation agreements.

Leaving Behind Our American Selves: On Writing Travel Essays From Time Abroad  (Allen Gee, Kerry Neville, Valerie Wayson, Marc Fitten, Devi Laskar)
Ireland, Guatemala, Iraq, India, Hungary, Mexico, Madagascar, China, Spain: this panel will discuss how our American selves limit us, need to be forgotten, or remain with us when we travel to or reside within countries across the world. Language, religion, food, gender norms, borders, customs, notions of immigration—we’ll include strategies for how we best write about other cultures, sharing the outlooks or perspectives we keep in mind for writing the most complex and sensitive pieces possible.

Leaving the Movie Theater: Cinema and Literature  (Tisa Bryant, Diana Delgado, Aisha Sabatini Sloan, Mimi Wong, Allison N. Conner)
What makes a text cinematic? Does their entanglement promote different ways of seeing? How can writers re-envision cinematic forms to expand their own text-based work? This panel will explore the overlapping spaces between text and moving image in order to uncover what their enmeshment might reveal about language, translation, collaboration, creative practice, genre and more. Four writers whose work cross fiction, nonfiction, and poetry will address how cinema is a conduit for their own writing.
Legible Prescriptions: Mental Illness and Writing About Medication (Nicky Beer, Erika L. Sanchez, Shira Erlichman, Sejal Shah)
What are our responsibilities in representing medicated voices and personae? How do we address pharmaceutical substances that seem to embody elements of metaphor, plot, character, and theme all at once? The poets and prose writers on this panel all have intimate experience with taking medication for mental illness and integrating it into our work. We’ll discuss the challenges, ambivalences, failures and humor we’ve encountered in representing the medicated self.

LGBTQ Caucus (A Poythress, Eduardo Ballestero, Megan Bronson, And Schuster, Alan Lessik)
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.

Lit & Luz: MAKE-ing Interdisciplinary Partnerships On and Off the Page (Kathleen Rooney, Jessica Anne, Kamilah Foreman, Sarah Dodson, Miguel Jimenez)
MAKE Literary Productions promotes writing, translation, and visual art through an annual print publication and multimedia events, including the yearly Lit & Luz Festival, a collaboration between Mexican and American artists held in both Chicago and Mexico City. Editors discuss concrete methods for creating and sharing innovative, inclusive, and heterogeneous work in print and in person. Strategies for cultivating diverse audiences and community engagement will be put forth.

 Literary Impostordom: Do I Deserve To Be In This Room? (Alison Kinney, Nafissa Thompson-Spires, Elisa Gonzalez, Rafia Zakaria, Minda Honey)
Five writers discuss practical ways they work through impostor syndrome, from submitting work to living up to hype. Impostor syndrome, the conviction that we’re uniquely untalented, underqualified, and undeserving, afflicts students, authors, and award-winners facing sophomore slump. We’ll discuss confidence and belonging as cultural, political topics in the face of all-too-real barriers, and our visions for truly welcoming, sustaining literary communities. Our survival and success require it.

Live Onstage! Writing Queer Latinx Lives in Plays (Ramon Rivera-Servera, Charles Rice-Gonzalez, Susana Cook, Virginia Grise, Jesus Alonzo)
How can we write vibrant, authentic characters who drive or support the narrative of a play who are queer and Latinx, and participate with full complexity and wholehearted representation? The panel explores a diversity of experiences living in an intersectional space, and how they expand the dialogue of American life in theater. Playwrights from different Latinx cultures share creative strategies about character development and the productions in which those characters live on stage.
Living Beyond the Border: Global Perspectives on Family and Migration (Michael Adam Carroll, Kirstin Chen, Devi S. Laskar, Natalia Sylvester, Donald Quist)
This panel celebrates the resilience of immigrants across generations through their stories. We are a diverse cast of immigrant writers who work in a variety of forms. We will discuss how we approach our fiction, poetry, and essays by centering the (im)migrant perspective. In exploring the socio-political implications of moving inside and outside the United States, Latin America, Asia, and East Asia, we will bring a global perspective that examines the struggles of relocating family.

The Long and Short of it: Short Stories That Evolved into Novels (Sequoia Nagamatsu, C Pam Zhang, Sakinah Hofler, Cara Benson, Ruth Joffre)
"This should be a novel" is a common form of praise given to a short story in a workshop, but what does this really mean? Many short stories work wonderfully in their smaller containers, brimming with novelistic complexity and scope. But sometimes what begins as a short story begs to be more. Five writers discuss examples of stories that transformed into novels while also illuminating their winding paths from 5000 words to 80,000+ and how this path changed their relationship with shorter forms.

Loss, Memory, Transformation: Women Poets and the Elegy (Cara Dees, Yalie Kamara, Allison Adair, Melissa Cundieff, Janine Joseph)
Susan Stewart noted that, historically, women’s reactions to death were often “limited to suicide, euphemism or enforced silence.” These five women poets will explore how they utilize the elegy form today – whether it be as lament, meditation, song, or howl – to give shape to loss. Together, they will speak to their own strategies for writing about grief and survival, paying attention to how loss intersects with gender, identity, silencing, and trauma.

Low-Residency Directors’ Caucus
This caucus is the annual meeting of directors of low-residency graduate programs.

Love in the Time of Exile (Hala Alyan, Crystal Hana Kim, Lucy Tan)
The stakes of love are always evolving. Nowhere is this more true than in the context of exile. In the face of war, displacement, and oppression, love can take on a greater sense of urgency. This session will discuss the challenge and liberation of writing about love (be it platonic, romantic or familial) amidst dislocation and diaspora. The participants will read sections from their novels, then discuss considerations for crafting love stories against the backdrop of turmoil and displacement.

The Lyric Essay as Resistance: Truth From the Margins (Zoë Bossiere, Erica Trabold, Jenny Bouly, Krys Malcolm Belc, Lyzette Wanzer)
The lyric essay is a subversive genre that ignores cardinal rules of “good” writing—linear structure, clear chronology, plot—in favor of embracing liminality and uncertainty, spaces many marginalized writers inhabit. Despite the focus on (white) women, the lyric essay has long been
a form of expression for underrepresented voices in creative nonfiction. Join our diverse group of panelists as we discuss the lyric essay’s untapped potential for representation and resistance in 2020 and beyond.

Make It New: Creative Empowerment in Independent Small Press Publishing (Sarah Kruse, Carey Salerno, Martha Rhodes, Stephen Motika, Peter Covino)
Often original and groundbreaking work comes from independent small press publishers who take risks. This panel will discuss building a small press from the ground up, the particular aesthetic decisions and commitments these publishers have and where it has lead for writers looking for new markets, book design and development, marketing, and the evolution of publishing. This panel includes editors from Four Way Books, Nightboat Books, Noemi Press, Alice James Books, and Barrow Street Press.

Make Yourself at Home: Writing the Familiar from a Distance (Jennine Capó Crucet, Helena María Viramontes, Laura van den Berg, Tiphanie Yanique, Manuel Muñoz)
How do writers convincingly render the places that shaped them as their distance from those places increases? If our lived experience of a place is a form of research, what are its limits as time passes? How can we avoid falling back on long-held assumptions about a setting we used to know intimately? Five writers whose fiction is deeply associated with a particular place and who live outside of it will discuss their strategies for rendering settings simultaneously familiar and distant.

Making a Career as a Lit Mag Editor (Rachel Ranie Taube, Emily Nemens, Khaled Mattawa, Beth Staples, Allison Wright)
What are the paths to editing a literary magazine? This panel of accomplished editors will share their own experience and best advice for hopeful future editors. We’ll cover getting that first job, getting paid, what hiring parties are looking for, issues of inclusivity and bias, industry trends, and how editing can complement or conflict with other parts of a writer’s career. Journals represented include Ecotone, MQR, the Paris Review, Shenandoah, and VQR.

Making Connections through Poetry: Writers-Readers-Teachers (Janet Wong, Susan Blackaby, Sylvia Vardell, Xelena Gonzalez)
A poet, author, publisher, and educator explore how poetry offers possibilities for connecting—collaborating to create anthologies, building writer partnerships, linking poetry and pedagogy, and taking poetry into science and other subject areas. We will consider the writing process from multiple points of view, the curating of poetry collections, the challenges of writing “on topic,” how educational perspectives can provide guidance, and tips for finding space for poetry in the marketplace.

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

**Making Sanctuary: Serving Persecuted Writers & Fostering Community** (Rebecca Stump, Lucia LoTempio, Tuhin Das, Osama Alomar)
Writers worldwide face violent persecution for self-expression and many are in desperate need of sanctuary. City of Asylum and PEN America will share organizing tips for how to launch and maintain programming that supports free expression in your community. Learn how to initiate community engagement and support persecuted writers through readings and workshops. With City of Asylum writers-in-residence Tuhin Das and Osama Alomar, Rebecca Stump (PEN America) and Lucia LoTempio (City of Asylum).

**Making the Most of It: Best Practices for Working with Volunteers, Interns, and Other Part-timers, Sponsored by CLMP** (Mary Gannon, Lena Valencia, Stephanie G’Schwind, Laura Cogan)
How can literary magazines and small presses ensure a meaningful experience for paid or unpaid part-time staff, while also protecting their editorial standards? Which kind of written agreements should be in place for which responsibilities and why? Join us for a discussion about making sure this working relationship is mutually beneficial.

**Making the Most of Marketing and Publicity: A Guide for Small Press Publishers and Their Writers, Sponsored by CLMP** (Nicole Dewey, Julie Buntin, Caroline Nitz, Mieke Chew)
As all publishers face an increasingly noisy marketplace, it is becoming more-and-more difficult for small press publishers to be heard above the fray. Learn tips and strategies from marketing and publicity experts on how to increase the visibility of your brand, build an audience, and drive book sales, as well as how to partner with writers to make publicity and marketing campaigns as successful as possible.

**Managing Literary Magazine Editorial Transitions** (Christopher Lowe, Dorothy Chan, Michael Nye, Leslie Jill Patterson, Maureen Langloss)
Literary magazines undergo constant change, whether it's the expected turnover of editors at student-run publications or the unexpected change of an editor moving on from a place she's been for years. Panelists with a range of experience in print and online journals will explore best practices for managing these transitions, whether expected or unexpected.

**The Master’s Tools: Singaporean Novelists on Writing in the Colonizer's Language** (Rachel Heng, Jeremy Tiang, Balli Kaur Jaswal, Yu-Mei Balasingamchow, Nuraliah Norasid)
Singapore has a rich history of literature in Malay, Chinese, Tamil and other Asian languages; English-language literary production began to flourish after independence in the 1960s, and has since come to dominate the scene. Yet as in other post-colonial states, anglophone Singaporean writers cannot ignore the politics inherent in their elevation, especially as other language...
communities grow more marginalized. How far is it possible to reclaim the language of one's colonizer, and at what cost?

**Mentors Discuss the AWP Writer-to-Writer Mentorship Program** (Paul Pedroza, Lex Williford, Eileen Cronin, Tasha Cotter)
The AWP Writer-to-Writer Mentorship program matches writers in one-on-one working relationships and provides opportunities for mentors to share writing, editing, and publishing experience. Mentors will discuss their program experiences, explore why this diverse program may be a viable alternative to an MFA program, and offer advice for prospective applicants. They will also explore similarities and differences between traditional workshop teaching and one-on-one mentorship.

**Mentors: The Good, The Bad, and The Ugly** (Ramiza Koya, Roberto Tejada, Renee Simms, Devin Samuels, Kathryn Savage)
The writing life can be lonely and isolating. Often, we look to mentors to provide feedback, guidance, and connection. A bad mentor can stop inspiration and motivation. A good mentor can lead to a lifelong friendship. What does it mean to be a good mentor? Five writers will discuss their experience with previous mentors and what lessons they’ve learned about mentorship.

**A Mind of One's Own: An Asset-Based Look at Writing from Mental Difference** (Sara Henning, Destiny Birdsong, David Ebenbach, Katy Richey, Susanne Antonetta)
“Would I rather be neurotypical?” writes Sejal Shah. “Maybe; it would be easier. But would I be me?” Psychiatric diagnoses can be significant challenges. And yet, for some writers, one’s worldview, voice, and creative journey are grounded in those challenges and experiences. Without romanticizing, this panel of neurodiverse writers will offer an asset-based view that suggests surprising, positive, and in fact joyful ways in which mental difference may shape writers, personally and literarily.

**Money, Money, Money: How to Make a Living and be a Writer** (Harriet Riley, Becca Wadlinger, Long Chu, Angela So, Keith S. Wilson)
In an increasingly competitive academic job market, many writers are seeking alternative career pathways where they know their creative and critical thinking skills will make an impact— and they’ll be able to pay their bills. Five writers will discuss how they arrived in industries outside academia, offering tips on pursuing a meaningful career and sustaining a vibrant professional life as a writer.

**More Than Me: Memoirists Looking Outward** (Marie Mutsuki Mockett, Rebecca Skloot, Alia Volz, Bridgett M. Davis, D Watkins)
Five accomplished authors combine tools of memoir—intimacy, vulnerability, memory—with research to look past the personal journey to bigger questions about the ethics of science and medicine, drug policy, illegal enterprise, religion, the environment, race, and gender. Our books may be listed as memoirs, but our obsessions are external. We’ll discuss the unique challenges
and advantages of using a charismatic first-person narrator to propel investigative nonfiction. It’s memoir minus the “me.”

**Muse, Martyr, Mother, Monarch: Writing Women in History** (Amy Brill, Irina Reyn, Madeline Miller, Dolen Perkins-Valdez, Catherine Chung)
Writing female characters that transcend tropes and come alive on the page is a challenging—and crucial—task for any writer. When those women lived decades, centuries, or even millennia ago, the work of the writer becomes even more complex. This panel will explore the process and practices of five women novelists who’ve featured powerful women characters in their pages, from a Greek goddess to a 19th century astronomer, an 18th century Russian empress, and an American slave in antebellum Ohio.

**Narrative Disruption: A Catalyst for Meaningful Subversion** (Melissa Matthewson, Emily Arnason Casey, Mary Kim Arnold, Thirii Myo Kyaw Myint, Katherine Agard)
If we think of formal choices as political acts, what might disruption in prose mean? How can narratives of dislocation, trauma, alienation, and marginalization be enacted through prose disruptions? Whether by juxtaposing multiple selves, creating fissures in narrative meaning, using fragments in the narrative line, or subverting grammatical or syntactical expectations, these authors explore and embrace disruption as a tool to create subversion in order to make meaning from chaotic experience.

**Navigating Residencies as a Writer of Color** (Amanda Galvan Huynh, Ching-In Chen, Rowena Alegria, Alyssa Songsiridej, Mike Soto)
We have seen an influx of fellowship support for writers of color, however the numbers in attendance remain low. How do we navigate residencies as writers of color? What tools or strategies can we take with us to these places where we might feel vulnerable? Panelists who have attended residencies such as MacDowell Colony, Ragdale Foundation, Vermont Studio Center, Virginia Center for the Creative Arts, Millay Colony, Can Serrat and others will speak to their experiences.

**New Engagements with Forgotten Writers** (Kim Roberts, Dan Vera, Julie R. Enszer, Olga García Echeverría)
Contemporary re-interpretations and appreciations of older mentor poets play a crucial role in keeping the legacy of those writers alive and contextualizing them for a new generation of readers and writers. Four poet-editors explore their secret muses (Gloria Anzaldúa, Lynn Lonidier, tatiana de la tierra, and Georgia Douglas Johnson) and why the work of these obscure writers inspires their own work creatively and editorially.

**The New Faces of Indie Publishing** (Christine Stroud, Chris Fischbach, Maya Marshall, Yuka Igarashi, Caryl Pagel)
Coffee House Press, PANK, Soft Skull Press, Cleveland State University Poetry Center, and Autumn House Press have undergone major transitions in leadership. New lead editors will discuss the process of moving their organizations through a successful transition—the
challenges they have encountered, changes they have implemented, how they are responding to a shifting literary landscape, and what issues they foresee needing to address in the future. The discussion will be followed by a brief Q&A.

**New Latinx Musicals: Malinalli and The Canción Cannibal Cabaret** (Robert Paul Moreira, Amalia Ortiz, Marci McMahon, Cathryn Merla-Watson, Josiah Esquivel)
This panel explores two new Latinx musicals: one set during the fall of the Aztec Empire; the other in a dystopian future. Malinalli is a polyglot musical reclaiming “La Malinche” from history and mythology. The Canción Cannibal Cabaret uses punk rock and post-apocalyptic genres to address issues of social justice and revolution. The roundtable features excerpts and critical discussions by the creators and scholars about Latinx theater; speculative and apocalyptic literature; and sound studies.

**New Suns: Afrofuturist and Cyborg Aesthetics** (Karolyn Gehrig, Jillian Weise, Harmony Holiday, Alyssa Moore, Arabelle Sicardi)
Octavia Butler writes, “There is nothing new under the sun, but there are new suns.” Taking a cue from Butler—Afrofuturist and disabled writer—this panel will discuss and demonstrate some new suns. What can a poem do in the 21st century? What is the strange new grammar of screens? How do we create and conscript images for activism? Panelists work in multiple genres including creative nonfiction, mixed media, performance and poetry.

**Not Here to be Nice: The Burden of Likability on Female Characters** (Frances de Pontes Peebles, Deanna Fei, Asali Solomon, Melissa Rivero, Etaf Rum)
Female protagonists are frequently judged based on a mercurial notion of likability. This panel will discuss the benefits and challenges of writing complex women; the yoke of likability and how to throw it off; how authenticity and complexity, especially in women of color, are judged by more exacting standards; and how we can deliver nuanced female protagonists who make mistakes, have flaws, and are valued for their humanity, not their likability.

**Not So Foreign: Writing in More Than One Language** (Simon Han, Meng Jin, Antonio Ruiz-Camacho, Anna Badkhen, Novuyo Rosa Tshuma)
For writers who publish primarily in English, reflecting a multilingual world can be a fraught process, traditionally involving the accommodation of English-only speakers. How are writers of English-language fiction and nonfiction today centering characters who speak and think in languages other than English? Drawing from questions of not only craft but also the personal and political, five panelists discuss their innovative approaches to incorporating multiple languages in their work.

**Not Your Parents’ Nature Walk: The Next Environmental Nonfiction** (Nick Neely, Maya Kapoor, Kathryn Miles, Julia Corbett, Michael P. Branch)
The country or woody stroll is a staple of “nature writing.” But circling Walden Pond or pacing wilderness trails doesn’t cut it today. We live in cities and suburbs. Our communities are diverse. Species are vanishing and “invading.” Climate is changing. Presented by the Association
for the Study of Literature and Environment, this panel will explore how the pedestrian nature essay of old might give way to something fresh, feral, and footloose, exploring new environments, histories, and voices.

**The Nuts & Bolts of Student Editors: Including, Engaging, and Challenging Them** (Lisa Lewis, Beth Staples, Caitlin Rae Taylor, Katherine Abrams, Jonathan Heinen)
Student editors' efforts can reach beyond slogging through the slush pile, but they need an intentional system in which to work. How do small journals include students efficiently? How do large journals engage students effectively? How do all of us challenge students without overwhelming them? Our panel of editors will share a few methods of working with student editors, explain what went well/what flopped, and respond to your journal's challenges (or help you process your new, wild ideas!)

**Obsessed with Texas: Writing New Stories About an Old Place** (Michael Noll, mónica teresa ortiz, Vincent Cooper, Heather Harper Ellett, Joe Jiménez)
Texas contains vastly different landscapes, histories, and cultures, but its literature often hasn't. Katherine Anne Porter disavowed the state. Larry McMurtry made the world think all Texans were cowboys. Latinx, African-American, and women authors from all backgrounds have been neglected by the canon. West Texas and Dallas have gotten more print than the East Texas piney woods and San Antonio. This panel will explore how writers from across the state are remaking Texas' literary image.

**Of Two Minds: Editors Who Are Writers** (Jim Cihlar, Heid E. Erdrich, William Johnson, Craig Morgan Teicher, Karen Babine)
The relationship between writers and editors is as storied as the history of publishing itself. An editor must be able to subsume one's own voice in order to attend to another's. Yet there are creative benefits to the writer who also edits. What is the overlap between writing and editing? What does it take to function effectively as both a writer and an editor? In this panel, contemporary writers who are also editors will discuss the practice of being of two minds: editorial and authorial.

**On the Road Again: Authors Planning and Surviving a Book Tour** (Ivelisse Rodriguez, Kali Fajardo-Anstine, Reyna Grande, Adam Giannelli)
The book tour used to be a staple of the writing life—a 20-city tour, expenses paid, nice hotels, name in lights, etc. But the market has radically changed. Now, most authors, should be prepared to coordinate many of their own events and pay for their own expenses. The writers on this panel will discuss how they cobbled together their own tours, funded them, and juggled a tour with a job. They also will discuss the benefit and pitfalls of the DIY tour and what they would and wouldn’t do again.
Original Translations (Rebecca Kosick, Janet Hendrickson, Adrienne Rose, Jan Steyn, Giovanni Singleton)
Translators increasingly share recognition with authors as co-creative partners; less discussed are works of "experimental" translation where the translator’s role is maximally visible. Considering such practices, we ask: When do experimental translations become original works? How do they impact translation pedagogy? What happens when creative translators eclipse their authors? Or when translators become “brands” in their own right?

The Other Deepest Thing: A Tribute to Naomi Shihab Nye (Jenny Browne, John Phillip Santos, Aimee Nezhukumatathil, Nathalie Handal, Hayan Charara)
The persistent political, racial and religious divisions of our time have made Naomi Shihab Nye’s beloved poem Kindness one that regularly resurfaces with its urgent search for human connection. Like the poem, Nye’s immense body of work as a poet, anthologist, novelist and children’s book author transcends genre and bridges worlds. Panelists will use the poem as a starting point to discuss Nye's impact on their own poems and lives. Nye will then close the panel with brief remarks and a new poem.

The Other on the Mic (Anthony Moll, Celeste Doaks, Rachel Zucker, Joseph Osmundson)
While America is still gravely divided, in both a political sense and a fracturing of media, more and more women, people of color, and queer writers are podcasting to claim their space in the literary world. A diverse panel of podcast hosts will discuss their shows and what they add to the literary landscape. These fearless podcast hosts will illustrate what it means to have Us not just “represented,” but in charge, crafting our own narratives on books and culture.

Our Name Is Offred: Living the Handmaid’s Tale (Elizabeth Isadora Gold, Kate Tuttle, Bethanne Patrick, Brenda Shaughnessey, Heloise Chung)
Since its publication in 1986, Margaret Atwood's novel the Handmaid's Tale has only grown in relevance and popularity. With adaptations from film to opera to graphic novel to the hit television series, as well as Atwood's own sequel, the Testaments, forthcoming in fall 2019, this speculative fiction is particularly resonant in 2020. From across genres and perspectives, we will discuss the history, legacy, controversy, and prescience of this canonical—yet topical—work.

Out of Their "Quarrel": Poets Argue with Their History (Andrea Carter Brown, Nick Carbó, Erica Doyle, Scott Hightower, Andy Young)
"Out of the quarrel with others we make rhetoric; out of the quarrel with ourselves we make poetry." After Yeats, five poets from diverse backgrounds reflect on their geographic, cultural, linguistic, socio-economic, and culinary history. For some it provides a generous metaphor one can draw on with confidence; for others it is a revelation of complicity, a source of reckoning, an occasion for rebellion. For all it is the place where questions and quests are shaped, justice savored or delayed.
Outside Looking In: Connecting Regional Programs to the National Community (Chase Dearinger, Jen Ferguson, Jenny Yang Cropp, Luke Rolfes, Bronson Lemer)

Involvement in the broader creative writing community is vital for the success of any creative writing program. Many programs, however—especially those limited because of size, resources, or geographic location—encounter obstacles when trying to stay plugged in. The panel will offer practical advice and frank discussion about creative approaches to community-building, program administration, curriculum, recruitment, and diversity in the face of a general lack of support and resources.

Paper Tigers (Kevin Chong, Huan Hsu, Andrew Pham, Tetsuro Shigematsu, CE Gatchalian)

With discourse around elevating the marginalized, how do male Asian writers navigate the discrimination they experience with institutional gatekeepers without pushing down Asian women and other groups? The writers in this panel will talk about how cultural expectations, from within and without, have shaped their work. Are there subjects they feel entitled to speak about about exclusively, or any they feel shut out from? And are there are any advantages to having an Asian face or name?

The Past is Present: Writing the Legacy of Historical Injustice (Sheila O'Connor, Angela Pelster-Wiebe, Hai-Dang Phan, Victoria Blanco, LeAnne Howe)

Authors across genres pursue past subjects to consider present injustices. How can historical excavation illuminate the legacy of oppression? Diverse writers of hybrid, fiction, nonfiction and poetry discuss the challenges of research work, ways to move between fact and fiction, and imaginative strategies to recreate a lost time. Each author discusses the concerns that drew them to their subjects, and the conversations their work invites.

Paul Celan at 100: Looking Back, Looking Forward (Catherine Barnett, Tarfia Faizullah, francine j. harris, Ilya Kaminsky, Valzhyna Mort)

To mark the centennial of Celan's birth, five poets talk about him as continuing catalyst, model, and influence, with a focus on poetry as "urgent conversation," as "encounter, dissent, and leave-taking all in one." What can poets make--what have they made--if guided, as Celan said of his own work, by experience, fate, and "a need for responsibility and solidarity." A newly published translation of Celan's complete posthumous prose calls for further celebration and reconsideration.

People of the Book: the Sami Rohr Prize Finalists Talk About Jewish Literature (Rachel Kadish, Michael David Lukas, Dalia Rosenfeld, Mark Sarvas, Margot Singer)

One of the largest literary prizes in the U.S., the Sami Rohr Prize for Jewish Literature honors emerging writers who explore the Jewish experience and demonstrate the potential for continued contribution to Jewish literature. The work of recent finalists addresses Jewish life in Hungary, Egypt, medieval Europe, England, Israel, and the United States. On this panel, the five fiction writers short-listed in 2019 will share their perspectives on Jewish literature and read briefly from their work.
The Perfect Match: Finding the Right Agent for You and Your Work (Michelle Brower, Kent Wolf, Annie Hwang, Emily Forland, Sarah Domet)
The world of literary agents can seem murky and impenetrable to authors beginning the querying process, but it doesn't have to be that way. This panel focuses on candidly exploring how authors and agents actually find each other in the real world. What do agents actually do, why do they do it, and where will you find them? With an extended question-and-answer session, writers have the opportunity to ask our panel of actively acquiring agents their most burning questions.

Photography and Poetry | Dynamics of Word and Image (Anna Deeny Morales, Forrest Gander, Valerie Mejer, Daniel Borris)
This panel unites artists from diverse cultural backgrounds and disciplines, including photography, poetry, painting, translation, and the performing arts. Each participant has collaborated in one way or another to push the boundaries of those disciplines by juxtaposing photographic image and poetic text. In this panel, we will focus on this specific dynamic between photography and poetry, addressing issues such as the processes involved in their making, juxtaposition, and interpretation.

A Place at the Table: Nurturing an Inclusive Literary Ecosystem (Rich Levy, Niki Herd, Kaj Tanaka, Ricardo Nuila, Lupe Mendez)
How do we ensure that our literary communities reflect the diversity of our towns and that everyone has a place at the table? In this panel, writers connected with Inprint—a Houston-based literary arts nonprofit—will discuss the various Inprint community writing activities they lead for senior citizens, the incarcerated, healthcare providers, the Latinx community, and more, expanding the notion of who is a writer and nurturing an inclusive literary ecosystem.

Poems Go Pop: How TV, Film, and Music are Vital to Contemporary Poetry Practices (Samantha Lamph/Len, Samantha Duncan, Nicole Oquendo, Katie Darby Mullins, E. Kristin Anderson)
What topics are considered worthy of poetry? Poets and editors discuss how pop culture poems are essential contributions to the broader landscape of contemporary poetry. From found poetry to odes and confessional work, the panelists will share how they've incorporated topics ranging from David Bowie and Star Wars to Saved by the Bell and Stevie Nicks into their poetry and they'll discuss ways for writers to both embrace pop culture and place pop poems with literary journals and presses.

The Poetics of Addiction (Gregory Pardlo, Airea D. Matthews, David Tomas Martinez, Katie Marya)
Five writers answer how the lyric “I” is formed in reaction to and in observation of addiction. Airea D. Matthews, Gregory Pardlo, Katie Marya, and David Tomas Martinez will read from their work and discuss how the witness of addiction shows up, or does not, on the page.
The Poetics of Anzaldúa in Contemporary Poetry (Sebastian Paramo, Natalie Scenters-Zapico, Ángel García, Casandra López, Joseph Rios)
Gloria Anzaldúa's work in Borderlands/La Frontera considers hyphenated identities and experience by engaging ancestral histories, violence, and the impetus behind crossing/transcending these borders of identity/experience. What does it mean to risk joy in pursuit of happiness and write into the red ink? Our panelists include writers who engage with Anzaldúa’s poetics and how it informs their own respective crafts.

Poetry and Science: Writing Our Way to Discovery (Lucille Lang Day, Alison Hawthorne Deming, Ann Fisher-Wirth, Forrest Gander, Allison Adelle Hedge Coke)
By bringing science into poetry, we open the possibility of discovering new forms and philosophies of poetry, new perspectives on our relationship to the Earth and our place in the universe, and even new scientific insights. Yes, many poets—including Edgar Allan Poe, Walt Whitman, and Gertrude Stein—have made “pre-discoveries” that were later confirmed by science. Panelists will discuss the many possibilities for discovery that arise from the union of poetry and science and read germane poems.

“The Poetry Chapbook: Entry and Energy” (Jennifer Franklin, Kimiko Hahn, Sean Nevin, Leela Chantrelle, J. Bruce Fuller)
What is a chapbook, non-poets often ask. Five poets and poet-editors discuss unique qualities of the chapbook form and how crafting and publishing a chapbook can help emerging poets and established poets reach an audience or explore a theme. Chapbook editors and authors look at the different paths chapbook poets take post-publication. The chapbook as a gateway to publishing a full-length collection as well as the reasons poets turn to chapbooks throughout their writing lives will be discussed.

Poetry of the Extreme and the Elemental (Beth Bachmann, Nick Flynn, Gregory Pardlo, Brenda Hillman, Deborah Miranda)
William Carlos Williams described the writing of Marianne Moore as encompassing the vastness of the particular: "So that in looking at some apparently small object, one feels the swirl of great events." In this panel, five poets will examine intersections of the Extreme with the five classical elements (water, fire, air, earth, ether). With an aim toward environmental/climate extremes as well as the cosmic/microcosmic, we will show and discuss the ways these two forces intertwine in our work.

Poetry's First and Last Stop: Libraries as Partners in the Publishing Process (Tomás Q. Morín, Gina Bastone, Annar Veröld, Sam Treviño)
Libraries serve a unique role in the writing and publishing process; they are the birthplace of inspiration and the final home for poetic works. Panelists from Central Texas universities, public libraries, and independent publishers will discuss the ways poetry and libraries have intersected in their creative work and careers. Panelists will also share how poets can work with librarians and library workers to promote their books, so that writers are prepared to utilize the library market.
Poets to Prose: Finding Footing in Multiple Genres and Industries (Remica Bingham-Risher, Ross Gay, Carrie Fountain, Gregory Pardlo, Jon Pineda)

Many poets have published in multiple genres but questions abound for ones thinking of making this leap: What can prose do that poetry can’t? How can a poet wade into the prose industry—what of agents, proposals, pitches, synopses? Can only “famous” poets do this? Finding footing in various genres can be a mystifying task; as diverse and historically quelled or silenced voices, this panel of women and poets of color will identify some of the pathways for writers trying to do so.

Politics and the English Language in the Time of Trump (Tony Barnstone, Kevin Prufer, Douglas Manuel, Marilyn Chin, Aliki Barnstone)

Confucius asked us to “rectify the names” so words conform to things and society is harmonious. Otherwise, the world is awry and “the people do not know how to move hand and foot.” Orwell asked us to delete dead metaphors and pretentious diction and meaningless words and euphemisms for violence and exploitation, as a debased language can corrupt thought. How can we rectify this time of hyperbole, and phony credibility, and aggressive emotional appeals? How does one write in a time of injustice?

Postcards from My Bed: How Autoimmunity Shapes Form, Practice, and Career (Alexa Weinstein, Katie Willingham, Judy Halebsky, Jennifer Militello, Giovanni Singleton)

This panel features writers whose experiences with autoimmunity have informed their writing practices. Panelists who write, edit, and teach in multiple genres will address how their perspectives shifted in relation to character and agency, plot and time, and structure or poetic form. They will discuss how they navigate these topics with editors, interviewers, and readers and how moving between illness and wellness affect how they move between creative and professional work, and poetry and prose.

Prayers on the Page: Faith as the Last Taboo in Children’s Literature (Ann Jacobus Kordahl, Katie Bayerl, Jaye Robin Brown, Jasmine Warga, Padma Venkatraman)

Early US children’s literature was Christian-themed and heavily moralistic, but today mainstream houses, and therefore writers, avoid the personal, emotional, and dangerous subject of religion. This despite the fact that 75% of Americans identify with one, 90% believe in God or a higher power, and teens ever seek to make sense of the world and understand their own spiritual identity. Should we be depicting religion/spirituality as a normal part of our character’s lives? Why not or why and how?

Pre-Apocalyptic Writing (Danielle Pafunda, Erika Meitner, Rosebud Ben-Oni, Lillian-Yvonne Bertram, Ching-In Chen)

If the post-apocalyptic visualizes consequences of our current economic, environmental, and political train wrecks, pre-apocalyptic writing grapples with the long moment before these disasters culminate. We consider healing borders, coastal ruins in progress, imaginative technologies—string theory, autoimmunity, computational & exploratory programming— that
expand rather than contract our humanity, how to reorder the constellations that spell end times, and how to hope in the hopeless moment.

¿Presente!: Models of Service for Diverse Communities (Amanda Ireta-Goode, Larissa Hernandez, Florinda Brown, Joshua Cantú, Sarah Colby)
As communities become increasingly diverse and complex, how do we empower underrepresented voices? How do we assess literary needs and then create programming to meet them on a limited budget? Using Gemini Ink, San Antonio's literary arts center, as a model, panelists will discuss various approaches— from writing labs to youth and veterans’ outreach to workshops for healing writing—as well as the challenges and rewards of providing literary outreach as a small non-profit in a big city.

Print vs Online Journals: Editors Navigate a Changing Literary Landscape (Dorothy Chan, Kaitlyn Andrews-Rice, Sebastian Paramo, Allison Joseph, Alex Quinlan)
How do literary journals transition from publishing exclusively in print to online? How does the selection process change between the two spaces? This panel brings together editors who have navigated publishing from one medium to another. Panelists will discuss curation in print vs. online, along with the pros and cons of both. They will explore the tradition of print journals and how online spaces have facilitated more topical writing, along with how the two mediums can complement each other.

The Ps and Qs of Pitching and Querying, or Paths to Publishing Success (Maryka Biaggio, Leland Cheuk, Melissa Danaczko, Erin Harris, Liza Nash Taylor)
Three authors and two agents will discuss an array of options for early-career writers seeking to publish their manuscripts. We will describe differences between publishing with big-five imprints and independent presses; discuss ways to find the right agent and research the many and varied independent presses; present strategies and etiquette for effective query letters and pitches; and provide resources and strategies for successfully organizing your publication endeavors.

Publishing: The Next Generation (Matthew Batt, Barrie Jean Borich, Chantz Erolin, Abby Travis)
Educators from two graduate programs with publishing components engage in a conversation with publishing professionals from two of the nation's most distinguished independent presses on just what publishing programs can offer to folks aspiring to work in the literary publishing industry.

Pushing Boundary: Trans and Genderqueer Poets Beyond the Page (Samuel Ace, Ching-In Chen, Trish Salah, Duriel Harris)
Five trans, genderqueer and non-binary identified poets will showcase how they work beyond the printed page. In addition to work that exists at the intersection of the body and text, these poets produce interdisciplinary work which creates embodied, living, and breathing works through the use of image, sound, dance, performance, recording, and video. The results are multi-disciplinary, often refractive, accumulating into fluid, rich, and multi-layered forms.
Queer and Femme Digital Literature (Katie Schaad, Sam Cohen, Kate Durbin, Feliz Lucia Molina, Sandra Rosales)
YES FEMMES, a digital publishing experiment. ABRA, an interactive poetry iOS spellbook. EMOJI COLLAGES W/ MATISSE, a drag & paste reality. THE INFINITE WOMAN, a computational poem. Panelists will discuss their approaches to queer and femme digital literary forms and processes. What’s femme about code? What’s queer about erasure? What’s femme about remix, pixels, hypertext, emojis? How do queer/femme aesthetics impact the form, content, and interactive experience of multimedia poetry and fiction?

Queer Latinx Men & Vulnerability (Joe Jimenez, David Lopez, Jesus Peña, Gus Hernandez, Saul Hernandez)
Writers who write about identity and culture, or those who grew up with limitations as to how they could express themselves, know how one’s own culture plays a huge part in showing vulnerability. As queer Latinx writers, we write because vulnerability is often seen as weakness in our machismo culture. Panelists will discuss the implications and benefits of being vulnerable on the page. We will also discuss how reimagining vulnerability gives writers the space to show different facets of Latinx.

Queering the Essay/Queer Essayists Consider Genre (Jenny Ferguson, Marcos Gonzalez, Kayla Whaley, Danny Ramadan, Tania De Rozario)
The essay is a queer genre, flexible and strange among its siblings, fiction, poetry and drama. However, the essay’s roots herald back to (mostly) white, cis-het men. In this panel five queer essayists consider genre, what the essay can really do for us, and if queering the essay has anything to do with the surging popularity of the genre for BIPOC, QT2S and other marginalized writers. We’ll talk personal, flash, and lyric essays, plus hybrids, and ultimately what it says to queer the essay.

Radical Healing: What Does It Mean To Be Well? (Jess Row, Lacy Johnson, Kiese Laymon, Marcos Gonzalez, Meghan O'Rourke)
Toni Cade Bambara's The Salt Eaters begins: "Are you sure, sweetheart, that you want to be well?" The paradox Bambara names is that truly being "well," feeling healthy or feeling whole, has to do with political and social change, not just choices we make about our own bodies—the kind of healing that requires both individual and collective action. On this panel, five writers discuss how they bring together physical, spiritual, and political health in their work.

Raise Your Game: Applying Game Narrative Strategies to Writing Fiction (Julialicia Case, Micah Dean Hicks, Trent Hergenrader, Brendan Stephens, Alison Balaskovits)
From the immersive graphic narratives of digital games to the collaborative storytelling of tabletop role-playing, games are increasingly celebrated for the unique narrative experiences they offer. Our panel of professors, game designers, graduate students, and editors will explore the engaging storytelling capabilities of games—including topics such as interactivity,
emergence, and worldbuilding—and discuss ways that print and digital writers can implement these strategies in their own work.

**Reading and Writing from Adrienne Rich** (Rebecca M. Raphael, Cindy Huyser, Lisa L. Moore, Desiree Morales, Robert Stanton)
The Cherrywood Poetry Workshop in Austin, TX, following a format we learned in Hoa Nguyen’s private studio, read and wrote in response to all 1216 pages of Adrienne Rich, Collected Poems 1950-2012 (Norton, 2016). Surmising that having read every published Rich poem in community might be a unique accomplishment, we want to report on how deeply prescient Rich is about the ruptures in contemporary American life, and share some of the work we developed in response.

**Reclaiming the Theatre Writer’s Role in Social Justice Issues** (Charissa Menefee, Elaine Romero, Tira Palmquist, Paula Cizmar, Velina Hasu Houston)
The tools of the dramatist can be used to create much-needed dialogue about social justice in our conflicted world. In this panel, contemporary playwrights re-examine their role in the community, revisiting the path taken by their predecessors in the Ancient World who used theatre to question the moral/ethical codes of their culture. Theatricality, mindful storytelling, empathy, and metaphor are dramatic elements that can be mined to illuminate how to be a good person in a world in crisis.

**Remixing the Narrative Poem** (Jason McCall, Chase Berggrun, Faisal Mohyuddin, Kwoya Fagin Maples)
The narrative poem is often associated with Western epics, which leads to the form being associated with the white male narratives at the core of the Western canon. The lack of space given to minority narrative poets mirrors the lack of space the literary community gives to minority narratives. This is a disservice to both the form and to the poetry community. This panel of minority poets will discuss their approaches to the narrative tradition and how they alter that tradition in their works.

**Representation | Responsibility: Who Are We Responsible For?** (Virginia Lee Wood, Miroslav Penkov, Priscilla Ybarra, Kim Garza, Spencer Hyde)
When writing from a marginalized position, who does the writer have a responsibility toward? Whether it be from positions of race, queerness, religion, immigration, or illness, does the writer carry the responsibility to represent their communities? Is it possible to “represent” while maintaining agency and autonomy? If the writer occupies a space of hybridity, between worlds, what then? A cross-genre panel explores the implications of carrying community while writing from the margins.

**Resisting the Exotic: Eradicating Colonial Narratives of Desire** (Nay Ssaysourinho, Grace Shuyi Liew, Kirin Khan, Audrey T. Williams)
Exoticism, a legacy of colonialism, continues to appear in writing and other forms of media. The concept implies desire and conquest, as exotic people, places and even animals are foreign
enough to be fantasized about, but unthreatening enough to be subjugated. This assumption of passivity harms communities by diminishing their humanity, which allows them to be targets of violence. On this panel, writers will discuss the ways they resist this narrative and how they avoid/subvert exotic tropes.

**Righteous Fury: Women's Anger in Memoir** (Lilly Dancyger, Wendy C. Ortiz, Kelly Sundberg, Evette Dionne, Krystal Sital)
There’s an expectation that conflict should be resolved, and antagonists forgiven, by the end of a memoir. This is especially true for women, whose anger is still taboo, despite what the Instagram cross-stitchers would have you believe. But what about when you’re still angry at the end of the story? When the anger you're holding onto is not only justified, but necessary for your survival? This panel looks beyond the "forgiveness arc" to explore the personal and creative power of women’s anger.

**The Role of the Literary Journal in Publishing Noncommercial Fiction** (J. A. Bernstein, Laura Cogan, Ronna Wineberg, Gilad Elbom, Oscar Villalon)
“The Little Magazines,” wrote Lionel Trilling in 1946, “keep a countercurrent moving” and “make the official representatives of literature a little uneasy.” Seventy-four years later, we ask if journals are still bent on the same experimenting and countercultural relevance. Looking at fiction, we ask what formal traits and conventions of commercial publishing are resisted in “little magazines” and if this resistance hinders or helps the effort to include writing from underrepresented communities.

**The Role of Women Editors with Small Presses and Literary Journals** (Sybil Baker, Pam Uschuk, Kristina Marie Darling, Jennifer Franklin, Chauna Craig)
Small presses and literary journals offer women editors democratization of publishing, roles as female gatekeepers, and greater control over product. Four women editors at small presses and literary journals will discuss their own experiences, focusing on their roles in promoting and supporting feminist and underrepresented voices. They will also discuss the type of submissions they are looking for, their editorial process, and best practices for editors and writers.

**Room 222 and the Lineage of Confessional Poetry** (Frederick Speers Speers, Mũkoma wa Ngũgĩ, Jacob Stratmann, Kirun Kapur, Rachel DeWoskin)
Generations of poets have taught and learned in Room 222 of 236 Bay State Road, at Boston University, from Robert Lowell, Anne Sexton and Sylvia Plath to Robert Pinsky, Derek Walcott, Rosanna Warren, Louise Gluck, Carl Phillips, and Erin Belieu. Our panel of poets and writers, who are graduates of the BU Creative Writing Program (from the same class of 2000), will discuss the role of imagination, authenticity, and responsibility, while examining the craft and legacy of confessional poetry.
Savage Sunsets: A memorial tribute to Adrian C. Louis (Tacey Atsitty, Kenzie Allen, Shari Crane Fox, Erika Wurth, Shauna Osborn)
In 2018, one of Native America’s most prolific authors passed on, leaving a long list of literary achievements, 20 influential books, a feature film, and the saddened dystopian cornfields where he enjoyed lurking. “Earth bone connected to the spirit bone.” Who can refuse a toast to work described as wild, foolish, poignant, cartoony, and brilliant? Celebrate Louis’ contributions to Native letters, his pedagogical legacy, and his affinity to dark raw edges with the Indigenous Aboriginal Caucus.

Saying the A Word: The Rewards and Challenges of Writing About Abortion (Rajpreet Heir, Emily Heiden, Kassi Underwood, Jennifer Percy, Kathy Z. Price)
Have you or someone you know experienced abortion and wanted to write about it, but stopped yourself? This panel will discuss the fact that writers even in 2019 face silencing and stigma on this topic and address the benefits of breaking barriers to tell true, nuanced stories. Writers of varying ages and races discuss what it was like to write, pitch, and publish memoir, essay, and articles about abortion; the walls they hit in the process; and the upside of writing their tales without fear.

Science at the Source: Poetic Methods (Rosalie Moffett, Katy Didden, Nomi Stone, John James, Rushi Vyas)
Is poetry science? What happens when poets engage research and adopt strategies of scientific inquiry? Five poets will discuss the influence of science on their craft (observation, form, and discovery), and also as a method of investigating truth. We will demonstrate how studying the intricacies of our natural world offers new insight on the image-less territories of the interior and how poetry can make our complex, shared reality penetrable and knowable in ways science by itself cannot.

Screenwriting: The 8 Traits of Killer Characters (Leslie Kreiner Wilson, Andrea Baltazar, Andres Orozco, Tom Provost)
And by “killer,” we mean memorable! In this panel, screenwriters will discuss eight traits often seen in the most enduring, extraordinary, exceptional characters in film history. This session will help writers create real people who leap off the page—engaging readers and viewers on an emotional journey.

The Screenplay Rewrite (Leslie Kreiner Wilson, Andrea Baltazar, Andres Orozco, Tom Provost)
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 “important” others see their work. Panelists will offer tips for the rewrite process—including strategies for cutting pages without cutting story or character development.
Seeking the Ex-Centric: A Conversation with Editors and Translators (Katherine Hedeen, Johannes Goransson, Jesse Lee Kerchaval, Jeannine Marie Pitas, Michelle Gil-Montero)
This panel gathers translators and editors to discuss the crucial yet overlooked curatorial aspect of translation. How to resist the forces of (cultural) imperialism? With little time and resources, what criteria for selection should we follow? How to address persistent inequities? Panelists showcase recent projects from various cultural, aesthetic, and geographical peripheries and discuss the complex process of encountering, translating, and building context for poets in English translation.

Seize the Day: Capturing the Present Tense in Memoir (Eleanor Henderson, Joanna Rakoff, Claire Dederer, Dani Shapiro, Grace Talusan)
When we think of memoir—literally, “a memory”—we often think of stories that take place in the distant past, that are concerned with what Sven Birkerts calls “getting hold of vanished experience.” But what happens when we’re trying to get hold of experience that isn’t vanished, but all too present? What about memoir that chronicles a more recent history, or that follows a writer through a moment in real time? How do we stay ahead of the story? And how do we separate life from art?

Viet Thanh Nguyen has said that we don’t need more sensitivity readers but rather more people of color in all areas of publishing: editors, publishers, agencies, and reviewers. Books are getting pulled from shelves due to insensitive treatment of race and culture, and authors are still confused. This panel explores why this is the case and what to do about it. How can an industry that bandies about diversity buzzwords put better approaches into practice and avoid the sensitivity snaggle?

The Serious Business of Funny Women Poets (Grace Bauer, Melissa Balmain, Denise Duhamel, Allison Joseph, Julie Kane)
Under the guise of humor, funny women poets have long found it possible to express views unacceptable to polite society. The "light verse" section of last century's ladies' home magazines frequently contained content subversive to those domestic realms. These days, no topic from sex to politics seems to be off limits for humor with line breaks. These five funny women poets will discuss their historical role models and the serious business of making readers laugh.

Serious Daring: Building a Summer Writing Workshop in the Deep South (Margaret McMullan, Mary Miller, Kiese Laymon, Shalanda Stanley, Liz Egan)
Five Southern writers tell the story of building a residential creative writing workshop for talented youth. Students from diverse backgrounds live and write together as they explore the literary legacy of Mississippians from Eudora Welty to Margaret Walker and craft their own writerly identities. From twenty students to eighty in just five years, the story of the McMullan
Young Writers Workshop is a harbinger of the next generation of great writers to emerge from the Deep South.

**Setting: Practical Tips for Building a World in Your Reader’s Imagination** (Michael Spurgeon, Chloe Benjamin, Kirstin Chen, Natashia Deon, Christian Kiefer)
One of the most powerful tools we have as storytellers is to place our readers in a tactile world, but the art of creating a compelling setting is quite a bit more subtle and nuanced than simply describing a room or street corner. How we select and arrange details that speak to all the senses are considerations that serve the narrative’s tones and themes and fire the reader’s imagination. Join a diverse panel of writers for a discussion on the technical aspects of composing compelling settings.

**Silenced Voices in Young Adult Literature** (Heidi N. Holder, Lyn Di Iorio, Amber Smith, Suzanne Weyn, Pamela Laskin)
Too many voices have been villainized or silenced by the rise of a Right-wing contingency, and the push toward a conservative ideology in America and the world. This panel-comprised of diverse ethnic and gender-focused writers and academics who have dared to shout out these injustices-focuses on the narratives and counter-narratives such as LGBTQIA+ issues; the Latinx and Caribbean-American crisis; the Rohingya Muslim genocide and other orientations and populations.

**“Sing Together As Long as We’re Alive”: Writing Music, Teaching Culture** (Alison Kinney, Michelle Villegas Threadgould, Laina Dawes, Dianca London Potts, Yasmin Dalisay)
When writing, creating, and teaching about music and culture, is our engagement always, necessarily, political? Does it have to be about Trump? In this panel, writers and educators discuss why we look to music for forms of resistance, survival, and the reclamation of joy in times of crisis. We’ll discuss craft and criticism; the urgency and pleasure of writing and talking about music with students and audiences; and the strengths and challenges we derive from and give back to our communities.

**Singing Still: A tribute to LeAnne Howe** (Travis HedgeCoke, Oscar Hokeah, Kenzie Allen, Sarah Warren)
As an award winning poet, playwright, novelist, scholar, and instructor, LeAnne Howe has been instrumental in transforming the landscape of Native American literature over the course of two decades. She has taught in multiple universities, lectured internationally, and helped create seminal works of literary criticism. Come celebrate Howe’s' contributions to Native letters, theater, and her recent Savage Conversations with members of the Indigenous Aboriginal American Writers Caucus.

**Small Press Book, Big Ideas** (Erin Hoover, Julia Bouwsma, Marianne Chan, Sam Ross, Arisa White)
What does success for a small press poetry book look like when most of the thousands published each year receive no critical attention? Is it possible for self-promotion to be more
than a checklist of chores, maybe even something enjoyable? Five poets with recent collections from small and independent presses discuss creative and practical strategies for reframing publicity as a process of creative exploration, with the goal of increasing readership by embracing one’s literary community.

**Small Press Success: A Business Primer for Both Authors and Publishers** (Todd Seabrook, Amanda Miska, Deena Drewis, Abby Beckel, James Brubaker)
Small presses are a vital wellspring of emerging and underrepresented voices, but the financial challenges of running a small press are as present as ever. The successful release requires a savvy, creative, and efficient approach from both publisher and author. Publishers from both independent and institutional presses will discuss the benefits and limitations of small press publishing, and offer insider knowledge on how to best produce and market an author’s book while remaining solvent.

**Small wonder: How small presses and their authors promote their work** (Brian Petkash, Kim Davis, Shane Hinton, R. Dean Johnson, Jared Silvia)
You’ve signed (or are about to sign) your book contract with a small press. Congratulations! It’s a huge accomplishment, but it’s just the beginning. You likely won’t have a full team of agents, marketers and public relations experts at your disposal (versus, say, if your book was coming out with a large publishing house). So, what can you do? Hear authors and small press publishers offer tips and tricks as you gear up to get the word out about your book.

**The So-Called Yellow Rose - Talking With Five Women Texas State Poets Laureates** (Jenny Browne, Emmy Perez, Carrie Fountain, Laurie Ann Guerrero, Carmen Tafolla)
Emily West, the so-called Yellow Rose of Texas has come down through lore as a slave, a spy and an erotic distraction. The powerful reality was a free woman of color making Texas history. Also historic is the recent naming of women of various ethnicities, life experiences and esthetics to the position of Poet Laureate. Panelists will discuss being a civic poet of a large diverse state during the years of border wall debate, climate change and #metoo, each engaging the position on her own terms.

**Song or Sting: Choosing Art over Fame** (Kelli Russell Agodon, Alison Pelegrin, Jason Koo, Nin Andrews, Todd Kaneko)
Emily Dickinson warned about the song and sting of fame, yet achieving milestones is both a source of stress and the primary measure of success for many poets. Is mainstream recognition the only thing that brings value to one’s work? Is “famous poet” an oxymoron? If not, what does it mean to be “poetry famous,” and have fame and followers become more important than the poems themselves? How can poets redefine success, ignore trends, and focus on poetry as a process rather than a product?
**Space Is the Place: Literary Spatialities and New Approaches to Placemaking** (Benjamin Reed, Vincent Cooper, Kelli Jo Ford, Syed Ali Haider, Angela Palm)

Just as there has been a “spatial turn” in the humanities more broadly, writers have been creating meaningful and evocative settings using sensitive, sophisticated approaches to space, place, and cartography. Panelists will discuss how we create and consider real and unreal urban landscapes, wilderness, borderlands, and ecologies of built spaces, with particular attention to how space and place dovetail into identity, the crisis of territoriality, and the trauma of displacement.

**Special Problems in Vocabulary: A Tribute to Tony Hoagland** (Adrian Blevins, Hayan Charara, Reginald Dwayne Betts, Kevin Prufer, Alicia Ostriker)

Tony Hoagland was a poet, critic, teacher, and 'champion of poetry.' His ten books include the poetry collections What Narcissism Means to Me and Sweet Ruin, and craft book The Art of the Voice. He taught at the University of Houston and Warren Wilson MFA program, and led free workshops across the country. His poetry and criticism, which scrutinize contemporary culture with humor and empathy, appealed to a wide readership. This panel invites writers and former students to celebrate his legacy.

**Spelling: Poetry as spell-casting** (Tamiko Beyer, Kenji Liu, Lisbeth White, Sun Yung Shin, Tatiana Figueroa-Ramirez)

In a time of relentless tumult and trauma, people are turning to poetry--and magic. It’s no coincidence; people are longing for new ways of relating to each other and the world. Poets of color will discuss poetry as spell-casting and as a transformative act. We remember, recover, and write into the ways our ancestors survived and thrived: through magic, intuitive ways of knowing, and a relationship to the natural world radically different from today’s capitalist and extractive economies.

**The Split Story: Fractured Identities and Hybrid Narratives** (Marissa Landrigan, Colette Arrand, Amy Monticello, Adriana Paramo, Adriana Ramirez)

In a world that too often dismisses their stories, many queer, trans, and female writers are drawn to the hybrid narrative: a fragmented mosaic of personal experience and social, political, cultural, or natural history. These panelists will discuss their hybrid books-in-progress, how they’re incorporating research or cultural concerns, where one story must necessarily give way to the other, what the personal brings to the universal, & the risks inherent in telling a personal story we don’t own.

**Spoken Identities: Crafting Character through Slang and Multilingualism** (Juliana Delgado Lopera, Emma Ramadan, Ivelisse Rodriguez, Joseph Cassara, Chavisa Woods)

Writers consider how both spoken and internal dialogue is used to create character, as well as illustrate relationships and dynamics between individuals and society at large. Through use of slang, multilingualism, and culturally-specific syntax and vocabulary, writers situate characters in a particular time and place. Dialogue allows one to show characters' lives rather than tell
about them, making it a powerful tool to avoid tokenism, while exploring the full diversity of people’s experiences.

**State Poets Laureate of Color: West, East, and Gulf Coast Womanist Reflections** (Ahimsa Timoteo Bodhrán, Carmen Tafolla, Elizabeth Woody, JoAnn Balingit, Claudia Castro Luna)
Award-winning women of color multigenre writers, educators, and diverse arts advocates/organizers from Texas, Oregon, Delaware, and Washington will share insights from their recent experiences serving as state poets laureate in their home territories. Intersectional lessons learned from navigating tribal/national/state political, institutional, economic, and logistical challenges will be shared, bolstering democratic civic engagement and multicultural arts advocacy efforts in 2020 and beyond.

**Stigmatization and Misrepresentation of Suicide in YA Novels About Suicide** (Virginia Wood, Minadora Macheret)
1. How should we define the responsibility of YA writers and publishers to represent suicide as a public health issue, in order to avoid common misconception, stigmatization, or taboo associated with the topic?
2. What genre conventions or narrative techniques are privileged over the understanding and analysis the topic deserves?
3. What are some ways YA writers can better represent the complexities of suicide, in an effort to encourage young readers who experience suicidality to seek help?

**Straddling the Line: Afters, Imitation and Plagiarism in Contemporary Poetry** (Wryly Mccutchen, Aurielle Marie, Nia KB, Cori Bratby-Rudd, Rachel Mckibbens)
As poets, we often learn to write via imitation. As such, how do we as writers make sure that our imitation does not become plagiarism? This panel brings together five professional writers who will discuss the line between honoring/being inspired by another artist vs the unjust stealing of work. These five panelists will also offer strategies, ideas, and techniques that allow us to create while relying on traditional imitation methods of teaching/learning, without overstepping said line.

**Strange Fascinations: Latinx Futurisms in Young Adult Literature** (Michelle Ruiz Keil, Alexandra Villasante, Tehlor Kay Mejia, Sara Faring)
Black and brown futurisms fold past/present, science/magic, city/forest, ancient knowledge/technology into the diasporic post-colonized imagination, redefining and reclaiming our experiences. Children’s literature is an exciting space for these stories of remaking culture, inciting revolution and the reintegration of our bodies, sexualities, and the natural world. Five YA authors and members of Latinx kidlit collective Las Musas will discuss their work through the lens of Latinx Futurism.
Subversive KidLit (Jenny Ferguson, Nova Ren Suma, Margaret Owen, Yamile Saied Méndez, Adrianne Russell)
Young adult, middle grade and picture books like Elizabeth Acevedo’s The Poet X and Aisha Saeed's Amal Unbound are pushing boundaries in content and form while literature for adults—for now—lags behind. Why is KidLit so subversive? Why is KidLit’s subversive nature so exciting? And what can writers who write for adults learn from KidLit authors? This panel of five KidLit writers, a few of us also crossover authors in the adult market, will celebrate and share KidLit’s subversive power.

Surviving Your First Year as a Debut Author (Clarisse Rosaz Shariyf, Nafissa Thompson-Spires, José Olivarez, Nina McConigley)
Nafissa Thompson-Spires, José Olivarez, and Nina McConigley will discuss pre-and post-publication life, how they balance their literary ambitions and the reality of the publishing industry, and what the future holds after an impressive debut. What’s next after your book is out in the world? How do you survive the highs and lows of being a debut author? What is it like to navigate your first book tour, reviews, and related publicity efforts? Moderated by Clarisse Rosaz Shariyf (PEN America).

The Tabula Rasa Conundrum: How to Thrive Despite High Staff Turnover Rates (Jose Araguz, Ryan Ridge, Dave Housley, Lisa Ampleman, Sarah Anne Strickley)
The challenges facing literary journals are well-known and many—shrinking budgets, ballooning submission pools, etc.—but one chronic difficulty plaguing the industry remains strangely under-examined: the loss of institutional knowledge that often comes with the arrival of a fresh, new editorial staff. Editors from award-winning journals across the country come together to discuss best practices for overcoming the tabula rasa conundrum: how do we grow, but also maintain aesthetic consistency?

Taking Up Space: Fat Poets Enlarge the Canon (Jessica Rae Bergamino, Savannah Sipple, Diamond Forde, Claudia Cortese)
This panel of fat poets will outline the aesthetics, concerns, and issues our poetry explores. All bodies carry multiple narratives. Negating one aspect of who we are leads to devaluing us as a whole. Fat identity is being created, in part, by writers who come out of the closet as fat and tell the full stories of their lives. Though widespread fatphobia creates obstacles for writers of size, we will explore how fat writers are overcoming those obstacles and enlarging the canon.

Teaching, Writing, and Growing: Opportunities at Literary Centers (Michael Khandelwal, Shawn Girvan, Maggie Marshall, Melissa Wyse, Michael Henry)
For MFA students and graduates, teaching at a literary center can be an artistic and practical opportunity to gain work and writing experience. Many of these community-based centers provide MFA-quality workshops and classes in all genres and often provide outreach and other opportunities for writers and students. Panelists from a variety of writers centers will explore how they can meet the needs of writers and teachers as they strive to build their careers.
**Tenemos Tumbao: On Building a Black Latinx Poetics** (Malcolm Friend, Jennifer Maritza McCauley, Julian Randall, Jasminne Mendez, Yesenia Montilla)

Black Latinx writers are often excluded when it comes to discourse around Latinx literature, and when included only tend to come from a few specific places and backgrounds. In this panel, five Black Latinx poets from various ethnic and geographical backgrounds will discuss how their upbringings inform their notions of Black Latinidad, and what figures they turn to in building a Black Latinx poetics.

**That’s Hot: Women Poets Take Back the Sonnet** (Sara Henning, Kim Addonizio, Moira Egan, Diane Seuss, Patricia Smith)

For centuries, the sonnet has been championed as a masculine poetic form. From Petrarch’s Laura to Shakespeare’s Dark Lady, women have been situated as objects of desire, not artistes of innovation. Female poets largely wrote under the shadow of tradition. Recently, the sonnet has become a hotbox of modernization, and women are at the center. In this panel, five award-winning female poets explore the sonnet and its radical prospects.

**They Must Have Felt: Imagining Emotional Landscape and Place** (Darlene Taylor, Breena Clarke, jacinda townsend, Rion Scott)

Writers of historical fiction often face empty spaces when researching the past. With fragmentary records, diaries, letters, artifacts, art, and vague memories passed from one generation to the next, these writers speculate about geography, sociology, and emotional landscapes. This panel discusses the work of historical imagination in shaping the interiors of characters, interpreting the past, and recovering silent voices in history.

**“This Is a Work of Fiction”: The Gifts & Perils of Mining Global Family Stories** (Suzanne Matson, Yang Huang, Dina Nayeri, Kirsten Valdez Quade, Elizabeth Graver)

What are the pleasures and risks of writing fiction inspired by family history? How do we negotiate between “fact,” “truth,” and invention? How does writing family-based fiction differ from writing memoir? The authors discuss the ethical, interpersonal, formal, and research-based challenges of using family stories as springboards for both contemporary and historical fiction set in the US and across the globe.

**This is Not a Love Story: Writing Young Adult Novels that Don’t Center Romance** (Bethany C. Morrow, Lance Rubin, Mark Oshiro, Natalia Sylvester, Guadalupe Garcia McCall)

The discovery of love and sex is only one aspect of teens’ lived experiences. Five young adult novelists discuss the issues at the heart of their characters’ stories—from dealing with loss and illness to navigating worlds full of racism, systemic poverty, and how they harness their own power for change. We’ll examine both the opportunities and challenges of crafting narratives that are not driven by romantic tension, and explore the many forms of love that are equally deserving of celebration.

**“This Possibility of You: Bi+ Visibility in Poetry”** (Emilia Phillips, Ruth Awad, Claudia Cortese, Marcelo Hernandez Castillo, Trace Peterson)
June Jordan’s “Poem for My Love” marvels in “this possibility of you,” the ungendered beloved. This panel will explore the complex possibilities for the ways that bi+ sexualities—that is, any non-monosexuality—are rendered and/or erased in poetry and the literary community. What defines a bi+ poetics? We will look at historic and contemporary examples, and participants will discuss the ways they intersectionally engage bi+ desire, identity, and experiences in their own writings.

**Time Passes: When Life is Long and Art is Short(er)** (Joan Silber, Lisa Ko, Derek Palacio, Adrienne Celt, Caitlin Horrocks)
Fiction writers are often advised to tackle tales taking place over modest, supposedly manageable amounts of time: days, weeks, months. These panelists all instead wrote stories and books that unspool over years, decades, generations. How do writers keep such a story aloft, sustaining narrative tension and selecting which moments to depict? How do we maintain readers’ belief in and empathy for characters who keep changing, shaped by a lifetime’s worth of half-seen experiences?

**To Boldly Go: Unconventional Publishing Opportunities from Radio and Beyond** (Anjoli Roy, Athena Dixon, Soma Mei Sheng Frazier, Antonio Harrison, Jocelyn Kapumealani Ng)
How are you getting your work out there? We are no longer limited to bare text on the physical or digital page. This panel features mixed-media publishers, distributors, and technological facilitators who have worked across a variety of disciplines—including literature-centered podcasts and radio shows, video poetry, animated shorts, and special-effects makeup portraiture that turns you into your own characters—to get writers’ stories into the world in cutting edge ways.

**To Contest or Not to Contest: River Teeth and UNM Press Provide Insight** (Elise McHugh, Joe Mackall, Angela Morales, Joan Frank, Adelia Humme)
Book contests have become a popular way for authors to have their books published. But how do these contests work? And what happens after you’re announced the winner? Join editors, marketers, judges, and winning authors for a discussion on how the contest and publishing process work, how the journal and press have made collaboration possible, and to have your questions answered on whether contests are worth entering and what you can expect if you win a contest that includes book publication.

**Tone, Voice, and Mood: Not Just for Angsty Teens** (Kyle V. Hiller, Suma Subramaniam, Katharyn Blair, Diane Telgen, Jay Whistler)
So often, agents, editors, and well-meaning critique partners or beta readers provide vague feedback along the lines of “the voice on this piece doesn’t feel genuine,” or “this doesn’t strike the right tone,” without any specifics to back up their statements, as if knowledge of tone, mood, and voice is built into a writer’s DNA. In this craft-based session, the panelists define these ambiguous concepts using concrete examples, allowing writers to revise their work in a deeper way.
Transcreación/Transcreation: Literary Translation and Hemispheric Poetics (Andrea Cote Botero, Olivia Lott, Aaron Coleman, Rosa Alcalá)
Literary translators have always played crucial roles in facilitating poetic exchange and making possible literary dialogues across spatial, temporal, and linguistic borders. This panel brings together poet-translators of UnitedStatesean and Latin American poetry for a conversation on how our work engages in a hemispheric project. We will discuss the aesthetic, (geo)political, and critical significance of translation as transcreation for inter-American poetries. This panel includes a reading.

Translation as Social Activism (Cynthia Hogue, Afaa Weaver, Martha Collins, Eman Hassan, Aaron Coleman)
This panel focuses on writers who undertake translation to meet the political necessity of feeling for and better understanding others. Spanning generations and ethnicities, panelists will share the process of coming to their work in translation, and consider such questions as, What do translations offer that history does not? How do translations help us to think “with” the people of another country, instead of think “about” them? Each writer will finish by reading a translation or two.

Translation in Context (Er Zhang, Joseph Donahue, Elizabeth T. Gray, Jr., Andrea Lingenfelter, Suzanne Jill Levine)
Historical events, gender roles, aesthetic preferences, familial constitutions, religion, social organization and political ideology often present themselves in poetry and other literary work without much overt context. This panel of literary translators will discuss their challenges in conveying such contexts, especially those involving cultural knowledge and values. How does a translator communicate realities that are clear in the original language but opaque in the target language?

Trespassing: On Writing Nature (Kathleen Blackburn, Byron Aspaas, Cecilia Villarruel, Naveena Sadasivam, Joni Tevis)
Writing about nature has traditionally been dominated by patriarchal perspectives that project objectivity onto landscapes marked by histories of racism, market values, and misogyny. Panelists will share how our identities cast histories of ecological disruption into wide-relief, especially when writing from and about places prohibited to us. We will discuss how the writer’s subjectivity is necessary for disrupting processes of ahistorization devastating our connected natural and social worlds.

A Tribute to Alan Shapiro (Jonathan Farmer, Gabrielle Calvocoressi, Angel Nafis, Michael Collier, David Tomas Martinez)
With ethical rigor and unmistakable joy, in poems, essays, memoirs, translations, and fiction, Alan Shapiro has created an enduring chronicle of public and private grief and a vibrant example of the mind’s ability to go on making, seeing, and singing through our human and historical contingency. Twenty-five years after he began teaching at UNC, students, colleagues,
editors, and friends come together to celebrate a major poet and a mentor to some of the most exciting voices in poetry today.

**A Tribute to David Baker in his 25th Year as Poetry Editor for the Kenyon Review** (T.R. Hummer, Linda Gregerson, Cintia Santana, Meghan O'Rourke, Reginald Dwayne Betts)
On the 25th anniversary of his appointment as Poetry Editor of the Kenyon Review, and in recognition of his broad contribution to the world of letters, this panel celebrates the writing, teaching, and mentorship of David Baker. A renowned poet and gifted editor, Baker is the author of seventeen books, most recently Swift: New and Selected Poems (Norton, 2019). These five poets reflect the wide range of aesthetics published in the Kenyon Review during Baker’s storied editorial career.

**A Tribute to Keorapetse William Kgotsitsile** (Matthew Shenoda, Chris Abani, John Keene, TJ Dema, Philippayaa De Villiers)
Keorapetse Kgotsitsile (1938–2018) was a South African poet and activist & one of the most influential poets of contemporary Africa. A member of the ANC in the 1960s & 70s, he was inaugurated as South Africa’s National Poet Laureate in 2006. Kgotsitsile was one of the first to connect African & African American poetry and inspired the name of the seminal group "The Last Poets." Join us in celebrating his life and work and his forthcoming Collected Poems published by the African Poetry Book Fund.

**Tribute to Linda Gregg** (Timothy Liu, Tree Swenson, Charif Shanahan)
This tribute will celebrate the life of Linda Gregg as a poet, mentor, and beloved friend who died on March 20, 2019. Participants will include Tree Swenson, the Director of Hugo House; Tina Chang, the Poet Laureate of Brooklyn and former grad student of Linda's at Columbia University, NY; Charif Shanahan, a Stegner Fellow at Stanford University and former undergrad student of Linda's at Princeton University; & myself, who served as Linda's personal assistant and friend for almost thirty years.

**A Tribute to Monica A. Hand: Poet, Playwright, Mentor, Activist** (Aliki Barnstone, Carey Salerno, Cornelius Eady, Lauren 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.

**Tribute to Stanley Plumly** (David Baker, Jill Bialosky, Patrick Phillips, Liz Countryman, Hoke Glover)
A reading and remarks in tribute to the late Stanley Plumly by five prominent American writers of different generations who knew him well.
Try This, You Might Like It: A First Taste of Translation (Elisabeth Jaquette, Lisa Lucas, Michael Holtmann, Jamia Wilson, Jeremy Tiang)
As seen in the recent increase of translations published in the U.S.—and the growing recognition of such work through awards like the National Book Award in Translated Literature—translation is “having a moment.” But how can we find translations? How do we know if a translation is “good”? And how can we help literature in translation reach more readers? If you’re getting into translation—whether as a reader, writer, editor, or publisher—this panel will offer suggestions about where to start.

Twisted Sister: On Writing Siblings in Fiction (Laura van den Berg, Jennine Capó Crucet, Justin Torres, Don Lee, Nina McConigley)
Sibling relationships are often uniquely intimate and uniquely fraught; thus, these bonds are inherently dynamic material to explore in fiction. Siblings can reveal much about our characters: from the familial ecosystem a protagonist was born into and their place in it to how the power dynamics established in childhood can reverberate throughout a life. This panel will explore how writers approach rendering the vast complexities of sibling relationships in their own diverse bodies of work.

Two-Year College Caucus Meeting (Maria Brandt, Joe Baumann, Jo Toriseva, Stephanie Lindberg, Marianne Taylor)
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 MFAs landing two-year college teaching jobs, the future of creative writing courses and programs at our campuses looks bright. We'll discuss teaching at the two-year college, hold a short business meeting, and provide tangible resources for faculty.

Tyrant or Beacon: The State of Narrative in Contemporary Creative Nonfiction (Lee Martin, Bonnie Friedman, Harrison Candelaria Fletcher, Kyoko Mori, Lia Purpura)
Is narrative in creative nonfiction a tyrannical form that needs to be obliterated, or is it a path to clarity? Storytelling is giving way more and more these days to the fragments, gaps, and associative leaps of lyric essays. This panel of memoirists, personal essayists, and lyric essayists will discuss the impulses that bring them to the page in an attempt to better understand the value of narrative’s presence, or absence, particularly when the world outside the essay resists causality.

Uncommon Knowledge: Researching and Writing Nerd Novels (Edward Schwarzschild, Padma Viswanathan, Susan M. Gaines, Christian Kiefer, Jean Hegland)
Fiction writers work from a mix of imagination, observed realities, inherited stories, and common knowledge—but some novels are propelled by uncommon knowledge. When a character’s professional expertise is pivotal to her identity, or a plot or theme relies on complex concepts and obscure facts—whether in physics or clinical psychology, Shakespeare studies or
chemistry, birdwatching or airport security—research is crucial. How can we use it to bring our nerdy narrative visions to life?

**Undocupoets Read!** (Esther Lin, Jan-Henry Gray, Jesús I. Valles, Aline Mello, Frankie Concepcion)

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.

**Unearthing the Female Canon: Recovering Women's Place in the Essay Tradition** (Joanna Eleftheriou, David Lazar, Desirea Matherly, Beth Peterson, Jenny Spinner)

Contemporary women writers make an undeniable case for their rightful place in the essay canon. Still, a long tradition of women essayists remains poorly known. What are their names? Where can we find their work? Five writers and editors share the recovery work they've done, name their favorite lost foremothers of the essay, and situate those essays within a larger nonfiction tradition. This panel will both make visible the essential work of women essayists and probe ways they speak to us today.

**(Un)Forgotten Women: Blending Research and Lyricism to Reclaim Lost History** (Kathleen Rooney, Sally Wen Mao, Emily Jungmin Yoon, Juditha Dowd, Danielle Dutton)

History remains perpetually incomplete, especially when it comes to the experiences of women. Seeking to restore missing voices and lives to our shared accounts, these writers employ research and imagination to present women of the past in ways that resonate with the issues of today. How best to blend documentary and creative approaches to revive lost figures? These authors will present examples and techniques for reintroducing and focusing on women who’ve been left out of the story.

**United States of Writing: Strengthening Literary Communities Nationwide** (Bonnie Rose Marcus, Ricardo Hernandez, Kelly Harris, Lupe Mendez, Justin Rogers)

In 2019, Poets & Writers launched United States of Writing with a commitment to deepen its service to writers nationwide as the organization celebrates its 50th Anniversary. Poets & Writers staff and its outreach coordinators in Detroit, Houston, and New Orleans will share experiences from the project's inaugural year including how they've used events, convenings, and social media to build community across genres and neighborhoods.

**Unmasking the Masked Self: The Complex Role of Persona in Memoir** (Daisy Hernandez, Sue William Silverman, Dinty W Moore, Ira Sukrungruang, Jill Christman)

The use of a constructed persona in the essay hails from Montaigne, but persona in memoir is more complicated. If memoirists are telling the honest truth of ourselves, is it ever truthful to hide behind a mask? How can a memoirist be honest and artful at the same time? This panel of
award-winning memoirists will explore the intricate braid of voice, style, point-of-view, emotional authenticity, and narrative design to see if we really can tell the truths about ourselves, and if so, how.

**Uprooted/Unrooted: Adopted & Donor-conceived Poets Re-Writing Family** (Stacey Balkun, Patricia Caspers, Jennifer Givhan, Lori Desrosiers, Lee Herrick)
The bonds that make “family” have always extended beyond its traditional definition; blood isn’t always thicker than water. Five poets redefine the notion of family, discussing their experiences with adoption-from-birth, late-discovery cross-cultural adoption, and donor-conception, and sharing how such experience has (or hasn’t) impacted the writing and/or publishing of creative work. To widen the discussion and make room for all families, this event will invite the audience to join in via Q&A.

**Voice is Dead: Or, How to Get to the Future of Poetry** (Sarah Vap, Danielle Pafunda, Katie Jean Shinkle, Bojan Louis, Cindy Arrieu-King)
In poet as compulsive confessor, poem’s vessel, magician conjuring illusory speakers, or paradoxical ally to human-decentering tech--voice flickers, flares, persists. Climate change and drone warfare whisper over us, a wall to divide continents clangs, drug-resistant germs sweep the globe in subsonic secrecy. What's the value of a warning cry? Is voice now gratuitous, hiliarious, irresponsible, a mirage, essential to the maintenance of a human record, saving grace, or literal last gasp.

**We Are Who We've Been Waiting For: Writers Of Color Talk Peer Mentorship** (Destiny Birdsong, Maya Marshall, Natasha Oladokun, Claire Jimenez, Donika Kelly)
Multi-genre writers and editors of color discuss the importance of peer mentors: fellow writers at similar career stages who can offer support, encouragement, and access to valuable resources in the absence (or unavailability) of traditional mentorships, such as those forged between teachers and students in MFA and PhD programs. Panelists will individually discuss their experiences with peer mentors, followed by a roundtable discussion and Q&A.

**We're Here, We're Queer: LGBTQ+ Small Presses and Journals Speak Up** (Luiza Flynn-Goodlett, Dena Rod, Caseyrenée Lopez, Stephanie Glazier, tammy lynne stoner)
There's a vibrant history of LGBTQ+ writers protesting, celebrating, and finding belonging in shared creative endeavors, and today's most urgent, celebrated writing is emerging from small queer presses and journals. Editors at these presses detail the joys and struggles of dedicating a venture to queer work and queer authors; share their journey of starting or growing a queer literary organization; and encourage the audience to similarly devote themselves to the queer literary community.

**We’ve Been too Patient: Voices from Radical Mental Health** (Kelechi Ubozoh, Jenee Darden, Jacks McNamara, Leah Harris, L.D. Green)
We’ve Been Too Patient is more than a book. It is a movement, a reclamation. We are a chorus of voices working to shift the conversation from individual pathology to collective
understanding and liberation, while highlighting grassroots alternatives to the “Mental Health Industrial Complex.” Join us for a panel discussion with five contributors from a groundbreaking book that Sonya Renee Taylor says “shreds stigma and replaces it with dignity, autonomy, and power.”

**Webs, Contrails, Constellations: Form & Structure in Books of Lyric Nonfiction** (Lisa Olstein, Paul Lisicky, Heather Christle, T Kira Madden, Deborah Paredez)
How do book-length works of lyric nonfiction create worlds marked as much by magnetic cohesion as by boldness of juxtaposition & imaginative leap? This panel explores how form & structure operate not only as navigational devices, but as means of inventing layered emotional terrains & innovative narrative trajectories. Referencing their recent works as case studies, panelists discuss how their books' form & architecture developed & what kind of house it makes for (& of) living.

**Westward, Ho! Manifest Destiny Reconfigured** (Emma Perez, Lorraine Lòpez, Lynn Pruett, Margaret Verble, Kathryn Locey)
By examining the post-Civil War Cherokee Nation West, the Battle of Santiago Bay, the Spanish conquest of California, and the Alamo in their fiction, panelists place women in these violent narratives of westward expansion and conquest, upending the traditional view of women as victims or ciphers. Additionally, the novelists describe the liberties, opportunities, obligations and pitfalls of writing, researching, and publishing historical fiction.

**“What I Have Forgotten is What I Have Written” : A Tribute to Meena Alexander** (Sokunthary Svay, Kimiko Hahn, Lee Briccetti, Kazim Ali, Marilyn Chin)
Writers and friends of Meena Alexander remember her work and discuss her influence.

**What if the Unlikable Narrator is You?: On "Likability" in Nonfiction** (Lucas Mann, Angela Pelster, Sarah Viren, Zaina Arafat, Jose Orduna)
There’s so much conversation surrounding "likability" in fiction — does the reader have the right to expect or desire only likable characters to root for? Who decides what type of character or narrator is sympathetic? Less discussed, but perhaps even more contentious, is the way nonfiction writers navigate that same idea, when the person being judged on the page is themselves. In this panel, five essayists discuss the ways they view "likability" in the genre, and how it shapes their work.

**What Kind of Times Are These? Immigrant Poets and the New Politics of Resistance** (Mariya Deykute, Valzhyna Mort, Anna Halberstadt, Olga Livshin, Larissa Shmailo)
Adrienne Rich writes: “I've walked there picking mushrooms at the edge of dread, but don't be fooled / this isn’t a Russian poem, this is not somewhere else but here.” This panel is about English language poets from Eastern Europe writing about the parallels between their homes and the US: nationalism, strongmen at the helm, and human rights abuses. We discuss new strategies of resistance, for more than one culture, and explore how poets co-opt the language of oppressors for their own power.
What To Expect When You're Expecting A Book (Clare Beams, R.L. Maizes, Chaitali Sen, Charlie Eskew, Irina Reyn)
You sold your debut book! Now what? Experienced authors discuss what happens from the sale of a book to publication and beyond. Topics include the contract, edits and copyedits, the dreaded author questionnaire, first and second pass pages, the cover, blurbs, title changes, marketing and promotion, publicity, ARCs, interviews, book tours, and reviews. The birth of a book brings happy surprises, inevitable disappointments, and lots of stress. Panelists offer advice to on how to handle it all.

What’s Poetry Got to Do With It?: Creative Writing in the Wider World (Samantha Fain, Chloe Martinez, Helena Mesa, Patrycja Humienik)
Poetry is a practice of introspection and transformation. How can poetry help us to be more introspective and transformative in our non-poetic lives? Four panelists discuss the uses and effects of poetic engagement in four different contexts: a psychology study, a prison justice organization, a religious studies classroom, and a printmaking workshop. Panelists will share techniques for bringing poetry into non-poetic settings in productive ways.

When Your Homeland Is Called A Crisis: Tejanas on Zero Tolerance (Cecilia Balli, Michelle Garcia, Macarena Hernandez, Stephanie Elizondo Griest)
What happens when your homeland—and muse—becomes a major international news story? What issues of power and agency come into play when politicians push for headlines and outside journalists claim authority to the narrative? Using the so-called “crisis” in the borderlands as a case study, four acclaimed Tejana essayists will discuss the intersection of journalism and memoir that emerges when you are both an observer and a native of a place—and how to do justice to its complexities.

Where are All the Horses?: New Developments in Texas Fiction (Mary Helen Specht, Amy Gentry, Antonio Ruiz Camacho, Fernando Flores, Merritt Tierce)
Thirty years ago Larry McMurtry claimed Texas writers “paid too much attention to nature, not enough to human nature.” Recently, however, novelists and short story writers have been exploring a post-western Texas that encompasses urban sprawl, changing demographics, and the state’s role in larger social and political changes. This panel gathers five authors to explore new directions in fiction from and about Texas.

Who Are Adoptees and Who Has the Right to Write about Them? (Marci Calabretta Cancio-Bello, Tiana Nobile, Leah Silvieus, Ansley Moon)
Books featuring adoption have garnered attention in recent years, and yet, many portrayals of adoptees in literature continue to be one-dimensional. This panel will take a critical look at adoptee representations in several examples of contemporary literature in order to interrogate the ways in which adoptee narratives reflect broader understandings of adoptee identity. We
will also examine the consequences that such problematic depictions can have on US international relations and policy-making.

**WHO ARE WE WRITING DIFFERENCE FOR?** (Chaya Bhuvaneswar, Tyrese Coleman, Abeer Hoque)
Three writers of color reflect on questions of audience; secret-bearing (and secret sharing) and the very fraught but necessary topic of how publishing views narratives of immense complexity, conflict, fragmentation and ambivalence when shaped by writers whom publishers seem eager to label ("oppressed Asian female"; "traumatized minority", etc. etc). How do the internal and external struggles to be heard define us? We will share scenes of confrontation, hard choices, critical steps in our craft.

**Who is 'Desi'? Tradition & History in South Asian Native & Diasporic Literature** (Kamil Ahsan, Hasanthika Sirisena, Palvashay Sethi, Feroz Rather, Aditya Desai)
This panel explores South Asian writing through the lens of how migration and immigration have impacted South Asian writers. The immediacy of popular "desi" subcultures lay bare areas of historical division and conflict. The panel will explore how writers uproot disparate language and traditions to create simulacra of the country left behind, and the relationships and conflicts that arise between writers both in and out of the diaspora when faced with these differing realities.

**Who Says?** (Tim Seibles, Sarah Browning, Quenton Baker, Gretchen Primack, Ailish Hopper)
Some believe that poems with a sociopolitical edge are not poetic, not art but propaganda. Why? At what point does a poet's work become political--or cease to be--and who decides its aesthetic value? Are poets of color perceived to be political 'because they are poets of color'? Given this, do white poets hesitate to write poems of protest, particularly where the subject of race is concerned? The answers to these questions have far-reaching implications for the future of American poetry.

**Why International Literature Now? Decolonizing the US Literary Landscape** (Rachael Small, Stacy Mattingly, Shuchi Saraswat, Karen Phillips, John Keene)
Literature in English translation may be experiencing a renaissance but getting works in translation into the hands of American readers remains a challenge. In what ways can we engage new readers, promote translation, and incorporate international literature into curricula? An editor, publisher, translator, and reading series founder discuss the opportunities and challenges for international writers, publishing outlets, and booksellers and consider why reading literature across borders matters.

**The Widening Lens: Going Global in the Creative Writing classroom** (Annie Nguyen, Michael Kula, Kathryn Bergquist, Nadia Kalman, John Poch)
Global interactions, including study abroad and virtual exchanges and resources, can widen and enrich a creative writer's voice and perspective. Writers across genres will speak to the benefits of developing these opportunities for creative writing students and programs, and review
program design, theories, practices, and basic execution, with some focus on marginalized groups. Panelists will discuss their experiences and share some resulting work, with ample time for Q&A.

**Women in Open Spaces: Life after the (Un)remarkable Journey** (Kristine Ervin, Keya Mitra, Alden Jones, Minda Honey, Mathina Calliope)
Many women’s narratives emphasize redemption, self-acceptance, or working through of hardship that comes from traveling through open spaces, but what about the details often omitted from these stories? This diverse panel of women will discuss their journeys, including thru-hikes in America and abroad, driving through national parks, and walking neighborhood trails; the difficult transitions back to “real life”; and how, for some, those spaces replicate the trauma from which they seek an escape.

**Women Poets Sharing their Success Stories & Immigrant Experiences Through Poetry** (Kalpna Singh-Chitnis, Shadab Zeest Hashmi, Deema Shehabi, Pramila Venkateswaran, Usha Akella)
This event will share the creative journey and poetry of five immigrant female poets, who have paved their way to success, despite challenges and setbacks. Their journey is inspiring, and their stories must be told to inspire others. Much has been said about how immigration affects a writer's creative pursuit, and about the challenges of immigrant writers. But here, we also explore the other side of this phenomenon, that enables the writers beyond borders to draw their own roadmap to success.

**Women Trespassing: Women Breaking the Rules in Fiction and their Writing Careers** (Blair Hurley, Lara Ehrlich, Dana Czapnik, Laura Sims, Kristen Young)
A Catholic-turned-Buddhist has sex with her Zen master. A biomechanist builds a deer suit to live in the woods. A woman stalks the celebrity living on her street. A girl basketball player navigates a male-dominated world. In this panel, women writers discuss how they write trespassing women and break rules in their writing lives. Women writers have been too long excluded from spaces of authority. We’re taking the power back. This panel is for writers ready to make risky choices and daring work.

**Women Writing War: A Poetics Discussion and Poetry Reading** (Cathy Linh Che, Pamela Hart, Celeste Mendoza, Deborah Paredez, Stefania Heim)
"War," Muriel Rukeyser writes, "has been in my writing since I began." This panel showcases five female poets whose work transforms the category of "war poetry." How have their encounters with war and its effects shaped their formal, linguistic, and aesthetic choices? How have they addressed the ethics of re-presenting depictions of violence? Panelists include daughters of Vietnam War refugees and veterans, a mother of a son deployed in Afghanistan, and a feminist scholar of the poetics of war.

**Women Writing Women** (Rachel Riederer, Tana Wojczuk, Kavita Das, Summer Brennan)
Women Writing Women is a panel discussion by four female biographers writing about world-changing women whose stories were nearly lost. Moderated by Guernica Magazine Editor in
Chief Rachel Riederer, the conversation will cover the exceptional difficulty of writing about women whose material history has been neglected and sometimes intentionally destroyed. Panelists will discuss how these challenges are amplified by gender, sexual deviance, race and class. It will also dig in to the grit of arch

**Women’s Caucus** (JENNIFER GIVHAN, Melissa Studdard, Lynn Melnick, Hafizah Geter, Anel Flores)
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 Aren't Enough: Zero Tolerance for a Manufactured Crisis in the Borderlands** (Emmy Pérez, Carolina Monsiváis, Cesar De Leon, Celina Gomez, Nayelly Barrios)
In an era dominated by hateful policies & rhetoric, poets living in what Gloria Anzaldúa calls “the open wound” will discuss co-founding Poets Against Walls & Angry Tias and Abuelas of the Rio Grande Valley, TX. Panelists will discuss collaborating with larger activist efforts, embracing DIY video poem recordings, & utilizing social media to reach larger audiences. We’ll also discuss how to negotiate writing increasingly blunt works or putting pens aside to serve border communities directly.

**Working with Literary Agents: Insider Advice for Small Press Publishers, Sponsored by CLMP** (Amanda Annis, Serene Hakim, Sonali Chanchani, Erin Harris)
Hear from leading literary agents about what makes a small press publisher attractive to an agent, how they cultivate working relationships with editors, and what a small press publisher can expect from working with an agent.

**Worry About it Later: Strategies to Finish What You Start** (Juan Martinez, Christine Sneed, Sarah Kokernot, Kendra Fortmeyer, Amy Gentry)
Starting is often the easy part--it’s what comes after that’s so difficult for many writers. In this panel, we’ll discuss strategies for completing the first draft, along with our experiences of sending out and eventually publishing work that in some cases went through many drafts. We’ll also discuss how to deal with self-doubt and to write through potential problems. Lastly, we’ll share advice about when to set a project aside.

**"Worst Practices": How Not to Get Published** (Emily Cook, Ibrahim Ahmad, Alana Wilcox, Kate Gale, Chris Fischbach)
Writers are bombarded with information about best practices for publication, like how to draft a query letter and build a platform. But less attention is paid to the minefield of what not to do when scouting for a prospective publisher. This panel explores the myriad reasons why publishers say "no" to writers, providing a blueprint of what to avoid—ranging from basic
etiquette to common mistakes to the occasional horror story—and equipping writers with tools to find a home for their work.

**The Woven Verse - an exploration of the Latinx verse novel in kidlit.** (Isabel Quintero, Elizabeth Acevedo, David Bowles, Aida Salazar)

Latinx novels in verse have burst the children’s and young adult literary world open with award-winning and ground-breaking books. Join celebrated authors as they delve into the craft of writing a novel through the art of poetry as well as how their unique Latinx identity and experiences inform and nourish their work.

**Writers, of Color, Christian, Jewish, Muslim, LGBTQ, Confront the Holocaust** (Ellen Bass, Jacqueline Osherow, Sara Lippmann, Matthew Silverman, Geoffrey Philp)

The book New Voices: Contemporary Writers Confronting the Holocaust is groundbreaking. It uniquely juxtaposes preserved visual artifacts (vintage photos, propaganda posters, etc.) selected from noted collections with newly written work from poets, essayists, short story and flash fiction writers. Panelists will read from their work and discuss how they rendered an interpretive voice to the “silent witnesses” from that time, focusing on the lessons for all humanity.

**Writing and Teaching Toward a New Radical Liberation** (Loyce Gayo, Monica Sok, Paul Tran, Adrienne Perry, Jon Meyer)

How do we as instructors create a space that allows for the critical and personal reflection, writing, and sharing of our traumas while honoring the writer? How do we encourage, especially within marginalized communities, the envisioning of new and radical liberatory imaginaries? Five writers and teachers will share experiences and lessons that highlight the often difficult negotiation of the personal in the classroom.

**Writing Away & Back to the Border: Unlearning Toxic Masculinity Through Poetry** (Miguel M. Morales, Oswaldo Vargas, Dan Vera, Baruch Porras-Hernandez, José Héctor Cadena)

How can poets actively contest reproducing toxic masculinity in our craft? This Queer Latinx poetry panel examines heteropatriarchy rooted in the physical and internal borderlands. Panelists explore how distance, memory, and space serve as lenses to identify and unlearn toxicity, including misogyny and machismo, by writing about and from those toxic spaces. This multi-generational, mixed status panel will also share texts challenging masculinity inhabiting both sides of the border and the page.

**Writing Beyond the Gate: Reaching Voices from Outside the Academy** (Julia Bouwsma, Michelle Peñaloza, Nikki Zieleninski, Tessa Hulls, Cynthia Dewi Oka)

Systemically, the academy controls access to literary voices and platforms through an infrastructure that includes publishing, networking, course adoption, and financial and other institutional support. Writers from outside academia discuss how to disrupt this power dynamic, navigate non-traditional paths, promote access to under-heard voices, and otherwise
destabilize a system that co-opts and restricts the spirit of resistance and revolution historically characterized by creative writing.

**Writing Climate, Catalyzing Change** (Lacy Johnson, Emily Raboteau, Sarah Broom, Elizabeth Rush, Cinelle Barnes)
What role can writers play in the fight against climate change? Some writers use their craft to bear witness to an increasingly unlivable world; others go further, not only addressing the connections between human activities and environmental catastrophe, but also taking action to change it, and compelling others to do the same. These writers will discuss how our work makes possible (or fails to make possible) ways of reimagining how we can evolve in a context of persistent natural disasters.

**Writing Empathy Across Cultures** (Lisa Norris, Shann Ray, Alan Heathcock, Kristiana Kahakauwila)
Do writers have a responsibility to leaven visions of horror with images of compassion, connection and empathy? If so, how might that be done artfully? How do writers know when their presentations of violence are merely gratuitous? How can they keep from offering “preachy” or agenda-ridden work if they wish to present positive messages? Panelists representing Native and mainstream cultures will offer examples from their stories and discuss the way these questions inform their writing processes.

**Writing For Your Ears: the new-old art of fictional podcasts and audio dramas** (Jackson Musker, Kaitlin Prest, Chris Littler, Morgan Givens, Ellen Winter)
Audio fiction is both white-hot (many of today's 500,000+ podcasts are fictional gems) and steeped in tradition ("War of the Worlds" just turned 80!). Using text and audio examples, we'll share intel about working in this skyrocketing medium: how does one write stories that demand to be heard? How is scripting a serialized podcast distinct from writing a 1930s radio play... or a Netflix show? How can sound and music support or nuance text? How do these projects get pitched, bought, and produced?

**Writing in Multilingual Networks** (Lynne DeSilva-Johnson, Orchid Tierney, Gabrielle Civil, Sawako Nakayasu, Raquel Salas Rivera)
This panel focuses on multilingual, multimodal literary networks. It addresses the terrain of translation, transcreation, and writing across multiple languages, and examines the way that communities have written and are writing through and against local, national, global, and language networks. What future citizenship(s) do multilingual literatures enable? Panelists will discuss their own writing, perform excerpts, and/or discuss creators, networks, and systems troubling these intersections.

**Writing in Spanish in the Land of the Free** (María de Lourdes Victoria, Claudia Castro Luna, Lupita Vargas, Gerald Padilla, José Luis Montero)
The USA houses a community of 41 million Spanish speakers, the world’s 2nd largest, yet its Spanish literary production is abysmal. Why aren’t more Latinx authors writing in Spanish? How
can we support them in order to improve? We’ll examine the cases of Seattle Escribe, Kansas’s LWC and Latino Book Review, nonprofits that have spurred publications, literary events, workshops and media projects, all in Spanish. We’ll discuss how their models could be improved and even replicated. ¡Sí se puede!

**Writing Medicine: The Role of Artists in Cultural and Community Healing** (Michelle Otero, Valerie Martinez, Anel Flores, Chasity Salvador, Maya Chapina)
In November 2018 the FBI reported that hate crimes increased for the third consecutive year. Writers and artists build resilience and help communities heal, not only through our work on the page, but through our work in the world. Panelists offer reflections on their healing practices, from hosting pláticas following the Pulse Nightclub shooting, to working with Central American Migrants at the border, to rewriting the centuries-old proclamation for the city of Santa Fe, New Mexico.

**Writing Nepantla** (Odilia Galvan Rodriguez, Edward Vidaurre, Brenda Riojas, Rodney Gomez, Priscilla Celina Suarez)
Along the southern border there exists a betwixt and between place. Referred to by Dr. Américo Paredes as greater Mexico, and by Gloria Anzaldúa as Nepantla, the land in between. Five writers who hail from California and Texas borderlands, discuss how living and writing in two or more languages defines and enriches their work. What challenges does Nepantla pose for educators, creative writing workshop leaders, and those who teach writing as a way empower people to find and share their voices.

**Writing Secular Muslim Experience** (Dana Ghazi, Mohamed Asem, Omar El Akkad, Ramiza Koya, Aatif Rashid)
Muslim stories are often told from the viewpoint of terrorists or new immigrants. These narratives can reinforce the idea that Muslims are profoundly ‘other’ to American culture. Writers will discuss work that features the characters or viewpoints of those who come from a Muslim background but who reflect the full range of our experience, making an argument for secular Muslim cultural identity and highlight counter-narratives to the stereotypes often represented in media.

**Writing the Difficult with Fabulist Elements** (Catherine Moore, PaulA Neves, Nandini Dhar, Melinda Palacio, Erin Elizabeth Smith)
When myth and magic coexist with domestic concerns in literature, the ordinary is amplified. As within magical realism, incorporating fabulist elements allows a focus in which painful subjects can be eyed from a comfortable distance. Our panel will explore critical ideas about domestic fabulism in women’s writing; concentrating on poems that address common, yet difficult, events through mysticism and highlighting the safe narrative spaces this genre offers, especially to marginalized stories.
Writing while multilingual: how to leverage your languages for strong fiction (Marjan Kamali, Dariel Suarez, Henriette Lazaridis, Anjali Mitter Duva)
The circumstances of our growing up, colonization, immigration, belonging versus otherness, all influence how we feel about and use our languages. We will explore how our relationships with our languages influence what/how we write. Using excerpts by writers such as Aleksandar Hemon, Oscar Casares, Edwige Danticat, and Amitav Ghosh, we will identify some practical techniques for when and how to incorporate different languages to craft the strongest, truest fiction.

You Can Drive 800 Miles (Diane Glancy, Bruce Bond, Emmy Perez, Alex Lemon)
In Texas you can drive 800 miles in a straight line and still be in Texas. The influence of place upon one’s writing is known, but what if one is from a place that has many places within place? How does one write about expanse and a conflicting sense of terrain?—A place of borders, yet an openness seemingly without borders. Is there a writing of place in Texas? Four writers will discuss how to write about place when it is fragmented and expansive and includes several cultures and voices.

You Write What You Eat: Essayists on Their Food Obsessions (Brian Oliu, Bruce Owens Grimm, Karissa Chen, Roxane Gay)
Obsession is at the heart of nonfiction writing: it often requires a in-depth investigation into the subject in order to unearth some concept of truth. With the rise of forms such as food-based memoir, essayists have been turning to food writing as a way to celebrate and dissect our relationships with eating. In this event, panelists discuss their relationships with the cultural criticism surrounding dining, and how diving deeper into these obsessions can unlock our own palate for the world.

You’ve Got It Wrong: Writing Against Misperceptions (Marie Mutsuki Mockett, Carmen Maria Machado, Ander Monson, Paul Lisicky, Steve Woodward)
In an age of misinformation, how do writers of nonfiction make space for work that challenges dominant narratives? These four Graywolf Press writers all actively overturn commonly held assumptions about their subjects, whether examining farming in the rural Midwest, abuse in queer relationships, the AIDS epidemic by way of Provincetown, or gun violence and water usage in the American Southwest. These writers will read and discuss with editor Steve Woodward how their work shatters misperceptions.

Youth Literacy, Creative Writing, and Community (Jason Conde, Ali Haider, Maria Gavia, Vivian Lee Croft)
This event will focus on what community-driven youth literacy & creative writing organizations do (outside of directly working with youth) in order to remain sustainable, boost visibility, and engage volunteers, while addressing specific local issues that arise in their support of youth literacy and voices. Representatives from Read and Write Kalamazoo, Austin Bat Cave, Girls Write Pittsburgh, and 916 Ink will participate in the panel.
Pedagogy

Aftermath: Teaching in the Age of “After” Poems (Jennifer Moore, Claudia Cortese, Roy Guzmán, Diane Goettel, Uchechi Kalu)
This panel of writers, professors, and editors will give creative writing educators tools to teach students about plagiarism. We will explore the difference between poems with creative integrity and those that cross into theft, as well as the ethics of writing after living poets who explore personal experiences in their work. The panel will offer crucial pedagogical strategies, including how to discuss questions of attribution, transformation, and responsible engagement with source material.

Are You F*ing Kidding Me?: Self-Care in the Face of Classroom Trauma (Rachel Simon, Olivia Worden, Seth Michelson, Sreshtha Sen, Nathan Alling Long)
While supporting student education and growth, we are also tasked with mentoring, caring for, supporting retention efforts, and much more. But how do we focus on self care in the face of classes full of students who may be survivors of trauma or emboldened to express hate in the classroom? This panel will offer practical strategies to avoid burn out and set clear boundaries so we can continue to support students, ourselves, and colleagues.

Beyond Academia: Teaching Strategies for the Community Classroom (Kimberly Grey, Mitchell L. H. Douglas, Jill McDonough, Rebecca Lindenberg, Jason Koo)
Five teachers of creative writing share their pedagogical approaches to teaching incarcerated people, disenfranchised youth, continuing education adults, and working professionals. Each panelist will respond to the questions: what are the similarities and differences between teaching academic and community workshops? How do you best fulfill your community’s writing needs? What challenges have you faced, successes have you celebrated? How can we make the writing workshop accessible to all?

Beyond Research: Creative Writing Practices in the Composition Classroom (Dan Lau, Frankie Rollins, Addie Tsai, Samuel Campbell)
As composition continues to push for a stem-oriented curriculum rooting the writing practice in research and hard sciences, we are under-preparing our college students for the many rhetorical and genre challenges to come. This interactive panel will provide narrative and poetic activities that center a more inclusive rhetoric and expand the compositional toolbox. We will model the critical reflection on positionality and power that is integral to transferable genre awareness.

Beyond the Classroom Walls: Teaching Online Creative Writing (Silas Hansen, Elane Johnson, Oindrila Mukherjee, John Vigna, Jason McCall)
Five accomplished, diverse writers who teach creative writing online confront the challenges of remote courses and programs, offering experiences, assignments, and best practices that meet the specific needs of online writing students and help these learners to succeed and soar. Panelists provide valuable takeaways for writers considering remote education, for curriculum
designers, and for the growing number of faculty who will choose or need* (for the same reasons as students) to teach online.

**Black Voice- Cultivating Authentic Voice in Black Writers** (Brendan Kiely, Daniel Summerhill, Quintin Collins)
Does it smack of racism or classism to demand that these students [black students] put aside the language of their homes and communities to adopt a discourse that is not only alien, but that has often been instrumental in furthering their oppression? How can we teach students of color the art of writing while also encouraging the use of their native discourse, their native voice? How do we foster voice if students aren't invited to the table? Using Whitman, Hughes and Kendrick Lamar, we discuss.

**Code-switching in Class: Writing and Teaching with Vernaculars** (BK Fischer, David Tomas Martinez, Rosemary Catacalos, Molly Sutton Kiefer, Anna Ross)
It’s not bad grammar, it’s alternate grammar: writers use dialect, patois, creoles, slang, and hybrid lexicons not only to evoke voice, tone, and place, but to generate friction from the textures of languages in combination. How can alternate grammars be approached progressively in creative writing classrooms? Four writer-teachers who mix dictions in their own work discuss inclusive teaching practices that honor the range, richness, and complexity of the languages and dialects of their students.

**Contagion & Writing: Tradition, Language and Cultures in Contact** (Nelson Cárdenas, Sylvia Aguilar-Zeleny, Andrea Cote Botero, Mariela Dreyfus, Luis Muñoz)
This encounter of Creative Writing professors from Texas, Iowa and New York will address the cross-pollination experience created by the emergence of Bilingual MFAs. We will discuss what each of our programs is doing to redefine the landscape of heritage and the horizon of language and culture. Diversity in the classroom becomes a lab for international creative community building, ours is a process in which both professors and students become co-creators who inform each writing.

**Essential Contemporary Texts in the Classroom: Natasha Trethewey's Native Guard** (John Hoppenthaler, Honoree Jeffers, Shara McCallum, Michael Waters)
Trethewey received the Pulitzer Prize for Native Guard, and those of us who teach it know why: in terms of its content; formal architectures; and historical, cultural and racial underpinnings, the collection represents a trove of value in the classroom, a collection remarkable for its textured approach to matters of race, identity, historical erasure, memory and grief. This panel, comprised of poets who regularly teach the book, will provide insight and strategies for teaching it.

**Fake News and Hard Truths: Teaching Students Creative Research Approaches** (Charlotte Pence, Margaret Lazarus Dean, Kwoya Fagin Maples, Frank X. Walker, Andrew Malan Milward)
In this post-fact era, students tend to avoid research in their creative work, viewing it as suspect or thwarting self-expression. Yet research invigorates a piece of creative writing and is one of
the most powerful tools for making positive change. This panel will offer vetted research exercises for poetry, fiction, and creative nonfiction students. Moving beyond secondary methods, panelists will discuss immersive-research; social action research; and document collage.

**Game On Again: Teaching Writing for Video Games 2.0** (Salvatore Pane, Eric Freeze, Julialicia Case, Nick Potter, Natalie Mesnard)
Following last year’s successful panel on writing for video games, this year’s panel will focus on pedagogical tools teachers can use in the classroom. Software like Twine, Imagine 7, Bitsy, or RPG Maker are easy to use and adaptable to many different kinds of writing, from fiction to poetry, to multi-modal writing. Our panel will show how to incorporate these tools in the classroom to write compelling digital narratives that promote empathy through interactivity.

**Hands-on, High-Impact: Teaching the Literary Journal Practicum** (Rachel Hall, Alison Condie Jaenicke, Lisa Fay Coutley, Stephanie G'Schwind, Patricia Colleen Murphy)
A literary journal practicum provides an opportunity for students to learn by doing. It draws on and teaches skills that don’t typically show up in traditional classes, but it also raises unique challenges. How to provide an education on literary magazines broadly while also tackling the practical demands of putting out a publication? How to ensure quality while respecting the authority of student editors? How to fairly assign grades for different roles and responsibilities?

**Identity Politics: Minority Professors in the University Classroom** (Allison Amend, Marisa Matarazzo, Adriana Ramírez, Dhipinder Walia, Jenny Yang Cropp)
It’s a familiar and problematic narrative: white teacher travels to the “hood” to “save” urban students. But what if the educator is a member of a minority or traditionally marginalized group? What are the responsibilities/challenges for these instructors in representing their own identities as they educate those who are different? This panel explores best practices and concerns when teaching in communities whose race, gender, sexual orientation, and privilege are different from the educator’s.

**In Order to be Totally Free: Teaching via the Writing Constraint** (Alexander Lumans, Kirstin Valdez Quade, Joanna Luloff, Khadijah Queen, Jane Wong)
Oulipo writer Georges Perec says, “I set myself rules in order to be totally free.” From word limits to time limits, writing with constraints can be a powerful tool when teaching writers to expand their first-draft strategies as well as further hone their craft through imposed limitations. In this panel, five instructors discuss what specific rule-based exercises they employ in the writing classroom and how those constraining prompts allow students to find greater freedoms in their own work.

**Integrating Social Justice in the Creative Writing Classroom** (Joanna Sit, Thaddeus Rutkowski, Darrel Alejandro Holnes, Tonya Cherie Hegamin, Donna Hill)
On the 50th anniversary of the founding of Medgar Evers College, City University of New York, five teachers, past and present, from the college’s Creative Writing program, will talk about
how they integrate ideas of social justice and human equality into their writing classrooms. Panelists will explore the intersection of artistic integrity with social responsibility, and discuss their concerns and approaches in preparing students of color to develop an aesthetic inclusivity.

Mapping the Edges of our Wounds: A Generative Workshop (Kimberly Priest, Sarah Klotz, Sarah McKinnon, Joyce Meier)
How do institutions obstruct a culture of care around sexual assault? How can we think differently about responses to trauma? This interactive workshop is designed to explore these questions and prompt ongoing dialogue about sexual assault and institutional care. Representing different perspectives (administrative, teaching, creative), we include visual and auditory components, reflective opportunities, and scaffolded writing prompts that lead participants to name and share.

Meditations in an Emergency: The Lyric Interior in an Age of Crisis (Dana Levin, Erin Belieu, Francine Harris, Carmen Gimenez Smith, Gabrielle Calvocoressi)
What place does the privilege of lyric interiority have in a world on fire? As poets turn their gaze ever more outward towards issues of the collective, as students ever more associate poetry with activism, accessing the interior — the private imagination, the singular psyche, dare we say it, the soul — can seem beside the point. We’ll talk about the personal and political significance of exploring the psychic interior, the virtue of guiding students into this space, and teaching go-to how-tos.

MFA or PhD vs WOC (Namrata Poddar, Aline Ohanesian, Raina Leon, Shubha Venugopal, Vanessa Garcia)
5 writers of different genres, race or ethnicity here expand the debate sparked by Junot Diaz’s “MFA vs POC” & continued by other writers of color including Viet Nguyen, Mathew Salesses and David Mura. Since American creative writing programs are 74% white, what are the pros and cons in pursuing an MFA for aspiring writers of color? Can a PhD in writing and/or the Arts help or hinder their path? What pedagogical alternatives exist for minority writers serious about their artistic development?

MFA to ELA: Teaching K-12 Students (Kenyatta Rogers, Robyn Art, William Archila, Molly Sutton Kiefer, Kerrin McCadden)
Too many of us face the post-degree sadjunct life: lack of health insurance, low pay, no job security. We are graduating to face an ever-dwindling job market without fair compensation. But what if we looked to K-12 for our teaching posts? Five practicing writers discuss the realities of teaching outside the ivory tower and in a diverse array of settings: rural high schools, inner-city arts schools, and Montessori elementary. These can be rewarding and nourishing sites of income and pedagogy.

Nurturing Danticats and Nabokovs: Multilingual/ESL Students in Creative Writing (Lane Igoudin, Sharon Coleman, Marlys Cervantes, Daniel Rios-Lopera, Emma Burcart)
Multilingual and ESL students, a sizable segment of college populations, are traditionally underrepresented in writing courses. How do we help them develop their voices? How can we tailor writing pedagogies to their needs? Community college panelists from around the country discuss teaching creative writing and publishing to migrant farmworkers, utilizing poetry translation in multilingual classrooms, refocusing grading policies to foster creativity, and writing contest and journal inclusion.

**Often Not Included in Inclusion: Neurodiversity and Creative Writing Instruction** (Janelle Adsit, Anna Leahy, Stefanie Torres, Rita Maria Martinez, Daniel Bowman)
This panel explores best practices for designing inclusive creative writing courses that respect neurodiversity and neurological variation. In fostering accessible spaces for all creative writing students, panelists (including neurodivergent writers) reimagine the contemporary creative writing classroom. What are the advantages and limits of the models we use? How might we build more accessible and equitable experiences that encourage a lifetime of reading and writing?

**On Grading Creative Writing: Process, Product, and Talent** (Rachel M. Hanson, Bryn Chancellor, Susan McCarty, Chun Ye, CJ Hauser)
Creative writing is a serious art that demands the study of craft, close reading, thoughtful discussion of literature, and much practice, all of which are dependent upon the time to learn one’s own creative process. Grading this work is an especially difficult task. The practicing writers and teachers on this panel will discuss their approaches to grading creative writing in ways that rewards students’ processes and talent, while maintaining high standards for the art of creative writing.

**On Grading the Creative Writing Workshop in the 21st Century** (Barney Haney, Shonda Buchanan, Jameelah Lang, Christopher Coake, Bruce Snider)
This panel will focus on approaches to grading the creative writing workshop. We’ll examine the effects grades have on student work and present practices that can help create equity, inclusion, and risk-taking in the classroom. Our panelists will discuss grading across the spectrum, from graduate workshops to introductory general education workshops. We’ll share perspectives from small liberal arts colleges to HBCUs to large state universities and points in between from across the county.

**Out of Sight: Teaching Form and Writing Blind** (Spencer Hyde, Jill Talbot, Nicole Lyssy, Clinton Peters, Kim Garza)
How do writers and teachers of fiction and nonfiction tackle structure and form beyond the visual? How can we comprehend forms without leaning on sight? This panel features five creative writers, including a blind essayist, who collaborated in an independent study course to teach form. They will discuss how to navigate blindness and sightedness in writing and technology, and ultimately, how to expanded the ways we write, think about, and teach form.
Outside the Cone of Silence: Rethinking How and Where We Teach Creative Writing (Sequoia Nagamatsu, Molly Gaudry, Brian Evenson, Michael Noll, Dawn Raffel)

The teaching of creative writing often defaults to the workshop model of an author remaining silent, which can sometimes lead to inefficient and non-inclusive dialogue. Teachers at varying levels of their career and with experiences with a diversity of non-traditional teaching spaces explore alternatives to workshop in both academic and non-academic spaces that foster collaboration, development, and inclusion.

Pluralism: Antidote Reading and Writing in the Age of Divisiveness (Romaine Washington, Allyson Jeffredo, Jason Magabo Perez, Olga Garcia, Robert Hyers)

Pluralism is the action to make diversity a norm. It creates educational environments that allow for conscious, empathetic, safe engagement with “othered” identities. If curricula acknowledges diversity but does not adopt pluralism, then diversity will remain an abstract concept. We will discuss the need to adopt pluralism into our pedagogical practices with reading selections and writing activities in secondary and post-secondary education to decrease divisiveness in our classrooms and beyond.

Poetics Across the Disciplines (David Welch, Sumita Chakraborty, Emily Jungmin Yoon, Nomi Stone, Keith S Wilson)

How do voltas bring verve to video games? What's the connection between enjambments and anthropology? How, across the disciplines, does prosody help us through? Join five poets for a roundtable discussion about how they blend poetry into the classroom with a variety of disciplines beyond creative writing, including game development, anthropology, and gender studies. As the panelists are practicing writers, each will also discuss how interdisciplinary experiences have enriched their poems.

Poetry Matters: The Pedagogy of #TeachLivingPoets (Nicole Tong, Richard Blanco, Clint Smith, Melissa Smith, Scott Bayer)

Can a living poets pedagogy be a K-12 and undergraduate game changer for teachers, students, and writers? How might educators rethink the voices they teach to make poetry more relevant to and reflective of those they serve? Multi-generational educators including the first Education Ambassador of the Academy of American Poets will introduce and explore ways of bringing poetry to life as it is being written including digital tools that broaden the reach of the genre and disrupt the canon.

Queer is as Queer Does: Enacting Queer Pedagogy in the Writing Classroom (Jen Sammons, Ames Hawkins, Samuel Autman, Violet Defiant Livingston)

What does it mean to queer the writing classroom and why does it matter? Building on inclusive pedagogical approaches, this multi-genre, diverse panel of Midwest educators considers what queering looks like/sounds like/feels like in our own pedagogy and invites participants into a collaborative conversation about queering form and content in the transgenre creative writing classroom. Join us as we demonstrate, explore, construct, and co-create queer pedagogy.
¿Qué, qué? What did you say?: Bilingualism in the Creative Writing Classroom (Alessandra Narváez Varela, Andrea Cote Botero, Nelson Cardenas, Sylvia Aguilar Zéleny)
The Ciudad Juárez-El Paso borderlands are a contested space that is both a symbol of resistance against—and a key site for the implementation of—nationalist, anti-immigrant border policies. In this panel, creative writing faculty at UT El Paso confront the politics of language and identity, as they discuss their experiences engaging with bilingual undergraduate and graduate students who practice diverse forms of code switching and code meshing between English and Spanish.

Re-working the Workshop: Changing Dynamics for a Diverse Classroom (Alexandra Teague, Sean Hill, Prageeta Sharma, Divya Victor, CMarie Fuhrman)
Professors and students spend hours in workshops, often using the classic model of the silent writer who listens. How does this model, and even taxonomies such as “essay” versus “story,” privilege dominant power structures? How can poetry and prose workshops serve writers who are indigenous, of color, multilingual, and/or women and LGBTQ+ when workshop themselves often reinforce their silence? Professors and a recent grad consider ways to better serve complex communities and diverse voices.

Right at the Border: Marching in Students' Footsteps (Richard Yañez, Yasmin Ramirez, Arturo Valdespino, Minerva Laveaga)
On February 11, 2019, thousands assembled along the U.S.-Mexico Border to protest the president’s visit. The voices of teachers, activists, and artists followed the paths of high school and college students who cross over daily to El Paso. Rather than let politicians “build a wall” of hate speech, we work to keep the communities our students inhabit, united. Through culturally responsive instruction, writing, and outreach, we are witness to testimonies that shape us into stronger practitioners.

Teaching Creative Writing Abroad: Translanguaging, Trauma & Transformation (Mariya Deykute, Ariella Katz, Heather Derr-Smith, Tara Skurtu, Caitlin Krause)
This panels brings together the experiences of writers who teach creative writing abroad in post-conflict and post-colonial contexts. Panel presenters work with the incarcerated in Russia, translingual students in Romania, Kazakhstan, Belarus, refugees in Bosnia-Herzegovina, Estonia, Croatia and Eastern Ukraine. Delving into the interplay of translanguaging, trauma, politics and history the event will showcase how these experiences shape the students, the teachers, and writing itself.

Teaching Global Literature in the American Creative Writing Class (Sayantani Dasgupta, Khem Aryal, Mildred Barya, Aruni Kashyap)
Ursula K. Le Guin said, “We read books to find out who we are.” With rising nationalism and fundamentalism worldwide, this quote is of even greater importance now. We underestimate our students’ hunger and curiosity when we teach them worlds they already know. Panelists will discuss works of global literatures (including fiction, nonfiction, and poetry) uniquely suited to the contemporary American classroom along with teaching strategies and exercises.
Teaching in the Confederacy (Chris Gavaler, Lesley Wheeler, Gary Dop, Tyree Daye, Lauren Alleyne)
Creative writing professors from southern schools discuss how politics—such as schools removing Confederate markers and coming to terms with histories of slavery, or failing to—affect the classroom. Inclusive pedagogy, questioning appropriation, and redressing ignorance about race and history are always part of the job description for good writing professors, but this moment in the U.S. presents particular challenges and opportunities.

Teaching the Podcast: A New Exercise in Creative Writing Multimodality (Saul Lemerond, Leigh Rourks, Billie Tadros, Kase Johnstun)
Each year brings an intense demand for more dynamic, more interactive creative writing courses, and this is because there is a necessary trend among educators to embrace the multimodal nature of media as fundamental to our student’s learning lives. In the past decade, podcasts have become a driving force in our cultural landscape, and this panel will discuss the value of challenging students to produce podcasts as well as address the functionality of using podcasts as teaching tools.

Teaching the Teen Writer: Creating Accessible & Successful Programming for Teens (Tania Pabon Acosta, Patricia Dunn, Tori Weston, Sylvia Chan, Seth Michelson)
This panel discussion and Q&A will address managing the teen workshop and creating effective curriculum. Panelists range from working with at-risk teens, bringing creative writing into the classroom and working in pre-college programs. What are the challenges in creating a safe-space classroom? How do mandated reporting and other laws impact the creative writing classroom? Panelists will share their approach and advice to those interested in starting a teen program or becoming involved with one.

Teaching the Tenth Draft: Centring Revision in the Classroom (John Vigna, Padma Viswanathan, Eleanor Panno, Billy-Ray Belcourt, Annabel Lyon)
As writers, we know that revision is 90% of our job. So why isn’t revision 90% of the workshop? It’s all too easy to prioritize new writing over seeing the same piece again and again. We take the “revision as afterthought” model down to the studs and rebuild a robust, integrated approach to revision. Hear from writers across multiple genres about what works and what doesn’t, and how centring revision is actually a radical revisioning of what it means to teach writing.

The Case for Digital Pedagogy in Creative Writing (John Vigna, Jasmine Sealy, Stephanie Vanderslice, Tamara Girardi, Charlotte Gill)
These five accomplished diverse writers and instructors share experiences from the frontiers of online and blended teaching for BFA and MFA programs. They’ll share best practices in cultivating foundational tools in craft, technique and critical analysis while considering various online community-building practices to create a deeper connection with students. They’ll also
discuss valuable strategies for faculty to create institutional buy-in to develop online creative writing courses.

The Dancer From The Dance (Ralph Adamo, Mong-Lan, Jessica Smith, Michelle Taransky, Bill Lavender)
How can we, and do we want to, separate the writer from the writing?— an investigation of how or whether we can separate the work, which we may like and even admire, from the author, who may have been racist, xenophobic, homophobic, anti-semitic, for instance Ezra Pound, T.S. Eliot, Paul Claudel, etc.— and more recent examples of writers whose lives and political or social views may be problematic or even reprehensible, but whose work we may still want to read, admire, teach, and study.

The Evolution of Sudden to Micro Fiction: The Anthologies That Got It Started (James Thomas, Marcela Fuentes, Venita Blackburn, Sherrie Flick, John Dufresne)
Sudden, flash, micro. Panelists discuss how these structural changes came to be, in successive anthologies, over 30 years. Now “flash fiction” is a generic term, respected for what can be done in a thousand words. Panelists include the coeditor of all three Norton anthologies, anthology contributors, an associate editor, and the editor of Flash!: Writing the Very Short Story. The panel will read from the anthologies and provide oversight and insight into a small part of a big literary history.

The King Died and then the Queen died (of grief!): Can Plot Be Taught? (Melanie Abrams, Vivian Lee, Sarah Fuentes, Maria Hummel, Kirstin Valdez Quade)
If plot is a foundation of fiction, why do many writers have such a hard time with it? In this panel, we discuss what readers, agents, and editors are looking for when it comes to plot, and how to teach this in the creative writing classroom and while mentoring individual writers. We consider how plot often plays into marketability and how to give writers an understanding of simple and complex plotting whether you’re looking at a ten page workshop story or doing a developmental edit on a novel.

A frequent misgiving about workshop classes in fiction—whether taught at the undergraduate or graduate level, at writers’ conferences or elsewhere—is the inevitable focus on the short story or, begrudgingly, on single chapters from novels-in-progress. It’s time to consider an alternative. Two professors & three graduate students share their experiences teaching, writing, & reading novellas as well as their reasons for embracing a form they find commodious, malleable, & downright subversive.

The Overshare: Navigating Public & Private Identities in the Writing Classroom (Olivia Worden, Juan Morales, Curtis Bauer, Melissa Febos, Syreeta McFadden)
What happens when you run into your students on a nude beach, when they read your addiction memoir, or your sexy and queer autobiographical poems? This panel has a twofold
focus: how to support students who are prone to overshare (and decide if you are a mandated reporter) and to help navigate who we are as professors in control of a classroom and a grade and as whole complex people. In the age of insta-google how do you maintain your identities and mental health.

The Safe Space of the Essay: Navigating Student Pain on the Page (Jeremy Jones, Cassandra Kircher, Catina Bacote, Kelly Sundberg, Lina Ferreira Cabeza-Vanegas)
In nonfiction classes every day, students make themselves vulnerable, writing about suicide, gender and sexual violence, debilitating anxiety, and more. As teachers, what is our role for these students? Do we respond only to the work or offer something more? Where is the line between caring instructor and mental health professional? And what of legal obligations—navigating mandatory reporting while maintaining trust? Panelists discuss approaches to these issues of the essay’s safe space.

The Zeno’s Paradox of Scene Writing and Other Strategies for Teaching Fiction (Lucy Ferriss, Eric Goodman, Susan Straight, Michael Jaime-Becerra)
An analogy can convey the craft of fiction better, and quicker, than painstaking analysis. Each of us has our own go-to metaphors for how narrative works, whether we compare the challenge of scene writing to Zeno’s paradox, use Constable’s painting of a river to capture anticipation, compare author and narrator to driving instructor and driver, or ask why our main character wants a ham sandwich. This panel will unspool a cluster of analogies and explore their potential for transmitting craft.

To Be Young, Black, and Tenure-Track: Diversity in Higher Education (bridgette bianca, Natalie Graham, Arisa White, Kiese Laymon, Ryane Nicole Granados)
What does it mean when you walk into a classroom and the person at the podium looks like you? As colleges across the nation increase diversity and inclusion efforts to close equity gaps for students of color, they may be overlooking one thing – diverse faculty representation. Published authors and professors, our panelists share best practices for culturally responsive pedagogy, their experiences in academia, tips for supporting Black teachers, as well as how they make time for writing.

Towards a “Third Language”: Rethinking Text + Image Assignments in the Workshop (Katy Didden, Kelcey Ervick, Sarah Minor, Saara Raappana, Kristen Radke)
Of synthesizing verbal and visual material, CD Wright wrote: “In collaboration we create a third language.” How can we adapt the workshop to practice this “third language”? On this panel, we’ll present useful assignments--essays, films, poems, stories--that help students engage the flux and friction between text and images: from adaptation to activism, sampling to speaking out, illustration to transfiguration. We’ll also consider how multi-modal forms call us to re-think the workshop itself.

Unsilencing the Undergraduate Workshop (Lisa Page, Sybil Baker, Ira Sukrungruang, Jarod Rosello, Kirstin Chen)
Undergraduate workshops involve students from diverse backgrounds. Because of this, the traditional workshop model does not always work effectively. As Bich Nguyen states in “Unsilencing the Workshop”: “… a system that relies on silencing and skewed power and endurance is a terrible system.” In this panel, experienced teachers will discuss their approaches to teaching undergraduate creative writing, and attendees will leave with practical models and practices to initiate in their classes.

**When Confession Isn’t Enough: Turning Adversity into Art** (Joan Frank, Sandi Wisenberg, Mimi Schwartz, Michael Steinberg, Tom Larson)
Student writers, young and old, frequently choose to write about personal tragedies such as debilitating illness and loss. The result is often a direct confessional work that bemoans or simply describes those difficulties—i.e., what Vivian Gornick calls "the situation" without "the story." To address that problem, our panel of veteran teacher/writers will offer examples and strategies to help writers transform traumatic experiences into artfully crafted, fully dimensional, personal narratives.

**Working-Class Witnesses in the Academy** (Kelly Sundberg, Hope Wabuke, TaraShea Nesbit, Michael Czyzniejewski, Christa Parravani)
Working-class faculty of all backgrounds face material and psychological obstacles in the academy. Burdened by student loan debt and possessing a lack of cultural capital, how can these faculty develop strategies for survival within a system traditionally linked to wealth, access, and privilege? Working-class faculty will discuss their experiences navigating the academic institution, including side-hustles, scholarship, code-switching, and creativity, and posit solutions for greater inclusivity.

**Writing on the Spectrum: Teaching in Neurologically Diverse Classrooms** (Joe Biel, Daniel Bowman, Jennifer Hudgens, Caseyrenée Lopez)
This neurologically diverse group of panelists will share pedagogical strategies that serve students on the autism spectrum, shaped by their own experiences as students and professionals. The panel will suggest techniques and resources creative writing instructors can use to create syllabi, exercises, and a classroom environment that is more supportive of neurologically diverse students, while also bearing in mind that some students are navigating multiple diagnoses and identities.

**Readings**

**25 Years of ALTA Fellows** (Kelsi Vanada, Emma Ramadan, Robin Myers, Adam Levy, Hai-Dang Phan)
For 25 years, the American Literary Translators Association’s Travel Fellowship program has supported and celebrated the work of emerging translators. Many of our Fellows have gone on to shape the field as award-winning literary translators, book publishers, and influential...
teachers and mentors. Join past Fellows for a bilingual reading in Vietnamese, French, Spanish, and Dutch, as well as a discussion of how to enter the field of literary translation.

**50 Years of the Feminist Press and Beyond** (Jisu Kim, Camille Acker, Juliana Delgado Lopera, Michelle Tea, Reiko Rizzuto)
For fifty years, the Feminist Press has been publishing classic and new writing in order to elevate silenced and marginalized voices. Founded in 1970 to recover lost texts, FP has since championed a diverse array of writers and continues to complicate feminist narratives around the world. Join authors for a reading and a discussion on how cutting-edge literature, across multiple genres, serves to support a mission of personal transformation and social justice for all people.

**AKRILICA Reading** (Suzi F. Garcia, Sara Borjas, Raquel Salas Rivera, Carolina Ebeid, Joshua Escobar)
The Akrilica series began with a conversation between Latinx Poet-Editors Carmen Gimenez Smith, J. Michael Martinez, and Francisco Aragon. Now in its sixth year, this partnership between Noemi Press & Letras Latinas has received national recognition for its award-winning collections & reprints of innovative Latinx writing. This reading will showcase the range of voices that are pushing at the ideas of Latinx poetry, celebrating the diverse perspectives & aesthetics in our contemporary landscape.

**All My Hexes Live in Texas: Writing the Weird, Weird West** (Alexander Lumans, Claire Vaye Watkins, Fernando Flores, C Pam Zhang, Mike Alberti)
The Sand Creek Massacre, Yucca Mountain, Area 51—the West’s desolate “emptiness” belies depths of the dangerous and the bizarre. Writing its mysteries, consequently, runs deeply: from Louise Erdrich’s Love Medicine to Joy Williams’s The Quick and the Dead. In this panel, five established and emerging prose writers read within this regional tradition, ranging in subject from mesa megafauna to ghosts of annihilation. These writers present an updated essence of the phantasmagorical American West.

**And Then They Clearly Flew Instead of Fell: Poets Writing Creative Nonfiction** (James Allen Hall, Jennifer S. Cheng, Danielle Cadena Deulen, Jehanne Dubrow, Lia Purpura)
In his poem, "Because You Asked about the Line Between Prose and Poetry," Howard Nemerov asserts that poems soar while prose remains earthbound. In this reading, poets who make the lyrical leap show that nonfiction is also capable of flight. These writers infuse their nonfiction (including memoir, essay, and the fragment) with poetic technique. The panel evinces a diversity of backgrounds, subjects, and aesthetic viewpoints to invite questions about form and what (and who) constitutes the lyric.

**Apple, Tree: Writers on Their Parents** (Mat Johnson, Laura van den Berg, Leland Cheuk, Susan Ito, Donna Masini)
It happens to us all: we think we’ve settled into an identity, a self, and then out of nowhere, traces of our parents appear to us, in us—in mirrors, in gestures, in reaction and reactivity. For
this collection of new work, the apple looked at the tree: 25 writers bring eloquence, integrity, and humor to topics such as arrogance, obsession, psychics, grudges, table manners, luck, and laundry. Featuring contributors Laura van den Berg, Mat Johnson, Susan Ito, Leland Cheuk, and Donna Masini.

**Aztlan Libre Press presents 5 XicanX Authors** (Laurie Ann Guerrero, Amalia Leticia Ortiz, Reyes Cardenas, Vincent Cooper, Barbara Renaud Gonzalez)
Aztlan Libre Press, an independent publishing company based out of San Antonio, Texas that specializes in Native American/XicanX literature and art, presents five of its authors in a special reading and performance. The event culminates with three award-winning Chicana voices sharing their poetry, memoir, and an excerpt from the Xicana punk rock musical "The Cancion Cannibal Cabaret."

**Border Crossing: Racial, Culture, and Social borders in Working-Class Fiction** (Joseph Haske, Keenan Norris, Daniel Manuel Mendoza)
Issues of race and culture are growing topics in the USA. However, mainstream outlets rarely consider how these issues are addressed in working-class literature. Writers from poor and working-class backgrounds read stories and novel excerpts that address the various conceptual and literal borders that their characters face in day to day lives in south Texas, California’s east bay, and rural Michigan.

**Celebrating Ten Years of Argos Books** (Marina Blitshteyn, Sade LaNay, Luis Othoniel, Samantha Zighelboim, Noel Black)
Argos Books celebrates 10 years of publishing innovative poetry and interdisciplinary work that subverts established conventions of genre, form, function and audience. This reading features poets and fiction writers that span Argos’ decade of making chapbooks, writing in translation, full-length poetry collections, cross-genre works, and gatherings that bring diverse literary communities together. Readers include Sade LaNay, Samantha Zighelboim, Luis Othoniel, Noel Black and Marina Blitshteyn.

**A Celebration of the Small Press Poetry Prize** (Chelsea Wagenaar, Malcolm Tariq, Abby E. Murray, Mark Irwin)
At some point, most poets enter a contest hosted by a small press. To explore & showcase the diversity of forms & subjects represented in the current landscape of contest winners, join us as four recent winners of small press prizes read from their new collections. This reading features the most recent winners of the Cave Canem, Philip Levine, Perugia Press, and Michael Waters Prizes. The event will include a final dialogue concerning the rewards and difficulties of the submission process.

**Deep in the Heart: Celebrating Three Decades of American Short Fiction** (Danielle Evans, Rebecca Markovits, Don Lee, Susan Steinberg)
When your journal’s name is American Short Fiction, you have an obligation to publish a wide variety of stories, representing a multitude of experiences in a range of styles, that hit the
reader right where it counts. Celebrating this mission, an esteemed group of ASF authors will read their work and discuss what makes a story powerful, innovative, and incisive. For 29 years, ASF has published nationally cherished fiction in a beautiful magazine from right up the road in Austin. Welcome, y'all.

**Difficult Women: Writers on Rage and Action in a Polarizing Election Year** (Amber Tamblyn, Roxane Gay, Lidia Yuknavitch)
Three women writers discuss and read work that pushes the boundaries of the personal as political, exploring the ways in which our writing is used as a tool to defend and fight for our rights to exist in positions of power, and fight back against a Presidential administration that aims to silence us.

**Do Words Heal? Writers on the Power and Difficulty of Writing Pain & Trauma** (Cleyvis Natera, Mitchell Jackson, Marita Golden, Susan Kim Campbell, Alison C. Rollins)
Trauma and pain can inhibit even paralyze creativity. Yet for some writers, trauma serves as the nexus of their work. Participants will share brief excerpts of their work and then discuss the dangers and triumphs of reckoning with personal experience. Does surviving and choosing to write about traumatic events serve to transcend or mire us? Is it worth facing your biggest pain and trauma for the sake of creating? What is left in the aftermath? Who, if anyone, is transformed by these painful reve

**El Niño as the “Man of the House:” Latinx Poets Who Immigrated as Boys** (Jose B. Gonzalez, Leon Salvatierra, Javier O. Huerta, Roy G. Guzman)
Immigrating from El Salvador, Honduras, Mexico, and Nicaragua, to the U.S. as boys through varying sets of circumstances, each of these poets learned the meaning of “being the man of the house,” a common saying in Latin America as they transitioned into a new land. Their poetry captures the challenges of internalizing the expectation of acting like an adult, at times being forced to play the role of a patriarch and at other times expected to conform to being a young, disempowered child.

**Family, Race, and Freedom in the Old and New South** (Susan Cushman, Jeffrey Blount, Rebecca Bruff, Johnnie Bernhard)
Four Southern authors—three white women and one black man—use the power of fiction to cultivate empathy in three novels and one short story collection. Themes of courage, family, race, faith, freedom, and redemption flow through these stories set in Texas, Mississippi, South Carolina, and Virginia from the Civil War through present day. Their characters overcome obstacles dealt by fate and their own choices. Panelists will discuss the pleasures and problems of being Southern writers.

**An FC2 Reading** (Araki-Kawaguchi, Dennigan, Krollos, Maierhofer, Neville) (Marream Krollos, Kiik Araki-Kawaguchi, Grant Maierhofer, Susan Neville, Darcie Dennigan)
FC2 has been a leading publisher of experimental writing for over 40 years, hosting a dynamic and diverse conversation about what constitutes the innovative. Their authors include, among
many others, Samuel Delany, Leslie Scalapino, Lidia Yuknavitch, Stephen Graham Jones, Diane Williams, Marc Anthony Richardson, Amelia Gray, and Vi Khi Nao. This event features readings by authors of their latest releases, followed by a Q&A.

**Fierce Lineage, Poetic Agency: Women of Copper Canyon Press** (Elaina Ellis, Leila Chatti, Ellen Bass, Traci Brimhall)
Reading from their own new and recent poetry collections while paying homage to a powerful lineage of female-identified poets, a diverse lineup of Copper Canyon Press authors will share poems of survival and love, desire and illness, of bodies that move with agency and voices that speak with complexity. Each reader will present, in addition to her own work, one poem by an influential woman author from Copper Canyon’s 45+ year catalog.

**Gender, Genre, Word & the World: New Books From Trans & Queer Writers** (Oliver Baez Bendorf, Jaquira Díaz, Rivers Solomon, T Fleischmann, Andrea Lawlor)
2020 was once the future, but now it is present. Join five trans and queer writers who will read from brand-new books in memoir, essay, poetry, speculative fiction, and afrofuturism, that breathe new worlds into being from the margins. Drawing from imagination, memory, and history, these are stories of ordinary and extraordinary survival, love, gender nonconformity, pleasure, and transformation, amid grief, violence, colonialism, isolation, and other inherited traumas of the modern world.

**Gratitude as Grit: Poetry of Appreciation in Times of Strife** (Amie Whittemore, Diana Khoi Nguyên, Tyree Daye, Jessica Jacobs, Catherine Pierce)
Contemporary poetry turns frequently toward criticizing socioeconomic and environmental injustices while veering away from poems of thanksgiving and appreciation. However, poetry that perpetuates narratives of hope, grace, and beauty is crucial: without such narratives, personal and political despair become paralyzing. In this reading, poets share work that acknowledges the difficulties of experience while also praising that which gives us the ability to write and take action.

**Hay poesía en el Midwest** (Juana Goergen, Silvia Goldman, Miguel Marzana, Oriette D’Angelo, León Leiva Gallardo)
A bilingual poetry reading, in spoken Spanish and projected English supertitles, by poets that write the immigrant experience from the heartland and are originally from Puerto Rico, Uruguay, Bolivia, Honduras and Venezuela.

**Here I Am: A Reading By Disabled Writers of Color** (Jess Silfa, Leah Piepzn-Samarasinha, Cyree Jarelle Johnson, Ahja Fox)
What do you do when POC spaces aren’t accessible but accessible spaces are mostly white? How do you find a space for yourself in the writing community? At this reading, writers who identify as both a person of color and disabled read stories, essays, poems, and other work which highlight their experiences. These writers deliver their work in their own voices, showcasing the richness that their intersectional perspective brings to their writing.
"If You Want to Know What We Are": A Reading of Filipinx American Literature (Marianne Chan, Mark Galarraga, Jan-Henry Gray, Grace Talusan, Barbara Jane Reyes)
In Culture & History: Occasional Notes on the Process of Philippine Becoming, Nick Joaquin writes, “The identity of a Filipino today is of a person asking what is his identity.” With long histories of colonization and migration, the Filipinx American identity is vast and various. In this event, first- and second-generation Filipinx American writers of poetry, fiction, and non-fiction read their work to showcase the diversity within Filipinx literature.

Iowa Short Fiction Award Series 50th Anniversary Reading (Ashley Wurzbacher, Anthony Varallo, Allegra Hyde, Ruvanee Vilhauer, Emily Wortman-Wunder)
Since its creation in 1969, the Iowa Short Fiction Award series, juried through the Iowa Writers’ Workshop, has awarded the publication of the first fiction books of over sixty-five writers. This reading will bring together current and past winners of the Iowa Short Fiction Award and John Simmons Short Fiction Award in celebration of the series’ fiftieth anniversary and the University of Iowa Press’s ongoing commitment to elevating the voices of emerging fiction writers.

It's Not Ekphrastic: Contemporary Poets, Contemporary Art (Jared Stanley, Raquel Gutiérrez, Farid Matuk, Jared Stanley, Cole Swenson)
This reading features poets whose work is in deep dialogue with contemporary art, who go beyond ekphrasis, using strategies, techniques, ideas based in contemporary art in their writing practice. This cross-pollination between creative practices stems from these writer's hybrid practice as curators, collaborators, art reviewers, and artists themselves. We will read hybrid works, text-based artwork, poems, and prose that push past collaboration and toward mutual entanglement.

Joy is an Act of Resistance: A Poetry Reading by Women of Color (Brenda Shaughnessy, Tina Chang, Patricia Smith, francine j. harris, Rachel McKibbens)
In a culture where women of color are ever-expected to perform rage/anger as a primary mode of social protest, five poets flip the script and read poems with joy as their primary focus. Chang, harris, McKibbens, Shaughnessy, and Smith find strength in Toi Derricotte’s poem and notion “Joy is an Act of Resistance.” They explore the powers of gratitude, eros, humor, devotion, and love--those forces necessary to defy/oppose/disarm regimes of hate and division.

Judaism is Not a Country (Isaac Ginsberg Miller, sam sax, Camonghne Felix, Sara Brickman, Aaron Samuel)
In a moment of rising white supremacist violence, nationalism, and xenophobia, this reading features Jewish poets who are reckoning with US and Israeli state violence. Panelists will read from their work and discuss the role of poetry in confronting Zionism, white supremacy, antisemitism, Islamophobia, settler colonialism, and anti-Black racism. These poets imagine a diasporic Judaism that includes many races, genders, sexualities, nationalities, and stands on the side of all oppressed peoples.
Killing the Story to Tell the Self: Innovating Black Women’s Narratives (Ruth Ellen Kocher, Wendy S. Walters, Dawn Lundy Martin, Duriel E. Harris)

Innovative Black Women Poets have contributed much to the landscape of contemporary poetry by challenging traditional conventions of lyric poetry to convey narratives long considered less traditional and unconventional. This panel presents four Innovative Black women writers who have re-imagined the poetic landscape and now embark on projects of literary narrative in various forms including creative nonfiction and studio art in their pursuit of the authentic story.

Land, Language, Survival: Women Eco-Writers (Petra Kuppers, Pam Uschuk, Margaret Noodin, DJ Lee, Ann Fisher-Wirth)

Women eco-writers share language, survival, and land practices. Margaret Noodin discusses Anishinaabemowin/English poetry and the power of knowing one place well. Ann Fisher-Wirth writes about chronic illness and meditation in Mississippi. DJ Lee writes about the Selway Wilderness, ghost forests, and her mysterious grandmother. Pam Uschuk discusses Southwestern wild lands, refugee crossings, and healing from cancer. Petra Kuppers, a disabled Michigan settler, moves with insects and mushrooms.

Literary Citizenship: What does it actually mean? (Maya Marshall, Sara Fan, Shara Lessley, Aria Aber)

This panel consists of diverse panelists and presenters who will engage in lectures and discussion about the importance of literary citizenship and how it relates to different areas of existing within society. Panelists will present lectures about the importance and role of social media, reviews, political mainstream consciousness, interpersonal interaction, mentorship, existing as a mediator within and outside of the literary community.

Love Poems in Place: Ecotone Poets in Fourteen Lines (Kathryn M. Barber, Anna Maria Hong, Cortney Lamar Charleston, Maryann Corbett, V. Penelope Pelizzon)

Ecotone's fall 2019 Love Issue features poems in 14-line forms, including sonnets, rondels prime, and brefs double. In this reading and conversation, contributors will share poems, and will speak to the enduring nature of these forms and the transformations they and others have worked upon them. What does it mean to write a love poem in place, or to place? How do such forms allow us to reimagine place—our home landscapes; regions in ecological crisis? What might poets do with these forms next?

Making Place in Hybrid Tongues (Nadia Misir, Minerva Laveaga Luna, Sehba Sarwar, Sorayya Khan, Torsa Ghosal)

This panel highlights the work of writers who explore remembered and imagined attachments with place. Featuring five women of color whose living and writing transcend national borders and literary genres, the panel asks whether the places we navigate demand their own hybrid literary forms. Writers who wear multiple tags—novelist, memoirist, poet, translator, critic—read from new work. These works embody aesthetic and political choices involved in representing locales across genres.
Many-Splendored Muslim Literature (Samina Najmi, Shadab Zeest Hashmi, Alison Mandaville, Lena Mahmoud, Maryam A. Sullivan)
At a time when “Muslim” connotes a monolithic identity, 5 writers display the racial, geographical, philosophical, and aesthetic diversity of Muslim literature. All have personal experience of Islam and locate themselves on a complex spectrum from faith to secularity. Their work represents Black Urban, Azerbaijani, Palestinian, and Pakistani/American contexts in poetry, fiction, essays, plays, and YA lit. Together, their voices defy oversimple views that reduce the rich textures of their worlds.

Milkweed Editions’ 40th Anniversary Reading: Transformation for the Future (Aimee Nezhukumatathil, Elizabeth Rush, Michael Bazzett, Su Hwang, Rick Barot)
In celebration of Milkweed Editions’ 40th anniversary, these award-winning and debut authors read from new work and translations to showcase not just where Milkweed has been, but where the press is going. Among them are writers giving voice to erased histories, landscapes, identities, cultures, and creatures. In their work, the lyric and transformative meet at the intersections of trauma, injustice, sacrifice, beauty, curiosity, and grace.

Neurodiverse Verse: Poems by and about people on the autism spectrum (Tom Hunley, Daniel Bowman Jr., Barbara Crooker, Julie Hensley, Nathan Spoon)
People on the autism spectrum are amazing. They often have capacious memories, passionate interests, the ability to focus on a subject for long periods, stunningly-fresh perspectives, and rare types of intelligence that don’t always show up on IQ tests. This panel brings together two accomplished poets who are on the spectrum (Daniel Bowman, Jr. and Nathan Spoon) with three more poets (Barbara Crooker, Julie Hensley, and Tom C. Hunley) who have been blessed to have children on the spectrum.

New and Collected: A Trans/Non-Binary Reading (Cameron Awkward-Rich, Samuel Ace, Oliver Baez Bendorf, Paige Lewis, T Fleischmann)
Trans/non-binary literature is (and has been) proliferating, subterranean, perhaps even thriving above ground! Join us for a reading that puts a sliver of the robustness and variety of very-contemporary trans/non-binary poetics on display, featuring writers with new collections published in the interval between AWP 2019 and 2020.

New Nature: Rewriting Place in the Anthropocene (Crystal Gibbins, Jen Karetnick, Rachel Morgan, Rosemarie Dombrowski, Wendy Oleson)
Split Rock Review celebrates eight years of publishing literature and art that centers on place, environment, and the relationship between humans and the natural world. Four featured authors published by Split Rock Review will read and discuss how their work explores place and complicates the traditions of nature poetry in the Anthropocene. Crystal S. Gibbins, founder and editor of Split Rock Review, will introduce and moderate. A Q&A session will follow the reading.
New Poetry from Graywolf Press (Natalie Diaz, Nick Flynn, Carmen Giménez Smith, Sally Wen Mao, Danez Smith)
Five extraordinary poets will present and read from their recently published new collections from Graywolf Press, one of the leading independent publishers in the country. In brilliant and distinct voices, these five poets confront many important questions and issues of our time—immigration, consumerism, racism, suicide, sexuality, representation, the natural world—and always with a lasting sense of responsibility, friendship, and love.

A Ninth Anniversary Reading by Center for Fiction Emerging Writers Fellows (Thierry Kehou, Mariam Bazeed, Chantal Johnson, Kim Coleman Foote, Cara Blue Adams)
For nine years, the Center for Fiction's Emerging Writers Fellowship has provided a unique chance for a diverse group of nine writers to hone their craft and meet publishing industry professionals as they work toward publishing their debut books. Our fellows have since published more than sixteen books. With this reading by our most recent class of alumni fellows, followed by a discussion with Thierry Kehou, Writing Programs Manager, we celebrate the stellar fiction supported by the fellowship.

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 Thursday, March 5, 2020 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.

One Hundred Years of Poetry in the Sewanee Review: A Celebration (Spencer Hupp, Ange Mlinko, Kaveh Akbar, Katy Didden)
In 1920, after 28 years of continuous publication, the Sewanee Review first published verse in its pages. Since then it has fostered many of the essential voices in American poetry. Four recent contributors to the magazine will read and analyze poems from the SR archive, as well as their own work, in order to answer the question: what will the next century of poetry look like, in the pages of the Sewanee Review and beyond?

Open Mic and 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 Friday, March 6, 2020 and Thursday, March 5, 2020 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.

The Poetry of Pandemic: Children, Death, and Fucking (Robert Carr, C Russell Price, Madelyn Garner, Julene Tripp Weaver, Jason Schneiderman)
This cross-generational panel sings pandemic through poetry at the most intimate level: a poet who lost her son to HIV, a poet linking 30 years of public health activism to poetry, a poet navigating her bisexual identity while living with HIV, a poet documenting addiction and sex in the world of PrEP and U = U, an gender queer poet of apocalypse confronting the binary. This panel cuts through the crap of generational difference. We invite you, your lovers and your dead. Join the discussion.

**Pushing Past Page 70: Reaching Creative Nonfiction Readers** (Anjoli Roy, Leslie Portela, Michelle Chikaonda, Jen Soong, Athena Dixon)
With the advent of e-readers, we now know that many readers stop engaging with books at page 70. Five emerging and established creative nonfiction writers who write from African American, Sub-Saharan African, Chinese American, Boricua, & mixed-race Indian American ethnic and cultural backgrounds share insights about challenging racism, colorism, and class marginalization through publishing in the US. This reading addresses head on the challenge of getting readers to push past page 70.

**A Reading by Texas State University MFA Faculty Poets** (Cecily Parks, Cyrus Cassells, Kathleen Peirce, Naomi Shihab Nye, Steve Wilson)
Four permanent faculty poets from the Texas State University MFA Program in Creative Writing read their work.

**R(E)volution: Cuban-American Novelists on Writing Political Upheaval** (Alejandro Nodarse, Cristina García, Achy Obejas, Chantel Acevedo, H.G. Carillo)
This panel gathers five Cuban-American novelists whose work responds to—and is forged by—various forms of political upheaval. When faced with the challenge of confronting political moments fraught with anti-immigrant sentiment, homophobia, and violent nationalism, we can look to the work of Cuban-American writers for examples of how writing can function as a tool of resistance. Panelists will discuss the ways in which their work serves as a form of protest, social dissent, and bearing witness.

**Round Characters: Writing Family in Creative Nonfiction** (Jose Antonio Rodriguez, Sarah Pape, Sarah Jefferis, Barrett Bowlin)
How do we avoid revenge prose and the flat characters it produces? This panel focuses on work that grows out of a literary crafting of the complex experiences of the writer/narrator with their family members. This panel will explore the writers’ representations of their individual home family communities, the challenges of writing the personal and intimate, and the insights they gained from the different techniques for constructing character on the page.

**A Showcase of Fat Poets: An Unapologetic Celebration of Radical Visibility** (Jennifer Jackson Berry, Jessica Rae Bergamino, Diamond Forde, Simone Person, Rachel Wiley)
Poets of diverse aesthetics and body histories investigate public and personal stakes of embodied fat poetics/politics. Scholar Kathleen Lebesco argues fat is “neither simply an aesthetic state nor a medical condition” but a subversive “political situation.” Poets complicate
and re-imagine the thin white able cis-male body assumed in contemporary poetics to allow for fatness. Can poetic craft connect a body of work and a physical body? What is the intersection of fat poetics and social justice?

**Somos Writers: A Multi-genre, Bilingual Reading from the "Other" Texas** (Tim Z. Hernandez, Rosa Alcalá, Andrea Cote Botero, Daniel Chacón)

UTEP is located far west of the Texas people know best, on the borders of Ciudad Juárez, El Paso, and rural New Mexico. We have the only bilingual MFA in Creative Writing and were the first university in the Americas to offer an MFA in Spanish. We live between two cities divided by a wall. We write on that wall. MFA faculty Rosa Alcalá, Andrea Cote Botero, Daniel Chacón, and Tim Z. Hernandez will share poetry, fiction, nonfiction, and translation in this multi-genre, bilingual reading.

**The Soul of a City: Poets on Detroit Music** (Jim Daniels, M. L. Liebler, Hayan Charara, Crystal Williams, Lolita Hernandez)

Readings by contributors to the new anthology, *Respect: The Poetry of the Music of Detroit*, a collection of poems and lyrics that includes numerous Grammy winners and Pulitzer Prize winners. This reading celebrates the literary and cultural impact of the diverse range of innovative music that has emerged from the Motor City, from jazz and blues to rap and techno, and everything in between, while reminding readers of the deep and sometimes controversial connection between poetry and music.

**South Asian Experience in the American South** (Parul Hinzen, Soniah Kamal, Aruni Kashyap, Padma Viswanathan, Khem K. Aryal)

What does it mean to be living and writing in the American South as South Asian diasporic authors? In this session, five panelists with South Asian roots will read from their fiction and nonfiction works set in the American South. Their works will showcase not only the experiences of people of South Asian heritage living in the South as depicted in the panelists’ works but also the panelists’ own interpretation of the American South as it pertains to literary production.

**Southern Plains Gothic and Gritty Realism: Fiction from the American Southwest** (Rilla Askew, Brandon Hobson, Ito Romo, Constance Squires)

Four award-winning writers from Texas, New Mexico, and Oklahoma read their place-based fiction: work that kicks away stereotype, grinds against landscape, reveals, appeals, and confounds. Featuring National Book Award Finalist Brandon Hobson, Chicano Gothic novelist Ito Romo, Oklahoma Book Award winner Constance Squires, and Western Heritage Award winner Rilla Askew, this panel reads deep into the lives and landscapes of the region.

**Station to Station: Telling the Stories of QUEENSBOUND** (KC Trommer, Jared Harel, Safia Jama, Joseph Legaspi, Abeer Hoque)

Hear from Queens poets about poetry as an act of resistance and how to build and fortify a literary community in the midst of the Trump era. The poets of QUEENSBOUND—an online audio project launched in 2018 that collects, records, and shares the stories of Queens—will read.
work and discuss how, using the Queens subway lines, the project maps out and celebrates the literary community in Queens and, through poetry and narrative, reflects one of the world’s most diverse places back on itself.

**Strangers in a Changing Land: Poets on Living and Working in Texas** (Sasha West, Joseph Campana, Jehanne Dubrow, Niki Herd, Sasha Pimentel)
The real world puts pressure on a poet, and thus on poems. Since the writing-teaching life can be an itinerant one, we are often navigating new landscapes, communities, and political realities. Join poets from across Texas as they read from their work and discuss the experience of being transplants in a state that looms large in the national consciousness.

**Tales from the Backwoods: Contemporary Voices from Rural, Blue-Collar America** (Laura Morris, Joseph Haske, Ron Cooper, Daniel Mendoza)
Writers from distinct, poor, and working-class backgrounds read stories and novel excerpts set in the unique, underrepresented, rural areas that helped shape their respective work. These places, often ignored as literary settings, enrich the nuance and individual styles of these writers, informing the literary and artistic philosophy of their fiction.

**Talking Loud, Talking Soft** (Tim Seibles, Dagoberto Gilb, Laurie Cannady, Laurie Ann Guerrero)
African American and Mexican American authors find themselves challenged by the resurgence of white nationalism and its misrepresentations of black and brown citizens. Though direct responses are important, many writers refuse to allow the parameters of their writing to be determined by this rising tide of bigotry. How and why do writers from these communities maintain a broad-minded approach to their work in spite of heightened racial tensions. What shapes might literary "resistance" take?

**Their Dogs Came with Them: A Staged Reading** (Virginia Grise, Manuel Muñoz)
Helena Maria Viramontes’ epic novel, Their Dogs Came with Them, told through the voices of four Mexican-American youth in East LA during the 1960s, ascribes new meanings to gang life dramas, genderqueer identities, and Chicana coming of age barrio tales. Adapted for the stage by Virginia Grise, the play addresses the effects and aftereffects of war, mental illness, and state violence. I am proposing a staged reading of the adapted play with local actors. Manuel Muñoz will introduce the reading.

**Translating the Untranslatable: A Reading of International Experimental Poetry** (Larissa Shmailo, Marc Vincenz, Helena Cardona, Michelle Gil-Montero, Jennifer Kwon Dobbs)
From the manifestos of Breton to the wordplay of Stein to the fantastical lines of Borges, avant garde movements have always driven poetry into revolutionary directions. This panel offers a panoramic view of international experimental poetries by noted world translators from French, German, Korean, Russian, and Spanish (Latin American) poets of the 20th and 21st centuries. Intercultural and intersectional issues in translation will be discussed as panelists read from a range of avant poetries.
**Trauma, Tresses and Truth: Untangling Our Hair Through Personal Narrative** (Lyzette Wanzer, Dr Adrienne Danyelle Oliver, Kelechi Ubozoh, Jasmine Hawkins, Judy Juanita)
Black women’s natural hair remains political and persecuted even now. Panelists are African American and Latina authors relating their real-life encounters through personal essays. Particularly relevant during this time of emboldened white supremacy, racism, and oppressive othering, panelists’ work explores how writing about one of the still-remaining systemic biases in academic and corporate America might lead to greater understanding and respect.

**Two Decades of Arab Lit: Making Space for Complexity** (Lana Salah Barkawi, Naomi Shihab Nye, Elmaz Abinader, Joe Kadi, Mohja Kahf)
Since 1999, the multidisciplinary Arab arts org, Mizna, has published an eponymous literature and art journal dedicated to centering work from Arab American writers, which, twenty years later, remains the only such printed space. Mizna has long prioritized the authentic reflection of our community’s complexities while inviting a non-Arab readership to meet the writing on its own terms. An acclaimed literary cadre will read and reflect on the history and current state of Arab American literature.

**Unconventional Women, Traditional Setting: Fiction By and About Military Women** (Jerri Bell, Mary Doyle, Lauren Kay Johnson, Tracy Crow)
Author Tanya Blank describes the armed forces as “a curious mix of traditional men and unconventional women.” Most women who served have chosen to tell their stories in the form of nonfiction narratives, but a few have explored war and military service through fiction. Five women veterans read from their own fiction and that of other women who served from World War I to Vietnam—fiction that challenges binary stereotypes of military women as either “she-heroes” or victims of the patriarchy.

**Voces de La Frontera: Writing about Space, Culture, Identity** (Jennifer Buentello, Amalia Ortiz, Christopher Carmona, David Bowles, Anel Flores)
Featuring authors living throughout the Borderlands and South Texas, this multi-genre reading will revolve around original works of prose and poetry which blur the lines between languages and landscapes, capturing the complexity of hybrid cultures within such spaces. Through the merging of English and Spanish in their work, panelists reveal the struggles of having to navigate complicated, dual identities as Mexicans and Americans living throughout La Frontera and South Texas.

**Voices from the Iranian Diaspora** (Katherine Whitney, Siamak Vossoughi, Jasmin Darznik, Persis Karim, Babak Elahi)
Five authors representing different facets of the rapidly diversifying Iranian diaspora in the United States read excerpts from the anthology My Shadow is my Skin: Personal Essays from the Iranian Diaspora (University of Texas Press, Spring 2020). Their stories of immigration, sexuality, and identity further the canon of Iranian literary tradition, exploring the ways that language reveals and conceals and offering antidotes to the recurring reductive representations of Iranian Americans.
Women at the Trenches: Writing of War in the Americas (Sylvia Aguilar Zeleny, Cristina Rivera-Garza, Julie Carr, Claudia Salazar Jiménez, Lina Meruane)
War is the most extreme act of violence and, as Svetlana Aleksievich states, it has a man’s face. The rise of violence in the Americas is impossible to ignore; therefore more women writers are representing the feminine and, thus, invisible pain, trauma and loss war inflicts. Our reading travels multigenre lands to address issues such as the Shining Path insurgency in Perú, the narco-war at the Frontera, gender violence in México, and the intimate terrorism women are constantly subjected to.

Women Who Wit: Readings by Writers (Who Happen to be Women) of McSweeney’s (tiffany midge, Kimberly Harrington, Mia Mercado, Rebecca Saltzman, Juliana Gray)
McSweeney’s Internet Tendency has been bringing doses of daily humor since 1998, and in that time has published some of the sharpest, wittiest, and funniest satire and humor by writers (who happen to be women). This panel of writers (who happen to be women) come from diverse backgrounds, places, and sets of experiences, but they all share one thing in common (aside from happening to be women), they are all hilarious contributors to McSweeney’s, an American institution.

Worlds of Wonder: Women Authors of Science Fiction and Fantasy (Tod McCoy, Lauren Dixon, Cassandra Rose Clarke, Stina Leicht, Lettie Prell)
On a road paved by luminaries such as Ursula K. LeGuin, Octavia Butler, and Vonda McIntyre, women in the 21st century have begun publishing work that is dominating the fields of science fiction and fantasy, in some years sweeping entire awards ballots, and evolving the texture and nature of the genre with new perspectives and new approaches. Listen to four contemporary genre authors, Cassandra Rose Clarke, Lauren Dixon, Stina Leicht, and Lettie Prell, read from and discuss their work.

Writing the Mother Wound, A Reading (Jaquira Díaz, Elisabet Velasquez, Vanessa Martir, Leslie Contreras Schwartz, H'Rina DeTroy)
We live in a culture that insists that we sacrifice ourselves at the altar of the mother, and are shamed when we refuse. How do we push back on the imposed silences, and what can we do to make work around the mother wound inclusive and intersectional? Five multi-genre writers of color will address the complex realities of mother-daughter relationships, and interrogate how legacies of slavery, racism, colonization and immigration have shaped those relationships.

Write On Time: Stories of Second Books & Readings by Women of Color (Purvi Shah, Rosamond S. King, Gabrielle Civil, Christina Olivares, Seema Reza)
Seconds can be fraught – and second books can feel elusive even after a first book publication. In this combo story-sharing and reading, five women of color writers will offer their publication journeys (from 2 to 12 years!) for second books, read from these recent books, and lead participants in a writing exercise on the second, not-first, the next. This interactive, embodied
session will provide guidance on publication, build and further community, and celebrate the voices of women of color.

**Zach Doss Memorial Reading** (Tasha Coryell, Brian Oliu, Jonathan Wlodarski, Emily Geminder, Alexander Chee)

Zach Doss was a writer and Ph.D candidate at the University of Southern California. During his M.F.A. at The University of Alabama, he served as editor of Black Warrior Review. Shortly after his passing in 2018, Kelly Link selected his manuscript, Boy Oh Boy, as the winner of The Grace Paley Prize for Short Fiction. Five writers will honor Zach with a reading of Boy Oh Boy, as well as contribute their own words about how Zach and his work affected their lives.

**Zoeglossia: A Community of Writers with Disabilities** (Jennifer Bartlett, C.S. Giscombe, Gaia Thomas, Zoe Stoller, Elizabeth Theriot)

This reading will introduce AWP attendees to the founders, directors, teachers, and inaugural fellows of this first-ever US retreat for writers with disabilities. Consisting of readings, talks, roundtables, and intensive workshops he first retreat took place in May of 2019 in San Antonio, TX. The readings will spotlight the important work coming from the diverse Zoeglossia community and promote awareness of the program's role in creating a safe creative space for a marginalized writer population.