

**2020 AWP Conference & Bookfair**  
March 4-7, 2020, **San Antonio, Texas**  
Henry B. González Convention Center

## Tentative Accepted Community Events

AWP accepted a total of 480 events out of 1,359 proposals. The overall acceptance rate was 35% of the proposed events. We have identified 280 events, referenced below, as events dedicated to the representation of specific literary communities based on their titles or descriptions.

Event proposals representing these literary communities all have acceptance rates higher than the overall rate of 35%.

- 14 African-American events (67% acceptance rate)
- 14 Asian-American events (54% acceptance rate)
- 20 disabilities events (53% acceptance rate)
- 55 feminist and women's issues events (38% acceptance rate)
- 14 graduate students and adjunct faculty events (58% acceptance rate)
- 8 Indigenous events (57% acceptance rate)
- 29 international and translation events (43% acceptance rate)
- 7 K-12 events (37% acceptance rate)
- 35 Latino events (56% acceptance rate)
- 21 LGBTQ events (48% acceptance rate)
- 10 religion-related events (37% acceptance rate)
- 153 social justice and multicultural events (43% acceptance rate)
- 4 veterans events (36% acceptance rate)

Many of these 280 events represent topics relevant to more than one of these communities, and so they are counted as part of each community with which they engage. **Many members of these communities also participate in other events that are not listed here, as this data quantifies topics, not individuals.** For instance, graduate students and adjunct faculty participate in many other events that are not labeled by the terms "students" or "adjuncts." Many readings inclusive of people of color or the LGBTQ community are simply billed as readings, and are, therefore, not counted here, though they are represented in other demographic data. The diversity of the conference extends far beyond this tally of 280 events addressed to the concerns of one or more affinity groups.

For more information about the extent to which participants from these communities will participate in #AWP20, please see [Communities of #AWP20](#).

## African-American Events

### **African Diaspora Caucus**

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

### **A Tribute to Keorapetse William Kgositsile** (Matthew Shenoda, Chris Abani, John Keene, TJ Dema, Phillippayaa De Villiers)

Keorapetse Kgositsile (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. Kgositsile 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.

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

### **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?

### **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.

**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.

**Home in the Diaspora, Poetics of** (Owen Lewis, Nathan McClain, 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.

**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.

**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.

**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.

**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?

**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.

**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.

**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.

Asian-American Events

**"If You Want to Know What We Are": A Reading of Filipinx American Literature** (Marianne Chan, Mark Galarrita, 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.

**Asian American Caucus** (Lawrence-Minh Bui 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.

**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?

**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.

**Expatriate Writers in and from Asia: Questioning the Term "Expatriate"** (Sybil Baker, Collier Noguees, 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.

**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.

**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 exclusively, or any they feel shut out from? And are there any advantages to having an Asian face or name?

**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.

**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 settlers' landscapes 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.

**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?

**WHO ARE WE WRITING DIFFERENCE FOR?** (Chaya Bhuvaneshwar, 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.

Disabilities Events

**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.

**Bipolar Writers Speak** (Colette Arrand, Shamala Gallagher, Stephanie Heit, Alexandra Matraw)

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.

**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 crippled and Deafed the book tour, innovatively publicizing without destroying our bodies or submitting to a lack of access.

**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.

**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 a 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.

**Give It a Name: Mental Health and the Writing Life** (Bruce Owens Grimm, Sarah Fawn Montgomery, 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.

**Here I Am: A Reading By Disabled Writers of Color** (Jess Silfa, Leah Piepzna-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.

**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.

**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.

**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.

**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?

**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.

**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.

**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 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.

**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.

**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.

**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 the 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.

## Feminist and Women's Issues Events

**"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.

**(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.

**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.

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

**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?

**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.

**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.

**Catastrophe and Survival: Women Eco-poets 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 eco-poets 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.

**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?

**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.

**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 Chicana poetics articulate tensions arising from their focus on the Chicana 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 Chicana literature.

**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?

**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.

**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.

**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.

**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.

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

Panelists discuss how they flip violence to reframe the narrative of victimhood, and empower women in marginalized communities. In *Nadie Me Verá Llorar* Cristina R. Garza reveals how popular language defined insanity in 1920s Mexico. Interpreting domestic violence (DV) calls spurs Marivi Soliven to write *The Mango Bride* and advocate for immigrant DV survivors. Ari Honarvar eases Iraqis' PTSD in her *Refugee Women's Drum Circle* and Carolyne Ouya empowers African DV survivors via spoken word.

**Invincibles: Women Writers Publishing After 50** (Naomi J. Williams, Val Breilinski, 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.

**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.

**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.

**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.

**La Llorona: tales of powerless or powerful women?** (Kathleen Alcalá, Norma Elia Cantú, Alicia 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.

**Land, Language, Survival: Women Eco-Writers** (Petra Kupperts, 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 Koppers, a disabled Michigan settler, moves with insects and mushrooms.

**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.

**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.

**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.

**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.

**Queer and Femme Digital Literature** (Katie Schaag, 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?

**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.

**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.

**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.

**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.

**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.

**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 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.

**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.

**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.

**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.

**Unconventional Women, Traditional Setting: Fiction By and About Military Women** (Jerri Bell, Mary Doyle, Lauren Kay Johnson, Tracy Crow)

Author Tanya Biank 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.

**Unearthing the Female Canon: Recovering Women's Place in the Essay Tradition** (Joanna Eleftheriou, David Lazar, Desirae 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.

**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.

**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 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 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 been publishing 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.

**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.

**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.

**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.

**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 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.

## Graduate Student and Adjunct Faculty Events

**¿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.

**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.

**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.

**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 about transformation.

**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.

**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.

**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.

**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.



**How Program Directors Sleep at Night: The Dilemma of Debt and Creative Writing** (Kevin Clouter, 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.

**In Limbo: The Dilemma of Digital Thesis Repositories** (Alan Soldofsky, Lilly Dayton, Douglas Unger, Leah E Agne, Lorinda Toledo)

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.

**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.

**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

**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.

**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.

## Indigenous Events

**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."

**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?

**Heretic Poets Rewriting Sacred Texts** (Elizabeth 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.

**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.

**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.

**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.

**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 settlers' landscapes 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.

**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.

## International and Translation Events

**¿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.

**"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.

**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.

**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.

**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?

**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.

**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.

**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

**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.

**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.

**Judaism is Not a Country** (Isaac Ginsberg Miller, sam sax, Camonghne Felix, Sara Brickman, Aaron Samuels)

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, anti-semitism, 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.

**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.

**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.

**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.

**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.

**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.

**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.

**Seeking the Ex-Centric: A Conversation with Editors and Translators** (Katherine Hedeén, 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.

**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 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.

**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 United States 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 poetics. This panel includes a 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 poetics 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 poetics.

**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?

**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.

**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

**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.

**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.

## K-12 Events

### **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?

### **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.

### **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.

### **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.

### **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.

**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.

**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.

## Latino Events

**(R)Evolution: 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.

**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.

**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.

**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.

**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.

**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."

**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?

**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.

**Corridos, 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 Chicana poetics articulate tensions arising from their focus on the Chicana 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 Chicana literature.

**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?

**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.

**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.

**Gen X & Millennial 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.

**La llorona: tales of powerless or powerful women?** (Kathleen Alcalá, Norma Elia Cantú, Alícia 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.

**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.

**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.

**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.

**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.

**New Latinx Musicals: Malinalli and The Canción Cannibal Cabaret** (Robert Paul Moreira, Amalia Ortiz, Marci McMahan, 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.

**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.

**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.

**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?

**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.

**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 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.

**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.



**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.

**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 United States 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 poetics. This panel includes a reading.

**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-existing systemic biases in academic and corporate America might lead to greater understanding and respect.

**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.

**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.

**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 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 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.

## LGBTQ Events

**"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.

**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.

**Heretic Poets Rewriting Sacred Texts** (Elizabeth 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.

**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.

**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?

**LATINX IN ZINES: Creating space for underrepresented voices** (Natasha Hernandez, Breena Nuñez, Rebecca Gonzales, Yeiry Guevara, Ana Ortiz Varela)

Hernandez, chicana editor of St. Lucia, 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.

**LGBTQ Caucus** (A Poythress, Eduardo Ballester, 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.

**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.

**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.

**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 Schaag, 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 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.

**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.

**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 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, a 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.

**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.

**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.

**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.

**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 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.

## Religion-Related Events

**"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.

**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?

**Heretic Poets Rewriting Sacred Texts** (Elizabeth 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.

**Judaism is Not a Country** (Isaac Ginsberg Miller, Sam Sax, Camonghne Felix, Sara Brickman, Aaron Samuels)

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, anti-semitism, 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.

**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.

**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.

**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?

**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.

**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 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.

## Social Justice and Multicultural Events

**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.

**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.

**¡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.

**¿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.

**"If You Want to Know What We Are": A Reading of Filipinx American Literature** (Marianne Chan, Mark Galarrita, 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.

**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.

**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?

**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.

**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?

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

**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.

**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.

**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.

**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?

**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.

**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.

**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.

**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.

**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?

**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.

**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.

**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 Chicanx poetics articulate tensions arising from their focus on the Chicanx 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 Chicanx literature.

**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.

**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.

**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 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?

**Dismantling the White Imagination: On Intimacy in Creative Nonfiction** (Emily Arnason Casey, Rita Banerjee, Aisha Sabatini Sloan, Jericho Parns, 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.

**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 revelations

**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** (Amye 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.

**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.

**Dual Citizens: Scientist-Poets on Intersections, Inquiry, and Creative Paths** (Liz Howard, Zubair Ahmed, Jim Johnstone, Lisa Rosenberg, Adrienne Drobnies)

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?

**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.

**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.

**Expatriate Writers in and from Asia: Questioning the Term "Expatriate"** (Sybil Baker, Collier Noguees, 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.

**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.



**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.

**For Colored Girls' Fam, Friends, Fans: A Celebration of Ntozake Shange** (Tamara J. Madison, Amanda Johnston, Remica Bingham-Risher, Gabrielle Lawrence-Cormier, JP Howard)

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.

**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.

**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.

**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.

**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.

**Gratitude as Grit: Poetry of Appreciation in Times of Strife** (Amie Whitemore, Diana Khoi Nguyen, 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.

**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, Carlyne Ouya)

Panelists discuss how they flip violence to reframe the narrative of victimhood, and empower women in marginalized communities. In Nadie Me Verá Llorar Cristina R. Garza reveals how popular language defined insanity in 1920s Mexico. Interpreting domestic violence (DV) calls spurs Marivi Soliven to write *The Mango Bride* and advocate for immigrant DV survivors. Ari Honarvar eases Iraqis' PTSD in her *Refugee Women's Drum Circle* and Carlyne Ouya empowers African DV survivors via spoken word.

**Here I Am: A Reading By Disabled Writers of Color** (Jess Silfa, Leah Piepzna-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.

**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.

**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.

**Home in the Diaspora, Poetics of** (Owen Lewis, Nathan McClain, 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.

**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 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.

**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.

**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.

**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.

**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 Samuels)

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, anti-semitism, 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.

**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?

**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?

**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.

**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.

**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 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.

**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.

**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.

**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.

**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.

**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).

**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.

**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.

**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?

**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.

**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."

**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 Latinx Musicals: Malinalli and The Canción Cannibal Cabaret** (Robert Paul Moreira, Amalia Ortiz, Marci McMahan, 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 Your Parents' Nature Walk: The Next Environmental Nonfiction** (Nick Neely, Maya Kapoor, Kathryn Miles, Julia Corbett, Michael P. Branch)

The country or woodsy 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.

**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?

**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 exclusively, or any they feel shut out from? And are there any advantages to having an Asian face or name?

**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.

**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.

**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.

**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.

**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.

**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.

**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.

**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.

**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.

**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.

**Sensitivity Snaggle: Why the Industry Still Can't Get Race and Diversity Correct** (Phuc Luu, Deborah D.E.E.P. Mouton, Anna Meriano, Daniel Peña, Jessica Cole)

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?

**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.

**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.

**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.

**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.

**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 QUEENBOUND—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.

**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.

**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 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.

**The American Project and Moral Imagination: Un settling the Narratives** (Patricia Jones, John Keene, Cathy ParkHong, 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.

**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.

**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.

**The Changing Shape of Immigrant Literature** (Lauren Francis-Sharma, Chaya Bhuvaneshwar, 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.

**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.

**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 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.

**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.

**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?

**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.

**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.

**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.

**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.

**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 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.

**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.

**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.

**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.

**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 poetics 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 poetics.

**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.

**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.

**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.

**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.

**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.

**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.

**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.

**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 Bhuvaneshwar, 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.

**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 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 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

**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-Class Witnesses in the Academy** (Kelly Sundberg, Hope Wabuke, TaraShea Nesbit, Michael Czyniejewski, 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.

**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.

**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 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 Zielinski, 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 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 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.

**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.

## Veterans Events

**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.

**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.



**Unconventional Women, Traditional Setting: Fiction By and About Military Women** (Jerri Bell, Mary Doyle, Lauren Kay Johnson, Tracy Crow)

Author Tanya Biank 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-roses” or victims of the patriarchy.

**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.