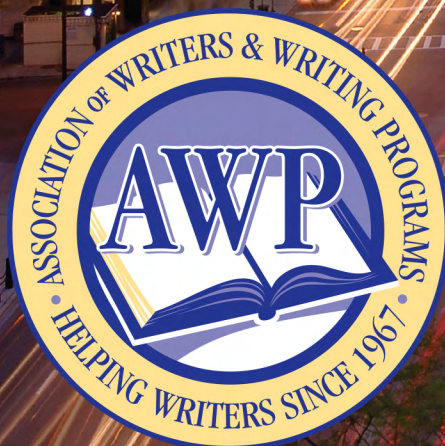


AWP Annual Conference & Bookfair

2012 | CHICAGO
FEBRUARY 29-MARCH 3, 2012
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ASSOCIATION OF WRITERS & WRITING PROGRAMS ANNUAL CONFERENCE & BOOKFAIR • CHICAGO

2012



AWARD WINNING POETRY...



The Local World

MIRA ROSENTHAL

Winner of the 2015 Stan and Tom Wick Poetry Prize

"What an eye for the precise detail this poet has, and what wild music! Mira Rosenthal has retrieved from a damaged landscape and history a new world of startling wholeness and beauty."

—Maggie Anderson, *Judge*

"In this stunning debut collection, memory is not a static screen for nostalgia but a fierce journey into the self where danger resides."

... This is a dynamic book, one to read and reread."

—Maura Stanton

... FROM THE KENT STATE UNIVERSITY PRESS

I've Been Collecting This to Tell You

LISA AMPLEMAN

Wick Poetry Chapbook Series Four, #11

"In the old story of love and loss, Lisa Ampleman's *I've Been Collecting This to Tell You* cuts to the core of the matter with concision and subtlety. Hearts are laid bare, dissected, even grown awry. Masterfully structured and alert to the most vital details, this collection has lots to tell us—and a voice at once authentic and lyrical with which to do it."

—Dan Payne

4/2/15

The Story You Tell Yourself

HEATHER KIRN

Wick Poetry Chapbook Series Four, #12

"Kirn's firm intelligence and lyrical artistry make poems that are clearly the confident work of an extraordinarily accomplished, even thrilling, poet. Kirn isn't kidding when she says, audaciously, 'I found a shape and made a world/then crawled inside. Where else was I to live?' Her poems make a world that is a pleasure to enter, inhabit, and learn from."

—Andrew Hudgins

4/2/15

STAN AND TOM WICK POETRY PRIZE

David Handley, *Editor*

Maggie Anderson, *Founding Editor*

The Stan and Tom Wick Poetry Prize is offered annually to a poet who has not previously published a full-length collection of poems. It is made possible through the Wick Poetry Center, which is directed by David Handley.

CHAPBOOK COMPETITION FOR OHIO POETS

Catherine Wing, *Editor*

Manuscripts for the Wick Poetry Chapbook Series are selected through an open competition of Ohio poets and through a competition for students enrolled in Ohio colleges and universities.

For more information, email the Wick Center at wickpoet@kent.edu or visit online at www.kent.edu/wick

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The MFA Program at Purdue University

The City University of New York

Spalding University's Brief-Residency MFA in Writing Program

Vermont College of Fine Arts

The Virginia G. Piper Center for Creative Writing at Arizona
State University

Writer's Studio Program, The University of Chicago Graham
School of Continuing Liberal and Professional Studies

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Hofstra University

Murray State University MFA Program

Saint Joseph's University

University of San Francisco MFA in Writing Program

The MFA in Creative Writing at Southern Illinois University,
Carbondale

Split This Rock Poetry Festival

Washburn University




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to the 2012 Annual Conference
& Bookfair in Chicago!**

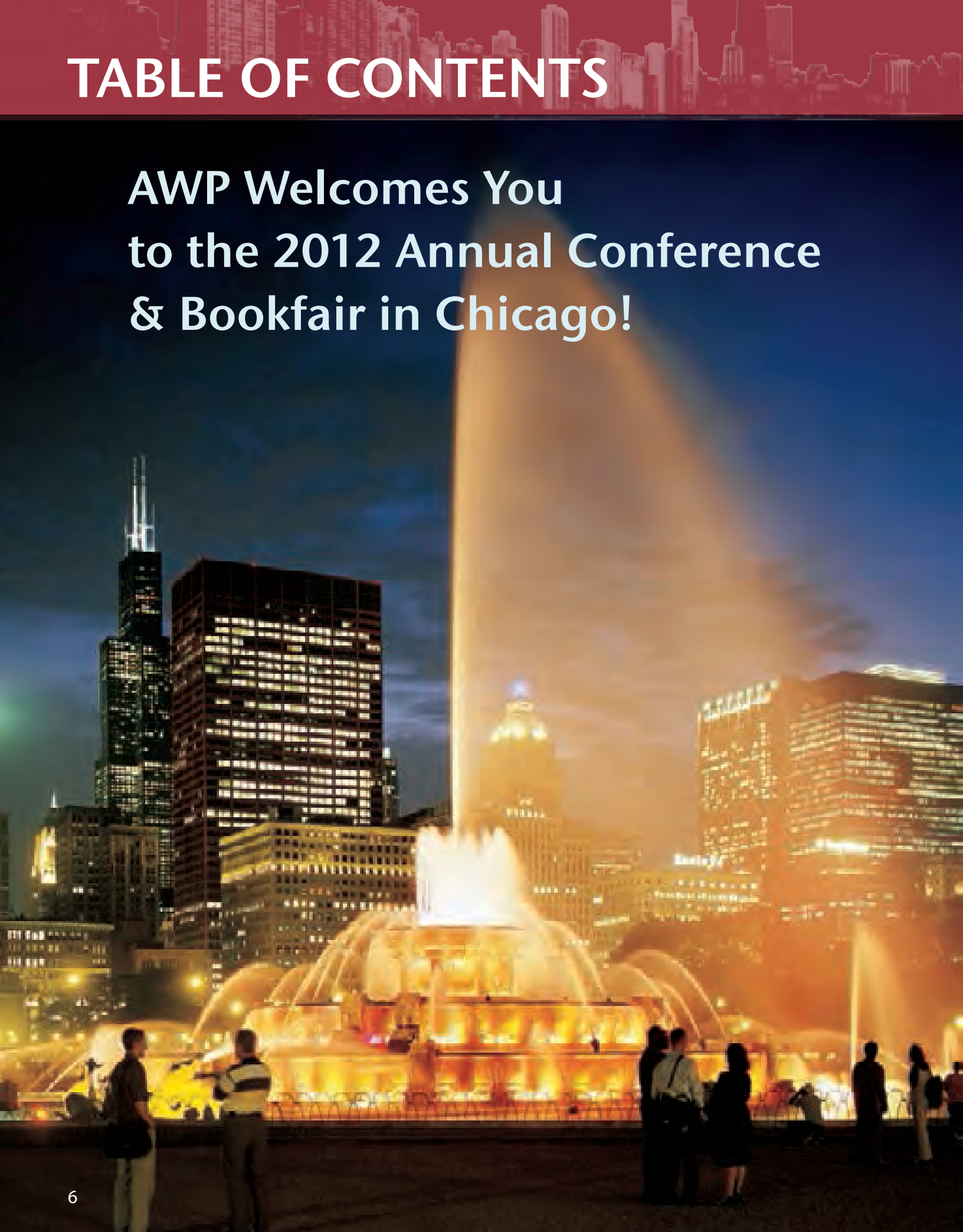


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SCHEDULE OF EVENTS

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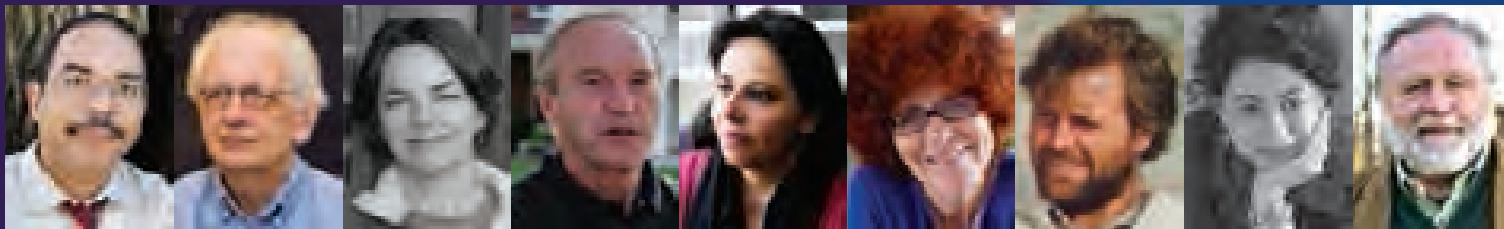
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From left: T. J. Anderson III, R. H. W. Dillard, Cathryn Hankla, David Huddle, Pauline Kaldas, Jeanne Larsen, Thorpe Moeckel, Elizabeth Poliner, and Eric Trethewey

Louis D. Rubin Writer-in-Residence for 2012



Natasha Trethewey

Winner of the Pulitzer Prize and the Lillian Smith Award for her poetry collection, *Native Guard*.

Recent Writers-in-Residence and Visiting Writers

Lydia Davis, Mark Doty, Claudia Emerson, Nick Flynn, Alice Fulton, Mat Johnson, Edward P. Jones, Jamaica Kincaid, Valerie Martin, Paul Muldoon, Adam Ross, Christine Schutt, George Saunders, David Shields, and Elizabeth Strout.

AWP AWARD SERIES READING

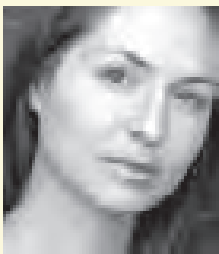
Join us for a reading to celebrate the most recently published AWP Award Series winners in Poetry, Short Fiction, Novel, and Creative Nonfiction. The Award Series winners will sign books at the AWP booth (#100, 102, & 104) in the Bookfair immediately after the reading.



THE AWP PRIZE IN CREATIVE NONFICTION

The Riots

University of Georgia Press
Danielle Cadena Deulen



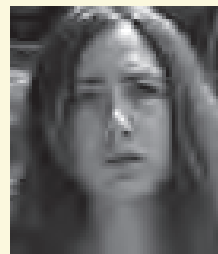
Luis Alberto Urrea, Judge: There are moments of transcendent prose in this manuscript that elevates it far beyond what we might expect of it at first blush. It manages to become more profound, and more beautiful, the more desperate and tragic its trajectory. Finally, it is a triumph of wisdom and great art.



THE AWP PRIZE FOR THE NOVEL

Flea Circus: A Brief Bestiary of Grief

New Issues Press
Mandy Keifetz

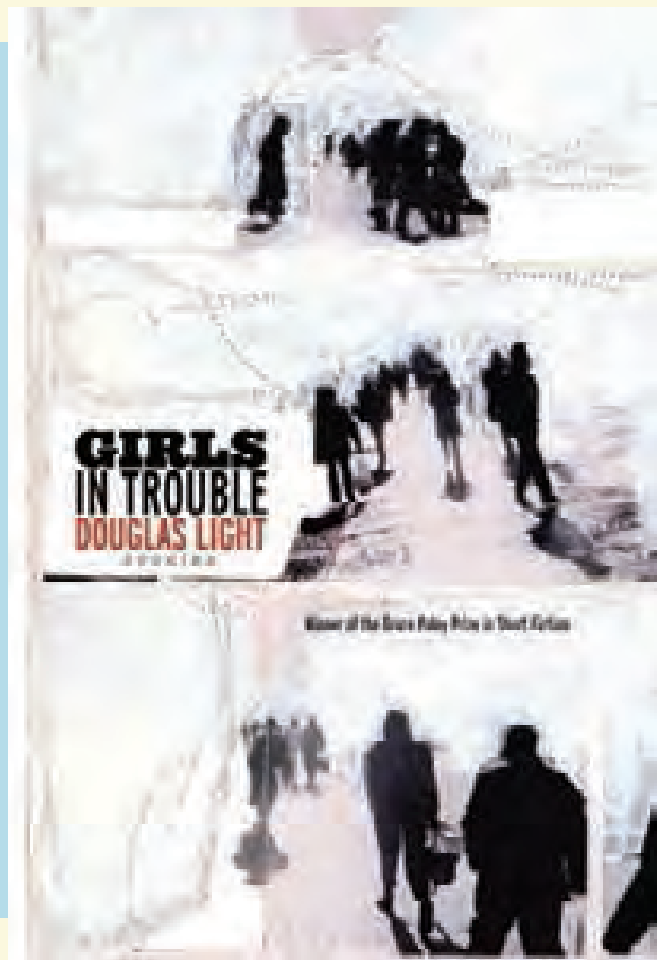


Francine Prose, Judge: I was drawn to the sheer strangeness of the writer's project: the lyrical, tough-talking high-low lament of a Jersey Girl who cannot, who will not, and who essentially luxuriates in her refusal to get over the suicide of her lover. A simultaneously reckless and calculated intensity permeates this novel, in which the most important event has already happened, and the narrative arc (if we can call it that) is mostly ruminative and interior. Fairly soon, we realize that the narrator is playing with

language, with the alphabet, even; it's not accidental that the epigraph is taken from Georges Bataille. But for me the real surprises were less about letters than about voice, about sentences and about the paragraphs that nearly always ended in a different place (and more interestingly) than I might have predicted.

2010 WINNERS

Friday, March 2, 1:30 p.m. | PDR 2, Hilton Chicago, 3rd Floor



THE GRACE PALEY PRIZE IN SHORT FICTION

Girls in Trouble

University of Massachusetts Press
Douglas Light



Peter Ho Davies, Judge: A collection—any collection, whether of art, or stories, or Hummel figurines—implies two questions. How are these things similar and, more subtly, how are they different? *Girls in Trouble*, fittingly, takes difference as its great subject—the differences between men and women, here and there, facts and truth. It's the acute, exacting scrutiny of what lies between these pairings—the history between a man and a woman, the mystery between fact and truth, the "somewhere

between where we don't want to be and where we're going," as one character puts it—that truly distinguishes this work. From terse and diverse fragments, [the author] has assembled a coherent, echoing vision of the world between—a world we all, in our own ways, inhabit.



THE DONALD HALL PRIZE IN POETRY

Water Puppets

University of Pittsburgh Press
Quan Barry

Alberto Ríos, Judge: These poems impress with the enormous and energetic distances they travel. More impressive, however, is the focus they show on arrival. We are everywhere, but everywhere is distinctly somewhere—and often dangerous. These words are the essence of displacement. Yet these poems do not stop there, are not so easy on themselves, speaking in clear voice for the new as well as the past. They relentlessly address their—and our—changing and unchanging world against the loose backdrop of Vietnamese water-puppet theater, whose imaginative traditions show themselves in repeatedly memorable moments. These poems may move on water, but their voices do not falter.

The Donald Hall Prize in Poetry and Grace Paley Prize in Short Fiction are made possible by the generous support of:

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Above: Recently published titles by graduates of Bath Spa University.

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Will Francis, Literary Agent at Janklow & Nesbit, writes:

“ I believe, in terms of the expertise of the faculty, the quality of the teaching and the sheer number and range of alumni who go on to get deals with major trade publishers each year, that Bath Spa’s is now simply the best creative writing programme in England, bar none. ”

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Past Visiting Writers include Nick Hornby, Toby Litt, D.B.C. Pierre, Philip Pullman and Fay Weldon.

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web www.bathspa.ac.uk

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Other special events include: A reading by Pulitzer Prize-winning novelist **Paul Harding**, a craft talk and reading by esteemed literary virtuoso **Robin Hemley**, and a 40th anniversary tribute to *Ploughshares*

Intensive workshops with acclaimed authors:

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David Lehman poetry
Phillip Lopate creative nonfiction
Jill McCorkle fiction

Craft panels featuring poets and writers from Emerson College's distinguished creative writing program; opportunities to meet publishers, editors, and agents

Conference Director: **Jerald Walker**
Conference Coordinators: **Robert Atwan**
and **Steve Yarbrough**

Class size will be restricted, so apply early.
Final application deadline: April 13, 2012.
Visit our website or call for program information and application.

Emerson College offers the MFA in Creative Writing for students who wish to pursue careers as writers in any of the creative media or who want to teach writing and literature at the college level. The program is designed for students interested in a traditional academic writing program with courses aimed at developing their writing style and artistic sensibility, and for students interested in pursuing careers in writing fiction, poetry, nonfiction, plays, or screenplays. Emerson is also home to *Ploughshares*.

emerson.edu/ce
617-824-8280

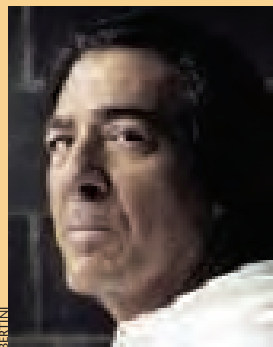
FEATURED PRESENTERS

AWP 2012 Keynote Address by

Margaret Atwood

Sponsored by Roosevelt University MFA in Creative Writing

Thursday, March 1, 8:30 p.m., Roosevelt University Auditorium Theatre

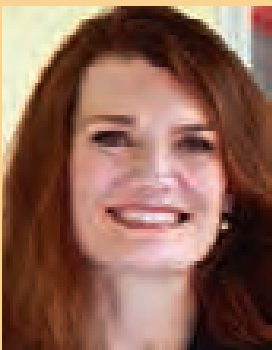


A Reading & Conversation with **Dagoberto Gilb & Luis J. Rodriguez**

Sponsored by Macondo Writers' Workshop

Friday, March 2, 3:00 p.m.

Grand Ballroom, Hilton Chicago, 2nd Floor



A Reading & Conversation with **Esmeralda Santiago & Jeannette Walls**

*Sponsored by Columbia College Chicago
Poetry & Nonfiction Programs*

Friday, March 2, 8:30 p.m.

Grand Ballroom, Hilton Chicago, 2nd Floor



A Reading & Conversation with U.K. & U.S. Poets Laureate

Carol Ann Duffy & Philip Levine

Sponsored by the Poetry Foundation

Friday, March 2, 8:30 p.m.

International Ballroom North & South
Hilton Chicago, 2nd Floor



Academy of American Poets Presents

Nikky Finney & Lyn Hejinian

Saturday, March 3, 8:30 p.m.

Grand Ballroom, Hilton Chicago, 2nd Floor

FEATURED PRESENTERS



JENNIFER FLEISCHER



Nikki Giovanni: **A Cave Canem Legacy Conversation**

Thomas Sayers Ellis & Nikki Giovanni

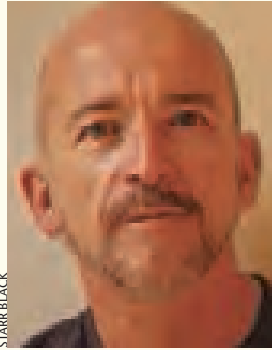
Thursday, March 1, 1:30 p.m.

Grand Ballroom, Hilton Chicago, 2nd Floor

Page Meets Stage *Sponsored by Blue Flower Arts*



PETER DRESSEL



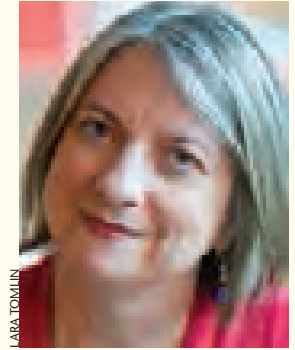
STARR BLACK



PETER DRESSEL



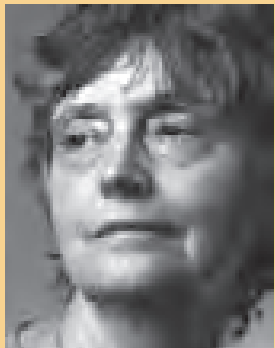
DEREK DUDEK



LARA TOMLIN

Roger Bonair-Agard, Mark Doty, Taylor Mali, Marilyn Nelson, & Molly Peacock

Thursday, March 1, 3:00 p.m., Grand Ballroom, Hilton Chicago, 2nd Floor



A Reading & Conversation with Alice Notley

*Sponsored by
Wesleyan University Press*

Thursday, March 1, 4:30 p.m.

International Ballroom South, Hilton Chicago, 2nd Floor

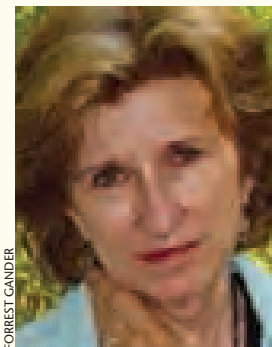
Poets House Presents Bei Dao



ANN ARBOR



NINA SURIN



FORREST GANDER

Friday, March 2
1:30 p.m.

International
Ballroom North,
Hilton Chicago,
2nd Floor

Bei Dao, with Forrest Gander, Eliot Weinberger, & C.D. Wright

FEATURED PRESENTERS

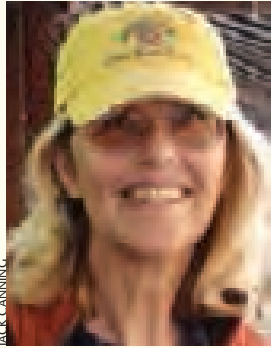
National Book Critics Circle Celebrates **Award-Winning Authors**



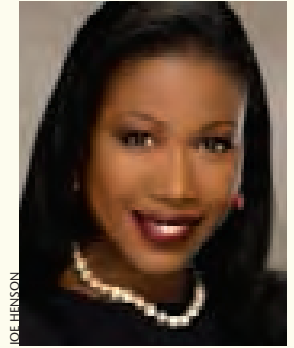
JOHN CAMPBELL



BEVERLY VAN HATEM / AVSTALUX



JACK CANNING



JOE HENSON

Bonnie Jo Campbell, Jennifer Egan, Jane Smiley, Darin Strauss, & Isabel Wilkerson
Friday, March 2, 1:30 p.m., Grand Ballroom, Hilton Chicago, 2nd Floor



ALAN RITCH



MANDA TOWNSEND

A Reading & Conversation with

**Jaimy Gordon
& Rebecca Skloot**

Friday, March 2, 12:00 noon
Grand Ballroom, Hilton Chicago, 2nd Floor



CATHERINE MAJGER

**PSA Presents:
A Reading & Conversation with
C.K. Williams**

Friday, March 2, 4:30 p.m.
Grand Ballroom, Hilton Chicago, 2nd Floor

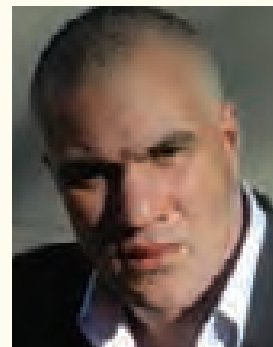
Charting Unmarked Terrain: Fiction at the Borderland



DON LUSNER



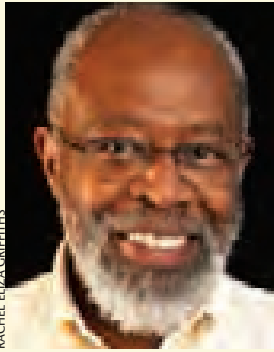
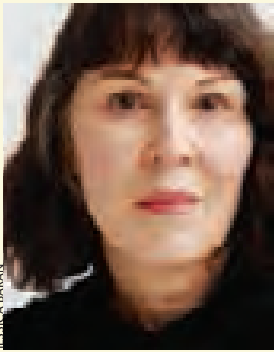
RUSSELL KAYE / SANDRA LEE PHIPPS



*Sponsored by
Blue Flower Arts*
Saturday, March 3
12:00 noon
Grand Ballroom,
Hilton Chicago,
2nd Floor

Jimmy Santiago Baca, Linda Hogan, Pam Houston, & Mat Johnson

FEATURED PRESENTERS



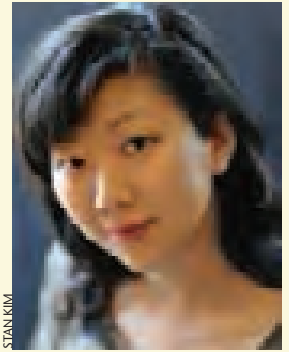
PSA Presents:
A Reading & Conversation with
Mary Jo Bang & Ed Roberson

Saturday, March 3, 1:30 p.m.
Grand Ballroom,
Hilton Chicago, 2nd Floor

A Reading & Conversation with
Eileen Myles & Monica Youn

Sponsored by VIDA: Women in Literary Arts

Saturday, March 3, 3:00 p.m.
International Ballroom South, Hilton Chicago, 2nd Floor



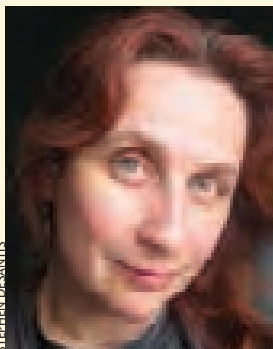
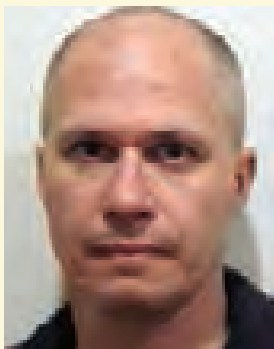
Literature & Evil

Sponsored by The Center for Fiction

Saturday, March 3, 4:30 p.m.
Grand Ballroom,
Hilton Chicago, 2nd Floor

Paul Harding, Ha Jin, & Marilynne Robinson

Story Week & Bath Spa Present **Literary Rock & Roll**



Saturday, March 3,
8:30 p.m.

International
Ballroom North
& South,
Hilton Chicago,
2nd Floor

Ronnie Baker Brooks, Aleksandar Hemon, Audrey Niffenegger,
& Irvine Welsh

TRIBUTES

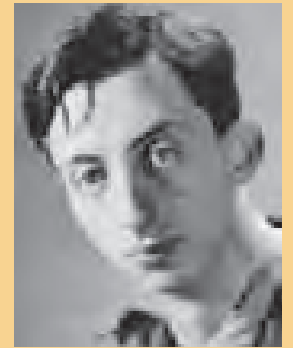
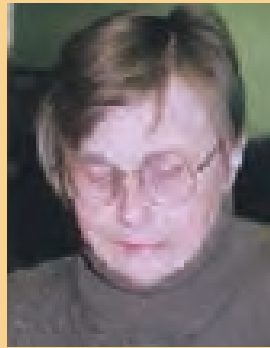


CHERON BAYNA

Pat Mora: Eloquence & Bookjoy
Thursday, March 1, 12:00 noon,
Williford B, Hilton Chicago, 3rd Floor



A Tribute to Unsung Masters of the 20th Century: Nancy Hale, Laura Jensen, Ryuichi Tamura, & Dunstan Thompson
Thursday, March 1, 1:30 p.m., State Ballroom, Palmer House Hilton, 4th Floor



TANYA ROSEN-JONES

A Tribute to David Young
Thursday, March 1, 3:00
p.m., Continental A, Hilton
Chicago, Lobby Level



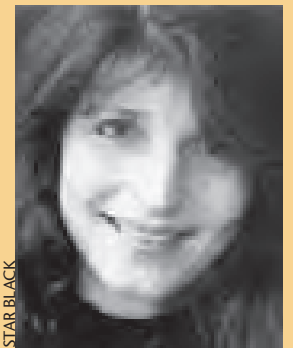
A Tribute to Jeanne Leiby, Editor
& Writer, in Memoriam | Thursday,
March 1, 4:30 p.m., Lake Erie,
Hilton Chicago, 8th Floor



Robert Gover: A Life of Radical
Realism | Friday, March 2,
12:00 noon, Williford B, Hilton
Chicago, 3rd Floor



A Tribute to Akilah Oliver
Friday, March 2, 1:30 p.m.
Boulevard A, B, & C, Hilton
Chicago, 2nd Floor



STAR BLACK

The Doors of My Heart: A Tribute
to Deborah Digges | Friday,
March 2, 3:00 p.m., Marquette,
Hilton Chicago, 3rd Floor



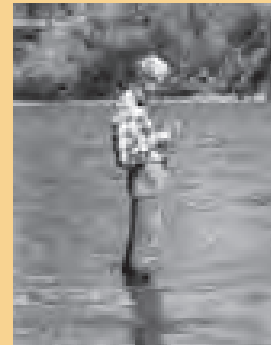
JILL KREMENTZ

In Celebration of Eleanor
Ross Taylor | Friday, March
2, 4:30 p.m., Williford A,
Hilton Chicago, 3rd Floor



WALT ODETS

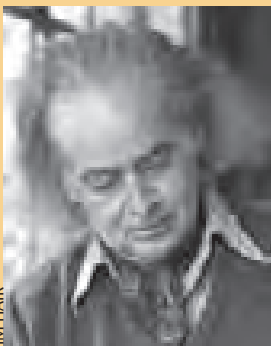
The Unfolding Legacy of Keith & Rosmarie Waldorf
Saturday, March 3, 10:30 a.m.
Marquette, Hilton Chicago, 3rd Floor



Mine is Clouds: Revisiting the
Life & Work of Richard Brautigan
Saturday, March 3, 12:00 noon,
Empire Ballroom, Palmer House
Hilton, Lobby Level



Every Day I Live, I Live
Forever: The Poetry of Robert
Dana | Saturday, March 3,
1:30 p.m., Lake Erie, Hilton
Chicago, 8th Floor

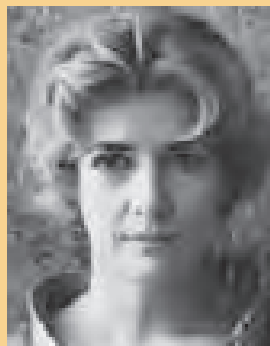


JIM HAIR

Lessons in Alchemy:
Remembering George
Hitchcock | Saturday, March
3, 3:00 p.m., Lake Erie,
Hilton Chicago, 8th Floor



Homage to Édouard Glissant
(1928-2011) | Saturday, March
3, 4:30 p.m., Lake Michigan,
Hilton Chicago, 8th Floor



A Tribute to Carolyn Kizer
Saturday, March 3, 4:30
p.m., Waldorf, Hilton
Chicago, 3rd Floor

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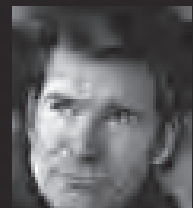
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Andre Dubus III

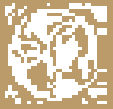


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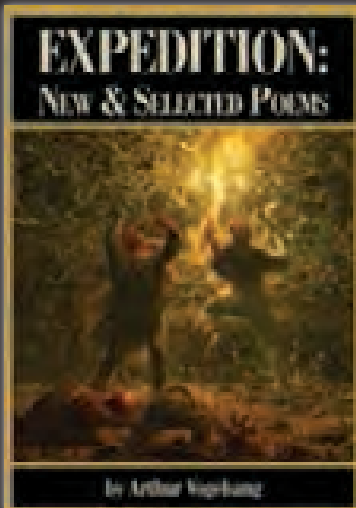
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READING FEATURING POETS

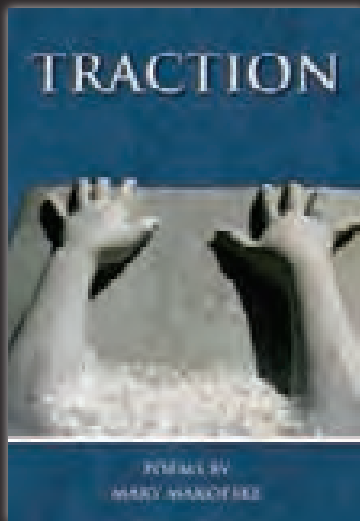
Mary Makofske, Jason Schneiderman,
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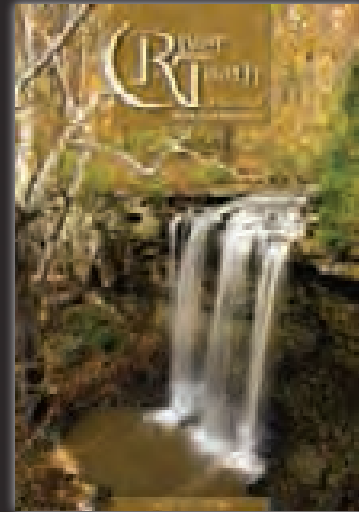
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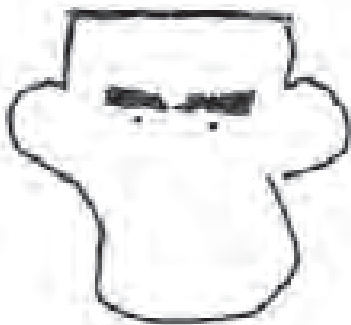


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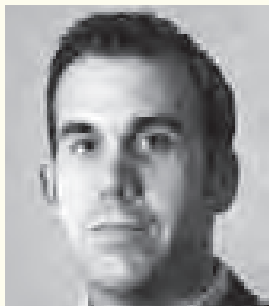


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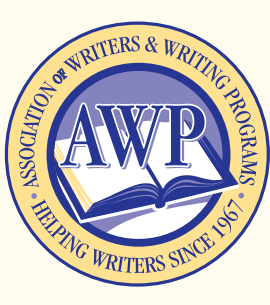
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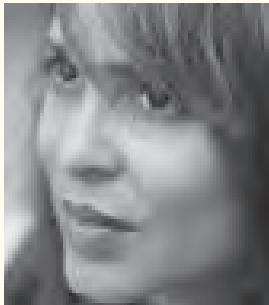
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AWP would like to thank the chairs and members of the Chicago conference committee for their leadership, dedication, generosity, and outstanding work in planning this year's conference.

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You are invited to **Story Week 2012, March 18-23, 2012**, with guest artists and speakers Bonnie Jo Campbell (*Once Upon a River*), John Sayles (*A Moment in the Sun*) Heidi W. Durrow (*The Girl Who Fell from the Sky*), Christine Sneed (*Portraits of a Few of the People I've Made Cry*), Young Jean Lee (*The Shipment*), Rick Kogan (*Chicago Tribune*), Eli Horowitz (*McSweeney's*), Eleanor Jackson (Markson Thoma Agency), Kathy Pories (Algonquin Books), and Tom Roberge (New Directions) See our website at colum.edu/storyweek.

NEW BOOKS BY ALUMNI: *The Temple of Air* Patricia Ann McNair; *Live Forever: Stories in Honor of Ray Bradbury* Sam Weller and Mort Castle; *The Writer's Workout: 366 Tips, Tasks & Techniques from your Writing Career* Coach Christina Katz; *Windy City Queer: LGBTQ Dispatches from the Third Coast* Kathie Bergquist; *Everyone Remain Calm* Megan Stielstra; *The Flowers of War* Geling Yan; *Birch Hills at World's End* Geoff Hyatt; *Mademoiselle Guignol* (novella in *Tattered Souls 2*) Stephanie Shaw; *The Cheat Sheet: A Clue by Clue Guide to Finding Out if He's Unfaithful* Rea Frey (co-author); *Glowing in the Dark* David Peak; *All Hands On: The 2ndHand After 10, 2001-2011* Todd Dills, ed.; *Oldest Chicago* David Anthony Witter; *Gospel Hollow* Jesse Jordan; *A World Away* Nancy Grossman

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GENERAL CONFERENCE INFO

THE EVENTS

The events listed here are organized by the members-at-large and by the Board of Directors of AWP. The events are largely sponsored by member institutions or affiliated organizations. AWP welcomes collaborations with other literary organizations, and it welcomes proposals for future presentations. Please visit <http://www.awpwriter.org> if you wish to submit a proposal for next year's conference in Boston. The deadline for 2013 proposals is May 1, 2012.

ADMISSION

You must present your name badge for admission to the bookfair, all meetings, panels, readings, and receptions. All students must present a valid student ID to register at the student rate. A \$10 fee will be charged for all replacement badges. See the schedule for registration hours.

NEED HELP?

If you experience any difficulties with the hotel, your hotel room, or the conference site, please visit AWP's Help Desk, located in the Northeast Exhibit Hall of the Lower Level at the Hilton Chicago.

A NOTE ABOUT PROGRAMS

Each conference participant will receive a copy of the AWP conference program. If you lose your program, or if you want additional copies, they may be purchased at an AWP registration desk for \$10 per copy, while supplies last.

AWP MEMBERSHIP MEETINGS

AWP membership meetings will be held as follows:

AWP Program Directors' Plenary Assembly

*Thursday, 9:00–10:15 a.m.
Marquette, Hilton Chicago, 3rd Floor*

All AWP program directors should attend and represent their programs. The Executive Director of AWP will report on AWP's new projects and on important statistics and academic trends that pertain to creative writing programs and to writers who teach. A discussion with the AWP board's regional representative will follow. The plenary assembly will be followed by regional breakout sessions.

AWP PROGRAM DIRECTORS' BREAKOUT SESSIONS:

AWP Program Directors' Breakout Session: Midwest Region

*Thursday, 10:30–11:45 a.m.
Marquette, Hilton Chicago, 3rd Floor*

You should attend this session if you are a program director of an AWP creative writing program in one of the following states: Iowa, Illinois, Indiana, Kansas, Michigan, Minnesota, Missouri, Nebraska, Ohio, Oklahoma, and Wisconsin. This regional breakout session will begin immediately upon the conclusion of the Program Directors' Plenary Meeting, so we recommend that you attend the Plenary

Meeting first. Your regional representative on the AWP Board of Directors, Richard Robbins, will conduct this meeting.

AWP Program Directors' Breakout Session: Northeast Region

*Thursday, 10:30–11:45 a.m.
Private Dining Room 2, Hilton Chicago, 3rd Floor*

You should attend this session if you are a program director of an AWP creative writing program in one of the following states: Connecticut, District of Columbia, Delaware, Maryland, Massachusetts, Maine, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, and Vermont. This regional breakout session will begin immediately upon the conclusion of the Program Directors' Plenary Meeting, so we recommend that you attend the Plenary Meeting first. Your regional representative on the AWP Board of Directors, Judith Baumel, will conduct this meeting.

AWP Program Directors' Breakout Session: West Region

*Thursday, 10:30–11:45 a.m.
Astoria, Hilton Chicago, 3rd Floor*

You should attend this session if you are a program director of an AWP creative writing program in one of the following states: Arizona, Colorado, Idaho, Montana, North Dakota, Nevada, New Mexico, South Dakota, Texas, Utah, and Wyoming. This regional breakout session will begin immediately upon the conclusion of the Program Directors' Plenary Meeting, so we recommend that you attend the Plenary Meeting first. Your regional representative on the AWP Board of Directors, Cynthia Hogue, will conduct this meeting.

AWP Program Directors' Breakout Session: Pacific West Region

*Thursday, 10:30–11:45 a.m.
Private Dining Room 1, Hilton Chicago, 3rd Floor*

You should attend this session if you are a program director of an AWP creative writing program in one of the following states: Alaska, California, Hawaii, Oregon, and Washington. This regional breakout session will begin immediately upon the conclusion of the Program Directors' Plenary Meeting, so we recommend that you attend the Plenary Meeting first. Your regional representative on the AWP Board of Directors, Steve Heller, will conduct this meeting.

AWP Program Directors' Breakout Session: Southeast Region

*Thursday, 10:30–11:45 a.m.
Joliet, Hilton Chicago, 3rd Floor*

You should attend this session if you are a program director of an AWP creative writing program in one of the following states: Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia. This regional breakout session will begin immediately upon the conclusion of the Program Directors' Plenary Meeting, so we recommend that you attend the Plenary Meeting first. Your regional representative on the AWP Board of Directors, Natasha Trethewey, will conduct this meeting.

GENERAL CONFERENCE INFO

Best Practices for Submitting an AWP Panel Proposal

Saturday, 9:00–10:15 a.m.
Wiliford A, Hilton Chicago, 3rd Floor

Come join AWP conference committee members and staff for a best practices discussion about submitting a panel proposal for the 2013 Conference & Bookfair in Boston. Discussion will include an overview of the proposal system and tips for submitting an effective proposal.

2011/2012 Writers' Conferences & Centers Meeting

Friday, 12:00 noon–1:15 p.m.
Astoria, Hilton Chicago, 3rd Floor

An opportunity for members of Writers' Conferences & Centers to meet one another and the staff of AWP to discuss issues pertinent to building a strong community of WC&C programs.

THE BOOKFAIR

AWP's bookfair is located on the Lower Level of the Hilton Chicago. This year's bookfair represents more than 550 participating organizations. A map of the bookfair is located on pages 148–149.

SMOKING

Smoking is not permitted in the meeting rooms. Smoking is permitted in designated areas only.

A WELCOME TO ALL

AWP encourages diversity and the participation of individuals in its activities regardless of race, sex, religion, disability, age, or sexual preference.

ACCESS GUIDELINES

All rooms are wheelchair accessible. The first row of seating in meeting rooms is reserved for those individuals with special needs. If you require any special on-site assistance, please visit AWP's Help Desk located in the Northeast Exhibit Hall of the Lower Level at the Hilton Chicago, and an AWP staff member will be happy to assist you. AWP is committed to making all reasonable arrangements that will allow members of the association to participate in conference events. To arrange for an interpreter or to reserve a specifically equipped hotel room, indicate your requirements when you register for the conference. Presenters should request special services for their events no later than December 21, 2012 (for the 2013 AWP Conference & Bookfair in Boston).

CHILDCARE SERVICES

AWP members in need of childcare during the conference can receive information on recommended providers through the concierge at one of the conference hotels.

LACTATION ROOM

Please visit the AWP Help Desk at the Pre-Registered Check-In area in the Northeast Exhibit Hall of the Hilton Chicago for access to the

lactation room. For reasons of privacy and security, access to the lactation room is granted by permission from AWP only.

BREAKFAST, LUNCH, & COFFEE CONCESSIONS

Breakfast, lunch, and coffee concessions will be available throughout the day from Thursday through Saturday in the Mobley Room on the Lower Level of the Hilton Chicago. Concessions will open at 8:30 a.m.

SHUTTLE SERVICE FROM THE HILTON CHICAGO & PALMER HOUSE HILTON

Courtesy shuttles will run throughout the day from Thursday through Saturday to facilitate conference events taking place at both the Hilton Chicago and the Palmer House Hilton. Shuttles will run every 10 to 15 minutes between the hours of 8:30 a.m. and 6:15 p.m. Shuttles will arrive at and depart from the 8th Street entrance of the Hilton Chicago and the Wabash Street entrance of the Palmer House Hilton.

AUDIO VISUAL NEEDS

AWP is unable to provide previously unrequested A/V equipment on site. If you have any audio/visual problems and require technical assistance, please visit AWP's Help Desk, and we will do our best to accommodate you.

A NOTE TO MEDIA

AWP appreciates all coverage of the annual AWP Conference & Bookfair. All requests for press passes must be made in writing in advance of the conference, but passes may be available at the AWP Help Desk based on need and availability. Press IDs are required, as well as copies of all published material. Photographs and sound recordings are not permitted without the written consent of AWP.

FOR MORE INFORMATION:

The Association of Writers & Writing Programs
George Mason University, Mail Stop 1E3
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Phone: (703) 993-4301
Fax: (703) 993-4302
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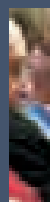
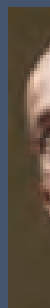
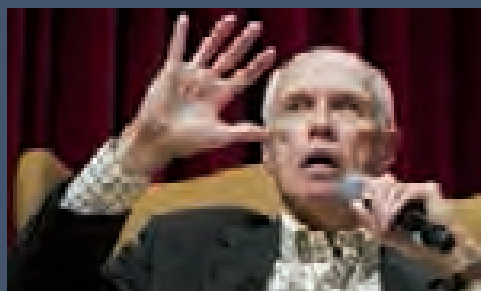
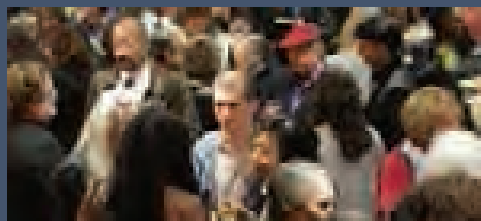
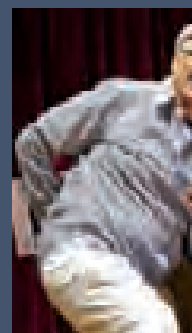
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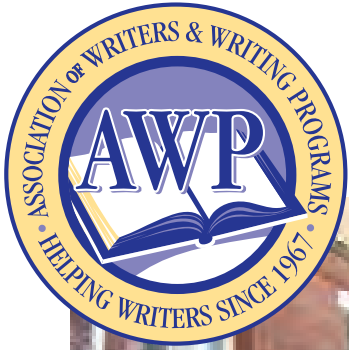
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2013 BOSTON March 6–9, 2013



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2014 SEATTLE February 26–March 1, 2014

Future AWP Conferences



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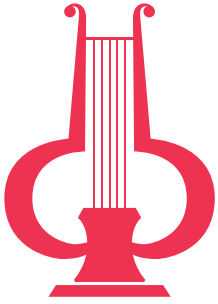
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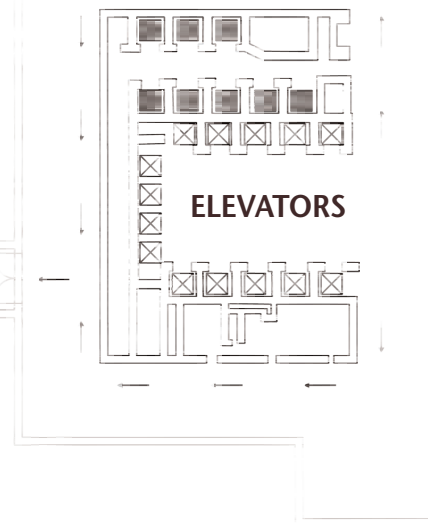
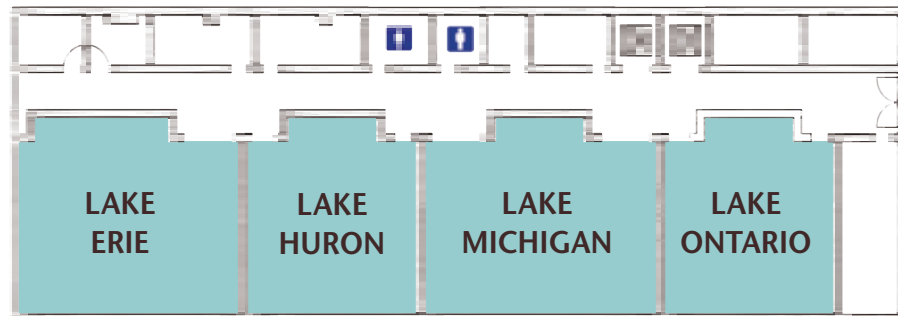
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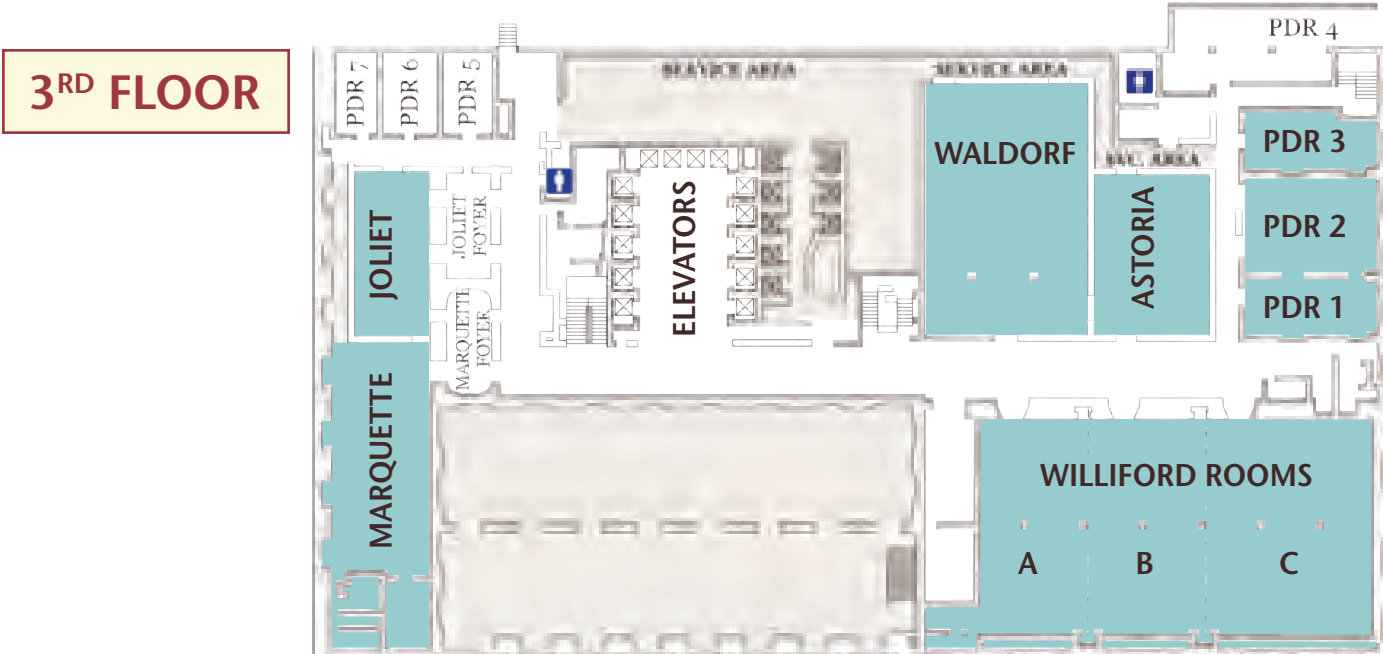
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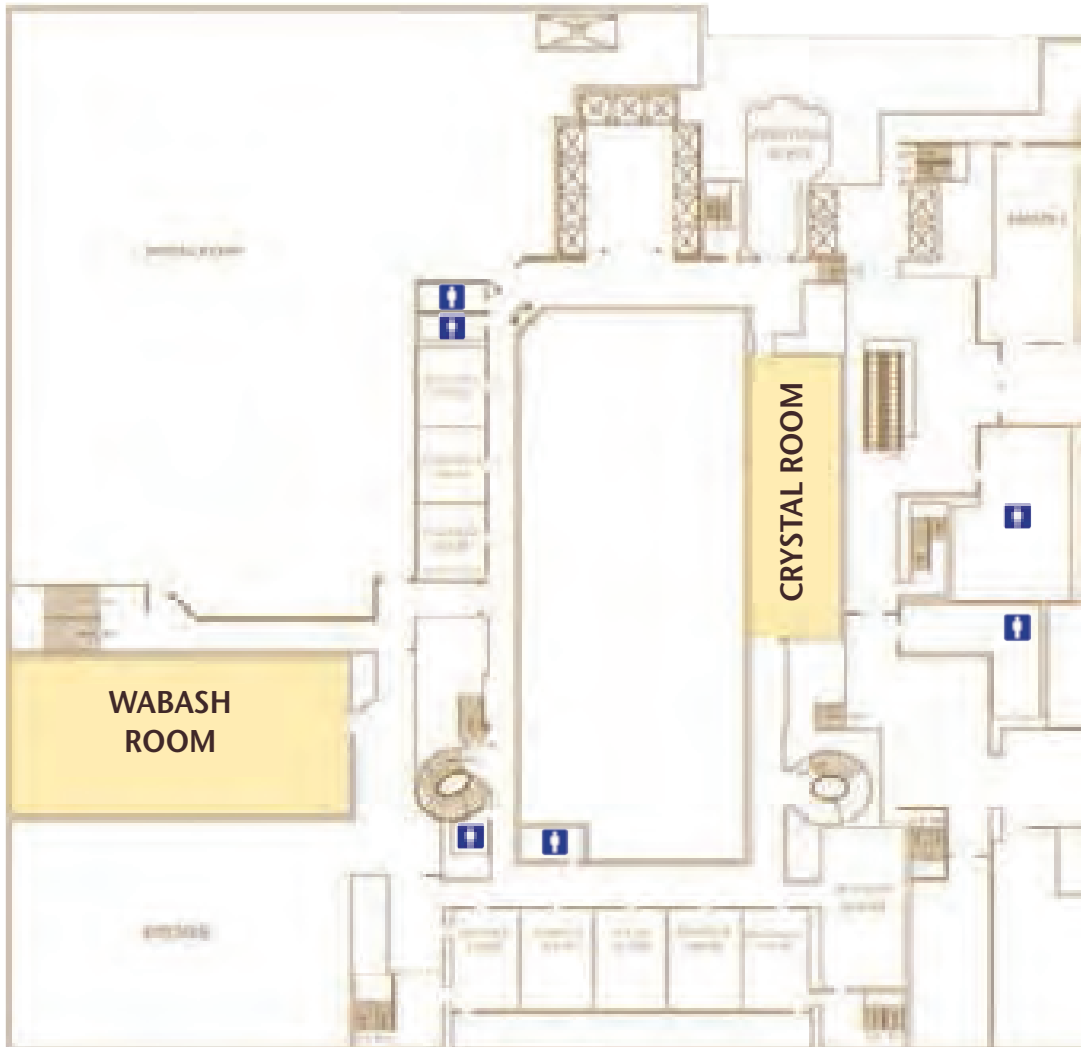


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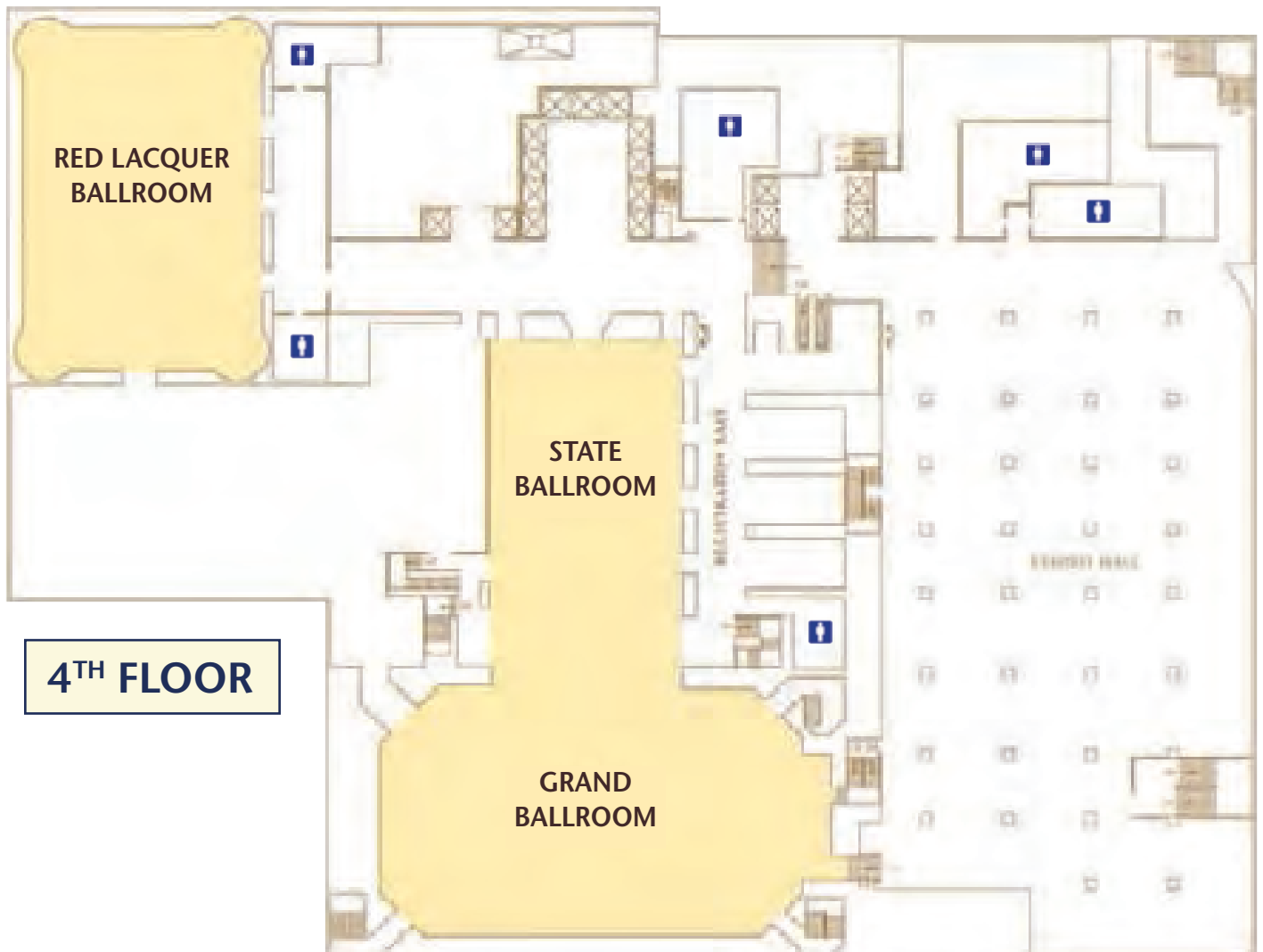


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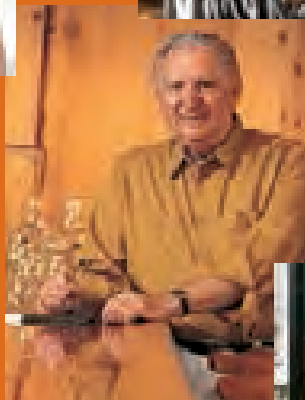
M. Evelina Galang



Jane Alison



Mia Leonin



Lester Goran



A. Manette Ansay



Maureen Seaton

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To learn more about the University of Miami MFA in Creative Writing program, contact M. Evelina Galang, director, at mgalang@miami.edu.

2011-2012 VISITING WRITING FACULTY

Cristina Garcia, John Murillo, and Peter Selgin join an esteemed list of distinguished writers in residence who teach courses and lead workshops with students. Former visiting writers include Chris Abani, Edwidge Danticat, and Terese Svoboda.



Cristina Garcia



John Murillo

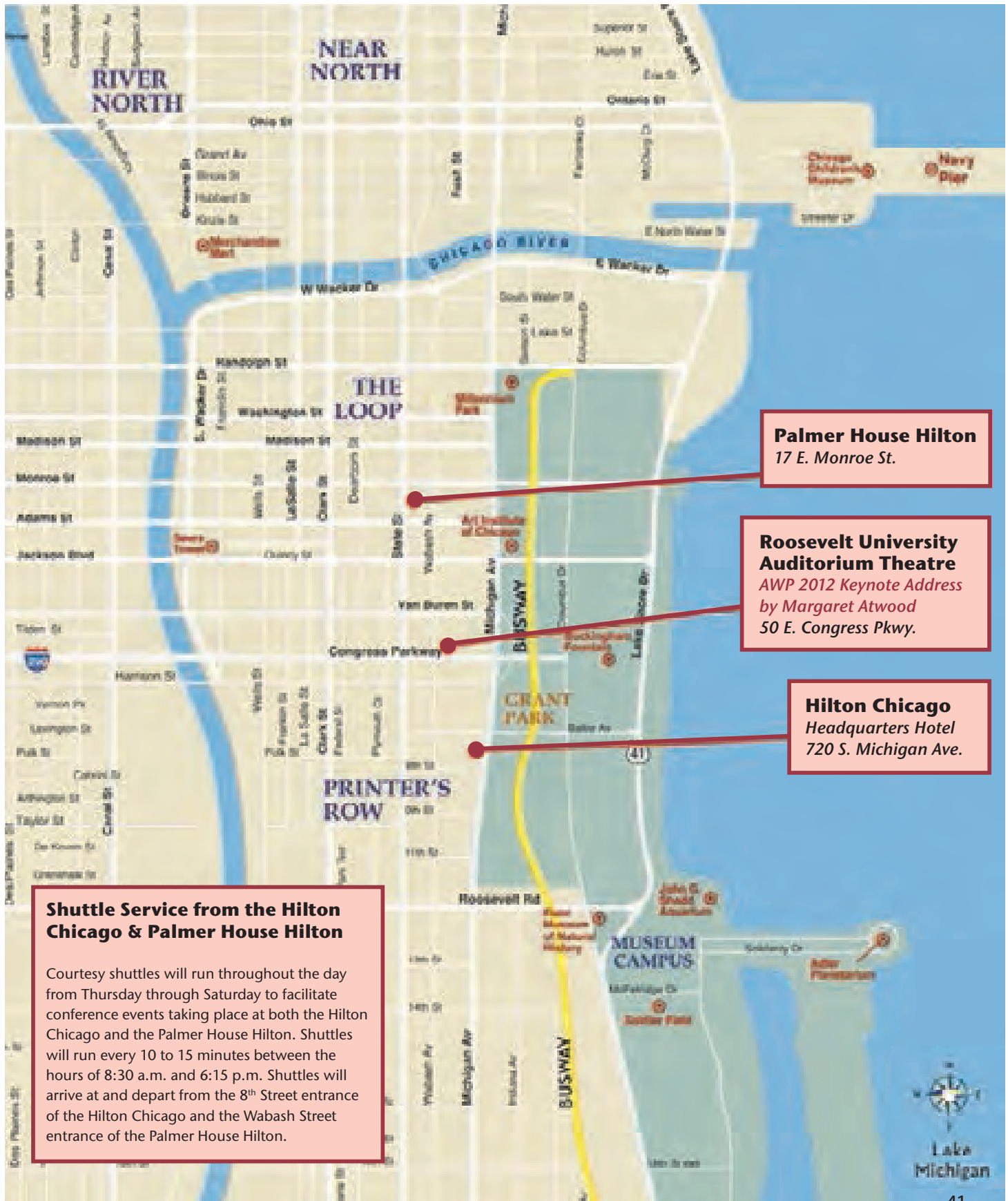


Peter Selgin

www.miami.edu/creativewriting

CHICAGO AREA MAP

Hilton Chicago, Palmer House Hilton, & 2012 Keynote Address



because writing is **REVOLUTIONARY**



The Writers in the Schools Alliance (WITS Alliance) is a professional network of literary educators. We teach creative writing to K-12 students and provide professional development for their teachers. The vision of the WITS Alliance is that every child will have the opportunity to work with a professional writer to develop the tools necessary for success.

Members, whether individuals or organizations, engage children in the pleasure and power of reading and writing through long-term writer-in-residency programs. Intensive literary arts instruction enhances the school environment and gives children the opportunity to develop effective communication and critical thinking skills.

Check the AWP conference schedule for a complete description of our six panels.
For a list of our member organizations, visit www.witsalliance.org.

Meet WITS Alliance members:

- At booth 609
- Membership meeting Feb. 29th at 4:30
- Cocktail reception on March 1st at 7 pm



SCHEDULE OF EVENTS

WEDNESDAY

12:00 NOON-5:30 P.M.

W100. Bookfair Setup.

*Exhibit Halls
Hilton Chicago, Lower Level*

The lower level at the Hilton Chicago will be open for setup. For safety and security reasons, only those wearing an exhibitor access badge or those accompanied by an individual wearing an exhibitor access badge will be permitted inside the exhibit hall during setup hours. Bookfair exhibitors are welcome to pick up their registration materials in the Pre-Registered Check-In area located in the Northeast Exhibit Hall of the bookfair.

12:00 NOON-7:00 P.M.

W101. Conference Registration.

Attendees who have registered in advance may pick up their registration materials throughout the day at AWP's Pre-Registered Check-In desk, sponsored by Northwestern University and located in the Northeast Exhibit Hall on the lower level of the Hilton Chicago. Unpaid Registrant Check-In badges are available for purchase on the 8th Street registration area on the lobby level of the Hilton Chicago.

Lactation Room.

Please visit the AWP Help Desk at the Pre-Registered Check-In area in the Northeast Exhibit Hall for access to the lactation room. For reasons of privacy and security, access to the lactation room is granted with permission by AWP only.

4:30 P.M.-5:45 P.M.

W102. WITS Membership Meeting.

*Joliet
Hilton Chicago, 3rd Floor*

Writers in the Schools (WITS) Alliance invites current and prospective members to attend a general meeting lead by Robin Reagler, Executive Director of WITS-Houston.

5:00 P.M.-6:30 P.M.

W104. CLMP and SPD Publisher Meeting. (Jamie Schwartz, Steph Opitz)

*Marquette
Hilton Chicago, 3rd Floor*

Staff members from the Council of Literary Magazines and Presses and Small Press Distribution discuss issues facing CLMP and SPD publishers, goals for the organizations, and upcoming programs.

Events held at the **Palmer House Hilton** appear in shaded boxes following the Hilton Hotel listings for each time slot.

THURSDAY

8:00 A.M.-5:00 P.M.

R100. Conference Registration.

Attendees who have registered in advance may pick up their registration materials throughout the day at AWP's Pre-Registered Check-In desk, sponsored by Northwestern University and located in the Northeast Exhibit Hall on the lower level of the Hilton Chicago. Unpaid Registrant Check-In badges are available for purchase on the 8th Street registration area on the lobby level of the Hilton Chicago.

8:30 A.M.-5:30 P.M.

R101. AWP Bookfair. Sponsored by the Ashland University MFA Program and Hollins University: Jackson Center for Creative Writing.

*Exhibit Halls
Hilton Chicago, Lower Level*

With more than 550 exhibitors, the AWP bookfair is one of the largest of its kind. A great way to meet authors, critics, and peers, the bookfair also provides excellent opportunities to find information about many literary magazines, presses, and organizations.

Breakfast, Lunch, & Coffee Concessions.

Breakfast, lunch, and coffee concessions will be available throughout the day from Thursday through Saturday in the Mobley Room on the Lower Level of the Hilton Chicago. Concessions will open at 8:30 a.m.

Shuttle Service from the Hilton Chicago & Palmer House Hilton.

Courtesy shuttles will run throughout the day from Thursday through Saturday to facilitate conference events taking place at both the Hilton Chicago and the Palmer House Hilton. Shuttles will run every 10 to 15 minutes between the hours of 8:30 a.m. and 6:15 p.m. Shuttles will arrive at and depart from the 8th Street entrance of the Hilton Chicago and the Wabash Street entrance of the Palmer House Hilton.

Lactation Room.

Please visit the AWP Help Desk at the Pre-Registered Check-In area in the Northeast Exhibit Hall for access to the lactation room. For reasons of privacy and security, access to the lactation room is granted with permission by AWP only.

9:00 A.M.-10:15 A.M.

R102. On Being a Jewish Poet: Writing and Identity.

(Patty Seyburn, Jacqueline Osherow, Richard Chess, Emily Warn, Yehoshua November)

Astoria

Hilton Chicago, 3rd Floor

In the 21st century, what does it mean to be a Jewish poet? What is a Jewish poem? Some Jewish poets resist a fixed Jewish identity. Jewishness for C. Bernstein is “a practice of dialogue... an openness to the unfolding performance of the everyday.” Others write poetry rooted in Jewish tradition. M.L. Rosenthal writes, “A Jewish poem is a poem written by a Jew.” Marina Tsvetaeva goes so far as to say, “Every poet is a Jew.” Five Jewish poets discuss how poetry relates to identity.

R103. A Writing Life, After the Workshop.

(Ilana Shabanov, April Newman, Daniel Prazer, James Lower, Sheree Greer)

Boulevard Room A,B,C

Hilton Chicago, 2nd Floor

This intensive presentation covers what your MFA program might have missed: how to organize and sustain a writing life in today's economy. Our event showcases planning ideas, technology solutions, and tools writers can use to take control of their career and maintain a writing lifestyle long-term. The approach is engaging to the audience, displaying websites and tools available to writers to promote their work. The audience members will come away with resources and an action plan for their writing life. A Q&A session follows.

R104. The *Constant Critic* Anniversary Panel: Poetry Reviewing in the 21st Century.

(Karla Kelsey, Ray McDaniel, Sueyeun Juliette Lee, Vanessa Place, Jordan Davis)

Continental A

Hilton Chicago, Lobby Level

In 2002, Fence publisher Rebecca Wolff began the *Constant Critic*, an online-only poetry book review website. The venues for poetry criticism have dramatically altered in the past ten years, but the CC has remained. This panel, staffed by the site's five critics (two of whom have been with the project since the beginning) discusses what it means to have a lengthy presence in one venue along with issues surrounding the rapidly changing world of poetry publication, dissemination, and criticism.

R105. Ten Years of the Poulin Prize: A Poetry Reading.

(Peter Conners, Dan Albergotti, Janice Harrington, Keetje Kuipers, Ryan Teitman)

Continental B

Hilton Chicago, Lobby Level

A poetry reading celebrating the first ten years of the A. Poulin, Jr. Poetry Prize sponsored by BOA Editions. Four previous winners of this prestigious first-book award will read from their work: Dan Albergotti (*The Boatloads*), Janice N. Harrington (*Even the Hollow My Body Made Is Gone*), Keetje Kuipers (*Beautiful in the Mouth*), and Ryan Teitman (*Litany for the City*). The poets will also read from the work of the other previous Poulin Prize winners. BOA publisher Peter Conners will moderate.

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Darrah Cloud	Nicola Morris
Kenny Fries	Victoria Nelson
Beatrix Gates	Richard Panek
Elena Georgiou	Rachel Pollack
Bhanu Kapil	Rahna Reiko Rizzuto
Susan Kim	Juliana Spahr
Michael Klein	Darcey Steinke
Aimee Liu	Jane Wohl

RECENT VISITING WRITERS

Chris Abani	David Greenspan	Walter Mosley
Dorothy Allison	Jessica Hagedorn	Harryette Mullen
Julia Alvarez	Shelley Jackson	Dael Orlandersmith
Jane Anderson	Hettie Jones	Marie Ponsot
Russell Banks	Maxine Hong Kingston	Patricia Powell
Linda Barry	Stephen Kuusisto	David Rakoff
Marilyn Chin	Joan Larkin	Claudia Rankine
Nilo Cruz	Dorianne Laux	Jose Rivera
Erik Davis	Paul Lisicky	Peter Trachtenberg
Mark Doty	Eileen Myles	Christine Vachon
Samuel R. Delaney	Deena Metzger	Jean Valentine
Christopher Durang	Rick Moody	Jacqueline Woodson
George Evans	Robert Morgan	Meg Wolitzer
Mary Gaitskill	Tracie Morris	

R106. The Long and Short of It: Navigating the Transitions between Writing Novels and Short Stories.

(Bruce Machart, Hannah Tinti, Melanie Thon, Erin McGraw, Kevin Wilson)

*Continental C
Hilton Chicago, Lobby Level*

Because writing workshops are often geared toward the consideration of short fiction, emerging writers may find themselves unprepared for the challenges of managing the breadth and scope of a novel. But it can also be perplexing to shift gears in the other direction, to recapture the distillation of scene and character required by short stories. Panelists will engage in a frank discussion of these challenges and offer practical suggestions for navigating transitions between narrative forms.

R107. Wilderness Writing: Theory and Practice.

(John Bennion, Catherine Curtis, Scott Hatch, Bentley Snow)

*Joliet
Hilton Chicago, 3rd Floor*

This panel will discuss the benefits, theory, and practice of combining field experience with creative writing. Getting outdoors with students on field trips and extended programs gives students concrete material to use in personal and natural history essays and helps them to take risks in their writing. The panel will discuss specific outdoor writing activities, the mentoring of inexperienced students by experienced writers, the use of university field stations as field trip resources, managing trip logistics, and developing and teaching curricula for a course on writing natural history.

R108. Reports from the Trenches: Teaching Novel and Novella Workshops.

(Richard Sonnenmoser, Sabina Murray, Katherine Karlin, Cynthia Reeves)

*Lake Erie
Hilton Chicago, 8th Floor*

Workshops focused on long-form narratives are difficult for many creative writing teachers to imagine. This panel focuses on issues related to the effective teaching of novel and novella workshops for graduates and undergraduates. Panelists who have been in the trenches of long-form workshops will discuss course design and suggested readings and give advice about the problems specific to workshops focused on longer forms.

R109. From the Mawkish to the Remarkable: Addressing Sentimentality in Undergraduate Poetry Workshops.

(Dana Bisignani, Eric Goddard-Scovel, Cody Lumpkin, Adrian Gibbons Koesters)

*Lake Huron
Hilton Chicago, 8th Floor*

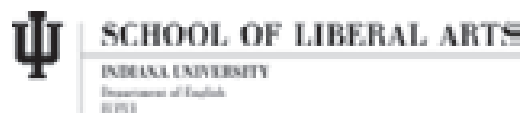
Undergraduate poets often struggle with sentimentality, relying on an abstract language of thought and feeling to express the universal. Four instructors will discuss how to steer young poets towards more sophisticated modes of emotional expression while still fostering their individual artistic sensibilities. From working with found language to collaborative writing, panelists share tools and pedagogical strategies to help students replace the mawkish with the remarkable.

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Patricia Hampl
Edward Hirsch
Tyehimba Jess
Patricia Smith



<http://liberalarts.iupui.edu/english> 317.274.2258

9:00 A.M.-10:15 A.M. CONTINUED

R110. Emerging Digital Genres: A Relational Investigation. (Steve Halle, Laura Goldstein, John Vincler, Francesco Levato, Carina Finn)

Lake Michigan
Hilton Chicago, 8th Floor

This panel explores how various genres of digital literature emerge and merge, often precariously, with traditional print literary genres. Panelists will display examples of cinépoetry and other new media genres, investigate how digital literature is read in relation to existing literary devices, explore digital archiving and the evolving materiality of media, and analyze methods for developing a transgeneric relational creative writing pedagogy that includes digital and print texts.

R111. Of, By, and For the People: Indie Lit in the Second City. (S. Whitney Holmes, Jacob S. Knabb, James Tadd Adcox, Amanda Marbais, Jonathan Fullmer)

Lake Ontario
Hilton Chicago, 8th Floor

Editors from a range of Chicago publications—online and print, established and upstart—discuss why independent literature thrives in Chicago, how their organizations contribute to a dynamic local literary community, and how their publications contextualize the city’s contemporary literary landscape for readers outside of Chicago. Panelists invite questions about how to get involved in the literary and publishing community in Chicago and offer advice for fostering such a community in any city.

R112. AWP Program Directors’ Plenary Assembly.

Marquette
Hilton Chicago, 3rd Floor

All AWP program directors should attend and represent their programs. The Executive Director of AWP will report on AWP’s new projects and on important statistics and academic trends that pertain to creative writing programs and to writers who teach. A discussion with the AWP board’s Regional Representative will follow. The plenary assembly will be followed by regional breakout sessions.

R113. New Media for New (and Old) Authors and Writers. (Priscilla Long, Matt Briggs, Waverly Fitzgerald, Rebecca Agiewich, Cynthia Hartwig)

Private Dining Room 2
Hilton Chicago, 3rd Floor

What do writers need to know about blogs, Twitter, Facebook, LibraryThing, Goodreads, YouTube, SheWrites, Amazon.com, and author pages on these sites and other new media? What is essential? What is too much? What about that book trailer? What considerations and issues should we authors and writers reflect on as we negotiate these new ways of connecting and communicating? Is ignoring all of this an option? What is the downside?

R114. A Reading from *City of the Big Shoulders: An Anthology of Chicago Poetry*. (Ryan Van Cleave, Campbell McGrath, Don Share, Robyn Schiff, Beth Ann Fennelly)

Waldorf
Hilton Chicago, 3rd Floor

City of the Big Shoulders: An Anthology of Chicago Poetry is a poetic conversation about Chicago (and of Chicago) that includes contemporary work from some of America’s brightest poetic lights. Four award-winning contributors from this new anthology will gather to read from their anthologized work and talk about the challenges and possibilities that place-based urban poetry creates. The event will be moderated by anthology editor, Ryan G. Van Cleave.

R115. A Room with a Review: The Art of Literary Criticism. (Andrew Ciotola, Mindy Kronenberg, Daniel Torday, Scott Parker, Christina Thompson)

Wiliford A
Hilton Chicago, 3rd Floor

Literary journal editors discuss the ethics, mechanics, and value of reviewing.

R116. It’s the End of the World as We Know It (But Some of Us Will be Fine). (Kim Wright, Crystal Patriarche, Miriam Parker, Laura Gschwandtner)

Wiliford B
Hilton Chicago, 3rd Floor

This panel will explore changes in publishing and how books find their readers. We will discuss how writers are now expected to participate in their own publicity—maintaining a blog, blog tours, virtual book groups, social media—as well as the rise of indie publishing and e-books.

R117. The Business of Publishing Your Novel with an Independent Press: Author and Publisher Perspectives. (Dennis Johnson, Joe Meno, Adam Levin, Christopher Boucher, Leigh Stein)

Wiliford C
Hilton Chicago, 3rd Floor

Melville House publisher and co-founder Dennis Johnson leads a practical discussion of the publishing process with four authors in various stages of their literary careers: Joe Meno has had seven books published since 1999, Adam Levin’s first novel was a 2010 critical hit, and Christopher Boucher and Leigh Stein have debut novels appearing in 2011 and 2012. Topics include acquisitions, editing, big house versus indie publishing, publicity, marketing, tours, social networking, and the changing role of the author.

R118. Dual Citizenship—Writing for Both Children and Adults. (Sheila O’Connor, Julie Schumacher, Geoff Herbach, Margaret MacMullan)

Crystal Room
Palmer House Hilton, 3rd Floor

Many writers move between genres and audiences, but what are the challenges and rewards of moving between adult and children’s literature? What publishing possibilities does a thriving children’s literature market offer? Does the writer moving between genres jeopardize his or her reputation as a serious writer? Panelists publishing in both genres will also discuss dual representation by agents, the place of children’s literature in MFA programs, and the

inclusion or exclusion of children's literature in fellowships, grants, tenure, and other areas of professional recognition.

R119. Flash Points: Publishing Flash Fiction in an Evolving Landscape. (Glenn Shaheen, Roxane Gay, Nancy Stebbins, Edward Mullany, Adam Peterson)

Empire Ballroom
Palmer House Hilton, Lobby Level

Editors from *PANK*, *NANO Fiction*, *matchbook*, *SmokeLong Quarterly*, and the *Cupboard* discuss trends they see in the flash fiction submitted to their journals. What are some tropes they're tired of? Things they wish they'd see more often? Are prose poems and flash fiction pieces scrutinized differently when submitted? Join the editors as they attempt to (briefly, of course) characterize the landscape of contemporary flash fiction and give advice to those who are submitting their shortest work.

R120. Celebration in Any Language: Teaching Bilingual Students [WITS Alliance]. (Jack McBride, Alise Alousi, Merna Ann Hecht, Milta Ortiz, Cara Zimmer)

Grand Ballroom
Palmer House Hilton, 4th Floor

As student populations become increasingly diverse, most writing teachers work with bilingual students. We face specific challenges in creating an inclusive classroom community but ultimately celebrate linguistic difference through powerful writing and creativity. Panelists will discuss strategies for reaching all students, the challenges in navigating multiple languages in one classroom, and successes in creating a safe place for students to tell their individual stories.

R121. Atypical Points of View in Fiction Narration. (Elizabeth Poliner, Jean McGarry, David Huddle, Cathryn Hankla)

Honoré Ballroom
Palmer House Hilton, Lobby Level

What happens when fiction veers from the usual suspects in terms of point of view, and what can make unusual choices necessary? This panel will examine choices in the narration of fiction that are less commonly employed, including the collective perspective, a first-person narrator who is more witness than participant, a contemporary omniscient narrator, and others.

R123. Who Can Say Who Are Citizens? Poets? (Lytton Smith, Brian Teare, Rowan Ricardo Phillips, Sarah Gambito, Melissa Castillo-Garsow)

State Ballroom
Palmer House Hilton, 4th Floor

Charles Olson wondered whether anyone should "say who are citizens." At a time when U.S. citizenship places conditions on sexual, religious, and political behavior, this panel explores how poetry and poetic prose can transform citizenship definitions through techniques including found materials, drama, and lyric autobiography. Five contemporary poets working in various poetic modes discuss their own work and the work of important, neglected poetic forebears in terms of U.S. citizenship.

R124. Starting a Young Writers' Conference. (Scot Slaby, Allison Joseph, Sean Nevin)

Wabash Room
Palmer House Hilton, 3rd Floor

Are you looking to start a young writers' program or conference but don't know how? Learn what others did to start their own and grow them in their respective communities (Southern Illinois University's Annual Young Writers Workshop, Arizona State University's Young Writers' Program and 22 Across, and the Hood College Young Writers' Conference), how their leaders sustain them, and what such conferences can offer to local academic and artistic communities.

10:30 A.M.-11:45 A.M.

R125. West Region: AWP Program Directors' Breakout Session.

Astoria
Hilton Chicago, 3rd Floor

If you are a program director of an AWP member creative writing program in the following states, you should attend this session: Arizona, Colorado, Idaho, Montana, North Dakota, Nevada, New Mexico, South Dakota, Texas, Utah, and Wyoming. This regional breakout session will begin immediately upon the conclusion of the Program Directors' Plenary Meeting, so we recommend that you attend the Plenary Meeting first. Your regional representative on the AWP Board of Directors, Cynthia Hogue, will conduct this meeting.

R126. Poetry Video in the Shadow of Music Video—Performance, Document, and Film. (Tim Kahl, Kwame Dawes, Dave Bonta, Jordan Stempleman, Todd Boss)

Boulevard Room A,B,C
Hilton Chicago, 2nd Floor

Poetry's relationship to multimedia continues to encroach on the poem as page-bound. Explore how footage depicting the performance of poems, the documentation of social upheaval through poems that provide social commentary, and the carving out of aesthetic space escort the poem into occupying the position of the music video. Where does one draw the distinction between entertainment and art?

R127. Ideas That Always Work; Solutions That Never Fail: Best Practices for the Creative Writing Workshop. (Christopher Castellani, Ethan Gilsdorf, Lisa Borders, Jill McDonough)

Continental A
Hilton Chicago, Lobby Level

Every workshop has problems: the dude who won't stop talking; the lady who keeps psychoanalyzing; the inappropriately dirty/violent/creepy story. Every workshop needs new ideas: unique exercises that always yield worthwhile pages; rules that structure conversation without squashing spontaneity. In this panel, instructors of all genres will share case studies of how they deal with common problems and also reveal their best strategies for maximizing the effectiveness and fairness of workshops.

NEO

The Northeast Ohio MFA in Creative Writing Program

The Northeast Ohio Master of Fine Arts in Creative Writing is a unique consortium which enables students to take classes on four different campuses—Cleveland State University, Kent State University, The University of Akron, and Youngstown State University—while being part of one unified writing program. Our writers have access to four times the resources and four times the faculty members, as well as a diverse and lively student body that welcomes newcomers from all walks of life. Since its inception in 2005, the NEOMFA has offered small-group workshops, open readings, summer travel fellowships, and high-profile visiting writers, in addition to career-preparing internships, competitive graduate funding, and a diverse Midwestern landscape, rural to urban to suburban, that tempts the creative eye.

For more information, contact:
Dr. Mary Biddinger, Director
330-972-6328
neomfa@kent.edu

CONGRATULATIONS TO OUR 2011 AWP INTRO JOURNALS AWARD WINNERS!

Pamela R. Anderson (KSU) for "My Brother's Coat, January 1943" (Poetry)
Chris Cooper Smith (CSU) for "The Classroom" (Poetry)
Nick Sturm (UA) for "Quantum Kerfuffle" (Poetry)
Joel Lee (UA) for "Self: A Musical" (Nonfiction)

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Fiction & Creative Nonfiction Faculty

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Emily Mitchell * Varley O'Connor * Robert Pope
Imad Rahman * Eric Wasserman

Playwriting Faculty

Marya Bednerik * Mike Geither

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Jeffrey Jones * Michael Martone * Heather McHugh
Frederick Reiken

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10:30 A.M.-11:45 A.M. CONTINUED

R128. Thinking with Your Own Apparatus: Fiction Writers and History. (Joyce Hinnefeld, Eugenia Kim, Porochista Khakpour, Dolen Perkins-Valdez, Nalini Jones)

Continental B
Hilton Chicago, Lobby Level

Henry James wrote of the difficulty of thinking with your own apparatus in the writing of historical fiction. How does a writer step outside the conditioning of his or her own era to write about a historical moment, situation, person, or place? This panel features several fiction writers who have faced this and related questions about the writer's use of history in recently published work.

R129. Troubling the Label: When Does a Text Become Feminist? (Arielle Greenberg, Cate Marvin, Amal Amireh, Eloise Healy, Ru Freeman)

Continental C
Hilton Chicago, Lobby Level

From conception to critique, what is the significance of when the label is applied? Does it matter who applies it? How do we interpret works of literature through a contemporary feminist context? *So to Speak: A Feminist Journal of Language and Art* brings together writers, publishers, and academics to discuss the stage at which a work is labeled feminist and the issues implicated with labeling, writing, and publishing socially conscious work.

R130. Angles of Ascent. (Lyrae Van Clief-Stefano, Major Jackson, Yusef Komunyakaa, Dawn Lundy Martin, Vievee Francis)

International Ballroom South
Hilton Chicago, 2nd Floor

In this reading, representative voices of eighty poets spanning three generations discuss and read from the anthology *Angles of Ascent* (edited by Charles Rowell). This landmark project was published by W.W. Norton in February 2012. Lyrae Van Clief-Stefano, Major Jackson, Yusef Komunyakaa, Dawn Lundy Martin, and Vievee Francis will discuss the nature and importance of *Angles of Ascent* in American poetry. This will be followed by twenty minutes of readings and a ten-minute exchange with the audience.

R131. Southeast Region: AWP Program Directors' Breakout Session.

Joliet
Hilton Chicago, 3rd Floor

If you are a program director of an AWP member creative writing program in the following states, you should attend this session: Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia. This regional breakout session will begin immediately upon the conclusion of the Program Directors' Plenary Meeting, so we recommend that you attend the Plenary Meeting first. Your regional representative on the AWP Board of Directors, Natasha Trethewey, will conduct this meeting.

R132. Sex, Drugs, and Rock 'n' Roll II: Handling Tough Subjects in the Workshop. (Wendy Barker, Ralph Black, Fleda Brown, Catherine Bowman, Jacqueline Kolosov)

Lake Erie
Hilton Chicago, 8th Floor

This is an expansion of the 2011 panel's lively discussion on difficult social issues in workshops. We'll offer examples of typical legal institutional guidelines and then consider our own moral compasses as creative writing teachers. Looking back to Virginia Tech and Tucson, we wonder, where do we draw the line in our classrooms when the law or university regulations are silent? What are our own personal limits? Do they have to do with taste? Tact? What is decency to us? Why does it matter?

R133. Readers and Me: Connecting Teen Readers through Narrative in Nonfiction. (Laura Otto, Ann Angel, Zu Vincent)

Lake Huron
Hilton Chicago, 8th Floor

Connecting teens to character is most readily accomplished through story and through character voice. Nonfiction writers face the additional challenge of developing a narrative voice when writing about characters in history. In creating a distinctive and focused narrative voice, writers can turn that challenge into another layer of connection by giving readers the sensory experience of time and place and even the writers' own relationship to their subjects.

R134. Phoning It In: Publishing through an iPhone App. (Maribeth Batcha, Tyler Meier, Sunyoung Lee, Daniel Pritchard, Chad Post)

Lake Michigan
Hilton Chicago, 8th Floor

Representatives from five leading publishers—*Boston Review*, Kaya Press, *Kenyon Review*, *One Story*, Open Letter—discuss their experiences: the pitfalls, successes, and strategies of publishing digitally.

R135. Purloining the Letter: Using the Correspondence of Others in Our Prose and Fiction. (Diane Simmons, Rachel Hall, Louise Steinman, Tyrone Williams, Douglas Dechow)

Lake Ontario
Hilton Chicago, 8th Floor

The Manhattan Project, the French Resistance and the War of the Pacific, masculinity in the Midwest, and bigamy on the West Coast: fiction writers, memoirists, and poets discuss their engagement with topics both momentous and intimate through the medium of personal correspondence. To be explored: the letter as window on history; as revealing physical artifact; as intimate source of character, voice, and plot; as extension of professional communication; as site of ethically dubious snooping; and more.

R136. Midwest Region: AWP Program Directors' Breakout Session.

Marquette
Hilton Chicago, 3rd Floor

If you are a program director of an AWP member creative writing program in the following states you should attend this session: Iowa, Illinois, Indiana, Kansas, Michigan, Minnesota, Missouri, Nebraska, Ohio, Oklahoma, and Wisconsin. This regional breakout session will

begin immediately upon the conclusion of the Program Directors' Plenary Meeting, so we recommend that you attend the Plenary Meeting first. Your regional representative on the AWP Board of Directors, Richard Robbins, will conduct this meeting.

R137. Pacific West Region: AWP Program Directors' Breakout Session.

*Private Dining Room 1
Hilton Chicago, 3rd Floor*

If you are a program director of an AWP member creative writing program in the following states, you should attend this session: Alaska, California, Hawaii, Oregon, and Washington. This regional breakout session will begin immediately upon the conclusion of the Program Directors' Plenary Meeting, so we recommend that you attend the Plenary Meeting first. Your regional representative on the AWP Board of Directors, Steve Heller, will conduct this meeting.

R138. Northeast Region: AWP Program Directors' Breakout Session.

*Private Dining Room 2
Hilton Chicago, 3rd Floor*

If you are a program director of an AWP member creative writing program in the following states, you should attend this session: Connecticut, District of Columbia, Delaware, Maryland, Massachusetts, Maine, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, and Vermont. This regional breakout session will begin immediately upon the conclusion of the Program Directors' Plenary Meeting, so we recommend that you attend the Plenary Meeting first. Your regional representative on the AWP Board of Directors, Judith Baumel, will conduct this meeting.

R139. Wesleyan University Press Poetry Reading. (Pura López Colomé, Peter Gizzi, Heather Christle, C.D. Wright)

*Waldorf
Hilton Chicago, 3rd Floor*

Peter Gizzi's *Threshold Songs* negotiates the unfathomable proximities of knowing and not knowing and the uncanny relation of grief and joy. Heather Christle's *What Is Amazing* draws upon the wisdom of foolishness and the logic of glee, while simultaneously exploring the suffering inherent to embodied consciousness. In Pura López Colomé's *Watchword*, translated by Forrest Gander, secular mysticism illuminates life at its brink. Forrest Gander's most recent book, *Core Samples of the World*, is a wide-ranging volume of poetry and essays, paired with work by three acclaimed photographers.

R140. Chicago as Literary Birthplace. (Paul Hoover, Maxine Chernoff, Bin Ramke, Srikanth Reddy, Joshua Marie Wilkinson)

*Wiliford A
Hilton Chicago, 3rd Floor*

Consisting of poets who have lived in Chicago and influenced its writing practice, this panel will focus on the illustrious history of poetry innovation in that city, including the role of *Poetry* magazine in the development of modernism, Paul Carroll's *Big Table* as a showcase for the postwar avant-garde, and the influence of Ted Berrigan, Alice Notley, the Body Politic and Poetry Center reading series, *Chicago Review*, and *New American Writing* on today's vital postmodern scene.

R141. Women in Jeopardy: Crime Fiction.

(Jane Cleland, Danielle Egan-Miller, Jamie Freveletti, Julie Hyzy, Joanna MacKenzie)

*Wiliford B
Hilton Chicago, 3rd Floor*

Three best-selling and award-winning crime fiction writers and two top literary agents will discuss the role gender plays in their trade. Are tough gal detectives taken as seriously as tough guy detectives? What does the popularity of female-oriented subgenres like chick lit and cozies and crossover categories like YA paranormal say about the market? With e-publishing sweeping across the genre, are women authors in more or less jeopardy than before? How can new writers break into the field?

R142. Ten Years of Literary Politics: Is There Still Room and Interest in the New Marketplace? (Dennis Johnson, Valerie Merians, Jessa Crispin)

*Wiliford C
Hilton Chicago, 3rd Floor*

Jessa Crispin, founder of the seminal lit-blog Bookslut, leads a discussion with Melville House founders Valerie Merians and Dennis Johnson on the challenges and importance of publishing political literature in a changing industry. Topics explored include: books of longform cultural and political rhetoric in the age of the Internet, the specific demands of political publishing, and the dedication to activism in the arts.

R143. From Litmag to Chapbook Press: Championing the Handmade in the Digital Morass. (Martin Rock, Anna Moschovakis, Nate Pritts, Ana Bozicevic, Ben Fama)

*Crystal Room
Palmer House Hilton, 3rd Floor*

Editors of the CUNY Lost and Found project, *Epiphany*, *H_ngm_n*, *Supermachine*, and Ugly Duckling Presse discuss the transition from independent literary magazine to nationally recognized chapbook press. Panelists explain the editorial process of choosing who and what to publish, consider the multifarious forms of the contemporary chapbook, and discuss uses of new and old technology from the resurgence of the letterpress to the increasingly ubiquitous handheld device.

R144. Creative Writing Exchanges: Building Community Outside the Writing Classroom.

(Joseph Wood, Megan Kaminski, Patti White, Heidi Lynn Staples, John Vanderslice)

*Empire Ballroom
Palmer House Hilton, Lobby Level*

Panelists will discuss the genesis and development of the Creative Writing Exchanges, an emerging network of universities that sponsor undergraduate writers to read and write in one another's communities. The exchanges give students the indelible experience of representing something greater than themselves, by fostering student involvement in larger arts communities outside of a student's own university and region. Panelists will discuss pedagogical and cultural rewards and future development.

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THURSDAY, MARCH 1

Page Meets Stage • Poetry Reading & Performance

Taylor Mali, Roger Bonair-Agard, Mark Doty, Marilyn Nelson, Molly Peacock

3:00 to 4:15 PM

Grand Ballroom, Hilton Chicago

FRIDAY, MARCH 2

A Reading and Conversation with U.K. and U.S. Poets Laureate

Carol Ann Duffy & Philip Levine

Sponsored by the Poetry Foundation in association with Blue Flower Arts

8:30 PM

International Ballroom North & South, Hilton Chicago

SATURDAY, MARCH 3

Charting Unmarked Terrain: Fiction at the Borderland

Jimmy Santiago Baca, Linda Hogan, Pam Houston, Mat Johnson

12:00-1:15 PM

Grand Ballroom, Hilton Chicago

BFA BRING YOUR OWN BOOK SIGNING at BOOTH 400

FRIDAY, MARCH 2

3:30 PM

Bonnie Jo Campbell & Jimmy Santiago Baca

SATURDAY, MARCH 3

10:00AM

Carol Ann Duffy & Phillip Levine



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Lectures, Readings, Illuminations

Roster

Diane Ackerman
Ekiwah Adler-Beléndez
Simon Armitage
Jimmy Santiago Baca
Coleman Barks
Bei Dao
Jill Bialosky
Amy Bloom
Robert Bly
Roger Bonair-Agard
Jericho Brown
Dominique Browning
Augusten Burroughs
Robert Cien Butler
Bonnie Jo Campbell
Da Chen
Peter Cole
Kwame Dawes
Michael Dickman
Mark Doty
Carol Ann Duffy
Cornelius Eady
Thomas Sayers Ellis
Claudia Emerson
Katja Esson
Percival Everett
Joshua Ferris
Nick Flynn
Ari Folman
Carolyn Forché
Josh Fox
Mary Gaitskill
Cristina Garcia
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Natalie Goldberg
Jaimy Gordon
Jorie Graham
Paul Guest
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Jay Harjo
Terrance Hayes
Tom Healy
Bob Hicok
Brenda Hillman
Tony Hoagland
Linda Hogan
Pam Houston
Marie Howe
Noah Hutton
Major Jackson
Linton Kwesi Johnson
Mat Johnson
Hillary Jordan
Ilya Kaminsky
Etgar Keret
Dave King
Galway Kinnell
Ted Kooser
Li-Young Lee
Philip Levine
Phillip Lopate
Nibala Madzirev
Taylor Mali
Rick Moody
Honor Moore
Valzhyna Mort
Danijal Mucenuddin
Paul Muldoon
Marilyn Nelson
Aimee Nezhukumatathil
Gregory Orr
Molly Peacock
Benjamin Percy
Katha Pollitt
Francine Prose
Claudia Rankine
Robin Robertson
Tomaž Šalamun
Sapphires
George Saunders
Philip Schultz
Danzy Senna
Meir Shalev
David Shields
Charles Simic
Patricia Smith
Dana Spiotta
Amber Tamblyn
Michael Thomas
Natasha Trethewey
Brian Turner
Chase Twichell
C.K. Williams
Debra Winger
C.D. Wright
Kevin Young
Adam Zagajewski
Raúl Zurita

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10:30 A.M.-11:45 A.M. CONTINUED

R145. Reconsidering/Recreating the Workshop in an Online Environment. (Abby Bardi, Erin Beaver, Brianna Pike, Marianne Taylor)

Grand Ballroom
Palmer House Hilton, 4th Floor

This panel reconsiders traditional creative writing pedagogies in the context of online teaching. Panelists discuss how to draw from what works best in the traditional creative writing class and adapt it to online teaching while exploring new pedagogical territory. Offering a variety of methods for effective online instruction, the panel attempts to conserve face-to-face teaching's best practices while seeking a new, effective toolset for the online environment.

R146. Cross Genre in the Heartland: MSU Press Authors Read. (Martha Bates, Todd Davis, Jim Daniels, Eric Gansworth, Constance Adler)

Honoré Ballroom
Palmer House Hilton, Lobby Level

Fiction, poetry, and creative nonfiction read by MSU Press authors. Eric Gansworth's *Smoke Dancing* explores the struggle between reservation traditionalists and progressives. Todd Davis and Anita Skeen's poetry in *The Least of These* and *Never the Whole Story* celebrates connections to the natural world. In his short fiction, Jim Daniels depicts the daily struggles of Michigan's working class, while Constance Adler's memoir investigates a similar terrain in New Orleans.

R147. A Celebration of Tia Chucha Press: Over Twenty Years of Democracy in Verse. (Luis J. Rodriguez, Michael Warr, Jose Antonio Rodriguez, Luivette Resto)

Red Lacquer Room
Palmer House Hilton, 4th Floor

Tia Chucha Press has been a leader in publishing artistically innovative and culturally provocative voices in poetry. The roster of poets the Press has brought to publication reflects a deep commitment to diversity and features established artists such as Elizabeth Alexander, Virgil Suarez, and Diane Glancy, as well as first books by award-winning poets Terrance Hayes, A. Van Jordan, and Patricia Smith. Tia Chucha Press has had a powerful impact on the literary world as a very important first press for many poets and a respectable, high-quality press for all.

R148. Selling Out Everyone You Love: The Ethics of Writing Nonfiction. (Krista Bremer, Lee Martin, Cheryl Strayed, Stephen Elliott, Brian Doyle)

State Ballroom
Palmer House Hilton, 4th Floor

Joan Didion said that writers are always selling somebody out. How do the authors of memoirs walk the thin line between truthful disclosure and betrayal of trust, and what responsibility do they have to loved ones who appear in their work? How has their writing affected their intimate relationships? Four authors will talk about how they've grappled with these questions, the consequences of their choices, and the lessons they've learned along the way.

R149. Being Me (For You): First-Time Memoirists and the Agent Hunt. (Alexandria Marzano-Lesnevich, Hannah Dela Cruz Abrams, Julia Cooke, Jane Roper, Mike Scalise)

Wabash Room
Palmer House Hilton, 3rd Floor

Clear pathways to publication exist for novelists and writers of research-based nonfiction, but what about the first-time memoirist? Finish the full book, like novelists, or start with a proposal? Query or look for agents at a conference? Go with a new agent or one who's been around the block? Join five first-time memoirists—each working on a very different project with a different agent—as they offer clear advice on how to navigate the sometimes-choppy waters ahead.

12:00 NOON-1:15 P.M.

R150. Sharing Our Common Wealth: How Kentucky Became a Literary Arts Capital of Mid-America. (Julie Kuzneski Wrinn, Neil Chethik, Lynnell Edwards, Bianca Spriggs, Katerina Stoykova-Klemer)

Astoria
Hilton Chicago, 3rd Floor

The writing life in Kentucky is rich with opportunity, thanks not only to its academic programs but also to its myriad writing communities. Learn how two institutions—the Kentucky Women Writers Conference, founded in 1979, and the Carnegie Center for Literacy and Learning, founded in 1992—work together to build audiences, share resources, and support newer literary groups such as the Affrilachian Poets, InKy Reading Series, Gypsy Poetry Slam, Holler Poets Series, and Accents Publishing.

R151. Rhyme: Past, Present, Future. (Stephen Burt, Laura Kasischke, Chad Sweeney, David Caplan, Khaled Mattawa)

Boulevard Room A,B,C
Hilton Chicago, 2nd Floor

Naive or sophisticated, linked to tradition yet made strange by current practice, long disparaged and defended, rhyme remains a resource today. Kasischke's widely admired free verse incorporates dense rhyme and rhyme-like effects. Poet and critic Caplan is an authority on new formal verse and on hip-hop. Sweeney, who translates from Persian and Spanish, and Mattawa, who draws from Arabic, examine rhyme across languages and continents. Poet and critic Stephen Burt moderates.

R152. Internationalizing the MFA. (Xu Xi, Jose Dalisay, Graeme Harper, Marcela Sulak, Andrew Cowan)

Continental A
Hilton Chicago, Lobby Level

America created the writing MFA, and its impact on American literature is undeniable. But in an increasingly borderless 21st century, the dominance of English as a global language transcends writing beyond national context. What role should the MFA play in training writers today? The growth of doctoral writing programs in the U.K. and Australia offers important comparisons. What impact will internationalized MFAs have on English language writing? International examples provoke further thought.

R153. Writing the American West. (D. Seth Horton, Antonya Nelson, Toni Jensen, K. L. Cook, Claire Vaye Watkins)

Continental B
Hilton Chicago, Lobby Level

Best of the West: New Stories from the Wide Side of the Missouri is an annual anthology of exceptional short fiction rooted in the western United States. Four award-winning contributors gather to read from their recently anthologized work. They will be introduced by D. Seth Horton, the series co-editor.

R154. In the Mirror of Translation: Perspectives on Creative Process. (Helene Cardona, Willis Barnstone, Dennis Maloney, James Ragan, Betty De Shong Meador)

Continental C
Hilton Chicago, Lobby Level

How does one capture the essence and music of a poem in translation and remain faithful to the original? Working with Greek, Chinese, French, Spanish, Czech, and Sumerian, this panel's poets, translators, and scholars discuss their role as technicians, intermediaries, and magicians working between languages to create inspired texts that reflect the human psyche, giving both cultures the opportunity to see one another through a different lens.

R155. The Art of Writing a Joke. (Stephen Goodwin, Richard Bausch, Robert Bausch, Jill McCorkle, Alan Shapiro)

International Ballroom South
Hilton Chicago, 2nd Floor

A performance, discussion, and celebration of jokes. We'll tell some jokes with pedigrees (Chaucer, Shakespeare, Twain) as well as some of our own, hoping to suggest just how artful and astute—and just plain funny—a joke can be, and how this most durable of forms can sometimes rival the most inventive turns and sophisticated tropes that any language boasts.

R156. In That Round Nation of Blood: Translating Contemporary Native American Poetry. (Katherine Hedeem, Diane Glancy, Janet McAdams, Victor Rodriguez-Nunez, Orlando White)

Joliet
Hilton Chicago, 3rd Floor

This panel discusses the challenges of translating into Spanish *En esa redonda nación de sangre*, a groundbreaking anthology of contemporary Native American poetry published in Mexico in 2011. Hedeem and Rodriguez-Nunez consider translation strategies with regard to content and form and comment on the social and cultural implications of such an endeavor. Also featured is a bilingual reading by three poets included in the anthology.

R157. Writing Outside of Higher Education. (Margaret Luongo, John Morogiello, David Roby, Don Waters, Susi Wyss)

Lake Erie
Hilton Chicago, 8th Floor

Four writers discuss the paths they've taken—away from higher education. From careers in international health and freelance nonfiction

writing, to acting, directing, and teaching as an artist in residence, these writers discuss how they've created lives that support and nurture (or not) their writing without full-time university employment.

R158. Eminent Debuts: Four Authors Discuss Their First Nonfiction Books. (Barrie Jean Borich, Bonnie J. Rough, Cheryl Strayed, Ira Sukrungruang, Ryan Van Meter)

Lake Huron
Hilton Chicago, 8th Floor

How do nonfiction book publishing debuts compare across mainstream, independent, and university presses? How are these books linked to work authors publish first in journals? How might media misperceptions of the genre impact authors' careers? University of Nebraska Press author and nonfiction editor of *Water-Stone Review* interviews four respected writers publishing with Knopf, Counterpoint, Sarabande, and University of Missouri about their first time out with book-length literary nonfiction.

R159. A Novel Problem: Moving from Story to Book in the MFA Program. (Cathy Day, David Haynes, Patricia Henley, Sheila O'Connor, Elizabeth Stuckey-French)

Lake Michigan
Hilton Chicago, 8th Floor

Short stories are often our main pedagogical tools, but the book is the primary unit of literary production. When are apprentice writers ready to write novels, and how do we review them in a workshop setting? How can we create courses and curricula that encourage students to move toward and complete book projects? This panel will explore the challenges of accommodating the novel or the novel-in-stories within the structure of an MFA program.

R160. Taking Up Residence: Writers in Unexpected Places. (Wendy Call, Stephanie Elizondo Griest, Henry Reese, Anastacia Tolbert, Ellen Placey Wadey)

Lake Ontario
Hilton Chicago, 8th Floor

Five writers will share their experiences as writers in residence at K-12 schools, visual arts centers, libraries, county hospitals, battered women's shelters, national parks, and urban community centers nationwide. Each will reflect on what it means to be a writer in a community of nonprofessional writers—and how that community changes both what is written and the writer. Panelists will discuss the practicalities of finding, creating, and making the most of writer-in-residence opportunities.

R161. Behind the Scenes of Implementing a Successful iPad and Tablet Publishing System. (Rajesh Padinjaremadam, Paul Joseph)

Marquette
Hilton Chicago, 3rd Floor

iPad and other tablets are evolving as an important channel for publishers. However, publishing to these tablets presents multiple challenges for business models, technology roadmaps, content creation, and reformatting workflows. This session speaks about the best practices in publishing content to tablets for newspapers and magazines, based on our experience working with a number of publishers.



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12:00 NOON-1:15 P.M. CONTINUED

R162. *Beyond the Workshop.* (Jenny Dunning, Siobhan Campbell, Michael Theune, Margaret Lazarus Dean, Heidi Lynn Staples)

*Private Dining Room 2
Hilton Chicago, 3rd Floor*

Contributors to *Beyond the Workshop*, an international anthology of essays on creative writing pedagogy (Kingston University Press 2011), will explore new pedagogies for creative writing, moving beyond and rethinking the workshop. Presenters from both sides of the Atlantic will focus on the need for a new paradigm for the writing process; reorienting the dominant metaphor of the writing classroom toward a community of practice; new options for evaluation; alternative methods for teaching the structures of writing; and a new look at how to manage emotion in the workshop.

R163. *A Face to Meet the Faces: Five Poets on Persona, Empathy, and Race.* (Stacey Lynn Brown, Eduardo C. Corral, Cornelius Eady, Patricia Smith, Jake Adam York)

*Waldorf
Hilton Chicago, 3rd Floor*

Persona, the act of writing beyond one's own immediate perspective or experience, is arguably one of the strongest mechanisms for empathy—and understanding—that exists for a poet. Join the co-editor and four contributing poets from *A Face to Meet the Faces*, the first anthology of contemporary persona poetry, for a roundtable discussion on the freedoms, limitations, and possibilities inherent in using persona as a tool to excavate the complexities and constructs of race.

R164. *A Reading from the Kenyon Review Writers Workshop Instructors.* (David Lynn, David Baker, Nancy Zafris, Rebecca McClanahan, Geeta Kothari)

*Wiliford A
Hilton Chicago, 3rd Floor*

Held annually in the month of June, the *Kenyon Review Writers Workshop* is a week-long residential writing experience that focuses on the generation of new material in an intimate, creative, and productive setting. This reading by recent faculty offers the opportunity to hear the work of returning instructors and will include an audience guided Q&A about *Kenyon's* process-oriented approach.

R165. *Pat Mora: Eloquence and Bookjoy.* Presented by Con Tinta and *Pilgrimage Magazine*. (Diana Garcia, Pat Mora, Beatriz Terrazas, John Drury, Xánath Caraza)

*Wiliford B
Hilton Chicago, 3rd Floor*

Pat Mora reads published and new poetry, exploring the interrelatedness of writing for adults, teens, and children. As a trailblazing Latina writer and a founder of *Día de Libros/Día de Niños*, Mora models integration of literary work with literacy advocacy. A tribute and conversation follows the reading, featuring poets, scholars, and reviewers elevating Mora's inspiring legacy.

R166. *Writing the Middle East, Crossing Genre, Crossing Borders.* (LeAnne Howe, Matthew Shenoda, Jim Wilson, Allison Adelle Hedge Coke, Hayan Charara)

*Wiliford C
Hilton Chicago, 3rd Floor*

Crossing West to East into landscapes of olives and almonds, Arabian deserts and mountains, love affairs and war zones, green lines, religions, and concrete walls that divide, this panel explores how translation and transliteration play a role in writing the Middle East. Five writers with different experiences in the region give insights on how their particular genre: poetry, fiction, or creative nonfiction, shapes their narratives of Egypt, Jordan, Israel/Palestine, Lebanon, and Syria.

R167. *Writing in the City That Works: Chicago's Literary Values for the 21st Century.* (Stephanie Friedman, Kevin Davis, Dina Elenbogen, Bayo Ojikutu, Matthias Regan)

*Crystal Room
Palmer House Hilton, 3rd Floor*

Chicago, Sandburg's hog butcher to the world, or, as the municipal trucks would have it, "The City That Works," has long been associated with urban grit, realism, and industrial labor. Does this image still capture the truths about living, working, and writing in Chicago today? What can Chicago's writing past and present teach us about writing as work and the nature of literary value? How should we as writers and teachers of writing interact with the urban environment and its people?

R168. *Graduates of the Writing Seminars of Johns Hopkins University.* (Jessica Anya Blau, Ann Cummins, Padma Viswanathan, Porochista Khakpour, Sylvia Brownrigg)

*Empire Ballroom
Palmer House Hilton, Lobby Level*

For over sixty years, the Writing Seminars at Johns Hopkins University has graduated some of the most notable writers in American fiction and poetry. Join five writers as they read from their own work and the work of other fiction writers and poets of the Writing Seminars, such as John Barth, Wes Craven, John Gregory Brown, Ellen Sussman, Greg Williamson, Elizabeth Spires, Vikram Chandra, Z.Z. Packer, Chimamanda Adichie, and Louise Erdrich.

R169. *Carnegie Mellon University Press 40th Anniversary Poetry Reading.* (Rachel Richardson, Nicky Beer, Kevin Gonzalez, Anne Marie Rooney, Benjamin Paloff)

*Grand Ballroom
Palmer House Hilton, 4th Floor*

Carnegie Mellon University Press has continuously published poetry by emerging and established writers for forty years. This reading features five poets whose first books have recently been published by the Press, showcasing the breadth of poetry that Carnegie Mellon cultivates and champions. In a time when small presses, independent journals, and literary culture itself often seem under siege, we invite you join us in celebrating a press that is still thriving well into the 21st century!

R170. *Villains and Killers and Criminals, Oh My: Representing Evildoers in Literary Fiction.* (Reese Okyong Kwon, Matt Bell, Eugene Cross, Brian Evenson, Lauren Groff)

*Honoré Ballroom
Palmer House Hilton, Lobby Level*

Iago, the Misfit, Milton's Satan, Judge Holden—some of the most memorable characters in literature have been the evil ones. "The

death of Satan was a tragedy / For the imagination,” said Wallace Stevens. If this is true, how can fiction writers profit from the inclusion of villainy, and what might be lost? Join writers as they discuss their experiences incorporating elements of evil into their fiction, providing examples from their own and others’ work.

R171. Prettying Up the Baby: Publishing Creative Nonfiction in a Challenging Market. (Ava Chin, Dawn Raffel, Marion Winik, Bridgett Davis)

*Red Lacquer Room
Palmer House Hilton, 4th Floor*

Journalists, editors, and memoirists address crafting relevant nonfiction for a changing market—one that increasingly requires writers to have a wide skill set. We will discuss the intricacies of writing for traditional magazines, newspapers, and NPR outlets, as well as navigating the lines between print and online; writing columns for niche markets, including food, travel, and parenting; crafting a book from an article or a blog; tweeting, blogging, and creating online platforms.

R172. The Scions of Studs Terkel: Creative Writers as Oral Historians. (Miles Harvey, Rebecca Morgan Frank, Peter Orner, Audrey Petty, Kelli Simpkins)

*State Ballroom
Palmer House Hilton, 4th Floor*

This panel pays tribute to Studs Terkel by studying the ways in which nonfiction writers, novelists, poets, and playwrights can make use of oral history. The panelists, all of whom are involved in oral-history projects, will explore the logistical, ethical, and narrative challenges creative writers face in collecting the testimonies of others. They will also discuss how hybrid oral-history forms can bridge the gap between old models of literature and new kinds of reality-based art and entertainment.

R173. No Layoffs from This Condensery: Class and Labor in Poetry. (Rosa Alcalá, Susan Briante, Farid Matuk, Eileen Myles, Rodrigo Toscano)

*Wabash Room
Palmer House Hilton, 3rd Floor*

So much of today’s poetry speaks of class, even unwittingly, yet we overlook this particular identity marker in a tendency to see poems as either universal or as consciously engaged in questions of race, gender, or sexual orientation. Similarly, poets may make reference in their bios to a myriad of jobs, yet labor, as fundamental to identity and to the U.S. economy often remains unexplored in contemporary poetry. The poets included in this panel, in contrast, highlight questions of class and labor in their work, and will discuss the strategies they employ.

1:30 P.M.-2:45 P.M.

R174. Everybody Stand Up: Using Performance in the Teaching of Writing. (Megan Stielstra, Sage Morgan-Hubbard, Robert Biedrzycki, Amanda Delheimer Diamond, Sara Kerastas)

*Astoria
Hilton Chicago, 3rd Floor*

This panel examines how performance can be used in the teaching of writing, both as final product and within the creative process. Pulling from cross-genre traditions including theatre, storytelling, hip-

hop, and performance art, educators from Young Chicago Authors, Gallery 37, 2nd Story, About Face, and Columbia College discuss their work in getting the best writing on the page, examining literary craft in new ways, encouraging discovery—and how performance helped their students get there.

R175. The Tech-Empowered Writer: Embrace New Media, Experiment, and Earn. (Christina Katz, Jane Friedman, Seth Harwood, Robert Lee Brewer)

*Boulevard Room A,B,C
Hilton Chicago, 2nd Floor*

What can a professor, a journalist, a novelist, and a poet teach you about new media? Using real-life examples from our own experience and that of other tech-savvy writers, we’ll construct a composite of how working writers use technology to invest in their careers, experiment and launch new works, and grow their income opportunities. Whether you need a day job, a part-time job, or just enough gigs to pay a few bills, there have never been so many ways for tech-savvy writers to earn.

R176. What I Wish I’d Known. (Kim Wright, Jeffrey Stepakoff, Elizabeth Stuckey-French, Rebecca Rasmussen)

*Continental A
Hilton Chicago, Lobby Level*

A panel with four novelists discussing what caught them by surprise in the publishing process: what agents can and cannot do, working with editors, the importance of publicity, launching books, being a small book in a big house, dealing with reviews and feedback, and the emotional ups and downs of the debut experience.

R177. Interlochen Arts Academy 50th Anniversary Alumni Reading. (Karin Gottshall, Mohammed Naseehu Ali, Marya Hornbacher, Faith Shearin, Doug Stanton)

*Continental B
Hilton Chicago, Lobby Level*

As Interlochen Arts Academy marks its 50th anniversary, help us celebrate at a reading by some of the academy’s most noteworthy creative writing alumni. The academy is widely recognized as the premier arts boarding school in the nation, and its writing program occupies a unique and invaluable position in the world of creative writing. Alumni frequently go on to publish award-winning and influential work in all genres. This reading showcases some of its most prominent and successful voices.

R178. Travels in the Office: Editing Short Fiction. (Audrey Colombe, Cheston Knapp, Jordan Bass, Pei-Ling Lue, Brigid Hughes)

*Continental C
Hilton Chicago, Lobby Level*

Fiction editors from *One Story*, *A Public Space*, *Tin House*, *Tampa Review*, and *McSweeney’s* discuss editing short fiction for literary magazines: the highs and lows, the fine lines of choice, the kinds of outrage that appear on the desk, what’s coming in this year, where fit meets preference, how electronic submissions and platforms have (or have not) changed the game, the width of the publishing gender gap, and how the novel sneaks in. A panel for editors as well as writers, including a Q&A.



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Friday, March 2, 1:30 pm
International Ballroom North
Hilton Chicago, 2nd Floor

For information about
upcoming programs, visit:

www.poetshouse.org

1:30 P.M.-2:45 P.M. CONTINUED

R179. Nikki Giovanni: A Cave Canem Legacy Conversation. (Alison Meyers, Nikki Giovanni, Thomas Sayers Ellis)*Grand Ballroom
Hilton Chicago, 2nd Floor*

Called the Princess of Black Poetry in her early career, Nikki Giovanni has for four decades engaged deeply with the political and the personal. A popular poet whose versatile work inspires and challenges both adults and youth, she has received over twenty honorary degrees and numerous literary awards. Following Ms. Giovanni's brief reading, Thomas Sayers Ellis will conduct a wide-ranging conversation with the distinguished poet who declares, "Writing is... what I do to justify the air I breathe."

R180. East and West: Creative Nonfiction and the Possibility of Post-Orientalist Travel Writing.

(Joshua Schriftman, Faith Adiele, Fred D'Aguiar, Elizabeth Kadetsky, Oona Patrick)

*Joliet
Hilton Chicago, 3rd Floor*

New travel writing too often builds on old notions of race. Developing cultures get reduced to romantic piquancy, and national identities become exotic foils to Western quests for identity: find prayer in one nation; food in another; love in a third. We may know Orientalism when we see it, but does this ultimately help us as writers to avoid it? How can Westerners writing on Eastern experiences use the tools of creative nonfiction to write outside of these old imperialist patterns?

R181. Latino Masculinities: Revisioning Male Identity in Contemporary Latino Literature. (Aaron Michael Morales, Paul Martinez-Pompa, Benjamin Alire Saenz, Daniel Chacon)*Lake Erie
Hilton Chicago, 8th Floor*

Often relegated to the term machismo, Latino masculinity is a multifaceted and complicated element of Latino existence. The recent rise of contemporary Latino writers exploring masculine identity is dramatically impacting Latino literature. This panel will discuss the ways in which these authors represent, dissect, and consider the implications and definitions of Latino masculinity, as well as how the concept and reality of masculinity and gender identity informs their work.

R182. Fifteen Years Outside the Towers: Report from the MFA in Writing at SAIC. (Janet Desaulniers, Carol Anshaw, Jesse Ball, Rosellen Brown)*Lake Huron
Hilton Chicago, 8th Floor*

Fifteen years ago, with a curriculum anchored by the studio tutorial and in a porous and interdisciplinary graduate division, SAIC inaugurated an alternative to the genre-specific workshop-based writing program cultivated by English departments. A selection of current faculty offers this progress report on that innovation and its refinement and the program's impact on Chicago, along with promising practices and pedagogies adaptable to other educational contexts.

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R183. Fata Morgana: Literature Spread Thick as a (Re) flex(i-on) of Technology and Time. (Jane L. Carman, Debra Di Blasi, Steve Tomasula, Anna Joy Springer, Janice Lee)

*Lake Michigan
Hilton Chicago, 8th Floor*

Examining the effects of multiple aesthetics on readers, this panel will discuss literature that reaches beyond the page into the realms of music, the Internet, fine art, science, and pop culture. The sweeping interests of readers transcend the page as art and technology coincide with text or as pop culture and history are appropriated, formulated into artistic vision. Panelists will examine how the reader is thereby invited to reimagine literature’s form and function within a multimodal culture.

R184. Low-Residency Approaches to Pedagogical Training and Preparation. (Lori A. May, Danita Berg, Clark Knowles, Jim Warner)

*Lake Ontario
Hilton Chicago, 8th Floor*

Program directors and faculty will discuss innovative approaches to providing pedagogical training for low-residency students. Discussion will include the unique challenges and opportunities presented via distance and limited on-campus study, and how low-residency programs are incorporating student-teacher training. Panelists will share personal experiences, speak to how programs provide pedagogical training for current students, and discuss what program services are available to alumni.

R185. Out of the Stacks and onto the Market: The MFA Poetry Thesis Gets Serious, and Faculty Members React. (Erika Meitner, Beth Ann Fennelly, Carmen Giménez Smith, Mary Biddinger, Alan Michael Parker)

*Marquette
Hilton Chicago, 3rd Floor*

Autobiographical treatises, project books, greatest hits of the workshop—MFA faculty (who moonlight as press editors and book-contest judges) discuss pedagogical issues on advising MFA poets at the culmination of the degree. What makes for ideal thesis advising? Is an MFA thesis meant to be a book? We will explore the range of ways to shape a first collection, transcend conventions and clichés, and best advise students on balancing their development as poets with their professional goals.

R186. Renegade Pedagogy: Teaching Outside the Box. (John Drury, Michelle Burke, Thomas Pruiksma, Pauls Toutonghi, Lisa Ampleman)

*Private Dining Room 2
Hilton Chicago, 3rd Floor*

Award-winning teachers will share trade secrets in this panel. Come hear how writers use art, magic, and technology to inspire a love of language in students. Explore drawing techniques that encourage students to see the world with new eyes; experience how magic can be used as poetic metaphor; and learn how guerrilla poetry takes writing into exciting and unexpected spaces. Then engage in a discussion of how one’s passions, hobbies, and research interests can be brought into the classroom.

creative writing mfa

<p>Notre Dame Faculty</p> <ul style="list-style-type: none"> Johannes Göransson Joyelle McSweeney Orlando Menes William O'Rourke Valerie Sayers Steve Tomasula 	<p>Recent Visiting Authors</p> <ul style="list-style-type: none"> Russell Banks Charles Bernstein Edwidge Danticat Lydia Davis Dave Eggers Maxine Hong Kingston 	<ul style="list-style-type: none"> Yusef Komunyakaa Michael Martone Tracie Morris Salvador Plascencia Jerome Rothenberg C.D. Wright
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1:30 P.M.-2:45 P.M. CONTINUED

R187. Houghton Mifflin Harcourt Reading. (Peter Mountford, Alexander Chee, Bruce Machart, Dean Bakopoulos)

Waldorf
Hilton Chicago, 3rd Floor

A reading by four writers who have had books published in 2011 by one of the most esteemed publishing houses in the United States, Houghton Mifflin Harcourt. The authors will read from their diverse work and discuss the challenges and benefits of publishing literary fiction with a large publishing house and the changing landscape for emerging novelists.

R188. Four Over Forty. (Daniel Libman, Zoe Zolbrod, Chris Fink, Goldie Goldberg, Francesca Abbate)

Wiliford A
Hilton Chicago, 3rd Floor

You won't see their work in any "Under 40" anthologies because these diverse writers of fiction and poetry all got their first books published after their 40th birthdays. Panelists will discuss in a funny, frank, and helpful way how writers without their first book can live in a world saturated with age bias, and they will also offer useful tips on how to get the first book sold even after the milestone of forty has come and gone.

R189. Telling It Slant: Measures, Meaning, and Music in Translating Poetry. (Alexis Levitin, Nancy Naomi Carlson, Ilya Kaminsky, Yvette Neisser Moreno, Kirk Nessel)

Wiliford B
Hilton Chicago, 3rd Floor

Ortega y Gasset, Spanish philosopher, considered all translation "utopian," which is to say impossible. Still, because the world's greatest literature originates from a multitude of languages, translation remains necessary. This panel of poets, translating from such languages as Altaic, Creole, French, Polish, Russian, and Spanish, discusses alternative approaches to finding one's way into a text to be translated, as well as different strategies for rendering the impossible more possible.

R190. Leaving a Paper Trail: The Relevance of Print Culture in a Digital Age. (Eric Lorberer, Matvei Yankelevich, Guy Lamolinara, Harold Augenbraum)

Wiliford C
Hilton Chicago, 3rd Floor

Leaders in the field of literature discuss the role of print today and what print culture means in an increasingly electronic world.

R191. Keeping a Debut Book Alive. (Justin Taylor, Heidi Durrow, Marie Mockett, Joanna Smith Rakoff, Dylan Landis)

Crystal Room
Palmer House Hilton, 3rd Floor

What happens once a publisher says yes? First, champagne—then the author's hard work starts. In this economy, relying solely on an in-house publicist, especially for a novel or story collection, can hurt a new book from a little-known writer. Four emerging authors reveal how they generated their own buzz. They discuss publicists, websites, mailing lists, social networking, book festivals, blogging, the art of coaxing people to readings, the legendary book tour—and who really pays for it all.

R192. Feminism in the Writing Classroom: What's the Rubric? (Melissa Febos, Jennifer Baumgardner, Brenda Shaughnessy, Meri Nana-Ama Danquah, Rachel Simon)

Empire Ballroom
Palmer House Hilton, Lobby Level

When feminist concerns are integral to a teaching writer's work, but not on the syllabus, how do we negotiate arising issues of gender and sexism in the classroom? Is loyalty to our identity as feminists or teachers paramount? Need we choose? From classrooms in private liberal arts colleges, to those in women's prisons, to those in West Africa, five feminist writing professors weigh in on if, and how, their politics inform their classroom methods.

R193. The Bookstore Is Not Your Best Friend: Effective Small Press Marketing Strategies. (Colleen McKee, C.J. Kearns, Erin Wiles, Behnam Riahi, Winnie Sullivan)

Grand Ballroom
Palmer House Hilton, 4th Floor

Many publishers and authors starting out mistakenly assume that the first (or even only) places they should market their books and journals to are bookstores. While bookstores should be their friends—and often are—they are not necessarily their best friends. In this panel, publishers and PR people from young yet successful small presses discuss alternative venues for readings and book sales, from anarchist bakeries to punk bars, galleries to outdoor fairs, burlesque nights to feminist groups.

R194. Revising Advising: Working with Students on Literary Journals. (Tom Bligh, Tom C. Hunley, Ashley Nicole Montjoy, Leona Sevick, Steve Kistulentz)

Honoré Ballroom
Palmer House Hilton, Lobby Level

Managing literary publications might be the most quixotic endeavor to which writers commit themselves. Dwindling budgets and indifferent audiences present unique challenges to 21st-century publishers. This panel assembles advisors of undergraduate print and online journals, a dean from a liberal arts university, and the founder of an independent press that enlists undergraduates as editorial assistants. How can we work best with students to produce quality publications while training the next generation of editors?

R195. Beyond Pulp—The Futuristic and Fantastic as Literary Fiction. (Anjali Sachdeva, Victoria Blake, Kevin Brockmeier, Brian Evenson, Matthew Williamson)

Red Lacquer Room
Palmer House Hilton, 4th Floor

This panel examines the role of science fiction, horror, and fantasy writing in the world of serious literature. Literary journals' submission guidelines often include the phrase "no genre fiction," but these genres include talented writers who wield all the tools of literary fiction. Why are fantasy and sci-fi so often considered trivial? How do publishers separate literary genre writing from pulp fiction? The panel will discuss how literary genre writing is promoted, written, and published.

R196. A Tribute to Unsung Masters of the 20th Century: Laura Jensen, Dunstan Thompson, Nancy Hale, and Ryuichi Tamura. (Kevin Prufer, Joseph Campana, Jim Elledge, Wayne Miller, Norah Hardin Lind)

*State Ballroom
Palmer House Hilton, 4th Floor*

This panel focuses on forgotten writers of the 20th century—master craftsmen whose contributions to literature have been, for whatever reason, lost to the present generation. Celebrated in their day, their books now languish on library shelves, go out of print, and fade out of the public consciousness. This panel of writers and editors will pay tribute to unsung masters Jensen, Thompson, Hale, and Tamura, bringing to light great writers that the literary zeitgeist forgot.

R197. Modernist Nonfiction: Virginia Woolf and Her Contemporaries. (Tracy Seeley, Joy Castro, Marcia Aldrich, Jocelyn Bartkevicius)

*Wabash Room
Palmer House Hilton, 3rd Floor*

Did Virginia Woolf create the lyric essay? What else did modernists write that we might think of as creative nonfiction? And what can they teach us about this varied and plastic genre? Join this panel of nonfiction writers as we explore Woolf's essays, Louise Bogan's fragmented memoir, Alice Meynell's personal essays, Margery Latimer's manifesto/ars poetica, and Meridel LeSueur's labor movement reportage.

3:00 P.M.-4:15 P.M.

R198. Writing the Ten-Minute Play. (Richard Schotter, Kate Snodgrass, Gary Garrison, Lydia Diamond)

*Astoria
Hilton Chicago, 3rd Floor*

The art and craft of writing a successful ten-minute play will be discussed by four produced playwrights who are also artistic directors, arts administrators, and experienced teachers. Panelists will discuss the skills required and challenges encountered in writing a complete play with a beginning, middle, and end that runs for just ten minutes. We will end with a reading of a ten-minute play.

R199. NPRU Kidding Me? It Can Totally Happen. (Pat Walters, Lulu Miller, Alex Kotlowitz, Starlee Kine, Johanna Zorn)

*Boulevard Room A,B,C
Hilton Chicago, 2nd Floor*

Have words you'd like to get into people's ears? Public radio offers an exciting and largely untapped platform for writers to get their stories to the masses. This panel gathers top narrative radio

producers (from *This American Life*, *Radiolab*, and the Third Coast Festival) to explain what narrative radio is, discuss which types of prose work best on the radio, and give tips on how to get started. We'll also dim the lights and listen to a few standout examples of creative writing on the radio!

R200. A Tribute to David Young. (Angie Estes, Bruce Beasley, Thomas Lux, David St. John, Lee Upton)

*Continental A
Hilton Chicago, Lobby Level*

A tribute to David Young's lifelong commitment to poetry on the occasion of his 75th birthday and publication of his selected poems. One of the founding editors of *Field*, editor of Oberlin's poetry and translation series, and author of eleven poetry books and twenty books of translations and criticism, Young's work has shaped contemporary poetry for over forty years. Each participant will offer a personal and critical assessment of his literary achievements and his profound, enduring influence.

R201. A Reading and Conversation with Kelly Cherry and Christine Schutt. (Brandon Courtney, Christine Schutt, Kelly Cherry, S.H. Lohmann, Benjamin Walker)

*Continental B
Hilton Chicago, Lobby Level*

Kelly Cherry reads poetry and Christine Schutt reads fiction. Afterwards, the authors engage in a conversation with current MFA students from Hollins University concerning their work and writing process. Cherry was Louis D. Rubin Writer-in-Residence at Hollins University in 2009; and Christine Schutt served as Louis D. Rubin Jr. Writer-in-Residence in 2008. Hollins's current Writer-in-Residence, Natasha Trethewey, will introduce the event.

R202. From Northwestern University: A Reading of Chicago Poetry. (Reginald Gibbons, Angela Jackson, Lina Ramona Vitkauskas, Michael Anania, Mary Kinzie)

*Williford C
Hilton Chicago, 3rd Floor*

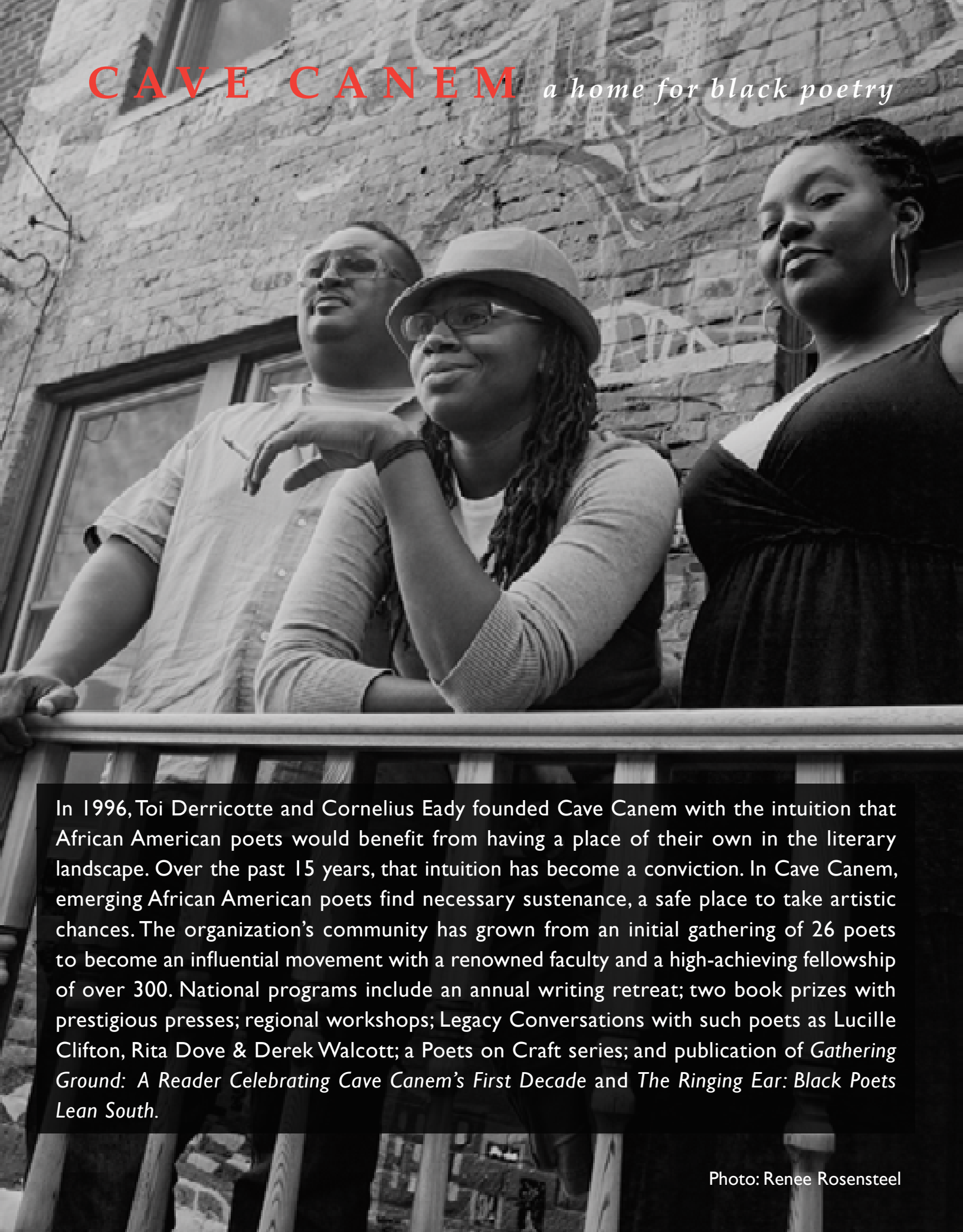
Poetry has been an important focus of Northwestern University, where W.H. Auden once taught and Northwestern University Press publishes Nobel Laureates. This reading will serve as an introduction to post-Daley Chicago through poetry, without sentimentality. The readers teach at Northwestern, have contributed to *TriQuarterly* and *TriQuarterly Online*, and have published with Northwestern University Press.

R203. Page Meets Stage. Sponsored by Blue Flower Arts. (Taylor Mali, Roger Bonair-Agard, Mark Doty, Marilyn Nelson, Molly Peacock)

*Grand Ballroom
Hilton Chicago, 2nd Floor*

Taylor Mali and the Bowery Poetry Club come to AWP with the acclaimed Page Meets Stage series. Spoken word poetry and written poetry have inched closer in recent years, but there is still a big gap between poets who write to be read and those who recite to be heard. Or is there? Join us as performance poets (Mali, Peacock, and Bonair-Agard) and page poets (Doty and Nelson) are paired together and go head-to-head, poem-for-poem, revealing the playful give-and-take between the page and the stage.

CAVE CANEM *a home for black poetry*

A black and white photograph of three people standing on a balcony. On the left, a man in a light-colored t-shirt looks upwards. In the center, a woman wearing a hat and glasses looks towards the right. On the right, another woman in a dark top looks towards the center. They are all leaning on a wooden railing. The background is a stone wall with some graffiti.

In 1996, Toi Derricotte and Cornelius Eady founded Cave Canem with the intuition that African American poets would benefit from having a place of their own in the literary landscape. Over the past 15 years, that intuition has become a conviction. In Cave Canem, emerging African American poets find necessary sustenance, a safe place to take artistic chances. The organization's community has grown from an initial gathering of 26 poets to become an influential movement with a renowned faculty and a high-achieving fellowship of over 300. National programs include an annual writing retreat; two book prizes with prestigious presses; regional workshops; Legacy Conversations with such poets as Lucille Clifton, Rita Dove & Derek Walcott; a Poets on Craft series; and publication of *Gathering Ground: A Reader Celebrating Cave Canem's First Decade* and *The Ringing Ear: Black Poets Lean South*.

Photo: Renee Rosensteel

CAVE CANEM *a home for black poetry*



Cave Canem Legacy Conversation: **Nikki Giovanni *with* Thomas Sayers Ellis**

Thursday, March 1 / 1:30 pm
Grand Ballroom, Hilton Chicago, 2nd Floor

Called the Princess of Black Poetry in her early career, for four decades Nikki Giovanni has engaged deeply with the political and the personal. A popular poet whose versatile work inspires and challenges both adults and youth, Ms. Giovanni has received over 20 honorary degrees and numerous literary awards. Following her brief reading, Thomas Sayers Ellis will conduct a wide-ranging conversation with the distinguished poet who declares, "Writing is . . . what I do to justify the air I breathe."

Established in 2001, Legacy Conversations feature pre-eminent poets and scholars who have played historic roles in African American poetry. Moderated discussions address historical, aesthetic, political and personal influences on the writers' craft and thought.

Be sure to stop by our booth to browse our publications, join our mailing list and chat with Cave Canem poets. Check AWP's off-site events listings for details about our Annual Fellows Reading!

3:00 P.M.-4:15 P.M. CONTINUED

R204. Political Poetry: America and Abroad. (Jeff Shotts, Nick Flynn, Matthea Harvey, Tom Sleigh, Jeffrey Yang)

International Ballroom South
Hilton Chicago, 2nd Floor

In a year of national election and in another year of war and human rights violations, we turn to poetry for... what, exactly? Four poets offer their own responses to the role of the poet in confronting national and international political situations—from the so-called war on terror to government-sanctioned uses of torture, from resistance movements to the political imprisonment of Nobel Peace Prize-winner Liu Xiaobo.

R205. The Image, Written: Using Photography and Mixed Media to Teach Creative and Composition Writing. (Rachel Somerstein, Alden Jones, Lorraine Doran)

Joliet
Hilton Chicago, 3rd Floor

Recent technological and cultural transformations have created a world in which photographic images are bound up with literacy, illiteracy, and self-expression as never before. This panel examines how photography can be used as a tool to teach writing. Three university instructors will discuss methods for integrating photography, blogs, and mixed media into creative writing and composition classes, offering specific strategies for tapping into college students' visual literacy.

R206. Prose and Cons: Teaching Writing in Prison. (Chris Belden, Mark Powell, Christopher Hazlett, Dave Winfield)

Lake Erie
Hilton Chicago, 8th Floor

Teaching prison inmates can be a powerful and rewarding experience for a writing teacher, one that goes far beyond the satisfaction of helping students learn how to write better. This panel will offer practical strategies for working in this nontraditional setting and examine the struggle to determine our goals as prison teachers: Are we simply there to teach good writing or to help inmates discover how writing promotes self-understanding—or both?

R207. Experiments for the Future: Avant-Garde Poems, Plays, Stories, and Songs for Children. (Dana Teen Lomax, Jennifer Firestone, Sarah Rosenthal, Nicole Brodsky, Jane Sprague)

Lake Huron
Hilton Chicago, 8th Floor

In the tradition of Gertrude Stein's *The World Is Round* and Djuna Barnes's *Creatures in an Alphabet*, the writers in this Small Press Traffic project present innovative literature for young people. Offering an alternative to Silverstein and slam, panelists discuss experimental literature for children and show a film of kids reading work by Douglas Kearney, Harryette Mullen, Juan Felipe Herrera, Eileen Myles, and others. What do cutting edge writers have to say to the next generation? Come find out!

R208. Periodical Wisdom: Advising Student-Run Lit Mags. (Jay Baron Nicorvo, Jennifer Acker, Don Lee)

Lake Michigan
Hilton Chicago, 8th Floor

Current faculty advisors and publishers of literary magazines discuss the ins and outs of directing a student-run publication.

R209. Faith and the Creative Writing Class: Helping Students Find the Literary in the Spiritual. (Joe Miller, Julia Spicher Kasdorf, Clint McCown, Elizabeth Kadetsky, Jeff Gundy)

Lake Ontario
Hilton Chicago, 8th Floor

When creative writing students grapple with religion and spirituality in their work, professors are challenged not only to respect diverse backgrounds and belief systems, but also to seize the opportunity to teach high literary standards. In this panel, poetry, fiction, and nonfiction professors from public and private as well as religious and secular universities discuss how the missions of their institutions, student expectations, and their own beliefs and values affect how they respond to religious work.

R210. Missing Pieces: A Collaborative Experiment. (Alexandra Chasin, Davis Schneiderman, Teresa Carmody)

Marquette
Hilton Chicago, 3rd Floor

Missing Pieces is the product of operations on three found texts by three experimental writers. The revised texts, animated by screened projections, reimagine political, geographical, and textual sites of erasure: a manual of U.S. policy on assassination, a biblical tract on the unlocatability of Sodom and Gomorrah, and a historical account of Cortes's conquest of Mexico. This reading highlights collaborative process and the challenge of reading into and out of texts marked by erasure.

R211. Queer for You: Building an Enduring Readership for LGBT Authors. (David Groff, Nickole Brown, Tony Valenzuela, Don Weise, Samiya Bashir)

Private Dining Room 2
Hilton Chicago, 3rd Floor

Now that LGBT people have more media than ever to choose from, how can we reach the new queer reader of the 21st century? This panel of authors and publishing professionals explores practical and challenging proposals for garnering more readers for our books—through renewed and inventive publishers' efforts, better and more committed coverage from mainstream and queer media, author entrepreneurship, and a fresh summons to reading as a means to identity, community, art, and pleasure.

R212. There Will Be Blood: Writing Violence in Fiction. (Alexi Zentner, Antonya Nelson, Benjamin Percy, Alan Heathcock)

Waldorf
Hilton Chicago, 3rd Floor

As writers, we are often told to kill our darlings and to leave blood on the page. But what if we really mean it? Four writers talk about when,

why, and how to introduce violence into fiction, how to choreograph a moment of physical savagery, and walking the line between too little and too much bloodshed.

R213. Out of the Melting Pot, Into the Fire—Building and Sustaining a Culturally-Specific Reading Series. (Mary Hawley, Paul Martinez-Pompa, Johanny Vázquez Paz, Yolanda Nieves)

Wiliford A
Hilton Chicago, 3rd Floor

Eavesdrop on administrators, curators, and featured artists discussing the dynamic, sometimes conflicted history of Chicago's longest-running Latino reading series: the Guild Literary Complex's Palabra Pura. In its seventh year, PP juggles a long-standing mission of culture-specific work with the need for regular reinvention. This discussion touches on issues of race and authenticity, cultural production and ownership, as well as community outreach and institutional integrity. In other words, it can get heated.

R214. Writing Class: Representing Socioeconomic Realities in Your Work. (Courtney Tenz, Josh Weil, Ru Freeman, Sabra Wineteer, Sterling Holywhitemountain)

Wiliford B
Hilton Chicago, 3rd Floor

As economic realities devolve the broader American Dream, writers are shaping a new U.S. life narrative. This panel collects contemporary authors' responses to this socioeconomic shift by asking: will class-focused writing replace the American race and ethnicity paradigm? Can such a shift illuminate the differences in income and status and lead to greater understanding? Or will the money gap cut out most socioeconomic classes and usher in a new era of class appropriation in literature?

R215. Points of View/Angles of Approach. (Peter Turchi, Robert Boswell, C.J. Hribal, Susan Neville)

Wiliford C
Hilton Chicago, 3rd Floor

Point of view is one of the most complex of the basic elements of fiction, with far more variables and possibilities than general discussions typically acknowledge. The writers and teachers on this panel will discuss "Deep Point of View: what we don't talk about when we talk about point of view"; "The Reliably Unreliable Consciousness"; "First Person: From I to IIIIII"; and "Don't Be So Sure: Interrogating the First-Person Narrator."

R216. Postcommunist Literature and Exile. (Domnica Radulescu, Miroslav Penkov, Josip Novakovich, Bogdan Suceava, Alta Ifland)

Crystal Room
Palmer House Hilton, 3rd Floor

Join a Bulgarian-American, a Croatian-American, and three Romanian-American writers who emigrated to the United States before or after the fall of communism. They will discuss the challenges of writing about life under communism for an American audience, the linguistic, social, and political implications of exile in the context of a postcommunist world, and the complexities involved in writing in one's second or third language.

R217. What You Need to Know Before You Stand and Deliver: K-12 Teaching 101 [WITS Alliance]. (Rebecca Hoogs, Cassie Sparkman, Valerie Wayson, David Hassler, Cecily Sailer)

Empire Ballroom
Palmer House Hilton, Lobby Level

Standing in front of a classroom and delivering inspiring and effective lessons doesn't just happen. And just because you're a great writer doesn't mean you're ready to be a great teaching artist in a K-12 classroom. But this panel will help you understand the path to becoming the teacher you want to be, that your teachers expect you to be, and that your students deserve. We'll share tips and tricks of the trade and offer concrete advice for how to get the experience you need to succeed.

R218. The Geometry of the Novel: Making "Shapelier" Fiction. (Peter Grandbois, Debra Di Blasi, Michael Martone, Lance Olsen)

Grand Ballroom
Palmer House Hilton, 4th Floor

While Jerome Stern's classic *Making Shapely Fiction* focuses on alternative narrative forms, most of the shapes are actually variations of the Freytag pyramid, for example, his "Journey," "Visitor," "Bear at the Door," and "Aha" shapes. This panel seeks to expand Stern's premise in order to explore not only the power alternative shapes offer in driving longer, book-length narratives, but also the aesthetic beauty of geometries that work with a story, not against it.

R219. The Kentucky Women Writers Conference Celebrates Thirty-Three Years. (Nikky Finney, Lynnell Edwards, Crystal Wilkinson, Lisa Williams, Holly Goddard Jones)

Honoré Ballroom
Palmer House Hilton, Lobby Level

The Kentucky Women Writers Conference is the longest-running literary festival of women in the nation. Born in the early days of Women's Studies (1979) and encompassing generations of feminism, it has featured nearly 300 writers in the decades since, from Alice Walker to Joyce Carol Oates and three U.S. poet laureates. Celebrating this longevity are recent conference alumna with Kentucky ties, whose work demonstrates the profound impact such an event can have on a region's literary history.

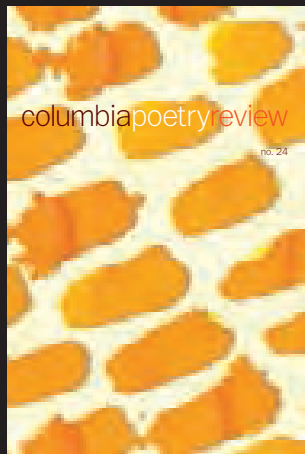
R220. Indigenous Editing/Publishing: Journals, Anthologies, and Presses. (Ahimsa Timoteo Bodhrán, ku'ualooha ho'omanawanui, Lorenzo Herrera y Lozano, Janet McAdams, Brandy Nālani McDougall)

Red Lacquer Room
Palmer House Hilton, 4th Floor

Indigenous publishing plays a vital role in sovereignty and decolonization movements. Queer and womanist editors of Indigenous Pacific, Native North American, and Indigenous Latin American descent will discuss the production and maintenance of Native journals, anthologies, and presses. Collaboratively producing Native texts, the panel will discuss how they negotiate economic, logistical, and institutional challenges, while keeping center issues of culture, politics, aesthetics, and diversity.

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THE POETRY FACULTY



Lisa Fishman
Director



David Trinidad



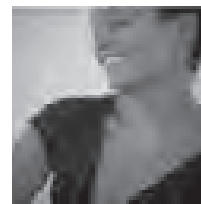
Tony Trigglio



Jenny Bouly



Michael Robins
2011–2012 Visiting
Assistant Professor



CM Burroughs
2011–2013 Elma
Stuckey Liberal Arts &
Sciences Emerging
Poet-in-Residence

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- Internship, volunteer, and work opportunities at arts and community organizations such as the Poetry Foundation, the Poetry Center of Chicago, and local schools and shelters
- Active reading series featuring renowned poets such as Michael Burkard, Joanne Kyger, Tracie Morris, Harryette Mullen, Alice Notley, Ron Padgett, Michael Palmer, D.A. Powell, Ed Roberson, Edwin Torres, and others
- Vibrant South Loop setting in downtown Chicago close to Art Institute, Millennium Park, Lake Michigan, Grant Park, the Chicago Public Library, and more
- Tuition includes unlimited transit pass for city buses and trains

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Director, BA Program

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Hotel Amerika, nationally distributed and award winning bi-annual journal, features traditional and experimental work by well-known and emerging writers. Three pieces from the journal have been selected as notable essays in *The Best American Essays 2011*.



Placing an emphasis on non-linear narratives and short-form creative nonfiction, *South Loop Review: Creative Nonfiction + Art* publishes work with a relationship between form, voice, and material.

mfacnf@colum.edu
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3:00 P.M.-4:15 P.M. CONTINUED

R221. What about Blog?: How Blogging Can Propel Your Career and Polish Your Craft. (Sarah Klenakis, Turi Fesler, Claire Bidwell Smith, Rachel Vogel, Caitlin Leffel)

State Ballroom

Palmer House Hilton, 4th Floor

Sure, lots of writers blog, but what can you do to actually capitalize from your daily posts? A writer, editor, literary agent, and blog sponsor come together to discuss what appeals to them when reading online, how you can better attract followers, make money from your blogging, and possibly even find a job. From sharing success stories to blogging “don’ts,” this panel will clarify the murky waters that surround online writing.

R222. The Creative Writing Fulbright Fellowship Information Session. (Katherine Arnoldi, Summer Hess, Erika Martinez, Katrina Vandenberg, Jillian Weise)

Wabash Room

Palmer House Hilton, 3rd Floor

The Fulbright Program funds undergraduate and graduate students to study, conduct research, or pursue creative activities abroad for a year. This information panel is composed of past creative writing Fulbright fellows who will tell of the application process, the experience, and the professional, creative, and personal benefits of having received this prestigious award. They spent their Fulbright year in places such as Japan, Chili, the Netherlands, Paraguay, the Dominican Republic, and Argentina, writing poetry, plays, memoirs, nonfiction, and novels.

4:30 P.M.-5:45 P.M.

R223. Empowering At-Risk and Underserved Populations through Creative Writing. (Nancy Weber, Deborah Clearman, Melissa Tombro, Clarissa Cummings, Alex Samets)

Astoria

Hilton Chicago, 3rd Floor

This panel of staff and experienced workshop leaders from NY Writers Coalition, one of the country’s largest community-based creative writing programs, explores working with a broad range of people not often thought of as writers, including the homeless, incarcerated people, war vets, at-risk youth, seniors, and many others. Panelists will share the NYWC model, success stories, challenges, and writing exercises useful for working with writers of all skill levels and backgrounds.

R224. From Poem to Art Song: A Reading. (Rebecca Morgan Frank, Jill McDonough, Katie Peterson, Matthew Hittinger, Randall West)

Boulevard Room A,B,C

Hilton Chicago, 2nd Floor

From Dickinson and Hughes to countless contemporary poets, American poets have had their work set by composers in the tradition of art song. Four poets whose poems were selected and set by composers and performed by Chicago’s Singers on New Ground, an organization promoting contemporary art song, will be joined by the composers for a reading and listening event that celebrates a vibrant collaborative tradition of turning poetry into song.

R225. Agha Shahid Ali, the Ghazal, and the Destruction of Kashmir. (Paul Breslin, Stephen Burt, Raza Hasan, Ravi Shankar)

Continental A

Hilton Chicago, Lobby Level

This panel focuses on the transnational and elegiac aspects of Agha Shahid Ali’s English-language ghazals, as well as the hybrid Indo-Persian aesthetic and Islamic poetic tradition. It also examines Ali’s anticolonial and anti-imperialist stance, and the transformation from this into something more equivocal in his later poetry, which deals with the destruction of his homeland. Finally, the panel explores the close connection between the poetry’s transnational and decolonization impulses.

R226. How to Create Literary Community on a Dime (or Less). (Suzanne Roberts, Suzanne Parker, June Saraceno, Gailmarie Pahmeier, Kim Wyatt)

Continental B

Hilton Chicago, Lobby Level

In a climate where colleges, universities, and art centers are losing funding, how do we continue to offer readings, workshops, and other literary events? We will present practical tips (and tricks) on how to create literary community and run a writers series even when there’s no money in your budget. Topics covered will include fundraising, grants, collaborations, publicity, finding authors, and stretching every dollar.

R227. Across the Class Divide. (Metta Sáma, Veronica Golos, Scott Hightower, Gary Lenhart, Roger Bonair-Agard)

Continental C

Hilton Chicago, Lobby Level

Gary Lenhart’s *The Stamp of Class: Reflections on Poetry and Social Class* is one of the few books examining poetry by working-class writers in the United States. His analysis inspired this panel’s focus on the need for creative writing pedagogy that addresses an aspect in our student population that is often overlooked—that of social class and the aesthetic and cultural challenges faced by working-class students. We want to generate new ideas and find best practices for the education of the next generation of poets from all kinds of backgrounds.

R228. A Reading and Conversation with Alice Notley. Sponsored by Wesleyan University Press. (Stephanie Elliott, Alice Notley, Steven Evans)

International Ballroom South

Hilton Chicago, 2nd Floor

A reading by Alice Notley, followed by a Q&A guided by poet/scholar Steven Evans. Notley has two new books: *The Songs and Stories of the Ghouls*, a work of poetry that gives voice to victims of genocide—both ancient and contemporary; and a poetical fantasy, *Culture of One*. Evans, who has interviewed Notley in the past, has a keen understanding of her work. The discussion will allow the audience to gain a deeper understanding of her complex poetry and writing process.

R229. Haitian Literature at the Crossroads. (Nadine Pinede, Danielle Legros Georges, Patrick Sylvain)

Joliet
Hilton Chicago, 3rd Floor

This panel will consider Haitian literature being written in the 21st century—both within Haiti and in its global diaspora. With a focus on poets and fiction writers producing in the United States and in English, panelists (creative writers and scholars/critics) will explore how contemporary Haitian literature carries on such traditions as cosmopolitanism, magical realism, political engagement, nationalism, experimentalism—and where and how it veers from tradition into new and compelling spaces.

R230. A Tribute to Jeanne Leiby, Editor and Writer, in Memoriam. (Jan Freeman, David Huddle, Susan Lilly)

Lake Erie
Hilton Chicago, 8th Floor

This tribute honors Jeanne Leiby's life as a writer, teacher, and the first woman editor of the *Southern Review*. The panelists pay homage to Jeanne with anecdotes, biography, and a short reading of her fiction. Views from the vantage points of mentor, *TSR* editor, publisher, poet, and student present the life of this daring and visionary woman whose dedication to American literature should inspire and awe all members of the AWP community.

R231. The Bridge Story: Black Women Writers and the Evolution of the Short Story. (Rochelle Spencer, Trudier Harris, Asali Solomon, Opal Moore, Hermine D. Pinson)

Lake Huron
Hilton Chicago, 8th Floor

The discovery of three new short stories by Zora Neale Hurston sparks a conversation about black women writers and their evolving relationship to the short story: how has the immediacy of the short story allowed these writers to discuss potent social and political issues? Please join us as scholars and writers discuss Zora Neale Hurston, Toni Cade Bambara, Alice Walker, and Tiphonie Yanique, as well as their own work.

R232. Writers and the Moving Image: Off the Page. (Annie Guthrie, Sawako Nakayasu, Joshua Marie Wilkinson, Dan Waber)

Lake Michigan
Hilton Chicago, 8th Floor

The University of Arizona Poetry Center presents panelists who will discuss the text/image relationship, inter-genre writing, filmic vocabulary, new directions in *Vispo*, and the digital lyric essay. Panelists will show clips from writers working in film/video/digital arts, including Claudia Rankine, Kate Greenstreet, John Gallaher, Forrest Gander, Eula Biss, John Bresland, Brandon Downing, and others.

R233. The Renaissance of Midwestern Literature. (Jason Lee Brown, Bonnie Jo Campbell, Dan Chaon, Mark Wisniewski, Rebecca Makkai)

Lake Ontario
Hilton Chicago, 8th Floor

There is no doubt that midwestern literature exists, but how do we define and support its eccentricities and its coexisting relationship

with other regional literature? Contributors to the new anthology *New Stories from the Midwest* read excerpts of their work and comment on the burgeoning renaissance of midwestern literature.

R234. Only Connect—How to Create New Opportunities through Networking. (Jill Pollack, Danielle Chapman, Becca Keaty, Regin Igloria)

Marquette
Hilton Chicago, 3rd Floor

In this brave new world of social media, making connections should be easy. Yet many of us have trouble not only asking for what we need, but also finding the right person or organization to help. Members of the Chicago Literary Alliance discuss building a citywide networking organization and how these connections spawn new programs and partnerships. Panelists will share best practices for teaching writers and organizers how to make and broaden connections with other artists and administrators.

R235. University of Illinois Urbana-Champaign Reading. (Steve Davenport, Philip Graham, Alex Shakar, John Warner)

Private Dining Room 2
Hilton Chicago, 3rd Floor

This reading celebrates new books by two UIUC faculty writers and one alum: Alex Shakar's *Luminarium*, a novel that moves from Manhattan to Orlando with forays into military listservs and disaster simulation; Philip Graham's *Braided Worlds*, a memoir of the unexpected braided lives that result from years of living in rural West Africa; and alum John Warner's *The Funny Man*, a novel about the rise and fall of a famous comedian in 21st-century America.

R236. What's Wrong with the Whole Truth? (Susan Resnick, Philip Gerard, Peter Trachtenberg, Paige Williams)

Waldorf
Hilton Chicago, 3rd Floor

Many writers feel comfortable molding the truth to create a more satisfying story, yet still calling their piece nonfiction as long as the emotional core and basic frame of the work remain true. Not the writers on this panel. These authors, journalists, and nonfiction professors will explore the philosophy of factual versus emotional honesty and discuss how to achieve both—beautiful and moving nonfiction writing that is 100% true.

R237. Prairie Schooner 10th Anniversary Book Prize Series Reading. (Shane Book, Kara Candito, James Crews, Mari L'Esperance, Greg Hrbek)

Wiliford A
Hilton Chicago, 3rd Floor

One of the oldest, most respected literary journals in the United States, *Prairie Schooner* celebrates the 10th anniversary of its distinguished Book Prizes Series competition with poetry and fiction readings by five of its most recent prize-winning authors: Shane Book, Kara Candito, James Crews, Mari L'Esperance, and Greg Hrbek. Come hear writing of diverse subject matter and innovative quality.

4:30 P.M.-5:45 P.M. CONTINUED

R238. Opening the Circle: Connecting Workshop Pedagogy and Public Audiences. (Sarah Harris, Tim Mayers, Dale Rigby, Drew Krewer)

Wiliford B
Hilton Chicago, 3rd Floor

The CW workshop has been often critiqued, but seldom clearly defined. We argue that the workshop is a valuable space for openness, collaboration, and creativity, and these pedagogical aims can be achieved when the circle of the workshop is opened to include real-world audiences. Presenters will describe current methods of instruction used in the workshop and present attendees with a variety of workshop methods that allow students working in various genres to connect their work with audiences.

R239. Poetry Reading for *Beauty is a Verb: New Poetry of Disability*. (Jim Ferris, Cecil Giscombe, Stephen Kuusisto, Laurie Clements Lambeth, Ellen McGrath Smith)

Wiliford C
Hilton Chicago, 3rd Floor

A reading by poets featured in the new anthology *Beauty is a Verb: New Poetry of Disability*. The book originated from a panel of the same name presented at the 2010 AWP conference in Denver. Following the panel, presenters Jennifer Bartlett, Sheila Black, and Michael Northen came together to develop the anthology.

R240. Dreaming New Cartographies: Playwriting across Genres and Cultures. (Lisa Schlesinger, Ruth Margraff, Sands Hall, Ezzat Goushegir, Kenneth Prestininzi)

Crystal Room
Palmer House Hilton, 3rd Floor

Historically, poems and stories have been performed long before they were written down. Five playwrights will explore new kinds of writing in the crosshairs of poetry, fiction, and theatre emerging in global theatre and literary venues. We will discuss the use of poetry and fiction in performance as well as playwriting techniques that enhance prose styles. We will address the use of cross-genre writing as a means to create new possibilities for global conversation across cultural divides.

R241. You Wrote It, Now Promote It: DIY Publicity for the Busy Writer. (Brendan Constantine, Kim Dower, Janice Eidus, Elise Paschen, Douglas Kearney)

Empire Ballroom
Palmer House Hilton, Lobby Level

At a time when publishing is in a profound state of flux, there is no one right way to promote a book. Whether you do fifty events in fifty days or six in six months, there are ways to find and connect with an audience. Each panelist in this diverse group has stories to share of the modern marketing tactics they've used to promote their work. Join them for a wide-ranging discussion on the hazards and unexpected pleasures of juggling a new book with a new baby, family, jobs, and sanity.

R242. Approaches to Research for Fiction Writers. (Jason Brown, Marjorie Sandor, Keith Scribner, Skip Horack, Aurelie Sheehan)

Grand Ballroom
Palmer House Hilton, 4th Floor

This panel will address the challenges of conducting research for fiction and how to incorporate research into works of fiction. When should writers conduct research rather than invent, what elements of fiction need to be based on research, what kind of research is required for certain projects, and how do they make the best use of research? We will discuss these important questions and address the larger issue of balancing fact and invention in writing fiction.

R243. American Tensions: Literature of Identity and the Search for Social Justice. (William Reichard, Kristin Naca, Barrie Jean Borich, Heid E. Erdrich, Nickole Brown)

Honoré Ballroom
Palmer House Hilton, Lobby Level

Much of American political writing is intended to convert readers to a specific ideology. But what of the work of mainstream poets, essayists, and fiction writers who address junctions of class, gender, sexuality, race, and place that make up the fabric of U. S. literature today? Five writers examine the intersections of creative writing, identity, and social justice and explore how writers can use their work to participate in, critique, and shape history.

R244. The Way the Wind Blows: Trends in Contemporary Short Fiction. (Todd James Pierce, Steve Yarbrough, Kevin Moffett, M.M.M. Hayes, Darlin' Neal)

Red Lacquer Room
Palmer House Hilton, 4th Floor

In this panel, five noted short-story authors identify trends in contemporary short fiction. From the research-based stories of Andrea Barrett and Jim Shepherd to the sardonic explorations of Stacey Richter and George Saunders, this discussion will focus on how the form of the short story has evolved over the past ten years, with an eye toward understanding where the form is headed.

R245. What is Home: The Poetics of Negotiating the Old, Reimagined and the New, Adopted Homeland. (Patricia Jabbeh Wesley, John Guzowski, Raza Ali Hasan, Malena Morling, Ilya Kaminsky)

State Ballroom
Palmer House Hilton, 4th Floor

Political conflicts and wars often inspire immigrant poets to produce works rooted in two worlds: the old and the new, adopted homeland. The displaced poet arrives in America from Europe, Africa, or elsewhere, stuck in their old world, often with nostalgic, painful memories, looking for home on the new landscape. Is the new literature American, European, African, or just world literature? Our diverse panel will explore the poetics of negotiating the delicate spaces of home in our poetry.

R246. Cross-Country Collaboration: How *Tin House* and the *Normal School* Make Real Publications in Virtual Offices.

(Adam Braver, Rob Spillman, Cheston Knapp, Steven Church, Sophie Beck)

Wabash Room
Palmer House Hilton, 3rd Floor

Imagine a print magazine, and it has an office. Editors and interns pore over proofs. Maybe it smells like burnt coffee. Not at *Tin House* or the *Normal School*, two literary publishers with far-flung editors. The Internet facilitates virtual collaboration, but how do you make art by e-mail? How do you find creative and executive equilibrium when you almost never see the people with whom you work? If you meet someone at AWP and have a great idea together, how will you bring it to fruition?

7:00 P.M.-8:15 P.M.

Please see reception guide on p. 134

8:30 P.M.-10:00 P.M.

R249. AWP 2012 Keynote Address by Margaret Atwood. Sponsored by Roosevelt University MFA in Creative Writing. (Margaret Atwood)

Auditorium Theatre, Roosevelt University
50 East Congress Parkway, Chicago, IL 60605

Margaret Atwood is the author of more than thirty-five volumes of poetry, children's literature, fiction, and nonfiction and is perhaps best known for her novels, which include *The Edible Woman*, *The Handmaid's Tale*, *The Robber Bride*, *Alias Grace*, and *The Blind Assassin*,

which won the prestigious Booker Prize in 2000. Her most recent works include *Oryx and Crake*, *The Tent*, *Moral Disorder*, and *The Door*. Her nonfiction book, *Payback: Debt and the Shadow Side of Wealth*, was part of the Massey Lecture series, and her most recent novel is *The Year of the Flood*. Her work has been published in more than forty languages, including Farsi, Japanese, Turkish, Finnish, Korean, Icelandic, and Estonian.

10:00 P.M.-12:00 MIDNIGHT

R250. AWP Public Reception and Dance Party. Sponsored by the University of Tampa Low-Residency MFA in Creative Writing.

Continental A,B,C
Hilton Chicago, Lobby Level

A dance party with music by DJ Neza. Free beer and wine from 10:00 p.m. to midnight.

R251. The All Collegiate Afterhours Poetry Slam. (James Warner, Phil Brady)

Marquette
Hilton Chicago, 3rd Floor

The All Collegiate Afterhours Slam is open to all undergrad and grad students attending the conference. Participation is capped at ten slammers each night. Slam pieces must be no longer than three minutes in length. Prizes, judges, and organization of the event will be handled by Wilkes University Creative Writing Program and Etruscan Press. Limited open mic to follow the slam (time permitting). Please sign up at the Wilkes University booth at the bookfair.

Congratulations to Lillian-Yvonne Bertram

But a Storm is Blowing From Paradise

the 2010 Benjamin Saltman Poetry Award Winner

Judge: Claudia Rankine



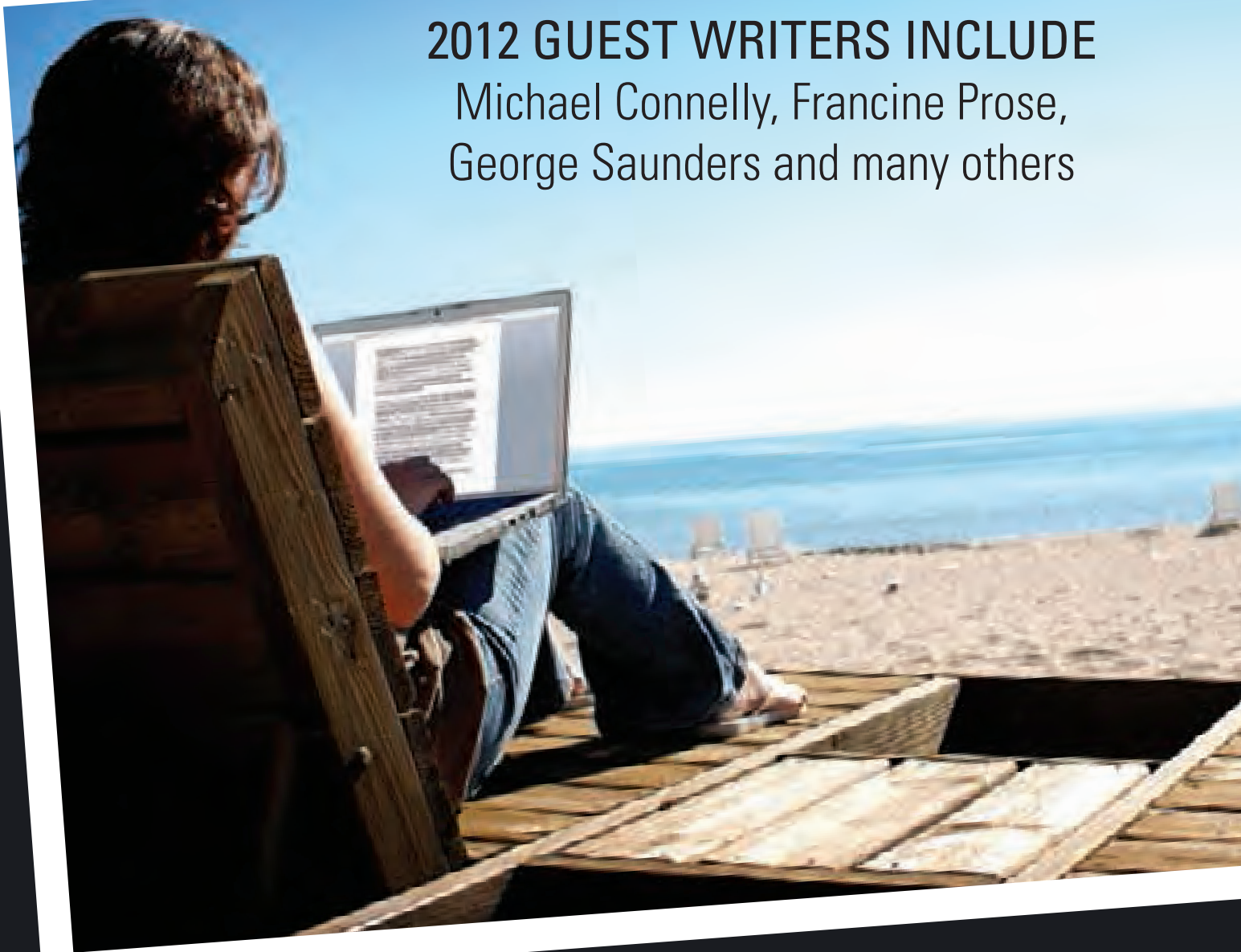
The 2012 BSA will be judged by Katharine Coles. Entries must be postmarked by August 31st. visit www.redhen.org for details

Previous Winners

2009	2008	2007	2006	2005	2004	2003	2002	2001	2000	1999	1998
Steve Kistulentz <i>The Luckless Age</i>	Rachel Contreni Flynn <i>Tongue</i>	Erinn Batykefer <i>Allegheny, Monongahela</i>	Tony Barnstone <i>The Golem of Los Angeles</i>	Mariko Nagai <i>The Histories of Bodies</i>	Charles Harper Webb <i>Amplified Dog</i>	Maggie Smith <i>Lamp of the Body</i>	Susan Thomas <i>State of Blessed Gluttony</i>	Ann Silsbee <i>Devilfish</i>	Amy Randolph <i>Cold Angel of Mercy</i>	Jim Peterson <i>The Owning Stone</i>	Gaylord Brewer <i>Devilfish</i>

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Amy Hill Hearth • Richard Mathews • Francine Prose
George Saunders • Enid Shomer



FRIDAY

8:00 A.M.-5:00 P.M.

F100. Conference Registration.

Attendees who have registered in advance may pick up their registration materials throughout the day at AWP's Pre-Registered Check-In desk, sponsored by Northwestern University and located in the Northeast Exhibit Hall on the lower level of the Hilton Chicago. Unpaid Registrant Check-In badges are available for purchase on the 8th Street registration area on the lobby level of the Hilton Chicago.

8:30 A.M.-5:30 P.M.

F101. AWP Bookfair. Sponsored by the Ashland University MFA Program and Hollins University: Jackson Center for Creative Writing.

*Exhibit Halls
Hilton Chicago, Lower Level*

With more than 550 exhibitors, the AWP bookfair is one of the largest of its kind. A great way to meet authors, critics, and peers, the bookfair also provides excellent opportunities to find information about many literary magazines, presses, and organizations.

Breakfast, Lunch, & Coffee Concessions.

Breakfast, lunch, and coffee concessions will be available throughout the day from Thursday through Saturday in the Mobley Room on the Lower Level of the Hilton Chicago. Concessions will open at 8:30 a.m.

Shuttle Service from the Hilton Chicago & Palmer House Hilton.

Courtesy shuttles will run throughout the day from Thursday through Saturday to facilitate conference events taking place at both the Hilton Chicago and the Palmer House Hilton. Shuttles will run every 10 to 15 minutes between the hours of 8:30 a.m. and 6:15 p.m. Shuttles will arrive at and depart from the 8th Street entrance of the Hilton Chicago and the Wabash Street entrance of the Palmer House Hilton.

Lactation Room.

Please visit the AWP Help Desk at the Pre-Registered Check-In area in the Northeast Exhibit Hall for access to the lactation room. For reasons of privacy and security, access to the lactation room is granted with permission by AWP only.

9:00 A.M.-10:15 A.M.

F102. From Question to Quest: Redefining Nonfiction in the Field, in the Classroom, and on the Page.

(Jeremiah Chamberlin, V.V. [Sugi] Ganeshanathan, Donovan Hohn, Matthew Power, Jesmy Ward)

*Astoria
Hilton Chicago, 3rd Floor*

This panel examines how nonfiction is changing in a culture increasingly dominated by mash-ups, Photoshop, and cell phone cameras. Is literary journalism still relevant in this era? And how will the personal essay evolve in the hands of the Facebook generation? Writers, editors, and teachers attempt to address these questions, as well as discuss the ethics

of writing about other cultures, why questions matter, whether there's a blurry line to truth, and how to pitch a successful feature.

F103. Quo Anima: Women, Spirit, and Poetic Innovation.

(Jennifer Phelps, Laynie Browne, Andrew Schelling, Dan Beachy-Quick, Rusty Morrison)

*Boulevard Room A,B,C
Hilton Chicago, 2nd Floor*

This panel will consider questions that arise from the interaction of poetic craft and mystical imagination. Focusing on well-known contemporary women poets, panelists will discuss current trends, giving examples of poetry that demonstrates resonance with and resistance to the varied resources of both western and nonwestern traditions. Focus authors include Susan Howe, Hoa Nguyen, Claudia Rankine, Mei-Mei Berssenbrugge, and Cecilia Vicuna.

F104. Not with a Bang but a Whisper.

(Hannah Fries, Dorianne Laux, Elizabeth Bradfield, Joseph Spece, Lia Purpura)

*Continental A
Hilton Chicago, Lobby Level*

While some poets choose to be overtly political or to expound topically on issues of our day, many take a quieter, more artful route to literary activism. How can poems speak to issues in surprising and moving ways, even while not seeming to be about an issue per se? How do poets use the subtleties of language to engage our consciences and startle us to attention? Join four slyly subversive poets and the poetry editor of *Orion* magazine as we explore these questions and more.

F105. Behind the Book: Debut Authors Reveal the Good, the Bad, and the Ugly.

(Mecca Jamilah Sullivan, Kristen-Paige Madonia, Alexander Yates, Amina Gautier, E.C. Osundu)

*Continental B
Hilton Chicago, Lobby Level*

From requesting book blurbs to receiving first reviews, authors discuss the road to publication and the speed bumps they stumbled on along the way. Panelists will address the pros and cons of publishing with large houses versus university presses and will focus on the mysterious window of time between signing contracts and launching their debuts by discussing things they wish they'd known, things they never expected, and tricks they're glad they used to prepare for their first book publication.

F106. Back from the Crash: Michigan Authors Reflect on Crisis and Renewal.

(Lolita Hernandez, Laura Thomas, Keith Taylor, Kevin Rashid)

*Continental C
Hilton Chicago, Lobby Level*

For many Michiganders, the Great Recession is the latest in a chain of extraordinary crashes. This panel will examine how Michigan's writers have chronicled the displaced caught in a decade-long recession. From Detroit's urban landscape to the state's great wilderness, join our panel of authors for readings and discussions on rendering the voices of struggle and recovery, what work means when paying jobs vanish, and how perceptions of natural resources change in tough economic times.

F107. Art School Faculty Caucus. (Hugh Behm-Steinberg, Ariana-Sophia Kartsonis, Monica Drake, Amy Lemmon, Andrew Zornoza)

Joliet
Hilton Chicago, 3rd Floor

Annual meeting of Art School Faculty Members to discuss pedagogy, programming, administration, and best practices particular to Art School writing classes and programs.

F108. Two-Year College Caucus. (Pamela Achenbach Novak, Vickie Hunt, Ryan Stone, Sharon Coleman)

Lake Erie
Hilton Chicago, 8th Floor

Do you teach at a two-year college? Interested in job opportunities at two-year colleges? Join us for our annual networking meeting. With almost half of all students beginning college careers at two-year colleges, and increasing numbers of MFA graduates landing two-year college teaching jobs, the future of creative writing courses and programs at our campuses looks bright. We will discuss teaching creative writing at the two-year college, hold a short business meeting, and provide tangible resources for faculty.

F109. Each Other's Magnitude and Bond: On Building the Writing Life at HBCUs. (Kirsten Hemmy, Kelly Norman Ellis, DaMaris Hill, Monifa Love Asante, Tony Medina)

Lake Huron
Hilton Chicago, 8th Floor

While there is proliferation of both undergraduate and graduate-level creative writing programs at predominantly white universities, historically black colleges and universities continue to struggle to formalize creative writing programs. There is a vital, thriving writing life at HBCUs, though it is often informal. This panel will discuss the importance of what's happening on HBCU campuses across the country.

F110. Rivering: A Reading Contemplation. (Allison Adelle Hedge Coke, Wang Ping, Jan Beatty, Lee Ann Roripaugh, Natalie Diaz)

Lake Michigan
Hilton Chicago, 8th Floor

This panel reads works investigating witness impression cultivated from rivering beneath migratory flyways in blinds, in canoes, and in the field. Specific attention is paid to language, linguistics, and lingual histories shared within ecologic conservation, preservation, and migration mindfulness. From Neuse, Oconoluftee, Yangtze, Allegheny, Monongahela, Ohio, Laramie, and Colorado Rivers to the Platte, Minnesota, Missouri, and Mississippi, women writers bring rivering home.

F111. MFA Students Speak Up: If We're Not Happy, You're Not Happy. (Nick Sturm, Tiffany Monroe, Abdul Ali, Michael Goroff, Panagiota Lilikaki)

Lake Ontario
Hilton Chicago, 8th Floor

Beyond the dry, objective assessments of course evaluations, what are MFA students really thinking as they move through the joy and angst that is a graduate writing program? MFA students discuss candid, constructive reactions to their experiences, including curriculum requirements, teaching

opportunities, program literary journals, and sense of community. We will explore the range of ways that programs affect students and how student expectations do or do not align with student experiences.

F112. The Fiction Chapbook—A Sleeper Form Wakes Up. (Nicole Louise Reid, Eric Lorberer, Diane Goettel, Kevin Sampsel, Abigail Beckel)

Marquette
Hilton Chicago, 3rd Floor

In recent years, the literary marketplace has seen an upswing in publication of fiction manuscripts as chapbooks—a format associated mainly with poetry. A chapbook is the perfect medium for a short story or a clutch of short-shorts, and is capable of bringing an intimacy and aesthetic appeal unattainable by full-length books. Editors from Black Lawrence Press, Future Tense Books, Rain Taxi, RopeWalk Press, and Rose Metal Press, will discuss a range of experiences with this exciting format.

F113. Storytelling in Poetry: Crafting the Narrative Poem. (Lori Desrosiers, Pamela Uschuk, Terry Lucas, Susan Deer Cloud, Christina Lovin)

Private Dining Room 2
Hilton Chicago, 3rd Floor

Narrative poetry is at the root of poetic history: stories handed down through generations; memorized through the use of rhyme and meter; repeated around campfires or blazing hearths. In the midst of today's myriad poetic styles, the tradition of narrative poetry continues to provide many readers with that for which they long, a story told well and, in the case of poetry, told with attention to all that makes a poem. The story's the thing; the trick is to tell it beautifully.

F114. Redefining Lyric: Five Poets Featured on PoemoftheWeek.org Read Their Work. (Robert Wrigley, Nicole Cooley, Tim Seibles, Daniel Khalastchi, Sandy Longhorn)

Waldorf
Hilton Chicago, 3rd Floor

Lyricism, most commonly associated with poetry, is applied to nearly every genre of narrative writing: plays, essays, music, stories, film, nonfiction, and novels. But what happens when it works the other way around and narrative elements of these forms are applied to lyric poetry? Join PoemoftheWeek.org for a celebration of its first five years with a reading by five of its award-winning and emerging poets whose work explores this question, redefining lyricism and poetry itself along the way.

F115. Pleasures and Perils of Drawing Fiction from Life. (Jessica Anya Blau, Danielle Evans, Joanna Smith Rakoff, Dylan Landis, Natalie Baszile)

Wiliford B
Hilton Chicago, 3rd Floor

Where does fiction come from if not partly from the past, the subconscious, what you know and what you've seen—in addition, yes, to what you imagine and make up? How do you write when parents, friends, lovers, children, and members of your race or religion are crowded into your study, reading critically over your shoulder? Authors of novels and short-story collections talk about their inspirations, inhibitions, revisions, and any personal consequences they've had to face.

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AND CULTURAL
PERCEPTIONS
OF WRITING BY
WOMEN THROUGH
MEANINGFUL
CONVERSATION
AND THE EXCHANGE
OF IDEAS AMONG
EXISTING AND
EMERGING LITERARY
COMMUNITIES.**



WOMEN IN LITERARY ARTS

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9:00 A.M.-10:15 A.M. CONTINUED

F116. Thirty Years of Award-Winning Short Fiction: The Drue Heinz Literature Prize. (Shannon Cain, Adria Bernardi, Tina May Hall, Edith Pearlman)

Wiliford C
Hilton Chicago, 3rd Floor

The University of Pittsburgh Press celebrates thirty years of the Drue Heinz Literature Prize for short fiction, featuring a panel of four DHLPL winners. The authors will read from their work and discuss how they discovered their literary talent, what inspires their writing, what excites them about the writing process, and how their work fits into their daily routine. The audience is invited to participate in a Q&A, and the authors will sell and sign copies of their books following the event.

F117. The Elephant in the Room: Politics and the Creative Writing Classroom. (Michelle Burke, Katherine Zlabek, Carrie Jerrell, Merna Ann Hecht, Andrea Scarpino)

Crystal Room
Palmer House Hilton, 3rd Floor

Join these diverse writers as they discuss how they've integrated political and social concerns into their teaching practice. Panelists will share activities and assignments that they've successfully used to expose students to new ways of thinking about and seeing the world, from engaging immigrant and refugee high school students in storytelling to breaking down the town/gown divide through a community-based art and poetry installation.

F118. Personal, Political, Provocative: A Reading with Authors from the *Sun* Magazine.

(Krista Bremer, Frances Lefkowitz, Poe Ballantine, Heather Sellers, Sy Safransky)

Empire Ballroom
Palmer House Hilton, Lobby Level

For thirty-seven years, the *Sun* has published personal writing that is radically intimate and socially conscious. Join *Sun* contributors Frances Lefkowitz, Heather Sellers, Poe Ballantine, and the magazine's founder and editor, Sy Safransky, for a reading that celebrates the splendor and heartache of being human.

F119. Literature and the Internet in 2012. (Roxane Gay, Stephen Elliott, Blake Butler, James Yeh)

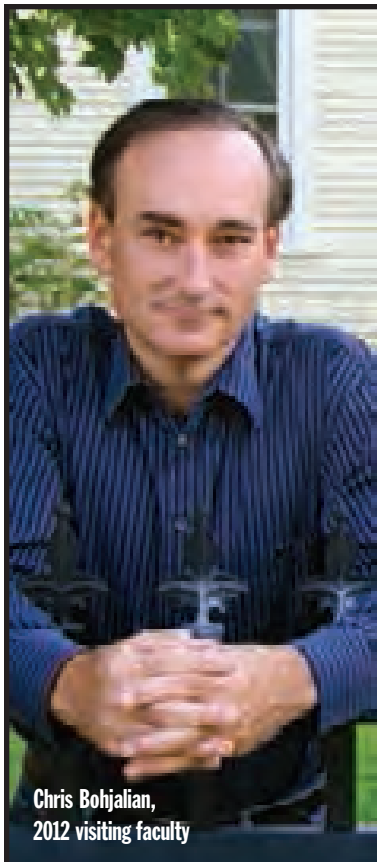
Grand Ballroom
Palmer House Hilton, 4th Floor

The literary editors of four leading web magazines—*HTMLGiant*, the *Rumpus*, *PANK*, and the *Faster Times*—offer a roundtable discussion about how the Internet is changing literature and literary publishing in the 21st century.

F120. Exploding the Narrative Line: Benefits and Drawbacks of Teaching the Braided Form. (Jennifer Sinor, Andrew Berthrong, Christopher Cokinos, Brett Sigurdson)

Honoré Ballroom
Palmer House Hilton, Lobby Level

In this panel, professors and graduate students will discuss their experience in teaching the braided form. Professors will describe the challenge in teaching graduate and undergraduate students to juggle multiple narrative lines, while their graduate students will explore the



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benefits of assigning the braided essay to first-year students. Panelists will provide practical advice and examples based on their experience, including model essays, course outlines, and jumpstarts for research.

F121. Why Time Matters: A Discussion across the Genres. (Fred Leebron, Andrew Levy, Brighde Mullins, Katherine Min, Alan Michael Parker)

Red Lacquer Room
Palmer House Hilton, 4th Floor

Our panel will focus on why time is the most crucial element in all genres of creative writing, beginning with how much time we choose to depict and extending beyond that to approach how we vary the treatment of time within each genre. While others might argue that character or point of view or narrative arc is the essential ingredient that shapes our work, we will argue that time is that ingredient.

F122. Material Issues: Finding Compelling Subjects for Poetry and Prose. (Jenn Gibbs, Kimiko Hahn, Harold Schechter, Cole Swensen, Sarah Micklem)

State Ballroom
Palmer House Hilton, 4th Floor

While some believe that finding subjects that excite readers as well as writers is a matter of luck, instinct, or talent, this panel approaches the selection of subject matter as an element of craft and explores ways to develop (and teach others to develop) a literary nose for news, whether working in verse or prose, fiction or nonfiction. Successful writers and teachers serve as experienced guides, sharing their secrets for resolving material issues.

F123. Is the Midwest Reshaping Creative Nonfiction? A Tribute to *Fourth Genre*. (E.J. Levy, Kyoko Mori, Maureen Stanton, Ryan Van Meter, Patrick Madden)

Wabash Room
Palmer House Hilton, 3rd Floor

In this tribute reading by contributors to *Fourth Genre: Explorations in Nonfiction*, diverse authors celebrate the journal and its former editor-in-chief, Marcia Aldrich, who stepped down in 2011. Come hear award-winning nonfiction writers and others as they explore—through readings from their work and in conversation—the role of *Fourth Genre* (and the Midwest) in reshaping the nonfiction form.

9:00 A.M.-11:45 A.M.

F124. Budgeting Essentials for the Book or Lit Mag. (Melanie Moore, Martha Rhodes)

Wiliford A
Hilton Chicago, 3rd Floor

Two experienced literary publishers share how to project cash flow, set up P&L statements, budget effectively, and more!

10:30 A.M.-11:45 A.M.

F125. Writing for Young Adults. (April Lindner, Marilyn Nelson, Helen Frost, Curtis Crisler, Meg Kearney)

Astoria
Hilton Chicago, 3rd Floor

Young adult literature is as diverse and ambitious as any literature. What is the appeal of writing for a younger audience, and what are the practical concerns of the author who writes literary YA poetry or fiction? A panel of poets and novelists will explore the vibrant world of YA literature and examine the many ways in which it literature can be relevant, experimental, traditional, and necessary.

F126. Pedagogical Strategies of Digital Literary Journals: E-Publishing Experimentation and Exploration of Craft. (Lisa Calderone, Gabrielle Calvocoressi, Holly Wendt, Noah Saterstrom)

Boulevard Room A,B,C
Hilton Chicago, 2nd Floor

Dialogue focuses on how online-only literary journals use the Internet as part of their compositional and hence pedagogical strategy. Panelists from the staffs of *Drunken Boat*, *Trickhouse*, *From the Fishhouse*, and *Mason's Road* discuss how their journals are designed not only to propel literary art forward, but also to educate students by using the progressive and evolving medium of the web. Join us offline for a conversation that has started online, and tap into the pedagogical possibilities of e-pubs.

F127. Why There Are Words Literary Reading Series Showcases Chicago Writers. (Peg Alford Pursell, Catherine Brady, Goldie Goldbloom, Billy Lombardo, Peter Orner)

Continental A
Hilton Chicago, Lobby Level

The reading series takes place monthly in the San Francisco Bay Area, providing an important way for writers to reach audiences. Panelists are emerging and established authors, selected via submissions. Readings are not tied to book releases (and thus, not marketing decisions); the series operates on the premise that good writing always needs to be heard. This event will feature four Chicago authors reading fiction.

F128. The Writer in the World: A Look at Immersion Writing. (Robin Hemley, Melissa Pritchard, Joe Mackall, Stephanie Elizondo Griest, Christopher Merrill)

Continental B
Hilton Chicago, Lobby Level

Immersion journalism, travel writing, and immersion memoir all engage writers in projects that involve the self but don't solely rely on the writer's memory and imagination. In immersion journalism, the writer uses the self to write about the world. In immersion memoir, the writer uses the world to write about the self. And in travel writing, there's a bit of both. Several accomplished writers of these forms discuss the writer's relationship and responsibility to the world at large.

F129. Honoring the Heartland: Midwestern Poets Celebrate Richness of Place. (Renny Golden, Quraysh Ali Lansana, Patricia Clark, Patricia Monaghan, Summer Wood)

Continental C
Hilton Chicago, Lobby Level

Wisconsin's Driftless Area, the hardscrabble Chicago Southside, and Michigan's deep woods are three vital—and vitally different—landscapes within America's Midwest. Three midwestern authors for *Voices from the American Land* (a publisher with a unique land conservation bent), will join *Voices* editors to discuss a poetics of place that honors cultural/spiritual concerns as well as the lay of the land.

10:30 A.M.-11:45 A.M. CONTINUED

F130. Graywolf Press Reading. (Mary Rockcastle, Albert Goldbarth, D.A. Powell, Kevin Young, Jeffrey Yang)

*International Ballroom South
Hilton Chicago, 2nd Floor*

For nearly forty years, Graywolf Press has published some of the most exciting works of contemporary literature. Five writers will read from their recent Graywolf books of poetry, nonfiction, fiction, and translation.

F131. FUSE Caucus (Forum of Undergraduate Student Editors). (Catherine Zobal Dent, Michael Cocchiarale, Esme Franklin, Michael Fiorilla, Meredith Madigosky)

*Joliet
Hilton Chicago, 3rd Floor*

The annual meeting of undergraduate student editors and faculty advisers will address the panel topic, "How to Build a Reputation." Student panelists and audience members will discuss ideas on making the undergraduate magazine desirable to create, to submit work to, and to read. Come to this annual networking meeting to learn about the organizational structure of FUSE, vote for officers, and gain tangible resources for all undergraduate publishing efforts.

F132. Women's Caucus. (Lois Roma-Deeley, Patricia Smith, Rebecca Olson, Kathleen Aguero, Lisa Bowden)

*Lake Erie
Hilton Chicago, 8th Floor*

Where is the place for the woman writer within AWP and within the greater literary community? The women's caucus discusses this as well as the continuing inequities in creative writing publication and literature. In addition, the panel will explore cultural obstacles in the form of active oppression, stereotypes, lack of access to literary power structures, historical marginalization of women's writing, issues and perspectives, and the diverse voices of women. Networking opportunities.

F133. iPoetry: Teaching Hybrid Poetics in the Creative Writing Workshop. (Steve Westbrook, Charlotte Pence, Brendan Constantine, James Ryan)

*Lake Huron
Hilton Chicago, 8th Floor*

Whether experimenting with Final Cut Pro or GarageBand, our students tend to display an increasing interest in media that enables them to transform the genre of poetry so that it finds new audiences. This panel draws from the inspiration of students to offer strategies for incorporating visual art, music, and performance in poetry workshops. Panelists also discuss the practicalities and politics of helping students find publication venues outside of traditional literary journals.

F134. Calling All Muses: How to Launch and Run a Successful Writers Conference. (Maiben Beard, Jay Lamar, Kelly Walker, Emma Bolden)

*Lake Michigan
Hilton Chicago, 8th Floor*

Join the founders and organizers of the annual Auburn Writers Conference as we talk about the ways organizations, institutions, and communities can launch and maintain a vibrant gathering of writers. We'll talk about how the conference began, the challenges of running a conference in a small town like Auburn, Alabama, the power of social networking, how to attract *NYT* best-selling authors, where to get funding, our outreach activities, and the surprising benefits of all that hard work.

F135. Experiments in Individual Solace and Collective Safety: Five Days of Crafting Poetry at the Kundiman Writers' Retreat. (Sarah Gambito, Cathy Linh Che, Myung Mi Kim, Patrick Rosal, Prageeta Sharma)

*Lake Ontario
Hilton Chicago, 8th Floor*

Kundiman fosters Asian American poets to find their voices by probing culture and aesthetics during its retreat. Kundiman faculty and fellows will discuss innovative pedagogical approaches in workshops, mentorship sessions, readings, and poetry clinics to enable poetic development and community-building. We will explore topics like: How should one teach to a cohort with different aesthetic interests and levels of workshop experience? What compact lessons work for poets just meeting each other?

F136. A Year in the Life of Electronic Publishing. (Jason Reynolds, Guy Shahar, Eric Smith, Matthew Limpede, Matthew Dye)

*Marquette
Hilton Chicago, 3rd Floor*

This panel features audio-visual presentations from four of America's most innovative electronic journals: *Carve*, *Cellpoems*, the *Cortland Review*, and *Escape Into Life*. The editors of these journals are uniquely qualified to discuss new media and the successes and struggles that electronic journals experience over the course of a year. Topics include incorporating audio and video, distributing via text message, creating revenue streams, handling editorial processes, and maintaining an audience.

F137. Trading Stories with the Enemy: Navigating the Cuban/American Literary Landscape. (Patricia Ann McNair, Achy Obejas, Ruth Behar, Kristin Dykstra)

*Private Dining Room 2
Hilton Chicago, 3rd Floor*

The relationship between the U.S. and Cuba is complex and ever-evolving, and this evolution is reflected in the stories and publications of Cubans and Cuban Americans. While the two governments grapple with politics and policies, writers and editors continue to cross borders and boundaries in order to collect and share these stories. Our panelists have been actively engaged in this process for years and will speak about the challenges and rewards of this work.

F138. Apocalypse Now: A Multi-Genre Reading of Apocalyptic Literature. (Brian Barker, T.R. Hummer, Pinckney Benedict, Judy Jordan, Kevin Brockmeier)

*Waldorf
Hilton Chicago, 3rd Floor*

Earthquakes, global warming, peak oil, and giant, man-eating ants: every generation has its version of the apocalypse and an abundance

of writers who write about it. In recent years, the end of the world has become the subject for a number of literary writers, and a new genre of literature is emerging. Five award-winning poets and novelists read from their apocalyptic literature, examining how their work has been influenced by recent events and by the sense of impending doom we humans share.

F139. Expertise, Collaboration, and Collegiality in the Smaller Program. (Sarah Perrier, Janice Tuck Lively, Karen Dwyer, Molly Sides, Ivan Rodden)

Wiliford B
Hilton Chicago, 3rd Floor

The lone academic and the isolated writer are both tropes that we would do well to lose, yet many small programs reinforce these tropes in their structures and practices. Our panelists will discuss how their work in small environments informs and/or resists these familiar premises, particularly as they relate to contemporary notions of the writing teacher and the working writer. In particular, we will investigate whether faculty collaboration outside the classroom strengthens a program.

F140. Recovery/Discovery: The Art of Bringing Queer Literary Heroes Back into Print. (Christopher Hennessy, Mark Doty, Kevin Killian, Stephen Motika, David Trinidad)

Wiliford C
Hilton Chicago, 3rd Floor

Legendary and cult-status poets (Jack Spicer, Tim Dlugos, James L. White, Thomas James, Leland Hickman) come to life as this panel of poet-editors mine the complex desire to recover literary heroes of enduring importance. When we recover the past, do we discover ourselves? The panelists will discuss bringing these poets' work back into print through the very recent collections they each edited. This all-gay panel will also explore a queer tradition of recovery.

F141. Deep Impact: Four Programs that Empower Youth and Engage Community. (Mihku Paul, Victoria Akins, Susan Casey, Jeff Kass, Gibson Fay-LeBlanc)

Crystal Room
Palmer House Hilton, 3rd Floor

This panel presents four creative writing programs targeting youth that are standouts for their innovation, mission success, and community impact. Each panelist—a high school teacher, a community program director, a LCSW working with incarcerated youth, and a reading intervention specialist with a Native reservation school—will describe his/ her program framework, activities, and outcomes. A discussion on impact assessment and overall mission goals will follow.

F142. Contemporary Poetry/Historical Sources. (Anthony Caleshu, Tony Barnstone, Alan Soldofsky, Lee Upton)

Empire Ballroom
Palmer House Hilton, Lobby Level

This panel proposes a reading by four poets whose recent work is based on historical sources. Lee Upton's poetry contemplates fragmented family histories through genealogical sources. Tony Barnstone's recent *Tongues of War* explores World War II as subject and experience. Anthony Caleshu's recent *Of Whales* takes Melville

and his 19th-century sources as the starting point for a poetry that explores contemporary father-son relations. Alan Soldofsky's new poems exist in conversation with older poems and poets, extending influence as historical source.

F143. The Rooted Narrator: Negotiating Time and Narrative Distance in Nonfiction. (Jill Christman, Debra Gwartzney, Sonya Huber, Dan Raeburn, Bonnie J. Rough)

Grand Ballroom
Palmer House Hilton, 4th Floor

To discover the trigger for an excavation of the past, nonfiction writers confront two urgent questions: Why here? Why now? Our panel of journalists, memoirists, and essayists will discuss this search for the sweet spot—the specific time and place in which a narrator is rooted—in work we admire, and we will elaborate on techniques used to find that platform from which to ask essential questions and launch the journey.

F144. Rewriting the Foreign: Toward a New Definition of Literature of the Americas. (Peter Grandbois, Richard Burgin, Daniel Grandbois, Irene Vilar)

Honoré Ballroom
Palmer House Hilton, Lobby Level

Despite the fact that translations make up only 2.5% of all books published in the U.S., writers find a way to read across borders. The goal of this panel will be to discuss the very idea of foreignness. As editors of the forthcoming *TTUP Americas Anthology of Contemporary Writing*, we'll discuss the need for a Pan-American anthology that uses language to forge a consciousness outside predetermined political, geographical, social, or literary boundaries.

F145. The Hollywood Stint: Prose Writers and Writing for the Screen. (Andrew Scott, Douglas Light, Tom Chiarella, John McNally, Owen King)

Red Lacquer Room
Palmer House Hilton, 4th Floor

Writing for Hollywood has long appealed to prose stylists such as Dorothy Parker, F. Scott Fitzgerald, William Faulkner, and many contemporary writers. These panelists will discuss writing across genres, what's required to write for the screen, how their fiction writing skills aid or hinder their attempts to please Hollywood, their dealings with producers, studios, and television networks, and the changing perceptions about screenwriting within creative writing programs.

F146. On the Move: Contemporary African American Women's Literary Fiction. (Terrion Williamson, Dana Johnson, Rae Paris, Renee Simms, Martha Southgate)

State Ballroom
Palmer House Hilton, 3rd Floor

Calling all sistas (and other interested parties): Living in a post-racial world, really? Tired of hearing one or two of us called the next [insert one or two famous black women writers here]? We know we are many. Come hear panelists read their fiction and comment on their craft as they answer the question, "What is African American women's literary fiction?" Terrion Williamson, badass scholar, will help break it all down. Discussion will follow.

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2012 AWP Panels | Booth #507

Writers on Reading Like An Editor

Dawn Raffel, James Yeh, Kristen Iversen, and Kate Bernheimer

Saturday, March 3 at 1:30 PM


Williford Room B, Hilton Chicago

Literature and Evil

Marilynne Robinson, Ha Jin, Paul Harding, and Noreen Tomassi

Saturday, March 3 at 4:30pm

Grand Ballroom, Hilton Chicago, 2nd Floor



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10:30 A.M.-11:45 A.M. CONTINUED

F147. Home and Away: The Influence of Travel on Writing. (Stephan Clark, Sabina Murray, Jeff Parker, Kyle Minor, Jensen Beach)

*Wabash Room
Palmer House Hilton, 3rd Floor*

Every writer works alone, but some go to great distances to do so. This panel brings together five writers who have traveled extensively—to Australia, Haiti, Hungary, the Philippines, Russia, Sweden, and Ukraine—to discuss how travel and living abroad have enriched their fiction and nonfiction, allowing them to tell stories they otherwise would not have known and, paradoxically, better write about their own culture.

12:00 NOON-1:15 P.M.

F148. 2011/2012 Writers' Conferences & Centers Meeting.

*Astoria
Hilton Chicago, 3rd Floor*

An opportunity for members of Writers' Conferences & Centers to meet one another and for the staff of AWP to discuss issues pertinent to building a strong community of WC&C programs.

F149. Ghostwriting the Eulogy: How to Survive and Make Your Name beyond the Academy with a Degree in Creative Writing.

(Andrew McFadyen-Ketchum, Kim Addonizio, Dana Gioia, Maggie Dietz, Simone Muench)

*Boulevard Room A,B,C
Hilton Chicago, 2nd Floor*

With the expansion of programs in creative writing, more and more degreed creative writers are overwhelming the academic job market, causing many of us to seek different ways to make a buck while continuing to write. Ghostwriting, editing, independent scholarship, running a workshop, writing for TV: you name it and the five poets and novelists on this panel have done it. They will share with us the creative ways they've found to make a living and some tricks they've learned along the way.

F150. Reading for Writers: Emily Dickinson at Home. (David Baker, Carl Phillips, Stanley Plumly, Ann Townsend)

*Continental A
Hilton Chicago, Lobby Level*

She wrote more than 1,800 poems, powerful, diverse, and strange, yet Emily Dickinson rarely ventured away from home. Her work provides a rich case study as we consider her obsessive subjects and her methods of composition and invention. How does she use the familiar and available things of her house and life—the birds and flowers, the people and books—to write some of the most far-ranging, evocative poetry in American literary history?

F151. The Rankings Game: MFA Programs Respond to the Poets & Writers Creative Writing Program Rankings. (Elise Blackwell, Allison Joseph, Brighde Mullins, Frederick Reiken, Robin Behn)

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Christina Pugh
poetry

Roger Reeves
poetry

Luis Urrea
nonfiction, fiction



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Continental B
Hilton Chicago, Lobby Level

MFA applicants increasingly turn to the *Poets & Writers* rankings to evaluate programs, while related online applicant communities have altered the admissions process. Program directors have responded in varied ways, from criticizing the rankings' methodology to using the transparency of that methodology to enact changes to their websites, notification procedures, and even program structures. This panel brings together five MFA directors to discuss their reactions and responses.

F152. Politically Incorrect and Scary as Hell: Sex, Violence, and Bigotry in the Workshop. (Marion Winik, Ava Chin, Beverly Lowry, Jane Delury, Christine Lincoln)

Continental C
Hilton Chicago, Lobby Level

Whether you teach fiction, nonfiction, or poetry, you've doubtless run into this situation—a student brings in a manuscript that contains elements of pornography, hate speech, or threats of violence. Perhaps it's something milder, but still troubling; for example, a character description that reflects bigoted stereotypes. How will you handle this student and this work? Professors and graduate students share insights and techniques, including ways to preempt the problem. War stories welcome.

F153. A Reading and Conversation with Jaimy Gordon and Rebecca Skloot. (Jaimy Gordon, Rebecca Skloot, Donna Seaman)

Grand Ballroom
Hilton Chicago, 2nd Floor

A reading and conversation by best-selling authors Jaimy Gordon and Rebecca Skloot. The conversation will be moderated by critic and editor Donna Seaman.

F154. Killer Verse: Poems of Murder and Mayhem. (Harold Schechter, Cornelius Eady, Lynn Emanuel, Patricia Smith, Brian Turner)

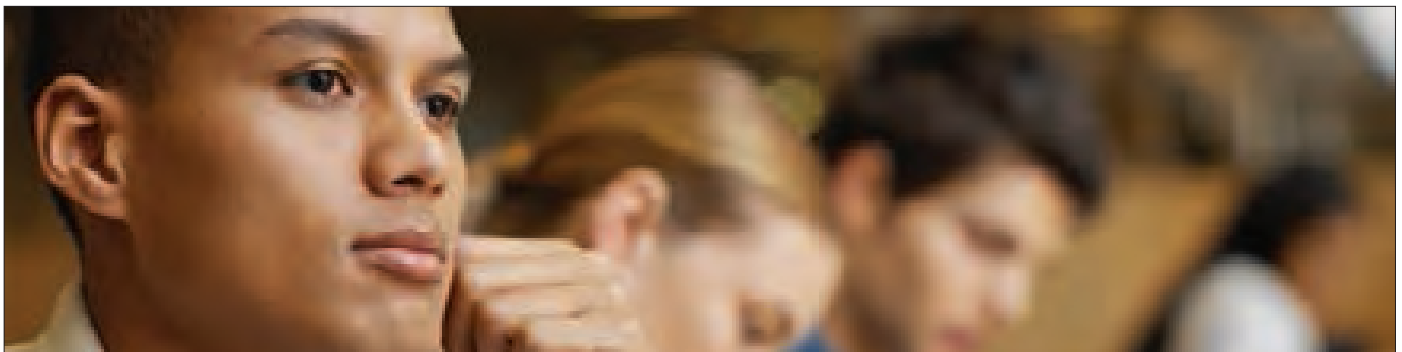
International Ballroom South
Hilton Chicago, 2nd Floor

What are the moral implications of writing about violence? Where is the line between portraying violence and exploiting it? The danger of writing about violence is that we might wind up aestheticizing it. If there is a difference between sensationalism and truth, when do we put down the pen and do something to help the victims? Or is writing about violence a form of action, an effective way of addressing the problem? Panelists will address these questions and more.

F155. How Far is Too Far? Facing Self-Censors and Publishing Censors When Writing about Coming-of-Age for Young Adults. (Laura Otto, Ann Angel, Daniel Kraus, Penny Blubaugh, Ricki Thompson)

Joliet
Hilton Chicago, 3rd Floor

When writers work to capture the emerging adult at the end of the young adult journey to independence, they find their characters exploring the forbidden adult world. These stories often depict experimentation with drugs, alcohol, and sexuality. How do writers, compelled to tell the truth of the adolescent's journey respond to the interior voice that warns, "You can't write that"?



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12:00 NOON-1:15 P.M. CONTINUED

F156. Measuring Creativity: What Do Grades Have to Do with Artistry? (Cass Dalglish, Heather Gibbons, Kate Green, Ellen McGrath Smith, Cary Waterman)

Lake Erie
Hilton Chicago, 8th Floor

Creative writing teachers constantly face the inadequacies of conventional grading as they work in an unconventional field that often defies prescriptive norms. Five faculty members with diverse backgrounds—lecturer, instructor, assistant professor, and professor from community college, private college, and public university settings—will offer meaningful assessment tools for the survival of students and teachers alike, including self-evaluation, scoring machines, grade contracts, and chapbooks.

F157. Protecting Literary Work from Pen to Press. (Marci Rolnik)

Lake Huron
Hilton Chicago, 8th Floor

This lecture will outline the key deal terms in traditional and self-publishing contracts. Emphasis will be placed on copyright law and the acquisition of underlying rights, including releases and permissions and proper copyright registration. Lawyers for the creative arts will explain how to evaluate the muddy waters of fair use and joint authorship, convey and acquire copyright interests, and navigate how to best protect literary works in an online age.

F158. Words Without Borders: International Writing in the Workshop. (Susan Harris, Malena Morling, Jason Grunebaum, Douglas Unger, Becka Mara McKay)

Lake Michigan
Hilton Chicago, 8th Floor

Words Without Borders (wordswithoutborders.org), the online magazine for world literature in translation, presents poets Malena Morling and Becka Mara McKay, and fiction writers Jason Grunebaum and Douglas Unger. Each offers examples of how contemporary international writing finds a new forum in workshops, and how active study of translation promotes the discovery of original language and new models for poetic and narrative inspiration. Moderated by Susan Harris, Chicago-based editorial director of *Words Without Borders*.

F159. Music Writing. (Emilie Pons, Howard Mandel, James Hale, Kurt Gottschalk, Mike Chamberlain)

Lake Ontario
Hilton Chicago, 8th Floor

From George Bernard Shaw on classical repertoire to Alejo Carpentier on Cuban music, music writers of the past have been descriptive biographers, historians, social and cultural analysts, and storytellers. But are professional music writers' standards threatened by the advent of fan blogs and social media postings? Does better informed music writing matter? Must music writers be musically literate? Is music writing a profession, a calling, an art form? Who should and does music writing serve?

F160. Works in Progress Mix Tape. (Ken Chen, Nami Mun, Don Lee, Prageeta Sharma)

Marquette
Hilton Chicago, 3rd Floor

Participants read new work and the life behind their literature: private writing rituals, relationships with mentors and peers, favorite books, songs on iTunes repeat and performance-enhancing alcoholic drinks, social media and other procrastination devices. Ask nicely and they'll talk about writing as Asian Americans when only 5% of the authors reviewed in the *New York Times* are writers of color. Presented by the Asian American Writers' Workshop.

F161. Generation, Inheritance, and Collaboration: Parent/Child Writers. (Nicole Cooley, Ann Fisher-Wirth, Jessica Fisher, Aaron Raz Link, Hilda Raz)

Private Dining Room 2
Hilton Chicago, 3rd Floor

This panel has members from three families, each containing two generations of writers. However, our panel is focused not only on personal relationships, but also on the larger questions of conflict, influence, inheritance, and collaboration that arise when writers are members of the same family. We will explore voice, authority, and the gender and generational issues raised for fathers and daughters and mothers and sons when both parent and child write—and write together.

F162. American Poets Respond to Major Global Trauma. (Linda Hogan, Pamela Uschuk, Richard Jackson, William Pitt Root, Martín Espada)

Waldorf
Hilton Chicago, 3rd Floor

Integrating Latino, Native American, immigrant, and Anglo perspectives, American poets address human suffering resulting from racism, eco disasters, tyranny, genocide, and war. Moderator Hogan is Writer in Residence of the Chickasaw Nation. Latino poet Espada is a human rights advocate. Uschuk explores U.S. immigrant issues. Root's *The Unbroken Diamond* explores Afghanistan's war history. Jackson won the Order of Freedom for humanitarian and literary work in the Balkans.

F163. Writing from the Inside: Pedagogical Concerns for Teaching Creative Writing in Prisons. (Martha Webber, Audrey Petty, Baron Haber, Amy Sayre-Roberts, Cory Holding)

Wiliford A
Hilton Chicago, 3rd Floor

How can teaching creative writing to incarcerated individuals promote social justice? How is our pedagogy informed by teaching in prison classrooms? What ethical considerations should we keep in mind when publishing works written or inspired by this vulnerable population? In this panel, instructors and administrators for the Education Justice Project, a program that serves incarcerated men predominately from the Chicago area, will discuss their experiences teaching across writing genres.

F164. Robert Gover: A Life of Radical Realism. (Christopher Klim, Robert Gover, Thomas Kennedy, Duff Brenna, Matt Ryan)

Wiliford B
Hilton Chicago, 3rd Floor

In the early 1960s, Robert Gover's first novel, the best-selling satire *One Hundred Dollar Misunderstanding*, changed the literary world by introducing caricatures of white and black stereotypes, helping to crash barriers and launch race relations into the public discourse. Gover's work has continued to lambaste public perceptions up until present day. The panel will discuss Gover's groundbreaking career as a writer and mentor; the author will give selected readings.

F165. Barefoot, Pregnant, and at the Writer's Desk: Managing Motherhood and the Writing Life. (Kate St. Vincent Vogl, Hope Edelman, Jill McCorkle, Kate Hopper, Katy Read)

Wiliford C
Hilton Chicago, 3rd Floor

To be or not to be a working mother? This panel considers the payoffs and the problems of writing through motherhood—or in choosing not to. These writing professionals at various stages of mothering share their personal experiences and wisdom. Is it possible to do it all? We'll explore how to make time for writing and how to know when to set it aside, how to leave the market and still reenter it. How can we best make peace with life's competing goals?

F166. Short but Not Too Sweet: Three Emerging Writers Read from Debut Story Collections. (Megan Mayhew-Bergman, Emma Straub, Stuart Nadler)

Crystal Room
Palmer House Hilton, 3rd Floor

Long live the short story! Writers are often discouraged from pursuing short story collections, but this panel will prove they are still viable. Come hear emerging writers read from their debut story collections. The panelists will then engage in an honest, lively, and practical discussion about what it takes to get a short story collection published and open the floor for questions.

F167. The Vital Writing of Loss: Personal, Societal, Ecological. (Rusty Morrison, Gillian Conoley, Melissa Kwasny, Elizabeth Robinson, Brian Teare)

Empire Ballroom
Palmer House Hilton, Lobby Level

Our minds can imagine infinity—symbolic constructs are endless—yet our bodies and our planet are fragile, finite. Perhaps the root of all anxiety is the intolerance of living with the potential annihilation of what we know and love. This panel will discuss the value and challenge of writing the enormity of loss, whether from death, cultural alienation, and/or ecological devastation. Beyond recording suffering, how can poems lead us into the deep channels where our humanity can be found?

F168. Memoir without a Net. (Dana Norris, Scott Whitehair, Shannon Cason, Kelsie Huff, Kevin Gladish)

Grand Ballroom
Palmer House Hilton, 4th Floor

Memoir doesn't have to stay on the page. The popularity of the *The Moth* demonstrates that there is a large audience for live, spoken word memoir. Chicago is home to several live storytelling events

which present this increasingly popular form and this reading will showcase Chicago's top storytellers as they transform memoir into an unscripted theatrical experience. Performing without paper, these seasoned storytellers will weave true tales that connect the history of oral storytelling with the immediacy of the modern memoir.

F169. The Place at the Heart of Story. (Lucy Jane Bledsoe, Jason Brown, Lori Ostlund, BK Loren, Raphael Kadushin)

Honoré Ballroom
Palmer House Hilton, Lobby Level

People are animals, and, like all animals, our characters and behaviors are deeply affected, sometimes even determined, by our environment. This panel addresses writing stories in which setting plays an important role, sometimes becoming a character in itself. These writers will discuss why they emphasize place in their stories and how they choose which details to include to create the most effective settings, whether Antarctica, New York City, or an urban backyard.

F170. The New Black Imagination: Beyond Stories of Race and Representation by African American Writers. (Bridgett Davis, Eisa Ulen, Martha Southgate, Chris Jackson)

Red Lacquer Room
Palmer House Hilton, 4th Floor

Many celebrated works by African American writers posit race at their center. But seminal works of less acclaimed black writers explore a wider range of human experience. To give exposure to these lesser-known writers, ringShout, a literary support group, created a book list of 100 ambitious works. Each panelist will introduce a book from that list, read a short excerpt, and discuss how its writer has redefined and expanded the canon of contemporary African American literature.

F171. Youth-Speak: Running a Creative Writing Workshop for Young Writers Who (Mostly) Want to be There. (Michael Henry, Megan Nix, Sonya Larson, Margot Kahn, Kait Steele)

State Ballroom
Palmer House Hilton, 4th Floor

Anyone who's led a workshop for teens can attest to the talent, ambition, and creativity of their young flock, but that doesn't always mean it's the same as teaching adults, grad students, or even undergraduates. Working with this age group—at in-house programs or at outreach programs in schools—requires a multi-varied, flexible, and quick-thinking approach. In this panel, we'll discuss and outline what works, what doesn't, and what to always keep in mind.

F172. Why We Need a WPA for the 21st Century. (S.L. [Sandi] Wisenberg, Miles Harvey, Ned Stuckey-French, Kimberly Dixon)

Wabash Room
Palmer House Hilton, 3rd Floor

Saul Bellow, Nelson Algren, Studs Terkel, Margaret Walker, John Cheever, Richard Wright, Zora Neale Hurston—these were just a few of the writers employed by the Federal Writers' Project (1935-43), part of the Works Progress Administration of the New Deal. They composed state guidebooks, interviewed former slaves, wrote radio plays, collected folklore—while boosting the U.S. economy and soul. Can we bring it all back? We'll discuss WPA history, with emphasis on Chicago, and suggest action.

1:30 PM-2:45 P.M.

Tour of Roosevelt University's Auditorium Building and Theatre. (Janet Wondra)

A behind-the-scenes historical and architectural tour of the renowned Auditorium Theatre and Building, the structure that made Louis Sullivan's reputation. Assemble in the university's lobby at 430 S. Michigan Avenue. For more information, visit Roosevelt University at Bookfair booth #501.

F173. The BA in Professional Writing: The Other Undergraduate Writing Degree. (Jonathan Ritz, Stephanie Amada, Kathryn Houghton, Laura Julier, Catherine McCaffrey)

Astoria
Hilton Chicago, 3rd Floor

The rapid growth of bachelor's degree programs in professional writing provides new possibilities for students and new opportunities for faculty who teach writing. This panel offers an intergenerational overview of one such program, as seen from the perspective of five unique stakeholders: a current undergraduate student; a recent graduate who went on to earn an MFA; two faculty members with creative writing backgrounds who teach in the program; and an administrator who directs the program.

F174. In the Midst of Words I Wanted: A Tribute to Akilah Oliver. (Danielle Vogel, Anne Waldman, Tonya Foster, Selah Saterstrom, Julie Patton)

Boulevard Room A,B,C
Hilton Chicago, 2nd Floor

This event is a tribute to the poet, teacher, and activist, Akilah Oliver, who passed away recently. In celebration of her work and life, this panel consists of her colleagues, one of her earliest publishers and advocates, and a recent student. Oliver authored several books, and her influence as a mentor was widespread and inspiring. One of her last projects was a book-length theory on lamentation. This panel was organized by Belladonna Collaborative, the feminist publisher of which she was a member.

F175. Politics, Identity, and the Creative Writing Classroom. (Asali Solomon, Tiphonie Yanique, Lucy Ferriss, Deborah A. Miranda, V.V. [Sugi] Ganeshanathan)

Continental A
Hilton Chicago, Lobby Level

Many writing classrooms shun political discussions, yet student work is marked by representations of gender, race, class, sexuality, and power. Panelists will discuss approaches to the relationship between aesthetic and political concerns as creative writing professors with an eye to best practices. Potential discussion topics will include: responding to work we find personally offensive and addressing a common workshop dynamic where racially diverse students create identical characters.

F176. Fallout & Facts: Creative Nonfiction in the Nuclear Age. (Anna Leahy, Tom Zoellner, Kristen Iversen, M.G. Lord, Jeff Porter)

Continental B
Hilton Chicago, Lobby Level

Seventy years ago in Chicago, Enrico Fermi achieved the first self-sustaining nuclear reaction. On March 11, 2011, a nuclear accident in Japan reminded us that we live and write in the nuclear age. The authors of *Uranium*, *Full Body Burden*, *Astro Turf*, and *Oppenheimer Is Watching Me* will share their work and discuss the responsibilities, range of forms, research processes, and craft issues involved in writing creative nonfiction during the nuclear age, including the Cold War and beyond.

F177. So Many Submissions, So Little Time: Editors' Strategies for Equitable and Efficient Submissions Management. (Carolyn Kuebler, Rebecca Wolff, Andrea Martucci, Don Share, Thom Didato)

Continental C
Hilton Chicago, Lobby Level

Lit mag editors live for finding a great new voice among the unsolicited submissions, but there's no way one editor—or even a small group of them—can read every manuscript that comes in. What are some magazines' strategies for keeping up with the volume without sacrificing editorial vision? Editors from a range of journals share insights into what works and what doesn't as they navigate new submissions technologies, manage staff, and strive to balance thoughtful reading with efficiency.

F178. National Book Critics Circle Celebrates Award-Winning Authors. (Jane Ciabattari, Bonnie Jo Campbell, Jennifer Egan, Jane Smiley, Isabel Wilkerson, Darin Strauss)

Grand Ballroom
Hilton Chicago, 2nd Floor

A reading by Bonnie Jo Campbell (AWP Prize, 2009 National Book Critics Circle Award Finalist in Fiction), Jennifer Egan (2011 National Book Critics Circle and Pulitzer Prize in Fiction), Jane Smiley (1992 National Book Critics Circle Award and Pulitzer Prize in Fiction), Darin Strauss (2011 National Book Critics Circle Award in Fiction), and Isabel Wilkerson (2011 National Book Critics Circle Award in Nonfiction and Pulitzer Prize Winner in Journalism).

F179. Poets House Presents Bei Dao. (Bei Dao, Eliot Weinberger, Forrest Gander, C.D. Wright)

International Ballroom North
Hilton Chicago, 2nd Floor

In celebration of its 25th anniversary, Poets House presents a bilingual reading featuring leading contemporary Chinese poet Bei Dao, his English-language translator Eliot Weinberger, and American poets Forrest Gander and C.D. Wright. Bei Dao will read the Chinese versions of his poems, with Gander, Weinberger, and Wright reading the English-language translations. Following the reading, the four will talk about Bei Dao's life and work, as well as the art of translation and cultural exchange.

F180. Teaching the Literary Magazine in the Two-Year College. (Jill Stukenberg, Ryan Davis, Joel Friederich, Casey Thayer)

Joliet
Hilton Chicago, 3rd Floor

Literary magazine production invites the participatory, process-based, and student-centered learning that are the hallmarks of pedagogy in two-year colleges. Two editors/professors of the

Clackamas Literary Review and *Red Cedar* discuss pedagogical and practical aspects of the literary magazine at the two-year college with two instructors who recently implemented courses in literary magazine study and production at their small two-year campuses.

F181. Reinventing Realism: The Craft of Alice Munro.

(Catherine Brady, Rachel Hall, Kim Aubrey, Michael Byers, Alice LaPlante)

Lake Erie

Hilton Chicago, 8th Floor

Alice Munro has much to teach about the elegant execution of craft fundamentals. She also deserves her due as a daring innovator who's inexhaustibly curious about the possibilities of form and the conventions of fiction writing. Panel participants will discuss Munro's use of time in narrative; consider her methods of characterization, including her depiction of thought; and discuss her manipulation of point of view in the service of dynamic plotting.

F182. Let's Work Together: Pedagogies of Rhetoric in the Creative Writing Class.

(Richard Greenfield, Minal Singh, R.J. Lambert, Robert Houghton, EmmaLee Pallai)

Lake Huron

Hilton Chicago, 8th Floor

Exploring the intersection of creative writing and composition, this panel will discuss pedagogy practices where the writing of composition texts integrates creative writing pedagogy with an emphasis on rhetoric. We will also discuss the benefits of utilizing rhetorical analysis as the basis of discussing creative writing texts in workshop as well as informing composition of the creative writing text itself. Each member of the panel will provide assignments or exercises as examples.

F183. The Sound of Meaning, the Meaning of Sound: What Poets and Children's Book Writers Can Learn from Each Other.

(Jacqueline Briggs Martin, Phyllis Root, Franny Billingsley, Christine Heppermann)

Lake Michigan

Hilton Chicago, 8th Floor

Picture book texts and poetry share a number of literary devices: brevity, reliance on sound and syntax, use of simile and metaphor to convey understanding and emotion, and more. Panel participants will explore the lessons that writers of picture books can learn from a close examination of poetry and ways in which poets can integrate narrative with their own skills to create successful picture books for children.

F184. Life-in-Context for First-Year Writers: Creative Writing, Critically Thought and Taught.

(Phyllis Dallas, Nancy Dessommes, Mary Marwitz, Laura Milner)

Lake Ontario

Hilton Chicago, 8th Floor

When creative writing is excluded from first-year composition, an artificial divide weakens student learning and writing. While some teachers covertly encourage students to personalize their papers, these panelists bring creative writing out of the closet with a life-in-context research project that energizes academic prose. With short readings, scaffolded assignments, assessment rubrics, and student samples, they demonstrate how creative nonfiction can be critically taught in first-year comp.

F185. Chicagoland Neighborhoods: The City that Motivates.

(Davis Schneiderman, Cris Mazza, Gina Frangello, Zoe Zolbrod)

Marquette

Hilton Chicago, 3rd Floor

Four Chicago authors who logged over 20,000 collective miles in book tours—often as a group—return gratefully to Chicago to celebrate not merely the city that works, but the city that makes their work. Interacting with the NEH-funded Virtual Burnham Initiative and Google Earth, and spotlighting areas from Wicker Park to the Western Suburbs to a futuristic Lake Michigan, these four writers address the city as guide, unreliable narrator, and creative muse.

F186. A Reading by the 2010 AWP Award Series Winners.

(Quan Berry, Danielle Cadena Deulen, Mandy Keifetz, Douglas Light)

Private Dining Room 2

Hilton Chicago, 3rd Floor

A reading featuring AWP's 2010 Award Series winners Quan Berry, Danielle Cadena Deulen, Mandy Keifetz, and Douglas Light.

F187. Novel Anxiety.

(Margot Singer, Martha Cooley, Laird Hunt, Wendy Rawlings, Bob Shacochis)

Waldorf

Hilton Chicago, 3rd Floor

David Shields is bored by the novel; Zadie Smith says that "lyrical realism" in long fiction is played out. Millions of people Tweet, but how many read novels? Are the genre's form and content still relevant to our experience of reality? What narrative and linguistic approaches bring the novel to life today? The panelists will discuss these issues and their own challenges as writers of literary novels.

F188. Chicago Phoenix Poets: Then and Now.

(Don Bogen, Jennifer Clarvoe, Gail Mazur, Joshua Weiner)

Wiliford B

Hilton Chicago, 3rd Floor

2012 marks the 30th anniversary of the Phoenix Poets series of the University of Chicago Press. Four poets with recent books from the press read from their own work and discuss the impact of earlier books from the first three decades of the series. Panelists will read and look back at classic Phoenix books by Alan Shapiro, David Ferry, Jim Powell, and Anne Winters.

F189A. Anytown, USA: Representing Place in Fiction.

(Ron Hansen, Ladette Randolph, Eric Goodman, Sherrie Flick, Robert Vivian)

Wiliford C

Hilton Chicago, 3rd Floor

How do we define place in fiction? Does the location matter? How do place and region shape the writing and vice versa? This panel aims to answer the larger question of how to define place while also representing the sometimes misunderstood middle coast, featuring authors whose fiction is set in the Heartland, a place many times more clearly defined by what it is not than by what it is. Each author will share a unique approach to representing place in writing.

Presenting a reading by National Book Critics Circle winners/finalists.

AWP FEATURED PRESENTERS:

**National Book Critics Circle Celebrates
NBCC Award Winning Writers**

Friday, March 2, 2012, 1:30-2:45 pm
Grand Ballroom
Hilton Chicago

Bonnie Jo Campbell (*American Salvage*)
Jennifer Egan (*A Visit from the Goon Squad*)
Jane Smiley (*A Thousand Acres*)
Darin Strauss (*Half a Life*)
Isabel Wilkerson (*The Warmth of Other Suns*)

Hosted by NBCC Vice President Jane Ciabattari

*Visit us at Booth #607 to meet NBCC members and board members
and sign up for membership, including associate and student memberships.*

Award Events Coming Up Next Week:

March 7, 2012: National Book Critics Circle Awards Finalists' Reading, The New School, New York City.

March 8, 2012: National Book Critics Circle Awards Ceremony, The New School, New York City.
Live announcement of NBCC award winners on Critical Mass



Follow National Book Critics Circle on Twitter (@bookcritics), join the NBCC Facebook "fan" page, and read Critical Mass, the NBCC Blog (www.bookcritics.org).



"My NBCC award, for my fifth collection of poems, happened when I was in my mid-forties, and served to jump-start my somewhat sagging career as a poet."

—John Ashbery, first NBCC poetry award winner, for *Self-Portrait in a Convex Mirror*, 1975

"The award was important, and it has continued to be important..."

—E.L. Doctorow, first NBCC fiction award winner, for *Ragtime*, 1975

On Critical Mass:

Videos & Podcasts :

- Award ceremonies & awards finalists' announcements 2006-present.
- Sree Sreenivasan, Columbia Journalism School dean of students, on advanced social networking.
- NBCC at 2011 Book Expo America, "Book Reviews Online," featuring editors from the *New York Times Book Review*, *Newsweek/The Daily Beast*, *The New Republic's* "The Book," & *Publishers Weekly*.
- "Secrets of Book Publishing," featuring NYTBR's Sam Tanenhaus, O's Sara Nelson, *Brooklyn Rail's* John Reed, agents Julie Just & Betsy Lerner, & more.
- Philip Roth reads from NBCC-award winner *Patrimony* at NBCC's "Celebration at Philip Roth" in collaboration with the Center for Fiction.
- NBCC Reads at Prairie Lights Books in Iowa City: "Why Translation Matters," featuring Sarah Fay, Christopher Merrill, Cole Swenson, Rudolph Valentino, & moderator Robin Hemley.

30 Books in 30 Days: A review marathon of the National Book Critics Circle awards finalists in autobiography, biography, criticism, fiction, nonfiction & poetry, written by NBCC board members.

Small Press Spotlight: Rigoberto González interviews small press authors, including Jacqueline Jones LaMon, Richard Yañez, Melinda Palacio, Christine Deavel, Charles Rice-González, & others.

Conversations with Literary Websites: Mark Athitakis talks to The Millions, The Quarterly Conversation, Three Percent, The Nervous Breakdown, The Los Angeles Review of Books, Full Stop, & others.

NBCC Reads: Recommended reading from NBCC members, winners & finalists, including Joan Acocella, Maureen Corrigan, Molly Giles, Bharati Mukherjee, Honor Moore, Benjamin Moser, Parul Sehgal, & Rob Spillman, with video, podcast, & reports from conversations around the country.

Critical Library: Critics name five books that should be found in any reviewer's library: Lists from Lorin Stein, Helen Vendler, Liesl Schillinger, Michael Dirda, Laura Miller, Robert Polito, Edmund White, Morris Dickstein, Cynthia Ozick, Anne Fadiman, Eula Biss, Katha Pollitt, J. M. Coetzee, Doris Lessing, Colm Tóibín & others.

What I'm Looking Forward to Reading: David Haglund queries former NBCC winners & finalists, including David Remnick, Joyce Carol Oates, Paula Fox, David Gates, Helen Vendler, Paula Giddings, Lia Purpura, Wayne Koestenbaum, & others.

In Retrospect: Contemporary critics revisit NBCC winners & finalists:

- Stephen Burt on A.R. Ammons' *A Coast of Trees*
- Maureen N. McLane on John Ashbery's *Self-Portrait in a Convex Mirror*
- Adam Kirsch on Robert Lowell's *Day by Day*
- Wyatt Mason on Philip Roth's *The Ghost Writer*
- Randall Mann on Mark Doty's *My Alexandria*
- Vince Passaro on Joyce Johnson's *Minor Characters*
- Scott Esposito on Norman Rush's *Mating*

From the Critical Mass archives:

Classic Essays:

- "Reviewing 101: John Updike's Rules,"
- Stephen Burt: "What Can a Book Review Do for a Book?"
- William Gass in Praise of Dalkey Archive Press

NBCC Campaign to Save Book Reviews: 120+ guest posts from 2007 including Richard Powers, George Saunders, Rick Moody, Richard Ford, Lee Smith, Sheila Kohler, Lawrence Ferlinghetti, Nadine Gordimer, Sara Paretsky, Stewart O'Nan, Mark Sarvas, NBCC's John Freeman & Salman Rushdie on *The Colbert Report*.

NBCC 35th Anniversary, September 2009 (video):

A webcast celebration with John Ashbery, E.L. Doctorow, Jane Ciabattari, Linda Wolfe, Richard Locke, Greil Marcus, Celia McGee, Morris Dickstein, Herb Leibowitz, David Lehman, Rachel Hadas, M Mark, John Freeman, Steve Kellman, David Ulin, Art Winslow, Elizabeth Taylor, Connie Casey, David Kipen & others.

Join the NBCC as a full (\$40), associate (\$25), or student (\$15) member at www.bookcritics.org/join

1:30 PM-2:45 P.M. CONTINUED

F189B. Finding a Common Language in the Public Schools [WITS Alliance]. (Long Chu, Michele Kotler, Loyal Miles, Giuseppe Taurino, Keith Yost)

*Private Dining Room 1
Hilton Chicago, 3rd Floor*

WITS organizations have deep artistic roots and may approach the teaching of creative writing in ways public school administrators and teachers misunderstand or find irrelevant to their concerns. How do we make the case for WITS programs as valuable partners in meeting schools' goals for student learning, but still remain true to our artistic identity? This panel of school administrators and WITS leaders share real world ideas to strengthen outreach to school partners.

F190. Caribbean Literature: Fifty Years Since the End of Colonialism. (Elizabeth Nunez, Robert Antoni, Patricia Powell, Donette Francis)

*Crystal Room
Palmer House Hilton, 3rd Floor*

In 2012, Trinidad & Tobago and Jamaica will celebrate their 50th anniversary since independence from Britain. Writers Elizabeth Nunez (Trinidad), Patricia Powell (Jamaica), and Robert Antoni (Trinidad) will discuss how their writings reflect and critique the colonial experience. They will be joined by literary critic Donette Francis (Jamaica) to explore the arc of post colonial Caribbean literature, including the work of two major writers from these regions, VS Naipaul and Lorna Goodison.

F191. Going Beyond What You Know: Research & the Personal Memoir. (Marina Budhos, Kathryn Harrison, Faith Adiele, Fenton Johnson, Bonnie Friedman)

*Empire Ballroom
Palmer House Hilton, Lobby Level*

Sometimes memoir is drawn not just from what we know, but from what we discover through research. This panel will explore how the writer balances research with personal narrative. How does one blend the researcher's objective findings with the idiosyncratic personal voice? How to make use of interviews? When does research reshape the narrative? Panelists will share their strategies for balancing research with the craft of a memoir and offer suggestions for the writing workshop.

F192. Women Launching Women: Kore Press Poets. (Lisa Bowden, Michelle Chan Brown, Laura Newbern, Heather Cousins, Sandra Lim)

*Grand Ballroom
Palmer House Hilton, 4th Floor*

Kore Press presents four emerging women poets—all winners of the Kore Press First Book Award. Publishing literature by women since 1993, Kore seeks to promote and distribute excellent work by a diversity of women writers, including those traditionally underrepresented in the cultural mainstream. The reading will be followed by a Q&A with the poets and the publisher.

F193. Working Process: Editor and Writer. (Brigid Hughes, Elisabeth Schmitz, Tom Drury, Michael Thomas, Mary-Beth Hughes)

*Honoré Ballroom
Palmer House Hilton, Lobby Level*

This panel gathers fiction writers and editors (from a literary magazine and publishing house) to discuss the relationship between author and editor. What makes for a successful working process? Through discussion of early drafts, editorial queries, and final edits, this panel gives a behind-the-scenes perspective on the editorial process.

F194. First Things First: What It's Really Like to Win a Book Contest. (Melissa Stein, Dilruba Ahmed, Keetje Kuipers, J. Michael Martinez, Iain Haley Pollock)

*Red Lacquer Room
Palmer House Hilton, 4th Floor*

What actually happens after winning a first-book prize? Recent winners of five top poetry awards—the Walt Whitman, APR/Honickman, Bakeless, Cave Canem, and A. Poulin, Jr.—candidly discuss surprises and challenges and how publication changed (and didn't change) their lives and their relationships to their writing. With all the benefits of 20/20 hindsight, they'll share experiences with—and tips on—manuscript submission, the revision process, cover design, and the mysteries of book promotion.

F195. God at Every Gate: Dialogues with Silence. (Katherine Towler, Gregory Orr, Kazim Ali, Jericho Brown, Alicia Ostriker)

*State Ballroom
Palmer House Hilton, 4th Floor*

Faith is not a word often heard in conversations about literature. It seems to have become a word American authors try to avoid, one claimed by the political right wing. The five acclaimed poets on this panel come from different faiths and backgrounds, but they all share a willingness to reclaim the word faith and to discuss its relationship to literature.

F196. Between Song and Story: A Reading from the New Autumn House Nonfiction Anthology. (Sheryl St. Germain, Debra Marquart, Michele Morano, John Price, Jane Fishman)

*Wabash Room
Palmer House Hilton, 3rd Floor*

Readings and discussion from the newly published Autumn House anthology of essays, *Between Song and Story: Essays for the 21st Century*. This anthology is the first of its kind to focus on the lyric and formally adventurous essay. Five contributors, including one of the editors, will read and discuss their essays, focusing on formal strategies that challenge the traditional essay form.

1:30 P.M.-4:15 P.M.

F197. Individual Fundraising Essentials for Literary Publishers. (Jeffrey Lependorf)

*Wiliford A
Hilton Chicago, 3rd Floor*

CLMP's Executive Director presents the art of effective fundraising letters, membership campaigns, and building a base of individual contributors through board development and cultivation events.

3:00 P.M.-4:15 P.M.

F198. From Teen to Tenure: Giving, Receiving, and Making the Most of Peer Review. (Elisabeth Lanser-Rose, Danita Berg, Erin Trauth, Kenneth Kimbrough, Samantha Schuyler)

Astoria
Hilton Chicago, 3rd Floor

Three creative writing students from high school to graduate school join a teacher and a professor to share their best tips on using peer review at different stages of creative writing education. These intergenerational voices from different angles of learning will discuss the elements of peer review that are essential and unchanging and those that best shape craft and writing identity.

F199. Twin Muses: The Shared Literary Histories Between Poems and Songs. (Charlotte Pence, Kevin Young, David Daniel, Claudia Emerson, Wyn Cooper)

Boulevard Room A,B,C
Hilton Chicago, 2nd Floor

This discussion seeks to untangle the highly connective web between songs and poems. They will examine how poems and songs share a literary history by addressing topics as varied as modernism, sonnet structures, oral variability, and radio hits. The panelists are part of a newly released landmark book, *The Poetics of American Song Lyrics*, which locates points of separation and synthesis between poetry and songs.

F200. Now That's a Novel Idea: Marketability (Gasp!) and Creative Writing Programs. (Jessica Pitchford, Brock Clarke, Leah Stewart, Mark Winegardner, Susan Finch)

Continental A
Hilton Chicago, Lobby Level

In most writing programs, the emphasis is on the art, not the market's demands. So what happens when students graduate without a publishing contract or literary agent? Best-selling authors team up with emerging writers to discuss a more professionalized approach to creative curriculum. The panelists will discuss the oft-taboo subject of marketability and provide tips for aspiring authors to achieve publishing success.

F201. Under New Management: The Literary Journal in a Changing World. (Glenna Luschei, Wayne Miller, Jennifer Key, Paula Lowe, Kirstin Hotelling Zona)

Continental B
Hilton Chicago, Lobby Level

Recently hired editors talk about stepping into the editor-in-chief role at distinguished, long-running journals: *Prairie Schooner*, *Pleiades*, *Pembroke Magazine*, *Solo*, and *Spoon River Poetry Review (SRPR)*. Their challenges, issues, and opportunities reflect the state of literary journal publishing from fund-raising, subscription management, and production to digital distribution, social media, and questions surrounding gate-keeping. Their wide-ranging conversation will help writers understand the issues facing publishers.

F202. The Necessity of Duende: Letting the Demon on to the Page. (Eric Pankey, Rachel Eliza Griffiths, Kelli Allen, Steven Schreiner, Jennifer Atkinson)

Continental C
Hilton Chicago, Lobby Level

This panel will confront the difficulty of capturing duende and illustrate its vitality and necessity in contemporary poetry. We will

explore the elusive gravity and chill, the fire and intensity associated with duende. Every art and every country, Lorca says, is capable of duende. From the otherworldly vertical of Lorca to the variety of contemporary styles practiced by this panel of scholars and poets, we will discuss duende in both its historical and contemporary contexts.

F203. A Reading and Conversation with Luis J. Rodriguez and Dagoberto Gilb. Sponsored by Macondo Writers' Workshop. (John Phillip Santos, Luis J. Rodriguez, Dagoberto Gilb)

Grand Ballroom
Hilton Chicago, 2nd Floor

The event will be a reading of selected and new works by two of the most important American writers reflecting on the experiences and story tradition of the Latino community. Both Luis J. Rodriguez and Dagoberto Gilb are also involved in innovative initiatives in creative writing education and community efforts committed to positive social change. Question and answer with discussion will follow.

F204. New Prose from Northwestern University: A Reading. (Marya Hornbacher, Stuart Dybek, Eula Biss, Alex Kotlowitz, John Keene)

International Ballroom South
Hilton Chicago, 2nd Floor

Writers who teach in Northwestern University's English Department, the Medill School of Journalism, and the MA/MFA in Creative Writing program will read new work. Their writing varies widely in subject and style, but they all investigate the world and themselves. Their fiction and nonfiction are based on research, reporting, reflection, remembering, and imagining.

F205. Bridging the Gaps of Race, Gender, and Culture in Children's and Young Adult Literature. (Kekla Magoon, René Colato Laínez, Debby Dahl Edwardson, Bridget Birdsall)

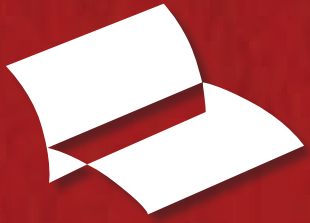
Joliet
Hilton Chicago, 3rd Floor

According to the U.S. Census Bureau, Caucasians will be a minority in the U.S. by the year 2020. The new multiracial face of America is bridging cultural divides on many levels and embracing a brave new world where geeks, freaks, and queers can likewise no longer be hidden in literary closets. As reading rates decline, children's writers are uniquely poised to promote a literature that better acknowledges who we are becoming. This panel will help writers give voice to the other in a meaningful way.

F206. Your Family Stories: Research, Writing, and Representation. (Lee Martin, Ellen Cassedy, Nancy K. Miller, Harrison Candelaria Fletcher, Tracy Seeley)

Lake Erie
Hilton Chicago, 8th Floor

Five authors, both seasoned and first-time writers representing a cross-section of American cultures and experiences, discuss the limitations, challenges, and triumphs they faced when blending family stories and history into their memoirs. Where do you begin? How do you excavate your family past, despite missing connections, secrets, and silences? How do you write in honor of or in spite of family?



THE LOFT

LITERARY CENTER

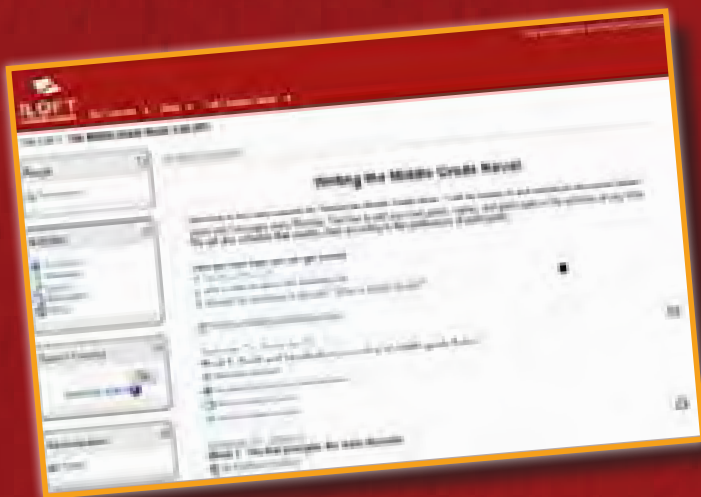
Teach a Loft Online Class

Teaching artists for Loft online classes enjoy the freedom to teach from anywhere and design their own courses.

An experienced online course designer works with teaching artists to develop an engaging and interactive course that is able to deliver what some students have described as “one of the best experiences of my writing life.” Learn more at www.loft.org or use the QR code to the right.



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Online classes from the nation’s largest nonprofit literary center. Classes are taught by accomplished writers and are designed to fit any schedule.

Fiction • Poetry • Memoir • Novel-Writing • Creative Nonfiction • Sci-Fi & Fantasy • Young Adult • Middle Grade • Children’s • Mystery • Travel Writing • Food Writing • Getting Published & Book Proposals • Planning a Book • Revision • Creative Process

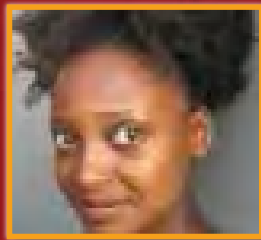
Opportunities for Writers

Attend a Weekend Conference



Children's & Young Adult Literature Conference

Featuring Keynote: Justin Chanda, Simon & Schuster
April 28–29, 2012



Poetry Conference

Featuring Keynotes: Mark Doty and Tracy K. Smith
May 18–20, 2012

Participate in our Online Community

The Loft has a number of free online resources for writers:

- Original content at loft.org (to contribute contact cjones@loft.org)
- Discussion board for writers
- Twitter @loftliterary
- Facebook



3:00 P.M.-4:15 P.M. CONTINUED

F207. The Wired Writing Classroom: The Marriage of Technology and Teaching [WITS Alliance]. (Cecily Sailer, Jeanine Walker, Janet Hurley, Jim Walker, Bertha Rogers)

Lake Huron
Hilton Chicago, 8th Floor

With an endless supply of evolving technology, how can educators capitalize on innovative web platforms and social media to augment classroom teaching, inspire students, and showcase their work? In this panel, several administrators from writers-in-the-schools organizations share multimedia projects that marry technology and traditional teaching methods. These stories of “teachnology” touch upon best practices while considering questions of safety and authenticity.

F208. Will Write for Food: Writers Working Outside Academia. (Chloe Miller, Alison Hicks, Patricia Lewis, Valerie Martinez, August Tarrier)

Lake Michigan
Hilton Chicago, 8th Floor

During the past two years, openings in English departments declined more than 40%. Creative writing tenure-track openings declined more than 30%. At the same time, the demand for writing opportunities is widening, encompassing community-based, travel, and virtual writing communities. Panelists will discuss writing lives outside academia, including entrepreneurial ventures in online teaching and mentoring, editing and coaching services, workshops and retreats, and community engagement projects.

F218. Gender Interrupted: Poetry of the Alternatively Gendered. (Stacey Waite, Joy Ladin, Ely Shipley, Samuel Ace)

Lake Ontario
Hilton Chicago, 8th Floor

This reading features the work of alternatively gendered poets and writers, work that re-imagines and redefines the terrain of gender itself. In this unique and first-of-its-kind reading, the voices of transsexual, transgendered, and intersexed writers make their contribution to the rich and diverse aesthetics and politics of queer writing in the 21st century.

F209. The Doors of My Heart: A Tribute to Deborah Digges. (Patrick Phillips, Susan Mitchell, Joelle Biele, Alice Quinn)

Marquette
Hilton Chicago, 3rd Floor

Join us to celebrate the life and work of the late poet, memoirist, and teacher, Deborah Digges (1950-2009), whose startling lyricism and soulful intelligence have been deeply important to a wide range of contemporary writers. Our panelists, who include editors, long-time friends, and former students, will read from Digges’s work and discuss both her life and her lasting impact on American poetry.

F210. Writing and Community: The Rise of the Literary Center. (Gloria Vando, Lee Briccetti, Mary Bunten, Jocelyn Hale, Sherman Pearl)

Private Dining Room 2
Hilton Chicago, 3rd Floor

The closing of many independent bookstores has led literary centers to assume an even more significant role in the literary community. Come and explore with us the many ways in which we might collaborate so as to best serve writers, readers, publishers, and others. The panel also will discuss the realities of establishing and maintaining these centers: community and civic support, fundraising, marketing, audience development, achieving diversity, and board responsibilities.

F211. The Honickman First Book Prize Celebration Reading. (Elizabeth Scanlon, Dana Levin, Gregory Pardlo, Melissa Stein, Nathaniel Perry)

Waldorf
Hilton Chicago, 3rd Floor

The *American Poetry Review*/Honickman First Book Prize was established in 1997 to provide a wide readership for a deserving first book of poems. This reading featuring prize winners will be moderated by the *American Poetry Review* Editor, Elizabeth Scanlon.

F212. Child’s Play?: The Literary Presence of Graduate Student-Run Journals. (Kathryn Nuernberger, Matthew Cooperman, Catherine Cortese, Jenny Gropp Hess, Ben Pfeiffer)

Wiliford B
Hilton Chicago, 3rd Floor

Editorial turnover and maintaining a consistent literary vision can be concerns for any journal but are intensified in those run exclusively by students, as some of the nation’s prominent journals are. Editors who have experienced the process of maintaining a journal’s established reputation and those involved in forming and re-forming processes share their experiences and recommendations for making these journals invaluable contributors to the literary community and not just CV lines.

F213. Purdue University MFA Program 25th Anniversary Reading. (Donald Platt, Brent Goodman, Cheilo Zona Eze, Sharon Solwitz, Bich Minh Nguyen)

Continental C
Hilton Chicago, Lobby Level

The MFA Program in Creative Writing at Purdue University is celebrating twenty-five years as a graduate program. One faculty poet and one alumni poet, one faculty fiction writer and one alumni fiction writer, and one faculty memoirist will help us mark this milestone.

F214. The Creative Process: Can it be Taught? Or Will Chicken Soup Do? (Eric Olsen, Sherry Kramer, Jayne Anne Phillips, Gordon Mennenga, Douglas Unger)

Crystal Room
Palmer House Hilton, 4th Floor

Can writing be taught? You’d think the question had been asked and answered (in the affirmative) long ago. Yet on April 7 on the PBS NewsHour, the director of the Iowa Writers’ Workshop, Lan Samantha Chang, said: “I sometimes feel if I just brought [students] to the room and fed them some chicken soup, they would get better anyway. The elements that go into creating a great writer are completely mysterious.” We’ll explore the mysteries, the if and how, and whether chicken soup will do.

F215. Shifting Intimacies: A Reading by South Asian Diasporic Writers. (Roksana Badruddoja, Ravi Shankar, Leena Pendharkar, Vidhu Aggarwal, Nirmala Nataraj)

*Empire Ballroom
Palmer House Hilton, Lobby Level*

How does the notion of identity create intimacy in forms of consciousness from poetry to stand-up comedy? An array of South Asian writers from *Paint it Brown!* (Cognella Press, 2011) take up this question. As the writers in this anthology show, what matters is not the barrage of queries about race, national identity, and form but the vulnerability and depth that such queries expose. Together, they paint a fascinating and complicated portrait of what it is to be a diasporic South Asian today!

F216. I'll Drown My Book: Conceptual Writing by Women. (Vanessa Place, Bhanu Kapil, Mónica de la Torre, Sawako Nakayasu, Rosmarie Waldrop)

*Grand Ballroom
Palmer House Hilton, 4th Floor*

Conceptual writing is an emerging 21st century literary movement that creates poetry and prose concerned with politics but not polemics and foregrounds “thinkership” as opposed to readership, “subjectivity” instead of individuality. Poetic techniques include: appropriation, documentation, constraint, process, performance, polyvocality, and re-versioning of form. Participants will present on women’s contributions (historical and new) to the field.

F217. Creative Writing Pedagogy Courses in the MFA. (David Muschell, Wayne Thomas, Bill Torgerson, Jonathan Torres, Rebecca Hazelwood)

*Honoré Ballroom
Palmer House Hilton, Lobby Level*

This panel examines the importance of having creative writing pedagogy courses in the MFA program. Since the MFA is considered a teaching degree, it makes sense to prepare students to teach both the traditional composition courses and introductory creative writing courses, yet many programs don’t include courses of this nature and turn out future faculty members who are unprepared to teach. The panel consists of professors who had pedagogy courses in their MFA programs and present graduate students who have taken or are taking a creative writing pedagogy class.

F219. Sophomore Year: The Maturation of the Slam Poetry Movement. (Robbie Q. Telfer, Cristin O’Keefe Aptowicz, Derrick Brown, Mahogany L. Browne, Susan B.A. Somers-Willett)

*Red Lacquer Room
Palmer House Hilton, 4th Floor*

In 1986, the Poetry Slam Movement was created in Chicago by poet Marc Smith. And now, with two and half decades of poetry and audience engagement under its belt, the movement is growing in new, innovative ways. With its diverse collection of poets, organizers, and publishers from across the U.S., this panel will shine a spotlight on these new developments, showcasing what poetry slam has learned from traditional poetry and what traditional poets might learn from the poetry slam.

F220. Putting the Story in History II. (Ron Hansen, Speer Morgan, Philip Gerard, Debra Brenegan)

*State Ballroom
Palmer House Hilton, 4th Floor*

Delving further into issues raised at last year’s popular panel, panelists discuss the resurgence of historical fiction and offer practical research and writing advice. How do facts and truth work in fiction? How much research is enough? How can language authenticate an era? Four novelists discuss their historical novels—the constraints, joys, challenges, maligned perspectives, and ethical dilemmas—and how their experiences enlarge their capacities as writers and inspire their teaching.

F221. Midwestern Cities: Contemporary Eco-poetics. (James Engelhardt, J.D. Schraffenberger, James Cihlar, Heid E. Erdrich, Alison Swan)

*Wabash Room
Palmer House Hilton, 3rd Floor*

The Midwest is often regarded as placidly homogeneous—cows, corn, Norwegian bachelor farmers—while cities and towns are ignored. Eco-poetry contests that vision by insisting on multifaceted diversity. Family-farm foreclosure, refugee resettlement, Native American resurgence, migrant farming, massive migrations, and waves of immigration reflect the complexity of the heartland’s built environment. The Midwest fuels the imagination of regional, urban poets as they articulate their ecotone.

4:30 P.M.-5:45 P.M.

F222. Out There and In Here: Creative Writing in the Real World. (Abby Bardi, Rick Kemp, Janice Meer, Adeena Reitberger)

*Astoria
Hilton Chicago, 3rd Floor*

Exploring the question posed by Stiehl and Lewchuk (2005), What do students need to be able to do out there that we’re responsible for in here?, this panel examines the relevance of the creative writing class to the workplace. We evaluate applications of creative writing to creative thinking, demonstrate the applicability of practices of creative writing to academic and workplace writing across disciplines, and recommend creative writing as a practical field of study and professional tool.

F223. The Master’s Tools Will Never Dismantle the Master’s House: Organizations Supporting Women in the Literary Arts. (Cate Marvin, Julie Kuzneski Wrinn, Kate Gale, Kamy Wicoff, Amy Hoffman)

*Boulevard Room A,B,C
Hilton Chicago, 2nd Floor*

Female and male authors alike are encouraged to join us for a conversation between founders and directors representing a variety of women’s literary organizations: VIDA: Women in Literary Arts, A Room of Her Own, She Writes, the Kentucky Womens Writers Conference, and the *Women’s Review of Books*. Presenters will discuss their respective and shared missions to foster the production of women’s writing and challenge its critical reception in our current literary culture.

4:30 P.M.-5:45 P.M. CONTINUED

F224. Theory and the Creative Process. (Devon Wooten, Dan Beachy-Quick, Joanie Mackowski, Jennifer Moxley, Srikanth Reddy)

Continental A
Hilton Chicago, Lobby Level

This panel reimagines literary theory's relation to poetry—asking how literary theory might function productively in the creative process. As it stands, literary theory is often maligned as reductive—post-hoc explanations that have little to do with the genesis of a poem. This panel presents a different view—poets providing specific examples of the way in which literary theory plays an important part in their respective creative processes.

F225. North Winds, North Words. (Peggy Shumaker, Joan Kane, Nicole Stellon O'Donnell, Amber Flora Thomas, Daryl Farmer)

Continental B
Hilton Chicago, Lobby Level

Far beyond what travel brochures and postcards promise, far beyond warped notions spread by movies and television, Alaska lives. Five writers from all genres will read work that springs from lives in the far north: that of an Inupiaq Eskimo, an African American, and a Latvian American. You'll hear the voice of a woman from gold rush days and the words of a talented fiction writer who died young.

F226. The Persona in Personal Narrative: Crafting the Made-Up Self. (Michael Steinberg, Thomas Larson, Mimi Schwartz, Phillip Lopate)

Continental C
Hilton Chicago, Lobby Level

Carl Klaus writes in *The Made-Up Self* that the narrator in a personal essay or memoir "is a written construct, a fabricated thing, a character of sorts." Four essayist/critics will discuss/show how such selves are constructed. Each examines his/her writing and that of published writers; and together they speculate on whether such selves were made-up, when or if the writer was conscious of such invention, and how we judge one fabricated "I" as more or less authentic/truthful than another.

F227. PSA Presents: A Reading and Conversation with C.K. Williams. (Alice Quinn, C.K. Williams)

Grand Ballroom
Hilton Chicago, 2nd Floor

This event features a reading by Pulitzer Prize-winning poet C.K. Williams, followed by an interview with PSA Executive Director, Alice Quinn.

F228. Finding Home—Immigrant Voices in American Literature. (Noreen Tomassi, Stuart Dybek, Nami Mun, Aleksandar Hemon)

International Ballroom South
Hilton Chicago, 2nd Floor

The session will involve readings and discussion with three leading authors who will illuminate how immigrant writings have influenced American literature and culture over the last fifty years.

F229. Matriculation, Population, and Graduation: Three Advantages of Transfer Agreements. (Kris Bigalk, Jared Harel, Katrina Vandenberg, Kyle Adamson, Brian Bradford)



The Writing Workshops in Edinburgh July 2012

Workshops:
Fiction, Poetry
Nonfiction
Graphic Novel
Playwriting
Acting
Scottish Lit & Culture
Post-Grad Forum on
Publishing
Faculty and guests:
Steven Church
Adam Braver
Kristen Iversen
Fredrick Barton
M.O. Walsh
Kay Murphy
David Bishop
Stuart Kelly
Henry Griffin
Bill Lavender
Sam Kelly
Agencies:
Folio
Inkwell

Graduate, Undergraduate, and Non-Credit Options
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Joliet
Hilton Chicago, 3rd Floor

How can Bachelor's level creative writing programs attract and maintain a core of strong student writers? By collaborating with a local AFA or AA in Creative Writing program. With more than 45% of U.S. undergraduates attending community colleges, many of which have thriving creative writing programs, this model is on the cutting edge of program trends. Faculty and student panelists from four collaborating institutions will discuss the transfer agreement process and answer audience questions.

F230. Arab and Arab American Feminisms. (Nadine Naber, Youmna Chlala, Susan Muaddi Darraj, Randa Jarrar, Martha Silano)

Lake Erie
Hilton Chicago, 8th Floor

Contributors to the cutting-edge anthology *Arab and Arab American Feminisms: Gender, Violence, and Belonging* will reflect on the topics in the book and read from their works of fiction, poetry, and essays. Presenters explore the role of Arab and Arab American feminist perspectives in postcolonial and academic contexts, activist communities, and as a discursive means of addressing the multiplicity of identities.

F231. Indigenous Voices: Connecting Communities through American Indian Education. (Ana Davis, Michael Birchard, Jamie Ives, Erica Lewis, Kelsey Klema)

Lake Huron
Hilton Chicago, 8th Floor

Faculty, students, and staff from North Hennepin Community College along with visiting indigenous writers will discuss how integrating

an American Indian education initiative into our college culture and curriculum has connected us with native communities, created successful partnerships, and empowered and engaged our diverse student population. The panel will also include writings inspired by the initiative and photos and video clips from our education events.

F232. Writing Games: Gaming, Digitally, and Creative Writing Pedagogy. (Stuart Moulthrop, Lane Hall, Anne Wysocki, W. Trent Hergenrader, Matthew Trease)

Lake Michigan
Hilton Chicago, 8th Floor

This panel discusses relationships among writing, digitality, games, and the creative writing classroom. Addressing Surrealist parlour games, Oulipian constrained writing techniques, Candyland, Uno, animation, and videogames, panelists consider the possibilities of games and digitality for developing generative writing exercises and helping students understand how textual experimentation fits within the craft of writing.

F233. Breaking Out of the Box: Writing and Selling the Adoption Experience. (Kate St. Vincent Vogl, Meredith Hall, Jennifer Lauck, Amie Klempnauer Miller, Sun Yung Shin)

Lake Ontario
Hilton Chicago, 8th Floor

This panel considers how to respond to the publishing industry's tendency to marginalize writing on adoption. What did these award-winning authors do to break free and get their stories out there? How did that affect relationships with the surrendered or adoptive family? We will hear from an adoptee, a birth mother, and an adoptive mother as to how to best approach writing, selling, publishing, and marketing the stories they needed to tell—stories readers were hungry to hear.

FRIDAY

UMfa
MICHIGAN

www.umfa.umich.edu/moulthrop/aa/aafa

The MFA Program in Creative Writing at the University of Michigan is happy to announce that we are now able to offer all qualifying graduates a third year to write, with a \$25,000 post-MFA fellowship.

The University of Michigan MFA Program in Creative Writing is proud to provide our students with the finest literary and financial opportunities in the country. We offer each student a full tuition-waiver and a \$16,000 fellowship in the first year, plus \$6,000 in summer funding, a full tuition-waiver and a teaching appointment in the second year, and health care both years. Students are eligible for a variety of prizes, residencies, and grants, including over \$100,000 given annually in Hopwood Awards, as well as support for research travel and internships. Our reading series provides weekly opportunities to meet and work with distinguished and exciting visiting writers.

Now, thanks to a new gift from Helen Zell, we can offer a \$25,000 third-year writing fellowship to all qualifying graduates.

Application Deadline: January 1

Our Faculty
Michael Byers, Director
Peter Ho Davies
Nicholas Delbanco
V.V. Ganeshanathan
Lorna Goodison
Linda Gregerson
A. Van Jordan
Laura Kasischke
Khaled Mattawa
Thyllias Moss
Eileen Pollack
Keith Taylor
Douglas Trevor

Our Graduates
Uwem Akpan
Brent Armendinger
Natalie Bakopoulos
Jason Bredele
Jaswinder Bolina
Michelle Chan Brown
Margaret Dean
Darcie Dennigan
Ronica Dhar
Joshua Edwards
Vievee Francis
Gabrielle Hamilton
Suzanne Hancock
Donovan Hohn
Travis Holland
Sara Houghteling
Tung-Hui Hu
Randa Jarrar
Elizabeth Kostova
Valerie Laken
Rattawut Lapcharoensap
Raymond McDaniel
Karyna McGlynn
Paula McLain
Derek Mong
Nami Mun
Bich Mihi Nguyen
Patrick O'Keefe
Benjamin Paloff
Sharon Pomerantz
Jess Row
Preeta Samarasan
Michael Shilling
Jesmy Ward
Laura Wetherington

4:30 P.M.-5:45 P.M. CONTINUED

F234. The South Midland Dialect: The American Heartland's Might Could Magnum Opus. (Joanna Beth Tweedy, Robert Hellenga, Allan Metcalf, David Logan)

Marquette
Hilton Chicago, 3rd Floor

Two novelists and two nonfiction authors discuss the use of dialect, exploring the roots of language and place relative to the Midwest's illustrative South Midland Dialect, among the most vivid, resourceful, metaphoric, lasting, and rapidly spreading American dialects. The authors examine the idea that how regional writing is bound and where it is bound share an exquisite kinship, dwelling deep in the folds of craft—ultimately, and appropriately, tangling diction, character, setting, and voice.

F235. What to Know Before Starting Your PhD. (Dara Barnat, Gerald Maa, Mecca Jamilah Sullivan, Dolen Perkins-Valdez, Christian Gerard)

Private Dining Room 2
Hilton Chicago, 3rd Floor

Jobs in academia by and large require a PhD in today's market. Yet there are many challenging decisions to make before starting a PhD, such as whether to pursue the academic or creative track. In this panel, a group of writers will discuss their intellectual and professional experiences of working towards and completing academic or creative doctorates. The panelists will be available to give advice and answer queries about the PhD process with potential candidates.

F236. Containing Multitudes: Shifting Voices in Fiction and Creative Nonfiction. (Sue William Silverman, Connie May Fowler, Xu Xi, Robert Vivian, Philip Graham)

Waldorf
Hilton Chicago, 3rd Floor

Five teachers from Vermont College will explore how the development and expression of voice—either in our own artistically crafted personas or those of our fictional characters—is a series of shifting masks, revealing and concealing the author. We will discuss how writers express on the page a distinctive voice; how voice changes in time through a writer's continuing encounters of the world without and the world within; how the adoption of a fictive versus a nonfictive persona affect voice.

F237. In Celebration of Eleanor Ross Taylor. (Catherine Barnett, Jean Valentine, David Wojahn, Kevin Prufer, Ed Skoog)

Wiliford A
Hilton Chicago, 3rd Floor

More than fifty years ago, Randall Jarrell introduced Eleanor Ross Taylor's first book of poems; in 2010, the Poetry Foundation awarded her the Ruth Lilly Poetry Prize for lifetime achievement. Yet Taylor, who turns ninety-two this year, remains very much a poet's poet who deserves a larger audience. Panelists talk about her lasting influence and her ability to express what Jean Valentine has called "the wild deep intense emotions" in poems Jarrell praised for their "personal force, personal truth."

F238. Chapbook Publishing in the 21st Century. (Genevieve Kaplan, Lucas Southworth, Kristy Bowen, Elizabeth Wilcox, Ander Monson)

Wiliford B
Hilton Chicago, 3rd Floor

Even as print traditions are evolving rapidly, chapbook publishers embrace and promote a somewhat antiquated literary form: the printed chapbook. Chapbook editors and publishers participating in this roundtable will offer perspectives on the business and art of the chapbook, centering their discussion around advantages of the printed chapbook format, aesthetics and innovations in chapbook publishing, and methods for success for new and established chapbook publishing ventures.

F239. Untying Tongues: Poetry International's 15th Anniversary Celebratory Reading. (Jennifer Minniti-Shippey, Alicia Ostriker, Valzhyna Mort, Fady Joudah, Gregory Orr)

Wiliford C
Hilton Chicago, 3rd Floor

This event celebrates fifteen years of *Poetry International's* commitment to increasing the presence of global literature that is translated into English. Come hear acclaimed poets, as well as members of our editorial staff, read and discuss contemporary literature in translation.

F240. When Change is the Only Constant: How Grad Student-Run Journals Can Thrive Despite the Constant Turnover. (Conor Broughan, Jessica Jacobs, Laura Donnelly, Deborah Kim, Farren Stanley)

Crystal Room
Palmer House Hilton, 3rd Floor

For student-run publications, inherent editorial turnover creates both aesthetic and logistical changes each academic year. This panel, including editors from *Black Warrior Review*, *Indiana Review*, *Third Coast*, and *Sycamore Review*, will discuss how journals can work toward more seamless editorial transitions through tactics like creating and maintaining a consistent online presence, using technology to streamline administrative tasks, and digitizing archives and databases to document a journal's history while simultaneously spurring its growth.

F241. The Literati: Deconstructing Publishing Myths for Writers. (Ben Pfeiffer, Danielle Evans, Brian Shawver, Joe Miller, Jacinda Townsend)

Empire Ballroom
Palmer House Hilton, Lobby Level

Authors address misconceptions about publishing, including how agents are found, the importance of networking, and publishing as it relates to writing. Unpublished writers often become consumed with anxiety about the world of publishing, asking questions such as: Why is no one publishing me? Do I not know the right people? The panel seeks to return the focus of publication from gimmickry to writing itself, emphasizing craft, hard work, awareness of form, and the mechanics of language.

F242. The First Book of Poetry: Five Poets Speak about the Path from Poem to Manuscript to Publication. (Shira Dentz, Gary Jackson, Nick Demske, Julie Sophia Paegle, John Beer)

Grand Ballroom
Palmer House Hilton, 4th Floor

Five poets who have recently published a first book of poetry speak in depth about their paths to first book publication. Starting from the oldest poems in the manuscript, they discuss how and why a certain group of poems became a manuscript, how this manuscript was ordered, how certain contests and potential publishers were selected, how the manuscript changed over the years before winning or being accepted, and how it changed between that moment and publication.

F243. I'd Take Stephenie Meyer's Royalty Check: What Should We Be Teaching Our Students? (P. Andrew Miller, Bryan Dietrich, Kelly Moffett, Dan Nowak, Stephen Leigh)

*Honoré Ballroom
Palmer House Hilton, Lobby Level*

When authors like Dan Brown and Stephenie Meyer make millions of dollars with often mediocre writing, what should we be teaching students in creative writing classes? Should we tell them not to write like these financially successful authors? This panel will look at the balance between the artistic and the pragmatic when it comes to creative writing and question the philosophical and ethical roles of creative writing professors.

F244. Harrowing the Prairie: A Rendering of Regional Works. (Jane L. Carman, David Hamilton, Kent Johnson, Ricardo Cortez Cruz, Kass Fleisher)

*Red Lacquer Room
Palmer House Hilton, 4th Floor*

Distorting and reforming language through the pleasure of the unexpected, these readings of the prairie gothic prompt an examination of meaning and misperceptions that question traditional perceptions and dreams of pristine prairies, farmlands, and small-town ideals. The relationship between literature, reader, and landscape are challenged as Middle America bleeds into contemporary performances of aesthetically and geologically charged prose.

F245. Finding the Time—And Money!—to Write. (Angela Veronica Wong, Alexandria Marzano-Lesnevich, Kirstin Chen, Farrah Field, Kim Liao)

*State Ballroom
Palmer House Hilton, 4th Floor*

All writers struggle with this quandary: either we have time to write and no money, or money and no time. But there are ways you can have both! Get practical advice and aesthetic inspiration from five writers under thirty-five who have all received grants, residencies, and fellowships propelling their careers forward. Especially useful to emerging writers battling the post-MFA slump, all genres (poetry, fiction, nonfiction, scholarly research/writing) and many varieties of funding sources are addressed.

F246A. Don't Tell Me What I Can't Do: Notes on Teaching Against the Rules. (Rebecca Aronson, Emmy Pérez, Patricia Machmiller, Oody Petty, Ryder Collins)

*Wabash Room
Palmer House Hilton, 3rd Floor*

Four writers and teachers propose exercises for an erase-the-rules approach to reading and writing across creative writing genres to encourage students to forget what they know and risk instead writing that follows the whims of curiosity, bravery, and foolishness. Discussion includes use of found chained hay(na)ku to promote attentiveness to the physical world, paradoxical intervention (or: "prescribing the symptom"), personification in Louise Glück's *The Wild Iris*, and other concepts.

6:00 P.M.-7:15 P.M.

F246B. 2011/2012 Writers' Conferences & Centers Meeting Breakout Session.

*Lake Ontario
Hilton Chicago, 8th Floor*

An opportunity for members of Writers' Conferences & Centers to meet one another and the staff of AWP to discuss issues pertinent to building a strong community of WC&C programs. This meeting is intended to support WC&C staff who were unable to make the daytime session.

7:00 P.M.-8:15 P.M.

Please see reception guide on p. 134

8:30 P.M.-10:00 P.M.

F247. A Reading and Conversation with Esmeralda Santiago and Jeanette Walls, Sponsored by Columbia College Chicago Poetry & Nonfiction Programs. (Esmeralda Santiago, Jeannette Walls)

*Grand Ballroom
Hilton Chicago, 2nd Floor*

A reading and conversation by best-selling authors Esmeralda Santiago and Jeannette Walls.

F248. A Reading and Conversation with U.K. and U.S. Poets Laureate Carol Ann Duffy and Philip Levine.

Sponsored by the Poetry Foundation. (Don Share, Carol Ann Duffy, Philip Levine)

*International Ballroom North & South
Hilton Chicago, 2nd Floor*

The Poetry Foundation presents a reading and conversation by the current United Kingdom and United States poets laureate Carol Ann Duffy and Philip Levine. The event will be introduced and moderated by *Poetry* magazine senior editor, Don Share.

10:00 P.M.-12:00 MIDNIGHT

F249. AWP Public Reception & Dance Party. Sponsored by the University of Tampa Low-Residency MFA in Creative Writing.

*Continental A,B,C
Hilton Chicago, Lobby Level*

A Dance Party with music by DJ Neza. Free beer and wine from 10:00-11:00 p.m. Cash bar from 11:00 p.m. to midnight.

F250. The All Collegiate Afterhours Poetry Slam. (James Warner, Phil Brady)

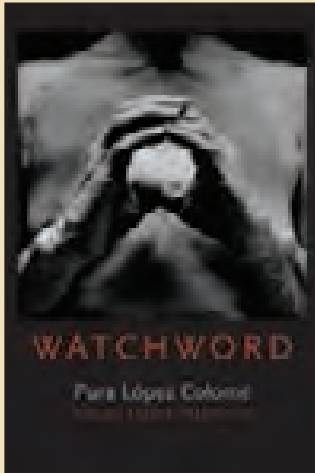
*Marquette
Hilton Chicago, 3rd Floor*

The All Collegiate Afterhours Slam is open to all undergrad and grad students attending the conference. Participation is capped at ten slammers each night. Slam pieces must be no longer than three minutes in length. Prizes, judges, and organization of the event will be handled by Wilkes University Creative Writing Program and Etruscan Press. Limited open mic to follow the slam (time permitting). Please sign up at the Wilkes University booth at the bookfair.

WESLEYAN
UNIVERSITY PRESS

Hilton Chicago, Lower Level, Bookfair Booth 608

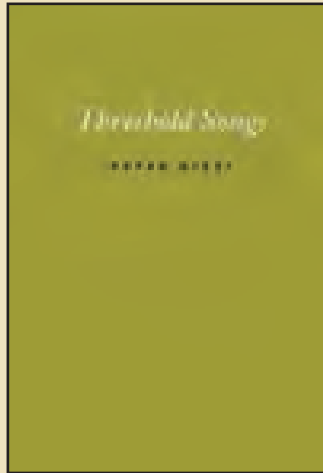
NEW BOOKS



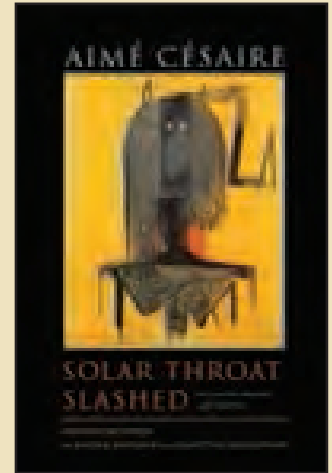
Pura López Colomé
Watchword
Translated by Forrest Gander



Heather Christie
What Is Amazing



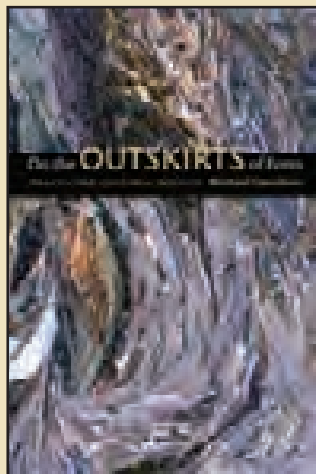
Peter Gizzi
Threshold Songs



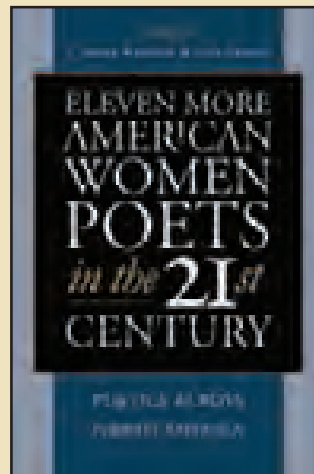
Aimé Césaire
Solar Throat Slashed
Translated and edited by A. James Arnold
and Clayton Eshleman



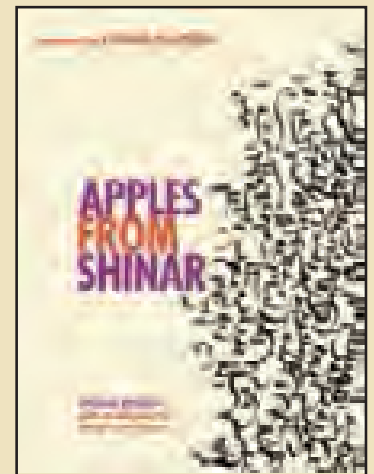
**Joy Harjo and
Tanaya Winder**
Soul Talk, Song Language
Conversations with Joy Harjo



Michael Davidson
On the Outskirts of Form
Practicing Cultural Poetics



**Claudia Rankine and
Lisa Sewell, editors**
*Eleven More American
Women Poets in
the 21st Century*



Hyam Plutzik
Apples from Shinar

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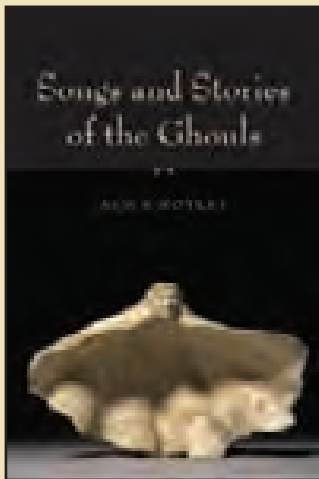
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SPECIAL AWP EVENTS

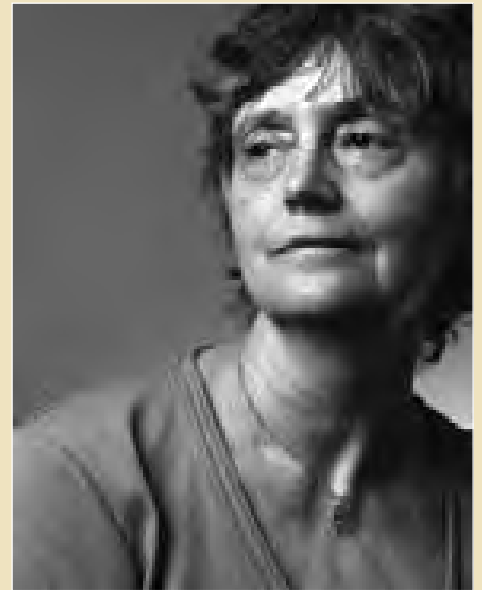


Alice Notley
*Songs and Stories of
the Ghouls*

**A reading by
Alice Notley**
followed by a Q&A
guided by poet/scholar
Steven Evans

Thursday, March 1
4:30–5:45

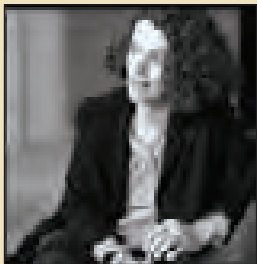
*International Ballroom South
Hilton Chicago Hotel
2nd floor*



Wesleyan University Press Poetry Reading

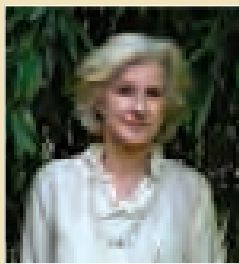
Thursday, March 1
10:30–11:45

Waldorf Room, Hilton Chicago Hotel, 3rd floor



Pura López Colomé

Book signing at the
Wesleyan booth
Thursday 1–2, with translator
Forrest Gander



CD Wright

Reading for the
translator,
Forrest Gander



Peter Gizzi

Book signing at the
Wesleyan booth
Thursday 2–3



Alice Notley

Book signing at the
Wesleyan booth
Friday 11–12



Heather Christle

Book signing at the
Wesleyan booth
Friday 1–2

SATURDAY

8:00 A.M.-2:00 P.M.

S100. Conference Registration.

Attendees who have registered in advance may pick up their registration materials throughout the day at AWP's Pre-Registered Check-In desk, sponsored by Northwestern University and located in the Northeast Exhibit Hall on the lower level of the Hilton Chicago. Unpaid Registrant Check-In badges are available for purchase on the 8th Street registration area on the lobby level of the Hilton Chicago.

8:30 A.M.-5:30 P.M.

S101. AWP Bookfair. Sponsored by the Ashland University MFA Program and Hollins University: Jackson Center for Creative Writing.

*Exhibit Halls
Hilton Chicago, Lower Level*

With more than 550 exhibitors, the AWP bookfair is one of the largest of its kind. A great way to meet authors, critics, and peers, the bookfair also provides excellent opportunities to find information about many literary magazines, presses, and organizations.

Breakfast, Lunch, & Coffee Concessions.

Breakfast, lunch, and coffee concessions will be available throughout the day from Thursday through Saturday in the Mobley Room on the Lower Level of the Hilton Chicago. Concessions will open at 8:30 a.m.

Shuttle Service from the Hilton Chicago & Palmer House Hilton.

Courtesy shuttles will run throughout the day from Thursday through Saturday to facilitate conference events taking place at both the Hilton Chicago and the Palmer House Hilton. Shuttles will run every 10 to 15 minutes between the hours of 8:30 a.m. and 6:15 p.m. Shuttles will arrive at and depart from the 8th Street Entrance of the Hilton Chicago and the Wabash Street Entrance of the Palmer House Hilton.

Lactation Room.

Please visit the AWP Help Desk at the Pre-Registered Check-In area in the Northeast Exhibit Hall for access to the lactation room. For reasons of privacy and security, access to the lactation room is granted with permission by AWP only.

9:00 A.M.-10:15 A.M.

S102. Low-Residency MFA Program Directors' Caucus. (Kathleen Driskell, Xu Xi, Jennifer Stewart)

*Astoria
Hilton Chicago, 3rd Floor*

This is a regular annual meeting of the directors of low-residency MFA Programs, providing a forum for discussions on program development and pedagogy particular to the low-residency model. All low-residency directors are welcome to attend and vote.

S103. Connecting with Readers via Your Website and Social Media. (Michele Wolf, Kim Addonizio, Leslie Pietrzyk, Matt Bell, Paul Lisicky)

*Boulevard Room A,B,C
Hilton Chicago, 2nd Floor*

Having a vibrant, user-friendly Web presence—via your own website (supplementing a publisher's and/or employer's page for you), blogging, Facebook, and other social media—has become a key asset for engaging readers and students, being part of the conversation, and expanding interest in your work. Learn how to create an appealing, fun-to-click site that best represents your books and passions, which resources and social media contact that readers most appreciate, and what pitfalls to avoid.

S104. Midwest Gothic: Dark Fiction of the Heartland. (Jodee Stanley, Brian Kornell, Dan Chaon, Cathy Day, Michael Czyzniejewski)

*Continental A
Hilton Chicago, Lobby Level*

From the stories of Sherwood Anderson to contemporary Midwestern fiction, authors have explored the darkness that lies beneath the placid exterior of an often-dismissed region of America. Five Midwest-based writers and editors will discuss how the prairie landscape and traditionally Midwestern character traits, including politeness, stoicism, and a wariness of the unknown, combine with traditional Gothic literary elements to create a rarely discussed subgenre of fiction, Midwest Gothic.

S105. Who Doesn't Want to Be Popular?: Adventures in Teaching With, For, Around, and Through Commercial Fiction. (Lori Rader Day, Scott Blackwood, Kat Falls, Tod Goldberg, Mary Anne Mohanraj)

*Continental B
Hilton Chicago, Lobby Level*

The writing is what matters—or is it? The longstanding argument between literary and genre writers proves that, sometimes, it's about more than the words on the page. Writers and teachers of both commercial and literary fiction discuss how that battle plays out in the creative writing classroom. Should students be allowed to write whatever they want? How do we teach students who write in genres we don't read? What lessons might come from genre-bending? What resources do we turn to?

S106. Desperate and Deliberate: Thoreau and the Nature Writer. (Tom Montgomery Fate, Elizabeth Dodd, David Gessner, Robert Root, Mary Swander)

*Continental C
Hilton Chicago, Lobby Level*

Henry Thoreau, the hermit philosopher from Concord, opined that while others lived "a life of quiet desperation," in town, he would construct a more deliberate life in the woods. Since the publication of *Walden* in 1854, hundreds of nature writers in vastly different contexts have drawn on his themes and style. This panel will consider the enduring relevance and influence of Thoreau on nature writing, and on their own work.

S107. Indigenous-Aboriginal American Writers

Caucus. (LeAnne Howe, Gordon Henry, Stephen Graham Jones, Susan Power, Phillip Carroll Morgan)

Joliet

Hilton Chicago, 3rd Floor

Indigenous writers and scholars are participating fluidly in AWP, teaching in and directing affiliated programs, thus the present time is highly conducive to impart field-related celebrations and concerns as understood by Indigenous-Native writers from the Americas and surrounding island nations. 2010 & 2011 AWP Conferences allowed for initial representative caucus discussions toward an Indigenous Caucus for future formal/informal AWP representation. This is a continuance.

S108. Other Lives, Other Worlds: Writing Outside

Ourselves. (Josh Weil, Lily Tuck, Peter Mountford, Skip Horack, Ta-Nehisi Coates)

Lake Erie

Hilton Chicago, 8th Floor

Empathy for others: never are its rewards greater than when a writer tackles a story through a character ethnically different from the writer or set in a culture other than the writer's own. It gave Styron a Pulitzer and gave us Ishiguro's *Remains of the Day*. Yet it carries great risks and responsibilities, too. We'll explore them, focusing not on politics but on the practicalities of craft, the dangers, delights, and ways that writers can ensure they give their subject matters the respect they deserve.

S109. Infinite Mapping: A How-To Course for Writers and MFA Faculty Exploring the Art of Atlas Making.

(Val Pexton, LuLing Osofsky, Katie Booms, Chavawn Kelley)

Lake Huron

Hilton Chicago, 8th Floor

In 2011, having just published *Infinite City: A San Francisco Atlas*, Rebecca Solnit launched an ambitious mapping project with University of Wyoming MFA students. Panelists discuss how others might take up Solnit's mapping movement, including project management tactics, pitfalls, and rewards. In this model, writers, scientists, artists, community members, and cartographers collaborate to produce maps, essays, atlases, and a museum exhibition that examines person and place.

S110. One Story Magazine Celebrates Ten Years.

(Hannah Tinti, Maribeth Batcha)

Lake Michigan

Hilton Chicago, 8th Floor

For the past ten years, *One Story* has discovered new voices, grown to over 10,000 subscribers, and consistently published award-winning short fiction. They are now one of the most important literary magazines in the country. How did they do it? Co-Founders Maribeth Batcha (Publisher) and Hannah Tinti (Editor-in-Chief) will reveal how they built this successful magazine, from both the business and creative side, with special guests and video presentation.

S111. On Reinvigorating the Creative Writing Workshop: Four Bold New Approaches.

(Steve Fellner, Anne Panning, Michael Martone, Robin Hemley, Valerie Miner)

Marquette

Hilton Chicago, 3rd Floor

This panel of creative writing professors will present new ways to reinvigorate the traditional creative writing workshop. Alternate pedagogical models will be presented, such as a hybrid online model, a workshop with a unifying theme, a workshop heavy on production and light on feedback, and one that uses blogs in place of regular workshop submissions. Participants will discuss how and why these approaches can improve the creative writing workshop experience.

S112. Lorenzo Thomas's Extraordinary Poetics.

(Carla Harryman, Tyrone Williams, Aldon Nielson, Grant Jenkins)

Private Dining Room 2

Hilton Chicago, 3rd Floor

Poets and scholars report on the significance of Lorenzo Thomas's (1944-2005) poetry, critical work on Afrocentric modernism, and scholarship of blues traditions. The presentations focus on Thomas's affiliations with the Black Arts Movement and New York School, philosophical implications of his work on 20th-century innovative Afrocentric poetry, and the challenges he poses to our understanding of poetic and musical traditions.

S113. Women Writers of a Certain Age—Part 3.

(Janet Burroway, Patricia Henley, Marilyn Krysl, Honor Moore)

Waldorf

Hilton Chicago, 3rd Floor

Patricia Henley, Marilyn Krysl, and Honor Moore join the ongoing AWP conversation with women writers over sixty. They will look back over their careers to share the long perspective. What are the changes that come with the years, the persistent problems, the recurring joys? What is it about the writing life that still seems to matter?

S114. Best Practices for Submitting an AWP Panel Proposal.

Wiliford A

Hilton Chicago, 3rd Floor

Come join AWP conference committee members and staff for a best practices discussion about submitting a panel proposal for the 2013 Conference & Bookfair in Boston. Discussion will include an overview of the proposal system and tips for submitting a more effective proposal.

S115. The Science of Stories: What Cognitive Science Can Tell Us about Making Narratives.

(Jack Wang, Andrew Elfenbein, Tim Horvath, Austin Bennett, Livia Blackburne)

Wiliford B

Hilton Chicago, 3rd Floor

How are human beings evolutionarily adapted to producing and consuming stories? What can brain science tell us about reading and writing narratives, and what do narratives tell us about how the brain works? These are among the questions our panel will consider as we take a cognitive approach to the art and craft of writing. Through an exploration of neuroscience, evolutionary psychology, and other fields, our panel will attempt to answer fundamental questions about why we read and write.

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EVENT HIGHLIGHTS:

- > **Thursday, March 1, 7:00–8:15 p.m.**
SAIC Writing Program Reception
at AWP, Palmer House Hilton
Chicago (17 E. Monroe St.)
- > **Thursday, March 1, 8:00–11:00 p.m.**
Fast Forward: Catching Up with
SAIC's MFAW Alumni, SAIC
Ballroom (112 S. Michigan Ave.)
- > **Friday, March 2, 3:00–5:00 p.m.**
There Will Be Quickies! Chicago's
Flash Fiction Reading Series, SAIC
Ballroom (112 S. Michigan Ave.)
- > **Friday, March 2, 8:00 p.m.**
AWP Afterparty: Literature Party at
Lincoln Hall (2424 N. Lincoln Ave.)

PANEL HIGHLIGHTS, FEATURING SAIC STUDENTS, FACULTY, AND ALUMNI:

- 15 Years Outside the Towers: Report
from the MFA in Writing at SAIC
- Dreaming New Cartographies:
Playwriting Across Genres and
Cultures
- The Poetics of the Essay
- Balancing Craft and Commitment in
Political Fiction
- The Business of Publishing Your
Novel with an Independent Press:
Author and Publisher Perspectives

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the largest school-museum campus in the United States. saic.edu**

9:00 A.M.-10:15 A.M. CONTINUED

S116. The Dynamic Duo: Exploring the Author/Publisher Relationship. (Fiona McCrae, Marie Mockett, Sarah Gorham, Kathleen Ossip)

Wiliford C
Hilton Chicago, 3rd Floor

An honest, thoughtful discussion between authors and their publishers. The good, the bad, and the ugly details of working with each other. With Fiona McCrae of Graywolf Press; Marie Mockett, author of *Picking Bones from Ash*; Sarah Gorham from Sarabande Books; and Kathleen Ossip, author of *The Cold War*.

S117. Building and Surviving an Innovative Writing Program. (K. Lorraine Graham, John Pluecker, Anna Joy Springer, Jen Hofer, Mark Wallace)

Crystal Room
Palmer House Hilton, 3rd Floor

Participating in an interdisciplinary writing program committed to innovative pedagogies is exhilarating and confusing, especially if it's a new program and you are a professor building the curriculum or a student in the inaugural class. A recent graduate, a current student, two tenured faculty members, and an adjunct professor discuss their experiences with innovative writing programs: the three-year old MFA at UCSD, the established MFA at Cal Arts, and the growing undergraduate BA at CSU San Marcos.

S118. Setting Limits: Balancing Paid Writing and Creative Writing. (Valerie Due, Matt Tullis, Jason Tucker, Ashley Bethard, Marilyn Bousquin)

Empire Ballroom
Palmer House Hilton, Lobby Level

Many writers make a living as freelancers or staff writers, switching between creative work and paid work daily. But juggling the time and creative energy needed for both can be a challenge, even if your day job bears no resemblance to your creative writing. Writers who've learned how to balance both writing worlds share tips, techniques, and ideas for keeping one writing realm from overwhelming the other.

S119. Character Matter. (Peter Turchi, Robert Boswell, Susan Neville, Caitlin Horrocks)

Grand Ballroom
Palmer House Hilton, 4th Floor

Four veteran writers and teachers will discuss specific issues related to characterization: "Major Minor Characters: creating bit players that (almost) upstage the main characters"; "The Two Commandments (of Character Development)"; "What Keeps a Character a Human Being when surface issues (age, gender, health) change"; and "Beneath the Surface: Latent Character Traits."

S120. Queer Poets of Color on Craft: The Art of Decolonization. (Ahimsa Timoteo Bodhrán, Samiya Bashir, Deborah A. Miranda, Ching-In Chen, Tamiko Beyer)

Honoré Ballroom
Palmer House Hilton, Lobby Level

There is power in craft. Poets use craft to create possibility, ways of seeing, hearing, and moving the world, re-envisioning it. Queer poets of color use multiple techniques to shape language on the page and stage, the way words flicker across glowing screens and beat against the drums of our ears. From the generation and arrangement of text, to shifts in narrativity and delivery, to the use of multiple registers and media, this panel explores the decolonial power of skillful wor(l)d-weaving.

S121. Speaking in Tongues. (Sandra M. Yee, Tarfia Faizullah, francine j. harris, Henry W. Leung, Milta Ortiz)

Red Lacquer Room
Palmer House Hilton, 4th Floor

In this panel of rising young artists, each writing inside two or more languages and/or cultures, we examine how we see ourselves pushing against literary and cultural traditions. How do we challenge our assimilation into the English language? To whom do we owe our allegiance as writers? Who is our audience? Whether code-switching or speaking in ancestral tongues, how do we act as representatives of our cultures? And in an increasingly globalized society, how do we embrace or shun these roles?

S122. A Poetry Congeries Reading. (Camille Dungy, David St. John, Mihaela Moscaliuc, Brian Turner, Anna Journey)

State Ballroom
Palmer House Hilton, 4th Floor

This panel offers a reading showcasing one aspect of *Comotation Press: An Online Artifact*, a cultural site that emerged in September of 2010 and set the bar for what an online cultural site can aspire to. A Poetry Congeries, a monthly feature that includes an interview, is a by-solicitation-only assemblage that includes new work from hundreds of poets: Kumin, Harper, Ríos, Emerson, Dennis, Ostriker, St. John, Laux, Graber, McGuckian, Applewhite, Piercy, Troupe, and Carl Phillips among them.

S123. Translation as the Actualization of Poetry and the Blurring of Literary Histories, Nations, and Borders. (Pedro Serrano, Paul Bélanger, Mariela Dreyfus, Martín Espada, Hugh Hazelton)

Wabash Room
Palmer House Hilton, 3rd Floor

Poets, translators, and editors discuss the translation of poetry as a means to escape the constraints of time, language, and origin, allowing the poem, either in translation or in the original, to be part of a common heritage, rather than a personal, a linguistic, or a national property.

10:30 A.M.-11:45 A.M.

S124. 2013 Boston AWP Conference & Bookfair Forum.

Astoria
Hilton Chicago, 3rd Floor

Join the AWP 2013 conference chair and AWP staff for an open forum to discuss topics of relevant interest regarding AWP's upcoming conference in Boston.

S125. First City in Literature: A Discussion of Chicago's Past, Present, and Future Writers.
(Donald Evans, Haki Madhubuti, William Savage, Donna Seaman)

Boulevard Room A,B,C
Hilton Chicago, 2nd Floor

Chicago Literary Hall of Fame Executive Director Donald G. Evans will lead Haki Madhubuti, William Savage, and Donna Seaman in a discussion about Chicago's great literary heritage. We'll explore and connect significant past and current literature and speculate on future literature in this city. We'll attempt to define qualities that make Chicago writing distinctive and important to our culture.

S126. Preparing Short-Story Manuscripts for Contests and Publication. (Christine Sneed, Lori Ostlund, Anthony Varallo, Jessica Treadway)

Continental A
Hilton Chicago, Lobby Level

Four fiction writers who have recently won short story contests—the Drue Heinz, Flannery O'Connor, University of Iowa, and Grace Paley prizes— discuss how they chose and organized the stories in their winning collections. They will also discuss the marketing and promotion of these collections.

S127. Flash Fiction: How and Why to Teach It. (Kona Morris, Jayne Anne Phillips, Tom Hazuka, Robert Shapard, Kim Chinquee)

Continental B
Hilton Chicago, Lobby Level

If we can accept that flash fiction is indeed its own distinct genre, then a discussion remains about how and why to teach it. Does it deserve its own course? What is the flash canon? How can the conventions of poetry and prose apply? What does the accessibility of its short form offer the classroom? In this panel, a variety of instructors, from MFA directors to adjuncts, as well as writers and editors specializing in the genre, will discuss the methodology and canon for teaching flash fiction.

S128. In White: White Poets and Race. (Tess Taylor, Michelle Boisseau, Martha Collins, Kate Daniels, Jake Adam York)

Continental C
Hilton Chicago, Lobby Level

In his 2007 essay "A Mystifying Silence," Major Jackson asks why there should be a "dearth of poems written by white poets that address racial issues." The panelists, white poets who have written about race, will address but move beyond the why question, discussing their own attempts to examine racial issues, as well as aesthetic and ethical complexities they have encountered in doing so. We are aware that the panel may invite controversy and invite questions and comments from the audience.

S129. The Poet as Prose Writer: A Discussion with Gerald Stern. (Barbara Ras, Gerald Stern)

International Ballroom South
Hilton Chicago, 2nd Floor

An up-close and personal discussion with National Book Award winner Gerald Stern about the challenges and liberation of being a poet writing prose. In drawing from his newly published book, *Stealing History*, which received advance acclaim from Vivian Gornick, Walter Mosley, and Chris Hedges, Stern is certain to be insightful, provocative, opinionated, and ever lively. Moderated by award-winning poet and editor, Barbara Ras.

S130. Project and Event Work for Undergraduate Creative Writing Student Development. (Mimi Thebo, Stephanie Vanderslice, Patricia Ann McNair, Carrie Etter, Lucy English)

Joliet
Hilton Chicago, 3rd Floor

Event, performance, and project work can help undergraduate students identify and build their creative skills. It helps them become more articulate, more organized, and more confident creative practitioners and helps them to acquire habits of time-management, accountability, and teamwork. In this session, teachers of poetry, fiction, and performance poetry (from rural and urban campuses, both here and in the UK) discuss ways of supporting student project work within the creative writing curriculum.

S131. Poetic Possibilities of Deep Travel. (Janée J. Baugher, Gerard Wozek, Sandra Meek, David Roderick, Carolyne Wright)

Lake Erie
Hilton Chicago, 8th Floor

Join this panel of globe-trotting poets to discuss the bedazzling and bedeviling byproducts of deep travel. While immersed in other cultures, we submit to an altered perception of time and space, which informs our language and develops imagination. Whether we view travel as a panacea or hallucinogen, each panelist has discovered that writing deeply can come from having traveled deeply. Translocating can usher us closer to home, but ultimately travel grants us a renewed sense of connectedness.

S132. LGBTQ Caucus. (Andrea Jenkins, Kristin Johnson, Tobey Kaplan, John Medeiros, Michael Kiesow Moore)

Lake Huron
Hilton Chicago, 8th Floor

Where does the LGBTQ writer find a home within AWP and within the greater literary community? For the first time at AWP, we offer an LGBTQ caucus. If you identify as lesbian, gay, bisexual, transgender, or queer, please join us to meet each other, network, discuss common issues and challenges related to identity and leading a literary life, and set goals for the group, including ideas for future panels at AWP related to our interests and concerns.

S133. Terrain.org 15th Anniversary Reading. (Simmons Buntin, Lauret Savoy, Kathryn Miles, Elizabeth Dodd, Scott Calhoun)

Lake Michigan
Hilton Chicago, 8th Floor

Terrain.org: A Journal of the Built & Natural Environments was founded in 1997 as the world's first online environmental journal. Today, the award-winning magazine features a rich mix of literature, articles, interviews, artwork, and "UnSprawl" case studies in an elegant and interactive format. Join us for a reading by renowned contributors plus an introduction and Q&A facilitated by editor-in-chief Simmons B. Buntin.

10:30 A.M.-11:45 A.M. CONTINUED

S134. The Unfolding Legacy of Keith and Rosmarie Waldrop. (Elizabeth Robinson, Cole Swensen, Sasha Steensen, Forrest Gander, James Bellow)er)

Marquette

Hilton Chicago, 3rd Floor

This panel will celebrate the many ways that Keith and Rosmarie Waldrop have enriched contemporary writing and art in the United States and abroad through their own poetry, fiction, memoir, criticism, and translation. In addition, the panel will consider and commend their multi-decade work as the publishers of Burning Deck Press. Through papers, reminiscences, and film, this panel will discuss the major influence these two authors have had on contemporary literature.

S135. The Other Option: Teaching & Writing at a Literary Center. (Michael Khandelwal, Lisa Hartz, Jill Pollack, Michael Henry, Sonya Larson)

Private Dining Room 2

Hilton Chicago, 3rd Floor

For MFA graduates, teaching at a literary/writers center can be an artistically and economically enriching alternative or addition to the adjunct or tenure track in the academe. Can community-based centers provide an MFA-quality workshop? Should they? Is teaching at a center a good option for a recent graduate or established local writer? How can centers meet the needs of these professionals? Panelists from a variety of literary centers will explore this outlet for writers and writing teachers.

S136. Contemporary Poems in Defense of Global Human Rights. (Melissa Kwasny, M.L. Smoker, Erika Wurth, Christopher Howell, Yusef Komunyakaa)

Waldorf

Hilton Chicago, 3rd Floor

In our media-saturated lives, we are constantly aware of, and often desensitized to, the heinous violations of human rights occurring around the world. Yet the disclosures of U.S. sanctioned torture at Abu Ghraib, at Guantanamo, and at the so-called black sites, has profoundly unsettled and disturbed many of us. Editors and contributors read from the recent anthology *I Go to the Ruined Place: Contemporary Poems in Defense of Global Human Rights* and discuss how poetry can address the unspeakable.

S137. A Reading in Celebration of the Cortland Review's 15th Anniversary. (Ginger Murchison, Claudia Emerson, Thomas Lux, Jamaal May, Glenis Redmond)

Wiliford A

Hilton Chicago, 3rd Floor

The *Cortland Review* is proof that online literary magazines can become as enduring as printed ones and, in the course of its fifteen years, has made the work of established and emerging authors and poets from across the spectrum available worldwide. Through professional quality video, streaming audio, and text, the *Cortland Review* has established itself as one of our most important archives of recent poetry, fiction, and criticism. Four dynamic *TCR* voices read to celebrate with editor, Ginger Murchison.

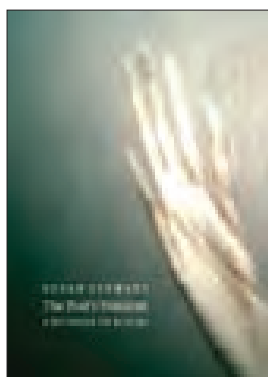
New from CHICAGO



Journal available at this meeting: **Critical Inquiry**

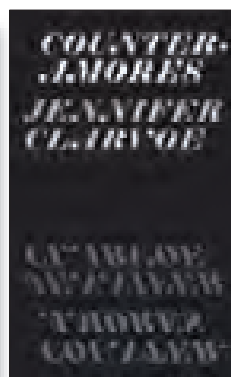
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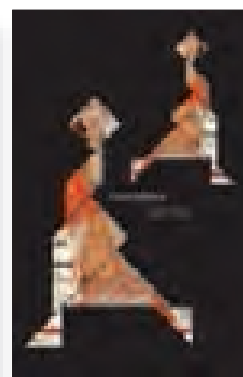
The Poet's Freedom
A Notebook on Making
Susan Stewart
Paper \$22.50

Locomotrix
Selected Poetry and Prose of Amelia Rosselli
Translated by Jennifer Scappettone
Paper \$29.00



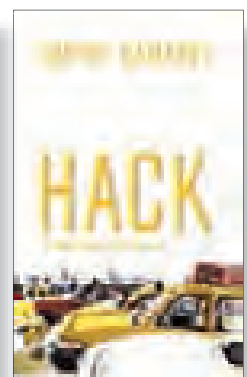
Counter-Amores
Jennifer Clarvoe
Phoenix Poets
Paper \$18.00

Raptor
Andrew Feld
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Contradance
John Peck
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Richard Stark
Parker Novels
With new Forewords by Terry Teachout
Flashfire • Paper \$15.00
Firebreak • Paper \$15.00



Hack
Stories from a Chicago Cab
Dmitry Samarov
Cloth \$20.00

Laughter Before Sleep
Robert Pack
Paper \$18.00

S138. ¡Wáchale! Chicana/Chicano Authors Celebrate Debut Novels. (Richard Yañez, Lucrecia Guerrero, Daniel A. Olivas, Melinda Palacio)

Wiliford B
Hilton Chicago, 3rd Floor

Critic Rigoberto González has said that reading a Chicano novel is a commitment to a sustained exchange with a thriving culture and a proud people. Come hear four Chicano authors confirm and celebrate the continuum of a literary tradition. Through varied aesthetics and attitudes, the debut novels document the stages of a community's growth. Their audience will experience distinct voices that teach the world not to fabricate or twist the truth of our histories because they're all written down in ink.

S139. Low Res, Full Res, No Res: The Poet and the Terminal Degree. (Christopher Salerno, Amy Gerstler, Bob Hicok, Timothy Liu, Robin Reagler)

Wiliford C
Hilton Chicago, 3rd Floor

This panel will address what about the different MFA/CW program models is transcendent, what is common, and what is hindrance. We'll discuss ways poets use, ignore, dismiss, or are damaged by aspects of each. What intersections are there amongst the MFA options? How does one take ownership of their track? Is an MFA necessary? Panelists will discuss why they did (or did not) pursue their particular terminal degree, and how those experiences inform their teaching practices in these programs now.

S140. Queer Voices in Young Adult Literature. (M. Molly Backes, Meagan Brothers, Alexandra Diaz, James Klise)

Crystal Room
Palmer House Hilton, 3rd Floor

Do queer and questioning teen readers recognize themselves in young adult literature? How does our culture of book banning affect the queer stories we tell? What counts as queer, anyway—does the term include gender identity as well as sexuality? This panel brings together five YA authors whose books feature LGBT, questioning, and cross-dressing characters for a lively discussion of inclusion, visibility, censorship, what we owe today's youth... and what we can deliver.

S141. Poet and Polis: Four State Laureates Speak about their Public Roles. (Kate Gale, Peggy Shumaker, Kevin Stein, David Mason, Katharine Coles)

Empire Ballroom
Palmer House Hilton, Lobby Level

Though it is among the oldest art forms in the world, poetry has become increasingly marginalized in contemporary society. While many entities exist to fight this trend, perhaps none embody this mission so well as the Poet Laureate, at once a distinguished leader and a cultural oddity. This panel will explore the challenges, joys, and surprises encountered by the Laureates of Alaska, Colorado, Illinois, and Utah in their pursuit of a wider audience for poetry and literature.

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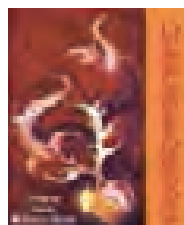
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10:30 A.M.-11:45 A.M. CONTINUED

S142. Michael Martone Was Born in Fort Wayne, Indiana. (Kathleen Volk Miller, Daniel Nester, Matthew Longabucco, Peter Aguero, Todd Zuniga)

Grand Ballroom
Palmer House Hilton, 4th Floor

PBQ hosts a conversation about new ways to present traditional literary forms. Most writers shoulder the responsibility of marketing their own creative work; in order to be heard at all, we're creating new frames and formats. What does this pressure demand of writers, publishers, and literary organizations? This panel, composed of writers and editors, offers practical advice on creative possibilities—and sheds light on the curious opportunities available to creative writers, publishers, and arts organizations who take PR seriously.

S143. Vampire by Vampire: Genre Writing and the Creative Writing Workshop. (Jeffrey Condran, Aubrey Hirsch, Alissa Nutting, Salvatore Pane)

Honoré Ballroom
Palmer House Hilton, Lobby Level

At a time when many students' visual literacy is as highly developed as their traditional literary skills, when genre fiction dominates publisher and best-seller lists, and when many writers of literary fiction are open to narratives that reach beyond realism, instructors are often under pressure to include genre traditions in the fiction workshop. Four fiction writers teaching at colleges with diverse missions share stories and discuss strategies for including genre conventions in the workshop.

S144. Playing Short: Approaches and Expansions of the Ten-Minute Play. (Andrew Pederson, Jayme McGhan, Randall Colburn)

Red Lacquer Room
Palmer House Hilton, 4th Floor

This panel focuses on two aspects of the ten-minute play: its creation and its potential to expand into a full-length play. Led by three working and produced playwrights, this session takes participants through techniques to begin and revise an effective ten-minute play and how to use its potential to expand into a full-length play. The focus will be on structure, story, and process.

S145. PIF Magazine & Friends on Memoir Writing. (Derek Alger, DeWitt Henry, Dani Shapiro, Kelly Cherry, Greg Herriges)

State Ballroom
Palmer House Hilton, 4th Floor

Everyone has a story to tell, but the big question is what to tell and how. Panelists discuss writing a memoir, getting started, personal techniques and form, the craft of fiction and storytelling in memoir writing, writing about real people, and how to determine which memories and aspects of one's life best prompt the personal story one feels compelled to write.

S146. Agents & Editors: Partners in Publishing. (Mary Gannon, Kathy Pories, Elisabeth Schmitz, P.J. Mark, Julie Barer)

Wabash Room
Palmer House Hilton, 3rd Floor

Four established publishing professionals provide advice to writers about the best practices for submitting queries and proposals; an inside look at the acquisition process, including how subsidiary rights are handled and how publishers determine the promotional push for titles; and an update on the most recent changes in the industry and how they affect authors.

12:00 NOON-1:15 P.M.

S147. Talking the Talk: Writing Fiction for Today's Latino Teens. (Sarah Cortez, Sergio Troncoso, Carlos Hernandez, Diana Lopez, Daniel A. Olivas)

Astoria
Hilton Chicago, 3rd Floor

Engaging young Latinos/as in the act of reading is one of the American educational system's great quandaries. This panel of Latino writers discusses the creation of edgy, contemporary literature for a wide range of Latino teens—from the college-bound to the reluctant reader. Authors frame their discussion around the creation of their own stories in *You Don't Have a Clue: Latino Mysteries for Teens*, the first anthology of Latino crime/suspense fiction created for young adults.

S148. Applying for a National Endowment for the Arts Creative Writing Fellowship. (Amy Stolls, Ira Silverberg)

Boulevard Room A,B,C
Hilton Chicago, 2nd Floor

This session is geared toward individuals interested in applying for a fellowship in poetry or prose from the National Endowment for the Arts (NEA). Staff members from the NEA's Literature Division will discuss and advise on all aspects of the program, from submitting an application to selecting the winners. Plenty of time will be allotted for questions.

S149. Literary Necromancy: The Art of Writing Biography. (Evan Balkan, Molly Peacock, Robert Polito, Brenda Wineapple)

Continental A
Hilton Chicago, Lobby Level

This panel will discuss the craft and art of writing biography, primarily about other writers and artists. Questions addressed include: How to decide who to write about? What ethical considerations occur in reconstructing the details of someone else's life? How does one navigate the challenges of writing about public figures who might be beloved or reviled? How do questions of literary form and style shape the writing of a life?

S150. New Approaches to Teaching Novel Writing. (Christopher Castellani, Lisa Borders, Michelle Hoover, Catherine Elcik, Clarence Lai)

Continental B
Hilton Chicago, Lobby Level

Boston's Grub Street has pioneered a number of innovative approaches to teaching novel workshops. Novel in Progress classes, where excerpts are read aloud, provide coaching and feedback; Your Entire Novel allows students to workshop full manuscripts; and the Novel Incubator, a brand-

new, year-long program, incorporates the best of both of these approaches. Grub Street instructors and students will discuss the theory behind these programs and report back on their strengths and weaknesses.

S151. Ethos, Logos, Pathos: Or, Who's the Speaker Here? (Kathleen Graber, Jason Schneiderman, Laura McCullough, Reginald Dwayne Betts, Kazim Ali)

Continental C
Hilton Chicago, Lobby Level

Aristotle identified three means of persuasion: ethos, logos, pathos; character, reason, emotion. Obviously a great poem compels us in all three ways, but we rarely hear anyone talking about these purely rhetorical allegiances (as different from but not unrelated to the grammatical/syntactical choices and strategies) of the poetic speaker. This panel will explore all three categories in relation to voice, authority, and the trustworthiness of a poem's speaker and how they make an impact on the reception of a poem by the reader.

S152. Charting Unmarked Terrain: Fiction at the Borderland. Sponsored by Blue Flower Arts. (Alison Granucci, Jimmy Santiago Baca, Linda Hogan, Pam Houston, Mat Johnson)

Grand Ballroom
Hilton Chicago, 2nd Floor

The human mind can be as wild as the landscape it inhabits. Through probing examination of notions of race, ruminations on identity, and social and historical commentary, these acclaimed writers chart the hidden dimensions of what it means to be human. Using ecologically and socially conscious narratives, they explore our connections to the earth and to one another, reconciling loss and redemption.

S153. The Need to Speak: Writing the Political Poem. (Joe Wilkins, Matthew Zapruder, Robert Wrigley, Rachel Zucker, C.K. Williams)

International Ballroom South
Hilton Chicago, 2nd Floor

The politics of our age are rabid, dazzling, blinkered, ridiculous—yet they matter, deeply, in all our daily lives. We click the television over to the latest protests in Wisconsin, we open a newspaper and try to make sense of this latest war, and we feel called to speak. How do we do so honestly and with conviction, nuance, complexity? Five poets take on these questions and more as they read from and discuss their own work and that of other poets who've successfully written political poems.

S154. Dispatches from the Front: Creative Work and Social Justice. (Ann Stewart, Brenda Cardenas, Roberto Harrison, Lane Hall, Timothy Yu)

Joliet
Hilton Chicago, 3rd Floor

In this cross-genre panel, a group of Wisconsin writers, artists, and scholars will hold forth on the current fight for workers' rights and socioeconomic justice in that state and across the nation. Presentations will include observations about the way in which art, poetry, and other creative forms have been instrumental in documenting ongoing activism. The panel will then engage in a discussion about the role of creative writing and art, being themselves forms of labor, in political struggle.

S155. Building Community With Nontraditional Voices: Minnesota's Models for Developing Successful and Diverse Reading Series. (John Medeiros, Andrea Jenkins, Michael Kiesow Moore, Alison Morse, Arleta Little)

Lake Erie
Hilton Chicago, 8th Floor

Alternative and nontraditional voices often go unheard in literary reading circles. Race, ethnicity, sexual orientation, and even artistic experimentation are all forms of diversity that don't always have a literary platform to empower their development. Hear how curators in the Twin Cities have developed successful reading series that build community by celebrating a wide array of diverse voices, and learn how you can start your own reading series that fosters creativity and builds community.

S156. POL as PLO, Poetry Out Loud as a Poetry Liberation Organization. (Phyllis Meshulam, Tobey Kaplan, Iris Dunkle, Gwynn O'Gara)

Lake Huron
Hilton Chicago, 8th Floor

Poetry Out Loud is an NEA and Poetry Foundation recitation program serving 325,000 high school students nationwide in 2010. Our panelists have all been teaching-poets in the schools. They continue to help students write poems, but they want those poems to live in the airwaves, and for students to say memorably what they need to say in this world. These poets have found their own and their students' voices liberated in this recitation practice. They will share techniques and insights with you.

S157. Making Room for the Graphic Narrative. (Jim Miller, Nathan Holic, C. James Bye, Lydia Conklin, Aaron Burch)

Lake Michigan
Hilton Chicago, 8th Floor

Visual art has been a focus of many literary publications, from cover artwork to photo-essays to reproductions of paintings, even while the core content is primarily text. With the rise of the graphic novel and study of literary comics in university classrooms, many publications are making room for graphic narrative. This panel will discuss the challenges editors face: finding work, layout issues, and how to work with—yet remain distinct from—other editors carving out graphic narrative sections.

S158. The Art of Collaboration: Writers, Artists, and Editors on Marrying Visual Art and Text. (Catherine Cortese, Jessica Pitchford, Frank Giampietro, Denise Bookwalter, Jodee Stanley)

Marquette
Hilton Chicago, 3rd Floor

Literary journals often publish art alongside poems and prose, and hardcover books featuring famous works of art are ubiquitous on coffee tables and bookshelves worldwide. This panel, however, will address the special goals, negotiations, and unique creations born of collaborations between visual artists and writers. The authors, book artists, and journal editors on the panel will speak to the various aesthetic and intellectual benefits and challenges of pairing image and language.



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Colorado Writers in the Schools *Denver, CO*
Community Word Project *NYC*
California Poets in the Schools *California*
Get Lit! Programs *Eastern Washington*
Inside Out *Detroit, MI*
Literary Arts *Portland, OR*

Literary Arts Partnership *Central Florida*
The Missoula Writing Collaborative *Missoula, MT*
National Association of Writers in Education (NAWE) *UK*
Seattle Arts and Lectures *Seattle, WA*
Second Story *Indianapolis, IN*
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Writers in the Schools *Houston Houston, TX*
WordsWorth Youth Writing Programs *Alberta, Canada*
Writer's Garret *Dallas, TX*
Writers Corps *San Francisco, CA*
Young Writers Program *Phoenix, AZ*

*Connie Romero, a 10th grader at YES Prep North Central, reads her poem, Hip Hop is a Vehicle.
Photo by Yonne Feece.*

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Check the AWP conference schedule for a complete description of our six panels.



12:00 NOON-1:15 P.M. CONTINUED

S159. From Combat to College: Helping Veterans Transition from the Military to the Academic Writing Environment through Veterans-Only Writing Courses.

(Charlotte Gullick, Chris Leche, Colin D. Halloran, Kelly Dalton)

*Private Dining Room 2
Hilton Chicago, 3rd Floor*

This panel will discuss the difficult transition veterans face when entering the entirely new language environment of academia. Topics will include how and why veterans are a special student population, how writing teachers can use discourse awareness to increase student success and critical thinking skills, as well as offer strategies for addressing the unique challenges veterans and their creative writing and English instructors may face.

S160. BOA Editions 35th Anniversary Reading.

(Peter Conners, Dorianne Laux, Michael Waters, Craig Teicher, Wendy Mnookin)

*Waldorf
Hilton Chicago, 3rd Floor*

Now in its 35th year as a celebrated independent publisher, BOA Editions commemorates this major milestone with a reading that will feature writers who represent the significant body of work and diverse voices published by the press. The event will be moderated by publisher Peter Conners.

S161. Anthologizing the Canon: Five Editors Discuss the Role of Annual Anthologies in Contemporary Literature.

(D. Seth Horton, Martin Riker, Laura Furman, David Lehman, Jesse Nathan)

*Wiliford A
Hilton Chicago, 3rd Floor*

Series editors Laura Furman (PEN/O. Henry), Jesse Nathan (Best American Nonrequired Reading), David Lehman (Best American Poetry), Martin Riker (Best European Fiction), and D. Seth Horton (Best of the West) gather to discuss the relationships between annual anthologies and the general state of contemporary literature.

S162. Creating and Developing a Comprehensive Creative Writing Program on a Budget.

(John Brantingham, Gerald Locklin, Jo Scott-Coe, Robert Stapleton, Lloyd Aquino)

*Wiliford B
Hilton Chicago, 3rd Floor*

This panel discusses panelists' experiences with helping to develop creative writing programs with little or no funding available to them. They have helped to create an MFA program, community college transfer programs, a creative writing conference, university and college magazines, classes, and reading series. All of this work has been done with little money, and many of these programs have been funded creatively through the use of new technologies and alternative income streams.

S163. *The Open Light: Poets from Notre Dame.* (Orlando Menes, Jenny Bouilly, Stacy Cartledge, John Phillip Santos)*Wiliford C
Hilton Chicago, 3rd Floor*

Poets read from their exciting work and discuss how Notre Dame has formed their craft and their vision. Experience their vibrant and provocative poetry, which showcases the rich cultural and aesthetic diversity of this leading Catholic university. Come celebrate the recent publication of *The Open Light: Poets from Notre Dame, 1991-2008*, edited by Orlando Ricardo Menes.

S164. Not Your Bubbe's Poetry: A Reading by New Jewish Women Poets, New York. (Maya Pindyck, Rachel Eliza Griffiths, Elana Bell, Rachel Simon, Hila Ratzabi)*Crystal Room
Palmer House Hilton, 3rd Floor*

Besides having great bagels, New York City is known for its diversity and for its prominent Jewish culture. Five Jewish women poets based in New York City read from recent collections, exploring where Judaism intersects with place, gender, sexuality, race, politics, and spirituality. These emerging voices consider their own Jewish identities from diverse angles and backgrounds: Ashkenazi, Sephardic, white, black, queer, straight, guilt-ridden, and guilt-free.

S165. *Mine Is Clouds: Revisiting the Life and Work of Richard Brautigan.* (Shawn Mitchell, Joe Meno, Sean Lovelace, Theresa Williams)*Empire Ballroom
Palmer House Hilton, Lobby Level*

A forefather of flash, a witty poet, and a great American surrealist, Brautigan has influenced artists ranging from Haruki Murakami to Neko Case and from Aimee Bender to Tobias Wolff. But despite having sold millions of books during his lifetime, he remains less known compared to other Beat and cult writers. At this panel contributors to the forthcoming tribute anthology, *Mine Is Clouds*, will consider Brautigan's importance today and celebrate his life and legacy with a reading of his work.

S166. Culture Survives Scott Walker: Milwaukee Writes and Milwaukee Reads. (C.J. Hribal, Liam Callanan, Valerie Laken, Larry Watson)*Grand Ballroom
Palmer House Hilton, 4th Floor*

Four nationally known fiction writers demonstrate why Wisconsin has more to boast about than the Green Bay Packers. All four write and teach in Milwaukee but at two different universities (Marquette and UWM), collaborating to create a citywide writing community. Among them, they've published fifteen books of fiction—both novels and short fiction—which have garnered multiple awards. Their reading will feature their most recent work.

S167. Surprise Me. (Edward Porter, Robin Black, Tracy Winn, Erin Stalcup)*Honoré Ballroom
Palmer House Hilton, Lobby Level*

We've come a long way from the days when you could end a story by revealing that the diamonds were fake. Yet the best short fiction still pleases us with the unexpected, and when stories fail, it's often exactly because they don't surprise. This panel of short story writers,

fiction editors, and teachers will investigate the kinds of surprises that give the reader that sense of the floor dropping away, while maintaining the organic integrity of the fictional dream.

S168. Kids Today: Teaching and Administrating a Young Writers' Conference. (Juliana Gray, Carrie Jerrell, Rahul Mehta, Susan Morehouse, Margo Figgins)

*Red Lacquer Room
Palmer House Hilton, 4th Floor*

How do you teach teens the elements of literary craft then sing karaoke with them later the same night? Join teachers and administrators of the Alfred University Creative Writing Summer Institute, the Sewanee Young Writers' Conference, and the UVA Young Writers Workshop—and a former UVAYW student—to find out. We'll discuss pedagogy, activities, and how young writers' conferences can recruit promising undergraduates to your university.

S169. A Call to Arms, Imagining a Better World: Celebrating the Long Tradition of Chicago Activist Writers. (Gary Johnson, Bill Ayers, Kathy Kelly, Haki Madhubuti, Irene Zabytko)

*State Ballroom
Palmer House Hilton, 4th Floor*

Activist writers from Jane Addams to Lorraine Hansberry, Richard Wright to Studs Terkel and Gwendolyn Brooks share the Chicago tradition of rising to national and even international prominence. Today's Chicago activist writers continue to frame the troublesome issues of the day, sometimes risking everything with persistent questioning of the status quo. This lively panel will read work samples and discuss strategies for passing the torch of activism to the next generation of writers.

S170. Colorblind or Color Coded?: Cross-Institutional Comparisons of Race and Creative Writing Pedagogy. (Jennifer Dobbs, Lisa Lewis, Tim Hernandez, Charles Fort, Shannon Gibney)

*Wabash Room
Palmer House Hilton, 3rd Floor*

Do we teach in a post-racial world where creative writing pedagogy can take a colorblind approach? Writers from a range of pedagogical contexts address the question of student expectations and reading practices of literature by writers of color, along with strategies toward working through racialized assumptions, such as: writers of color are political and white writers focus on artistic quality; race exists only as political correctness; a writer's ethnicity defines that writer's audience.

1:30 P.M.-2:45 P.M.

S171. Beyond Bilingualism: Teaching Creative Writing to Monolingual and Multilingual Students.

(Mia Leonin, Cecilia Rodríguez Milanés, Mariam Zafar, Nicole Hospital-Medina, María Elvira Vera Tatá)

*Astoria
Hilton Chicago, 3rd Floor*

In a new century of heightened trans-global awareness, America has become more linguistically fluent. What does this mean for the writing classroom? This panel of bilingual students and their professors will

consider how incorporating multiple languages into the traditionally English-only classroom can unveil new ways of seeing for multi- and monolingual students. We will share cross-genre activities that utilize multiple languages to heed Pound's dictum to make it new.

S172. Marketing the Literary, or Putting Some Poetry into Your PR [WITS Alliance]. (Robin Reagler, Alison Granucci, Loyal Miles, Tree Swenson, Kristine Uyeda)

*Boulevard Room A,B,C
Hilton Chicago, 2nd Floor*

For many writers, the business of promoting literature does not come naturally. Many literary organizations are led by writers for whom marketing is unfamiliar terrain. But some programs are finding surprising ways to connect with a larger public through low-cost campaigns to promote individual writers, literary arts education programs, memberships, and donations.

S173. There Really Is a Kalamazoo: Making the Third Coast Home. (Richard Katrovas, Thisbe Nissen, Nancy Eimers, William Olsen)

*Continental A
Hilton Chicago, Lobby Level*

One salient feature of academe is choosing, and being chosen by, a community and making it home. For many writers, this entails writing, eventually, about that place. WMU writers will share work grounded in southwest Michigan and in the idea of home, then participate in a Q&A about how communities enter our creative lives and the ethical dimensions of writing about one's adopted home.

S174. Using "Fraudulent Artifact" to Teach Fiction Writing. (Matthew Vollmer, Arda Collins, Joseph Salvatore, David Shields)

*Continental B
Hilton Chicago, Lobby Level*

Panelists will present strategies for teaching and writing fraudulent artifacts—i.e., stories that masquerade as other texts. Special attention will be given to how the study and creation of stories as letters, instructions, glossaries, and personal ads—as well as a host of other genres—can inspire student experimentation and thus energize classrooms, as close examinations of these artifacts will produce—as a matter of course—vigorous discussions about structure, form, and voice.

S175. Writing in the Rustbelt: Northeast Ohio Master of Fine Arts (NEOMFA) Program in Creative Writing Fiction Faculty Reading and Discussion. (Eric Wasserman, Christopher Barzak, Emily Mitchell, Varley O'Connor, Imad Rahman)

*Continental C
Hilton Chicago, Lobby Level*

A major 2012 AWP Conference sponsor, the NEOMFA fiction writing faculty give a special reading. The faculty is unique in its sensibility diversity, ranging from historical fiction to domestic realism, from ethnic exploration to Nebula-nominated genre fiction. A showcase of widely different fiction writers NEOMFA students work with followed by a discussion of the creative ways this fiction faculty work together in a new, untested program structure.

1:30 P.M.-2:45 P.M. CONTINUED

S176. PSA Presents: A Reading and Conversation with Mary Jo Bang and Ed Roberson. (Darrel Alejandro Holnes, Mary Jo Bang, Ed Roberson)

*Grand Ballroom
Hilton Chicago, 2nd Floor*

Two contemporary masters will read, followed by a discussion about craft and influences moderated by PSA Programs Director Darrel Alejandro Holnes, with questions from the audience.

S177. Sing: Poetry of the Indigenous Americas. (Travis Hedge Coke, Elise Paschen, Sara Marie Ortiz, Natalie Diaz, Gordon Henry)

*Joliet
Hilton Chicago, 3rd Floor*

Sing poets and their inclusions in this groundbreaking collection of Indigenous American poetry, unprecedented in scope, multilingual, gathering eighty-one poets, nine translators, from Alaska to Chile, from disparate zones and parallel experience, from lands of ancient ball courts, the first great cities on these continents and cities built upon them, places of cold, places of volcanic loam, zones of erased history and ongoing armed conflict, where postcolonial is not an academic concept but a lived reality.

S178. Every Day I Live, I Live Forever: The Poetry of Robert Dana. (Rick Campbell, Hilda Raz, Donald Morrill, David Hamilton, Rick Ryan)

*Lake Erie
Hilton Chicago, 8th Floor*

Robert Dana, who died in February of 2010, was a quintessential midwestern poet: graduate of Iowa Writer's Workshop in the 1950s, editor of the *North American Review* in the 1960s, writer-in-residence at Cornell College for over thirty years, and recently Iowa's Poet Laureate. In this tribute, panelists explore Dana's considerable contributions as a poet, critic, teacher, and editor.

S179. The Poetics of the Essay. (Jeff Porter, Patricia Foster, Gayle Pemberton, Sara Levine)

*Lake Huron
Hilton Chicago, 8th Floor*

Rarely can writing flourish apart from reading. In this panel, four distinguished essayists will discuss the aesthetic and pedagogical value of a close-reading of four canonical essays, outlining how a sophisticated literary analysis of the essay can (and perhaps should) become a part of our creative activity.

S180. Writing Visually: Using Comics in the Writing Classroom. (Anne Panning, Matt Madden, Hillary Chute, Jarod Roselló, Jessica Abel)

*Lake Michigan
Hilton Chicago, 8th Floor*

Many incorporate reading comics in their classes these days. But how can you use comics to teach writing? On this panel, two teaching cartoonists and three literature and writing professors will discuss

ways to introduce the practice of comics into the creative writing classroom and how that can benefit students' writing—of prose as well as of comics. Approaches include the Bechdel method of writing comics without drawing and using panels to visually activate prose (or poetic) writing.

S181. Blueprints: Bringing Poetry into Communities. (Katharine Coles, Alison Hawthorne Deming, Lee Briccetti, Christopher Merrill)

*Marquette
Hilton Chicago, 3rd Floor*

Contributors to *Blueprints: Bringing Poetry Into Communities* will talk about their experiences with such poetry programs as Poets House, the University of Arizona's Poetry Center, and the Harriet Monroe Poetry Institute at the Poetry Foundation and will also give hands-on advice to those interested in doing similar work. The discussion will provide tips on how to develop a program from its earliest conception on through to assessing needs, planning events, and preparing final reports.

S182. Border Bodies—Womanhood in Verse. (Katherine Hoerth, Ire'ne Lara Silva, Laura Cesarco Eglin, Maria Miranda Maloney, Elisa A. Garza)

*Private Dining Room 2
Hilton Chicago, 3rd Floor*

Our diverse panel features women poets from the Texas/Mexico border and other borders dedicated to broadening poetic conversations about borderland identities, womanhood and the border, and the borderland body. In any contested space—i.e., geographic, cultural, sexual, racial, or literary—women must claim their own definitions of womanhood, their physical/sexual/spiritual bodies, and their poetic languages with their own definitions of aesthetics and relation to culture and history.

S183. Ambitious Fiction: Tackling Big Ideas, Lots of Characters, and/or Lush Language. (Lucy Jane Bledsoe, Jane Smiley, Achy Obejas, Allen Gee, Brian Bouldrey)

*Waldorf
Hilton Chicago, 3rd Floor*

Everyone admires a spare, economical story or novel that moves forward with seemingly little effort. But some stories just can't be told simply. They may have a large cast of characters. They may involve big, even complicated, ideas. They may call for a lush, rather than frugal, style. What is involved in biting off a big storytelling mouthful? This group of fiction writers will discuss their choices to sometimes write rich, rather than minimalist, fiction.

S184. Things I Didn't Know I Loved: Staged Reading of a Play about Nazim Hikmet. (Zack Rogow, Jennifer Shook, Kristin Idaszak)

*Wiliford A
Hilton Chicago, 3rd Floor*

This staged reading is presented by a unique Chicago cultural institution, Caffeine Theatre, focusing on drama by and about poets. *Things I Didn't Know I Loved* is a play by Zack Rogow about the great modern Turkish poet Nazim Hikmet. The play follows the writer through his youth as an activist in the early days of the Russian Revolution, his years spent in prison in Turkey for his political views, and his release after a hunger

strike. The story is interwoven with Nazim Hikmet's greatest poems. The play will be introduced by Cornelius Eady.

S185. Writers on Reading Like an Editor. (Dawn Raffel, James Yeh, Kristen Iversen, Kate Bernheimer)

Wiliford B
Hilton Chicago, 3rd Floor

Editors who are also critically acclaimed fiction writers will discuss what makes a story leap out from the submissions pile. What is the x factor that's often apparent in the first few sentences? And what can you learn as a writer by reading this way? The discussion will include examples and will be followed by a Q&A.

S186. War is Not Lost in Translation. (Lytton Smith, Carolyn Forché, Susan Harris, Idra Novey, Jason Grunebaum)

Wiliford C
Hilton Chicago, 3rd Floor

Translators and editors discuss translation in wartime: how can we bring literature across borders as we translate narratives and poems from conflict zones? Is war lost in translation? Panelists read and talk about poems, novels, and anthologies, including late 1800s France, present-day Kashmir, Spanish-speakers in an Icelandic novel, Paraguayan troops in a Brazilian town, and an online magazine's responsibility to shifting political landscapes in the Middle East and other conflict zones.

S187. VCCA Turns Forty!: An Anniversary Reading. (Sarah Browning, Lex Williford, Patricia Spears Jones, Paul Lisicky, Andrea Hollander Budy)

Crystal Room
Palmer House Hilton, 3rd Floor

Forty years ago, the Virginia Center for the Creative Arts opened its doors. Since then, over 2,500 writers in all disciplines have found that the time, space, and freedom of a residency at VCCA changed their creative lives. In this celebratory reading, five former fellows read from their work and discuss the crucial role of VCCA in their own development as artists.

S188. The Care and Feeding of Long Poems. (Adam Penna, Matthew Zapruder, Kathleen Graber, Adam Day, Julie Sheehan)

Empire Ballroom
Palmer House Hilton, Lobby Level

Pound said he couldn't make his long poem cohere, and Berryman claimed the only happy people in the world were those who didn't have to write long poems. In this panel, five poets discuss the challenges of conceiving, beginning, completing, and publishing longer poetic works. Panelists address their influences; define what makes a long poem a long poem; consider the advantages and disadvantages of writing longer works; and discuss the future of the form.

S189. A Reading Celebrating Twenty-Five Years of *Product*, the Center for Writers Literary Journal. (Kent Quaney, Michael Knight, Andy Plattner, Mary Miller, Damian Dressick)

Grand Ballroom
Palmer House Hilton, 4th Floor

The Center for Writers at the University of Southern Mississippi has just published the 25th anniversary edition of its student literary journal,

Product, and as a celebration of this landmark will present a reading to showcase some of the best writers the program has produced. Noted alumni Michael Knight and Andy Plattner, recent graduate Mary Miller, and current student Damian Dressick will represent the Center for Writers in a reading exemplifying the artistic standard of the program.

S190. Unrequited Love: Renewing Your Vows to the Troublesome Novel. (Elizabeth Brundage, Stewart O'Nan, Jenna Blum, Alice Elliot Dark, Carole DeSanti)

Honoré Ballroom
Palmer House Hilton, Lobby Level

Unpublished novels are like unrequited love affairs, they linger in the hearts and minds of writers for years to come; many of us have one stashed in a drawer. And yet often within the existing work, a new novel can be rescued. This panel will explore strategies of revision, encouraging a fresh perspective, a renewed faith in the text. Other topics will include structural elements such as characterization, pacing, thematic possibilities, and our enduring commitment to the sentences we make.

S191. Coloring Outside the Lines. (Sandra M. Yee, J. Michael Martinez, Jamaal May, Dina Omar, Jane Wong)

Red Lacquer Room
Palmer House Hilton, 4th Floor

Poets and scholars who identify as writers of color explore connections between racial/ethnic identity and writing. How do we respond to the pressure to represent our cultures? How can we create better support systems for each other? Can (should) we initiate healthier dialogues on race, and who is obliged to take a leadership role in initiating this kind of dialogue? And what does our own writing reveal about how we're redefining the boundaries of racial and ethnic identity?

S192. You + Me = We: Collaborative Authorship as Pedagogical Practice. (Lily Hoang, Sequoia Nagamatsu, EmmaLee Pallai, Adam Crittenden, Kelsie Hahn)

State Ballroom
Palmer House Hilton, 4th Floor

Authors often work together to create scholarly articles, novels, short stories, screenplays, poetry, and beyond. Collaboration allows all parties to parlay their strength to the page, be it research, sentence structure, concept, or more. It also provides a rich learning experience improving not just writing skills, but also interpersonal skills. This panel will discuss ways of incorporating the collaborative model of authorship in the composition and creative classrooms.

S193. The Monti: Stories Off the Page. (Jeff Polish, Quinn Dalton, Andrea Selch, Lynn York)

Wabash Room
Palmer House Hilton, 3rd Floor

The Monti was founded by Jeff Polish in 2008 because of his love of storytelling. Monthly since then, five people (who are not necessarily writers) tell twelve-minute stories to sold-out audiences throughout North Carolina. The catch is the stories must be true and they must be told without notes. Often a frightening prospect for writers, telling a story on-the-spot creates a powerful connection between the teller and the audience. For this panel, Polish and three Monti veterans will tell their stories.

A night-time photograph of the Chicago skyline, featuring the Willis Tower and other skyscrapers, with their lights reflecting on the water in the foreground.

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DISTINGUISHED WRITERS ON FACULTY

Roosevelt is proud to welcome to our permanent faculty Kyle Beachy (fiction). Other permanent faculty include Scott Blackwood (fiction), Regina Buccola (poetry), Janet Wondra (poetry, creative nonfiction, and literary publishing), and an annual Writer in Residence, as well as part-time MFA faculty Frank Rogaczewski (poetry) and Peggy Shinner (fiction and creative nonfiction).

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MFA creative writing program director Scott Blackwood is the 2011 recipient of the prestigious Whiting Writers' Award for Fiction.

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Fellowships are available to qualified applicants.

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3:00 P.M.-4:15 P.M.

S194. Narrative Transitions: Teaching and Taking the Reflective Turn in Creative Nonfiction. (Bruce Ballenger, Lad Tobin, Jennifer Sinor)

Astoria
Hilton Chicago, 3rd Floor

Teachers of creative nonfiction often urge students to imagine that there are two narrators of a story—the then-narrator and the now-narrator—who collaborate in the discovery of meaning. Experienced writers move intuitively between describing what happened and what happens, always in search of insight, yet student writers actively resist this double perspective. Why? Drawing from their own work, panelists will explore this question and implications for teaching the reflective turn.

S195. An MFA, huh? What Are You Gonna Do with That? (Beth Snyder, Sara Hess, Gerald Richards, Bridget Boland Foley, Shin Yu Pai)

Boulevard Room A,B,C
Hilton Chicago, 2nd Floor

What career options exist for a newly minted MFA—besides the obvious paths of more graduate school, adjunct limbo, or literary superstardom? Twelve years later, five alumni of the School of the Art Institute of Chicago's MFA in Writing talk about alternative career paths in education, nonprofit, TV, and other spheres—and how their MFA helped them get there.

S196. News that Stays News: The Best American Poetry Blog and the Future of Electronic Publishing. (Emma Trelles, David Lehman, Stacey Harwood, Laura Orem, Stephanie Brown)

Continental A
Hilton Chicago, Lobby Level

Edited by Stacey Harwood and David Lehman, the *Best American Poetry Blog* resembles a newspaper created anew each day by its editors, correspondents, and numerous guest bloggers around the world. Blog entries cover everything from poetry to jazz to literary controversies to digital publishing. Launched in February of 2008, the blog affords its writers new forms, means, and opportunities to reach a steadily growing readership. Panelists are the blog's editors, correspondents, and guest bloggers.

S197. Teaching Social Action Writing and Service Learning. (Diana Garcia, Debra Busman, Annie Finch, Emmy Pérez, Aimee Suzara)

Continental B
Hilton Chicago, Lobby Level

How do you develop, implement, and teach a creative writing and service learning class? How do collaborations between community partners and university creative writing students empower both groups? Panelists describe how this reciprocal process challenges instructors and creative writing students to provide service and create works that live in the community beyond the classroom setting.

S198. Critical Divide: The Personal Essay and the Critical Essay. (Fiona McCrae, Sven Birkerts, Eula Biss, Robert Polito)

Continental C
Hilton Chicago, Lobby Level

New nonfiction writing often blurs the autobiographical and the critical. At its best, that can result in something daring, collage-like, lyrical, and illuminating. The divergent writers here will discuss their recent works of nonfiction and strategies for writing the personal and the critical.

S199. A Reading and Conversation with Eileen Myles & Monica Youn. Sponsored by VIDA: Women in Literary Arts. (Cate Marvin, Erin Belieu, Eileen Myles, Monica Youn)

International Ballroom South
Hilton Chicago, 2nd Floor

Prominent poet and literary activist Eileen Myles and recent National Book Award finalist Monica Youn will present readings from their respective work to be followed by a conversation on feminist poetics with VIDA co-founders and poets Erin Belieu and Cate Marvin. AWP participants are encouraged to join a brief Q&A period to be held afterwards.

S200. 25th Anniversary Reading Celebrating the Comstock Review. (Georgia Popoff, Keith Flynn, Quraysh Ali Lansana, Jennifer Pashley)

Joliet
Hilton Chicago, 3rd Floor

In 1986, the Comstock Writers Group formed and soon committed to publishing. For twenty-five years, *Comstock Review* (formerly *Poetpourri*) has featured noted writers as well as emerging, regional, and previously unpublished poets. *CR* sponsors the annual Mildred Bailey Craft Prize & biannual Jessie Bryce Niles Chapbook Award.

S201. Lessons in Alchemy: Remembering George Hitchcock. (Liz Hughes Wiley, Albert Goldbarth, Joseph Bednarik, Diane Wakoski, David Swanger)

Lake Erie
Hilton Chicago, 8th Floor

The influence of George Hitchcock and his iconoclastic journal, *Kayak*, on modern American poetry can hardly be overstated. He and his journal helped launch and nurture the early careers of some of today's leading voices, including Carver, Simic, Olds, Goldbarth, and Levine. America's eyes and ears were opened to a new kind of poetry. Friends and colleagues fondly celebrate this legacy through stories and poetry, illuminating the timeless qualities that made George Hitchcock so unique.

S202. Migrant Voices in the Latino Heartland: The Latino Writers Collective's Migrant Youth Writers Workshop. (Miguel M. Morales, Jose Faus, Gabriela N. Lemmons, Jason Sierra, Linda Rodriguez)

Lake Huron
Hilton Chicago, 8th Floor

Latino Writers Collective members, including former migrant youth, youth advocates, and students, lead a learning circle on their groundbreaking Migrant Youth Writers workshop, now in its fourth year. Learn how the Latino Writers Collective collaborates with local agencies, colleges and universities in the Midwest. Discover how the workshop helps youth identify and nurture their long silenced voices as migrant youth in the Heartland. Recognize simple ways you can help.

S203. Writing About Social Issues in Children's & Young Adult Books. (Renee Watson, Coe Booth, Shadra Strickland)

Lake Michigan
Hilton Chicago, 8th Floor

Though the language of children's literature might be simplified for its audience, the content and craft does not have to compromise its substance and complexity. In this session, panelists talk about the importance of presenting social issues in children's literature. They will speak about preaching vs. storytelling and share how books about sensitive topics provide a starting place for conversations with children. Authors will read excerpts of their works, followed by a discussion.

S204. Creativity in Crisis: What's the Future for the Imagination in University Writing Programs? (Steve May, Helena Blakemore, Craig Batty, Nigel McLoughlin, Barbara Large)

Marquette
Hilton Chicago, 3rd Floor

While business and self-help gurus try to colonize creativity, and many academic disciplines bolt a creative element onto their funding bids, creative writing is increasingly required to define itself in quality assurance terms and to justify its very existence in the face of budgetary cuts. This panel examines the cultural, economic, and academic pressures exerted on creative writing in the academy and looks to involve participants in a search for imaginative solutions.

S205. Wading the Raging Waters—Navigating the Current Funding Landscape. (Ryan Stone, Lex Williford, Mary Troy, Michael Kardos, Kris Bigalk)

Private Dining Room 2
Hilton Chicago, 3rd Floor

Funding for education is currently in a state of great flux. With this comes uncertainty and, at times, anxiety. Creative writing programs across the country, at all levels of higher education, face challenges in both expected and unexpected areas. Four program directors from different types of programs discuss the fiscal and emotional health of their respective programs and invite contributions and discussion from the audience.

S206. Orion 30th Anniversary Reading. (Jennifer Sahn, Amy Leach, Aimee Nezhukumatathil, Benjamin Percy, Luis Alberto Urrea)

Waldorf
Hilton Chicago, 3rd Floor

For thirty years, *Orion* has used literature to bring our relationship with the natural world alive, in the belief that the arts connect people to the world, inspire action, and provide a way of thinking about a better future for people and the planet. Join *Orion's* Editor-in-Chief and four of the innovative and exemplary writers who have helped make *Orion* one of the most respected magazines dedicated to the intersection of literature and the environment.

S207. 5th Year Anniversary Reading: Ashland University MFA Creative Nonfiction Faculty. (Jill Christman, Robert Root, Steven Harvey, Sonya Huber, Kathryn Winograd)

Williford A
Hilton Chicago, 3rd Floor

Ashland University MFA creative nonfiction faculty celebrate the 5th year anniversary of the country's only two-genre MFA program. Nonfiction faculty members will preface a reading of their work by commenting on ways the program's close community of poets and creative nonfiction writers has had a formative influence on their work. The quality and aesthetic range of these writers will speak to the success of this low-residency MFA program with a regional base in Ohio and students from twenty-five states.

S208. Writing About Race in the Age of Obama. (Jack Wang, Sarah Shun-lien Bynum, Honorée Fanonne Jeffers, Eleanor Henderson)

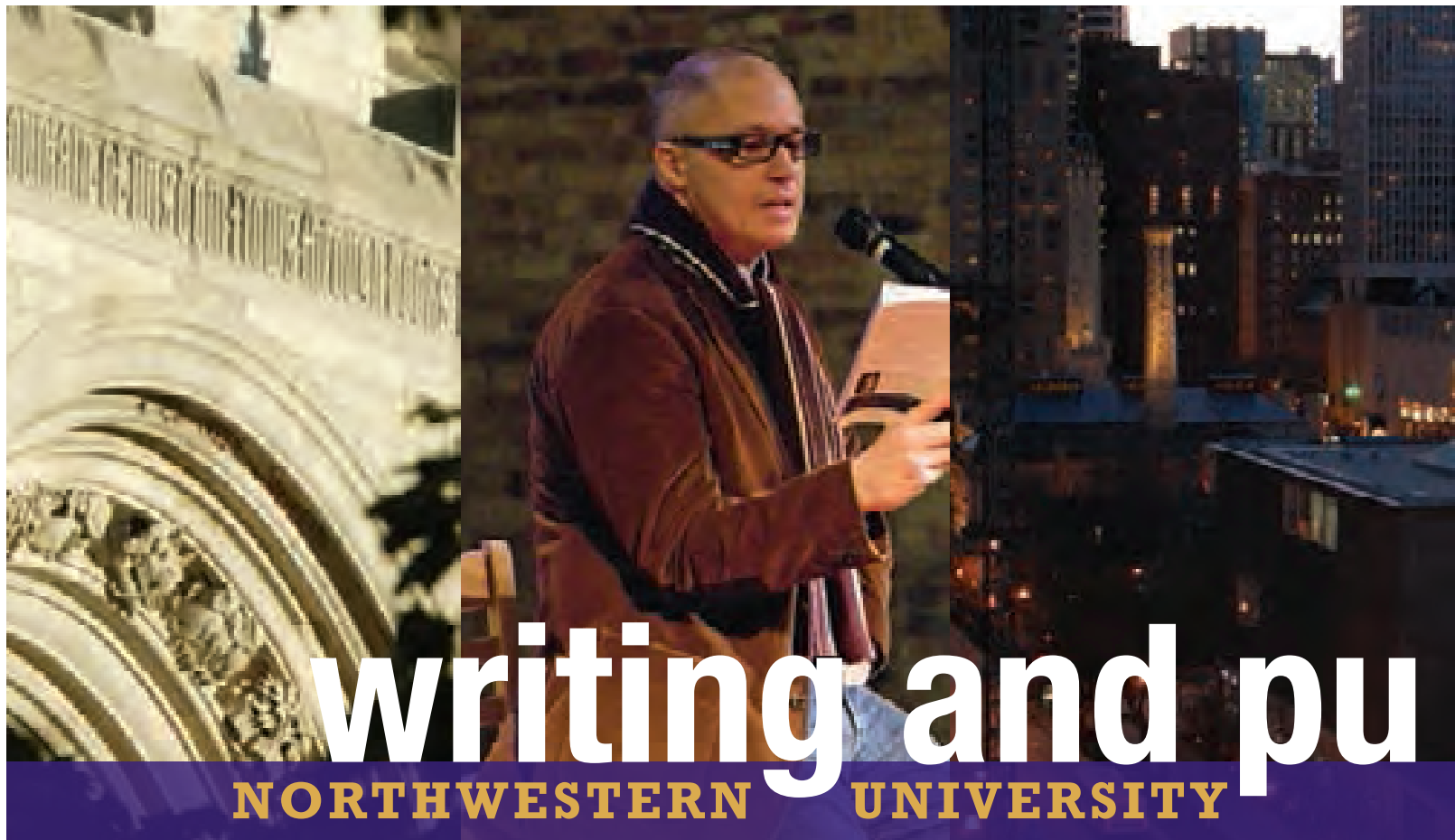
Williford B
Hilton Chicago, 3rd Floor

Since the election of President Obama, the term "post-racial" has come into popular usage. Does this term have any currency in the world of literature, and if so, what might post-racial literature look like? Are writers still obliged to protest when writing about race, or are we obliged to find new ways of writing about racial identity? And how does one write about the increasingly common experiences of being bi- or multi-racial in America? Our panel considers these questions across genres.

S209. The Vampire Poets: Collaborating with the Dead. (Hadara Bar-Nadav, Camille Dungy, Dean Rader, Simone Muench)

Williford C
Hilton Chicago, 3rd Floor

We are vampire poets who celebrate, seek guidance, and cull inspiration from the dead. Through our writing, we commune with dead artists, writers, ancestors, and the relics and remains housed in museums. In centos, persona poems, and erasures, we recycle, reconfigure, and pay homage to diverse traditions, resulting in new textual conversations. We will discuss our various projects, including methods for and challenges to collaborating with the dead, and we will read brief excerpts from our work.



MA/MFA in Creative Writing

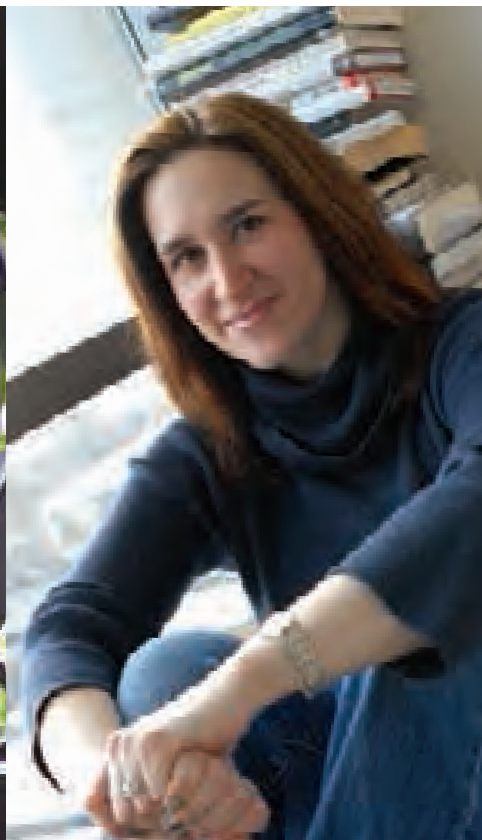
Working adults can earn their MA or MFA in evening classes in this part-time, flexible program on both Chicago and Evanston campuses. Students may focus on fiction, creative nonfiction or poetry and also take advantage of publishing and teaching internships. They may also choose to staff *TriQuarterly Online*, the international literary journal. Faculty include Stuart Dybek, Aleksandar Hemon, Marya Hornbacher, Alex Kotlowitz, Reginald Gibbons, Eula Biss, John Keene, Ed Roberson, Christine Sneed, Golda Goldbloom and S.L. Wisenberg.

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Since 2010, MA/MFA students have staffed the international magazine *TriQuarterly Online*, the continuation of the print *TriQuarterly*. *TQO* publishes the work of established writers such as William Gass, Jane Hamilton, Evie Shockley, Maureen Seaton, and Jenny Boully, as well as total newcomers. On the pages of *TQO*, Phillip Lopate has compared the essayist to a dodo and a bedbug, poets Terrance Hayes and Yona Harvey have provided a tour of their bookshelves, and an Egyptian-American lawyer has described how he stumbled onto a revolution. Every six months a new student managing editor takes the helm.

www.triquarterly.org

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www.nupress.northwestern.edu

3:00 P.M.-4:15 P.M. CONTINUED

S210. Creative Writing in Women's Prisons: Continuity Before and After Release. (Tami Haaland, Josh Fomon, Malia Burgess, Amelia McDanel, Karin Schalm)

Crystal Room
Palmer House Hilton, 3rd Floor

Panelists will explore 1) anecdotal evidence as well as research about the effect of creative writing for women involved in Montana Women's Prison creative writing classes during the past two years; 2) how outreach efforts have been coordinated among students, graduates, and independent writers affiliated with several universities to either present readings or teach in the program; and 3) the developing continuity between creative writing classes or writing groups on the inside and writing groups outside prison walls.

S211. Notre Dame Review Celebrates the 20th Anniversary of the ND MFA. (Valerie Sayers, Tony D'Souza, Justin Haynes, William O'Rourke)

Empire Ballroom
Palmer House Hilton, Lobby Level

A cross-generational fiction reading by four distinctive prose stylists. The panelists' work spans forty years and four continents and illustrates the program's commitment to surprising fiction in any mode imaginable, from stark realism to playful experimentalism.

S212. Crisis Economics for Nonprofits [WITS Alliance]. (Amy Swauger, Long Chu, Rebecca Hoogs, Michele Kotler, Melanie Moore)

Grand Ballroom
Palmer House Hilton, 4th Floor

How are some nonprofits thriving in the current economy while others struggle to keep the doors open from one day to the next? The panelists in this session, who represent presenting organizations, literary publishers, and writers-in-the-schools programs, discuss their strategies for weathering the financial storm by identifying different sources of funding, collaborating with other nonprofits and for-profit partners, and finding ways to maintain programs and services while cutting costs.

S213. The Chapbook Beyond Cultural Artifact: Contemporary Poetry and the Economics and Vitality of Chapbook Publishing. (Steven Karl, Sommer Browning, Mathias Svalina, Angela Veronica Wong, Farrah Field)

Honoré Ballroom
Palmer House Hilton, Lobby Level

This panel explores the production, distribution, and circulation of the medium of chapbooks from the perspectives of the writer, publisher, and bookseller. What does it mean to publish poetry as chapbooks rather than full-length books, and can it be a goal in its own end? What are the economics behind chapbook publication, and how has this influenced the production of poetry for our generation? If chapbooks can be fetishized as charming artifacts, what does it mean when a chapbook goes digital?

S214. The Book and the Flame: Expatriate Writers in Africa. (Andy Johnson, Adisa Vera Beatty, Janey Llewellyn, Cori Thomas)

Red Lacquer Room
Palmer House Hilton, 4th Floor

The gods created people with everything needed for survival: food, tools, fire, and a book. According to a myth, Africans discarded all but the fire; Westerners discarded all but the book. After a short reading, five expat writers will discuss challenges of writing in Africa and about Africans, including issues of post-colonialism, diaspora, and dislocation. We will examine the writer as keeper of the book and the flame, located at the crossroads between memory and creativity.

S215. Men from Venus, Women from Mars: Writing from the Perspective of the Opposite Sex.

(Reese Okyong Kwon, Jennine Capó Crucet, Alan Heathcock, Kyle Minor, Kevin Wilson)

State Ballroom
Palmer House Hilton, 4th Floor

The old canard that fiction writers should write what they know would seem to prohibit writing from the point of view of characters of the opposite sex. Meanwhile, some of the most believable and compelling men in literature have been created by women, and vice versa. What is the appeal of writing from the head of an opposite-sex character, and how does one do so credibly? What politics should we consider? Panelists will offer perspectives, tips, and examples of effective embodiment of the other.

S216. Dancing with the Deans: Evaluating Poetry in the Tenure Process. (Michael Paul Thomas, Kate Daniels, Stanton Green, Terry Kennedy)

Wabash Room
Palmer House Hilton, 3rd Floor

Evaluation of the arts in tenure and promotion is a long-standing issue. This panel discusses the specifics of creative writing, and in particular, poetry, from the point of view of two questions: 1) What is a fair way to account for the difficulty in publishing creative writing as compared to the sciences and social sciences? 2) How can one judge the various levels of journals and magazines for creative writing in terms of their rigor of peer review and prestige within the field?

4:30 P.M.-5:45 P.M.

S217. Hybrid Bodies: Poets Negotiating the Fractal Geographies of Trauma and Identity. (Addie Tsai, Kelly Moore, Ronaldo Wilson)

Astoria
Hilton Chicago, 3rd Floor

This panel explores the confluence and difficulties regarding hybrid bodies (disability, trauma, sexuality, gender, race) and the complexities of using the hybrid body as a metaphor in contemporary poetry. How do we approach poetry as a way of exploring the sense of the body's betrayal, working in a public whose lack of awareness presents real dangers? In poetry, how can we inhabit hybridity without objectifying it? What impulse leads people to write about abnormal body experiences not their own?

S218. *The Dome of Heaven: Making an Independent Film.* (Diane Glancy, Thirza Defoe)

Boulevard Room A,B,C
Hilton Chicago, 2nd Floor

Independent filmmaking is in. Every time I open my e-mail, I find a new festival. In 2010, I made a film. Several components came together: money, actors, crew, and location. Two weeks and \$200,000 later, I had a film, *The Dome of Heaven*. Independent filmmaking is much like writing a book. It's harder, of course, because many people are involved, but completing draft after draft in filming and editing, submitting the film to festivals, and being accepted or rejected, is similar to the writing process.

S219. *The Lyric Essay: A Collapse of Forms or a Form of Collapse?* (Wendy Rawlings, Ned Stuckey French, Jocelyn Bartkevicius, Steven Church, Colin Rafferty)

Continental A
Hilton Chicago, Lobby Level

Of late, the lyric essay has risen in prominence, taking its place as a genre in its own right alongside fiction, poetry, and narrative nonfiction. Yet the lyric essay is unique as a genre in that it's most often defined by what it's not. Or what it's not... exactly. How might we think about the lyric essay as melting pot or mishmash, form or formlessness? What might be the implications of the high level of interest in this open form, one that by its very definition resists definition?

S220. *Ear Candy: Teaching the Pleasures of Poetic Meter.* (Liz Ahl, Jeff Oaks, Annie Finch, Honorée Fanonne Jeffers, Tara Betts)

Continental B
Hilton Chicago, Lobby Level

Rooted in a diversity of aesthetic and pedagogical perspectives, this panel focuses on the teaching and learning of meter: how, when, and why might one teach meter to young poets? Is teaching meter like teaching other elements of poetic craft and technique? Is meter akin to music or language when it comes to learning and teaching? How can we help our students sing out rather than slog through? How might activities like scansion, reading aloud, or imitation, help poets develop an ear for meter?

S221. *A Reading for Literary Imagination.* (Christopher Ricks, Clare Cavanagh, David Ferry, Greg Delanty, Sigrid Nunez)

Continental C
Hilton Chicago, Lobby Level

This reading will cross genres in order to present creative writing from *Literary Imagination*, a leading periodical which brings together the creative writing and scholarly communities. Our presenters will speak briefly about the importance of literary periodicals in a time when such publications are increasingly threatened. The presenters will answer questions about publication in periodicals, and they will read from their own works.

S222. *Literature and Evil.* Sponsored by The Center for Fiction. (Noreen Tomassi, Marilynne Robinson, Ha Jin, Paul Harding)

Grand Ballroom
Hilton Chicago, 2nd Floor

Acclaimed literary fiction writers who have unforgettably illuminated the nature of evil will read from their work and then engage in a discussion of their approaches to this topic well as their thoughts on other writers' work in this subject area, followed by an audience Q&A.

S223. *Poetry Reading: Pitt Poetry Series.* (Ed Ochester, Toi Derricotte, Ross Gay, Julia Spicher Kasdorf, David Wojahn)

International Ballroom South
Hilton Chicago, 2nd Floor

Series Editor Ed Ochester will introduce the poets as they read from their new books from the Pitt Poetry Series of the University of Pittsburgh Press.

S224. *Four Tongues of Poetic Resistance.*

(Francisco X. Alarcón, Jorge Tetl Argueta, Carlos Cumpián, Odilia Galván Rodríguez)

Joliet
Hilton Chicago, 3rd Floor

The lives and works of these poets encompass experiences shared by many in the Americas: California, the U.S. Southwest, Mexico, Cuba, El Salvador, Chicago. Alarcón and Galván Rodríguez are moderators of Poets Responding to SB 1070; Argueta through Talleres de Poesía promotes children's literature in El Salvador; Cumpián is an activist poet/editor of March Abrazo Press in Chicago.

S225. *Home Sweet Home: Short Story Collections and Small Presses.* (Caitlin Horrocks, Amina Gautier, Shannon Cain, Adam Schuitema, Kelcey Parker)

Lake Erie
Hilton Chicago, 8th Floor

With trade publishers less willing to take a risk on story collections and agents and editors advising writers to just finish a novel, where can the story writer turn? Five debut authors discuss their experiences with the small, independent, and university presses that are increasingly the most welcoming homes for story collections. They'll discuss how they found their publishers, what small publishers can (and can't) offer story authors, and how these presses are helping collections thrive.

S226. *Art School Journals.* (Hugh Behm-Steinberg, Ariana-Sophia Kartsonis, Jordan Stempleman, Heather McShane)

Lake Huron
Hilton Chicago, 8th Floor

As writing programs have proliferated in art schools, new journals have sprung up that rebalance writing, visual art, and design. Join the editors of *Botticelli* (Columbus College of Art and Design), *Dear Navigator* (School of the Art Institute of Chicago), *Eleven Eleven* (California College of the Arts), and *Sprung Formal* (Kansas City Art Institute) as they discuss writing and publishing in these unique institutions and how the art school is reshaping the future of the literary journal.

4:30 P.M.-5:45 P.M. CONTINUED

S227. Homage to Édouard Glissant (1928-2011).

(Ishion Hutchinson, Christian Campbell, Kwame Dawes, Matthew Shenoda, Laila Pedro)

Lake Michigan

Hilton Chicago, 8th Floor

Édouard Glissant, born in Martinique in 1928, was one of the great originals in Francophone and world literature, particularly because of his contribution to postcolonial discourse, not only as a theorist but as poet, novelist, and dramatist. Five writers will read from his work—in French, Creole, and in English—and their own. A discussion of Glissant, the writer and the man, and his influence on the panelists' work, will follow.

S228. Poetry's First Webseries: Verse, a Poetry Murder Mystery. (Ram Devineni, Bob Holman, Lamont Steptoe, Jon Sands, Susan Brennan)

Marquette

Hilton Chicago, 3rd Floor

Poetry meets webisode in *Verse*, a poetry murder mystery by Rattapallax Films. Come watch the first episode and hear poets from the project discuss the technical and creative process of uniting cinematic and poetic devices. Shot in New York City and Berlin with an all-poet cast and crew, encompassing poetry landmarks and legends, award-winning *Verse* utilizes a new web media to invent an original story while inviting a wider poetry audience.

S229. Asian American Writers' Workshop Discusses Asian American Poetry: Past, Present, Future. (Victoria Chang, Timothy Yu, Ken Chen, Nick Carbo, Sandra Lim)

Private Dining Room 2

Hilton Chicago, 3rd Floor

Marilyn Chin said: "Our poetry is not a static enterprise but a thriving, historical progression." As we look at Asian American poetry today, much has changed, yet much has stayed the same. This panel will feature a group of diverse literary critics, anthologists, and poets in a vibrant discussion to grapple with questions such as: What is Asian American poetry? Where have we been? Where are we now? What lies ahead in the future?

S230. A Tribute to Carolyn Kizer. (David Rigsbee, Kevin Craft, Emily Warn)

Waldorf

Hilton Chicago, 3rd Floor

This panel will discuss Carolyn Kizer's work and significance to American poetry. Kizer has combined private lyricism with a Confucian sense of public responsibility. At a time when it was unfashionable to proclaim oneself feminist or political, Kizer proudly proclaimed herself both. Founding editor of *Poetry Northwest* and first Literary Director for the National Endowment for the Arts, legendary teacher Kizer has produced a moving body of work that dazzles with clarity and passion.

S231. 30th Anniversary McKnight Fellowship Reading. (Jocelyn Hale, Bernard Cooper, John Reimringer, Wang Ping)

Wiliford A

Hilton Chicago, 3rd Floor

Join the Loft Literary Center in celebrating the 30th year of the McKnight Artist Fellowships for Writers. Bernard Cooper, judge for the 2009 Fellowships, will read along with two of the prose writers he selected for the award, John Reimringer and Wang Ping.

S232. The Improvisational, Inspirational Workshop.

(Sarah Stone, Brian Kiteley, Karina Knowles, Joan Silber, Lois Smith)

Wiliford B

Hilton Chicago, 3rd Floor

How can we develop workshops that inspire participants, build community, cure blocks instead of causing them, and help writers discover new stories and new possibilities for existing stories? This panel will discuss specific methods, including writing and reading exercises, that help students take risks, define their individual lineages as writers, and move away from consensus to embrace a diverse range of political and aesthetic approaches.

S233. The Art of the Short Story Collection. (Mary Rockcastle, Richard Bausch, Laura van den Berg, Tiphonie Yanique, Daniel Libman)

Wiliford C

Hilton Chicago, 3rd Floor

In the successful short story collection, the individual stories must move, delight, and entertain, and the collection as a whole must do so as well. What makes a collection of short stories a satisfying whole? How should it be put together? What should the writer consider when deciding upon content, placement, length, title? How easy or hard is it to sell? Robert Bausch, acknowledged master of the short story form and author of eight collections of short stories, joins three authors of very different, all successful, debut short story collections. Each will talk about his/her process in creating, shaping, and publishing the short story collection.

S234. New Childrens and Young Adult Voices: A Cross-Genre Reading. (Penny Blubaugh, Zu Vincent, Tami Lewis Brown, Kiara Koenig, J.L. Powers)

Crystal Room

Palmer House Hilton, 3rd Floor

What captivates young readers today? Five authors of picture books, middle grade fiction, young adult novels, and narrative nonfiction share from their newly published works in a cross-genre reading of all things honest and edgy.

S235. Michigan at Thirty: An Alumni Reading.

(Megan Levad, Joshua Edwards, Randa Jarrar, Laura Wetherington, Natalie Bakopoulos)

Empire Ballroom

Palmer House Hilton, Lobby Level

University of Michigan MFA Program alumni exemplify the plurality of perspectives and aesthetics in current literature. Join us to hear new work by recent graduates.

S236. Why Independent Publishers Matter/Independent Publishers and the Changing Industry. (Michael Miller, Tom Roberge, Jordan Bass, Steve Woodward, Eric Obenouf)

Grand Ballroom
Palmer House Hilton, 4th Floor

Bookforum editor Michael Miller, along with selected editors and publishers from various independent presses, will discuss the changing landscape of the publishing industry and the ongoing rise of independent publishers: why they are leading the way and what this means for the future of the industry as a whole.

S237. Balancing Craft and Commitment in Political Fiction. (Rosellen Brown, Tracy Daugherty, Heidi Durrow, Ellen Meeropol)

Honoré Ballroom
Palmer House Hilton, Lobby Level

Four fiction writers, ranging from emerging to prolific, consider the risky challenge of balancing their commitment to social justice with the demands of good writing. Using examples of successful stories and novels, they will address ways of framing language, developing character, and structuring plot to dramatize conflicts of class, race, and gender while avoiding the pitfalls of authorial intrusion and didacticism.

S238. Developing a Literary Community for Emerging Writers. (Zachary Bean, Eric Ekstrand, Tiffany Thor, Steven Simeone, James Roberts)

Red Lacquer Room
Palmer House Hilton, 4th Floor

This panel discusses the need for developing a vibrant literary community outside of graduate writing programs and strategies for doing so. From founding a literary conference for emerging writers to organizing community readings, the editors and staff of *Glass Mountain* have created a model for growing a literary community and in the process, learned what works and what doesn't.

S239. Publishing as Pedagogy: How the Process of Running an Independent Press and Developing Manuscripts Can Enhance the Growth of Young Writers. (Jeff Kass, Karen Smyte, Kevin Coval, Fiona Chamness, Carlina Duan)

State Ballroom
Palmer House Hilton, 4th Floor

This panel will bring together two advisors of youth publishing projects—one from Chicago and one from Ann Arbor—along with a youth editor/book-designer and an emerging author published by Ann Arbor's Red Beard Press to talk about the benefits and challenges of immersing young writers in all facets of the publishing process including business-planning, acquiring funding, soliciting and gathering submissions, editing, book-designing, marketing, events promotion, and distribution.

S240. Present at the Creation: The Chicago Poetry Revolution of the 1980s and '90s. (Tim W. Brown, Luis J. Rodriguez, Sharon Mesmer, Kurt Heintz, Paul McComas)

Wabash Room
Palmer House Hilton, 3rd Floor

Poets, writers, and performers who came of age in the Chicago poetry scene of the 1980s and '90s discuss the explosion of spoken-word poetry and performance in the city during these decades and its national and international impact on the presentation of poetry to popular audiences. Topics include the legacy of the poetry slam and efforts to capture and document a notoriously ephemeral art form via publications and video, audio, and online media.

7:00 P.M.-8:15 P.M.

Please see reception guide on p. 134

8:30 P.M.-10:00 P.M.

S241. Academy of American Poets Presents Nikky Finney and Lyn Hejinian. (Tree Swenson, Nikky Finney, Lyn Hejinian)

Grand Ballroom
Hilton Chicago, 2nd Floor

The Academy of American Poets presents an event featuring two prestigious poets, Nikky Finney and Lyn Hejinian, who will be reading their own work.

S242. Story Week and Bath Spa Present—Literary Rock and Roll! (Randall Albers, Steve May, Irvine Welsh, Audrey Niffenegger, Aleksandar Hemon)

International Ballroom North & South
Hilton Chicago, 2nd Floor

Columbia College Chicago's Story Week Festival of Writers, along with Bath Spa University's Research Centre for Contemporary Writing, returns to AWP to present another uniquely entertaining evenings of readings and music, featuring Audrey Niffenegger (*The Time Traveler's Wife*, *Her Fearful Symmetry*), Irvine Welsh (*Trainspotting*, *Ecstasy*), and National Book Award finalist Aleksandar Hemon (*Love and Obstacles*, *The Lazarus Project*), with Chicago blues by acclaimed guitarist Ronnie Baker Brooks.

10:00 P.M.-12:00 MIDNIGHT

S243. AWP Public Reception & Dance Party. Sponsored by the University of Tampa Low-Residency MFA in Creative Writing.

Continental A,B,C
Hilton Chicago, Lobby Level

A Dance Party with music by DJ Neza. Free beer and wine from 10:00-11:00 p.m. Cash bar from 11:00 p.m. to midnight.

S244. The All Collegiate Afterhours Open Mic. (James Warner, Phil Brady)

Marquette
Hilton Chicago, 3rd Floor

The All Collegiate Afterhours Open Mic is open to all undergrad and grad students attending the conference. Participation is capped at fifteen readers. Readers are asked to keep their work to a maximum of five minutes. Please sign up at the Wilkes University booth at the bookfair.

AWP PUBLIC RECEPTIONS

WEDNESDAY | 7:00-8:15 P.M.

A Reception Hosted by The Poetry Foundation

Joliet, Hilton Chicago Hotel 3rd Floor. Join the staff of The Poetry Foundation for a soiree.

THURSDAY | 7:00-8:15 P.M.

A Reception Hosted by Writers in the Schools (WITS)

Astoria, Hilton Chicago Hotel 3rd Floor

Come celebrate with Writers in the Schools (WITS) for a reception.

A Reception Hosted by the University of Missouri—St. Louis MFA Program

Joliet, Hilton Chicago Hotel 3rd Floor

Join students and faculty from the University of Missouri—St. Louis MFA Program for a reception.

A Reception Hosted by the University of Michigan MFA Program in Creative Writing

Marquette, Hilton Chicago Hotel 3rd Floor

Come celebrate with students and faculty from the University of Michigan MFA Program in Creative Writing for a soiree.

A Reception Sponsored by *River Teeth: A Journal of Nonfiction Narrative*, with the Ashland University MFA Program and Ashland Poetry Press

Wiliford A, Hilton Chicago Hotel 3rd Floor

Join Ashland University, Ashland Poetry Press, and *River Teeth* for a reception.

A Reception Hosted by the University of Illinois Creative Writing Program & *Ninth Letter*

Wiliford B, Hilton Chicago Hotel 3rd Floor

Join faculty and students from the University of Illinois's Creative Writing Program & *Ninth Letter* for a soiree.

A Reception Hosted by the School of the Art Institute of Chicago's Writing Program

Private Dining Room 1, Hilton Chicago Hotel 3rd Floor

Join students and faculty from the School of the Art Institute of Chicago's Writing Program for a reception.

A Reception Hosted by Red Hen Press

Private Dining Room 2, Hilton Chicago Hotel 3rd Floor

Join the editors and staff of Red Hen Press for a reception.

A Reception Hosted by Chatham University

Private Dining Room 4, Hilton Chicago Hotel 3rd Floor

Join students and faculty from Chatham University for a reception.

AWP DANCE PARTY!

THURSDAY, FRIDAY, & SATURDAY
10:00 P.M.-12:00 MIDNIGHT

AWP Public Reception & Dance Party, Sponsored by the University of Tampa's Low-Residency MFA in Creative Writing

Continental A, B, C, Hilton Chicago Hotel Lobby Level

Join AWP, the University of Tampa, and DJ Neza for a Dance Party. Free beer and wine from 10:00 p.m. to midnight on Thursday and from 10:00-11:00 p.m. on Friday and Saturday. Cash bar from 11:00 p.m. to midnight on Friday and Saturday.



AWP PUBLIC RECEPTIONS

FRIDAY | 7:00-8:15 P.M.

A Reception Hosted by New York University's Creative Writing Program

Astoria, Hilton Chicago Hotel 3rd Floor

Come celebrate with students and faculty from New York University's Creative Writing Program for a reception.

A Reception Hosted by Emerson College to Celebrate the Debut of the Annual Boston Summer Writers' Conference at Emerson College.

Joliet, Hilton Chicago Hotel 3rd Floor

Conference Organizers Robert Atwan, Steve Yarbrough and Jerald Walker will be on hand to discuss the program and answer questions.

A Reception Hosted by *Ruminare Magazine*, *Rock & Sling*, and *WordFarm*

Wiliford B, Hilton Chicago Hotel 3rd Floor

Come celebrate with staff from *Ruminare Magazine*, *Rock & Sling*, and *WordFarm* at a reception.

A Reception & Reading Hosted by the Columbia College Chicago Poetry & Nonfiction Programs

Private Dining Room 1, Hilton Chicago Hotel 3rd Floor

Join students and faculty from Columbia College Chicago's Poetry & Nonfiction Programs for a reading and book raffle.

A Reception Hosted by the Sewanee Writers' Conference

Private Dining Room 2, Hilton Chicago Hotel 3rd Floor

Join writers from the Sewanee Writers' Conference for a reception.

A Reception Hosted by Bowling Green State University's Creative Writing Program

Private Dining Room 3, Hilton Chicago Hotel 3rd Floor

Come for a reception with faculty and students from Bowling Green State University's Creative Writing Program.

***Attack of the Copula Spiders: A Book Launch with Douglas Glover.* A Reception Hosted by Biblioasis**

Private Dining Room 4, Hilton Chicago Hotel 3rd Floor

Join Biblioasis in a reception to celebrate Douglas Glover's *Attack of the Copula Spiders: and Other Essays on Writing*.

SATURDAY | 7:00-8:15 P.M.

A Reception Hosted by Split This Rock Poetry Festival

Astoria, Hilton Chicago Hotel 3rd Floor

Come celebrate with staff from the Split This Rock Poetry Festival at a soiree.

A Reception Hosted by the University of Notre Dame's MFA in Creative Writing Program

Joliet, Hilton Chicago Hotel 3rd Floor

Come for a soiree with faculty and students from the University of Notre Dame's MFA in Creative Writing Program.

A Reception Hosted by *Adanna Literary Journal*

Private Dining Room 1, Hilton Chicago Hotel 3rd Floor

Join staff and contributors of *Adanna Literary Journal* for a reception.

Poets Honor W.S. Merwin's Recent Work with Essay Collection—Launch Party with Mark Irwin, Matthew Zapruder, and Others. A Reception Hosted by WordFarm.

Private Dining Room 3, Hilton Chicago Hotel 3rd Floor

Join WordFarm and friends in a reception celebrating the work of W.S. Merwin.

CLMP LITERARY PUBLISHERS

WEDNESDAY 5:00 P.M.-6:30 P.M.

W104. CLMP and SPD Publisher Meeting.

(Jamie Schwartz, Steph Opitz)

Marquette
Hilton Chicago, 3rd Floor

The staffs of the Council of Literary Magazines and Presses and Small Press Distribution discuss issues facing CLMP and SPD publishers, goals for the organizations, and upcoming programs.

THURSDAY 9:00 A.M.-10:15 A.M.

R115. A Room with a Review: The Art of Literary Criticism.

(Andrew Ciotola, Mindy Kronenberg, Daniel Torday, Scott Parker, Christina Thompson)

Wilford A
Hilton Chicago, 3rd Floor

Literary journal editors discuss the ethics, mechanics, and value of reviewing.

THURSDAY 10:30 A.M.-11:45 A.M.

R134. Phoning It In: Publishing through an iPhone App.

(Maribeth Batcha, Tyler Meier, Sunyoung Lee, Daniel Pritchard, Chad Post)

Lake Michigan
Hilton Chicago, 8th Floor

Representatives from five leading publishers—*Boston Review*, Kaya Press, *Kenyon Review*, *One Story*, *Open Letter*—discuss their experiences: the pitfalls, successes, and strategies of publishing digitally.

THURSDAY 1:30 P.M.-2:45 P.M.

R190. Leaving a Paper Trail: The Relevance of Print Culture in a Digital Age.

(Eric Lorberer, Matvei Yankelevich, Guy Lamolinara, Harold Augenbraum)

Wilford C
Hilton Chicago, 3rd Floor

Leaders in the field of literature discuss the role of print today and what print culture means in an increasingly electronic world.

THURSDAY 3:00 P.M.-4:15 P.M.

R208. Periodical Wisdom: Advising Student-Run Lit Mags.

(Jay Baron Nicorvo, Jennifer Acker, Don Lee)

Lake Michigan
Hilton Chicago, 8th Floor

Current faculty advisors and publishers of literary magazines discuss the ins and outs of directing a student-run publication.

FRIDAY 9:00 A.M.-11:45 A.M.

F124. Budgeting Essentials for the Book or Lit Mag.

(Melanie Moore, Martha Rhodes)

Wilford A
Hilton Chicago, 3rd Floor

Two experienced literary publishers share how to project cash flow, set up P&L statements, budget effectively, and more!

FRIDAY 1:30 P.M.-4:15 P.M.

F197. Individual Fundraising Essentials for Literary Publishers.

(Jeffrey Lependorf)

Wilford A
Hilton Chicago, 3rd Floor

CLMP's Executive Director presents the art of effective fundraising letters, membership campaigns, and building a base of individual contributors through board development and cultivation events.

SATURDAY 9:00 A.M.-10:15 A.M.

S116. The Dynamic Duo: Exploring the Author/Publisher Relationship.

(Fiona McCrae, Marie Mockett, Sarah Gorham, Kathleen Ossip)

Wilford C
Hilton Chicago, 3rd Floor

An honest, thoughtful discussion between authors and their publishers. The good, the bad, and the ugly details of working with each other. With Fiona McCrae of Graywolf Press; Marie Mockett, author of *Picking Bones from Ash*; Sarah Gorham from Sarabande Books; and Kathleen Ossip, author of *The Cold War*.

WRITERS IN THE SCHOOLS

WEDNESDAY 4:30 P.M.-5:45 P.M.

W102. WITS Membership Meeting.

*Joliet
Hilton Chicago, 3rd Floor*

Writers in the Schools (WITS) Alliance invites current and prospective members to attend a general meeting lead by Robin Reagler, Executive Director of WITS-Houston.

THURSDAY 9:00 A.M.-10:15 A.M.

R120. Celebration in Any Language: Teaching Bilingual Students [WITS Alliance]. (Jack McBride, Alise Alousi, Merna Ann Hecht, Milta Ortiz, Cara Zimmer)

*Grand Ballroom
Palmer House Hilton, 4th Floor*

As student populations become increasingly diverse, most writing teachers work with bilingual students. We face specific challenges in creating an inclusive classroom community but ultimately celebrate linguistic difference through powerful writing and creativity. Panelists will discuss strategies for reaching all students, the challenges in navigating multiple languages in one classroom, and successes in creating a safe place for students to tell their individual stories.

THURSDAY 3:00 P.M.-4:15 P.M.

R217. What You Need to Know Before You Stand and Deliver: K-12 Teaching 101 [WITS Alliance]. (Rebecca Hoogs, Cassie Sparkman, Valerie Wayson, David Hassler, Cecily Sailer)

*Empire Ballroom
Palmer House Hilton, Lobby Level*

Standing in front of a classroom and delivering inspiring and effective lessons doesn't just happen. And just because you're a great writer doesn't mean you're ready to be a great teaching artist in a K-12 classroom. But this panel will help you understand the path to becoming the teacher you want to be, that your teachers expect you to be, and that your students deserve. We'll share tips and tricks of the trade and offer concrete advice for how to get the experience you need to succeed.

FRIDAY 1:30 P.M.-2:45 P.M.

F189B. Finding a Common Language in the Public Schools [WITS Alliance]. (Long Chu, Michele Kotler, Loyal Miles, Giuseppe Taurino, Keith Yost)

*Private Dining Room 1
Hilton Chicago, 3rd Floor*

WITS organizations have deep artistic roots and may approach the teaching of creative writing in ways public school administrators

and teachers misunderstand or find irrelevant to their concerns. How do we make the case for WITS programs as valuable partners in meeting schools' goals for student learning, but still remain true to our artistic identity? This panel of school administrators and WITS leaders share real world ideas to strengthen outreach to school partners.

FRIDAY 3:00 P.M.-4:15 P.M.

F207. The Wired Writing Classroom: The Marriage of Technology and Teaching [WITS Alliance]. (Cecily Sailer, Jeanine Walker, Janet Hurley, Jim Walker, Bertha Rogers)

*Lake Huron
Hilton Chicago, 8th Floor*

With an endless supply of evolving technology, how can educators capitalize on innovative web platforms and social media to augment classroom teaching, inspire students, and showcase their work? In this panel, several administrators from writers-in-the-schools organizations share multimedia projects that marry technology and traditional teaching methods. These stories of "technology" touch upon best practices while considering questions of safety and authenticity.

SATURDAY 1:30 P.M.-2:45 P.M.

S172. Marketing the Literary, or Putting Some Poetry into Your PR [WITS Alliance]. (Robin Reagler, Alison Granucci, Loyal Miles, Tree Swenson, Kristine Uyeda)

*Boulevard Room A,B,C
Hilton Chicago, 2nd Floor*

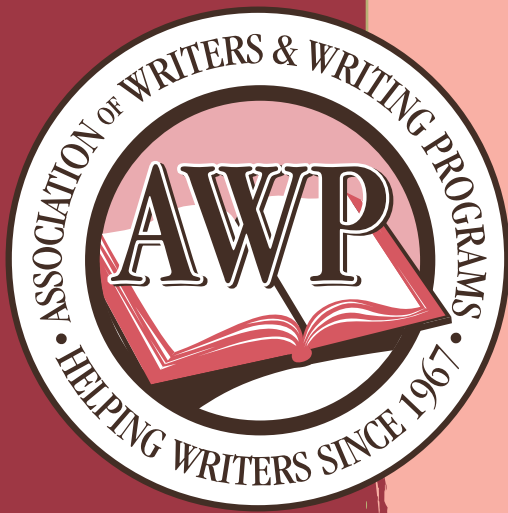
For many writers, the business of promoting literature does not come naturally. Many literary organizations are led by writers for whom marketing is unfamiliar terrain. But some programs are finding surprising ways to connect with a larger public through low-cost campaigns to promote individual writers, literary arts education programs, memberships, and donations.

SATURDAY 3:00 P.M.-4:15 P.M.

S212. Crisis Economics for Nonprofits [WITS Alliance]. (Amy Swauger, Long Chu, Rebecca Hoogs, Michele Kotler, Melanie Moore)

*Grand Ballroom
Palmer House Hilton, 4th Floor*

How are some nonprofits thriving in the current economy while others struggle to keep the doors open from one day to the next? The panelists in this session, who represent presenting organizations, literary publishers, and writers-in-the-schools programs, discuss their strategies for weathering the financial storm by identifying different sources of funding, collaborating with other nonprofits and for-profit partners, and finding ways to maintain programs and services while cutting costs.



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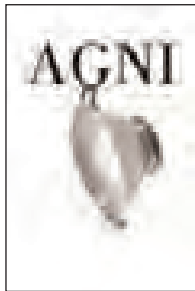
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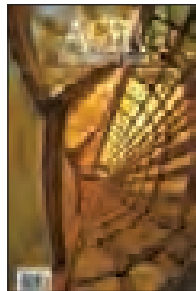
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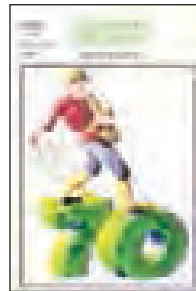
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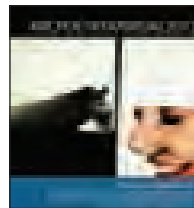
AGNI
Table N21



Alaska Quarterly Review
Table M8



Antioch Review
Table M8



Arc Poetry Magazine
Table M8



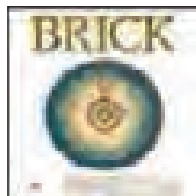
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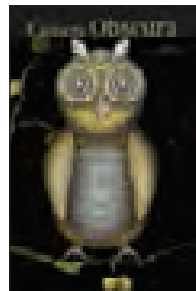
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Briar Cliff Review
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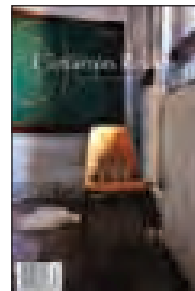
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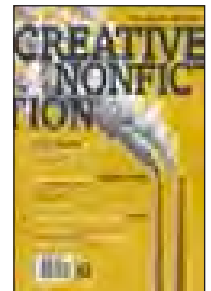
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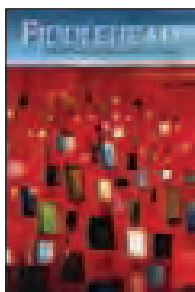
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Cimarron Review
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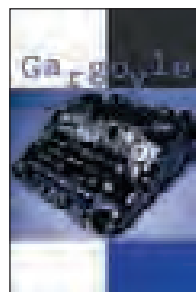
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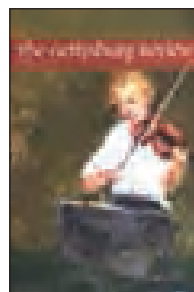
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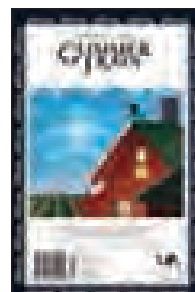
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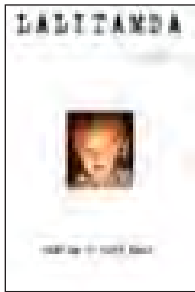


Glimmer Train
Table M8

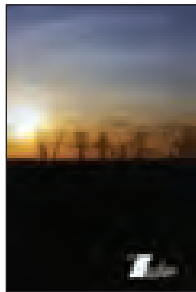


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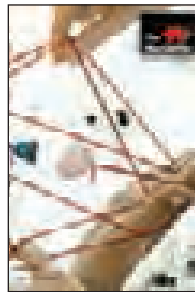
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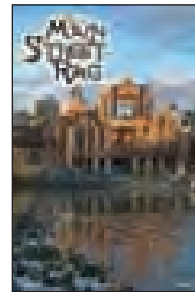
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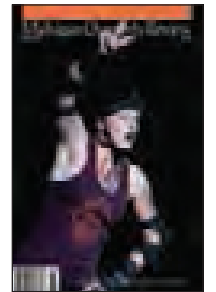
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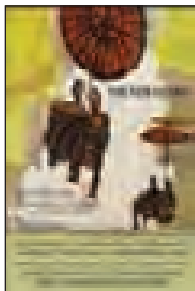
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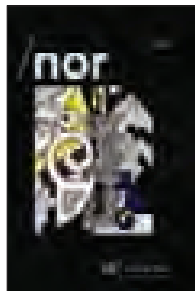
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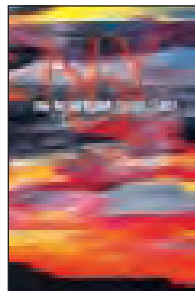
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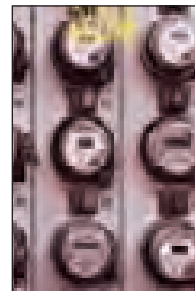
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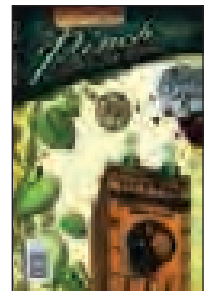
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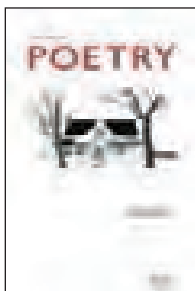
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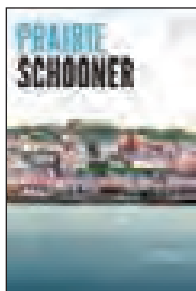
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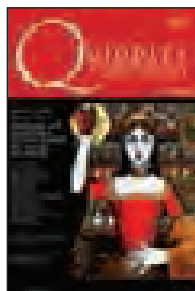
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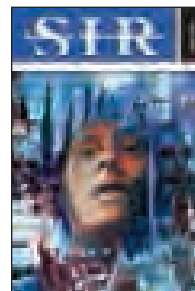
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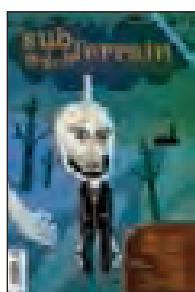
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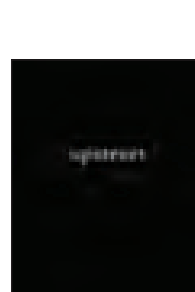
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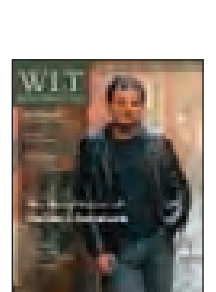
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Ryan Call (2008) is a 2011 Whiting Writers' Award recipient for his debut book, *The Weather Stations*, (CakeTrain, 2011). His work is praised by Whiting Selectors as "unlike anything else being published".



Joe Hall (2008) has two titles forthcoming. The first collection of poems, *The Container Store*, is expected from Spring-Gun Press in 2012, and the second collection, *The Devotional Poems*, is due out from Black Ocean Press in 2013.



Laura Ellen Scott's (1993) debut novel, *Death Wishing* (Ig Publishing, 2011), is a comic fantasy set in post-Katrina New Orleans. The book tells the story of what happens when death wishes come true. Laura Ellen Scott teaches at Mason and advises undergraduate English students.



Huan Hsu (2004) expects the publication of his forthcoming book, *The Porcelain Thief: Searching For The Lost Treasure In The Shards Of Old And New China*, the true story of a revered Chinese



art form, a hidden stash of porcelain potentially worth millions, and one Chinese-American's search to put the pieces of the puzzle together before a country's past and its treasures are forever lost with the generation that possessed them.

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
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The Kangaroo Girl; Now


 **Martha Cooley**
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BOOKFAIR BOOTHS & TABLES

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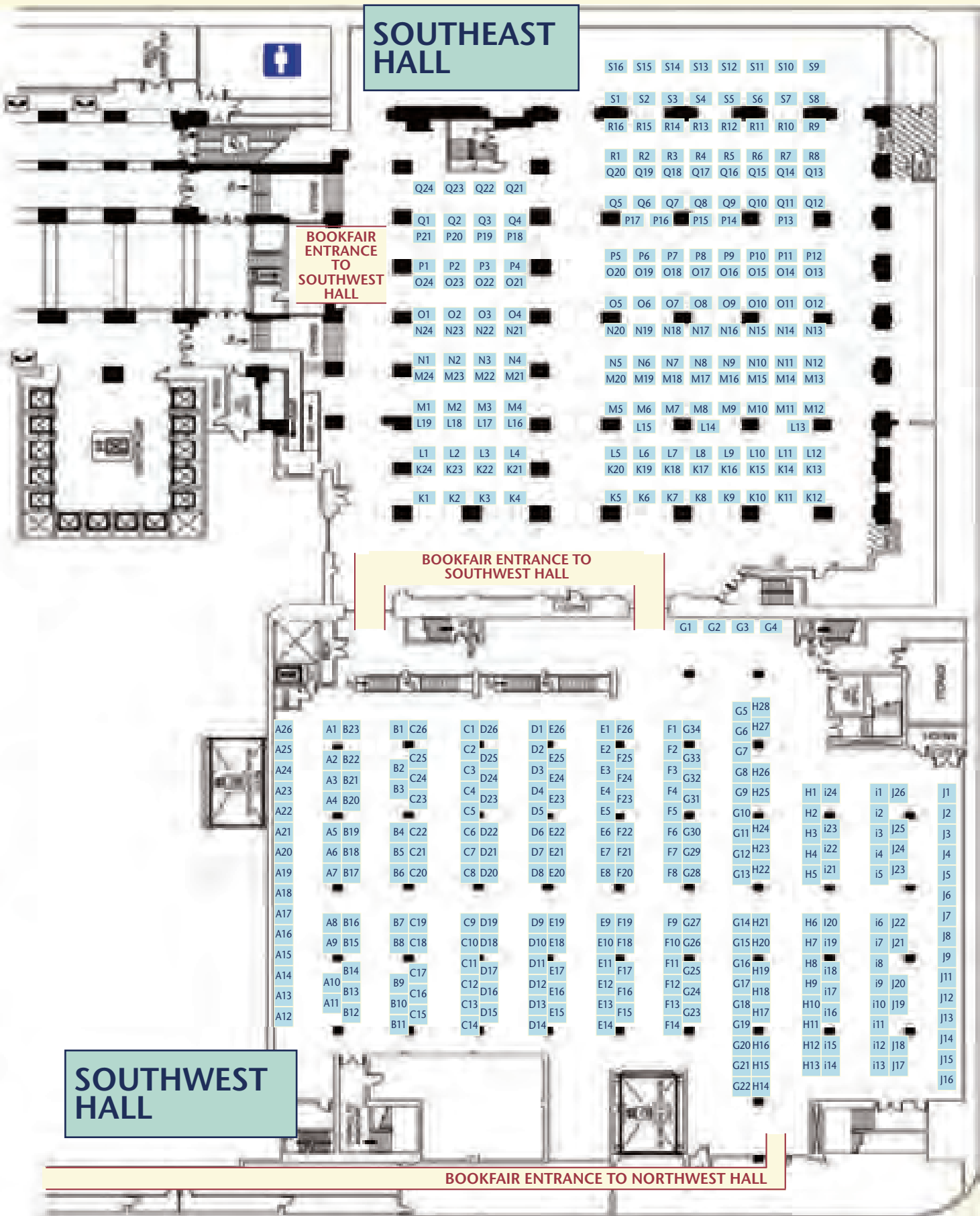
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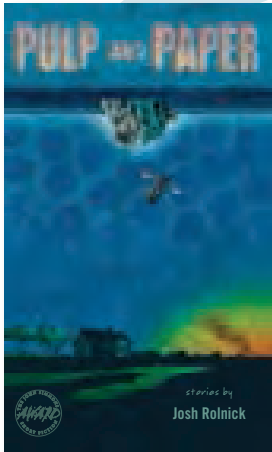


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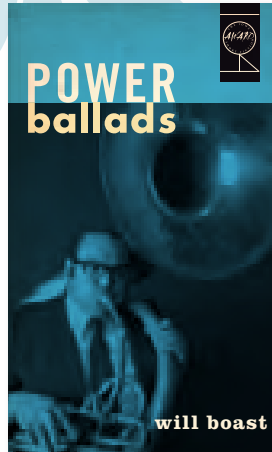
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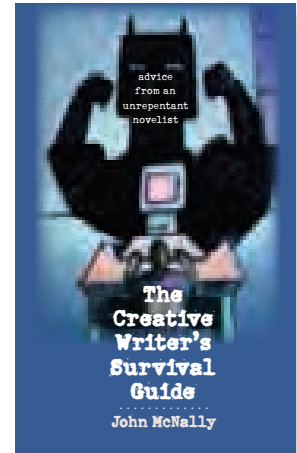
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by Josh Rolnick



Power Ballads
by Will Boast



Confessions of a Left-Handed Man
An Artist's Memoir
by Peter Selgin

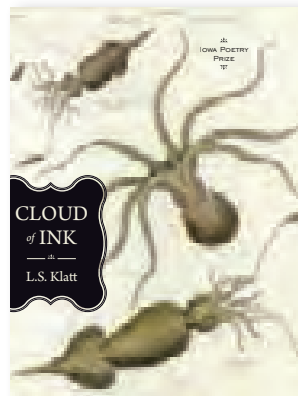


The Creative Writer's Survival Guide
Advice from an Unrepentant
Novelist by John McNally

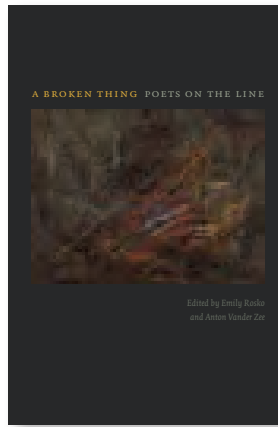
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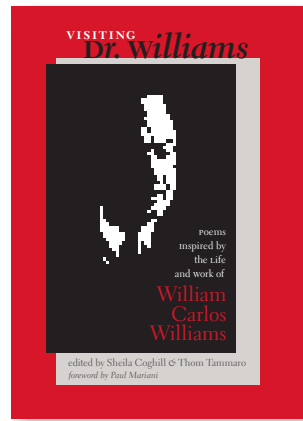
Unbeknownst
poems by Julie Hanson



Cloud of Ink
poems by L. S. Klatt



A Broken Thing
Poets on the Line
edited by Emily Rosko
& Anton Vander Zee



Visiting Dr. Williams
Poems Inspired by
the Life and Work of
William Carlos Williams
edited by Sheila Coghill
& Thom Tamararo

**Visit us at tables M5 & M6
for author signings!**

FRIDAY, MARCH 1

11:00 AM · Josh Rolnick
1:00 PM · Samuel Amadon
2:00 PM · L. S. Klatt
3:00 PM · John McNally
4:00 PM · Peter Selgin

SATURDAY, MARCH 2

11:00 AM · Jennine Capó Crucet

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Rick Bass, Fiction, Creative Nonfiction

Jeanne Marie Beaumont, Poetry

Sarah Braunstein, Fiction

Jaed Muncharoen Coffin, Creative Nonfiction, Fiction

Ted Deppe, Poetry, Coordinator, Stonecoast in Ireland

Carolina deRobertis, Fiction, Translation

Boman Desai, Fiction

David Durham, Popular Fiction, Fiction

Annie Finch, Poetry

Aaron Hamburger, Fiction

Elizabeth Hand, Popular Fiction, Fiction

Joy Harjo, Poetry

Nancy Holder, Popular Fiction

Barbara Hurd, Creative Nonfiction

Cait Johnson, Creative Nonfiction

James Patrick Kelly, Popular Fiction, Multimedia

Michael Kimball, Popular Fiction, Scriptwriting

Debra Marquart, Creative Nonfiction

Charles Martin, Poetry, Translation

David Mura, Creative Nonfiction, Fiction, Poetry

Alexs Pate, Fiction, Poetry

Elizabeth Searle, Fiction, Popular Fiction, Scriptwriting

Tim Seibles, Poetry

Patricia Smith, Poetry

Suzanne Strempek Shea, Creative Nonfiction, Fiction

Scott Wolven, Popular Fiction



AUTHOR SIGNINGS AT THE BOOKFAIR

THURSDAY

10:30 A.M.

Nancy Bo Flood
Vermont College of Fine Arts 417

11:00 A.M.

Brendan Constantine
Red Hen Press 409, 411, 413

Lara Gularte
Portuguese-American Writers..... R9

Andrew Merton
Accents Publishing A4

Rubén Quesada
PALABRA / Con Tinta K17

Emily Rosko
University of Akron Press C25

Glenn Shaheen
University of Pittsburgh Press.....209, 211

12:00 NOON

Carol Anshaw
School of the Art Institute of Chicago..... 601

Ryder Collins
Fairmont State University..... O15

Curtis L. Crisler
Aquarius Press / Willow Books / *Tidal Basin*
Review J11

Ru Freeman
So to Speak L18

Arielle Greenberg
So to Speak L18

Syed Afzal Haider
Chicago Quarterly Review Q10

Eloise K. Healy
So to Speak L18

Sara Levine
School of the Art Institute of Chicago..... 601

Cate Marvin
So to Speak L18

Heidi Smith
The Clara Ann Burns Story A14

12:30 P.M.

Chad Prevost
Kattywompus Press..... 721

1:00 P.M.

Constance Adler
Michigan State University Press..... 810

Nin Andrews
Kattywompus Press..... 721

Pura López Colomé
Wesleyan University Press 608

Brian Doyle
Red Hen Press 409, 411, 413

Kelly Norman Ellis
Aquarius Press / Willow Books / *Tidal Basin*
Review J11

Matthew Gavin Frank
University of Nebraska Press..... 711, 713

Forrest Gander
Wesleyan University Press 608

Charmi Keranen
Big Wonderful Press.....K18

Karen An-hwei Lee
Chapman University / *Tabula Poetica* / John
Fowles Center D21

Alexander Long
White Pine Press Q5

Greg McBride
Briery Creek Press O7

Elizabeth McKenzie
Chicago Quarterly Review Q10

Alissa Nutting
Fairy Tale Review / Dorothy, a publishing
project..... R14

Sarah Perrier
University of Akron Press C25

Carol Quinn
Cider Press Review J9

Martha Rhodes
Autumn House Press..... L5, L6

ire'ne lara silva
PALABRA / Con Tinta K17

2:00 P.M.

Aliki Barnstone
White Pine Press Q5

Willis Barnstone
Red Hen Press 409, 411, 413

Wendy Call
University of Nebraska Press..... 711, 713

Peter Gizzi
Wesleyan University Press 608

Douglas Glover
Vermont College of Fine Arts 417

Marie Manilla
Fairmont State University..... O15

Ricardo Nazario y Colon
New Sins Press 816

Darlin' Neal
Press 53 R6

Patty Paine
Accents Publishing..... A4

Brian Sousa
Portuguese-American Writers..... R9

Philip Terman
Autumn House Press..... L5, L6

2:30 P.M.

Anita Skeen
Michigan State University Press..... 810

3:00 P.M.

Millicent Borges Accardi
Portuguese-American Writers..... R9

Tony Barnstone
Chapman University / *Tabula Poetica* / John
Fowles Center D21

AUTHOR SIGNINGS AT THE BOOKFAIR

Kevin Brockmeier

The Georgia Review 109

Jaimy Gordon

McPherson & Company H27

Richard Jackson

Ashland Poetry Press 503

Aaron Smith

New Sins Press 816

Bianca Spriggs

Accents Publishing A4

Sheryl St. Germain

Autumn House Press..... L5, L6

3:30 P.M.

Patricia Ann McNair

Elephant Rock Books B16

4:00 P.M.

Light Quarterly Authors

Light Quarterly / Foundation for Light VerseP7

Devon Miller-Duggan

Fairmont State University..... O15

Heidi Smith

The Clara Ann Burns Story.....A14

Helen Pruitt Wallace

Ashland Poetry Press 503

Allison Benis White

Chapman University / Tabula Poetica / John Fowles Center D21

FRIDAY

9:00 A.M.

Carol V. Davis

Truman State University PressB23

Blas Falconer

The University of Arizona Press300

10:00 A.M.

Ann Angel

Vermont College of Fine Arts 417

Charles Cantalupo

Michigan State University Press..... 810

Lawrence Coates

University of Nevada Press Q21

Tracy Crow

University of Nebraska Press..... 711, 713

Georgia Banks Martin

Jane's Stories Press Foundation.....E5

Lynanne Musselman

New Sins Press 816

Melinda Palacio

PALABRA / Con TintaK17

Sergio Troncoso

The University of Arizona Press300

Chris Vitiello

Ahsahta Press..... D4, D5

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John Grammer, Director

10:30 A.M.**Michael Czyzyniejewski**

Curbside Splendor Publishing H3

11:00 A.M.**Paige Ackerson-Kiely**

Ahsahta Press D4, D5

Karren LaLonde Alenier

Kattywompus Press 721

Joan Aleshire

Four Way Books Q22, Q23, Q24

Pinckney Benedict

Press 53 R6

Lillian-Yvonne Bertram

Red Hen Press 409, 411, 413

Bruce Bond*The Pinch* F3**Lorna Dee Cervantes**

Wings Press S5

B. K. Fischer

Truman State University Press B23

Frank Gaspar

Portuguese-American Writers R9

Landon Godfrey*Cider Press Review* J9**Monica A. Hand**

Alice James Books 700

Allison Adelle Hedge Coke

The University of Arizona Press 300

Matthew Henriksen

Black Ocean G7

Debora Kuan

Saturnalia Books C23

Phyllis Moore*The Georgia Review* 109**Paul Lisicky**

Wilkes University 406

Alice Notley

Wesleyan University Press 608

Edith Pearlman

Lookout Books N5, N6

Alison Pelegrin

University of Akron Press C25

David James Poissant*Southern Indiana Review* / RopeWalk Press A19**Doug Ramspeck**

BkMk Press C1, C2

Michael Robins

Saturnalia Books C23

Jose Antonio Rodriguez

Tia Chucha Press / Scapegoat Press B12

Josh Rolnick

University of Iowa Press M5, M6

Katerina Stoykova-Klemer

Accents Publishing A4

Chad Sweeney

Alice James Books 700

Carmen Tafolla

Wings Press S5

Lynne Thompson

Chapman University / Tabula Poetica / John

Fowles Center D21

Robert Walker

New Sins Press 816

Vallie Lynn Watson

Southeast Missouri State University Press G6

Jonathan Wells

Four Way Books Q22, Q23, Q24

Gary Young

White Pine Press Q5

11:30 A.M.**Nicole Louise Reid***Burnside Review* J20**JD Schraffenberger**

Wilkes University 406

Karen Schubert

Kattywompus Press 721

12:00 NOON**Fred Arroyo**

The University of Arizona Press 300

Amanda Field*Chicago Quarterly Review* Q10**Andrew Grace**

Ahsahta Press D4, D5

Robin Hemley

University of Georgia Press 111

Richard Hoffman

Barrow Street D15

Sally Rosen Kindred

Fairmont State University O15

Zack Rogow

Kattywompus Press 721

Heidi Smith*The Clara Ann Burns Story* A14**Nancy Takacs**

Fairmont State University O15

Laura Maylene Walter

BkMk Press C1, C2

Michael Warr

Tia Chucha Press / Scapegoat Press B12

Nancy Zafris

University of Georgia Press 111

12:30 P.M.**Martha Collins**

University of Pittsburgh Press 209, 211

Marc J. Sheehan

Ashland Poetry Press 503

1:00 P.M.**Samuel Amadon**

University of Iowa Press M5, M6

Lisa Marie Basile

The Poetry Society of New York 818

George Bilgere

Autumn House Press L5, L6

Stephanie Brown

Chapman University / Tabula Poetica / John

Fowles Center D21

Anne Calcagno

School of the Art Institute of Chicago 601

Heather Christle

Wesleyan University Press 608

Elizabeth Crane*Chicago Quarterly Review* Q10**Renee D'Aoust**

Wilkes University 406

Amy England*American Letters & Commentary* N9**Joe Hall**

Black Ocean G7

Randall Horton Aquarius Press / Willow Books / <i>Tidal Basin Review</i>J11
Lauren Hunter The Poetry Society of New York 818
Josh Kryah <i>Colorado Review</i> / Center for Literary Publishing.....D25
Adam Levin School of the Art Institute of Chicago 601
Lee Martin <i>The Georgia Review</i> 109
Sebastian Matthews Red Hen Press 409, 411, 413
Janet McAdams The University of Arizona Press300
Greg McBride Briery Creek PressO7
Aaron McCollough Ahsakta Press..... D4, D5
John Minczeski University of Akron Press C25
Doug Ramspeck Barrow Street D15

Liz Robbins <i>Cider Press Review</i> J9
Frank Rogaczewski <i>American Letters & Commentary</i>N9
Patricia Smith Tia Chucha Press / Scapegoat Press.....B12
Ryan Stone Press 53 R6
Thom Ward Accents Publishing A4
Stephanie Powell Watts BkMk Press..... C1, C2
Ingrid Wendt Truman State University Press B23
1:30 P.M.
Nikki Beer <i>The Pinch</i>F3
Lucy Bledsoe University of Wisconsin Press..... 707
Nancy Eimers Vermont College of Fine Arts 417
Alice Friman LSU Press 204

Stephen Haven Ashland Poetry Press 503
Rick Hilles University of Pittsburgh Press.....209, 211
Raphael Kadushin University of Wisconsin Press..... 707
Tagus Press Book Signing Portuguese-American Writers..... R9
2:00 P.M.
Millicent Borges Accardi <i>PALABRA / Con Tinta</i>K17
Makalani Bandele Aquarius Press / Willow Books / <i>Tidal Basin Review</i>J11
Jessica Baran All Along Press.....J21
Bruce Bond Wilkes University.....406
Todd Davis Michigan State University Press..... 810
Julie Doxsee Black Ocean.....G7

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MASTER OF FINE ARTS IN CREATIVE WRITING



Candace Black (*Poetry, nonfiction*) - Geoff Herbach (*fiction, screenwriting*)
 Diana Joseph (*Fiction, nonfiction*)
 Richard Robbins (*Poetry*) - Roger Sheffer (*Fiction*)
 Richard Terrill (*Nonfiction, poetry*)

For more information, contact

Richard Robbins, Director of Creative Writing
 Department of English
 Minnesota State University, Mankato
 230 Armstrong Hall
 Mankato, MN 56001

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2:00 P.M. CONTINUED

Heid E. Erdrich
The University of Arizona Press300

Sarah Gorham
Four Way Books Q22, Q23, Q24

Lily Hoang
Fairy Tale Review / Dorothy, a publishing project..... R14

Patricia Spears Jones
Tia Chucha Press / Scapegoat Press.....B12

L.S. Klatt
University of Iowa Press..... M5, M6

Krys Lee
The Center for Fiction 507

David Mason
Red Hen Press 409, 411, 413

Kathleen McGookey
Burnside Review J20

Jory Mickelson
New Sins Press 816

Greg Pape
Accents Publishing..... A4

Catherine Pierce
Saturnalia Books..... C23

Karen Rigby
Ahsahta Press..... D4, D5

Marjorie Sandor
The Georgia Review 109

Christine Swanberg
Jane's Stories Press Foundation.....E5

Chad Sweeney
White Pine Press Q5

Mary Troy
BkMk Press..... C1, C2

Judith Vollmer
Autumn House Press..... L5, L6

Lori Wilson
Fairmont State University..... O15

2:30 P.M.

Ann Fisher-Wirth
Wings Press..... S5

Nathalie Handal
University of Pittsburgh Press.....209, 211

Jesmyn Ward
Fiction Writers ReviewP1

3:00 P.M.

Amal al-Jubouri
Alice James Books 700

Tina Chang
Four Way Books Q22, Q23, Q24

Contributors to *Stories Wanting Only to Be Heard: Selected Fiction from Six Decades of The Georgia Review*
University of Georgia Press.....111

Michael Downs
LSU Press 204

Rigoberto Gonzalez
Four Way Books Q22, Q23, Q24

Eric Goodman
University of Nebraska Press..... 711, 713

Susan Grimm
BkMk Press..... C1, C2

Connie Hales
Autumn House Press..... L5, L6

Derrick Harriell
Aquarius Press / Willow Books / *Tidal Basin Review*J11

Philip Gerard panels

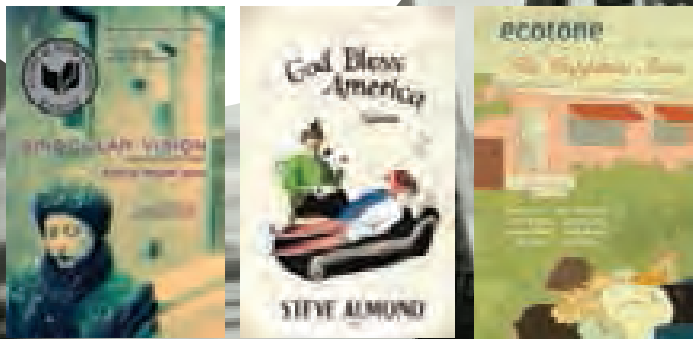
4:30 p.m., Thurs., March 1, Waldorf Room, Hilton Chicago
3 p.m., Fri., March 2, State Ballroom, Palmer House

Malena Mörling panels

4:30 p.m., Thurs., March 1, State Ballroom, Palmer House
12 p.m., Fri., March 2, Lake Michigan, Hilton Chicago

Edith Pearlman

reading 9 a.m., Fri., March 2, Wilford C, Hilton Chicago
book signing 11 a.m.–2 p.m., Fri., March 2, Tables N5/N6



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M.G. Lord

USC Master of Professional Writing Program.. H19

Eric Lundgren

All Along PressJ21

Shara McCallum

Alice James Books 700

John McNally

University of Iowa Press..... M5, M6

Alicia Suskin Ostriker

University of Pittsburgh Press.....209, 211

Iaian Haley Pollock

University of Georgia Press..... 111

Andrew Rihn

New Sins Press 816

J.A. Tyler

Sunnyoutside..... D13

Richard Vargas

Tia Chucha Press / Scapegoat Press..... B12

Lesley Wheeler

Barrow Street D15

Kim Wright

Press 53..... R6

3:30 P.M.**Jimmy Santiago Baca: Author Meet &***Greet with BYOB (Bring Your Own Book)*
Blue Flower Arts.....400**Stacy Bierlein**

Elephant Rock Books..... B16

Richard Blanco

University of Pittsburgh Press.....209, 211

Bonnie Jo Campbell: Author Meet & Greet*with BYOB (Bring Your Own Book)*
Blue Flower Arts.....400**Jim Ray Daniels**

Michigan State University Press..... 810

4:00 P.M.**Susanna Childress**

New Issues Poetry & Prose 717

Scott Hightower

Barrow Street D15

Jeff Hoffman

New Issues Poetry & Prose 717

Light Quarterly Authors*Light Quarterly / Foundation for Light VerseP7***Anika Paris**

Tia Chucha Press / Scapegoat Press..... B12

Dean Rader

Truman State University PressB23

Peter Selgin

University of Iowa Press..... M5, M6

Heidi Smith

The Clara Ann Burns Story A14

Gloria Vando

Tia Chucha Press / Scapegoat Press..... B12

4:30 P.M.**Joy Ladin**

University of Wisconsin Press..... 707

SATURDAY**10:00 A.M.****Ellen Cassedy**

University of Nebraska Press..... 711, 713

Carol Ann Duffy: Author Meet & Greet with*BYOB (Bring Your Own Book)*
Blue Flower Arts.....400*Continued on the next page...*

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10:00 A.M. CONTINUED

Judy Halebsky
Sixteen Rivers Press.....E26

Robert Hellenga
Quiddity 611

Michael Kardos
Press 53 R6

Jacqueline Kudler
Sixteen Rivers Press.....E26

Philip Levine: *Author Meet & Greet with
BYOB (Bring Your Own Book)*
Blue Flower Arts400

Light Quarterly Authors
Light Quarterly / Foundation for Light VerseP7

John Rember
Split Oak Press / MFA in a Box..... Q13

Andrew Scott
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Michigan State University Press..... 810

10:30 A.M.

Patricia Lee Lewis
Vermont College of Fine Arts 417

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11:00 A.M.

Allyson Armistead
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Jennine Capó Crucet
University of Iowa Press..... M5, M6

Maria Espinosa
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Robin Hemley
Indiana University Press.....E10, E11

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Micah Ling
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Josh MacIvor-Andersen
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Janine Oshiro
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Elizabeth Poliner
Hollins University: Jackson Center for Creative
Writing600

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Pedro Ponce
PALABRA / Con TintaK17

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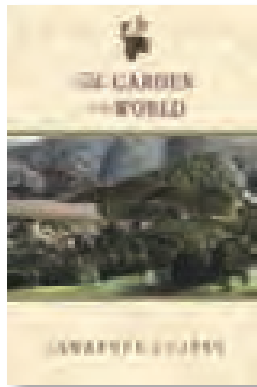
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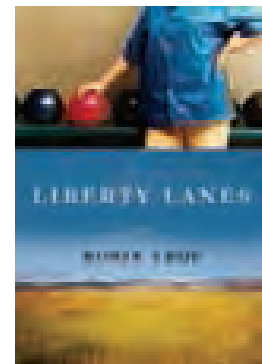
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12:00 NOON

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Jill Osier

Sunnyoutside..... D13

Scott Sanders

Indiana University Press.....E10, E11

Maxine Scates

New Issues Poetry & Prose 717

Carmen Gimenez Smith

Colorado Review / Center for Literary Publishing..... D25

Heidi Smith

The Clara Ann Burns Story.....A14

Luciano Tosta

Portuguese-American Writers..... R9

1:00 P.M.

Seth Abramson

New Issues Poetry & Prose 717

Bill Baer

Truman State University Press.....B23

Lisa Marie Basile

The Poetry Society of New York 818

Eric Baus

Colorado Review / Center for Literary Publishing..... D25

Stacey Lynn Brown

University of Akron Press C25

Oliver de la Paz

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Feng Sun Chen

Black Ocean..... G7

Debby Dahl Edwardson

Vermont College of Fine Arts 417

Lauren Hunter

The Poetry Society of New York 818

Jen Karetnick

Big Wonderful Press.....K18

Lee Martin

University of Nebraska Press..... 711, 713

2:00 P.M.

Claudia Gary

Light Quarterly / Foundation for Light VerseP7

Rachel Eliza Griffiths

New Issues Poetry & Prose 717

Emmy Pérez

PALABRA / Con TintaK17

2:30 P.M.

Linda Hogan

Wings Press.....S5

Pamela Uschuk

Wings Press.....S5

3:00 P.M.

Jesse Ball

School of the Art Institute of Chicago 601

Ruth Margraff

School of the Art Institute of Chicago 601

4:00 P.M.

Heidi Smith

The Clara Ann Burns Story.....A14

Light Quarterly Authors

Light Quarterly / Foundation for Light VerseP7



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11:00 a.m.

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Friday
3:00 p.m.

Amal al-Jubouri
Shara McCallum



Saturday
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Francesca Abbate is an associate professor at Beloit College. Her poems, which have twice been nominated for a Pushcart Prize, have appeared most recently in *NEO* and *Field*. She is the author of *Troy, Unincorporated*.

Jessica Abel is a Harvey- and Lulu-winning cartoonist, author of *La Perdida, Radio: An Illustrated Guide* (with Ira Glass) and a comics textbook, *Drawing Words & Writing Pictures* (with Matt Madden). She is series editor (with Madden) of *The Best American Comics*, and teaches at the School of Visual Arts.

Hannah Dela Cruz Abrams is a recipient of the Rona Jaffe National Literary Award. She is currently at work on her first memoir, *The Following Sea*. She teaches at the University of North Carolina Wilmington.

Samuel Ace has published in *Ploughshares*, *Nimrod*, and *Kenyon Review*. He is the author of three collections of poetry, as well as *Stealth*, co-authored with Maureen Seaton. He is a two-time finalist for a Lambda Literary Award and winner of the Astraea Lesbian Writer's Fund Prize.

Chantel Acevedo's novel, *Love and Ghost Letters*, won the Latino International Book Award and was a finalist for the Connecticut Book of the Year. She is an associate professor of English at Auburn University, co-editor of the *Southern Humanities Review*, and founder of the Auburn Writers Conference.

Pamela Achenbach Novak teaches at Butler County Community College, Kaplan University, and the University of Phoenix. She is co-author of *A Few of the Many Adventures of Oliver Toliver*.

Jennifer Acker is the Founding Editor of the *Common* and she is a visiting lecturer at Amherst College. She has published stories, nonfiction, and translations in *Harper's*, the *San Francisco Chronicle*, and several literary magazines.

Cara Blue Adams is the Fiction and Nonfiction Editor at the *Southern Review*. Her work has appeared in *Narrative*, the *Kenyon Review*, and the *Sun*.

Kyle Adamson is a recipient of the AWP Intro Journals award in poetry. His work was published recently in *Artful Dodge*. He is a veteran of the Iraq War, serving two deployments in the Marine Corps infantry.

James Tadd Adcox's work has appeared in *TriQuarterly*, the *Literary Review*, and *Pank*, among others. He is the Editor-in-Chief of *Artifice Magazine*, and the author of *The Map of the System of Human Knowledge*.

Kim Addonizio is a poet and novelist. Her latest books are *Lucifer at the Starlite*, a finalist for the Poets' Prize, and *Ordinary Genius: A Guide for the Poet Within*. Her honors include a Guggenheim, two NEA Fellowships, and the Pushcart Prize in both poetry and the essay. She teaches workshops in Oakland, California and online.

Faith Adiele is the author of *Meeting Faith*, winner of the PEN award; narrator of *My Journey Home*, a PBS documentary based on a memoir-in-progress; and co-editor of the anthology, *Coming of Age*

Around the World. Distinguished Visiting Writer at Mills College, she has taught in Bali, Ghana, Nigeria, South Africa, Iowa, Massachusetts, and elsewhere.

Constance Adler's articles have appeared in the *Oxford American*, *Spy*, *Utne Reader*, *Philadelphia Magazine*, and elsewhere. Her memoir is *My Bayou: New Orleans Through the Eyes of a Lover*.

Vidhu Aggarwal teaches global literature and culture at Rollins. Her poems have appeared in various journals and anthologies, including Norton's *Contemporary Voices from the East, Nimrod*, and *Harpur Palate*. She is the founding editor of *specs journal*.

Rebecca Agiewich is a novelist, journalist, and writing teacher. Her novel is *BreakupBabe*.

Kathleen Aguero is the author of four collections of poetry including *Investigations: The Mystery of the Girl Sleuth* and *Daughter Of*. She teaches at Pine Manor College in both the undergraduate and low-residency MFA programs, and in Changing Lives through Literature, a program for criminal offenders on probation.

Peter Aguero is the host of The Moth's series in Brooklyn, NY and has won The Moth Grand Slam. He is the leader of the BTK Band, and is an instructor in MothSHOP Community Education Program.

Liz Ahl is the author of the poetry chapbooks *Luck* and *A Thirst That's Partly Mine*. She has been a resident at the Vermont Studio Center, the Jentel Artist Residency Program, and the Kimmel Harding Nelson Center for the Arts. She teaches writing at Plymouth State University.

Dilruba Ahmed's debut book of poems, *Dhaka Dust*, won the 2010 Bakeless Prize for poetry. Her writing has appeared in *Blackbird*, *Cream City Review*, *New England Review*, and *The Normal School*.

Victoria Akins, Penobscot, has taught at Indian Island School for 27 years as a reading specialist and literacy interventionist. A coordinator for the grant-based Waponahki Writers Project, she helped found the program in 2007.

Francisco X. Alarcón is author of twelve poetry collections, including *Ce Uno One: Poems for the New Sun*, *From the Other Side of Night*, and *Snake Poems: An Aztec Invocation*. His honors include the Before Columbus Foundation American Book Award and the Pen Oakland Josephine Miles Award. He teaches at the University of California, Davis.

Dan Albergotti is the author of *The Boatloads*, winner of the A. Poulin, Jr. Poetry Prize. His poems have appeared in the *Cincinnati Review*, the *Southern Review*, the *Virginia Quarterly Review*, and other journals. He currently teaches creative writing and literature courses and edits the online journal *Waccamaw* at Coastal Carolina University.

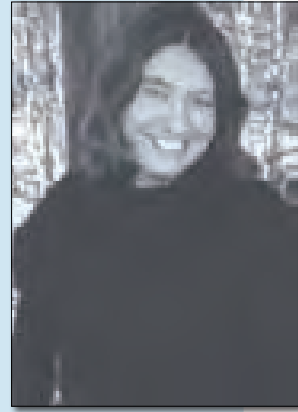
Randall Albers chairs the Fiction Writing Department at Columbia College Chicago. He is Founding Producer of the Story Week Festival of Writers. His fiction and nonfiction have appeared in *Prairie Schooner*, *F Magazine*, *Writing in Education*, *TriQuarterly*, and elsewhere.

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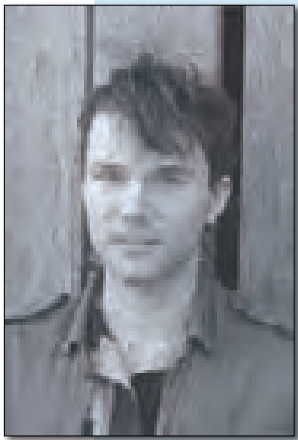
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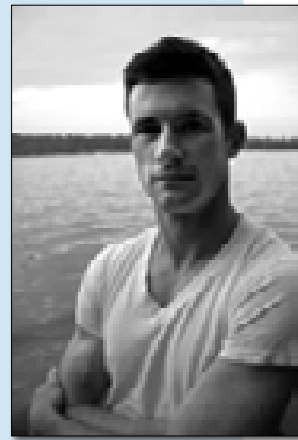
LIA PURPURA THURSDAY 2:00 PM
Essay, *Rough Likeness*



JULIE MARIE WADE FRIDAY 11:00 AM
Essay, *Small Fires*



T FLEISCHMANN THURSDAY 2:30 PM
Essay, *Syzygy, Beauty*



RYAN VAN METER FRIDAY 1:30 AM
Essay, *If You Knew Then What I Know Now*



CAITLIN HORROCKS THURSDAY 3:30 PM
Fiction, *This Is Not Your City*



KATHLEEN OSSIP FRIDAY 3:30 PM
Poetry, *The Cold War*



JEFFREY SKINNER SATURDAY 12:00 PM
The 6.5 Practices of Moderately Successful Poets: A Self-Help Memoir

Rosa Alcalá is the author of a poetry collection, *Undocumentaries*, and two chapbooks, *Some Maritime Disasters This Century* and *Undocumentary*. Recent translations include Lila Zemborain's *Guardians of the Secret* and poems for *The Oxford Book of Latin America Poetry*. She teaches creative writing at the University of Texas–El Paso.

Marcia Aldrich teaches in the department of English at Michigan State University. She is the author of *Girl Rearing*, and was the editor of *Fourth Genre*. Her book *Companion to an Untold Story* is a recipient of the AWP Creative Nonfiction Prize.

Derek Alger is Editor-at-Large of *PIF Magazine* and a contributing editor for *Ducts*, an online literary journal. His fiction has appeared in *Confrontation*, the *Literary Review*, *Del Sol Review*, and *Night Train*.

Kazim Ali is the author of several books of poetry, fiction, and essays including most recently *Orange Alert*, *Bright Felon*, and *Fasting for Ramadan*. He is associate professor of creative writing at Oberlin College and is a contributing editor for the *Writer's Chronicle*.

Mohammed Naseehu Ali is a writer and musician from Ghana. His fiction and essays have been published by the *New York Times*, the *New Yorker*, *Mississippi Review*, *Bomb*, *Gathering of the Tribes*, and *Essence and Open City*. He is a guest lecturer at Kwara State University, Nigeria and teaches creative writing at NYU.

Abdul Ali manages the literary journal, *FOLIO*. His poems have appeared in *Gargoyle*, *New Contrast*, and *Gathering of Tribes*. His culture writing can be found in *The Root*, and the *Washingtonian*, among others. He received an artist fellowship from the D.C. Commission on the Arts and Humanities.

Kelli Allen's work has appeared or is forthcoming in *Puerto del Sol*, *It Has Come to This: Poets of the Great Mother Conference*, *Blackmail*

Press Magazine, and elsewhere. She is the author of two chapbooks, has served as the Managing Editor of *Natural Bridge*, and is the Director of Development for the Missouri Warrior Writers Project.

Alise Alousi's poems have appeared in *Poets Against War*, *I Feel a Little Jumpy Around You*, *Inclined to Speak*, and are forthcoming in *We are Iraqis*. Her poetry is featured as a broadside for the Mutanabbi Starts Here project and on the CD, *Reading Rumi in an Uncertain World*. She is Associate Director of the InsideOut Literary Arts Project and serves on the board of Radius of Arab Writers.

Stephanie (Sam) Amada is currently Visiting Assistant Professor in the Department of Writing, Rhetoric, and American Cultures at Michigan State University.

Amal Amireh is an associate professor at George Mason University. Her publications include *The Factory Girl and the Seamstress: Imagining Gender and Class in Nineteenth Century American Fiction* and *Etel Adnan: Critical Perspectives on Her Life and Art* (co-edited with Lisa Majaj).

Lisa Ampleman is the author of *I've Been Collecting This to Tell You*, winner of the Wick Poetry Center chapbook competition. Recent work appears in *Forklift*, *Ohio*, *Natural Bridge*, and *Santa Clara Review*. She is a winner of a Dorothy Sargent Rosenberg poetry prize.

Michael Anania is the author of twelve volumes of poems, most recently *In Natural Light*, and *Once Again, Flowered*. He has taught at the State University of New York Buffalo, Northwestern, and the University of Illinois Chicago, and was the literary editor of Swallow Press.

Ann Angel's most recent biography, *Janis Joplin: Rise Up Singing*, received the 2011 YALSA Excellence in Nonfiction Award and other awards. She teaches writing at Mount Mary College.

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Carol Anshaw is the author of the novels *Lucky in the Corner*, *Seven Moves*, *Aquamarine*, and the forthcoming *Carry the One*. She is an adjunct professor at the School of the Art Institute of Chicago.

Robert Antoni is the author of five books including *Divina Trace*, and the forthcoming *As Flies to Whatless Boys*. His awards include an NEA grant, Guggenheim Fellowship, and the Aga Kahn Prize for fiction. He teaches in the MFA program for writing at The New School.

Cristin O'Keefe Aptowicz is the author of five books of poetry. Her most recent works include *Everything is Everything*, and the nonfiction book *Words In Your Face: A Guided Tour Through the Twenty Years of the New York City Poetry Slam*. She was ArtsEdge Writer-In-Residence at the University of Pennsylvania and was awarded an NEA Fellowship in Poetry.

Lloyd Aquino is a professor of English at Mt. San Antonio College where he helps to direct the creative writing program. He is the author of the forthcoming play, *Promises, Promises*.

Francisco Aragón is a Vice President and an Individual Members' Representative of the AWP Board of Directors. He is author of *Puerta del Sol* and the Editor of an anthology, *The Wind Shifts: The New Latino Poetry*. His poems have appeared in many anthologies, including: *Inventions of Farewell: A Book of Elegies*; *American Diaspora: Poetry of Displacement*; and *Deep Travel: Contemporary Poets Abroad*. He has translated many works, including three books by Francisco X. Alarcon. His limited edition chapbooks include *Tertulia* and *Light, Yogurt, Strawberry Milk*. His honors include an Academy of American Poets Prize and an AWP Intro Journals Project Award. He is currently the Director of Letras Latinas, the literary program of the Institute for Latino Studies at the University of Notre Dame, where he oversees, among other projects, Momotombo Press.

Jorge Tetl Argueta is a native Salvadoran and Pipil Nahua Indian. He is an award-winning author of bilingual children's books. His latest book, *Arroz con Leche/Rice Pudding* was selected as a 2010 Best Children's Book by Kirkus Review. He currently directs Talleres de Poesía.

Katherine Arnoldi received a Creative Writing Fulbright Fellowship to Paraguay, has received two New York Foundation of the Arts Awards, the DeJur Award, and others. She is the author of a graphic novel, *The Amazing True Story of a Teenage Single Mom*, and a short story collection, *All Things Are Labor*.

Rebecca Aronson is the author of a poetry collection, *Creature, Creature*. She teaches at Central New Mexico Community College. She serves as a contributing editor to the *Laurel Review*. Her poems have appeared in *Prairie Schooner*, *Tin House*, and the *Georgia Review*, among others.

Monifa Love Asante is the coordinator of the Creative Writing Program at Morgan State University in Baltimore. She is the author of *Provisions*, *Dreaming Underground*, and *Freedom in the Dismal*, as well as several fine arts catalogues. She collaborated frequently with visual artist Ed Love on community based arts projects, and co-founded Free Zone Productions with him. She is also founding director of Home Base Women, a performance poetry chorus.

Jennifer Atkinson is the author of three collections of poems, most recently *Drift Ice*. She teaches in the MFA program at George Mason University.

Margaret Atwood is the author of more than thirty-five volumes of poetry, children's literature, fiction, and nonfiction, and is perhaps best known for her novels, which include *The Edible Woman*, *The Handmaid's Tale*, *The Robber Bride*, *Alias Grace*, *The Blind Assassin*,



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Poems by Ryan Teitman



The Innocent Party
May 2012
Stories by Aimee Parkison



The Reindeer Camps and Other Poems
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June 2012
Poems by Jacek Gutorow
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and *Oryx and Crake*. Her most recent works include two collections of short fiction, *The Tent* and *Moral Disorder*; a volume of poetry, *The Door*; a nonfiction book, *Payback: Debt and the Shadow Side of Wealth*, which was part of the Massey Lecture series; and her most recent novel, *The Year of the Flood*.

Kim Aubrey is an editor for Red Claw Press and Director of Writers' Workshop in Bermuda. Her writing has appeared in the *Writer's Chronicle*, *North Dakota Quarterly*, the *New Quarterly*, and *Room* magazine.

Harold Augenbraum is Executive Director of the National Book Foundation. He has published seven books on U.S. Latino literature, three translations, and is currently editing *The Collected Poems of Marcel Proust*. He received the Mystery Writers of America's Raven Award and co-directed the Steinbeck Centennial.

Bill Ayers was Distinguished Professor of Education and Senior University Scholar at the University of Illinois at Chicago. His books include *Fugitive Days: A Memoir* and *Race Course: Against White Supremacy*, co-authored with Bernardine Dohrn.

Jimmy Santiago Baca is the author of the memoir *A Place To Stand*, which won the International Award, the novel *A Glass of Water*, and twelve books of poetry. His nonfiction book is titled *Adolescence on the Edge*. He is the winner of the Pushcart Prize, the American Book Award, and the National Poetry Award.

M. Molly Backes is the Assistant Director of StoryStudio, Chicago's center for writing and related arts. She is the author of the forthcoming novel, *The Princesses of Iowa*.

Roksana Badruddoja is a trained sociologist from Rutgers University. She is currently an Assistant Professor in the Women's

Studies Program in California State University-Fresno. She is the author of the book, *Eyes of a Storm-The Voices of South Asian- American Women* and Editor of the anthology, *Paint it Black*.

David Baker is a poet, critic, and editor whose recent books include a collection of poetry, *Never-Ending Birds* and *Radiant Lyre: Essays on Lyric Poetry*. He is Poetry Editor of the *Kenyon Review*.

Dean Bakopoulos is the author of two novels, *Please Don't Come Back from the Moon* and *My American Unhappiness*. The recipient of both an NEA and a Guggenheim Fellowship, he is on the MFA faculty at Iowa State University and the Warren Wilson Program for Writers, and is a visiting professor of fiction writing at Grinnell College.

Natalie Bakopoulos's work has appeared in such places as *Granta Online*, *Ninth Letter*, and *Tin House*, and her story "Fresco, Byzantine" was included in *The O. Henry Prize Stories 2010*. Her first novel, *The Green Shore*, is forthcoming. She is a contributing editor for the online journal *Fiction Writers Review*.

Evan L. Balkan is the author of five books of nonfiction, including *The Wrath of God: Lope de Aguirre; Revolutionary of the Americas*; and *Vanished! Explorers Forever Lost*. He is Coordinator for the English Department at the Community College of Baltimore County.

Jesse Ball's most recent books include *The Village on Horseback*, *The Curfew*, and *The Way Through Doors*. He is an assistant professor at the School of the Art Institute of Chicago.

Poe Ballantine is the author of two essay collections, two novels, and the forthcoming nonfiction book, *Love and Terror on the High Plains of Nowhere*. His writing has appeared in *Best American Essays*, *Best American Short Stories*, and the *Sun*.

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Bruce Ballenger is the author of seven books, most recently *Crafting Truth: Short Studies in Creative Nonfiction*. His essays have been published in *River Teeth*, *College English*, the *Boston Globe*, and elsewhere. He is a professor of English at Boise State University and teaches creative nonfiction in its MFA program.

Mary Jo Bang is the author of five books of poems, including *Elegy*, which received the National Book Critics Circle Award, *The Eye Like a Strange Balloon*, *The Downstream Extremity of the Isle of the Swans*, and *Louise In Love*. Her first book, *Apology for Want*, was chosen by Edward Hirsch for the Bakeless Prize.

Hadara Bar-Nadav is the author of *A Glass of Milk to Kiss Goodnight* and the forthcoming, *The Frame Called Ruin*, as well as co-author of *Writing Poems, 8th Edition*. She is an assistant professor of English at the University of Missouri-Kansas City.

Abby Bardi is a professor of English at Prince George's Community College and author of the novel, *The Book of Fred*.

Julie Barer operates her own agency, Barer Literary. Her clients include Helen Simonson, Peter Bognanni, Paula McLain, and Joshua Ferris.

Brian Barker is the author of *The Animal Gospels* and *The Black Ocean*, winner of the Crab Orchard Open Competition. His poems, reviews, and interviews have appeared in such journals as *Poetry*, *Indiana Review*, *Ploughshares*, and *Pleiades*. He teaches at the University of Colorado Denver where he co-edits *Copper Nickel*.

Wendy Barker's fifth collection of poems is *Nothing Between Us: The Berkeley Years*. Recipient of NEA, Fulbright, and Rockefeller fellowships, she is poet-in-residence at UT San Antonio.

Dara Barnat is the author of a chapbook, *Headwind Migration*. Her poetry has recently appeared in journals such as *Poet Lore*, *Crab Orchard Review*, and *Salamander*. She teaches poetry and creative writing at Tel Aviv University where she is studying for a PhD in American Poetry.

Catherine Barnett is the recipient of a Guggenheim Fellowship, a Whiting Writers' Award, the Glasgow Prize for Emerging Writers, and a Pushcart. She is the author of a poetry collection, *Into Perfect Spheres Such Holes Are Pierced*. She teaches at Barnard, the New School, and NYU.

Tony Barnstone is Albert Upton Professor of English at Whittier College and teaches in the Stonecoast MFA Program. His poetry books include: *Tongue of War: From Pearl Harbor to Nagasaki* and *The Golem of Los Angeles*. Among his prizes are the Pushcart Prize, the Poets' Prize, and the John Ciardi Prize.

Willis Barnstone is a poet and translator who translated *The Restored New Testament* and *The Gnostic Bible* and wrote *Poetics of Translation* and several collections of poetry. He is former O'Connor Professor of Greek at Colgate University and Distinguished Professor of Comparative Literature at Indiana University.

Quan Barry is the author of the poetry collections *Water Puppets*, winner of AWP's Donald Hall Prize for Poetry, *Asylum*, and *Controvertibles*. She currently teaches at the University of Wisconsin.

Jocelyn Bartkevičius edits the *Florida Review* and directs the MFA program in creative writing at the University of Central Florida. Her work has appeared widely and has received The Annie Dillard Award in the Essay, the *Missouri Review* Prize, and the Iowa Woman Essay Award.

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Christopher Barzak is the author of two novels, *One for Sorrow*, winner of the Crawford Award, and *The Love We Share Without Knowing*. Other works include, *Interfictions 2* (co-editor), and *Kant: For Eternal Peace* (translator). He is an assistant professor of English at Youngstown State University, and on the faculty of the Northeast Ohio MFA.

Samiya Bashir is the author of *Gospel* and *Where the Apple Falls*; both books are Lambda Literary Award Finalists. She is editor of *Best Black Women's Erotica 2* and co-editor of *Role Call: A Generational Anthology of Social & Political Black Literature & Art*. A Cave Canem fellow, she is a founding organizer of Fire & Ink.

Jordan Bass is Managing Editor of McSweeney's Publishing. Several stories he has selected and edited for the *McSweeney's Quarterly* have gone on to appear in the *Best American Short Stories* and receive the National Magazine Award for fiction.

Natalie Bazile is the author of the forthcoming novel, *Queen Sugar*. She has received fellowships at the Ragdale Foundation, the Virginia Center for the Creative Arts, and Hedgebrook.

Maribeth Batcha is the publisher and co-founder of *One Story*. She has worked for magazines such as *Lingua Franc* and the *New York Review of Books*. In addition to circulation consulting, she currently does marketing and development copywriting for not-for-profits, including the 92nd Street Y and the National Academy Foundation.

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Screen: Creative and Critical Approaches and *Media Writing: A Practical Introduction*, as well as the author of *Movies That Move Us: Screenwriting and the Power of the Protagonist's Journey*.

Janée J. Baugher is a two-time Pushcart Prize nominee and Bread Loaf Conference participant teaching in Seattle. Her poetry has been adapted for dance and set to music at the University of Cincinnati, Dance Now! Ensemble, and Interlochen Center for the Arts. She is the author of a collection of travel poems, *Coördinates of Yes*.


Judith Baumel is the Northeast Representative of the AWP Board of Directors. She is a poet, critic, and translator. She is Professor of English and Founding Director of the Creative Writing Program at Adelphi University. A former Director of the Poetry Society of America, her poetry, translations and essays have been published in *Poetry*, *The Yale Review*, *Agni Review*, the *New York Times*, and the *New Yorker*. Her books of poetry are *The Weight of Numbers*, winner of the Walt Whitman Award, *Now*, and *The Kangaroo Girl*.

Jennifer Baumgardner is a magazine writer, filmmaker, and the author of *Look Both Ways: Bisexual Politics*, *Abortion & Life*, and *Manifesta: Young Women, Feminism and the Future*. She teaches writing at Eugene Lang/The New School.

Richard Bausch is the author of eleven novels and eight collections of stories, including *The Stories of Richard Bausch* and *Something Is Out There*. His short stories have appeared in the *Atlantic Monthly*, *Esquire*, *Harper's*, the *New Yorker*, the *Best American Short Stories*, and the *Pushcart Prize Stories*. He currently serves as The Moss Chair of Excellence in the Writing Program at The University of Memphis.

Robert Bausch has published six novels, including *Almighty Me* and *Out of Season*, as well as a volume of short fiction, *The White Rooster*. His work has appeared in the *Atlantic Monthly* and

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other magazines, and he teaches at Northern Virginia Community College.

Jensen Beach is the author of the forthcoming collection of stories *For Out of the Heart Proceed*. His fiction has appeared or is forthcoming in, *American Short Fiction*, *Fifty-Two Stories*, and *Ninth Letter*, among others.

Dan Beachy-Quick is the author of five books of poetry, most recently *Circle's Apprentice*. He is also the author of a collection of essays, meditations, and tales, *Wonderful Investigations*, and a collection of inter-linked essays on Moby-Dick, *A Whaler's Dictionary*. He teaches in the MFA Program at Colorado State University.

Zack Bean's stories have most recently been published in *Fiction*, *cream city review*, and *Pank*. He is a former fiction editor of *Gulf Coast*, and currently serves as the graduate advisor for *Glass Mountain*.

Maiben Beard is an Outreach Associate at the Caroline Marshall Draughon Center for the Arts and Humanities in the College of Liberal Arts at Auburn University.

Bruce Beasley is the author of seven collections of poems, including *Signs and Abominations*, *The Corpse Flower: New and Selected Poems*, and *Theophobia*, forthcoming. He teaches at Western Washington University.

Adisa Vera Beatty is an International Educator for Africa in Liberia, West Africa. Her poetry has been published in *American Poetry Review*, *Callaloo*, and elsewhere. She is a contributing writer for *Mosaic Literary Magazine*.

Jan Beatty is the author of three books of poetry: *Red Sugar*, *Boneshaker*, and *Mad River*, winner of the Agnes Lynch Starrett Prize. For thirteen years she has hosted and produced *Prosody*, a public radio

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Erin Beaver has taught in numerous settings: a Lakota/Catholic school on the Pine Ridge Indian Reservation, a youth writing program at Arizona State University, a private liberal arts college in northwestern Ohio, a community college in rural Missouri, and a college in the mountains of Colorado.

Sophie Beck is a founding editor, and current co-editor, of *The Normal School*. Her articles and essays have appeared in *Poets & Writers*, *Film Quarterly*, *River Teeth*, *Fourth Genre*, and elsewhere.

Abigail Beckel is Co-founder and Publisher of Rose Metal Press. She has worked in publishing for more than 10 years at publishing houses such as Pearson Education, Beacon Press, Blackwell Publishing, and United Business Media.

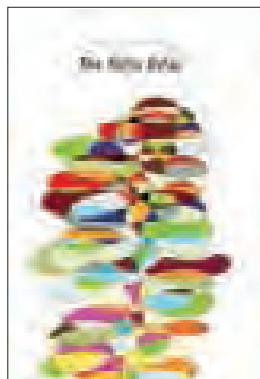
Joseph Bednarik, co-editor of *One-Man Boat: The George Hitchcock Reader*, works at Copper Canyon Press. His interviews, reviews, and articles have appeared in numerous magazines and newspapers, including *Poets & Writers*, *Five Points*, *Northwest Review*, and the *Oregonian*.

John Beer is the author of *The Waste Land and Other Poems*, winner of the Poetry Society of America's Norma Farber First Book Award. His criticism has appeared in *Verse*, the *Denver Quarterly*, *Chicago Review*, and other magazines. He is a theater columnist for *Time Out Chicago*.

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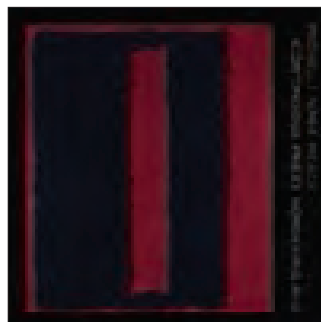
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University of Colorado Denver, where she co-edits the journal *Copper Nickel*.

Ruth Behar has written and edited many books, including *An Island Called Home: Returning to Jewish Cuba*, *Bridges to Cuba*, and *The Portable Island: Cubans at Home in the World*. As a professor of anthropology at the University of Michigan, she is the recipient of a MacArthur Award and a Guggenheim Fellowship.

Hugh Behm-Steinberg is the author of the poetry collection *Shy Green Fields* and two recent chapbooks, *Sorcery* and *Good Morning!* He teaches in the writing program at California College of the Arts, where he edits the journal *Eleven Eleven*.

Robin Behn is the author of five volumes of poetry, including *Paper Bird*, an AWP Award Series in Poetry winner; *Horizon Note*, a Brittingham Prize winner; and *The Yellow House*. Her work has appeared in the *Pushcart Prize Anthology* and many literary journals. A recipient of fellowships from the Guggenheim Foundation and the NEA, she teaches in the MFA program at the University of Alabama and at Vermont College of Fine Arts.

Paul Bélanger is the literary director at Éditions du Noroît in Montreal. His last collection of poems, *Répit—journal d'un poème*, won the Alain-Grandbois in 2010. He is also the author of *The World Forgotten: Selected Poems*. He teaches Creative Writing at Université de Québec à Montreal and is a member of the Union des écrivains québécois.

Chris Belden is the author of the novel *Carry-on*. He teaches creative writing at Garner Correctional Institution, a high-security men's prison in Newtown, CT.

James Belflower is the author of *Commuter*, *Bird Leaves the Cornice*, winner of the Spring Gun Press Chapbook Prize, and *And Also a Fountain*. His work appears, or is forthcoming in *New American Writing*, *1913*, *Apostrophe Cast*, and elsewhere.

Erin Belieu is the author of three poetry collections, most recently *Black Box*. She is Director of the Creative Writing Program at Florida State University, Artistic Director of the Port Townsend Writers Conference, and Co-founder of VIDA: Women In Literary Arts.

Elana Bell's first collection of poetry, *Eyes, Stones*, won the Walt Whitman Award from the Academy of American Poets. She currently serves as the writer-in-residence for the Bronx Academy of Letters.

Matt Bell is the author of the story collection *How They Were Found* and the novella *Cataclysm Baby*. His work has been anthologized in *Best American Mystery Stories 2010* and *Best American Fantasy 2*. He is the senior editor at Dzanc Books and at the *Collagist*, an online literary magazine.

Pinckney Benedict is the author of the story collection *Miracle Boy and Other Stories* as well as two other collections and a novel. He has received literature fellowships from the NEA, the West Virginia Commission on the Arts, and the Illinois Arts Council, as well as a Nelson Algren Award. He is a professor of English at Southern Illinois University Carbondale.

Austin Bennett is a graduate student at Case Western Reserve University, where he is pursuing a self-designed degree on cognitive approaches to literature in the Cognitive Science and World Literature Programs.

John Bennion has created and taught experiential writing programs in Utah and England. He has published a collection of short fiction, *Breeding Leah and Other Stories*, and a novel, *Falling Toward Heaven*. He has published in the *Writer's Chronicle*, *English Journal*, *Best of the West II*, and others.

Danita Berg directs the Red Earth low-residency MFA at Oklahoma City University, where she works as an assistant professor of creative writing pedagogy and creative writing. She has published in *Redivider*, *Southern Women's Review*, and the *Houston Literary Review*, among others.

Megan Mayhew Bergman is the author of a forthcoming story collection, *Birds of a Lesser Paradise*. Her work has appeared in *2011 Best American Short Stories*, *2010 New Stories from the South*, *Ploughshares*, and *Narrative*.

Adria Bernardi is the author of two novels, *Openwork* and *The Day Laid on the Altar*, winner of the Bakeless Prize; a short story collection, *In the Gathering Woods*, winner of the Drue Heinz Lit Prize; an oral history, *Houses with Names: Italian Immigrants of Highwood, Illinois*; and *Small Talk*, a translation of R. Baldini's poems.

Kate Bernheimer is the author of a trilogy of novels and the story collection *Horse, Flower, Bird*, and editor of three anthologies including the World Fantasy Award winning *My Mother She Killed Me*, *My Father He Ate Me: Forty New Fairy Tales*. Founder and Editor of *Fairy Tale Review*, she is an associate professor at the University of Louisiana in Lafayette.

Andrew Berthrong is currently pursuing a doctorate in Literature and Creative Writing at Texas Tech University, where he teaches first-year composition.

Ashley Bethard is Editor of *Funcoast.com Magazine*. She also serves as an editor at *Peripheral Surveys: A Journal of Literature, Arts and Humanism*. Her work has been nominated for Dzanc Books Best of the Web 2011, and has appeared or is forthcoming in the *Rumpus*, *Hot Metal Bridge*, and the *Sandusky Register*.

Reginald Dwayne Betts is the author of the memoir, *A Question of Freedom*, and the poetry collection *Shahid Reads His Own Palm*. He is a founding member of the poetry collective, The Symphony.

Tara Betts is a Cave Canem alum and the author of *Arc & Hue*. She is co-editor of *Bop, Strut, and Dance* with Afaa M. Weaver. She teaches at Rutgers University.

Tamiko Beyer is the author of the poetry book, *ough breaks*, and Poetry Editor of *Drunken Boat*. Her work appears in *DIAGRAM*, the *Gay & Lesbian Review Worldwide*, and *Gender Outlaws: The Next Generation*. A Kundiman Fellow and Hedgebrook Resident, she received a grant from the Astraea Lesbian Writers Fund.

Mary Biddinger is the author of the poetry collections *Prairie Fever* and *Saint Monica*, and co-editor of the critical volume *The Monkey and the Wrench: Essays into Contemporary Poetics*. An associate professor of English at the University of Akron, she edits the Akron Series in Poetry and *Barn Owl Review*, and directs the Northeast Ohio Master of Fine Arts in Creative Writing.

Bobby Biedrzycki is the lead creative writing instructor at Gallery 37 for the Arts. He is adjunct faculty in the Fiction Writing Department at Columbia College Chicago.



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Joelle Biele is the author of a book of poems, *White Summer*, and the editor of *Elizabeth Bishop and The New Yorker: The Complete Correspondence*. The recipient of Fulbright Fellowships to Germany and Poland, she has received awards from the Poetry Society of America and the Maryland State Arts Council.

Kris Bigalk is the author of the poetry collection *Repeat the Flesh in Numbers*. Her poetry has recently appeared in *Silk Road*, *Pif*, and *Rougarou*. She serves as Director of Creative Writing at Normandale Community College in Bloomington, Minnesota.

Franny Billingsley is the author of several novels and picture books for young readers, including *Well-Wished*. She is a member of the faculty of the Vermont College MFA in Writing for Children and Young Adults and a lecturer in English at Lake Forest College.

Michael Birchard is an academic advisor for the Student Support Services/TRIO program at North Hennepin Community College.

Bridget Birdsall is the author of the novel *Ordinary Angels*. In addition to serving as adjunct faculty for Edgewood College, she is a Teaching Artist for the Young Playwright's Program at two local high schools in Madison, Wisconsin. She is a recipient for the Marge Chandler Fellowship Award.

Sven Birkerts is the author of several works of nonfiction, including most recently *The Other Walk* and *Reading Life: Books for the Ages*. He is the editor of *AGNI* magazine and teaches at Harvard University.

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Eula Biss is the author of two books, *The Balloonists*, and *Notes from No Man's Land: American Essays*, winner of the Graywolf Nonfiction Prize and the National Book Critics Circle Award in criticism. She teaches at Northwestern University.

Ralph Black is the author of a collection of poems, *Turning Over the Earth*. His poems have appeared in such journals as *Indiana Review*, *Gettysburg Review*, and *Georgia Review*. Among his honors are the Chelsea Poetry Award and the Academy of American Poets Prize. He is co-director of the Brockport Writers Forum, and teaches at the State University of New York Brockport.

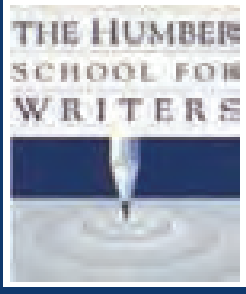
Robin Black is the author of *If I Loved You, I Would Tell You This*, which was a finalist for the Frank O'Connor International Short Fiction Award, winner of the Philadelphia Athenaeum Literary Award, and an *O. Magazine* Summer Reading pick.

Livia Blackburne is a doctoral candidate in the Brain and Cognitive Sciences Department at MIT, currently doing research on the neural correlates of reading acquisition in children.

Terry Blackhawk is Treasurer and an Individual Members' Representative of the AWP Board of Directors. She is the author of the poetry collections *Body & Field*, *Escape Artist*, and *The Dropped Hand*, as well as two chapbooks. Her work has appeared in *Poet Lore*, *Rattle*, and *Artful Dodge*, among others. Her honors include the Foley Poetry Prize, the Michigan Governors' Award for Arts Education, grants from the National Endowment for the Humanities and the Michigan Council for Arts and Cultural Affairs, and the Pablo Neruda Poetry Prize from *Nimrod International*. Her fourth poetry collection, *The Light Between*, is forthcoming. She founded InsideOut Literary Arts Project and is one of the founders of the national WITS (Writers in the Schools) Alliance.

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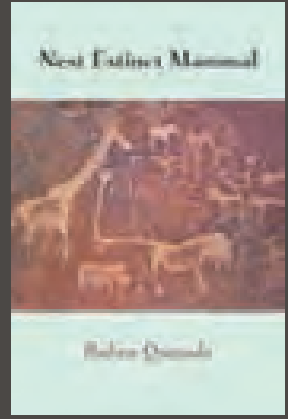
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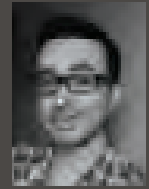



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Elise Blackwell is the author of four novels, including *Hunger*, *Grub*, and *An Unfinished Score*. She directs the MFA program of the University of South Carolina and writes a regular column on fiction in the academy for the *Chronicle of Higher Education*.

Scott Blackwood is Assistant Professor and Director of the MFA program in creative writing at Roosevelt University in Chicago. He is the author of the short story collection, *In the Shadow of Our House* and the novel *We Agreed to Meet Just Here*, winner of the AWP Prize for the Novel, the Texas Institute of Letters Award for best fiction, and was a finalist for the PEN USA Literary Award for fiction.

Victoria Blake is the founder of Underland Press. She was an art critic for the *Oregonian* and an editor at *Dark Horse Comics*.

Helena Blakemore is the Course Leader for Creative Writing at the University of East London and Vice Chair of the Higher Education Committee of the UK's National Association of Writers in Education.

Jessica Anya Blau's newest book, *Drinking Closer to Home*, was just chosen for the Target Store breakout author series. Her first book, *The Summer of Naked Swim Parties*, was picked as a Best Summer Book by the Today Show, the *New York Post*, and *New York Magazine*.

Lucy Jane Bledsoe's novel, *The Big Bang Symphony*, was a finalist for both the Ferro-Grumley and the Northern California Independent Booksellers Awards. She is a winner of the Sherwood Anderson Prize for Fiction and the *Arts & Letters Fiction Prize*, among others.

Tom Bligh has published fiction and essays in the *Southern Review*, the *Believer*, and *Specs*. He teaches creative writing and American literature at Mount St. Mary's University.

Penny Blubaugh is a young adult librarian. She is the author of the young adult novel *Serendipity Market* and *Blood and Flowers*.

Jenna Blum is the author of the *New York Times* bestseller *Those Who Save Us* and *The Stormchasers*. She was named one of Oprah's "Top Thirty Women Writers." She runs novel workshops for Grub Street Writers.

Ahimsa Timoteo Bodhrán is the author of a poetry collection, *Antes y después del Bronx: Lenapehoking*, and editor of an international queer Indigenous issue of *Yellow Medicine Review: A Journal of Indigenous Literature, Art, and Thought*. A Wildacres, Paden Institute, and Soul Mountain Resident, he has received scholarships from the Fine Arts Work Center, Lambda Literary Foundation, and Macondo.

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Michelle Boisseau is the author of four poetry collections, including *A Sunday in God-Years* and *Trembling Air*. Her textbook, *Writing Poems*, is in its 8th edition. She is an NEA recipient and a professor of English at the University of Missouri Kansas City.

Bridget Boland Foley writes novels and creative nonfiction. She leads writing groups and coaches writers privately, incorporating yoga and energetic healing skills into her sessions. She is the author of the forthcoming novel, *The Doula*.

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First Book Prize, and others, and a finalist for the Cleveland State University Poetry Center's First Book Prize. She is an assistant professor at Georgia Southern University.

Roger Bonair-Agard is the author of the poetry collections *Gully* and *Tarnish and Masquerade*, and co-author of *Burning Down the House*. He is a two-time National Poetry Slam Champion, and has appeared several times on HBO's Def Poetry Jam. He is the co-founder and Artistic Director of the louderARTS Project in New York.

Dave Bonta edits the online literary journal *qarrtsiluni*, curates *Moving Poems*, a collection of poetry videos from around the world, and produces two audio podcasts. His is the author of a book of poetry, *Odes to Tools*.

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Denise Bookwalter is a book artist and printmaker who exhibits nationally and internationally. Her recent publications include *Portal of Play* and *Spandrel* in collaboration with Frank Giampietro. She is founder and director of Small Craft Advisory Press and an assistant professor of art at Florida State University.

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Coe Booth's first novel, *Tyrell*, is the recipient of the *Los Angeles Times* Book Prize for Young Adult Fiction. Her second novel, *Kendra*,

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Lisa Borders is the author of the novel *Cloud Cuckoo Land*, winner of River City Publishing's Fred Bonnie Award and a Massachusetts Book Awards honor book. She recently completed her second novel, *The Fifty-First State*. She teaches in the Novel Incubator at Grub Street, where she also developed the Novel in Progress workshops.

Barrie Jean Borich is the author of *Body Geographic*. Her book, *My Lesbian Husband*, won the ALA Stonewall Book Award, and she received a *Florida Review* Editor's Prize in the essay. She teaches in the MFA/BFA writing programs at Hamline University, where she is the nonfiction editor of *Water-Stone Review*.

Todd Boss is the author of the poetry collections *Yellowrocket* and *Pitch*. He is the founding co-director of *Motionpoems*, a poetry film initiative now collaborating with Scribner's *Best American Poetry* to produce short films based on poems.

Robert Boswell's tenth book, *The Heyday of the Insensitive Bastards*, was a finalist for the PEN USA Literary Award in fiction. He holds the Cullen Chair in Creative Writing at the University of Houston.

Christopher Boucher's fiction has appeared in such journals as *Redivider* and *Birkensnake*. He was a finalist in the *Columbia: A Journal of Literature and Art Fiction* Contest, and is the editor of *Post Road Magazine*. He teaches writing and literature at Boston College and is the author of *How to Keep Your Volkswagen Alive*.

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Kristy Bowen runs dancing girl press and studio, dedicated to publishing work by emerging women poets. She is the author of several book and chapbook projects, including *havoc, in the bird museum*, and *the fever almanac*.

Catherine Bowman is Ruth Lilly Professor of Poetry at Indiana University and the author of the poetry collections *Notarikon, Rock Farm*, and *1-800-Hot-Ribs*. Her honors include the Kate Tufts Discovery Award, a New York Foundation for the Arts fellowship, and four Yaddo fellowships, among others.

Ana Božičević is a poet and translator. Her debut, *Stars of the Night Commute*, was a Lambda Literary Award Finalist. Program Manager and PhD candidate at the Center for the Humanities of The Graduate Center, City University of New York, she helped found the chapbook project *Lost&Found: The CUNY Poetics Document Initiative* and organizes the *Chapbook Festival*. She co-edits the online journal, *esque*.

Elizabeth Bradfield is the author of the poetry collections *Approaching Ice* and *Interpretive Work*. A former Stegner Fellow and the director of Broad-sided Press, she works as a naturalist in Alaska, the Canadian Arctic, and elsewhere.

Brian Bradford's fiction has appeared in *Black Ice, New Blood*, and the *Antioch Review*. He is a recipient of the Henfield Transatlantic Review Award for Fiction. A professor of English at Warren County Community College, he established and developed the WCCC student art and literature magazine, *Ars Poetica*.

Catherine Brady is the recipient of the Flannery O'Connor Award for Short Fiction. Her most recent story collection is *The Mechanics of Falling*. She is also the author of *Story Logic* and *The Craft of Fiction*. A past president of AWP, she directs the MFA in writing program at the University of San Francisco.

Philip Brady's latest book is a collection of essays, *By Heart: Reflections of a Rust-Belt Bard*. He has also published a memoir, *To Prove My Blood*. He is a Professor of English at Youngstown State University and also Executive Director of Etruscan Press.

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Duff Brenna is the author of six novels, including *Too Cool* and *The Altar of the Body*. He has won an NEA fellowship in fiction and the AWP Award for The Novel. He is the managing editor of *Serving House: A Journal of the Literary Arts*. The recipient of three Outstanding Teacher awards, he is Professor Emeritus at Cal-State San Marcos.

Susan Brennan's manuscript, *Sweet Demons*, has been a finalist for several book awards. Her short script, *Order & Accidents*, won a Golden Brad Award. She co-wrote *Vegas*, which premiered in competition at the Venice and Tribeca Film Festivals.

Paul Breslin teaches at Northwestern University. He is the author of *You Are Here*, *Nobody's Nation: Reading Derek Walcott*, and, with Rachel Ney, a translation of Aimé Césaire's play *The Tragedy of King Christophe*. His poems have recently appeared in *Slate*, *Tikkun*, and *Rhino*.

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Kevin Brockmeier is the author of seven books of fiction, including *The Illumination*, *The View from the Seventh Layer*, and *The Brief History of the Dead*. He is the recipient of a Guggenheim Fellowship, an NEA Grant, and a PEN USA Award. His fiction has appeared in the *New Yorker*, *McSweeney's*, and other publications. He is a frequent visiting professor at the Iowa Writers' Workshop.

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Ronnie Baker Brooks was named Best New Blues Artist in the Real Blues Awards and has since played with King, Guy, Junior Wells, Luther Allison, Elvin Bishop, Eddie Clearwater, Little Ed, Magic Slim, and many others. He has recorded *Take Me Witcha*, *Ronnie Baker Brooks Live*, and *The Torch*.

Meagan Brothers is the author of *Debbie Harry Sings in French*, named an ALA Best Book for Young Adults, a New York Public Library

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Derrick Brown is Founder of Write Bloody Publishing. He has published three books of poetry, most recently *Scandalabra*, and tours widely, both solo or with his annual Poetry Revival tours, which feature a revolving cast of popular spoken word poets.

Fleda Brown served as poet laureate of Delaware from 2001-2007. Retired from the University of Delaware, she now teaches in the Rainier low-residency MFA program. Her sixth collection of poems, *Reunion*, received the Felix Pollak Prize from the University of Wisconsin. She is also the author of a collection of memoir-essays, *Driving With Dvorak*.

Jason Brown is the author of two collections of short fiction, *Driving the Heart and Other Stories*, and *Why The Devil Chose New England For His Work*. His short fiction has appeared in *Harper's*, the *Atlantic*, *Best American Short Stories*, and on NPR's Selected Shorts. He teaches at the University of Arizona.

Jason Lee Brown is Series Editor of *New Stories from the Midwest* and a contributing editor of *River Styx*. He teaches writing at Eastern Illinois University.

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Michelle Chan Brown's *Double Agent* is a winner of the Kore First Book Award. Her poems have appeared in *Cimarron Review*, *Sycamore Review*, *Witness*, the *Missouri Review*, and others. She is the author of a chapbook, *The Clever Decoys*. She is writer-in-residence at Pomfret School and Assistant Poetry Editor for *Drunken Boat*.

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Tim W. Brown is the author of four novels, including, most recently, *Second Acts*. He edited the poetry magazine *Tomorrow*, which published the work of scores of underground and performance poets from Chicago and across the U.S.

Laynie Browne's most recent publications include *Roseate Points of Gold*, *The Desires of Letters*, and *The Scented Fox*, recipient of the National Poetry Series. She currently edits for *Tarpaulin Sky* and *Trickhouse*, and teaches at the University of Arizona.

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Sarah Browning is the Director of Split This Rock Poetry Festival. Author of *Whiskey in the Garden of Eden* and co-editor of D.C. Poets Against the War, she is an associate fellow of the Institute for Policy Studies and poetry co-editor of *On the Issues Magazine*. She has received fellowships from the DC Commission on the Arts & Humanities and the Creative Communities Initiative.

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Elizabeth Brundage is the author of the novels: *The Doctor's Wife*, *Somebody Else's Daughter*, and *A Stranger Like You*. Her first novel received a James Michener Award from the University of Iowa and she was a screenwriting fellow at the American Film Institute in Los Angeles. She is currently Visiting Writer-in-Residence at Skidmore College.

Marina Budhos's latest publications are the novel *Tell Us We're Home*, and the nonfiction book, *Sugar Changed the World: A Story of Magic, Spice, Slavery, Freedom, and Science*, an *LA Times* Book Award Finalist. She is an associate professor of English at William Paterson University.


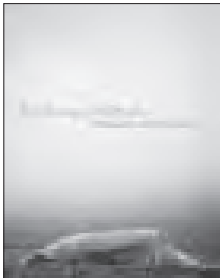
Andrea Hollander Budy is the author of three poetry collections: *Woman in the Painting*, *The Other Life*, and *House Without a Dreamer*, winner of the Nicholas Roerich Poetry Prize. Other honors include the D. H. Lawrence Fellowship, a Pushcart Prize for prose memoir, the Runes Poetry Award, and two poetry fellowships from the NEA. She is the Writer-in-Residence at Lyon College. She is a contributing editor for the *Writer's Chronicle*.

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Richard Burgin is the author of 14 books including *The Identity Club: New and Selected Stories*, *Rivers Last Longer*, and *Shadow Traffic*. His stories have won five Pushcart Prizes and have been published in *The Ecco Anthology of Contemporary American Short Fiction*. He is a professor of Communication and English at Saint Louis University where he is the founding editor of *Boulevard*.

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Janet Burroway is the author of novels *Raw Silk*, runner-up for the National Book Award, *Opening Nights*, *Cutting Stone*, and *Bridge of Sand*. She is the author of writing textbooks *Writing Fiction* and *Imaginative Writing*. Recent works a collection of essays, *Embalming Mom*. She is Robert O. Lawton Distinguished Professor Emerita at the Florida State University.

Stephen Burt is a professor of English at Harvard. His books of criticism and poetry include *The Art of the Sonnet*, with David Mikics; *Close Calls with Nonsense: Reading New Poetry*, which was a National Book Critics Circle Award Finalist; and *Parallel Play* (poems). His essays and reviews appear regularly in *Boston Review*, the *London Review of Books*, and other venues in Britain and America.

Debra Busman is co-editor of *Fire and Ink: An Anthology of Social Action Writing*, and co-directs the Creative Writing and Social Action program at California State University Monterey Bay. She is an assistant professor in the Division of Humanities and Communication.

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Shannon Cain's story collection, *The Necessity of Certain Behaviors*, is a winner of the Drue Heinz Literature Prize. Her work has been awarded an O. Henry Prize, a Pushcart Prize, and a grant from the NEA. She has taught fiction at the University of Arizona and Arizona State, and was the Picador Guest Professor in Literature at the University of Leipzig. She is the fiction editor for Kore Press.

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Lisa Calderone is the Founding and Executive Editor of *Mason's Road*. She is Web Communications Editor at Fairfield University where she is also an adjunct professor.

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Scott Calhoun is the author of *Yard Full of Sun*, winner of the American Horticultural Society Book Award. His second title, *Chasing Wildflowers*, was awarded the Garden Writers Association Silver Book Award. His most recent book is *Hot Pots*. He is a contributing editor to *Horticulture Magazine*, and writes a monthly garden column for *Sunset Magazine*.

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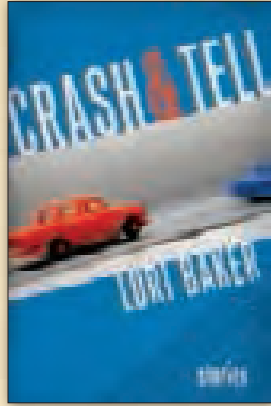
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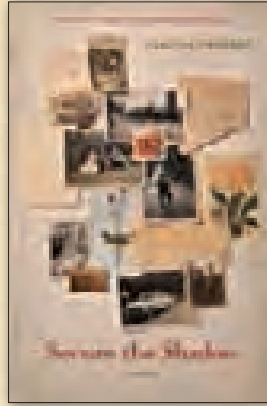
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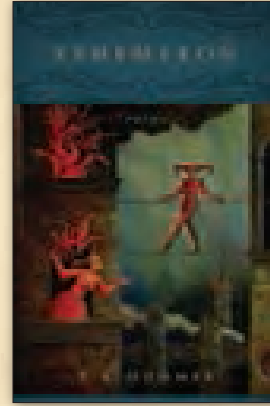
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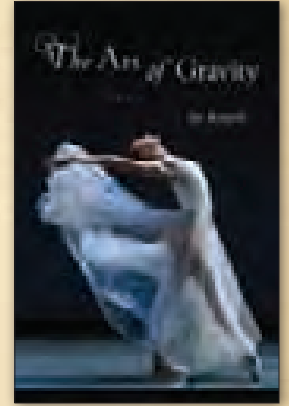
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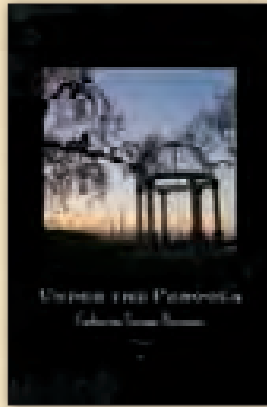
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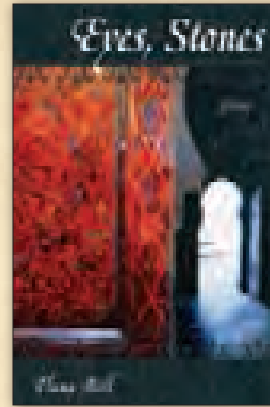
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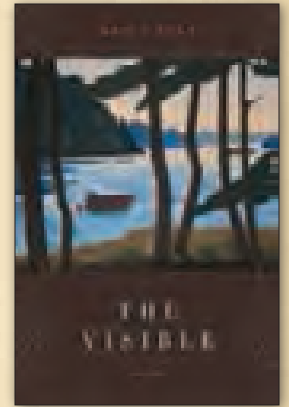
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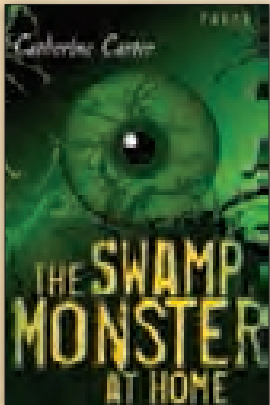
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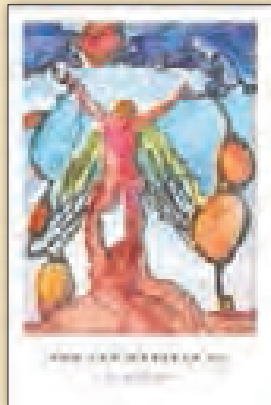
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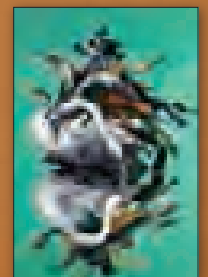
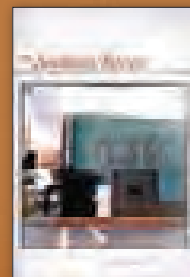
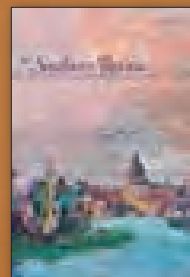
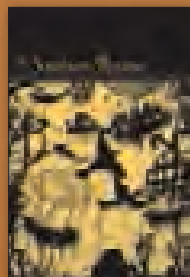
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Catherine Cortese's work is published or forthcoming in *New South*, *Willow Springs*, *Passages North*, and elsewhere. Her awards include first place in the *River Styx* Schlafly Beer Micro-Fiction Contest, five Swarthout awards, and two Sonoran Prizes. She is the managing editor of the *Southeast Review*.

Sarah Cortez is the author of one book of poetry, *How To Undress a Cop*, and winner of the PEN Texas Literary Award in Poetry. She is the editor of an award-winning memoir and three anthologies of crime fiction: *You Don't Have a Clue: Latino Mysteries for Teens*; *Indian Country Noir*; and *Hit List: The Best of Latino Mystery*.

Brandon Courtney's poems are forthcoming or appear in *Best New Poets*, *Linebreak*, and the *Los Angeles Review*. He has been nominated for a Pushcart Prize, an AWP Intro Journals Prize, and he was runner-up for the Borges Prize in Poetry.

Heather Cousins's first book of poetry, *Something in the Potato Room*, is a winner of the Kore Press Book Award. She has poems forthcoming in *Cold Mountain Review*, *Pleiades*, and *Passages North*.

Kevin Coval teaches at Chicago's School of the Art Institute. Co-founder of Louder Than a Bomb: The Chicago Teen Poetry Festival, he is the author of three poetry collections: *Slingshots: A Hip Hop Poetica*; *Everyday People*; and *L-Vis Lives*.

Andrew Cowan is now Director of Creative Writing at UEA. He is the author of five novels, including *Pig*, which won numerous prizes including the *Sunday Times* Young Writer of the Year Award, and

the forthcoming *Worthless Men*. His guidebook is titled *The Art of Writing Fiction*.

Kevin Craft is Editor of *Poetry Northwest*. His first book, *Solar Prominence*, won the Gorsline Prize. His work has appeared in *Poetry*, *AGNI*, and *Poetry Daily*, among others. He has received fellowships from the MacDowell Colony and the Washington State Arts Commission/Artist Trust, and elsewhere.

James Crews's work has appeared in *Columbia*, *Prairie Schooner*, *Crab Orchard Review*, and *Best New Poets*, as well as other journals. His first collection of poems, *The Book of What Stays*, won the *Prairie Schooner* Book Prize. He has most recently been writer-in-residence at the Kimmel Harding Nelson Center for the Arts and Caldera Arts.

Curtis L. Crisler's books are *Dreamist*, a mixed-genre novel; *Pulling Scabs*, nominated for a Pushcart; and *Tough Boy Sonatas*. He is the recipient of a Soul Mountain Retreat Fellowship, the Eric Hoffer Award, the Sterling Plump First Voices Poetry Award, and he is a Cave Canem Fellow.

Jessa Crispin is Editor and Founder of Bookslut.com. She is the books columnist for *The Smart Set*, the Fiction Editor for the *Chicagoan*, and her writing has been featured at NPR.org, the *Guardian*, and elsewhere.

Adam Crittenden is currently an MFA Candidate at New Mexico State University, where he edits for *Puerto del Sol* and *Apostrophe* Books. His poetry can be found in *Kill Author*, *Burner Magazine*, and elsewhere.

Eugene Cross is the author of the short story collection *Fires of Our Choosing*. He is a winner of the Dzanc Prize for Excellence in Literary Fiction and Community Service. His stories have appeared in *Narrative Magazine* and *American Short Fiction*, among other publications.

Jennine Capó Crucet is the winner of a PEN/O. Henry Prize and the author of the story collection *How to Leave Hiialeah*, winner of the Iowa Short Fiction Award, the John Gardner Book Prize, the Devil's Kitchen Award for Prose, and other awards. She teaches at Florida State University.

Ricardo Cortez Cruz is the author of the novels *Straight Outta Compton* and *Five Days of Bleeding*. He teaches English at Illinois State University and directs the creative writing program. His work has been published in *Mandorla*, *Crab Orchard Review*, *Postmodern Culture*, *Fiction International*, *African American Review*, and *Packtown Review*, among others.

Bonnie Culver is an Individual Members' Representative of the AWP Board of Directors. She is the co-founder and Director of the Wilkes University Low Residency Master of Arts and Master of Fine Arts in Creative Writing. She is an associate professor of English at Wilkes University. Her play *SNIPER* won the New Jersey Arts Council Perry Award for Excellence for an original play. Two of her screenplays were finalists in the Sundance Film Development program and two others have been optioned. She has received several grants and awards from the NY State Council on the Arts, the PA Humanities Council, and the Maslow Foundation, among others. She has also served on many Advisory Boards.

Ann Cummins is the author of a story collection, *Red Ant House*, and the novel, *Yellowcake*. She teaches fiction writing at Northern

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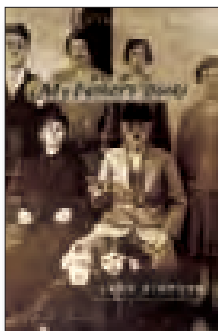
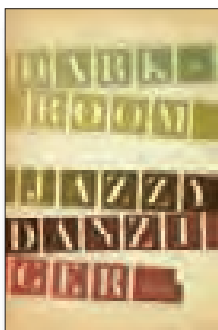
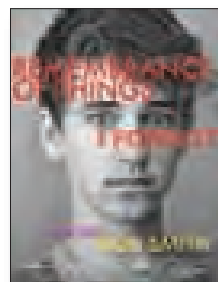
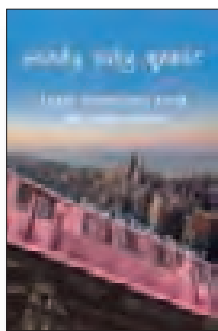
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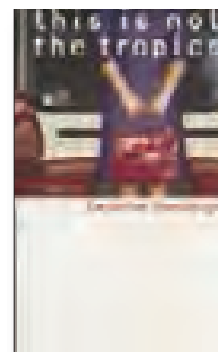
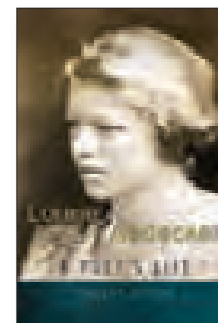
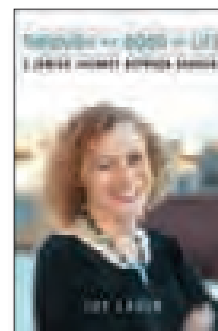
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Arizona University, and in the Queens University low-residency MFA program.

Clarissa Cummings's work has been published in *African Voices Literary Journal*, and *Fierce Magazine*. She leads a New York Writers Coalition workshop for cancer survivors at the Creative Center.

Carlos Cumpián has written four books, his most recent, *14 Abriles: Poems*. He also wrote the play, *Behind the Buckskin Curtain: Buffalo Bill's Border World*. He is Editor of March Abrazo Press.

Catherine Curtis received her MFA from Brigham Young University. Her thesis, *Soundings*, is a collection of personal essays.

Michael Czyzniejewski is the author of the story collections *Chicago Stories* and *Elephants in Our Bedroom*. He teaches at Bowling Green State University, where he serves as Editor-in-Chief of *Mid-American Review*. He has also received an NEA fellowship.

Fred D'Aguiar, poet, playwright, and novelist, teaches in the MFA Program at Virginia Tech. His most recent book, *Continental Shelf*, was a UK Poetry Book Society Choice and finalist for the T.S. Eliot Prize. His essay about Guyana, "A Son in Shadow," first appeared in *Harper's* and was included in *Best American Essays*.

Tony D'Souza has published three novels, and contributed to the *New Yorker*, *Esquire*, *Granta*, *McSweeney's*, and elsewhere. His awards include a Guggenheim, an NEA, and the Sue Kaufman Prize from the American Academy of Arts and Letters.

Cass Dalglish is a professor of English at Augsburg College. Her books are: *Humming the Blues*, a jazz interpretation of Enheduanna's "Song to Inanna," and the novels *Nin* and *Sweetgrass*, finalist for a Minnesota Book Award.

Jose Dalisay has published more than 20 books of fiction and nonfiction. He is Director of the Institute of Creative Writing at the University of the Philippines, where he also teaches English and creative writing. His latest book is *In Flight: Two Novels of the Philippines*.

Phyllis Surrency Dallas is Associate Professor and Assistant Chair in the Department of Writing and Linguistics at Georgia Southern University. She has published articles in *Pedagogy*, *Dialogue: A Journal for Writing Specialists*, and *ADE Bulletin*.

Kelly Dalton recently earned her MA in English from Georgetown University, working as a Writing Center Associate and writing TA for nontraditional students.

Quinn Dalton is the author of a novel, *High Strung*, and two story collections, *Bulletproof Girl* and *Stories from the Afterlife*. Her stories, essays, and articles on publishing and writing craft have appeared widely, including *New Stories from the South: The Year's Best*.

David Daniel is the author of the poetry collection *Seven-Star Bird*. He is currently a professor of English and director of undergraduate creative writing at Fairleigh Dickinson University, where he is founder and director of WAMFEST, The Words and Music Festival.

Jim Daniels's recent books are a work of fiction, *Trigger Man*, and his thirteenth book of poetry, *Having a Little Talk with Capital P Poetry*. Other works include *From Milltown to Malltown*, poems with photographs, and the film *Mr. Pleasant*. His next poetry book, *Birth Marks*, is forthcoming.

Kate Daniels was awarded the Hanes Award for Poetry by the Fellowship of Southern Writers. Her most recent book of poetry is *A Walk in Victoria's Secret*. She teaches in the MFA program at Vanderbilt University.



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Meri Nana-Ama Danquah is the author of the memoir *Willow Weep for Me: A Black Woman's Journey Through Depression*, and the editor of three anthologies, including *Becoming American: Personal Essays by First Generation Immigrant Women*.

Bei Dao is considered to be China's most celebrated living poet. He has received numerous international awards for his poetry. His most recent books in English are *The Rose of Time: New & Selected Poems*, and a collection of essays, *Blue House*. He is currently a Professor at the Chinese University of Hong Kong.

Alice Elliott Dark is the author of three books of fiction, *Think of England*, *In The Gloaming*, and *Naked to the Waist*. She is an assistant professor at Rutgers-Newark where she teaches in the MFA program.

Susan Muaddi Darraj is a lecturer in the Johns Hopkins University graduate writing program, as well as an associate professor of English at Harford Community College in Maryland. Her short story collection, *The Inheritance of Exile*, was a finalist in the AWP Award Series in Short Fiction and the John Gardener Fiction Prize. It was named Book of the Year by *ForeWord Magazine*.

Tracy Daugherty is the author of eleven books of fiction and nonfiction, the latest of which is *Just One Catch: A Biography of Joseph Heller*. The recipient of fellowships from the Guggenheim Foundation and the NEA, he is Distinguished Professor of English at Oregon State University.

Steve Davenport is the author of a book of poems, *Uncontainable Noise*, a chapbook that was first listed as Notable in Best American Essays, and a story that received a Pushcart Prize Special Mention. Recent scholarship includes an essay about Richard Hugo's poetry in *All Our Stories Are Here: Critical Perspectives on Montana Literature*.

Ana Davis teaches Creative Writing and Literature at North Hennepin Community College and serves on the Pow Wow Committee and Sustainability Council. She is also a journalist, a recipient of the UK Harpers & Queen/Orange Prize for Fiction Short Story, and the Arwood and Jerwood Foundation awards for young British writers.

Bridgett M. Davis is the author of the novel *Shifting Through Neutral*, which was a finalist for the Zora Neale Hurston/Richard Wright Legacy Award. She is a professor at Baruch College, City University of New York, where she teaches creative writing and journalism. Her articles and essays have appeared in the *Washington Post*, *Newsday*, *CJR*, and the *Wall Street Journal*, among others.

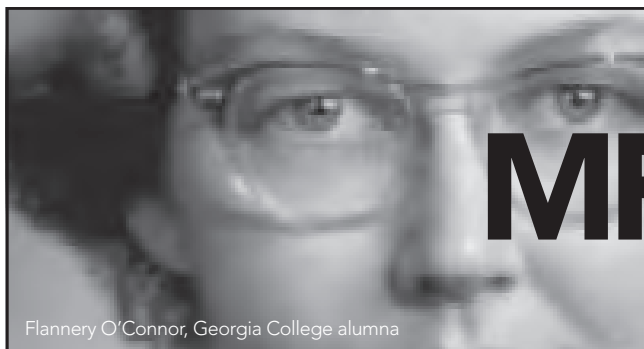
Jordan Davis has written for the *Constant Critic* since 2002. His most recent publication is the book *POD*. He is Poetry Editor for the *Nation*.

Kevin Davis is the author of two nonfiction books, *Defending the Damned* and *The Wrong Man*. His work has appeared in the *Chicago Tribune*, *USA Today*, *Chicago* magazine, and elsewhere. He is a former staff writer at the *Sum-Sentinel* and recipient of the Robert F. Kennedy Journalism award.

Ryan Davis teaches literature and composition in the English Department at Clackamas Community College. He is also Editor in Chief of *Clackamas Literary Review*.

Todd Davis is the winner of the Gwendolyn Brooks Poetry Prize, the author of four books of poetry, including *The Least of These* and *Some Heaven*, and editor of *Fast Break to Line Break: Poets on the Art of Basketball*. He teaches creative writing at Penn State Altoona.

Kwame Dawes is the author of fifteen books of poetry. He is Glenna Luschei Editor of *Prairie Schooner* and Chancellor's Professor of English at the University of Nebraska-Lincoln.



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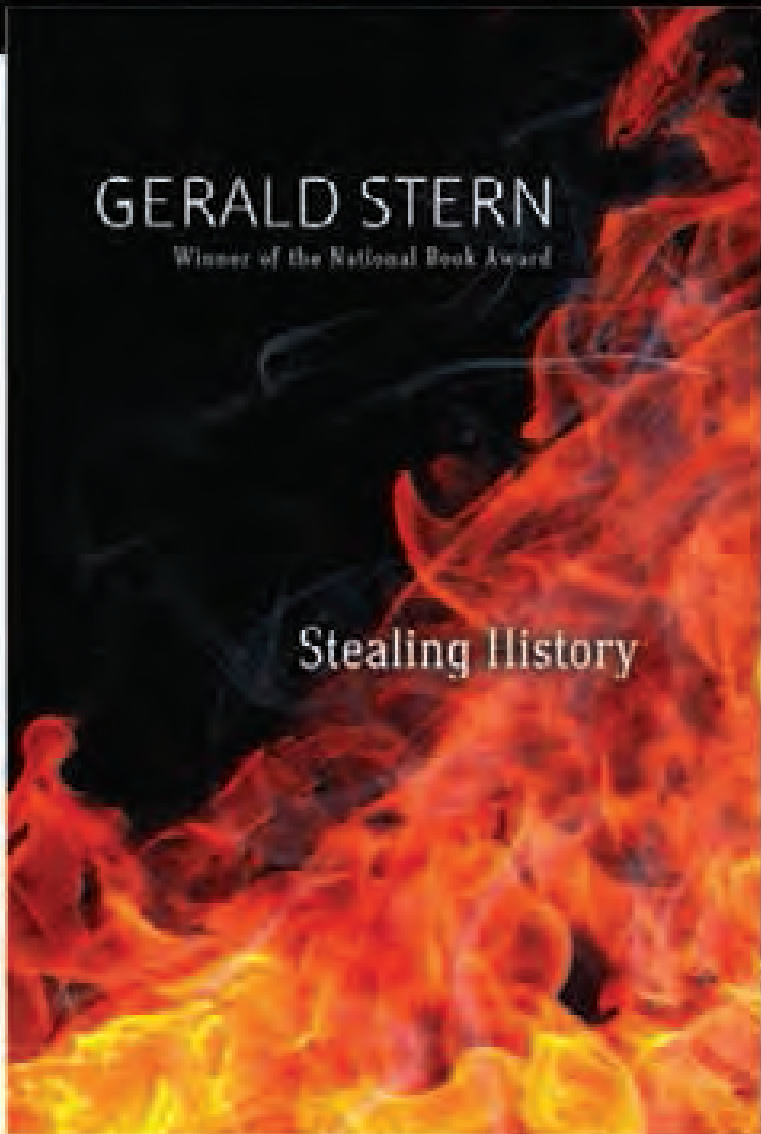
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Adam Day received a Poetry Society of America Chapbook Fellowship for *Badger, Apocrypha*, which won a Pushcart Prize and has been nominated for a PEN Emerging Writers Award. His work appears in many journals and was included in *Best New Poets*. He received a Kentucky Arts Council grant and coordinates The Baltic Writing Residency in Latvia. He is an editor for *Memorious* and *Catch Up*.

Cathy Day is the author of two books, *Comeback Season* and *The Circus in Winter*. Her stories and essays have appeared most recently in *The Millions*, *Fiction Writer's Review*, and *Ninth Letter*. She teaches at Ball State University.

Lori Rader Day is adjunct professor at Roosevelt University in Chicago, and is also an administrator at Northwestern University. Her stories have been published in *Good Housekeeping*, *Crab Orchard Review*, and *TimeOut Chicago*. She won the Chris O'Malley Prize in Fiction from the *Madison Review*.

Oliver de la Paz is an Individual Members' Representative of the AWP Board of Directors. He is the author of three collections of poetry: *Names Above Houses*, *Furious Lullaby*, and *Requiem for the Orchard*. He co-chairs the advisory board of Kundiman. A recipient of a NYFA Fellowship Award and a GAP grant from Artists' Trust, his work has appeared in the *Southern Review*, *Virginia Quarterly Review*, *North American Review*, *Tin House* and in anthologies such as *Asian American Poetry: The Next Generation*. He teaches at Western Washington University.

Mónica de la Torre is the author of *Talk Shows*, *Acúfenos*, and *Public Domain*. She co-edited *Malditos Latinos*, *Malditos Sudacas: Poesía Hispanoamericana Made in USA* and is a New York Foundation for the Arts poetry fellow. A translator and essayist as well, she is Senior Editor at *BOMB Magazine*.

Margaret Lazarus Dean is the author of *The Time It Takes to Fall*. She is currently an assistant professor of creative writing at the University of Tennessee.

Douglas Dechow co-writes the blog *Lofty Ambitions* about science, aviation, and writing. He publishes book reviews and articles on museums and computer science. He is an associate librarian at Chapman University, which is building a space program archive, and is working on his first novel.

Susan Deer Cloud is the author of five books of poems, most recently *Borscht Belt Indian*, *New and Selected*, and *Braiding Starlight*. She has edited the multicultural anthology *Confluence*. Her work has been published in journals such as *Rosebud*, *Prairie Schooner*, *Mid-American Review*, and in anthologies including *Sister Nations*. She has received a fellowship from New York State Foundation for the Arts.

Thirza Defoe, of the Oneida and Ojibwe tribes, starred in *The Dome of Heaven*. She is a Grammy award-winning artist and is widely known for hoop dancing, story-telling, and cultural education. She is founder and advocate of Native Punx. Recent writing has appeared in *Pitkin Review*, *Woody Guthrie Anthology*, and *Thorny Locust*.

Greg Delanty is the President of the Association of Literary, Scholars, Critics, and Writers. An Irish poet living in America, he is a recipient of a Guggenheim Fellowship, among many other honors.

Jane Delury is on the faculty of the University of Baltimore's MFA in Creative Writing & Publishing Arts program. Her fiction has

appeared in journals and anthologies including *The 2011 PEN/O. Henry Prize Stories*, the *Southern Review*, and *Narrative*.

Nick Demske's self-titled manuscript is a recipient of the *Fence Modern Poets Series Prize*. He studied poetry and literature at Carthage College and earned a Masters in Library and Information Science from the University of Wisconsin Milwaukee. He currently works at the Racine Public Library.

Catherine Zobal Dent is a fiction writer who advises the *Susquehanna Review* at the Writers Institute of Susquehanna University. She is currently serving as faculty president of the national Forum for Undergraduate Student Editors (FUSE). Her short stories have been published in *Harvard Review*, *North American Review*, and *PANK*.

Shira Dentz's first collection, *Black Seeds on a White Dish*, was short-listed for the PEN/Osterweil Award. She is the author of a chapbook, *Leaf Weather*, and a forthcoming collection, *Door of Thin Skins*. She is Reviews Editor at *Drunken Boat* and recipient of the Poetry Society of America's Lyric Poem Award and Cecil Hemley Memorial Award.

Toi Derricotte is the author of six books, including the poetry collections, *Tender*, and *The Undertaker's Daughter*, forthcoming. Her memoir, *The Black Notebooks*, received many awards, including the Anisfield-Wolf Book Award. She is the Co-Founder of Cave Canem, and she is a professor of English at the University of Pittsburgh.

Carole DeSanti is Vice President, Editor-at-Large at the Penguin Group. She has been profiled in *Poets & Writers' Magazine*, published in the *Women's Review of Books*, and awarded fellowships at the Five College Women's Studies Research Center and Hedgebrook. Her debut novel, *The Unruly Passions of Eugénie R.*, is forthcoming.

Janet Desaulniers, author of *What You've Been Missing*, has served as inaugural director of the MFA in Writing program at the School of the Art Institute of Chicago.

Lori Desrosiers is the author of *The Philosopher's Daughter* and *Three Vanities*. Her poems have appeared in numerous journals and anthologies, as well as a book of poetry prompts, *Wingbeats*. She is Editor and Publisher of *Naugatuck River Review* and teaches at Westfield State College.

Nancy Bishop Dessommes teaches in the first-year writing program, as well as in the writing studies program for writing majors at Georgia Southern University. She has published scholarly work in *Journal of Popular Culture*, the *Explicator*, and *Studies in Short Fiction*.

Danielle Cadena Deulen is the author of two books, *Lovely Asunder*, winner of the Miller Williams Arkansas Poetry Prize, and *The Riots*, winner of the AWP Prize in Creative Nonfiction. Formerly a Jay C. and Ruth Halls Poetry Fellow at the Wisconsin Institute for Creative Writing, she is now an assistant professor of poetry at the University of Cincinnati.

Ram Devineni is the founder of *Rattapallax*. He recently produced the film *Vegas: Based on a True Story*, which premiered at the Venice & Tribeca Film Festivals. Besides films, *Rattapallax* publishes poetry books and DVDs, and has received grants from the NEA.

Debra Di Blasi is founding publisher of Jaded Ibis Press. She is a multi-genre writer and artist whose books include *The Jiri Chronicles*,

Drought & Say What You Like, Prayers of an Accidental Nature, What the Body Requires, and Skin of the Sun. Her awards include a James C. McCormick Fellowship, Thorpe Menn Book Award, and a *DIAGRAM* Innovative Fiction Award.

Lydia Diamond is the author of the plays *The Bluest Eye, Stage Black, The Gift Horse, and The Inside.* Her work has been performed widely across the US and she has been a Huntington Playwriting Fellow.

Alexandra Diaz is the author of the young adult novel *Of All the Stupid Things.* She has also written plays which have been performed in both the US and UK. She teaches creative writing in Santa Fe, NM and runs an outreach writing program for local teens.

Natalie Diaz has played professional basketball in Europe and Asia. She now directs a Mojave language revitalization program and works with the few remaining Mojave speakers. Her first poetry collection is *When My Brother Was An Aztec.*

Thom Didato is Publisher and Founding Editor of the online literary and arts magazine *failbetter.* The former Program Manager at the Council of Literary Magazines and Presses, he currently teaches at Virginia Commonwealth University, where he serves as the Graduate Programs Advisor.

Bryan D. Dietrich is the author of six books of poems, including most recently, *Prime Directive.* His poems have appeared in the *New Yorker, The Nation, Poetry, Ploughshares,* and elsewhere. Professor of English at Newman University, he has won the *Paris Review* Prize and a “Discovery”/the Nation Award, among others. .

Maggie Dietz’s book of poems *Perennial Fall* won the Jane Kenyon Award. She has directed the Favorite Poem Project, and is Co-Editor of three anthologies related to the project: *Americans’ Favorite Poems, Poems to Read, and An Invitation to Poetry.* She teaches at the University of Massachusetts Lowell and is Assistant Poetry Editor for *Slate.*

Deborah Digges was the author of two memoirs and five books of poetry, including: *Rough Music,* for which she won the Kingsley Tufts Award; *Trapeze;* and the posthumously published collection, *The Wind Blows Through the Doors of My Heart.* She was the recipient of grants from the John Simon Guggenheim Memorial Foundation, the NEA, and the Ingram Merrill Foundation.

Amanda Delheimer Dimond is the Artistic Director of 2nd Story, and was hired by the Goodman to create a high school program based on her experience of teaching writing through performance. She also teaches for Neighborhood Bridges, a nationally recognized program created by Children’s Theatre Company of Minneapolis.

Alison Hawthorne Deming is a poet, essayist, and professor at the University of Arizona. She served as Director of the University of Arizona Poetry Center where she continues to serve as a member of the Development Board. In addition to her works of nonfiction and essays, she is the author of four collections of poetry, including *Science and Other Poems* and, most recently, *Rope.*

Kimberly Dixon is a playwright and poet. She is Executive Director of Chicago’s Guild Literary Complex.

Jennifer Kwon Dobbs is the author of two collections of poetry, *Paper Pavilion* and *Song of a Mirror,* a finalist for the Tupelo Press Snowbound Chapbook Award. She is an assistant professor at St. Olaf College. .

Elizabeth Dodd’s most recent book, *In the Mind’s Eye: Essays Across the Animate World,* won the Best Book Award from the Association for the Study of Literature and Environment. She has been a writer-in-residence at Mount St. Helens, through the Spring Creek Project at Oregon State University, and currently teaches creative writing and literature at Kansas State University.

Laura Donnelly is former Editor and Poetry Editor of *Third Coast.* Her poems have appeared in *Cimarron Review, DIAGRAM, Cider Press Review, and Poetry East,* among others. She is also the author of a chapbook, *Nocturne – Schumann’s Letters.*

Lorraine Doran teaches expository writing at New York University. Prior to this, she was a visiting professor of Law at Seton Hall University School of Law. Her recent poems and essays can be found in *FIELD, Gulf Coast, and Barn Owl Review.*

Mark Doty is the author of seven books of poems, including *Fire to Fire,* winner of the National Book Award, and *School of the Arts;* as well as three memoirs, including *Dog Years.* His honors include the T. S. Eliot Prize, the *Los Angeles Times* Book Prize, and the National Book Critics Circle Award. He teaches at Rutgers University.

Kim Dower is the author of a poetry collection, *Air Kissing on Mars.* In addition to being a poet, she has been a literary publicist for 30 years; her company, Kim-from-L.A., does publicity and marketing for writers of fiction and nonfiction.

Brian Doyle edits *Portland Magazine.* He is the author of five collections of essays, two nonfiction books, two collections of “proems,” and the novel *Mink River.* Among the honors he has received are two Pushcart Prizes and an Award in Literature from the American Academy of Arts and Letters.

Monica Drake is the author of *Clown Girl,* recently optioned for film. Her second novel, *The Stud Book* is forthcoming. She teaches at Pacific Northwest College of Art.

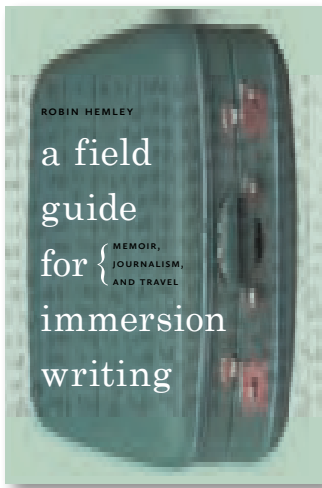
Damian Dressick is the author of the story collection *Fables of the Deconstruction.* His short fiction has appeared in the *Barcelona Review* and *Hot Metal Bridge,* among other journals. Winner of the Harriette Arnow Award, he teaches writing at Indiana University of Pennsylvania.

Mariela Dreyfus has written five collections of poetry and a volume of criticism, *Soberanía y Transgresion: César Moro.* Translations of her work are included in *Review: Arts and Literature of the Americas, Chicana Latina Studies,* and *Yellow Silk,* among others. She teaches workshops in poetry and literary translation at the MFA in Creative Writing in Spanish at New York University.

Kathleen Driskell’s most recent book of poems, *Seed Across Snow,* was listed as a national bestseller by the Poetry Foundation. She is the Associate Program Director of Spalding University’s brief-residency MFA in Writing Program and chair of the Low-Residency MFA Program Director’s Caucus.

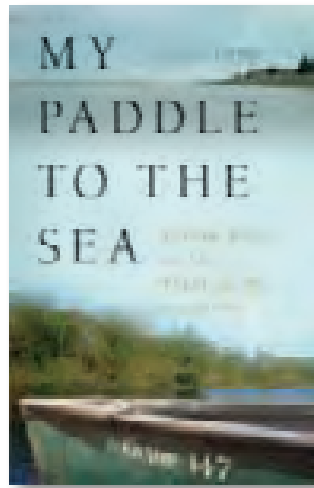
John Drury is the author of the poetry collections *Burning the Aspern Papers* and *The Refugee Camp,* as well as *The Poetry Dictionary.* His poems have appeared most recently in *Western Humanities Review* and *Able Muse.* A recipient of the Bernard F. Connors Prize from the *Paris Review,* he teaches at the University of Cincinnati.

Tom Drury is the author of the novels *The End of Vandalism, Hunts in Dreams,* and *The Driftless Area.* *Granta* named him one of “The Best

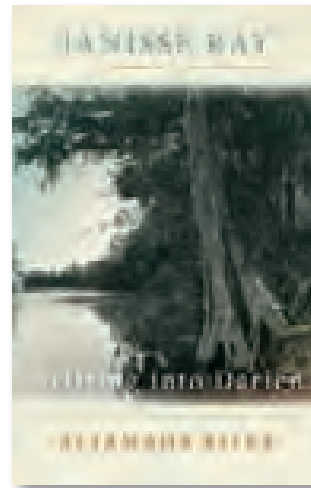


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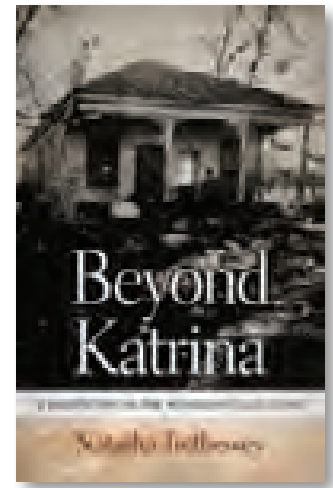
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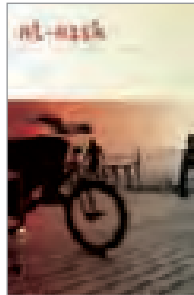
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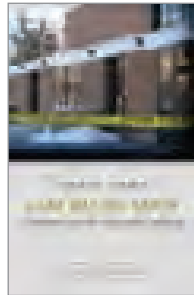
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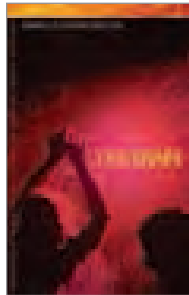


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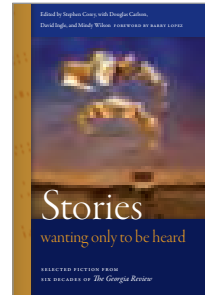


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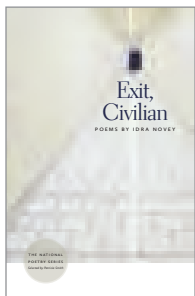


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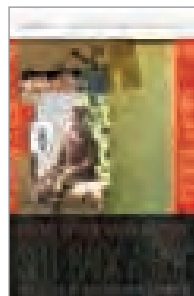
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Carlina Duan was a founding editor of, book-designer for, and contributor to the Neutral Zone’s Red Beard Press. She has published articles and poems extensively and has served on the editorial board for *The Best American Non-Required Reading*.

Valerie Due is a freelance writer with career stints as a reporter, marketer, magazine editor, and ghostwriter. Her work has won fellowships from Writers@Work and Tomales Bay, and has appeared in publications such as *River Teeth*, *Forbes*, and *Fourth Genre*. She teaches writing online, and is the author of a memoir, *The Skinning Board*.

Carol Ann Duffy is the current Poet Laureate of Great Britain. She is the author of many poetry collections including, *The World’s Wife*; *Feminine Gospels*; *Standing Female Nude*, winner of a Scottish Arts Council Award; *Manhattan*, winner of a Somerset Maugham Award; and *Mean Time*, winner of the Whitbread Poetry Award.

Camille T. Dungy is the author of three books, including *Suck on the Marrow* and *Smith Blue*, and has edited three anthologies, including *Black Nature: Four Centuries of African American Nature Poetry*. She teaches creative writing at San Francisco State University.

Iris Jamahl Dunkle teaches at Clarion University. She has taught creative writing to students of all ages and is the author of the chapbook *Inheritance*. Her poetry, creative nonfiction, and scholarly articles have appeared in numerous publications including *Fence*, *LinQ*, and *Boxcar Poetry Review*.

Jenny Dunning’s fiction and essays have been published in a number of journals including *Literary Mama*, *North Dakota Quarterly*,

and *Talking River Review*. She teaches creative writing and literature at St. Olaf College.

Heidi Durrow is the *New York Times* bestselling-author of *The Girl Who Fell From the Sky*. She is the co-founder and co-producer of the Mixed Roots Film & Literary Festival and occasional contributor to National Public Radio.

Karen Dwyer has had recent fiction and nonfiction featured in *Arts and Letters*, the *Gettysburg Review*, and *Granta*. She currently teaches at Point Park University as an assistant professor of creative writing and English.

Stuart Dybek is the author of three books of fiction: *I Sailed With Magellan*, *The Coast of Chicago*, and *Childhood and Other Neighborhoods*. He has also published two poetry collections. Among his honors are Lannan and Whiting Writers awards, and fellowships from the NEA, Guggenheim Foundation, and the John D. and Catherine T. MacArthur Foundation.

Matt Dye is a former editor for *Fiction Weekly* and current literature editor for *Escape Into Life*. His own fiction has been nominated for a Pushcart Award. He is the currently Faculty Senate President at Sowela, where he teaches English.

Kristin Dykstra is the translator of several books of Cuban literature. Among her editions of poetry by Omar Pérez and Reina María Rodríguez are *Did You Hear About the Fighting Cat?*, *Something of the Sacred*, and *Time’s Arrest*. She co-edits *Mandorla: New Writing from the Americas* and teaches at Illinois State University.

Cornelius Eady is a co-founder of Cave Canem and has published several volumes of poetry, including *Victims of the Latest Dance Craze*, winner of the Lamont Poetry Prize from the Academy of American

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Lynell Edwards's third collection of poetry, *Covet*, is forthcoming. She is Associate Professor of English at Spalding University in Louisville, and her book reviews and short fiction have been published widely. She is board president for Louisville Literary Arts, which sponsors the monthly InKY Reading Series and The Writer's Block Literary Festival.

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Jennifer Egan is the author of the novels *Look at Me*, a finalist for the National Book Award, *The Keep*, and *A Visit from the Goon Squad*, winner of the National Book Critics Circle Award and the Pulitzer Prize.

Danielle Egan-Miller is president of Browne & Miller Literary Associates. Prior to joining the agency, she held editor positions with

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Janice Eidus's latest novel is the *The Last Jewish Virgin*. Two-time winner of the O. Henry Prize for Short Fiction, she has published five other books, including the novel *The War of the Rosens* and the story collection *The Celibacy Club*.

Nancy Eimers is the author of four poetry collections, including *Oz*, *A Grammar to Waking*, and *No Moon*. She has been the recipient of a Nation "Discovery" Award, two NEA Fellowships, a Pushcart Prize, and a Whiting Writer's Award. She teaches at Western Michigan University and the Vermont College of Fine Arts.

Eric Ekstrand teaches writing at the University of Houston as a Houston Writing Fellow. He is a former poetry editor of *Gulf Coast*. His poems have appeared in *Poetry*, *Black Warrior Review*, *jubilat*, and elsewhere. His is a Ruth Lilly Fellow and his manuscript, *Triple Janus*, was a finalist for the National Poetry Series.

Catherine Elcik's fiction has appeared in *Narrative*, *Carve*, and the Free Press, and her journalism has appeared in the *Boston Globe*. She is at work on a novel, *Misfit Kings*.

Dina Elenbogen, author of the poetry collection *Apples of the Earth*, has published poetry and prose in *Bellevue Literary Review*, *Prairie Schooner*, *Rhino*, and elsewhere. She has received fellowships in poetry and prose from the Illinois Arts Council and teaches at the University of Chicago's Graham School.

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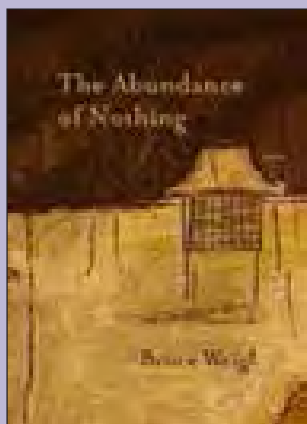
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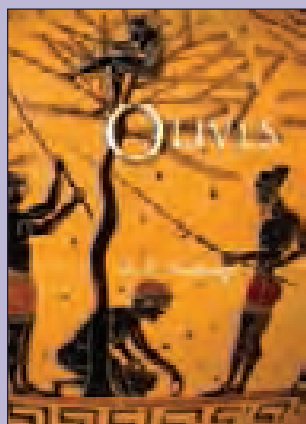
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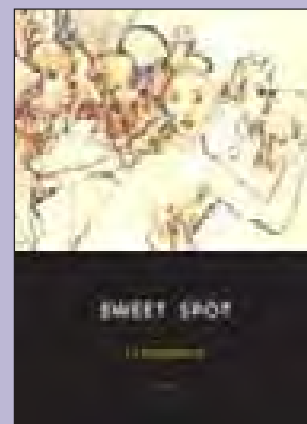
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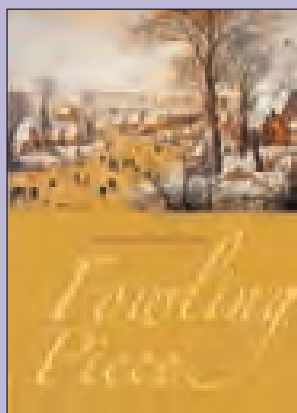
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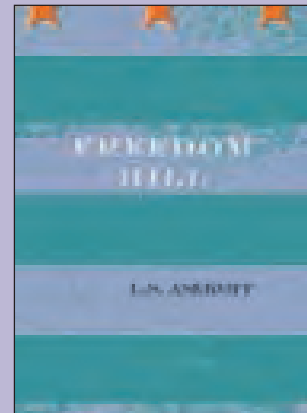
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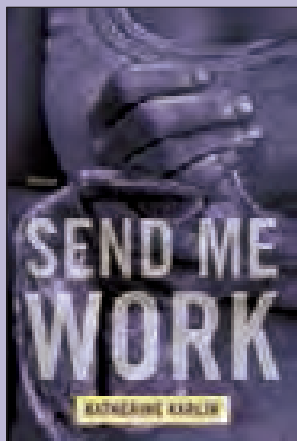
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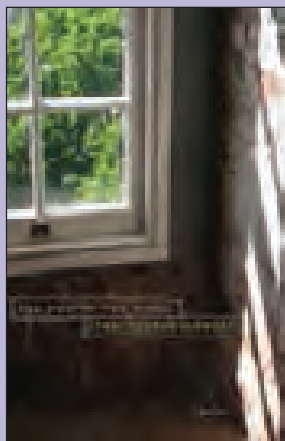
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Jim Elledge is the author of *H*, a collection of prose poems about outsider artist Henry Darger. His book-length poem, *A History of My Tattoo*, is a winner of the Lambda Literary Award for gay male poetry and the Georgia Author of the Year in poetry award. He directs the MA in Professional Writing Program at Kennesaw State University.

Stephanie Elliott is currently the publicist at Wesleyan University Press. She has been a publicity manager at Arcadia publishing, a research assistant at Aviation Week & Space Technology, and an audio assistant/designer at Thomas T. Beeler.

Stephen Elliott is the author of seven books, including *The Adderall Diaries* and *Happy Baby*. His work has appeared in the *New York Times*, *GQ*, and *Esquire*, as well as in the anthologies *Best American Erotica* and *Best American Sex Writing*. He was a Wallace Stegner Fellow at Stanford University and is Founding Editor of *The Rumpus*.

Thomas Sayers Ellis is the author of *Skin, Inc.: Identity Repair Poems*, and *The Maverick Room*, winner of a Whiting Writers' Award and the John C. Zacharis First Book Award. The co-founder of The Dark Room Collective, he is an assistant professor of writing at Sarah Lawrence College and serves on the faculty of the Lesley University low-residency MFA Program.

Lynn Emanuel is the author of four books of poetry: *Hotel Fiesta*; *The Dig*; *Then, Suddenly—*; and *Noose and Hook*. Her work has been featured in the *Pushcart Prize Anthology* and *Best American Poetry*, and is included in *The Oxford Book of American Poetry*. She is the recipient of fellowships from the NEA and has been a winner of the National Poetry Series.

Claudia Emerson, former Poet Laureate of Virginia, is the recipient of the Pulitzer Prize for her poetry collection *Late Wife*. She also writes songs and performs with her husband, Kent Ippolito, a musician who plays bluegrass, rock, folk, jazz, blues, and ragtime.

James Engelhardt is Managing Editor of *Prairie Schooner*. His poems have appeared in *Laurel Review*, *Hawk and Handsaw*, *Painted Bride Quarterly*, and elsewhere. His work is forthcoming in the *North American Review* and other journals. His ecopoetry manifesto is featured online at *Octopus Magazine*.

Lucy English has written three novels, but is best known as a performance poet. She has toured worldwide, performing at international festivals including the Edinburgh Fringe, Austin International Poetry Festival, Wordfest, at Calgary in Canada, and The Cuirt in Galway, Ireland. Her poetry has been published in a variety of anthologies.

Heid Erdrich is author of four collections of poems including *Cell Traffic: New and Selected*. An urban Ojibwe in the wilds of Minneapolis, she sees eagles, turkey, mink, and fox, as well as people and dogs in vast transhumance.

Martín Espada is the author of more than fifteen books, most recently, *The Trouble Ball*. His previous collection, *The Republic of Poetry* was a finalist for the Pulitzer Prize. The recipient of a

Guggenheim Fellowship and the National Hispanic Cultural Center Literary Award, he is a professor of English at the University of Massachusetts-Amherst.

Angie Estes is the author of four books of poems, most recently *Tryst*. Her awards include a Guggenheim Fellowship, an NEA Fellowship, and the Alice Fay di Castagnola Prize from the Poetry Society of America. She teaches in the MFA and PhD Creative Writing programs at Oklahoma State University and in Ashland University's low residency MFA program.

Carrie Etter is the author of two collections of poetry, *The Tethers* and *Divining for Starters*, and editor of the anthology, *Infinite Difference: Other Poetries by UK Women Poets*. She is a Senior Lecturer in creative writing at Bath Spa University.

Danielle Evans's work has been anthologized twice in *The Best American Short Stories* and appears in *New Stories from the South*. She is the author of the short story collection *Before You Suffocate Your Own Fool Self*, and her work appears in the *Paris Review*, *A Public Space*, *Callaloo*, and *Phoebe*.

Donald G. Evans is Executive Director of the Chicago Literary Hall of Fame, as well as author of the novel *Good Money After Bad* and editor of the anthology *Cubbie Blues: 100 Years of Waiting Till Next Year*. He is the recipient of fellowships to Syracuse University's MFA fiction writing department and the Saltonstall Foundation for the Arts.

Steven Evans teaches poetry and poetics at the University of Maine, where he also directs the New Writing Series, works with the National Poetry Foundation, and tends the website *Third Factory*. His criticism has appeared in *The Nation*, the *Baffler*, and elsewhere.

Brian Evenson is the author of ten books of fiction, most recently *Fugue State* and *Last Days*. He directs Brown University's creative writing program.

Chielo Zona Eze's debut novel, *The Trial of Robert Mugabe*, was a finalist for the Hurston/Wright Legacy Award. His fiction also won the first international Olaudah Equiano Prize for African Literature. He is an assistant professor of Postcolonial Literature at Northeastern Illinois University.

Tarfia Faizullah is a Kundiman fellow. Her poems have appeared in the *Cincinnati Review*, the *Missouri Review*, *Ploughshares*, and elsewhere. Her honors include an AWP Intro Journals Project Award, *Ploughshares* Cohen Award, and Fulbright Fellowship, among others.

Kat Falls is adjunct lecturer in the MFA program in writing for the screen and stage at Northwestern University. She is the author of *Dark Life* and *Rip Tide*. *Dark Life* has been optioned to be made into a film.

Ben Fama is the author of the chapbook *Aquarius Rising* and *New Waves*. He is the founding editor of *Supermachine*. His work has been featured in *GlitterPony*, *LIT*, and on the *Best American Poetry Blog*, among others.

Daryl Farmer is an assistant professor at the University of Alaska Fairbanks. His nonfiction book *Bicycling Beyond the Divide* is a Barnes and Noble Discover Award winner. His recent work has appeared *Hayden's Ferry Review*, *Isotope*, *Fourth River*, and *Quarter After Eight*.

Jose Faus is a writer, artist, educator, and a founding member of the Latino Writers Collective. He is a winner of the *Poets & Writers*

Maureen Egen Writers Exchange Award. He also serves as Kansas City Poetry Co-Curator for America Now and Here, a multi-disciplinary national touring arts exhibition.

Gibson Fay-LeBlanc directed The Telling Room, a nonprofit community writing center. His poems have appeared in magazines including *Guernica*, the *New Republic*, and *Poetry Northwest*, and his book *Death of a Ventriloquist* won the Vassar Miller Prize. He has taught writing at public and private secondary schools and universities.

Melissa Febos is the author of the critically acclaimed memoir, *Whip Smart*. Her prose has been published in *Dissent*, *Bitch Magazine*, the *New York Times*, the *Chronicle of Higher Education*, the *Southeast Review*, and elsewhere. She is an assistant professor at Utica College.

Steve Fellner is the author of two poetry collections: *Blind Date with Cavafy* and *The Weary World Rejoices*. He is also the author of the memoir, *All Screwed Up*. He teaches creative writing at the State University of New York Brockport.

Beth Ann Fennelly is the author of three books of poetry and a book of essays, and is the recipient of grants from the NEA, USA Artists, and Fulbright organizations. She directs the MFA program at the University of Mississippi.

Jim Ferris is author of *Facts of Life* and *The Hospital Poems*, winner of the Main Street Rag Book Award. He is also the author of *Slouching Towards Guantanamo*. Past president of the Society for Disability Studies, he holds the Ability Center Endowed Chair in Disability Studies at the University of Toledo.

Lucy Ferriss has written nine books, including the novel *The Lost Daughter*, and a memoir, *Unveiling the Prophet*. Her fiction and essays have recently appeared in the *New York Times*, *Missouri Review*, and *Narrative*. She has taught creative writing for 25 years, 11 of them as the Writer-in-Residence at Trinity College.

David Ferry is the acclaimed translator of *Horace*, *Virgil*, and the *Gilgamesh* epic. For his own poetry he was won the Ruth Lilly Lifetime Achievement Award from the Poetry Foundation, the Bobbitt Prize, the Guggenheim Fellowship, and many other awards. His work appears regularly in the *New Yorker*, *Poetry*, *Slate*, and elsewhere.

Turi Fesler handles the blogger outreach at *ModCloth.com* and is the Fiction Editor of the *Written Wardrobe*. She is an MFA candidate at University of Pittsburgh, where she was an editor of *Hot Metal Bridge*.

Farrah Field is the author of *Rising* and the chapbook, *Parents*. Her work is forthcoming in *The Best American Poetry*, *Drunken Boat*, and elsewhere. She co-hosts the event series Yardmeter Editions and is co-owner of Berl's Brooklyn Poetry Shop. Her second book, *Wolf and Pilot*, is forthcoming.

Annie Finch is the author of five books of poetry, including *Calendars*, *Among the Goddesses*, and *Spells: New and Selected Poems*. Her work also includes a poetry CD, anthologies, translation, books of poetics, verse plays, music collaborations, and the poetry textbooks *A Poet's Craft* and *A Poet's Ear*. She directs the Stonecoast MFA program at the University of Southern Maine.

Susan Finch's fiction and nonfiction has appeared in *Apalachee Review*, the *Louisville Review*, *Portland Review*, and other journals. She teaches literature and creative writing at Mesa State College in Colorado.

Chris Fink is Associate Professor of English and creative writing at Beloit College and editor of the *Beloit Fiction Journal*. Recently his stories have appeared in the *Pinch*, *Other Voices*, and *Fifth Wednesday*. His collection of stories, *Farmer and Farmer's Radio*, is forthcoming.

Carina Finn's poetry and new media work have appeared in *Storyglossia*, *Seven Corners*, *CutBank*, and elsewhere. She has won two Academy of American Poets prizes, been nominated for a Pushcart, and is an editor of *Action*, *Yes Online Quarterly*. Her chapbook *I Heart Marlon Brando* is forthcoming.

Nikky Finney is the author of *On Wings Made of Gauze; Rice*, winner of the PEN America Open Book Award; *The World Is Round*, winner of the Benjamin Franklin Award for Poetry; and *Head Off & Split*, winner of the 2011 National Book Award. She has taught at Smith College, Berea College, and Cave Canem. She is a professor of creative writing at the University of Kentucky.

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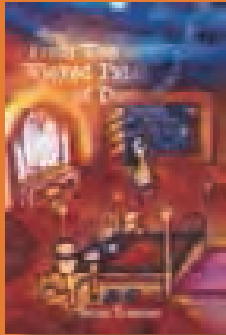
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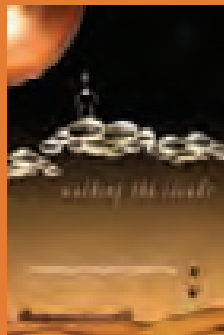
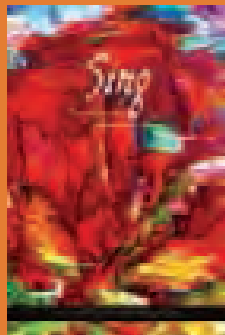
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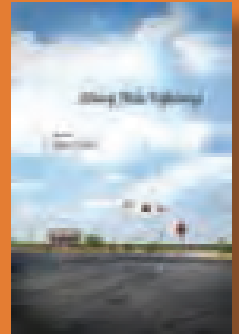
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Dana Gioia is former Chairman of the NEA. He has published three collections of poetry, eight chapbooks, and numerous anthologies. An influential critic as well, his volume *Can Poetry Matter?*, was a finalist for the National Book Critics Circle Award and is credited with helping to revive the role of poetry in American public culture.

Nikki Giovanni has published over 30 books for adults and children, including the iconic *Black Feeling, Black Talk; Ego-Tripping and Other Poems*; and most recently, *Bicycles: Love Poems*. A University Distinguished Professor at Virginia Tech and an Oprah Winfrey Living Legend, she has received over 20 honorary degrees, several NAACP Image Awards, and the Langston Hughes Medal for Poetry.

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Eric Goddard-Scovel is the author of one chapbook of poetry, *a light heart, its black thoughts*. His visual poetry has appeared in the *Bleed* and *NOÖ Weekly*. He is the web editor of *Far Out Further Out Out of Sight* and *Gnoetry Daily*. He is currently a lecturer at Purdue University.

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Philip Graham is the author of the story collections *The Art of the Knock* and *Interior Design*; a novel, *How to Read an Unwritten Language*; and the co-author of two memoirs. The nonfiction editor of *Ninth Letter*, he teaches at the University of Illinois and the Vermont College of Fine Arts.

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Jason Grunebaum's short story "Maria Ximenes Da Costa De Carvalho Perreira" was selected as a *Best Short Stories* honorable mention. For his translations from the Hindi, he has received an NEA Translation Fellowship and a PEN Translation grant. He teaches Hindi and creative writing at the University of Chicago.

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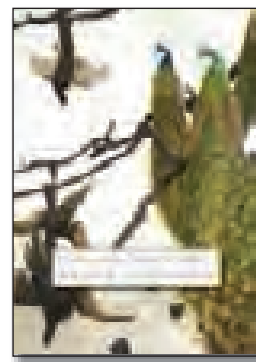
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Rachel Hall's fiction has recently appeared in *Crab Orchard Review*, *Gettysburg Review*, and *Water-Stone*. She has received honors and awards from the Bread Loaf Writers' Conference, Ragdale, and the Saltonstall Foundation for the Arts. She directs the writing program at the State University of New York at Geneseo and holds the Chancellor's Award for Excellence in Teaching.

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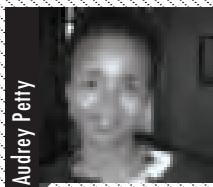
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Tina May Hall is the author of *The Physics of Imaginary Objects*, winner of the Drue Heinz Lit Prize; and a novella in prose poems, *All the Day's Sad Stories*. She teaches at Hamilton College in New York and has been nominated three times for a Pushcart.

Steve Halle is the author of the poetry collection *Map of the Hydrogen World* and the chapbook *Cessation Covers*. He edits the online poetry journal *Seven Corners* and is the assistant director of the English Department's Publications Unit at Illinois State University.

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Colin D. Halloran is an Afghanistan combat veteran, English teacher, and poet who leads student and teacher workshops on understanding war through poetry. He was Editor-in-Chief of *Mason's Road*. His work has appeared internationally in print and online, and a book of poetry on his war experiences, *Shortly Thereafter*, is forthcoming.

David Hamilton is the author of *Deep River, Ossabaw*, and numerous uncollected essays. For a little over three decades he was the editor of the *Iowa Review*, and he has directed Iowa's MFA program in nonfiction.

Cathryn Hankla's eleven books of fiction and poetry include *Fortune Teller Miracle Fish: Stories* and *Last Exposures: A Sequence of*

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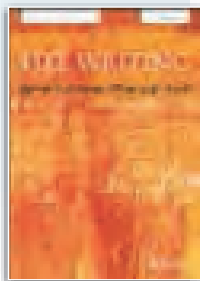
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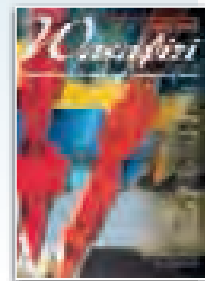
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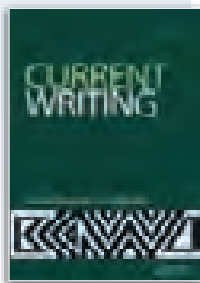


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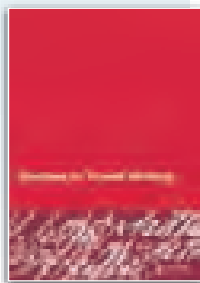
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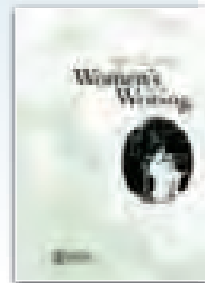
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Kurt Heintz is a spoken word artist, videographer, and archivist. He Co-Founded the National Poetry Video Festival, which documented the work of many Chicago and national poets. He also Co-Founded *e-poets.net*.

Lyn Hejinian was elected a chancellor of the Academy of American Poets. She was an editor of Tuumba Press, the co-editor of *Poetics Journal*, and co-director of Atelos. Her honors include a Writing Fellowship from the California Arts Council, a grant from the Poetry Fund, a Translation Fellowship from the NEA, and a Fellowship from the Academy of American Poets. Her most recent poetry collection is *Saga/Circus*.

Robert Hellenga is the author of six novels, including *Snakewoman of Little Egypt*, which was included on the *Washington Post* list of best books. He has directed the Associated Colleges of the Midwest programs in the United States and Europe.

Steve Heller is a Vice President and the Pacific West Representative of the AWP Board of Directors. He is Professor and Chair of the MFA in Creative Writing Program at Antioch University Los Angeles. His first novel, *The Automotive History of Lucky Kellerman*, received the Friends of American Writers Award and was a selection of Book-of-the-Month Club and QPB. His most recent book, *What We Choose to Remember*, is a collection of nonfiction narratives. His individual short stories and essays have appeared in *New Letters*, *Colorado Review*, and *Fourth Genre*, among others, and have been reprinted in

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Robin Hemley is the author of eight books of nonfiction and fiction, a short story collection, and a forthcoming nonfiction craft book. The winner of a Guggenheim Fellowship, he has won numerous other awards and directs the Nonfiction Writing Program at The University of Iowa. He is a contributing editor of the *Writer's Chronicle*.

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Christopher Hennessy is the author of *Love-in-Idleness* and *Outside the Lines: Talking with Contemporary Gay Poets*. He is a teaching

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DeWitt Henry, Founder and longtime Editor of *Ploughshares*, is the author of the memoir, *Sweet Dreams: A Family History*, and also *Safe Suicide: Narratives, Essays And Meditations*. He has edited several highly praised anthologies, including *Sorrow's Company: Writers on Loss and Grief*, and is a Professor of Writing, Literature and Publishing at Emerson College.

Gordon Henry is an enrolled member of the White Earth Chippewa Tribe of Minnesota, editor of the American Indian Studies Series at Michigan State University Press, and Professor of English at Michigan State University. His publications include, *The Light People*, a novel, and *The Failure of Certain Charms*, a mixed genre work.

Michael Henry is Co-Founder and Executive Director of Lighthouse Writers Workshop. His poetry and nonfiction have appeared in *5280 Magazine*, *Georgetown Review*, *Threepenny Review*, and elsewhere. He has published a collection of poetry, *No Stranger Than My Own*.

Christine Heppermann is a columnist and reviewer for *The Horn Book Magazine*. Her poems are published in *SAM*, *Poems and Plays*, and elsewhere. She contributed chapters to *A Family of Readers: The Book Lover's Guide to Children's and Young Adult Literature* and *Children's Books and Their Creators*.

Geoff Herbach is the author of three novels, young adult titles *Stupid Fast* and *Nothing Special*, and the "adult" book, *The Miracle Letters of T. Rimberg*. He teaches fiction at Minnesota State, Mankato.

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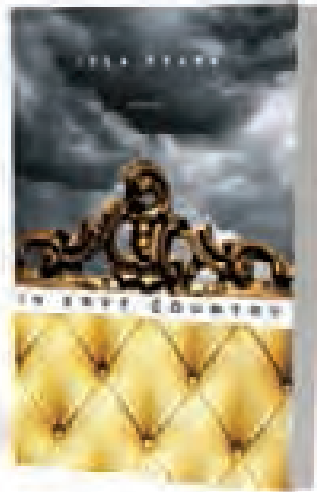
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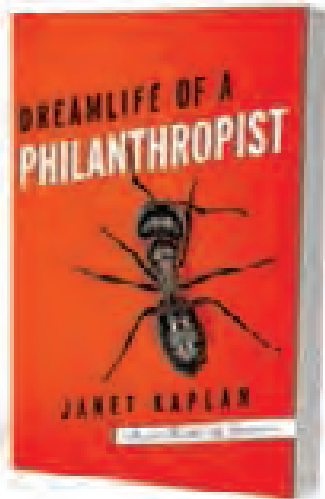
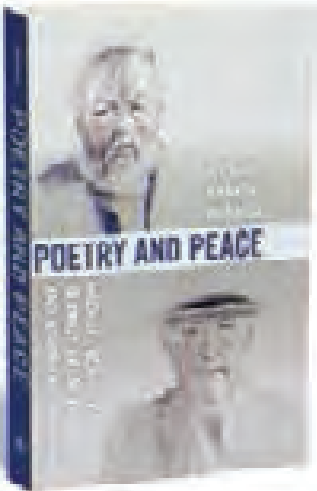
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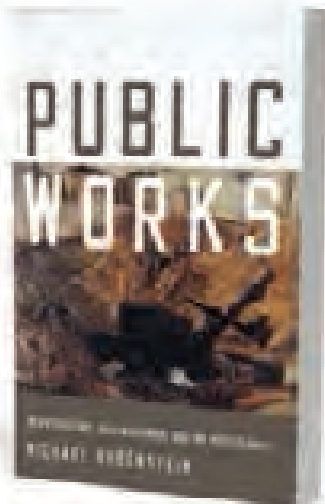
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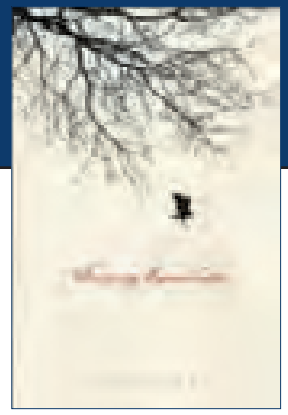
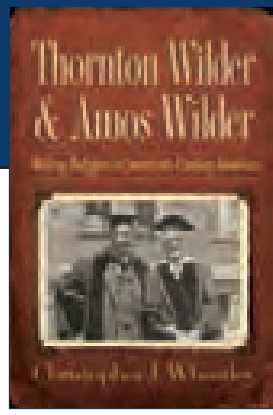
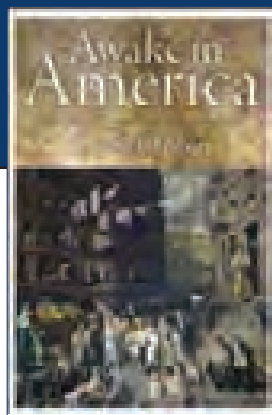
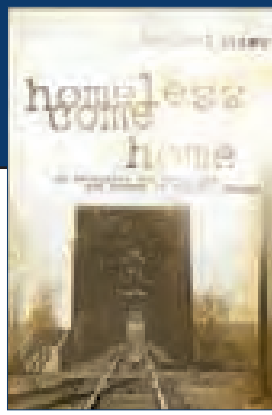
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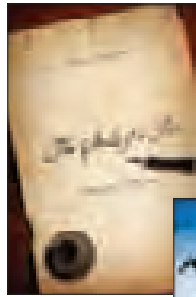
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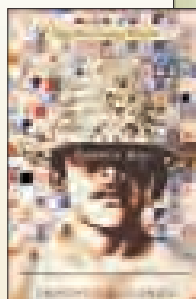
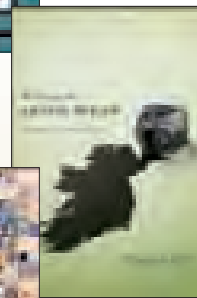
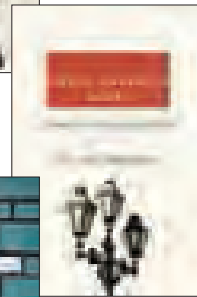
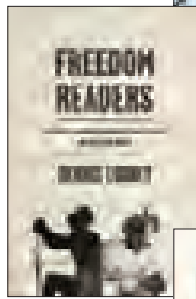
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Lolita Hernandez is the author of *Autopsy of an Engine and Other Stories from the Cadillac Plant*, winner of a PEN Beyond Margins Award. She is also the author of two poetry chapbooks: *Quiet Battles* and *snakecrossing*. She teaches creative writing at the University of Michigan's Residential College.

Tim Z. Hernandez is an author and performance artist. His first book of poems, *Skin Tax*, received the American Book Award and the Zora Neale Hurston Award, and his first novel, *Breathing in Dust*, received the Premio Aztlan Literary Prize. He is Program Coordinator for the Colorado Humanities and Center for the Book.

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Greg Herriges teaches at Harper College just outside Chicago, and has published three novels. His short work has appeared in *Chicago Tribune Magazine*, the *Literary Review*, and *Story Quarterly*, among others. He is the author of *JD: A Memoir of a Time and a Journey*.

Jenny Gropp Hess's writing has appeared in *Seneca Review*, *DIAGRAM*, *Colorado Review*, and elsewhere. She is the former editor of *Black Warrior Review*.

Sara Hess is a writer and supervising producer on the television show *House*. She has also written for *Deadwood*.

Summer Hess is a student of nonfiction writing at Eastern Washington University. She was awarded a Fulbright Fellowship for the creative arts and spent ten months researching and writing in San Pedro de Atacama, Chile.

Alison Hicks is the author of *Kiss*, a collection of poems; a novella, *Love: A Story of Images*; and a poetry chapbook, *Falling Dreams*. Recipient of two Pennsylvania Council on the Arts fellowships, she is founder of Greater Philadelphia Wordshop Studio.

Bob Hicok is the author of *Words for Empty and Words for Full* and *This Clumsy Living*, winner of the Bobbitt Prize from the Library of Congress. A finalist for the National Book Critics Circle Award, he is the recipient of a Guggenheim, two NEA Fellowships, and five Pushcart Prizes. His poetry has been selected for inclusion in seven volumes of *Best American Poetry*.

Scott Hightower's third collection of poems, *Part of the Bargain*, received the Hayden Carruth Award. His translations from Spanish poetry have garnered a Willis Barnstone Translation Prize. He has taught at NYU, Drew University, FIT, Fordham, and Poets House.

DaMaris B. Hill's story won the Hurston/Wright Award for Short Fiction. She has published fiction in *Tongues of the Ocean* and *Sleet Magazine*, and poetry in *Kweli* and *Reverie*.

Joyce Hinnefeld is the author of the novels *Stranger Here Below* and *In Hovering Flight*. Her short story collection *Tell Me Everything* received the Bread Loaf Writers' Conference Bakeless Prize in Fiction. She teaches at Moravian College in Bethlehem, Pennsylvania.

Aubrey Hirsch's work has appeared in *Hobart*, *Third Coast*, the *Los Angeles Review*, and others. She has been honored with nominations for the Pushcart Prize and the Micro Award and as a finalist in *Glimmer Train's* Fiction Open. She has taught writing at The University of Pittsburgh, Chatham University, and Colorado College.

Matthew Hittinger is the author of the forthcoming collection, *Skin Shift*, as well as three chapbooks of poetry: *Platos de Sal*, *Narcissus Resists*, and *Pear Slip*, winner of the Spire Chapbook Award.

ku'ualoha ho'omanawanui, Chief Editor of *'Ōiwi: A Native Hawaiian Journal* and Series Editor of Kuleana 'Ōiwi Press, is an assistant professor of English at the University of Hawai'i. Her poetry appears in *boundary 2*, *Pacific Studies*, and *Mauri Ola*. She is a Ford Foundation and Carnegie Mellon/Kohala Center Postdoctoral Fellow.

Lily Hoang is the author of the books *Unfinished; The Evolutionary Revolution; Changing*, recipient of a PEN Beyond Margins Award; and *Parabola*, winner of the Chiasmus Press Un-Doing the Novel Contest. She serves as an associate editor at Starcherone Books and Editor at *Tarpaulin Sky*. With Blake Butler, she co-edited the anthology *30 under 30*.

Katherine Hoerth is the author of *Among the Mariposas* and the recipient of the Nuestra Voz Prize for border women poets. Her work has most recently been featured in *Borderlands: Texas Poetry Review* and *Front Porch*. She currently teaches at the University of Texas Pan American.

Jan Hofer's publications include *Lead & Tether*, *Ivory Black*, and *The Route*, among others. She teaches at California Institute of the Arts, Goddard College, and Otis College, and works nationally and locally as a social justice interpreter.

Amy Hoffman is editor in chief of *Women's Review of Books*. She is the author of two memoirs, *An Army Of Ex-Lovers: My Life at the Gay Community News*, and *Hospital Time*. She teaches in the MFA program at Pine Manor College and edits the *Public Eye*.

Linda Hogan is the author of four novels, including *People of the Whale*; seven collections of poetry, including *The Book of Medicines*, which was finalist for the National Book Critics Circle Award; and two memoirs, including *The Woman Who Watches Over the World: A Native Memoir*. Her honors include a Lannan Fellowship, a Native Writers Circle of the Americas, and Wordcraft Circle.

Cynthia Hogue is the West Representative of the AWP Board of Directors. She has published seven collections of poetry, most recently, *The Incognito Body; Or Consequence*; and *When the Water Came: Evacuees of Hurricane Katrina* (co-authored with photographer Rebecca Ross). Among other awards, she has received Fulbright, NEA, and MacDowell Colony fellowships, and a Witter Bynner Translation Residency from the Santa Fe Art Institute. She is the Maxine and Jonathan Marshall Chair in Modern and Contemporary Poetry at Arizona State University.

Donovan Hohn is the author of *Moby-Duck: The True Story of 28,800 Bath Toys Lost at Sea and of the Beachcombers, Oceanographers, Environmentalists, and Fools, Including the Author, Who Went in Search of Them*. He is the recipient of a Whiting Award and an NEA Fellowship. He is the features editor of *GQ*.

Cory Holding is the Course Coordinator for the Education Justice Project and currently a doctoral candidate at the University of Illinois.

Nathan Holic is the Graphic Narrative Editor at the *Florida Review*. He teaches writing courses at the University of Central Florida in Orlando. His prose, which often incorporates other mediums, including comics, has been published in numerous journals.

Bob Holman, founder/artistic director of the Bowery Poetry Club, is a poet most often connected with spoken word, performance, hiphop, and slam. He teaches at Columbia and New York University and has published ten books of poetry and released two CDs. He produced *The United States of Poetry* for PBS, and is making a film on the poetry of Endangered Languages.

S. Whitney Holmes is Managing Editor of Switchback Books, a feminist poetry press. Her poems are published in *Gulf Coast*, the *Cincinnati Review*, *Ninth Letter*, and elsewhere. Her work was also displayed in the Flying House writer-artist collaboration show in Chicago.

Sterling HolyWhiteMountain is from the Blackfeet Reservation in northwest Montana. He is currently the McCreight Fellow at the University of Wisconsin Institute for Creative Writing.

Rebecca Hoogs is the author of a chapbook, *Grenade*. She is the recipient of fellowships from the MacDowell Colony and Artist Trust of Washington State. She is the Director of Education Programs and curator for the Poetry Series for Seattle Arts & Lectures.

Michelle Hoover teaches at Boston University and Grub Street. She has published in *Best New American Voices* and won the PEN/New England Fiction Discovery Award. Her novel *The Quickening* was shortlisted for the Center for Fiction's First Novel Prize, is an Indies Choice Debut Finalist, a *Forward Magazine's* Best Literary Book Finalist, and an Massachusetts Book Award Must Read.

Paul Hoover's most recent poetry books are *Sonnet 56*, *Edge and Fold*, and *Poems in Spanish*. He co-edited and translated Selected Poems of Friedrich Hölderlin, winner of the PEN-USA Translation Award, and co-edits the literary magazine, *New American Writing*. He is now a professor of creative writing at San Francisco State University.

Kate Hopper teaches at The Loft Literary Center in Minneapolis. Her writing has recently appeared in *Brevity* and the *New York Times* online. Her first book, *Use Your Words: A Writing Guide for Mothers*, is forthcoming, and she is finishing her first memoir. She is a contributing editor at *Literary Mama*.

Skip Horack is the author of the novel *The Eden Hunter* and the story collection *The Southern Cross*. His work has appeared in *Oxford American*, *Epoch*, *the Southern Review*, and elsewhere. He is currently a Jones Lecturer at Stanford, where he was also a Wallace Stegner Fellow.

Marya Hornbacher is author of five books, including the memoirs *Wasted* and *Madness*, and the novel, *The Center of Winter*. A Pulitzer Prize nominee, she has also won a host of awards for her journalism, art criticism, and poetry. She teaches at Northwestern University.

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Nicole Hospital-Medina is an MFA candidate at the University of Miami. Her poetry was nominated for the AWP Intro Journal Contest and she is the winner of the *Miami Herald* Haiku Challenge.

Kathryn Houghton currently reviews books for the *Collagist*, blogs for *Bark*, and writes reading passages for standardized tests.

Robert Houghton is pursuing an MFA in in Poetry at New Mexico State University. He teaches composition in the First Year English Program.

Pam Houston is the author of the novels, *Contents May Have Shifted* and *Sight Hound*; the collection *Cowboys Are My Weakness*; and a collection of essays. Her honors include the O. Henry Award, a Pushcart Prize, and a selection for Best American Short Stories. She is the Director of Creative Writing at University of California Davis and teaches in the Pacific University low-residency MFA Program.

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David Huddle is the author of *Glory River: Poems*. He is the recipient of two NEAs, the Lawrence Foundation Prize, and the James Wright Prize. His work has appeared in the *New Yorker*, *Esquire*, *Story*, *The Best American Short Stories*, and the *Southern Review*. He teaches at the University of Vermont and Bread Loaf School of English at Middlebury.

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V. Hunt teaches at Northwest Florida State College. She was awarded fellowships by the College of Arts and Sciences and the Kingsbury Foundation at Florida State University. Her work has appeared in *Bomb*, *Southern Quarterly*, the *Chattahoochee Review*, and elsewhere.

Janet Hurley is the founding director of True Ink, which provides creative programming for young writers in the greater Asheville, NC area. She is also a freelance writer and copy editor.

Ishion Hutchinson's work has appeared in several journals in the USA and abroad. His first book is *Far District*. A Pirogue Fellow, he currently teaches at the University of Baltimore and Maryland Institute College of Art.

Julie Hyzy is the Anthony and Barry Award winning author of two national bestselling mystery series: the *White House Chef Mysteries* and the *Manor House Mysteries*. She recently released *Playing With Matches*, an original eBook written under her pseudonym, N.C.

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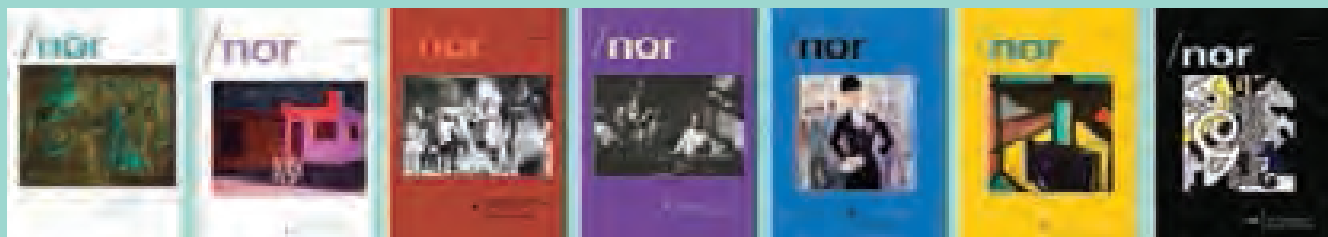
Kristin Idaszak is a Chicago-based multi-disciplinary theatre artist. She is the Associate Artistic Director and Literary Manager for Caffeine Theatre and Associate Artistic Director for Collaboration. She has worked as a playwright, dramaturg and producer across the country, including at Williamstown Theatre Festival, Trinity Rep, Perishable Theatre, American Theatre Company and Eclipse Theatre.

Alta Ifland is the author of a bilingual book of prose poems, *Voice of Ice*, which was awarded the Louis Guillaume Prize; and of two collections of short stories, *Elegy for a Fabulous World*, a finalist for the Northern California Book Award, and *Death-in-a-Box*, winner of the Subito Press fiction prize. She was a fellow in fiction at the Wesleyan Writers' Conference.

Regin Igloria is the director of artists-in-residence at The Ragdale Foundation, and is Founder of North Branch, a community book-binding studio. A visual artist, he has taught throughout the country and his work has been exhibited internationally, most recently at the ANTI Festival in Kuopio, Finland.

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Angela Jackson is the author of several volumes of poems, including *And All Roads Be Luminous: Poems Selected and New*, as well as the recent novel, *Where I Must Go*. She is a winner of the Shelley Memorial Award of the Poetry Society of America and many other awards and honors. A faculty mentor in the Northwestern University MA/MFA program, she is also the author of several produced plays.

Christopher Jackson is Executive Editor of Spiegel and Grau, a division of Random House. He is a founding member of ringShout, a group devoted to celebrating literary works by African American writers.

Gary Jackson is a winner of the Cave Canem Poetry Prize for his first book *Missing You, Metropolis*. His poems have appeared in the *Laurel Review*, *Blue Mesa Review*, *Iron Horse Literary Review*, and elsewhere.

Major Jackson teaches at the University of Vermont, Baruch College, and the Writing Seminars at Bennington College. He is the Poetry Editor of *Harvard Review*, and the author of three volumes of poetry. A winner of a Pushcart Prize and a National Book Critics Circle Award, his poems and essays have appeared in the *Paris Review*, the *New Yorker*, and elsewhere.

Richard Jackson is the author of ten books of poems, most recently *Resonance*. He is the recipient of numerous awards, including a Guggenheim, Fulbright, NEA, and five Pushcarts. He received the Order of Freedom from the President of Slovenia, as well as AWP's George Garrett Award. He teaches creative writing at the University of Tennessee Chattanooga and the Vermont College of Fine Arts.

Jessica Jacobs is Editor of *Sycamore Review*. Her poems have appeared in the *Lumberyard*, *Swink*, *Slice*, and elsewhere. She worked in educational publishing, most recently as a Senior Acquisitions Editor for Wiley, and teaches creative writing and Rhetoric & Composition at Purdue University.

Randa Jarrar is the author of *A Map of Home*, winner of a Hopwood Award and an Arab-American Book Award. Her work has appeared in *Ploughshares*, *Five Chapters*, and *Oxford American*, among others. She has received residencies from Civitella Ranieri Foundation, Hedgebrook, and Caravansarai.

Honorée Fanonne Jeffers's most recent book is *Red Clay Suite*. An NEA fellow, she is an associate professor of English and Creative Writing Coordinator at the University of Oklahoma.

Andrea Jenkins is a poet, spoken word, and performance artist. She is the author of two chapbooks, *tributaries: poems celebrating black history* and *Pieces of A Scream*. Winner of the Naked Stages and Verve Grants, she co-curates the Queer Voices, one of the longest running LGBT reading series in the country. Most recently she was published in the anthology, *Gender Outlaws II: The Next Generation*.

Grant Matthew Jenkins, Director of the Writing Program, teaches contemporary literature and creative writing at the University of Tulsa. He is the author of *Poetic Obligation: ethics in experimental American poetry after 1945*. His most recent poetry collection is *Morphs*, a collaboration with Cheryl Pallant.

Laura Jensen is the author of *Bad Boats*, *Memory*, and *Shelter*. She helped to create the Distinguished Poet Series, and has been the recipient of grants from the NEA, the Guggenheim Foundation, the Ingram Merrill Foundation, and others.

Toni Jensen's first story collection, *From the Hilltop*, was published through the Native Storytellers Series. Her stories have been anthologized in *New Stories from the South*, *New Stories from the Southwest*, and *Best of the West*. She teaches creative writing at Penn State University.

Carrie Jerrell's debut poetry collection, *After the Revival*, won the Anthony Hecht Poetry Prize. Her poems have appeared in *IMAGE*, *Measure*, and *Verse Daily*. She is an assistant professor of English and Associate Director of the low-residency MFA program at Murray State University.

Ha Jin's books include *Waiting*, winner of the PEN/Faulkner Award and the National Book Award; *War Trash*, winner of the PEN/Faulkner Award; the story collections *Under the Red Flag*, which won the Flannery O'Connor Award for Short Fiction, and *Ocean of Words*, which won the PEN/Hemingway Award; and three books of poetry.

Andy Johnson spent two years teaching writing and African Literature at Cuttington University in Liberia. He has previously edited for *Black Warrior Review* and *Fairy Tale Review*. His forthcoming work is *Crocodiles on My Ears*, a collection of short stories.

Dana Johnson is the author of *Break Any Woman Down*, winner of the Flannery O'Connor Award for Short Fiction. Her novel *Elsewhere, California* is forthcoming. She teaches at the University of Southern California.

Dennis Loy Johnson is Co-Founder and Publisher of Melville House, an independent publishing house. He is also the founder of *MobyLives*, a book blog; the author of *The Big Chill*; and the editor of the anthologies *Poetry After 9/11* and *What We Do Now*.

Fenton Johnson is the author of two novels, as well as *Geography of the Heart: A Memoir* and *Keeping Faith: A Skeptic's Journey among Christian and Buddhist Monks*. He has contributed to Harper's and the *New York Times Magazine* and has received Guggenheim and NEA Fellowships, among others. He is on the faculty of the University of Arizona.

Gary Johnson teaches graduate fiction writing at Columbia College Chicago, where he produces for public radio. His awards include the Associated Press Award and the National Federation of Community Broadcaster's Silver Reel, among others. His writing appears in *F Magazine*, *Private Arts*, and the *Chicago Reader*.

Kent Johnson has edited, translated, or written more than twenty collections of poetry. He received a Pushcart Book of the Month selection, two awards from PEN, and an Illinois Arts Council Poetry award, among others. He teaches at Highland Community College in Freeport, IL.

Kristin Johnson teaches writing and has won several awards including the Loose-leaf Poetry Award, The Loft's Shabo Award, and the Mystery Writers of America Helen McCloy Award. Her first three young adult nonfiction books are: *The Endurance Expedition*, *The Orphan Trains*, and *Ho Chi Minh*.

Mat Johnson is the author of three novels, including *Pym*; the graphic novels *Dark Rain* and *Incognegro*; and a nonfiction novella. He was named the first USA James Baldwin Fellow by the United States Artists Foundation, and is a recipient of a Thomas J. Watson Fellowship. He teaches at the University of Houston.

Bret Anthony Johnston is the author of *Corpus Christi: Stories* and Editor of *Naming the World and Other Exercises for the Creative*

Writer. His work appears in the *Atlantic*, *Esquire*, the *Paris Review*, and the *Best American Short Stories*. He is Director of Creative Writing at Harvard University.

Alden Jones teaches creative writing and interdisciplinary studies at Emerson College and has also taught in Cuba and on Semester at Sea. Her essays and short stories have appeared in *The Best American Travel Writing*, *AGNI*, the *Iowa Review*, *Post Road*, and *Prairie Schooner*.

Holly Goddard Jones is the author of *Girl Trouble: Stories*. Her fiction has appeared or is forthcoming in *Tin House*, *Best American Mystery Stories*, *New Stories from the South*, and elsewhere. She teaches at the University of North Carolina at Greensboro.

Patricia Spears Jones is the author of three books of poetry, most recently *Painkiller*, which appeared on the Bob Holman/Margery Snyder's Best Poetry Books List; *Femme du Monde*, which appeared on the *Poets & Writers Summer Reading List*; and *The Weather That Kills*, as well as two chapbooks. She has received awards from the NEA and the New York Foundation for the Arts.

Stephen Graham Jones has written seven novels and two collections. His most recent works are *It Came from Del Rio* and *The Ones That Got Away*. He teaches at the University of Colorado at Boulder.

Judy Jordan is the author of three books of poetry: *Carolina Ghost Woods*, *60 Cent Coffee and a Quarter to Dance*, and *Hunger*. She has won the National Book Critics Circle Award and the Walt Whitman Award. She teaches at Southern Illinois University Carbondale.

Allison Joseph is the author of several volumes of poetry, including *Imitation of Life* and *Worldly Pleasures*. Her honors include the John C. Zacharis First Book Prize, fellowships from the Bread Loaf and Sewanee Writers Conferences, and an Illinois Arts Council

Fellowship. She is Editor and Poetry Editor of *Crab Orchard Review* and MFA Director of Southern Illinois University Carbondale.

Paul Joseph leads Media & Publishing solutions and sales for RapidValue. He has helped multiple media and publishing firms implement tablet publishing solutions successfully.

Fady Joudah, a poet and translator, won the Yale Series award for his first collection, *The Earth in the Attic*. His translations of Mahmoud Darwish's poetry, *The Butterfly's Burden*, received the PEN award.

Anna Journey is the author of the collection, *If Birds Gather Your Hair for Nesting*, selected by Thomas Lux for the National Poetry Series. She holds a PhD in creative writing and literature from the University of Houston, and recently received a fellowship in poetry from the NEA. She teaches at the University of Southern California.

Laura Julier is Editor of *Fourth Genre*. She also directs the professional writing program at Michigan State University and teaches courses in nature writing, grammar and style, and editing. She is currently working on completion of a book titled *Off Izaak Walton Road*.

Elizabeth Kadetsky is the author of the memoir *First There Is a Mountain*. Her personal essays and short stories have appeared in the Pushcart Prize's anthology, *Best New American Voices*, the *New York Times*, and *Best American Short Stories*. She is visiting writer at Pennsylvania State University.

Raphael Kadushin is Senior Acquisitions Editor at the University of Wisconsin Press. He is a regular contributor to *Conde Nast Traveler*, *National Geographic Traveler*, and *Epicurious*, and the editor of three anthologies.

City of Slaughter
A Novel by
Cynthia Drew

On the afternoon of March 25, 1911 alarm bells scream near the corner of Washington and Greene Streets in New York City: Triangle Waist Company, a sweatshop that occupies the top three floors of the Asch Building, is ablaze. Before the day is out 146 people lose their lives: some jump or fall from the building, others burn—a few almost beyond recognition. One woman is missing...

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Remember well. remember right

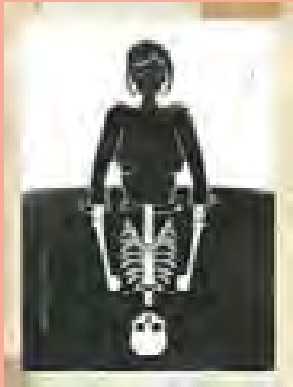
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LAST SEASON'S AWARDS:

BRIAN TEARE, *PLEASURE*:

LAMBDA LITERARY AWARD FOR GAY POETRY

PEN LITERARY AWARD IN POETRY FINALIST

NORTHERN CALIFORNIA BOOK AWARD FINALIST

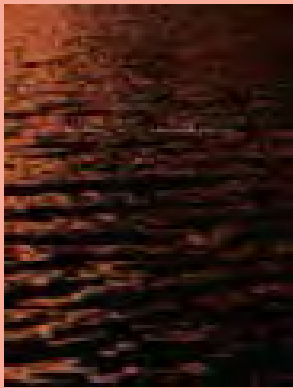
JULIE CARR, *100 NOTES ON VIOLENCE*

TOP FIVE POETRY BOOKS, *LIBRARY JOURNAL*

PEN LITERARY AWARD IN POETRY FINALIST

SANDRA DOLLER, *CHORA*

NOTABLE BOOK OF 2010, ACADEMY OF AMERICAN POETS



KARLA KELSEY, *ITERATION NETS*

BEST SECOND BOOK AWARD, *COLDFRONT MAGAZINE*

RACHEL LODEN, *DICK OF THE DEAD*

PEN LITERARY AWARD IN POETRY FINALIST

THIS SEASON'S BOOKS:

AARON MCCOLLOUGH, *NO GRAVE CAN HOLD MY BODY DOWN*

KRISTI MAXWELL, *RE-*

ANDREW GRACE, *SANCTA*

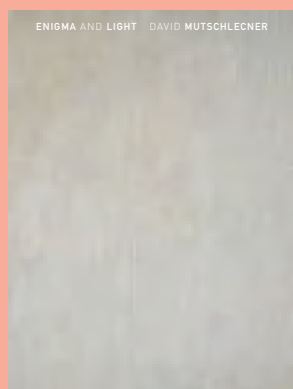
KAREN RIGBY, *CHINOISERIE*

SAWTOOTH POETRY PRIZE 2011

PAIGE ACKERSON-KIELY, *MY LOVE IS A DEAD ARCTIC EXPLORER*

CHRIS VITIELLO, *OBEDIENCE*

DAVID MUTSCHLECNER, *ENIGMA AND LIGHT*



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Tim Kahl is the author of *Possessing Yourself*. He is also Editor of Bald Trickster Press, Co-Editor of *Clade Song*, and is the Vice President of The Sacramento Poetry Center. He currently teaches at Sacramento City College and The University of the Pacific.

Margot Kahn is the author of *Horses That Buck*, winner of the High Plains Book Award. She is the recipient of individual artist awards from the Seattle Mayor's Office for Arts and Culture and 4Culture, the King County arts commission.

Megan Kaminski is the author of one book of poetry, *Desiring Map*; and five chapbooks, most recently *Favored Daughter* and *Collection*. Her poetry won a Grey Book Press Chapbook Prize, among others. She is a creative writing lecturer at the University of Kansas, where she directs the Creative Writing Exchange and the Undergraduate Reading Series.

Ilya Kaminsky is the author of *Dancing In Odessa* and the Co-Editor of the *Ecco Anthology of International Poetry*. He directs the MFA Program in poetry at San Diego State University, as well as the Harriet Monroe Poetry Institute.

Joan Kane, author of *The Cormorant Hunter's Wife*, is Inupiaq Eskimo. Her awards include a Whiting Writers' Award, a National Native Creative Development Grant, and a Rasmuson Foundation Artist Award.

Bhanu Kapil teaches at Naropa University and Goddard College. She is the author of four collections of prose/poetry: *The Vertical Interrogation of Strangers*, *Incubation: a space for monsters, humanimal*, and *Schizophrene*.

Genevieve Kaplan is the author of a book of poetry, *In the Ice House*, and she runs the Toad Press International chapbook series, publishing contemporary translations.

Tobey Kaplan has given readings, workshops, and presentations nationwide. She teaches literature, humanities, and reading and composition at several community colleges, and she is a long-time poet-activist with California Poets in the Schools.

Michael Kardos co-directs the creative writing program at Mississippi State University. He is the author of a story collection, *One Last Good Time*.

Steven Karl is the author of the chapbooks, *emissions/ of, (It) Rational Animals*, and *State(s) of Flux*. He teaches at LaGuardia Community College and Borough Writing Workshops, co-curates the Stain of Poetry Reading Series, is the assistant poetry editor for *Sink Review*, and the News Editor for *Coldfront Magazine*.

Katherine Karlin is the author of the short story collection *Send Me Work*. Her fiction has appeared in *The Pushcart Prize*, *New Stories from the South*, *One-Story*, and elsewhere. She teaches at Kansas State University.

Ariana-Sophia Kartsonis teaches at Columbus College of Art and Design and edits *Botticelli: A Journal of Literature and Art*. Her book, *Intaglio* was a recipient of the Stan and Tom Wick Poetry Prize.

Julia Spicher Kasdorf's third book of poems is *Poetry in America*. She has taught in the MFA program at Penn State and at Messiah College.

Laura Kasischke has published eight collections of poetry, most recently *Space, in Chains*, and six novels. She has been a Guggenheim Fellow and a recipient of two grants from the National Endowment for the Arts. She is a professor at the University of Michigan.

Jeff Kass teaches creative writing at Pioneer High School and as an adjunct professor at Eastern Michigan University. He is the Literary Arts Director at Ann Arbor's Teen Center The Neutral Zone, and is the author of the poetry collections *Wrestle the Great Fear* and *Invisible Staircase*, and the short story collection *Knuckleheads*.

Richard Katrovac is the author of seven books of poetry, a novel, a collection of stories, and two memoirs. He teaches at Western Michigan University and he is Founding Director of the Prague Summer Program. His poems, stories, and essays have appeared widely and won numerous grants and awards.

Christina Katz is the author of three nonfiction books: *The Writer's Workout*, *Get Known Before the Book Deal*, and *Writer Mama*. She writes articles and books, trains writers, speaks at literary events, and hosts the Northwest Author Series. Her writing career advice and articles appear in *Writer's Digest Magazine*.

Douglas Kearney's second collection, *The Black Automaton* is a National Poetry Series selection. His first collection is *Fear, Some*. A Whiting Writers Award winner, his work appears in numerous publications. His third opera, *Sucktion*, has been staged internationally. He teaches at CalArts and Antioch.

C.J. Kearns is the founder of JKPublishing, an international, independent publishing house. He was an original organizer of the Word Arts Foundation nonprofit, as well as the promoter and producer of the Dancing Words and Bizarre Bazaar arts and literature festivals. He is the author of two poetry collections, *Tao Cow* and *Love the Metaphor*.

Becca Keaty is Director of external relations at Open Books, a nonprofit social venture that operates a used bookstore in Chicago, provides community programs around writing and reading, and mobilizes passionate volunteers to promote literacy in Chicago and beyond. She is a founding member of the Chicago Literary Alliance.

John Keene is the author of the award-winning novel *Annotations* and of the poetry collection *Seismosis*. He has published prose and poetry in the *African-American Review*, *Gay and Lesbian Review*, and *A Public Space*. His honors include a Whiting Foundation Award and a fellowship for a Distinguished First Collection from the inaugural Pan-African Literary Forum.

Mandy Keifetz's work has appeared in *Penthouse*, *Vogue*, the *Review of Contemporary Fiction*, and many others. She was a Fellow with the New York Foundation for the Arts, and her plays have been staged in London, Cambridge, Montréal, Oslo, and New York.

Chavawn Kelley is the communications manager for a small research institute in Laramie, WY. Her essays, fiction, and poetry have appeared in journals such as *Terrain.org*, *Nashville Review*, and the *Iowa Review*. She has received fellowships from the Wyoming Arts Council, the Ucross Foundation, the Ludwig Vogelstein Foundation, and Can Serrat International Arts Center in Spain.

Kathy Kelly co-coordinates Voices for Creative Nonviolence, a campaign to end US military and economic warfare. She has worked with the Afghan Youth Peace Volunteers. She edits and contributes

to journals, newspapers, websites, and is the author of *Other Lands Have Dreams: from Baghdad to Peking Prison*.

Karla Kelsey is author of two books of poetry, *Knowledge, Forms the Aviary* and *Iteration Nets*. She edits and contributes to the *Constant Critic*, a poetry book review website, and has published essays widely. A recipient of a Fulbright lectureship, she is on the faculty at Susquehanna University.

Rick Kemp's work appears widely. He is Chair of creative writing and Interim Director of English at the University of Maryland University College, a James A. Michener Fellow, and a winner of the Elie Wiesel Prize in Ethics.

Thomas E. Kennedy is the author of twenty books including the novel *In the Company of Angels*, the essay collection *Riding the Dog: A Look Back at America*, and the story collection *Last Night My Bed a Boat of Whiskey Going Down*. He has won O. Henry and Pushcart Prizes and a National Magazine Award. He teaches in Fairleigh Dickinson University's MFA Program.

Sara Kerastas is the Education Programs Director at About Face Theatre where she has directed and developed Queertopia: The Anti-Violence Project. She heads the youth theater program, outreach touring shows, and workshops.

Jennifer Key is Interim Editor of *Pembroke Magazine* and teaches creative writing at The University of North Carolina Pembroke. She has won awards from the Poetry Center of Chicago, the *Southwest Review*, and *Shenandoah*. She is the author of the chapbook, *The Manifest Destiny of Desire*.

Porochista Khakpour's debut novel *Sons and Other Flammable Objects* was a *New York Times* Editor's Choice Award winner and a California Book Award winner. Her writing has appeared in the *Los Angeles Times* and *Salon*, among others. She is an assistant professor of creative writing at the College of Santa Fe and is a member of the Fairfield University low-residency MFA faculty.

Daniel Khalastchi is a recent fellow at the Fine Arts Work Center in Provincetown, and is currently a Visiting Assistant Professor at Marquette University. His first collection of poetry, *Manolera*, was awarded the Tupelo Press/*Crazyhorse* First Book Prize. He is Co-Editor of Rescue Press.

Michael Khandelwal teaches advanced and professional workshops in poetry and fiction for The Muse Writers Center in Norfolk, Virginia, of which he is also Co-Founder and Co-Director. He is a contributing writer for *Hampton Roads Magazine*, a webmaster for The American Council on Education, and is a past president of the Virginia Electoral College.

Kevin Killian's poetry books include *Argento Series* and *Action Kylie*. He co-edited the collected poems of Jack Spicer. Other books include the fictional work *I Cry Like a Baby*; and the memoir *Bedrooms Have Windows*. His novel *Spreadeagle* will appear shortly.

Deborah Kim is an MFA student in creative writing at Indiana University, and Editor of the *Indiana Review*.

Eugenia Kim's debut novel, *The Calligrapher's Daughter*, is a winner of the Borders Original Voices Award, was shortlisted for the Dayton Literary Peace Prize, and was a *Washington Post* Best Book of 2009. She teaches in Fairfield University's low-residency MFA in creative writing program.

Myung Mi Kim's collection of poems *Under Flag* won the Multicultural Publishers Exchange Award of Merit. Subsequent books include *Commons* and *Penury*. She has taught at San Francisco State University and in the Poetics Program at the State University of New York Buffalo.

Kenneth Kimbrough is a student of English and Philosophy at Oklahoma City University. He is Poetry Editor of the *Scarab*.

Starlee Kine's work has appeared on *This American Life* and *Marketplace*, as well as the Canadian public radio program *WireTap*. Her writing has appeared in the *New York Times Magazine*. She is currently working on a self-help book titled *It IS Your Fault*.

Owen King is the author of *We're All in This Together: A Novella and Stories*, and co-editor of an anthology, *Who Can Save Us Now?* His writing has appeared in *One Story*, *Paste Magazine*, and *Subtropics*, among others.

Mary Kinzie is the author of seven poetry collections, most recently *Drift* and *California Sorrow*. She has also written two volumes of critical essays, *The Cure of Poetry in an Age of Prose* and *The Judge Is Fury*, and the widely used *A Poet's Guide to Poetry*. She has received a Guggenheim Fellowship and the Folger Shakespeare Library's O. B. Hardison, Jr., Poetry Award.

Steve Kistulentz is the author of *The Luckless Age*, winner of the Benjamin Saltman Award. His work in poetry, fiction, and essay has been widely published in literary magazines and anthologies. He teaches at Millsaps College in Jackson, Mississippi, where he is the faculty advisor to the *Stylus*.

Brian Kiteley is the author of *The River Gods*, *Still Life with Insects*, and *The 3 A.M. Epiphany*, among other books. He is director of the creative writing program at the University of Denver.

Carolyn Kizer has been the Chancellor of The Academy of American Poets; Director of the Literature Program at the NEA; and Co-founder and Editor of *Poetry Northwest*. She is the recipient of the American Academy of Arts and Letters Award. She has been a translator, essayist, and author of nine books of poetry, including *Yin: New Poems*, which won the Pulitzer Prize.

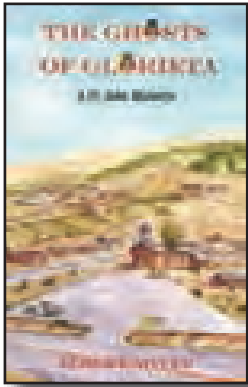
Sarah Klenakis is the Editorial Team Manager at ModCloth.com and the Managing Editor of *The Written Wardrobe*. She received an MFA in Nonfiction Writing from George Mason University.

Christopher Klim is the author of seven books, including the works of fiction *True Surrealism*, *Idiot!*, and *The Winners Circle*. He is a journalism professor, the Executive Editor of the annual anthology *Best New Writing*, and the Chair of the Eric Hoffer Award for books.

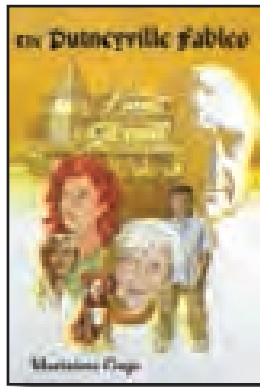
James Klise's short stories have appeared in *StoryQuarterly*, *Ascent*, *Sou'wester*, *New Orleans Review*, and elsewhere. His first novel, *Love Drugged*, is a Stonewall Honor book, Lambda Literary Award Finalist, and an American Library Association Rainbow List selection.

Jacob S. Knabb is Editor-in-Chief of *Another Chicago Magazine*, co-editor of *The 2nd Hand*, host of the Chicago-based literary variety show "So You Think You Have Nerves of Steel," and instructor of composition at the University of Illinois at Chicago.

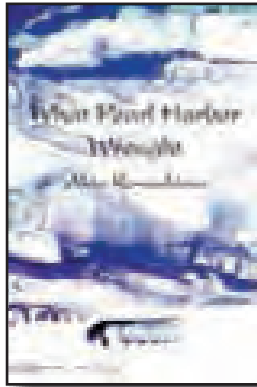
Cheston Knapp is Managing Editor of *Tin House* magazine. He has edited stories that have appeared in *The Best American Short*



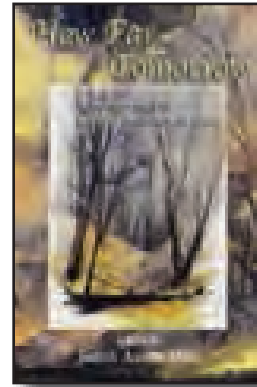
Albert Noyer
The Ghosts of Glorieta



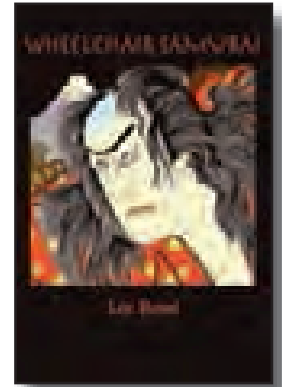
Marianne Gage
The Putneyville Fables



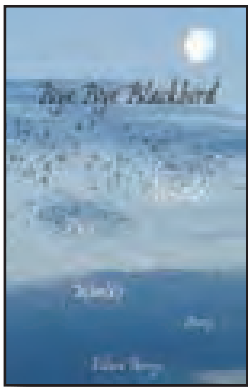
Akio Konoshima
What Pearl Harbor Wrought



Judith Austin Mills
How Far Tomorrow



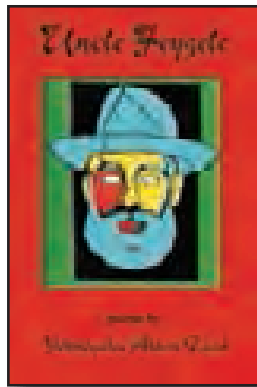
Lee Rossi
Wheelchair Samurai



Eileen Berry
Bye Bye Blackbird



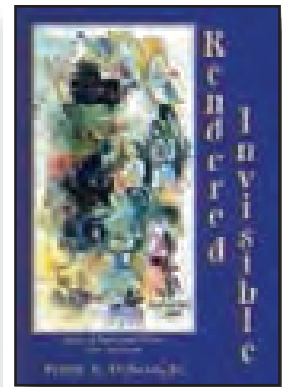
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King of the Wild Suburb



Yermiyahu Ahron Taub
Uncle Feyege



Lucia Galloway
Venus and Other Losses



Frank E. Dobson, Jr.
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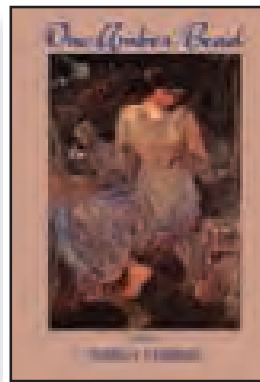
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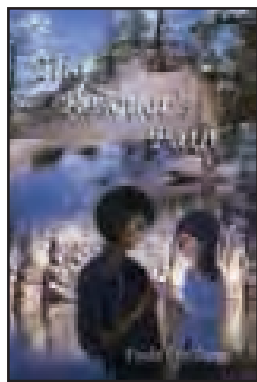
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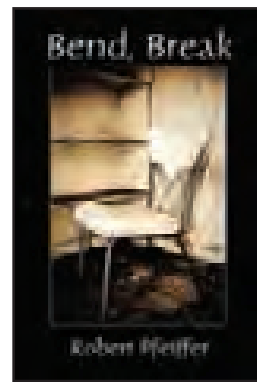
John Graves Morris
Noise and Stories



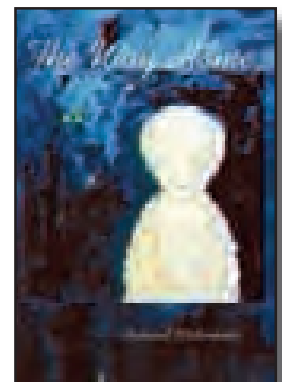
Rebecca Thaddeus
One Amber Bead



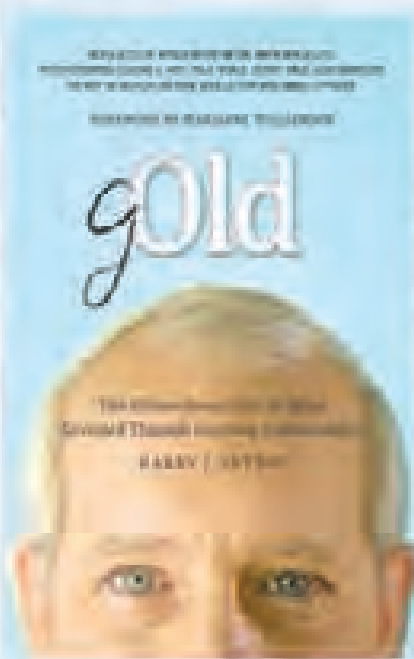
Paula Friedman
Rescuer's Path



Robert Pfeiffer
Bend, Break



Richard Widerkehr
The Way Home



gOld

What if growing old didn't have to mean being obsolete or over the hill? What if, instead, it meant being classic, venerable and wise? What if it meant writing the novel you've always wanted to write, or painting, or singing, or teaching, or traveling to a place you've always dreamed of?

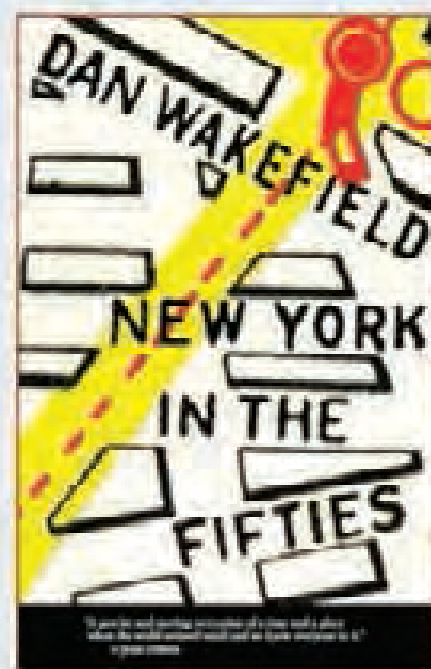
In *gOld*, Harry J. Getzov introduces us to many of the extraordinary senior citizens he has interviewed from all walks of life as part of the Eldercation project he created to promote the concept of positive aging.

New York in the Fifties

By Dan Wakefield

Dan Wakefield's story of a unique time and place in cultural history, when New York City was a hotbed of free love, hot jazz, racial politics, psychoanalysis and artistic expression. Wakefield writes about the era with the keen eye of an historian and the first hand knowledge and affection of someone who lived through a fabled, fertile era with Joan Didion, Gay Talese, Allen Ginsberg, James Baldwin, William F. Buckley and others.

Dan Wakefield is the author of the bestselling novels, *Going All the Way* and *Starting Over*. He has taught courses in memoir, fiction, and creative non-fiction at writing programs in colleges and universities throughout the United States, served as Writer in Residence at Florida International University from 1994-2010, and teaches in The Low Residency MFA Writing Program at Converse College in Spartanburg, S.C.



Stories and received the Pushcart and O. Henry Prizes. His fiction and nonfiction have appeared in *One Story* and *Tin House*.

Michael Knight is the author of two novels, *Divining Rod* and *The Typist*, and several collections, including *Dogfight and Other Stories*. His short fiction has appeared in numerous national publications. He teaches creative writing at the University of Tennessee.

Clark Knowles teaches writing at the University of New Hampshire. His fiction has appeared in *Pank*, *Glimmer Train Stories*, *Inkwell*, and elsewhere. The New Hampshire State Council on the Arts awarded him an Individual Artist's Fellowship.

Karina Knowles is currently studying fiction, creative nonfiction, and creative writing pedagogy in the MFA in Writing and Consciousness at the California Institute of Integral Studies.

Kiara Koenig's narrative nonfiction has appeared in the *News & Review*, *A Friday Night Lights Companion*, and *Through the Wardrobe*. She is a professor of English at Butte and Shasta Colleges. She currently serves as faculty adviser for the *Haberdasher* literary journal and as IE Coach for Butte College's Speech and Debate Team.

Adrian Gibbons Koesters is a PhD candidate at the University of Nebraska-Lincoln, where she has been Assistant Editor for *American Life in Poetry*. Her poems are forthcoming or have appeared in *Crab Creek Review*, *A River and Sound Review*, and *Literary Mama*.

Jacqueline Kolosov has published two full-length poetry collections, *Vago* and *Modigliani's Muse*, as well as several chapbooks and young adult novels. She has received an NEA fellowship and has co-edited two anthologies of women's prose. She teaches at Texas Tech University.

Yusef Komunyakaa is the author of numerous poetry collections, including *Neon Vernacular*, winner of the Pulitzer Prize and the Kinsley Tufts Prize. He has received the Ruth Lily Poetry Prize, the Louisiana Writer Award, membership in the Fellowship of Southern Writers, and the Levinson Prize from *Poetry Magazine*, among others.

Brian Kornell is Blog Editor for *Ninth Letter*. He has been published in *Storyglossia*, *Ninth Letter*, *Smoke Long Quarterly*, and *Ohio Writer*. He is currently co-editing an anthology of Midwest Gothic stories with Jodee Stanle

Geeta Kothari is Fiction Editor of the *Kenyon Review* and teaches at the University of Pittsburgh. She is the editor of *Did My Mama Like to Dance? and Other Stories about Mothers and Daughters*. Her fiction and nonfiction have appeared in various journals and anthologies, including the *Kenyon Review*, the *Massachusetts Review*, *Fourth Genre*, and *Best American Essays*.

Michele Kotler is the Founding Director of the NYC-based Community-Word Project, an arts in education organization. Her poetry has appeared in *Days I Moved Through Ordinary Sounds*, *Washington Square*, and *Painted Bride Quarterly*.

Alex Kotlowitz is the award-winning author of three books, including *There Are No Children Here*. His work has appeared in the *New York Times Magazine*, the *New Yorker*, and *Granta*, as well as on public radio's *This American Life*. A writer-in-residence at Northwestern University, his new film, *The Interrupters*, premiered at Sundance.

Sherry Kramer teaches playwriting at Bennington College, the Iowa Playwrights Workshop, and the Michener Center for Writers. Her plays include *When Something Wonderful Ends* and *The Wall of Water*. Her grants and awards include NEA and New York Drama League grants, a McKnight Fellowship, and many others.



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Daniel Kraus is a writer, editor, and filmmaker who has directed six feature films, including *Musician*, a *New York Times* Critics' Pick. He is the author of the novels *Rotters* and *The Monster Variations*, selected to New York Public Library's "100 Best Stuff for Teens." He has written for *Cosmopolitan*, *Playboy*, and *Maxim*.

Drew Krewer's poems have appeared in *Fairy Tale Review*, *Trickhouse*, and *Pequod*, among others. Author of a chapbook, *Ars Warholica*, a chapbook, he currently maintains the arts/culture site *marspoetica.net*, and is Founding Editor of the *Destroyer*.

Mindy Kronenberg's poetry, essays, and reviews have appeared in over 350 publications in the US and abroad. She teaches at the State University of New York Empire State. She is the editor of *Book/Mark Quarterly Review*.

Marilyn Krysl has published in the *Atlantic*, the *Nation*, and *Best American Short Stories*. She is the author of *Dinner With Osama*, winner of *Foreword Magazine's* Bronze Prize for Best Short Story Collection, and *Swear the Burning Vow: Selected and New Poems*.

Carolyn Kuebler is Managing Editor of *New England Review*. She has published creative work in *Conduit*, *Copper Nickel*, and *Sleepingfish*, and book reviews and essays in the *Washington Post*, *Publishers Weekly*, and others. She was an editor at *Library Journal* and Founding Editor of *Rain Taxi Review of Books*.

Keetje Kuipers, a recent Wallace Stegner Fellow and formerly the Margery Davis Boyden Wilderness Writing Resident, is currently the Emerging Writer Lecturer at Gettysburg College. Her book, *Beautiful in the Mouth*, is a winner of the A. Poulin, Jr. Poetry Prize.

Stephen Kuusisto is the author of *Planet of the Blind: A Memoir; Eavesdropping*, a collection of lyric essays; and the poetry collection

Only Bread, Only Light. He teaches in the graduate nonfiction program at the University of Iowa.

Melissa Kwasny is the author of four books of poetry, most recently *The Nine Senses* and *Reading Novalis in Montana*. She is also the editor of *Toward the Open Field: Poets on the Art of Poetry 1800-1950*, and co-editor of *I Go to the Ruined Place: Contemporary Poems in Defense of Global Human Rights*.

Reese Okyong Kwon's stories are published in the *Missouri Review*, *Sun Magazine*, *Kenyon Review*, and elsewhere. She has received scholarships from the Bread Loaf Writers' Conference, the Norman Mailer Writers' Colony, and Ledig House International. She is an assistant books editor at *Narrative Magazine*, and she has been named one of *Narrative's* "30 Below 30" writers.

Mari L'Esperance's first full-length collection *The Darkened Temple* was awarded the *Prairie Schooner* Book Prize in Poetry. An earlier collection, *Begin Here*, was awarded a Sarasota Poetry Theatre Press Chapbook Prize.

Joy Ladin, a professor of English at Stern College of Yeshiva University, is the author of five books of poetry, including *Coming to Life; Transmigration*, a finalist for a Lambda Literary Award. She is also the first openly transgender employee of an Orthodox Jewish institution. Her memoir, *Through the Door of Life*, is forthcoming.

René Colato Laínez is the author of the children's books *The Tooth Fairy Meets El Ratón Pérez*, *From North to South*, and *My Shoes and I*. His books have earned many awards including the International Latino Book Award and the New Mexico Book Award. He is a bilingual teacher in Los Angeles Unified School District.

Valerie Laken is the author of the collection *Separate Kingdoms*, and the novel *Dream House*. Her honors include a Pushcart Prize, an Anne

SARABANDE BOOKS

TOP TEN POET COMPLAINTS

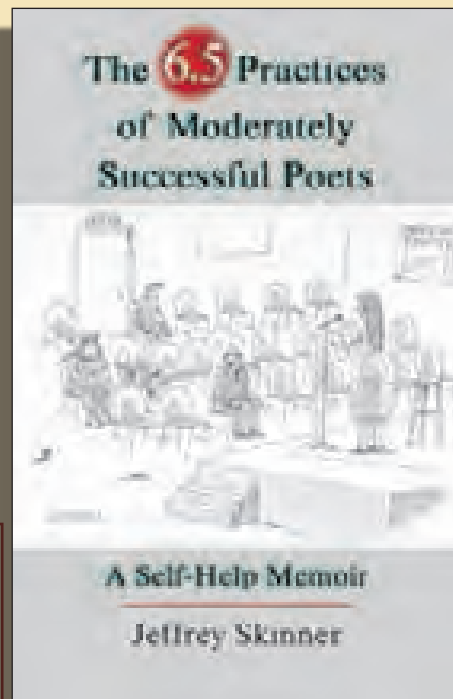
10. Learn at last moment that reading you've been invited to give at local community college happens after open mike.
9. Wikipedia keeps removing my bio.
8. My novel, about a poet in a crappy relationship, whose book of poems keeps being chosen as contest finalist, has been turned down more times than my latest book of poems.
7. Guy I went to school with has yet another poem in *The New Yorker*.
6. AWP keeps turning down my panel on (YOUR NAME HERE): *Neglected Original, Neglected Master*.
5. I haven't heard of a single person in this lit mag.
4. So, I guess you have to be famous to be in this lit mag.
3. Submitted book to contest, did not win contest, publisher keeps sending me fundraising letters beginning "Dear Friend of Poetry."
2. Billy Collins.
1. Why couldn't it be me? Why, why not me?

PRESENTS

The 6.5 Practices of Moderately Successful Poets

IN WHICH JEFFREY SKINNER, POET OF MODERATE SUCCESS, ADDRESSES ALL OF YOUR QUESTIONS AND ASSUAGES YOUR DOUBTS

Author Signing
Saturday, March 3
12 pm
Tables:
P5 & P6



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Powers Prize, and a *Missouri Review* Editors' Prize, among others. She teaches at the University of Wisconsin Milwaukee.

Jay Lamar directs the Caroline Marshall Draughon Center for the Arts & Humanities in the College of Liberal Arts at Auburn University. He is Co-Editor of *The Remembered Gate: Memoirs by Alabama Writers*.

R.J. Lambert holds an MA in English Literature and creative writing from the University of Texas Austin. He also co-founded and edited the literary journal *Bat City Review*.

Laurie Clements Lambeth's debut collection, *Veil and Burn*, is a winner of the National Poetry Series. She was awarded Michener and Barthelme fellowships from the University of Houston. Past Reviews Editor for *Disability Studies Quarterly*, she teaches at the University of Houston.

Guy Lamolinara is the Communications Officer for the Center for the Book in the Library of Congress. He has previously worked in the Library's Office of Strategic Initiatives and Public Affairs Office. He has worked for a variety of publications, including *Congressional Quarterly Weekly Report* and the *Kansas City Times*.

Dylan Landis is the author of *Normal People Don't Live Like This*, a novel-in-stories that was selected for *Newsday's* Ten Best Books. She has received fellowships from the NEA, the Sewanee Writers' Conference and the Virginia Center for the Creative Arts, among others.

Quraysh Ali Lansana is the author of five poetry books, the editor of eight anthologies, and the co-author of *Our Difficult Sunlight: A Guide to Poetry, Literacy & Social Justice in Classroom & Community*. He is Director of the Gwendolyn Brooks Center for Black Literature and Creative Writing, and an associate professor of English and creative writing at Chicago State University.

Elisabeth Lanser-Rose's publications include the novel *Body Sharers*, a top-five finalist for the PEN/Hemingway Foundation Award, and the memoir, *For the Love of a Dog*. Formerly a freelance writer, creative writing professor, and writing center director, she now teaches at an International Baccalaureate high school.

Alice Laplante is a former Wallace Stegner Fellow and Jones Lecturer at Stanford University. She teaches at Stanford and San Francisco State University. She is the author of the creative writing textbook *Method and Madness: The Making of a Story*. Her first novel is *Turn of Mind*.

Barbara Large is the Founder and Director of the Winchester Writers' Conference and WordsMatter, Senior Lecturer in The Centre for Research and Knowledge Exchange, and a member of The Society of Authors.

Sonya Larson's short fiction has appeared in or been honored by the *Red Mountain Review*, the *Hub*, *Nimrod*, *Glimmer Train*, and others. Winner of an Emerging Artist Award from the St. Botolph Club Foundation, she has received scholarships from the University of Wisconsin-Madison and the Bread Loaf Writers' Conference. She is Program Director of Grub Street in Boston.

Thomas Larson is the author of *The Saddest Music Ever Written: The Story of Samuel Barber's "Adagio for Strings"* and *The Memoir and the Memoirist*. He is a contributing writer for the *San Diego Reader*.

Roger Lathbury is the AWP/GMU Liaison of the AWP Board of Directors. He teaches at George Mason University and he is the publisher of Orchises Press.

Jennifer Lauck is the author of a collection of essays and three memoirs, including *Blackbird*, and its sequel, *Found*. She is a teacher of literary arts for the public schools of Portland, Oregon.

Dorianne Laux is the author of five books of poetry, *The Book of Men*, *Facts About the Moon*, *Smoke*, *What We Carry*, and *Awake*. She has received a Pushcart prize, and fellowships from the NEA and Guggenheim. She teaches in the Pacific University's low-residency MFA program and at North Carolina State University.

Amy Leach's essays have appeared in the *Iowa Review*, *A Public Space*, *Best American Essays*, and elsewhere. Her collection of essays, *Things That Are*, is forthcoming. She is the recipient of a Whiting Award, a Rona Jaffe Foundation Writer's Award, and a Pushcart Prize.

Anna Leahy's book *Constituents of Matter* won the Wick Poetry Prize. Her poems appear in *Crab Orchard Review*, *Cream City Review*, and the *Laurel Review*, among others. She edited *Power and Identity in the Creative Writing Classroom*. She teaches at Chapman University and directs *Tabula Poetica*.

Christine Leche's poems have appeared in *Nimrod International Journal*, *Sow's Ear Poetry Journal*, and *Louisiana Literature*. She won the American Academy of Poets Prize and taught for the University of Maryland Europe in Bosnia and Afghanistan. She teaches at Austin Community College.

Don Lee is the author of three novels and a story collection. He was the former principal editor of *Ploughshares*. He has taught at Western Michigan University, where he was the faculty advisor of *Third Coast*. He now teaches in the MFA program at Temple University, where he is the founding faculty advisor of *TINGE Magazine*.

Janice Lee is author of *Kerotakis* and *Daughter*. She is Co-Editor of the online journal *[out of nothing]* and Co-Founder of the interdisciplinary arts organization *Strophe*.

Sueyeun Juliette Lee edits Corollary Press, a chapbook series devoted to multi-ethnic experimental writing. Her books of poetry include *That Gorgeous Feeling* and *Underground National*. She is also a contributing editor to *EOAGH*.

Sunyoung Lee is Publisher and Editor at Kaya Press, an award-winning not-for-profit publisher of innovative fiction, poetry, and creative nonfiction from the Asian and Pacific Island diasporas.

Fred Leebron's novels include *Six Figures*, *In the Middle of All This*, and *Out West*. His stories have appeared in *Tim House*, *TriQuarterly*, and *Threepenny Review*, and have earned Pushcart and O. Henry Awards. He is a Professor of English at Gettysburg College and Program Director of the MFA in creative writing at Queens University of Charlotte.

Caitlin Leffel is an editor at Rizzoli International Publications & Universe Publishing. She is the co-author of two books about New York and one entertaining title.

Frances Lefkowitz is the author of *To Have Not*. She has written nonfiction for the *Sun*, *Utne Reader*, and other elsewhere. Her fiction has appeared in *Glimmer Train Stories* and more. She has been nominated twice for the Pushcart Prize.

David Lehman is series editor of *The Best American Poetry*, editor of *The Oxford Book of American Poetry*, and author of *A Fine Romance: Jewish*

Songwriters, American Songs. His poetry books include *The Daily Mirror* and *When a Woman Loves a Man*. He has received fellowships from Guggenheim and the NEA, and teaches at the New School.

Stephen Leigh is the author of the novels *The Woods*, *A Magic of Dawn*, and *Daemon Heart*. His short fiction has appeared widely. He currently teaches at Northern Kentucky University.

Amy Lemmon is the author of the poetry collections *Fine Motor* and *Saint Nobody*, and coauthor of *ABBA: The Poems and Enjoy Hot or Iced: Poems in Conversation and a Conversation*. She is an associate professor at the Fashion Institute of Technology in New York City.

Gabriela N. Lemmons's poetry and nonfiction appears in *Primera Pagina: Poetry from the Latino Heartland*, *Cuentos del Centro: Stories from the Latino Heartland*, and the *Blue Island Review*. She is a founding member of the Latino Writers Collective and a member of the Macondo Workshop.

Gary Lenhart is the author of six collections of poetry, most recently *The World in a Minute*, and two books of prose, *The Stamp of Class: Reflections on Poetry and Social Class* and *Another Look: Selected Prose*. He is editor of *The Teachers & Writers Guide to Classic American Literature* and *The Teachers & Writers Guide to William Carlos Williams*.

Mia Leonin is the author of two books of poetry, *Braid* and *Unraveling the Bed*; and a memoir, *Havana and Other Missing Fathers*. She teaches creative writing at the University of Miami and is a recipient of a Florida Individual Artist Grant.

Jeffrey Lependorf serves as Executive Director of CLMP and Small Press Distribution, organizations devoted to connecting writers to readers. He has served as Development Director to Creative Capital Foundation and the Poetry Society of America. An active composer, his *Masterpieces of Western Music* audio course is available through the Barnes & Noble *Portable Professor* series.

Henry W. Leung is a *Lantern Review* columnist and a *Revolution House* poetry editor. He was President of Stanford's *Oceanic Tongues*. He is a Kundiman Fellow and his poems and essays have appeared in *ZYZZYVA*, *Cerise Press*, and *Boxcar*.

Megan Levad's poems appear or are forthcoming in *Fence*, *Granta Online*, *textsound*, and *Tin House*. She is the Assistant Director of the MFA Program in Creative Writing at the University of Michigan.

Francesco Levato is the author of three books of poetry: *Elegy for Dead Languages*, *War Rug*, and *Marginal State*. He has translated Tiziano Fratus's *Creaturing* and Fabiano Alborghetti's *The Opposite Shore*. His cinépoetry has been exhibited in galleries and featured at film festivals in Berlin, Chicago, and New York.

Adam Levin's stories have appeared in *Tin House*, *McSweeney's*, and *Esquire*. He teaches writing at Columbia College and The School of the Art Institute. He is the author of the novel *The Instructions* and the short-story collection *Hot Pink*.

Dana Levin is the author of *Sky Burial*, *Wedding Day*, and *In the Surgical Theatre*, winner of the APR/Honickman First Book Prize. She teaches creative writing at Santa Fe University of Art and Design and in the Warren Wilson College MFA Program.

Philip Levine is the eighteenth United States Poet Laureate. He is the author of twenty collections of poetry, including, *The Simple Truth*,

which won the Pulitzer Prize; *What Work Is*, which won the National Book Award; and most recently, *News Of The World*. He is also the recipient of the National Book Critics Award and the Ruth Lily prize.

Sara Levine is an associate professor of Writing at The School of the Art Institute of Chicago. Her writing has appeared in *Nerve*, *Fence*, the *Iowa Review*, *Denver Quarterly*, and elsewhere.

Alexis Levitin's translations have appeared widely and have resulted in 31 books, including Clarice Lispector's *Soulstorm* and Eugenio de Andrade's *Forbidden Words*. He is the long-term coordinator of the bilingual readings at ALTA, and is a State University of New York (SUNY) Distinguished Professor in the Department of English at SUNY-Plattsburgh.

Andrew Levy is Cooper Chair in English, MFA Director of the Writers Studio at Butler University. He is the author of *The First Emancipator*, *A Brain Wider Than The Sky*, and co-editor of *Postmodern American Fiction: A Norton Anthology*.

E.J. Levy's anthology, *Tasting Life Twice: Literary Lesbian Fiction By New American Writers*, won a Lambda Literary Award. Her work has appeared in *Best American Essays*, the *New York Times*, *Orion*, and the *Paris Review*, among others. She has received a Pushcart Prize and teaches at the University of Missouri. Her book, *Life In Theory*, is forthcoming.

Lisa Lewis's five collections of poetry include *The Unbeliever*, *Vivisect*, and, most recently, *Burned House with Swimming Pool*. She directs the Creative Writing Program at Oklahoma State University and was a recipient of an NEA Fellowship. She also serves as Poetry Editor of the *Cimarron Review*.

Patricia Lee Lewis leads creative writing and yoga retreats in the US and internationally and is a founding member of Straw Dog Writers Guild. She is the author of two books of poetry: *A Kind of Yellow*, and *High Lonesome*. Her articles have appeared in the *Boston Globe* and the *Los Angeles Times*.

Kim Liao is a Fulbright Research Fellow, and has also received writing grants from Harvard and Stanford Universities. Her nonfiction has appeared in *Fourth River*, *Hippocampus*, *Fringe Magazine*, and others. Her essays were also short-listed for awards by *Bellingham Review* and *Fourth Genre*.

Daniel Libman is Book Reviews editor for *Fifth Wednesday Journal*. His fiction has been in *The Paris Review*, *Columbia*, and *Santa Monica Review*, among others. His stories have been anthologized and translated, most recently into Russian. He is the winner of a Pushcart Prize, a *Paris Review* Discovery Prize, and an Illinois Arts Council grant. His debut collection *Married But Looking*, is forthcoming.

Douglas Light is the author of a story collection, *Girls in Trouble*, which won the AWP Grace Paley Prize, as well as two novels, *Where Night Stops* and *East Fifth Bliss*. His work has appeared in *Narrative*, *Alaska Quarterly Review*, and *Best American Nonrequired Reading*.

Panagiota Lilikaki is currently pursuing an MFA in Playwriting at Queens College in New York City.

Susan Lilley's poems have recently appeared in *Drunken Boat*, *Poet Lore*, *The Southern Review*, *CALYX*, and elsewhere. *Night Windows* is the winner of a Yellow Jacket Press contest. A recipient of a Florida Individual Artist Fellowship, she won the Rita Dove Poetry Award from Salem College Center for Writers.

diode poetry journal



Diode & Barn Owl Review AWP Off-Site Reading

Alison Pelegrin

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Aimee Nezhukumatathil

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7:00 pm

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Sandra Lim is the author of *Loveliest Grottesque*, winner of the Kore Press First Book Award. She has received fellowships from the MacDowell Colony and Columbia College Chicago. Her poems have appeared in the *Boston Review*, *American Letters & Commentary*, *Colorado Review*, and other journals. She is Assistant Professor of English at the University of Massachusetts Lowell.

Matthew Limpede has been at the helm of *Carve Magazine* since 2007.

Christine Lincoln is the author of *Sap Rising*, a novel-in-stories. Her stories have appeared on stage at Symphony Space and Word Theatre, read and performed by Don Cheadle, Gary Dourdan, and Lizan Mitchell. Currently she is at work on a collection of stories entitled *A Thousand Hills*.

April Lindner is the author of two young adult novels, *Jane* and the forthcoming *Catherine*. Her poetry collection *Skin* received the Walt McDonald First Book Prize. With R. S. Gwynn, she co-edited the anthology *Contemporary American Poetry*. She teaches at Saint Joseph's University in Philadelphia.

Aaron Raz Link is a writer, teacher, performer, and historian. With Hilda Raz, he is the author of *What Becomes You*, a memoir in two voices. His current project is a book of essays on performance, a selection from which will appear in *Fourth Genre*.

Paul Lisicky is the author of *Lawnboy*, *Famous Builder*, and *The Burning House*. He teaches at NYU and serves on the Writing Committee of the Fine Arts Work Center in Provincetown. *Unbuilt Projects*, a collection of short prose, is forthcoming.

Arleta Little is the Executive Director of the Givens Foundation for African American Literature. Her responsibilities include producing

the *NOMMO African American Author Series*, a series of conversations on the state of the art of African American literature.

Timothy Liu is the author of eight books of poems, including *Of Thee I Sing*, a *Publishers Weekly* Book-of-the-Year, and *Vox Angelica*, awarded Poetry Society of America's Norma Farber First Book Award. His poems have been translated into ten languages, and his work has been archived in the Berg Collection at the New York Public Library.

Janice Tuck Lively teaches fiction and advanced fiction writing in a nondegree program at Elmhurst College. She also serves as the literary advisor for the literary journal *Middle Western Voice*. Her work has recently appeared in *Valley Voices*.

Janey Llewellyn established and presided over "Journalists for Human Rights" at Ryerson University. She is currently working as a media trainer through JHR at two radio stations in northern Liberia and previously worked as a human rights media trainer at a radio station in northern Ghana.

Gerald Locklin has published over 150 books including *The Case of the Missing Blue Volkswagen*, *The Dodger's Retirement Party*, and *Go West, Young Toad*. He is a professor at California State University, Long Beach, where he helped to develop the MFA program.

David Logan is an associate professor at Benedictine University. He is Prose Editor for *Quiddity's* international print and audio journal and serves as a field correspondent for *Quiddity's* public-radio program. His poetry, fiction, nonfiction, and essays have appeared widely.

S.H. Lohmann is pursuing her MFA in Creative Writing at Hollins University. She serves as Assistant Editor of the *The Hollins Critic*.

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ON THE BLACKNESS OF BLACKNESS

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Sven Birkerts
THE OTHER WALK

Eula Biss
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Dana Teen Lomax is the author of *Disclosure, from Disclosure, Rx, Currency, Room*, and co-editor of *Letters to Poets: Conversations about Poetics, Politics, and Community*. She recently edited an anthology of avant-garde work for children. She teaches at San Francisco State University and Marin Juvenile.

Billy Lombardo is the author of four books of fiction including: *How to Hold a Woman, The Man With Two Arms, and The Day of the Palindrome*. He is co-founder and managing editor of *Polyphony H.S.* He was the Artist-in-Residence at Illinois Benedictine University, and currently teaches English Literature and Creative Writing at The Latin School of Chicago.

Priscilla Long's new book is *The Writer's Portable Mentor: A Guide to Art, Craft, and the Writing Life*. Her poems, stories, and creative nonfictions have appeared in the *American Scholar*, the *Southern Review*, and the *Alaska Quarterly*, among others. Her awards include a National Magazine Award. She teaches writing independently and at writers' centers and conferences.

Matt Longabucco teaches writing in the Liberal Studies Program at New York University. His poems appear in *Pleides, Conduit, Washington Square*, and elsewhere. He runs the *POD* series in New York and just finished the Pavillion Project.

Sandy Longhorn is the author of *Blood Almanac*, which won the Anhinga Prize for Poetry. She teaches at Pulaski Technical College, is an Arkansas Arts Council Fellow, and blogs at *Myself the only Kangaroo among the Beauty*.

Phillip Lopate has written three essay collections: *Bachelorhood; Against Joie de Vivre; Portrait of My Body*; and edited *Art of the Personal Essay*. His other works include *The Rug Merchant* and *Two Marriages*. He is Director of the graduate Nonfiction Program at Columbia University.

Diana López is the author of the novels *Sofia's Saints, Confetti Girl, and Pass Out*. She teaches at the University of Houston-Victoria where she also helps coordinate Centro Victoria, an organization devoted to promoting Mexican American literature in the classroom.

Eric Lorberer has published poems, essays, and criticism in numerous magazines and has been awarded a SASE/Jerome Fellowship. He edits the acclaimed *Rain Taxi Review of Books*, is director of the Twin Cities Book Festival, and publishes two chapbook series through *Rain Taxi, the Brainstorm Series* and *OHM Editions*.

M. G. Lord wrote *Astro Turf: The Private Life of Rocket Science* and *Forever Barbie*. Her new book is *The Accidental Feminist: How Elizabeth Taylor Raised Our Consciousness and We Were Too Distracted by Her Beauty to Notice*. She publishes in *Discover*, the *New Yorker*, and others. She teaches at the University of Southern California.

B.K. Loren is the author of the forthcoming novel *Theft* and the memoir *The Way of the River*. Her fiction and creative nonfiction have appeared in *Orion, The Future of Nature, Best American Spiritual Writing*, and elsewhere. She is the recipient of a Mary Roberts Rinehart Fellowship and a Colorado Literature Fellowship.

Sean Lovelace is a fiction writer whose books include *Fog Gorgeous Stag*, a five-chapbook collection with other flash writers titled *They Could No Longer Contain Themselves*, and *How Some People Like Their Eggs*, which won the Third Annual Rose Metal Press Short Short Contest. He teaches at Ball State University.

Christina Lovin is the author of *What We Burned for Warmth* and *Little Fires*. An award-winning poet, her work has been widely published and anthologized. Her work is supported by Elizabeth George Foundation, Kentucky Foundation for Women, and Kentucky Arts Council. She teaches English and Creative Writing courses at Eastern Kentucky University.

Paula Lowe serves as editor of *Solo Café*. Her poems appear in *Dogwood, Crows and Ravens Anthology*, and *New Times*. She collaborated with six other poets for *Poems For Endangered Places*. She is an *Iowa Review* Poetry Award finalist.

James Lower's work has appeared in *F Magazine* and *Hair Trigger*, among others. He's been a featured reader at *The Parlor* podcast and *2nd Story* in Chicago.

Beverly Lowry is the author of six novels and three books of nonfiction, including *Crossed Over: A Murder, A Memoir* and *Harriet Tubman: Imagining A Life*. The recipient of a Guggenheim Fellowship, an NEA Grant, and the Richard Wright Award for Literary Excellence, she currently teaches at George Mason University and Goucher College. She has also held positions at the University of Montana, the University of Alabama, and the University of Houston.

Denise Low-Weso is the President and an Individual Members' Representative of the AWP Board of Directors. The 2007-2009 Kansas Poet Laureate, she is author of *Natural Theologies*, critical essays, and *Ghost Stories of the New West*, poems. She is also Editor of *Kansas Poems of William Stafford: Poems, Essays, and Interviews*. She has recent poetry and prose in *Yellow Medicine Review, Native Literatures: Generations, Summerset Review, A Poets Guide to the Birds*, and *Congeries*. She teaches creative writing and fiction at Haskell Indian Nations University.

Terry Lucas has recent work in *Green Mountains Review, Prime Number Magazine*, and *Alehouse*. His chapbook, *Making Up The Dead*, won second prize in the Palettes & Quills Chapbook Contest. He is Associate Editor of Trio House Press.


Pei-Ling Lue is an editor at *One Story*. She is also the editor of a forthcoming *One Story* anthology of young adult short stories and has taught writing at NYU, Iona College, WritopiaLab, and the Pelham Arts Center.

Cody Lumpkin is a senior poetry reader for *Prairie Schooner* and serves as the *Prairie Schooner* Book Prize Coordinator. His work has been published in *Third Coast, New South*, and *Tar River Poetry*.

Margaret Luongo teaches creative writing at Miami University of Ohio. She is the author of the story collection, *If the Heart is Lean*. Her stories have appeared in *Tin House, Granta* on-line, *The Cincinnati Review, Fence*, and other journals. She has been awarded fellowships and grants by the Ohio Arts Council and the Sewanee Writers' Conference.

Glenna Luschei and has worked as Editor and Publisher of Solo Press. Her nineteen books include: *Back into My Body* and *New Poems; Matriarch; Libido Dreams*; and most recently, *Witch Dance and Leaving it all Behind*. She holds a PhD in Hispanic Languages and Literatures from the University of California at Santa Barbara.

Thomas Lux's most recent books are *The Street of Clocks, The Cradle Place*, and *God Particles*. He is Bourne Professor of Poetry at Georgia Tech.



Dr. Richard Wertime, Professor of English, discusses Italian history with graduate students during a fiction-writing residency in Umbria, Italy.

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David Lynn is Editor of *The Kenyon Review*. His books include *Year of Fire*, *Wrestling with Gabriel*, and *Fortune Telling*. He is Professor of English at Kenyon College.

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Joe Mackall is the author of *Plain Secrets: An Outsider Among the Amish*, and of the memoir, *The Last Street Before Cleveland: An Accidental Pilgrimage*. He is co-founder and editor of *River Teeth: A Journal of Nonfiction Narrative*. His work has appeared in many publications, including *The Washington Post*, as well as on National Public Radio's *Morning Edition*.

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Joanie Mackowski is the author of two books of poetry: *View From a Temporary Window* and *The Zoo*. She's been awarded the AWP Prize in Poetry, a Rona Jaffe Foundation Grant, the Kate Tufts Discovery Award, and a Wallace Stegner Fellowship. She teaches with the Creative Writing Program at Cornell University.

Matt Madden is a cartoonist and teacher. His recent work includes *99 Ways to Tell a Story: Exercises in Style*; a translation from the French of Aristophane's *The Zabime Sisters*; and *Drawing Words & Writing Pictures*, a comics textbook written in collaboration with Jessica Abel.

Patrick Madden is the author of *Quotidiana*, winner of book of the year awards from Independent Publisher and ForeWord Reviews, and finalist for the PEN Center USA Literary Award in Creative Nonfiction. His essays have been published in *Fourth Genre*, the *Iowa Review*, *Hotel Amerika*, and elsewhere. He teaches in the MFA programs at Brigham Young University and Vermont College.

Haki R. Madhubuti founded Third World Press and four Chicago learning institutes. He received an NEA and National Endowment for the Humanities fellowships, and an American Book Award, among others. He is a founder and chairman of the International Literary Hall of Fame for Writers of African Descent, and is a professor at DePaul University.

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Kekla Magoon is the author of three young adult novels: *Camo Girl*, *37 Things I Love*, and *The Rock and the River*, for which she received the ALA Coretta Scott King New Talent Award and an NAACP Image Award nomination. She now teaches writing in NYC and serves on the board of VIDA: Women in Literary Arts.

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Dennis Maloney is the Editor and Publisher of White Pine Press. His works of translation include: *The Stones of Chile* by Pablo Neruda, *The Landscape of Castile* by Antonio Machado, *Between the Floating Mist: Poems of Ryokan*, and *The Poet and the Sea* by Juan Ramon Jimenez. His most recent volume of poetry is *Just Enough*.

Maria Miranda Maloney is Founder of Mouthfeel Press. She is a poet, editor, and writer for the Smithsonian Latino Virtual Museum. Her work has appeared in *MiPOesias*, *Xispas: The Journal of Chicano Writing*, and others. She is the author of the chapbook, *The City I Love*.

Howard Mandel is an award-winning newspaper columnist and critic, book author, and print and online editor. He is also an NPR audio reporter/producer, president of the Jazz Journalists Association, and adjunct professor at New York University.

Amanda Marbais is the Managing and Fiction Editor for *Requited Journal*. Her most recent work has appeared in *Monkeybicycle*, *Hobart web*, *Kill Author*, *Fiction at Work*, *The2ndHand*, *Staccato*, and elsewhere.

Jayne Marek, professor of English at Franklin College in Indiana, has taught writing courses in expository, autobiographical, and creative writing. She is the author of *Women Editing Modernism: Little Magazines and Literary History*. Her poetry appears in *And Know This Place: Poetry of Indiana and The Bend*.

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Dawn Lundy Martin is author of: *A Gathering of Matter/A Matter of Gathering*, winner of the Cave Canem Poetry Prize; *Discipline*, winner of the Nightboat Books Poetry Prize; and *The Morning Hour*, winner of the Poetry Society of America's National Chapbook Fellowship.

Jacqueline Briggs Martin is the author of seventeen picture books for children, including the Caldecott-Awarding *Snowflake Bentley*. She is a member of the faculty of the MFA in Writing for Children and Young Adults program at Hamline University.

Lee Martin teaches in the creative writing program at Ohio State University. He is the author of numerous books, including *Such a Life*, *Break the Skin*, *From Our House*, *Turning Bones*, and *The Bright Forever*, a finalist for the Pulitzer Prize for Fiction.

Erika M. Martínez is the recipient of a Fulbright Fellowship to the Dominican and a Hedgebrook Writing Residency. Her writing has been featured in *Colorlines Magazine*, and *The Womanist*, and the *Seal Press* anthology.

J. Michael Martinez is a poet, essayist, and librettist whose writings have recently appeared in *Puerto Del Sol*, *New American Writing*, on NPR, and in the *Denver Post*. His collection *Heredities* won the Walt Whitman Award. He has received residencies from the Ragdale Foundation, Canto Mundo, and the Vermont Studio Center.

Valerie Martínez's six books of poetry include *Each and Her*, *Absence*, *Luminescent*, *And They Called It Horizon* and *World to World*. She is Executive Director and Core Artist with Littlelobe, an artist-run nonprofit.

Paul Martinez-Pompa is the author of *Pepper Spray* and *My Kill Adore Him*, which was awarded the Andres Montoya Poetry Prize.

Michael Martone's most recent book is *Four for a Quarter: Fictions*.

Andrea Martucci is Managing Editor of *Ploughshares Literary Magazine*. Prior to joining *Ploughshares*, she co-founded and edited a lifestyle magazine and edited a screenplay based on a true story.

Cate Marvin is Co-Founder of VIDA: Women in Literary Arts. A Whiting Award recipient, her most recent book of poems is *Fragment of the Head of a Queen*. She recently co-edited with poet Wayne Johns a posthumous volume of selected poems by Rodney Jack, titled *Machine of Love and Grace*. She is an associate professor at the College of Staten Island, CUNY.

Mary Marwitz has published in *Perigee: Publication of the Arts*, *The Journal of American Culture*, and *TETYC*. She teaches creative writing and first-year composition at Georgia Southern University.

Alexandria Marzano-Lesnevich has received fellowships from the Rona Jaffe Foundation, the MacDowell Colony, Yaddo, the Millay Colony, and the Ragdale Foundation. Her essays appear in *Bellingham Review* as the winner of the Annie Dillard Award, in *Fourth Genre*, and elsewhere.

David Mason's poetry books include *The Buried Houses*, *The Country I Remember*, *Arrivals*, and the verse novel, *Ludlow*. He has written two collections of essays, *The Poetry of Life: And the Life of Poetry*; *Two Minds of a Western Poet*; and a memoir, *News from the Village*. His new book is *The Scarlet Libretto*, the text for an opera composed by Lori Laitman. He serves as Poet Laureate of Colorado.

Khaled Mattawa is the author of four books of poetry, most recently *Tocqueville*, and translator of nine volumes of contemporary Arabic poetry. He is the recipient of the Academy of American Poets Fellowship Prize and a Ford/United States artist fellowship. He is an associate professor at the University of Michigan.

Farid Matuk's *This Isa Nice Neighborhood* was recently named a finalist for the Poetry Society of America's Norma Farber First Book Award. He is also the author of the chapbooks *Is it the King?* and *Riverside*. He serves on the editorial team at *FENCE* and, with the nonprofit WordSpace.

Jamaal May, author of *The God Engine* and editor of the *Organic Weapon Arts Chapbook Series*, is a Cave Canem fellow, and a Callaloo fellow. He has received two Bread Loaf Writers Conference scholarships, an International Publication Prize from Atlanta Review, and a Stadler Fellowship at Bucknell University.

Lori A. May is the author of *The Low-Residency MFA Handbook: A Guide for Prospective Creative Writing Students*. She has authored two novels and a poetry collection and is also the Founding Editor of *Poets' Quarterly*. She teaches at Macomb College and Fanshawe College.

Steve May has won awards for drama, fiction and poetry, with more than 50 credits at the BBC. He heads the Creative Writing Programme at Bath Spa University and is Chair of the UK National Association of Writers in Education (NAWE) Higher Education Committee.

Tim Mayers is Associate Professor of English at Millersville University. A recognized figure in the field of creative writing studies, he is the author of *(Re)Writing Craft: Composition, Creative Writing, and the Future of English Studies*, as well as articles about creative writing in College English, CCC, and elsewhere. His novel manuscript, *Intelligence Manifesto*, won the Paradigm Prize.

Gail Mazur is author of six books of poems, including *They Can't Take That Away from Me*, finalist for the National Book Award; *Zeppo's First Wife: New and Selected Poems*, winner of the Massachusetts Book Award and finalist for the *LA Times* Book Prize; and *Figures in a Landscape*. She is Distinguished Writer in Residence in the Emerson College Graduate Writing Program.

Cris Mazza's new book is a novel titled *Various Men Who Knew Us as Girls*. Her previous recent titles include *Trickle-Down Timeline*, *Waterbaby*, *Disability*, and *Homeland*. She is Director of and Professor in the Program for Writers at the University of Illinois at Chicago.

Janet McAdams is Founding Editor of Salt Publishing's Earthworks series and coedited *The People Who Stayed: Southeast Indian Writing After Removal*. She is the author of two poetry collections, and her novel, *Red Weather*, is forthcoming. She teaches at Kenyon College.

Jack McBride is Program Director for WITS Houston, managing in-school programs, after-school programs, The Menil Collection project, and the Summer Creative Writing Workshops.

Catherine McCaffrey is an undergraduate student at Michigan State University and a member of the Honors College. She is a Marathon Scholar and a recipient of the Robert L. Fiore Book Scholarship.

Rebecca McClanahan has published nine books, most recently *Deep Light: New and Selected Poems* and *The Riddle Song and Other Rememberings*, winner of a Glasgow Award in nonfiction. The recipient of a Pushcart Prize in fiction, the Wood prize from Poetry, and the Carter Prize for the essay, she teaches in the low-residency programs of Rainier Writers Workshop and Queens University.

Paul McComas has authored four books, including the recent cross-genre story collection *Unforgettable: Harrowing Futures, Horrors, and (Dark) Humor*. Beginning in the 1980s, he regularly appeared as a spoken word artist and monologist in Chicago and other cities.

Jill McCorkle has the distinction of having published her first two novels on the same day in 1984. Since then, she has published three other novels and four collections of short stories. Five of her eight books have been named *New York Times* notable books.

Clint McCown has published three novels and four poetry collections. Twice winner of the American Fiction Prize, he has also received the Society of Midland Authors Award, an NEA grant, and an Associated Press Award for Documentary Excellence, among others. He heads the MFA program at Virginia Commonwealth University.

Fiona McCrae has been Director and Publisher of Graywolf Press since 1994, following four years at Faber and Faber USA in Boston as a Director and Executive Editor, and nine years at Faber and Faber, Ltd. in London.

Laura McCullough's recent books of poetry are *Panic and Speech Acts*. She is Editor of *Mead: the Magazine of Literature and Libations* and

recent essays or poetry have appeared in *The American Poetry Review*, *Diode*, *Pank*, and *The New Ohio Review*.

Amelia McDanel is a candidate for the MFA in Poetry at Antioch University. She assisted in the creative writing classes at Montana Women's Prison.

Raymond McDaniel is the author three books of poetry: *Murder*, a National Poetry Series Winner, *Saltwater Empire*, a Book Sense Top Ten poetry title, and the forthcoming *Special Powers and Abilities*. He writes for the *Boston Review* and the *Constant Critic*.

Jill McDonough's first book of poems was *Habeas Corpus*. She is the recipient of a Pushcart Prize and fellowships from the NEA, the Fine Arts Work Center, the New York Public Library, the Library of Congress, and Stanford's Stegner program. She has taught incarcerated college students through Boston University's Prison Education program since 1999.

Brandy Nālani McDougall, Co-Founder of Kahuaomānoa Press and Ala Press, has also served as Associate Editor of *'Ōiwi: A Native Hawaiian Journal* and *Mānoa*. She is author of the poetry collection, *The Salt-Wind/Ka Makani Pa'akai* and a chapbook, *Return to the Kula House, in Effigies: An Anthology of New Indigenous Writing*. She is Assistant Professor of American Studies at the University of Hawai'i.

Andrew McFadyen-Ketchum's work has recently appeared in *The Spoon River Poetry Review*, *Poet Lore*, the *Missouri Review*, and *Hayden's Ferry Review*, among others. He is Founder and Editor of *PoemoftheWeek.org* and Managing Editor of *AdHominem.weebly.com*. He is an adjunct professor at Pepperdine University.

Jean McGarry is the author of eight books of fiction, most recently *Ocean State*. Her last book, *A Bad and Stupid Girl*, received

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the University of Michigan Fiction Prize. Her stories have appeared in the *New Yorker*, *Boulevard*, and the *Yale Review*, among others. She is a professor in The Writing Seminars at The Johns Hopkins University.

Jayne McGhan is the award-winning author of many plays including *Mother Bear* and *The Sweet Stuff*. He has been produced and developed at Irish RepTheatre, The Kennedy Center, Washington Shakespeare Co., and elsewhere. He is Assistant Professor of Theatre at Concordia University Chicago.

Campbell McGrath's ninth book of poetry, *In the Kingdom of the Sea Monkeys* is forthcoming. A Guggenheim and MacArthur Fellow, he teaches in the MFA program at Florida International University, where he is the Philip and Patricia Frost Professor of Creative Writing.

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Becka Mara McKay teaches translation and creative writing at Florida Atlantic University. She is author of the poetry collection *A Meteorologist in the Promised Land*, and the translator of several works of Hebrew fiction: *Laundry*, by Suzane Adam; and Alex Epstein's two collections of flash fiction: *Blue Has No South*, and *Lunar Savings Time*.

Colleen McKee teaches writing at the University of Missouri-St. Louis and Lindenwood University. She is the author of a collection of poetry, *My Hot Little Tomato*; and a collection of poetry and prose, *A Partial List of Things I Have Done for Money*. She is also co-editor of an anthology of personal narratives, *Are We Feeling Better Yet? Women Speak About Health Care in America*.

Nigel McLoughlin is the author of five books of poetry, the latest being *Chora: New & Selected Poems*. He is the Editor of the UK poetry journal, *Iota*, and of the online journal, *Creative Writing: Teaching Theory & Practice*. He is Reader in Creative Writing at the University of Gloucestershire, UK.

Margaret McMullan has written six award-winning novels for adults and young adults including: *Sources of Light*, *In My Mother's House*, and *When I Crossed No-Bob*. She has received an NEA and a Fulbright to teach in Hungary. She teaches at the University of Evansville in Evansville, IN, where she has also served as Department Chair.

Patricia Ann McNair is author of the short story collection *The Temple of Air*. Acting Chair of the Fiction Writing Department of Columbia College Chicago, she has received four Illinois Arts Council Awards and a Teaching Excellence Award from Columbia.

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Heather McShane is an associate editor of *Dear Navigator*, an electronic magazine. She worked as an editor at *World Book Encyclopedia* and teaches in the Early College Program at the School of the Art Institute of Chicago. Her writings have appeared in *elima*, *fictionatwork*, *the2ndhand*, and Chicago Public Radio's *Vocalo*.

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John Medeiros is a poet and essayist whose work has appeared in *Water-Stone Review*, *Gulf Coast* and *Willow Springs*. His work has been nominated for a Pushcart Prize and as a Notable Essay in Best American Essays. He is co-curator of Queer Voices, one of the longest running LGBT reading series in the country.

Tony Medina is Associate Professor of Creative Writing at Howard University. He is the author of fifteen books for adults and young readers. Among his three anthologies, *In Defense of Mumia*, won The American Booksellers Association's Firecracker Alternative Book Award. He is featured in the *Encyclopedia of Hip Hop Literature*.

Sandra Meek is the author of four books of poems including the Dorset Prize-winning *Biogeography*; *Nomadic Foundations*; and *Road Scatter* (forthcoming); and editor of *Deep Travel: Contemporary American Poets Abroad*. An NEA awardee, she is Poetry Editor for *Phi Kappa Phi Forum* and Professor of English at Berry College.

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Gordon Mennenga teaches creative writing and film studies at Coe College. His fiction has appeared in the *North American Review*, *Northwest Magazine*, and elsewhere. He has written for Garrison Keillor's *A Prairie Home Companion*, and one of his monologues provided the basis for the film *Everyday*. He was a recipient of the *Chicago Tribune's* Nelson Algren Award for Short Fiction.

Joe Meno is the winner of a Nelson Algren Award, a Pushcart Prize, and a finalist for the Story Prize. He has written two short story collections and four novels, including *Hairstyles of the Damned* and *The Great Perhaps*. He teaches at Columbia College in Chicago.

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Christopher Merrill is the author of many books of poetry and prose, including *Only the Nails Remain: Scenes from the Balkan Wars* and *Things of the Hidden God: Journey to the Holy Mountain*. He directs the International Writing Program at the University of Iowa.

Phyllis Meshulam has taught with California Poets in the Schools since 2000, and serves as Sonoma County area coordinator. She is the author of the poetry chapbooks, *Valley of Moon and Doors*. Her poetry and creative nonfiction appear in many magazines including *Haight-Ashbury Literary Journal* and *Tikkun*.

Sharon Mesmer teaches writing at the New School; her most recent books are *Annoying Diabetic Bitch* and *The Virgin Formica*. In the 1980s, she co-edited *Letter eX*, a monthly newsletter that covered the Chicago poetry scene.

Allan Metcalf is a linguist and humorist surrounding the English language. He is the author of several books on American Dialects, including *How We Talk, America in So Many Words*, and *OK: The Improbable Story of America's Greatest Word*. He has served as an executive board member for the American Dialect Society.

Alison Meyers is Executive Director of Cave Canem Foundation. She is a published poet twice nominated for a Pushcart Prize.

Dante Micheaux is author of *Amorous Shepherd*. His poems and translations have appeared in *The American Poetry Review*, *Bloom*, *Callaloo*, *Gathering Ground*, and elsewhere. His honors include a prize in poetry from the Vera List Center for Art & Politics, the Oscar Wilde Award, and fellowships from Cave Canem Foundation, among others.

Sarah Micklem is the author of the novels *Firethorn*, a Borders Original Voices pick and finalist for the Compton Crook Award, and its sequel, *Wildfire*. Her short fiction has appeared in *TriQuarterly*, *Lady Churchill's Rosebud Wristlet*, and the anthology *Sex in the System*.

Cecilia Milanés is the author of a book of short fiction, *Marielitos, Balseros and Other Exiles*, and *Everyday Chica*, a chapbook of poems, winner of the Longleaf Poetry Prize. She teaches Latino/a Literature, women's studies, and writing at the University of Central Florida.

Kathryn Miles's recent essays have appeared in *Ecotone*, *The Bioregional Imagination*, and *Best American Essays*. She is the author of *Adventures with Ari: A Puppy, A Leash, and Our Year Outdoors*. Her book, *All Standing*, is forthcoming. She is the director of the Environmental Writing Program at Unity College, and Editor-in-Chief of *Hawk & Handsaw*.

Loyal Miles is the Development and Marketing Director at Teachers & Writers Collaborative in New York. He previously worked at the Center for Alternative Sentencing and Employment Services. He is a graduate teaching instructor at Indiana University and his fiction has appeared in *Cottonwood Review*.

Amie Klemptner Miller is author of the memoir, *She Looks Just Like You: A Memoir of (Nonbiological Lesbian) Motherhood*, a finalist for the Lambda Literary Award, and for the Minnesota Book Award. Her writing has appeared in the anthology, *Confessions of the Other Mother*; on *Salon*; in *Brain, Child*; and *Greater Good* magazines, and elsewhere.

Chloe Yelena Miller's poetry has been published in *Narrative*, *Alimentum*, and *The Cortland Review*. She teaches creative and composition writing online at Fairleigh Dickinson University and privately.

Jim Miller is the Graphic Nonfiction Editor at *Sweet: a literary confection*. He teaches creative writing at USF-Tampa, Eckerd College,

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and Florida Southern College. His prose was recently published in *Alligator Juniper*, *Stymie*, *Prick of the Spindle*, and others.

Joe Miller is an assistant professor at Columbus State University in Georgia. His first book, *Cross-X*, won the William Rockhill Nelson Award and the Harry Chapin Media Award for nonfiction, and was named one of the best books of the year by the *Chicago Tribune*, *Kansas City Star*, and elsewhere. His most recent essays have appeared in *Salon*, *New Letters* and *Pleiades*.

Kathleen Volk Miller is Co-Editor of the *Painted Bride Quarterly*. She has fiction, personal essays, and articles in numerous publications, most recently, *Opium*. She is Co-Director of the Drexel Publishing Group and teaches there.

Lulu Miller is a contributing producer of *Radiolab*. Her work has also appeared on *This American Life* and *The Environment Report*.

Mary Miller is the author of a story collection, *Big World*, and two chapbooks. Her short fiction has most recently appeared in *McSweeney's Quarterly* and *Ninth Letter*. She is a Michener Fellow at the University of Texas at Austin, where she serves as Fiction Editor of *Bat City Review*.

Michael Miller is the senior editor of *Bookforum*. He has previously worked at magazines such as *Time Out New York*, *Spin*, and *The Literary Supplement*.

Nancy K. Miller is a distinguished professor of English and comparative literature at the Graduate Center at CUNY. She is the author of *What They Saved: Pieces of a Jewish Past* and is the author or editor of several other books, most recently *But Enough About Me: Why We Read Other People's Lives* and *Bequest and Betrayal: Memoirs of a Parent's Death*.

P. Andrew Miller has published fiction, poetry, and creative nonfiction in such venues as *The MacGuffin*, *InScape*, *The Journal of Kentucky Studies*, and many others. He recently published a lyric comic, a hybrid conic/poetry chapbook. He is coordinator of Creative Writing at Northern Kentucky University.

Wayne Miller is the author of three poetry collections, most recently *The City, Our City*. He also translated Moikom Zeqo's *I Don't Believe in Ghosts* and co-edited both *Tamura Ryuichi: On the Life & Work of a 20th Century Master* and *New European Poets*. He teaches at the University of Central Missouri and edits *Pleiades*.

Laura Milner teaches writing and healing, and first-year writing at Georgia Southern University where she is Associate Professor. She has published academic narratives in *Disability Studies Quarterly*, *Women's Studies Quarterly*, and *Intertexts*.

Katherine Min's novel, *Secondhand World*, was a finalist for the PEN/Bingham Award. Her short stories have appeared in *TriQuarterly*, *Ploughshares*, and other publications, and have been widely anthologized. She has been awarded grants from the NEA and the North Carolina and New Hampshire Councils on The Arts.

Valerie Miner is the award winning author of 13 books including *After Eden*, a novel, *Abundant Light: Short Fiction* and *The Low Road: A Scottish Family Memoir*. She has won awards and grants from The Rockefeller Foundation, McKnight Foundation, and elsewhere. She is an artist-in-residence and professor at Stanford University.

Jennifer Minniti-Shippey is an editor at *Poetry International*, and a professor at San Diego State University. Her chapbook, *Done Dating DJs*, won the Fool For Poetry Competition. Her work has appeared in *Tar River Poetry*, *In Posse Review*, *Jackson Hole Review*, and elsewhere.

Kyle Minor is the author of *In the Devil's Territory*, a collection of short fiction. Recent work appears in the *Southern Review*, *Best American Mystery Stories*, and elsewhere. He serves as Lecturer in Creative Writing at the University of Toledo.

Deborah A. Miranda, an associate professor of English at Washington and Lee University, is the author of the poetry collections *The Zen of La Llorona*, *Indian Cartography*, and the forthcoming *Bad Indians: A Tribal Memoir*. Her poems and essays also appear in anthologies such as *In the Eye of the Deer* and *This Bridge We Call Home*.

Emily Mitchell is the author of the novel *The Last Summer of the World*, which was a finalist for the NYPL Young Lions Award and was named "best book" by the *Madison Capital Times*, the *Providence Journal*, and elsewhere. She is an assistant professor of English at Cleveland State University and on the faculty of the NEOMFA.

Shawn Andrew Mitchell is a contributor to the *Fiction Writers Review*, and his fiction has appeared or is forthcoming in *Torpedo*, *NANO Fiction*, and the *Montreal Review*. He is the editor of the forthcoming anthology, *Mine Is Clouds: A Tribute to Richard Brautigan*.

Susan Mitchell is the author of *The Water Inside the Water*, *Erotikon*, and *Rapture*, for which she received the Kingsley Tufts Poetry Award. She has received fellowships from the Guggenheim Foundation, the NEA, and the Lannan Foundation. She is a professor of English at Florida Atlantic University.

Wendy Mnookin is the author of *The Moon Makes Its Own Plea* and three other collections, *What He Took; To Get Here*; and *Guenever Speaks*, a collection of persona poems. She has won a book award from the New England Poetry Club and a Poetry Fellowship from the NEA. She teaches poetry at Emerson College and at Grub Street.

Marie Mutsuki Mockett's work has been published in the *New York Times*, *Glamour*, the *New Yorker* online, and NPR. She has been a guest on *All Things Considered* and *Talk of the Nation*. Her debut novel was *Picking Bones from Ash*.

Kelly Moffett teaches poetry writing, and creating writing pedagogy, in the undergraduate and graduate programs at Northern Kentucky University. She is a coordinator for First West Workshop and the author of *Waiting for a Warm Body to Fill It*, a poetry collection. Her work has appeared in *Rattle*, *Laurel Review*, *Phoebe*, and elsewhere.

Kevin Moffett is the author of *Permanent Visitors* and *Further Interpretations of Real-Life Events*. He has received the Pushcart Prize, the Nelson Algren Award, a grant from the NEA, and a National Magazine Award. He teaches in the MFA program at Cal State San Bernardino.

Mary Anne Mohanraj is assistant clinical professor in English at the University of Illinois-Chicago. She is the author of several books, including *Bodies in Motion*. She is a founding editor of the fiction publication, *Strange Horizons*, and Director of the Speculative Fiction Foundation.

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Tiffany Monroe received a BA and an MA from Chapman University, where she is also currently completing her MFA in Creative Writing.

Tom Montgomery Fate is the author of five books of nonfiction, including a new nature memoir, *Cabin Fever: A Suburban Father's Search for the Wild*. His recent work has appeared in the *Boston Globe*, *Chicago Tribune*, *Fourth Genre*, and others. He teaches creative writing at the College of DuPage.

Ashley Nicole Montjoy taught at Chosun University in Gwangju. Her poems have appeared in *Passages North*, *So to Speak*, *Slipstream*, and elsewhere.

Dinty W. Moore is an ex officio Board Advisor of the AWP Board of Directors. He is Professor of English at Ohio University and a low-residency instructor for the University of New Orleans' Edinburgh, Scotland Summer Writing Workshops. He has published three books of creative nonfiction: *Between Panic and Desire*, *The Accidental Buddhist*, and *The Emperor's Virtual Clothes*; a short story collection, *Toothpick Men*; and the writing guide, *Crafting the Personal Essay*. His essays and stories have been published in the *Southern Review*, the *Georgia Review*, *Harper's*, and the *New York Times Magazine*, among others. He also edits *Brevity*, the online journal of concise creative nonfiction. He is a recipient of grants from the NEA and the Pennsylvania Council on the Arts.

Honor Moore is the author of three collections of poems. Her nonfiction includes *The White Blackbird*, a *NY Times* Notable Book, and *The Bishop's Daughter*, a memoir, and a finalist for the National Book Critics Circle Award. She has been awarded an NEA grant, a NY State Council for the Arts grant, and a Guggenheim fellowship.

Kelly Moore serves as Assistant Poetry Editor for *Gulf Coast*. She has received a Collaboration Among the Arts fellowship from the Mitchell Center at UH and an Inprint/Barthelme award in nonfiction. Her work has appeared in *New Letters*, *Mid-American Review*, and others.

Melanie Moore is the Founder and President of Badgerdog Literary Publishing, and is the publisher of *American Short Fiction*.

Michael Kiesow Moore teaches at the Loft Literary Center. His awards include a Minnesota State Arts Board fellowship and a Loft Mentor Series Award. He is founder and curator of the Birchbark Books Reading Series at Birchbark Books, a Native-owned independent bookstore that builds community based on books.

Opal Moore is the author of *Lot's Daughters* and is an associate professor in the Department of English at Spelman College, where she serves as advisor for *Aunt Chloe*, the school's literary journal. Her fiction and poetry appear in *Callaloo*, *African American Review*, and *Honey, Hush! An Anthology of African American Women's Humor*.

Pat Mora is the author of six collections of poetry and three collections of essays for adults, two collections of poetry for teens, and 31 children's books, with many in bilingual editions. She is a founder of *Día de Libros/Día de Niños*.

Aaron Michael Morales is the author, most recently, of a novel titled *Drowning Tucson*; a short fiction chapbook, *From Here You Can Almost See the End of the Desert*; and a textbook titled *The American Mashup: A Popular Culture Reader*. He is an associate professor of English and Gender Studies at Indiana State University.

Miguel M. Morales, a former migrant farm worker/child laborer, is a student and Diversity Fellow at Johnson County Community College in Overland Park, Kansas. He earned the Society of Professional Journalists' First Amendment award. His work appears in *Cuentos del Centro* and in the forthcoming anthology, *From Macho to Mariposa*.

Michele Morano is the author of the essay collection, *Grammar Lessons: Translating a Life in Spain*. Her work has appeared most recently in *Fourth Genre*, *Water-Stone Review*, and *Best American Essays*. She is associate professor of English at DePaul University.

Susan Morehouse is Director of the Creative Writing Institute for High School Students at Alfred University. She is also the Chair of English at Alfred. Her fiction and nonfiction have appeared in journals including the *Southern Review*, *New South*, and *Literal Latte*.

Yvette Neisser Moreno has translated two poetry collections from Spanish: *South Pole/Polo Sur* by María Teresa Ogliastris, and *Difficult Beauty* by Luis Alberto Ambroggio. Her poems have recently appeared in *Beltway Poetry Quarterly*, *Loch Raven Review*, the *Seventh Quarry*, and elsewhere. She teaches at The Writer's Center in Bethesda, Maryland.

Phillip Carroll Morgan is a senior staff writer for Chickasaw Press. Books he has authored or co-authored include: *The Fork-in-the-Road Indian Poetry Store*; *Reasoning Together: The Native Critics Collective*; and *Chickasaw Renaissance*.

Speer Morgan teaches fiction writing and is Editor of *The Missouri Review*. He is the author of a collection of short stories, *Frog Gig and Other Stories*; and five novels, including *The Freshour Cylinders*, winner of an American Book Award. He is also the co-editor of *The Best of the Missouri Review* and *For Our Beloved Country: Diaries of Americans in War*.

Sage Morgan-Hubbard is the outreach director at Young Chicago Authors. She is the author of the poetry chapbook *Xaxua*, and the spoken word theater pieces, *Chocolativity* and *(In)Visible*. She is the Cipher coordinator for *Words, Beats & Life* for the Midwest Hip-Hop Teach-In.

Kyoko Mori is the author of three novels and three nonfiction books, including: *The Dream of Water*; *Polite Lies*; and *Yarn*. Her stories and essays have appeared in *Ploughshares*, the *American Scholar*, the *Kenyon Review*, and other journals and anthologies. She teaches at George Mason University.

Malena Morling is author of two books of poetry: *Ocean Avenue* and *Astoria*. She translates several Swedish poets, and is editing the anthology, *Swedish Writers on Writing*. She is an associate professor at the University of North Carolina, Wilmington, and Core Faculty in the Low Residency program at New England College. She has received Guggenheim and Lannan Foundation Fellowships.

John Morogijello is a Playwright in Residence at the Maryland State Arts Council and a member of The Dramatists Guild. His comedy, *Engaging Shaw*, will be produced at Old Globe Theatre and The English Theatre of Vienna. A Kennedy Center Fellow of the Americas, he was named Best Up and Coming Playwright by *Baltimore Magazine*.

Donald Morrill is the author of four books of nonfiction: *Impetuous Sleeper*; *The Untouched Minutes*; *Sounding for Cool*; and *A Stranger's Neighborhood*, as well as two volumes of poetry. He is currently Associate Dean of Graduate and Continuing Studies, and a faculty member of the Low-Residency MFA in Creative Writing at the University of Tampa.

Kona Morris is co-founder and editor of Fast Forward Press. She received the Redwood Empire Mensa Award for Creative Nonfiction, and she was selected to be a Featured Artist for Connotation Press. Her short stories have appeared in Linh Dinh's *The Lower Half*, *Flâneur Foundry*, and *Bombay Gin*. She is an adjunct writing professor in Denver.

Rusty Morrison's *After Urgency* won Tupelo's Dorset Prize; *the true keeps calm biding its story*, won the Academy of American Poet's James Laughlin Award and the DiCastagnola Award from the Poetry Society of America, among others. Her book, *Whethering*, won the Colorado Prize for Poetry. She is the co-publisher of Omnidawn.

Alison Morse is founder and director of TalkingImageConnection. Her own poetry and short fiction have most recently been published in *Water-Stone Review*, *The Pedestal*, and *Natural Bridge*. She also reports on the arts for *mmartists.org*.

Valzhyna Mort is originally from Minsk, Belarus. She made her American debut with the poetry collection, *Factory of Tears*. A recipient of several European prizes, she was awarded the Lannan Foundation Fellowship and the Bess Hokin Prize. Her new book of poetry is entitled *Collected Body*.

Mihaela Moscaliuc's first poetry collection, *Father Dirt*, won the Kinereth Gensler Award. Her poems, translations, reviews, and articles have appeared widely. She received a Glenna Luschei Prairie Schooner Award, and teaches at Monmouth University and in the low-residency MFA Program in Poetry, and Poetry in Translation at Drew University.

Anna Moschovakis is the author of several chapbooks and of two books of poems, most recently, *I Have Not Been Able to Get Through to Everyone*. She has been working with Ugly Duckling Presse and 6x6 as

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Stephen Motika is the editor of *Tiresias: The Collected Poems of Leland Hickman*, and the author of the poetry chapbooks, *Arrival and At Mono* and *In the Madrones*. He is the program director at Poets House and publisher of Nightboat Books.

Stuart Moulthrop has won international awards for digital poetry and narrative, and is the author of the hypertext fiction *Victory Garden*. He was a founding board member of the Electronic Literature Organization and an early editor of digital writing at the online journal *Postmodern Culture*. He is a Professor of English at UWM.

Peter Mountford is the author of the novel *A Young Man's Guide to Late Capitalism*. A two-time fellow of Yaddo, he has won numerous grants and awards. His stories have appeared in *Best New American Voices*, *Conjunctions*, *The Normal School*, and elsewhere.

Jennifer Moxley is the author of five books of poetry, including *Clampdown*, *The Line*, and *Often Capital*. She has also published a memoir, *The Middle Room*, and translated two books by Jacqueline Risset and one by Anne Portugals. She is an associate professor at the University of Maine.

Simone Muench is the author of the poetry collections *The Air Lost in Breathing*, *Lampblack & Ash*, and *Orange Crush*. She directs Lewis University's writing program where she teaches creative writing and film studies. She is an editor for *Sharkforum* and is a board member of Switchback Books. She also teaches graduate poetry workshops at Northwestern University.

Edward Mullany edits the online journal *matchbook* with Brian Mihok. His fiction and poetry have recently appeared in *Tampa*



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Review, *New Ohio Review*, and *Green Mountains Review*. He is the author of, *If I Falter at the Gallows*.

Brighde Mullins, Director of the Masters of Professional Writing Program at the University of Southern California, has received awards from the NEA, the Whiting Foundation, and the United States Artists Fellowship Program.

Nami Mun is the author of *Miles from Nowhere*. Her stories have been published in *Granta*, the *Iowa Review*, *Pushcart Prize Anthology*, and elsewhere. She's the recipient of a Pushcart Prize and a Whiting Award, and was a finalist for the Orange Award, among others. She's an assistant professor at Columbia College Chicago.

Ginger Murchison, who, together with Thomas Lux, founded Poetry at Tech, served as its associate director five years and has been one of its McEver Visiting Chairs in Poetry since 2009. A two-time Pushcart nominee, she is Editor of *The Cortland Review*. Her first collection of poems is *Out Here*.

Sabina Murray is a novelist, short story writer, and screenwriter. Her books include: *The Caprices*, winner of the PEN/Faulkner Award, *Carnivore's Inquiry*, and *Forgery*. She has taught novel workshops in the MFA Program at UMass Amherst.

David Muschell teaches in the MFA program at Georgia College, and there he helped to develop the undergraduate creative writing program.

Eileen Myles's works include *Inferno*, and *Snowflake/different streets*, forthcoming. Her nonfiction writings are collected in *The Importance of Being Iceland: Travel Essays in Art*, for which she received a Warhol/Creative Capital grant. She is the recipient of PSA's Shelley prize. She is Professor Emeritus at UC San Diego.

Nadine Naber is an associate professor in Arab American Studies, the Program in American Culture, and the Department of Women's Studies at the University of Michigan, Ann Arbor. She is the author of *Articulating Arabness*. She is co-editor of *Race and Arab Americans: From Invisible Citizens to Visible Subjects*, and *Arab and Arab American Feminisms*.

Kristin Naca is a member of the Macondo Writers Workshop. She serves as Mentor for the Loft Literary Center. Her book *Bird Eating Bird* was selected for the National Poetry Series mtvU Prize. She teaches at Macalester College.

Stuart Nadler is the author of the short story collection *The Book of Life*. Recently, he was the Carol Houck Smith Fiction Fellow at the University of Wisconsin. Translations of *The Book of Life* are forthcoming in France, Germany, and Italy.

Sequoia Nagamatsu coordinates the Writers on the Road MFA reading exchange program. Some of his stories have appeared in *Zyzzyva*, the *Bellevue Literary Review*, and the *New Delta Review*, among others.

Sawako Nakayasu's recent books include *Hurry Home Honey*, and a translation of Takashi Hiraide's *For the Fighting Spirit of the Walnut*, which won the Best Translated Book Award. She has received fellowships from the NEA and PEN, and her own work has been translated into Japanese, Swedish, Arabic, Chinese, and Vietnamese.

Jesse Nathan is an editor at McSweeney's and Managing Editor of the *Best American Nonrequired Reading*. He is the author of *Dinner*, a chapbook of poems. His writing appears widely.

Darlin' Neal, author of the story collections, *Rattlesnakes & The Moon* and the forthcoming, *Elegant Punk*, serves as Fiction Editor of the *Florida Review*. She is faculty adviser for the *Writers In The Sun Reading Series* at the University of Central Florida where she teaches in the MFA and undergraduate Creative Writing programs.

Antonya Nelson is the author of four novels, including *Bound*, and six short story collections, including *Nothing Right*. Her work has appeared in the *New Yorker*, *Esquire*, *Harper's*, and many other magazines, as well as in anthologies such as *Prize Stories: the O. Henry Awards* and *Best American Short Stories*. She is the recipient of NEA and Guggenheim Fellowships.

Marilyn Nelson is the author or translator of twelve books. Three were finalists for the National Book Award. Her honors include the *Boston Globe/Hornbook Award* and a Guggenheim Fellowship, among others. Her latest books of poetry include *Sweethearts of Rhythm* and *Snook Alone*. Professor Emerita at the University of Connecticut, she was Founder and Director of Soul Mountain Retreat Writers' Colony, and was the former Poet Laureate of Connecticut.

Kirk Nessel is the author of four books, including two books of short stories, a book of poems, and *Alphabet of the World* (translations of selected poetry and prose of Eugenio Montejó). He has received the Drue Heinz Prize and a Pushcart Prize. He teaches at Allegheny College, and serves as writer-in-residence at Black Forest Writing Seminars in Germany.

Daniel Nester is the author of *How to Be Inappropriate*, a collection of humorous nonfiction. His first two books are *God Save My Queen* and *God Save My Queen II*. He is an associate professor of English at The College of Saint Rose. He is Managing Editor of the culture/literature blog *We Who Are About To Die*.

Susan Neville is the author of five books of creative nonfiction, including *Fabrication: Essays on Making Things*, and two short fiction collections, including *Invention of Flight*, winner of the Flannery O'Connor Award, and *In the House of Blue Lights*, winner of the Richard Sullivan Prize. She is the Demia Butler Professor of English at Butler University.

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April Newman's work appears in *The Iowa Review*, *Mindful Metropolis*, and the anthology, *Windy City Queer: GLBTQ Dispatches from the Third Coast*. A chapter from her master's thesis, "Diagnosing Father" won a Columbia University Scholastic Press Award.

Aimee Nezhukumatathil's poetry collections include *Lucky Fish*, *At the Drive-in Volcano*, and *Miracle Fruit*, winner of the Tupelo Press Prize and *ForeWord Magazine's* Book of the Year Award. She is also the recipient of a Pushcart Prize and a fellowship from the NEA, among others. She teaches at State University of New York-Fredonia. She is a contributing editor for the *Writer's Chronicle*.

Bich Minh Nguyen is the author of two books and Co-Editor of three anthologies. Her memoir, *Stealing Buddha's Dinner*, was a *Chicago Tribune* Book of the Year, finalist for the Asian American Literature Award, and winner of the PEN/Jerard Award. Her novel, *Short Girls*, won an American Book Award and the Friends of American Writers Award.

Phong Nguyen is Editor of *Pleiades* and the author of *Memory Sickness and Other Stories*, winner of the Elixir Press Fiction Contest. He has published more than thirty stories in literary journals including *Agni*, *Iowa Review*, *North American Review*, and elsewhere.

Jay Baron Nicorvo's poetry, fiction, nonfiction, and criticism have appeared in *Subtropics*, the *Iowa Review*, *Guernica* and the *Believer*. His debut poetry collection, *Deadbeat*, is forthcoming. He teaches at Western Michigan University, where he is faculty advisor to *Third Coast*.

Aldon Lynn Nielsen is the George and Barbara Kelly Professor of American Literature at Pennsylvania State University. Among his many books of criticism is *Black Chant: Languages of African-American Postmodernism*. His recent poetry includes *Mixage*. His edition of Lorenzo Thomas's *Don't Deny My Name* won the American Book Award.

Yolanda Nieves is Creative Director of The Vida Bella Ensemble. She is part of *Teatro Luna's PlayLab* series; her *La Matadora/Steel Flags* was produced by Chicago's Landmark Project. She won the American Educational Research Association's 2010 Arts-Based Dissertation of the Year Award for the performance-text, *The Brown Girls' Chronicles: Puerto Rican Women & Resilience*.

Audrey Niffenegger has authored the international best seller, *The Time Traveler's Wife*; *Her Fearful Symmetry*; a graphic novel, *The Night Bookmobile*; and numerous hand-printed and hand-bound books, including *The Adventuress* and *The Three Incestuous Sisters*. A professor in the Fiction Writing Department at Columbia College Chicago, she is now at work on a new novel, *The Chinchilla Girl in Exile*.

Thisbe Nissen is author of the story collection, *Out of the Girls' Room and into the Night*, and two novels: *The Good People of New York* and *Osprey Island*. She's currently Assistant Professor of Creative Writing at Western Michigan University.

Megan Nix is an instructor at the Lighthouse Writers Workshop. Previously she served as a Teach for America corps member in New Orleans, where she taught high school English and Creative Writing. Her writing has appeared in the *Iowa Review*, *Fourth Genre: Explorations in Nonfiction*, *Shadowbox Magazine*, and other journals.

Dana Norris is the producer of *Story Club*, a reading series in Chicago. She serves as Managing Editor and Nonfiction Editor of *TriQuarterly* online. She has won an AWP Intro Journals Award in Nonfiction and will be published in upcoming issues of *Tampa Review* and *21/21/Chicago*.

Alice Notley has authored more than twenty-five books of poetry. She has received a number of honors and prizes, including the Lenore Marshall Award, The Griffin Poetry Prize, and the Shelley Award. Her latest books are *Culture of One* and *Songs and Stories of the Ghouls*.

Josip Novakovich is the author of the novel *April Fool's Day*, three story collections, three essay collections, including *The Art of Coughing* (forthcoming), and two textbooks. A recipient of the Whiting Writer's Award and the Ingram Merrill Award, he teaches in the creative writing program of Concordia University in Montreal.

Yehoshua November's debut poetry collection, *God's Optimism*, was named a finalist for the *L.A. Times* Book Prize in Poetry. His poetry has won the Bernice Slote Award and the MSR Poetry Book Award. He teaches writing at Rutgers University and Touro College.

Idra Novey is the author of the poetry collection *The Next Country*, a Kinereth Gensler Award Winner. Her recent translations include the work of Brazilian poet Manoel de Barros and the novel *On Elegance While Sleeping* by Viscount Lascano Tegui, shortlisted for the Best Translated Book Award. She directs the literary translation program in Columbia University's School of the Arts.

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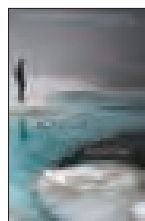
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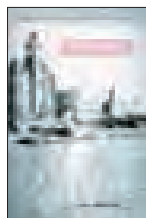
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Dan Nowak is a poet and the author of *Recycle Suburbia*, *Burning the Arson Dictionary*, and *Of A Bed Frame*. He is an editor for New Sins Press and he co-founded Imaginary Friend Press. He currently teaches at the University of Wisconsin-Milwaukee and at Bryant & Stratton College.

Kathryn Nuernberger is the author of *Rag & Bone*, winner of the Elixir Press Antivenom Prize. She teaches at Central Missouri University where she also works on the journal *Pleiades*.

Elizabeth Nunez immigrated to the US from Trinidad. She is an award-winning author of eight novels, including *Boundaries*, *Anna In-Between*, *Prospero's Daughter*, and *Bruised Hibiscus*. She is a Distinguished Professor of English at Hunter College, CUNY.

Sigrid Nunez has published six novels including *A Feather on the Breath of God*, *Naked Sleep*, and *Mitz: The Marmoset of Bloomsbury*. Her most recent book is *Sempre Susan: A Memoir of Susan Sontag*. She has been a Rome Prize Fellow in Literature, a Literature Fellow to the American Academy of Arts and Sciences, and a Berlin Prize Fellow.

Víctor Rodríguez Núñez is a Cuban poet, journalist, literary critic, and translator. The author of eighteen books of poetry, he is the recent recipient of the Rincón de la Victoria Prize. He is the author of the collection, *The Infinite's Ash*. He is an associate professor of Spanish at Kenyon College, and an editor of the Earthworks Series for Salt Publishing.

Alissa Nutting is author of *Unclean Jobs for Women and Girls* and an assistant professor at John Carroll University. Her work appears in anthologies such as *My Mother She Killed Me*, *My Father He Ate Me* and *Fantastic Women*, and in journals including *Tin House*, *Bomb*, and *Fence*. She recently edited *The Grey Issue* of *Fairy Tale Review*.

Nicholas O'Connell is the author of *On Sacred Ground: The Spirit of Place in Pacific Northwest Literature*, *At the Field's End: Interviews with 22*

Pacific Northwest Writers, and *Beyond Risk: Conversations with Climbers*. He is Publisher/Editor of *The Writer's Workshop Review* and Founder of this online and Seattle-based writing program.

Sheila O'Connor is the author of *Sparrow Road*, *Tokens of Grace*, and *Where No Gods Came*, which won the Minnesota Book Award, Michigan Award for Literary Fiction and was a B&N Discover title. The recipient of several fellowships, she is a professor in the MFA Program at Hamline University and is Fiction Editor of *Water-Stone Review*.

Varley O'Connor is the author of the novels *Like China*, *A Company of Three*, and *The Cure*. Her work has appeared widely, including in *Faultline*, the *Writer's Chronicle*, and the *Sun*. She is an Assistant Professor of English at Kent State University and on the faculty of the NEOMFA.

Nicole Stellan O'Donnell's first book of poetry is *Steam Laundry*. The Rasmuson Foundation awarded her an Individual Artist's Fellowship. Her poems have appeared in the *Women's Review of Books* and *Cirque*. She teaches English at Lathrop High School.

Gwynn O'Gara's poems have been published in *Calyx*, *Yellow Silk*, and the *Beatitude Silver* and *Golden Anniversary Anthologies*. Her books include *Snake Woman Poems*, and two chapbooks. She was named the Sonoma County Poet Laureate.

Stewart O'Nan is the author of a dozen novels, including *Snow Angels*, *A Prayer for the Dying*, and *Emily, Alone*. His newest novel is *The Odds*.

William O'Rourke is the author of eight books of fiction and nonfiction including, most recently, *Confessions of a Guilty Freelancer*, a 40th anniversary edition of *The Harrisburg 7*, and the *New Catholic Left*. Winner of two NEA and a New York State Council on the Arts grants, he is professor of English at Notre Dame and Co-Editor of *Notre Dame Review*.

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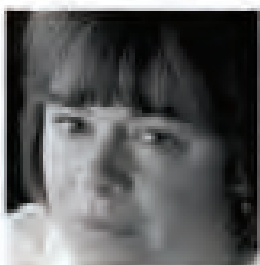
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Jeff Oaks's newest chapbook of poems is *Shift*. Recent poems appeared in *Bloom*, *Court Green*, and *5 am*. He teaches writing at the University of Pittsburgh, where he also manages the Pittsburgh Contemporary Writers Series.

Achy Obejas is the author of the novel *Ruins* and three other books of fiction. She edited and translated into English, *Havana Noir*, as well as *Barcelona Noir*. Her translation into Spanish of Junot Díaz's *The Brief Wondrous Life of Oscar Wao / La Breve y Maravillosa Vida de Óscar Wao*, was a finalist for Spain's Esther Benítez Translation Prize.

Eric Obenauf started *Two Dollar Radio* with his wife Eliza Jane Wood. They both went to NYU and eventually moved to Ohio to start *TDR*.

Ed Ochester is Editor of the Pitt Poetry Series, published by the University of Pittsburgh Press. He is the author of twelve books of poetry, including *Unreconstructed*, *Snow White Horses*, and *Land of Cockaigne*. He is core faculty of the Bennington College MFA Writing Seminars and was twice elected president of AWP. He is a founding editor of the poetry magazine *5 AM*.

Bayo Ojikutu is the author of the novels *47th Street Black* and *Free Burning*. His fiction has received the Great American Book Award, and Outstanding Achievement recognition from the African-American Arts Alliance. He teaches in the Writer's Studio Program at the University of Chicago's Graham School.

Daniel A. Olivas is the author of six books including the novel, *The Book of Want*. His writing has appeared in many publications including the *Los Angeles Times*, *El Paso Times*, *Exquisite Corpse*, *MacGuffin*, and *La Bloga*. He is Editor of the anthology, *Latinos in Lotusland* and has been widely anthologized, including in *Sudden Fiction Latino*.

Eric Olsen is co-author, with Glenn Schaeffer, of *We Wanted to be Writers: Life, Love, and Literature at the Iowa Writers' Workshop*. He was a Teaching/Writing Fellow at Iowa, and a recipient of the Michener Fellowship. He is the author of six nonfiction books.

Lance Olsen is author of twenty books including the novels *Calendar of Regrets*, *Head in Flames*, and *Anxious Pleasures*. He teaches experimental narrative theory and practice at the University of Utah.

William Olsen is the author of *Sand Theory* and four previous poetry collections. He has received a Guggenheim and NEA fellowship and two Pushcart Prizes. He is on the Creative Writing faculty at Western Michigan University and in the MFA Program for the Vermont College of Fine Arts.

Rebecca Olson is Senior Editor of *CALYX*, Inc. and has been an editorial collective member.

Dina Omar's poems have appeared in multiple journals, including *The Believer* and *Kartika Review*. She is now completing her first manuscript of poems, titled *sabbar*.

Steph Opitz is the Membership Director of CLMP, and edits the *Literary Press & Magazine Directory*. She organizes CLMP's Literary Publishers Conference at AWP, and CLMP's Literary Writers Conference at The New School.

Laura Orem is Senior Editor of *Praxilla: An Online Journal of Poetry, Prose, and Performance*. She writes regularly for the *Best American Poetry Blog* and is an editor for Toad Hall Press. Her work has appeared in

many journals, most recently in *Dos Passos Review*. She teaches writing at Goucher College.

Peter Orner is the author of three books of fiction: *Esther Stories*; *The Second Coming of Mavala Shikongo*; and the forthcoming novel, *Love and Shame and Love*, a novel set in Chicago. He is also the editor of two books of nonfiction, *Underground America* and *Hope Deferred: Narratives of Zimbabwean Lives*. He received a Guggenheim Fellowship and is a faculty member at the Iowa Writers' Workshop.

Gregory Orr is the author of numerous collections of poetry, including *How Beautiful the Beloved*, *Concerning the Book that is the Body of the Beloved*, and *The Caged Owl*. *The Blessing*, a memoir, was chosen by *Publishers Weekly* as one of the fifty best nonfiction books. He teaches at the University of Virginia, where he founded the MFA Program in Writing in 1975.

Milta Ortiz is a writer, playwright, and poet. Co-founder of the theater troupe HyPE and one third of the spoken word troupe Las Manas Tres, she has received grants from City of Oakland Cultural Arts and Zellerbach Family Foundation.

Sara Marie Ortiz is an Acoma Pueblo memoirist, performing artist, scholar, aspiring filmmaker, poet, and indigenous peoples advocate. She has presented and published widely.

Jacqueline Osherow is the author of six books of poetry, most recently, *Whitethorn*. She has been awarded fellowships from the John Simon Guggenheim Foundation, the NEA, the Ingram Merrill Foundation, and the Witter Bynner Prize. She is Distinguished Professor of English at the University of Utah.

Luling Osofsky is a former reporter for the *Ulan Bataar Post*, in Mongolia. She is the recipient of a Freeman Foundation Fellowship for East Asian Studies as well as a Darmasiswa Fellowship from the Indonesian Ministry of Culture.

E.C. Osondu is the author of the collection of stories, *Voice of America*, published in the U.S., U.K., Italy, and Nigeria. A winner of the Caine Prize, he is an assistant professor of English at Providence College in Rhode Island.

Kathleen Ossip is the author of two books of poetry, *The Cold War* and *The Search Engine*. She teaches at The New School, where she is an Editor-at-Large for *LIT*. She is also the Poetry Editor for *Women's Studies Quarterly* at The Feminist Press and she has received a fellowship from the New York Foundation for the Arts.

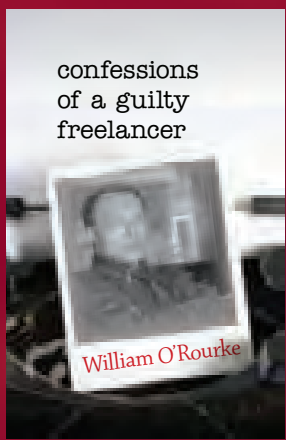
Lori Ostlund's story collection, *The Bigness of the World*, received the Flannery O'Connor Award for Short Fiction, the California Book Award for First Fiction, and the Edmund White Debut Fiction Award, and was a Story Prize Notable Book. She is the Kenan Visiting Writer at UNC-Chapel Hill.

Alicia Ostriker has published thirteen poetry collections, including *The Book of Seventy*, which received the National Jewish Book Award for Poetry. *The Crack in Everything and The Little Space: Poems Selected and New, 1969-1989*, were both National Book Award finalists. She is Professor Emerita of Rutgers University, and teaches in the Low-Residency Poetry MFA Program of Drew University.

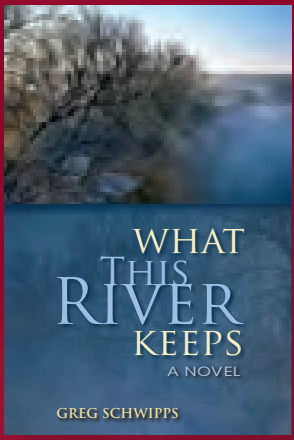
Laura Otto is a writer of short stories who advises the student newspaper *ARCHES* and teaches creative writing as well as writing for the digital media at Mount Mary College in Milwaukee, Wisconsin.

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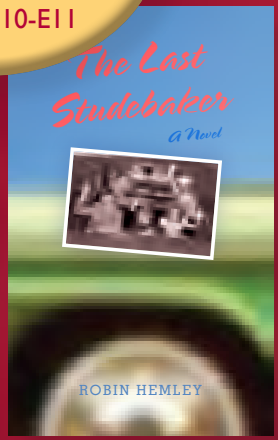
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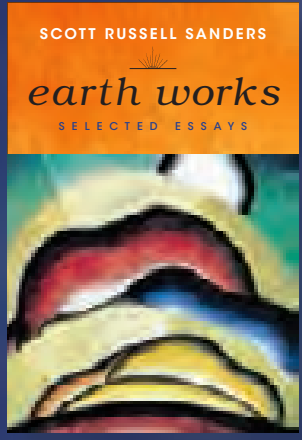


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Rajesh Padinjaremadam is a co-founder and CEO at RapidValue. He is an expert on mobility solutions and trends, with significant experience in implementing mobility solutions for Media & Publishing firms.

Julie Sophia Paegle's first poetry collection is *torch song tango choir*. She teaches in the graduate program at California State University San Bernardino.

Gailmarie Pahmeier is the author of two chapbooks and three full-length collections of poetry. She currently teaches at the University of Nevada, where she has been honored with the Alan Bible Teaching Excellence Award and the University Distinguished Teacher Award. She is the chair of the Public Occasions Committee, which hosts a visiting writer and scholar series.

Shin Yu Pai is the author of eight books of poetry, including *Adamantine*, *Haiku Not Bombs*; and *Works on Paper*. She has taught at the University of Texas at Dallas and Southern Methodist University. She is Associate Director of the Hendrix-Murphy Foundation at Hendrix College.

Melinda Palacio is a PEN Center USA Emerging Voices Fellow. Her poetry chapbook, *Folsom Lockdown*, is a Sense of Place winner. She has been widely anthologized, including in *New Poets of the American West* and *Latinos in Lotusland: An Anthology of Contemporary Southern California Literature*. *Ocotillo Dreams* is her first novel.

EmmaLee Pallai's work has appeared in *Contemporary Haibun*, *Andromeda Spaceways In-Flight Magazine*, and the YA anthology *Appalachian Winter Hauntings*, among others.

Benjamin Paloff teaches at the University of Michigan. He is the author of *The Politics*, and has translated several books from Polish. The recipient of fellowships from the NEA and the Fulbright Program, he is a poetry editor at the *Boston Review*.

Salvatore Pane's fiction has been nominated for the Pushcart Prize, Dzanc's *Best of the Web Anthology*, and has been published in *PANK*, *Quick Fiction*, *Pear Noir!*, and others. His graphic novel, *The Black List*, is forthcoming. He teaches fiction at the University of Pittsburgh and Chatham University.

Eric Pankey is the author of eight collections of poems, including *The Pear as One Example: New and Selected Poems 1984-2008*. A ninth book, *Dissolve*, is forthcoming. He is the Heritage Chair in Writing at George Mason University.

Anne Panning is the author two short story collections: *The Price of Eggs* and *Super America*, which won The Flannery O'Connor Award for Short Fiction. She teaches creative writing at SUNY-Brockport.

Gregory Pardlo is the winner of the APR/Honickman First Book Prize for *Totem*. He has received fellowships from the New York Foundation for the Arts, The Cave Canem Foundation, and a translation grant from the NEA, among others. He currently serves as Poetry Book Review Editor of *Callaloo* and he is Assistant Professor of Creative Writing at George Washington University.

Rae Paris is a fiction writer whose stories have appeared in *Indiana Review*, *Hunger Mountain*, and elsewhere. She received a NEA Literature Fellowship, is co-founder of Arizona Writers for Justice, and is Assistant Professor of English at Michigan State University.

Alan Michael Parker is the author of two novels and seven collections of poems. He is the Director of the Creative Writing Program at Davidson College. His work has appeared in the *New Yorker*, *The New York Times Book Review*, and the *New Republic*, among others.

Jeff Parker is the author of the novel *Ovenman* and the story collection *The Taste of Penny*. His short fiction and nonfiction have appeared in *American Short Fiction*, *The Best American Nonrequired Reading*, *Ploughshares*, *Tin House*, and others. His book *Igor in Crisis: A Russian Journal*, is forthcoming. He is Co-Director of the Creative Writing MA at the University of Toronto.

Kelcey Parker is the author the story collection *For Sale By Owner*. She currently directs the creative writing program at Indiana University South Bend.

Miriam Parker is the Marketing Director for Little, Brown's suspense imprint from *Mulholland Books*.

Scott F. Parker is the Assistant Editor at Rain Taxi Review of Books. He co-edited *Coffee—Philosophy for Everyone: Grounds for Debate*. His book reviews have appeared in *Philosophy Now*, *Fiction Writers Review*, and the *Minneapolis Star Tribune*.

Suzanne Parker's work has appeared in the travel anthology *Something to Declare*, and elsewhere. She is a winner of the Alice M. Sellars Award from the Academy of American Poets. She co-directs the creative writing program at Brookdale Community College, where she directs the Visiting Writers Series.

Elise Paschen is the author of several poetry collections including, most recently, *Bestiary* and *Infidelities*, winner of the Nicholas Roerich Poetry Prize. She has edited numerous anthologies, including the *New York Times* bestsellers, *Poetry Speaks* and *Poetry Speaks to Children*. A Co-Founder of Poetry in Motion, she teaches in the Writing Program at The School of the Art Institute of Chicago.

Jennifer Pashley's work has appeared in *Mississippi Review*, *PANK*, *Salt Hill*, and *Smokelong Quarterly*, among others. She is the author of the story collection *States*, and was the winner of both the MR Prize for fiction and the Red Hen Prize for fiction.

Crystal Patriarche is Founder of BookSparksPR, a public relations company focused on innovative ways to promote books and authors online and via social media. In the past three years, she has worked with over 50 best selling and debut authors.

Oona Patrick's nonfiction has appeared in *Provincetown Arts*, *Salamander*, and *Gávea-Brown: A Bilingual Journal of Portuguese-American Studies and Letters*, and she has notable essay citations in *Best American Essays* and *Best American Travel Writing*. She is a nonfiction editor of *Post Road* magazine.

Julie Patton, poet and conceptual artist, has had site-specific projects featured in literary forums, museums, and festivals. Her poetry and essays are published in journals and anthologies including *Aloud: Voices from the Nuyorican Poets Café*, and *Eco Language Reader*. She is Founder and Director of Salon de Refuses, a community-based network of art and sustainability.

Mihku Paul teaches creative writing at the University of New England, and writing workshops for Native youth. She created the mixed media traveling exhibit, *Look Twice: The Waponahki in Image & Verse*. Recent art and poetry appears in *POEISIS*.

Johanny Vázquez Paz is the author of *Streetwise Poems/Poemas callejeros*, which won Honorable Mention at the International Latino Book Awards. She co-edited the anthology *Between the Heart and the Land/Entre el corazón y la tierra: Latina Poets in the Midwest*. Her poems have been included in many anthologies, including *En la 18 a la 1*. She teaches Spanish at Harold Washington College.

Molly Peacock is the author of *The Paper Garden: An Artist Begins Her Life's Work at 72*; a biography of the artist *Mrs. Delany: A Memoir; Paradise; Piece by Piece*; and six books of poetry, including *The Second Blush*. A former fellow at the CUNY Leon Levy Center for Biography, she teaches at Spalding University's Brief Residency MFA Program.

Sherman Pearl is President of the Board of Directors, Beyond Baroque and Co-Founder of the Los Angeles Poetry Festival. A retired journalist, he has published five books and won many awards, including the National Writers Union Prize and the Margie Literary Journal Award.

Edith Pearlman's story collections include: *Vaquita*, winner of the Drue Heinz Prize for Literature; *Love Among the Greats*, winner of the Spokane Annual Fiction Prize; and *How to Fall*, winner of the Mary McCarthy Prize. Her latest is *Binocular Vision: New and Selected Stories*.

Andrew Pederson's plays have been produced in Chicago, Atlanta, Memphis, and Vermont. A member of the Dramatists Guild and an alumnus of the Kennedy Center Playwriting Intensive, he is resident playwright of The Just Passing By Theatre Company. He is Assistant Professor of English and Creative Writing at Concordia University Chicago.

Gayle Pemberton is a visiting professor of English at Mt. Holyoke College and Professor Emerita of English at Wesleyan University. She is author of *The Hottest Water in Chicago: Notes of a Native Daughter*.

Charlotte Pence is Editor of the essay collection *The Poetics of American Song Lyricss*. She is also the author of two poetry chapbooks, *Weaves a Clear Night*, winner of the Flying Trout Chapbook Prize, and *Branches*, winner of the Black River Chapbook Prize.

Leena Pendharkar's feature film debut, *Raspberry Magic*, has screened in over twenty film festivals. She teaches classes related to film production, screenwriting, and interactive design at Loyola Marymount University and Otis College of Art and Design.

Miroslav Penkov is the author of the short story collection *East of the West*. His stories have appeared in *The Best American Short Stories* and *The PEN/O. Henry Prize Stories*. He teaches writing at the University of North Texas where he is a fiction editor for the *American Literary Review*.

Adam Penna is the author of two books of poetry, *Little Songs & Lyrics to Genji* and *The Love of a Sleeper*. His work has appeared in *Cimarron Review*, *Nimrod*, and elsewhere. He is an associate professor of English at Suffolk County Community College.

Benjamin Percy is the author of four books of fiction, including *Red Moon*, *The Wilding*, and *Refresh, Refresh*. His fiction and nonfiction have been published by *Esquire*, *GQ*, *Outside*, *Men's Journal*, and the *Paris Review*. He teaches at the MFA Program at Iowa State University.

Emmy Pérez is the author of *Solstice*. Currently, she is a CantoMundo poetry fellow, a member of the Macondo Writers' Workshop, and a contributing editor for the *Writer's Chronicle*. She teaches in the MFA program at the University of Texas-Pan American.

Dolen Perkins-Valdez is the author of the *New York Times* bestselling novel *Wench*. Her fiction has appeared in *StorySouth*, *Kenyon Review*, *StoryQuarterly*, and elsewhere. She was awarded the First Novelist award by the Black Caucus of the American Library Association.

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Chris Perkowski serves on the AWP Board of Directors. He is an attorney with the Washington, D.C., office of Nixon Peabody LLP.

Sarah Perrier is the author of two collections of poetry, *Nothing Fatal* and *Just One of Those Things*. She is an assistant professor of Creative Writing and English at Point Park University.

Nathaniel Perry is the winner of the APR/Honickman First Book Prize for *Nine Acres*. He teaches at Hampden-Sydney College and is the editor of the *Hampden-Sydney Poetry Review*.

Adam Peterson is Co-Editor of *The Cupboard*, a prose chapbook series. His short-shorts have appeared in *Indiana Review*, *Denver Quarterly*, and *Sonora Review* among other journals. His series of short-shorts is *My Untimely Death*.

Katie Peterson is the author of a book of poems, *This One Tree*, winner of the New Issues Poetry Prize. A former Evelyn Green Davis fellow at the Radcliffe Institute for Advanced Studies, she is Professor of the Practice of Poetry at Tufts University.

Audrey Petty's essays and short stories have appeared in *Oxford American*, the *Southern Review*, *Saveur*, *Best Food Writing* and elsewhere. She is associate professor of English at the University of Illinois at Urbana-Champaign.

Oody Petty is a poet who teaches Creative Writing and Ethnic Studies at the University of Wisconsin—Milwaukee.

Val Pexton is an assistant lecturer at the University of Wyoming.

Ben Pfeiffer is Managing Editor of *Beecher's Magazine* at the University of Kansas. His writing has appeared or is forthcoming in *417 Magazine*, *Prick of the Spindle*, and the *Moon City Review*; he is also a staff writer at *Portal del Sol*.

Jennifer Phelps is a poet, writer, and professional editor. She leads workshops on writing and dreams in the Denver area. She is co-editing the anthology, *Quo Anima: innovation and spirituality in contemporary women poets*, and also curates a reading series.

Carl Phillips is a poet, critic, and translator whose books include *Double Shadow* and *Coin of the Realm*. He teaches at Washington University.

Jayne Anne Phillips, a National Book Award and National Book Critics Circle Finalist, is the author of two story collections, *Black Tickets* and *Fast Lanes*, and four novels: *Machine Dreams*, *Shelter*, *MotherKind*, and *Lark & Termite*. Recipient of an NEA, Guggenheim, and Bunting Institute Fellowships, she is a Professor of English and directs the Rutgers-Newark MFA Program.

Patrick Phillips is the author of the poetry collections *Boy* and *Chattahoochee*, which won the Kate Tufts Discovery Award. He has received fellowships and awards from the Guggenheim Foundation, the NEA, and the Poetry Society of America, among others. He teaches at Drew University.

Rowan Ricardo Phillips is the author of *The Ground*, a translation of Salvador Espriu's *Ariadne in the Grotesque Labyrinth*, and *When Blackness Rhymes with Blackness*. He is Associate Professor of English and Director of the Poetry Center at Stony Brook University.

Todd James Pierce is the author of five books and anthologies, including *Newsworld*, which won the Drue Heinz Literature Prize. His work has been published in the *Georgia Review*, the *Gettysburg Review*, *Indiana Review*, and elsewhere. He co-directs the Creative Writing program at Cal Poly University.

Leslie Pietrzyk is the author of two novels: *Pears on a Willow Tree*, and *A Year and a Day*. She teaches in the low-residency MFA program at Converse College and in the Master of Arts program in writing at Johns Hopkins University.

Brianna Pike is an assistant professor of English at Ivy Tech Community College-Central Indiana. She co-edits Ivy Tech's student literary journal *New Voices*. Her poems have appeared in *BorderSenses*, *Old City Cool*, and *GW Review*.

Maya Pindyck is the author of the poetry collection, *Friend Among Stones*, and a chapbook, *Locket, Master*, which won a Poetry Society of America Chapbook Fellowship. She is a doctoral studies student at Columbia University's Teachers College.

Nadine Pinede is a literary scholar, fiction writer, and a Director of Communication at Indiana University, Bloomington. She attended Oxford University as a Rhodes Scholar in English and modern languages. Her creative work has appeared most recently in the anthology *Haiti Noir*, edited by Edwidge Danticat.

Wang Ping teaches creative writing at Macalester College. She has received fellowships from the NEA, the New York Foundation for the Arts, and Lannan's Residency Program, and she won the University of Colorado's Eugene M. Kayden Book Award. Her books include: *The Magic Whip*, *American Visa*, and *The Last Communist Virgin*.

Hermine D. Pinson is a professor of English and Africana Studies at the College of William and Mary. She is author of the poetry collections *Áshe*, *Mama Yetta and Other Poems*, and *Dolores is Blue/Dolores is Blues*. She has also released a CD, *Changing the Changes in Poetry & Song*, in collaboration with Yusef Komunyakaa and Estella Conwill Majozo.

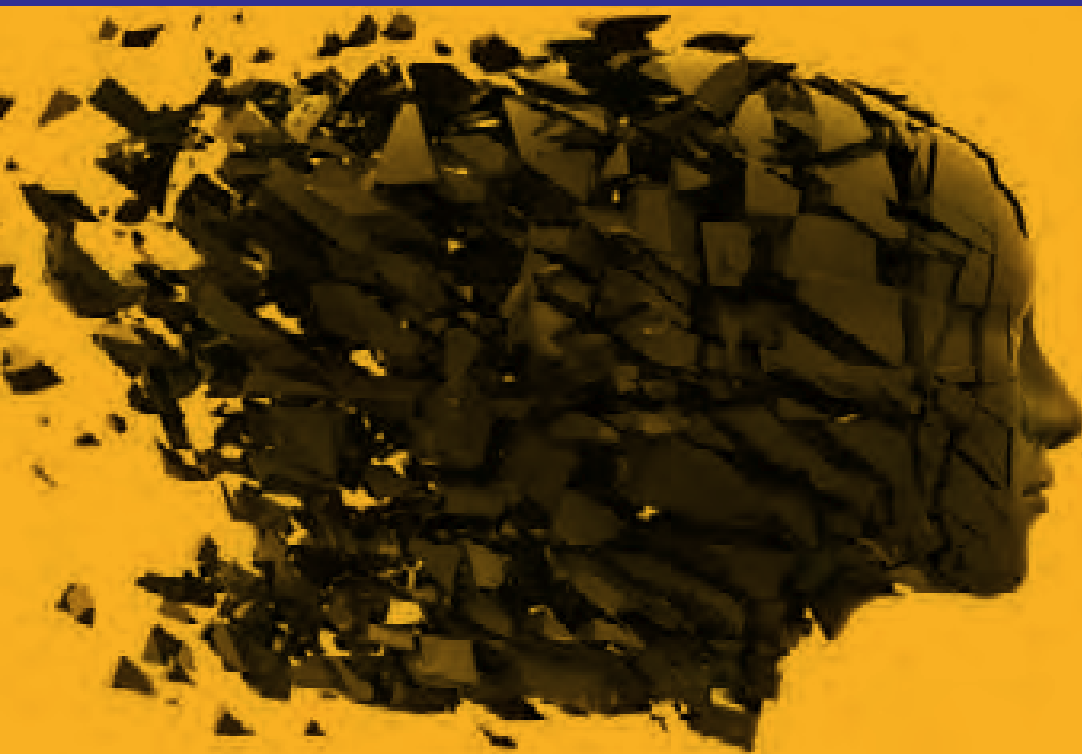
Jessica Pitchford teaches creative writing at Wayne State College in Wayne, Nebraska, where she serves as co-director of the WSC Press. She has recently completed her first novel.

Vanessa Place writes poetry, prose, and art criticism; she is also a criminal lawyer and co-director of *Les Figues Press*. Recent work is available in French as *Exposé des Faits*, in English as *Statement of Facts*, and in English/German as *Die Dichtkunst*.

Donald Platt is the author of four volumes of poetry, including *Dirt Angels*, *My Father Says Grace*, and *Cloud Atlas*. His poems have appeared in many journals, including *The New Republic*, *The Nation*, *Paris Review*, *Poetry*, and elsewhere. He has been awarded three Pushcart Prizes.

Andy Plattner is the author of *Kentucky Derby Vault* and *Winter Money*, winner of the Flannery O'Connor Award. His new collection, *A Marriage of Convenience*, will be released this summer. He has been a finalist for the Castleton-Lyons prize, and his stories have appeared widely.

John Pluecker is a writer, interpreter, translator, and teacher. His work has been published by journals and magazines in the U.S. and Mexico, including the *Rio Grande Review* and *Third Text*. He has published numerous books in translation from the Spanish, including, with co-translator Aura Estrada, Martín Solares's internationally acclaimed novel, *The Black Minutes*.

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Two recently published manuscripts by our graduates are *Lighthouse*, a book of poems by Terrance Hayes that won the 2010 National Book Award, and *The Immortal Life of Henrietta Lacks* by Rebecca Skloot, a book of nonfiction that was on the *New York Times* best-seller list for upwards of 32 weeks. In addition, the **2010 Best American Short Stories** Notable List featured two recent fiction graduates, Eugene Cross and Ashleigh Pedersen.

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Stanley Plumly is author of ten books of poems, including *Old Heart*, and author of a major study of the life and work of John Keats, *Posthumous Keats*. He teaches at the University of Maryland.

Elizabeth Poliner is the author of *Mutual Life & Casualty*, a novel-in-stories, and *Sudden Fog*, a chapbook of poems. Her short fiction has appeared in *Kenyon Review*, *Other Voices*, and *Pleiades*, among others. She is an assistant professor at Hollins University.

Jeff Polish is a frequent contributor to *The State of Things* on NPR, and he piloted a project called *Stories from the Shelf*.

Robert Polito is the author of *Savage Art: A Biography of Jim Thompson*, which received the National Book Critics Circle Award. His most recent book is *Hollywood & God*. He directs the Writing Program at the New School.

Jill Pollack is Founder and Director of StoryStudio Chicago: The Center for Writing and Related Arts. Her books include *Lesbian and Gay Families*; *Women on the Hill*; and *Shirley Chisholm*, named a Best Book by *Science and Film Magazine*. She is the founder of the Chicago Literary Alliance.

Iain Haley Pollock teaches English at Springside-Chestnut Hill Academy. His first collection of poems, *Spit Back a Boy*, won the Cave Canem Poetry Prize.

Emilie Pons is a New York based writer and translator. She is a correspondent for the L.A. based news agency France USA Media. She is a regular contributor to *All About Jazz* and recently started writing for *DownBeat* magazine's website. She teaches writing at Bronx Community College and French at the City College of New York.

Georgia A. Popoff's books include: *Coaxing Nectar from Longing*, *The Doom Weaver*, and the chapbook, *Greatest Hits 1994-2002*. She is co-author of *Our Difficult Sunlight: A Guide to Poetry, Literacy & Social Justice in Classroom & Community*, and managing editor of *Comstock Review*. She is a former board member of the Association of Teaching Artists.

Kath Pories has worked at Algonquin Books since 1995, where she is Senior Editor.

Edward Porter has been published in *Colorado Review*, *Barrelhouse*, *Best New American Voices*, and others. He is currently a fiction editor for *Gulf Coast*.

Jeff Porter is the author of *Oppenheimer Is Watching Me*. His essays have appeared in *Antioch Review*, *Isotope*, and *Northwest Review*, among others. His current book project focuses on the history and practice of radiophonic literature. With Patricia Foster, he is Co-Editor of *Understanding the Essay*.

Chad W. Post is Director of Open Letter Books and Managing Editor of *Three Percent*. His articles and book reviews have appeared in *The Believer*, *Publishing Perspectives*, the *Wall Street Journal* culture blog, and *Quarterly Conversation*.

D. A. Powell is the author of five books of poetry, including *Chronic*, winner of the Kingsley Tufts Poetry Award, and most recently, *Useless Landscape*. He teaches at the University of San Francisco.

Mark Powell is the author of the novels *Blood Kin* and *Prodigals*, and has received fellowships from the NEA and the Breadloaf Writers'

Conference. He is an assistant professor at Stetson University in Florida, and also teaches at the Lawtey Correctional Institution.

Patricia Powell is the author of *A Small Gathering of Bones*, *The Pagoda*, and *The Fullness of Everything*. She is a professor of creative writing in the MFA program at Mills College.

Matthew Power is a journalist and a contributing editor for *Harper's Magazine*. His nonfiction appears regularly in such places as the *New York Times*, *Granta*, and the *Virginia Quarterly Review*. Most recently he was a Knight-Wallace Journalism Fellow at the University of Michigan.

Susan Power is the author of three works of fiction: *The Grass Dancer*, winner of the PEN/Hemingway Award, *Roofwalker*, and the forthcoming novel, *Our Lady of a New World*. Her short fiction and essays appear widely, most recently in the *Southern Review* and *Granta*. She teaches at Hamline University.

J.L. Powers is author of the young adult novel, *This Thing Called the Future*, and *The Confessional*.

Daniel Prazer is the Production Manager for Fisheye Graphic Services, Inc. He writes bonus material for educational DVDs and is Books Editor for Elephant Rock Books. His creative nonfiction has appeared in *Fictionary*, *Hair Trigger 30*, *New City*, and elsewhere.

Ken Prestininzi is Associate Chair of Playwriting at the Yale School of Drama. His plays *Amerikafka*, *Chaste*, and *Beholder* were recently produced at Chicago's Trap Door Theatre. He recently directed *T.I.C.* and *boom* at the Brown/Trinity Playwrights Repertory by Peter Sinn Nachtrieb and *Sweet Disaster* by Charlotte Meehan at the Perishable Theatre.

John T. Price is the author of two memoirs: *Not Just Any Land* and *Man Killed by Pheasant and Other Kinships*. A recipient of an NEA fellowship, he teaches creative nonfiction at the University of Nebraska at Omaha.

Daniel E. Pritchard is the Marketing and Publicity Director of *Boston Review*. He is also Editor of *The Critical Flame*, an online book review journal, and is the curator of the U35 poetry reading series in Boston.

Melissa Pritchard has published six books of fiction and a biography. Among her awards are the Flannery O'Connor and Carl Sandburg Awards and fellowships from the NEA, the Howard Foundation, and elsewhere. Her fourth story collection, *The Odditorium*, is forthcoming.

Nate Pritts is Founder and principal Editor of *H_ngm_n*. He has published five books of poetry, most recently *Sweet Nothing*. His work appears in journals such as the *Southern Review*, *Black Warrior Review*, and *Columbia Poetry*.

Kevin Pruffer's most recent collections are *In a Beautiful Country* and *National Anthem*, named one of the five best poetry books of 2008 by *Publishers Weekly*. He has edited several books, including *New European Poets*, and *Dunstan Thompson: on the Life & Work of a Lost American Master*, and he teaches at the University of Houston.

Thomas H. Pruiksma is a poet, magician, writer, translator, teacher, musician, and author of *Give, Eat, and Live: Poems of Avvaiyar* and the co-author of two nonfiction works, *The Body and the Earth*,

with the south Indian artist C.F. John, and *A Feast for the Tongue*, with the Tamil scholar Dr. K.V. Ramakoti. He performs his show, *The Poet's Magic*, internationally.

Lia Purpura's latest collection of essays is *Rough Likeness*. Her recent books include *On Looking*, a finalist for the National Book Critics Circle Award, and the poetry collection *King Baby*, winner of the Beatrice Hawley Award. She is Writer in Residence at Loyola University in Baltimore, Maryland, and teaches at the Rainier Writing Workshop.

Peg Alford Pursell is the curator of Why There Are Words Literary Reading Series, a monthly San Francisco Bay Area prose reading series that builds literary community. She teaches flash fiction writing at the College of Marin.

Kent Quaney's fiction has appeared in several regional journals, and he is currently fiction editor of *Product*, the literary journal of the Center for Writers.

Alice Quinn is Executive Director of the Poetry Society of America and Editor of *Edgar Allan Poe & The Juke-Box: Uncollected Poems, Drafts, and Fragments by Elizabeth Bishop*. She was Poetry Editor at Alfred A. Knopf from 1976-86 and at the *New Yorker* from 1987-2007. She teaches at Columbia University's School of the Arts.

Dean Rader's *Works & Days* won the T. S. Eliot Poetry Prize. He is Co-Editor of *Speak To Me Words: Essays on Contemporary American Indian Poetry* and other critical works. He is a Professor of English at the University of San Francisco.

Domnica Radulescu is Professor of French and Italian at Washington and Lee University. She has received an Outstanding Faculty Award from the State Council of Higher Education for Virginia. She is the author of two novels, *Black Sea Twilight* and *Train*

to *Trieste*, which was published in nine languages and won the Library of Virginia Fiction Award.

Daniel Raeburn is the author of the book *Chris Ware* and the recipient of a fellowship from the NEA. He is writing a memoir, two chapters of which have been published by the *New Yorker*.

Dawn Raffel is Editor of *The Literarian*, the journal of The Center for Fiction. She's the author of a novel and two story collections, most recently *Further Adventures in the Restless Universe*, and has a memoir forthcoming. She was the Executive Articles Editor of *O, The Oprah Magazine* and the former Fiction Editor at *Redbook*.

Colin Rafferty teaches creative nonfiction writing at the University of Mary Washington. Recent essays of his have appeared in *Bellingham Review*, *South Loop Review*, and *Witness*.

James Ragan is a poet, playwright, essayist, and the author of seven books of poetry. He has co-edited & translated *Yevgeny Yevtushenko: Collected Poetry*, and poetry by Venó Taufer and Fernando Garcia Roman. He is the Director Emeritus of USC's Professional Writing Program.

Imad Rahman's work has appeared in *Gulf Coast* and *One Story*. He is the author of a collection of short stories, *I Dream of Microwaves*. He is an assistant professor of English at Cleveland State University, where he directs the Imagination Writers Conference, and on the faculty of the NEOMFA.

Joanna Smith Rakoff's debut novel, *A Fortunate Age*, won the Goldberg Prize for Fiction. She has written for *The New York Times*, *Slate*, the *Los Angeles Times*, *Vogue*, *Marie Claire*, *NPR*, and the *BBC*, and has been a fellow at the MacDowell Colony and Bread Loaf Writers' Conference. Her memoir about answering J.D. Salinger's fan mail is forthcoming.

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Bin Ramke's tenth book of poems is *Theory of Mind*. For the past ten years he has taught fall semesters at the Art Institute of Chicago; otherwise he teaches at the University of Denver where he edits the *Denver Quarterly*.

Ladette Randolph is Editor-in-chief of *Ploughshares* and is Distinguished Publisher-in-Residence at Emerson College. She is Former Director of the University of Nebraska Press and Founding Editor of the Flyover Fiction series at UNP. She is Editor of two literary collections and author of the award-winning novel *A Sandhills Ballad* and short-story collection *This is Not the Tropics*.

Barbara Ras has received fellowships from the Guggenheim and Rockefeller. She has a distinguished career in publishing, including senior positions with University of California Press and elsewhere. Working closely with Edward Hirsch, she is Editor for the Writer's World series.

Kevin Gerard Rashid manages a city-focused curriculum for Wayne State's Honors College and the University's Office of Undergraduate Research. His poems have appeared widely.

Rebecca Rasmussen is the author of *The Bird Sisters*, and is presently at work on her second novel.

Hila Ratzabi is the author of the chapbook, *The Apparatus of Visible Things*. She is the recipient of a National Writers Union Prize.

Wendy Rawlings is the author of two books, *The Agnostics* and *Come Back Irish*. She's a professor in the creative writing program at the University of Alabama.

Hilda Raz has published six books of poems, most recently *What Happens*, and *All Odd and Splendid*, and the memoir with Aaron Raz Link, *What Becomes You*. She is professor and editor emerita of *Prairie Schooner* and the PS Book Prizes at the University of Nebraska.

Katy Read's personal essays have appeared in *Salon* and *Brain Child*. Her work has been anthologized most recently in *Torn: True Stories of Kids, Career & the Conflict of Modern Motherhood*. She is a staff writer at the *Minneapolis Star Tribune*.

Robin Reagler is the Executive Director of Writers in the Schools (WITS) in Houston, TX and also the leader of the international WITS Alliance. Her new chapbook is *Dear Red Airplane*.

Srikanth Reddy is the author of two books of poetry, *Facts for Visitors* and *Voyager*. A scholarly study, *Changing Subjects: Digressions in Modern American Poetry*, is forthcoming. He is currently an assistant professor of English at the University of Chicago.

Glenis Redmond is a Cave Canem Fellow, a Literary Fellows recipient from the North Carolina Arts Council, and a trustee on the North Carolina Humanities Council. Her latest book of poetry is titled *Under the Sun*.

Henry Reese is Co-Founder and President of City of Asylum/Pittsburgh, which operates a literary center, publishes *Samsonia Way*, and is part of an international network providing sanctuary to exiled writers who are threatened with persecution. He is Board Treasurer for Cave Canem and advisory committee member for the Pittsburgh Cultural Trust.

Cynthia Reeves is the author of *Badlands*, which won Miami University Press's Novella Contest. She teaches at Rosemont College.

Matthias Regan is a founding member of the Next Objectivists poetry workshop. He is a visiting assistant professor at North Central College and teaches poetry at the University of Chicago's Graham School. He recently edited *The People's Pugalist*, a collection of Carl Sandburg's writings in the *International Socialist Review*.

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William Reichard is the author of the poetry collections *Sin Eater*, *This Brightness*, *How To*, and *An Alchemy in the Bones*. He is Editor of the anthology *American Tensions: Literature of Identity and the Search for Social Justice*. He directs seminars for the Higher Education Consortium for Urban Affairs.

Nicole Louise Reid is author of the novel *In the Breeze of Passing Things*; the fiction chapbook *Girls*; and the forthcoming story collection, *So There!* Winner of the Dana Award in Short Fiction, she teaches creative writing at the University of Southern Indiana, where she is Editor of RopeWalk Press.

Frederick Reiken is the author of three novels: *Day for Night*, *The Lost Legends of New Jersey*, and *The Odd Sea*. His short stories have appeared in publications including the *New Yorker* and his essays on craft have appeared in the *Writer's Chronicle*. He currently directs the MFA program at Emerson College.

John Reimringer's first novel, *Vestments*, won the Minnesota Book Award for fiction. He has received the McKnight Artist Fellowship for Writers, as well as fellowships from the Minnesota State Arts Board and the Anderson Center.

Adeena Reitberger is an adjunct professor at Austin Community College and a workshop instructor at Badgerdog Literary Publishing. Her fiction has been published in *Nimrod International Journal*, *SmokeLong Quarterly*, and the *Sierra Nevada Review*. She is also an assistant editor at *American Short Fiction*.

Susan Kushner Resnick, author of *Goodbye Wives and Daughters*, a Montana Book Award honoree, has been a journalist for 25 years. She's written for *The New York Times* magazine, *Boston Magazine*, *Parents*, *Utne*, and elsewhere. She wrote *Sleepless Days: One Woman's Journey Through Postpartum Depression* and teaches at Brown University.

Luivette Resto's first book of poetry *Unfinished Portrait* was named a finalist for the Paterson Poetry Prize. She is also a contributing poetry editor for *Kweli Journal*.

Jason Reynolds is an English professor at Southern State Community College and a literature editor at *Escape Into Life*. He founded *Fiction Weekly*.

Martha Rhodes is a founding editor and the Director of Four Way Books. Her fourth poetry collection is *The Beds*. She teaches at Sarah Lawrence College and at the MFA Program for Writers at Warren Wilson College.

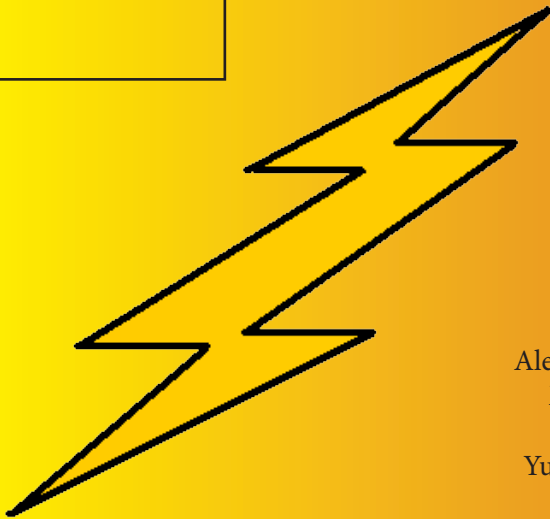
Behnam Riahi does public relations for Criminal Class Press. His work appears in *Unbreakable*, *Friction*, and *River Currents*. He has performed in events in Chicago, New York, and Philadelphia.

Gerald Richards is the CEO of 826 National. With nearly twenty years of experience at national nonprofit organizations including the Network for Teaching Entrepreneurship and the UNCF, he is a frequent speaker on youth literacy, arts education, college access, and social entrepreneurship. He has appeared on NBC's *Nightly News*, CNN's *Anderson Cooper's 360*, and *The Michael Eric Dyson Show*.

Rachel Richardson's poems have appeared in the *New England Review*, *Slate*, *Shenandoah*, and elsewhere. Her first book is *Copperhead*. She has taught extensively in universities and prisons around the country. She has been a Wallace Stegner Fellow and recipient of four Dorothy Sargent Rosenberg Prizes.

Christopher Ricks is William M. and Sara B. Warren Professor of the Humanities at Boston University. He is a Past President of ALSCW. His works include books on Bob Dylan, Alfred, Lord Tennyson, and Samuel Beckett. He was elected Oxford Professor of Poetry.

FC2



Flash Reading

Thursday, March 1, 2012

7:00 p.m.

Curtis Hall
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Authors

Alexandra Chasin • Matthew Kirkpatrick • Brian Kiteley
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David Porush • Vanessa Place • Matt Roberson
Yuriy Tarnawsky • Melanie Rae Thon • Steve Tomasula
Lewis Warsh

Dale Rigby, an associate professor of English at Western Kentucky University, has published essays in the *Iowa Review*, *Fourth Genre*, and *SportLiterate*, among others. He's working on a memoir.

David Rigsbee is the author of eighteen books and chapbooks, including *The Red Tower: New and Selected Poems* and *An Answering Music: On the Poetry of Carolyn Kizer*. He has received awards from the NEA, the National Endowment for the Humanities, The Virginia Commission on the Arts, and elsewhere.

Martin Riker is Associate Director of Dalkey Archive Press and Editor for the Press's critical magazines *CONTEXT* and the *Review of Contemporary Fiction*. He oversees Dalkey Archive's *Best European Fiction* series.

Jonathan Ritz teaches writing and editing at Michigan State University. His work has appeared in *Cimarron Review*, *American Literary Review*, the *Chicago Tribune*, and elsewhere, and he has received two Pushcart Prize nominations for nonfiction.

Richard Robbins is the Secretary and the Midwest Representative of the AWP Board of Directors. He has published five books of poems: *The Invisible Wedding*, *Famous Persons We Have Known*, *The Untested Hand*, *Radioactive City*, and *Other Americas*. Over the years, he's received various awards and fellowships, including those from The Loft and the McKnight Foundation, The Minnesota State Arts Board, The Hawthornden Castle International Retreat for Writers, The NEA, and The Poetry Society of America. He currently directs the creative writing program and Good Thunder Reading Series at Minnesota State University, Mankato.

Tom Roberge is the Marketing Director of New Directions. Previously, he was a managing editor at Penguin Books as well as literary journal, *A Public Space*.

Ed Roberson is the author of eight books of poetry, including *Voices Cast Out to Talk Us In*, a winner of the Iowa Poetry Prize, and the National Poetry Series winner, *Atmosphere Conditions*. He has received the Lila Wallace-Readers Digest Writer's Award.

James Roberts is Managing Editor of *Glass Mountain*. He is a senior majoring in creative writing at the University of Houston.

Suzanne Roberts is the author of four poetry collections, most recently, *Three Hours to Burn a Body* and *Plotting Temporality*. Her memoir, *Almost Somewhere* is forthcoming. She teaches at Lake Tahoe Community College, where she edits the *Kokanee* and coordinates the visiting writer's series.

Elizabeth Robinson is the author of eleven books of poetry, including *Under That Silky Roof*. She has been a winner of the National Poetry Series, the Fence Modern Poets Prize, and a Foundation for Contemporary Arts Grants to Artists Award. She is also a small press publisher.

Marilynne Robinson is the author of the novels *Housekeeping*, *Gilead*, and *Home*, and the nonfiction works *The Death of Adam* and *Mother Country*. *Housekeeping* was included in *The New York Times* Books of the Century and listed as one of the 100 greatest novels of all time by the *Guardian Observer*. She is the recipient of a Strauss Living Award from the American Academy of Arts and Letters.

David Roby is a Tennessee Williams Playwright-in-Residence at Sewanee: The University of the South. He is the author of *I Invented the Sandwich*, *Mercy Me*, and *Sometimes There's God So Quickly*. His play *Arts and Sciences* won the Jean Kennedy Smith Award.

Martin Rock's recent work appears in the *Tampa Review*, *Salamander*, and *La Petite Zine*. He is co-author of the chapbook *Fish, You Bird*. He is Managing Editor of *Epiphany* and Founder and Editor-in-Chief of *Loaded Bicycle*.

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Mary Rockcastle is the author of two novels, *Rainy Lake* and, most recently, *In Caddis Wood*. She directs the graduate writing program at Hamline University in Saint Paul, Minnesota.

Ivan Rodden teaches creative writing, literature, and composition at Christopher Newport University in Virginia.

David Roderick is the author of *Blue Colonial*, winner of the APR/Honickman Prize. He was a recipient of the Amy Lowell Traveling Scholarship, and he currently teaches poetry in the MFA Program in Creative Writing at the University of North Carolina at Greensboro.

José Antonio Rodríguez's poetry collection is *The Shallow End of Sleep*. A former editor of the national literary journal *Harpur Palate*, his work has received the Allen Ginsberg Poetry Award. He is a PhD candidate in English from Binghamton University.

Linda Rodriguez's award-winning novel, *Every Last Secret*, is forthcoming. She published *Heart's Migration: Poems*, winner of the Thorpe Menn Award, and *Skin Hunger: Poems*, which won the KC Arts Inspiration Award, Elvira Cordero Cisneros Award, Midwest Voices, and Visions Award. She has been a Ragdale and Macondo Fellow.

Luis J. Rodriguez is the author of fourteen books, including his memoir, *Always Running: La Vida Loca: Gang Days in L.A.* His new book is the memoir *It Calls You Back: An Odyssey Through Love, Addiction, Revolutions, and Healing*. He's also Founder and Editor of Tia Chucha Press and Tia Chucha's Centro Cultural.

Odilia Galván Rodríguez, a poet, activist, writer, editor and educator, worked for the United Farm Workers of America and edited for *Tricontinental Magazine*. She has written three books of poetry, facilitates Empowering People Through Creative Writing Workshops internationally, and is a moderator of *Poets Responding to SB 1070*.

Bertha Rogers is the author of the collection *Heart Turned Back* and a translation of *Beowulf*. Her translation of *Anglo-Saxon Riddle Poems* is forthcoming. She's been a teaching artist with Teachers & Writers Collaborative. She is the Founding Director of Bright Hill Press & Literary Center and is the Director of the NYS Literary website.

Zack Rogow is the author, editor, or translator of eighteen books or plays. His six books of poems include *The Number Before Infinity*. He is the editor of *The Face of Poetry*. He teaches in the MFA in writing programs at California College of the Arts and at the University of Alaska, Anchorage.

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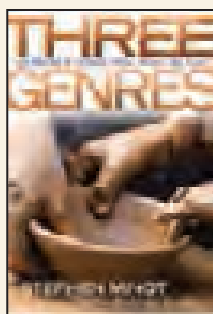
Lois Roma-Deeley published three collections of poetry: *Rules of Hunger*, *northSight*, and *High Notes*. She is the winner of the Samuel T. Coleridge Literary Prize. Currently, she is working on a jazz opera with composer Christopher Scinto, based on *High Notes*.

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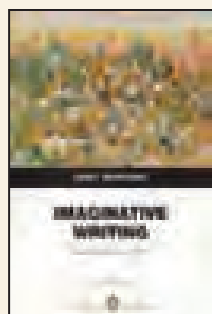
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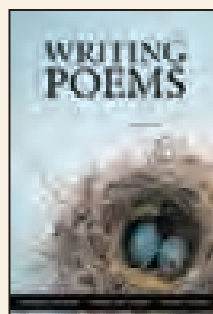
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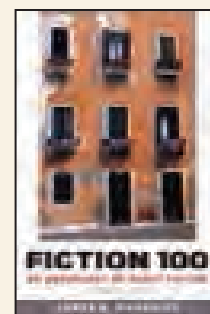
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Editor of the anthology *The Fourth Genre: Contemporary Writers of/on Creative Nonfiction* and author or editor of nine other books. He is on the faculty of Ashland University's MFA program.

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R.M. Ryan is the author of *Vaudeville in the Dark*, *Goldilocks in Later Life*, *The Golden Rules*, and *A Thunder's Mouth*, a novel that is currently being turned into a film. His work has appeared in the *New Republic*, *he Southern Review*, and elsewhere.

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Kevin Sampsell is the founder of the micropress, Future Tense Books. He also runs the small press section at Powell's Books in Portland, Oregon and is the author of the memoir, *A Common Pornography*.

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Jon Sands's first book is, *The New Clean*. He is Director of Poetry Education at the Positive Health Project. He is also a CUNY adjunct professor and a Youth Mentor with Urban Word-NYC. He has represented NYC multiple times at the National Poetry Slam.

Esmeralda Santiago has written three memoirs: *When I was Puerto Rican*; *Almost a Woman*, which she adapted into a Peabody Award-winning film for PBS's Masterpiece Theatre; and *The Turkish Lover*. She is also the author of the children's book, *A Doll for Navidad*. Her essays and commentaries have been featured on NPR's *All Things Considered* and *Morning Edition*.

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John Phillip Santos is an author and media producer. His memoir, *Places Left Unfinished at the Time of Creation* was a finalist for the National Book Award. His book of poems include *Songs Older than Any Known Singer*. He is the University Distinguished Scholar in Mestizo Cultural Studies at the University of Texas at San Antonio.

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Selah Saterstrom is the author of the novels *The Meat and Spirit Plan*, *The Pink Institution*, and *SLAB*. She is on the editorial board at *Trickhouse* and Tarpaulin Sky Press. She is on the faculty at the University of Denver's Creative Writing PhD program and Naropa University's Summer Writing Program.

Bill Savage is Senior Lecturer in the Department of English at Northwestern University. He is Co-Editor of two editions of work by Nelson Algren and wrote a new introduction to Ben Hecht's *1001 Afternoons in Chicago*. He serves as a Series Editor for *Chicago Visions and Revisions*.

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Mike Scalise's work has appeared in *Agni*, *Post Road*, *Ninth Letter* and elsewhere. He's received scholarships from the Bread Loaf Writers' Conference, the Corporation of Yaddo, and was the Philip Roth Writer in Residence at Bucknell University.

Elizabeth Scanlon is an editor of the *American Poetry Review*.

Andrea Scarpino is the author of the poetry chapbook *The Grove Behind* and has been nominated for a Pushcart Prize. She is a professor with Union Institute and University's Cohort PhD program in Interdisciplinary Studies and is a weekly contributor for the blog *Planet of the Blind*.

Glenn Schaeffer founded the International Institute of Modern Letters with Eric Olsen to support writers of conscience. Formerly president of Mandalay Resort Group in Las Vegas, he is now CEO of Perpetual Gaming.

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writing/critical thinking workshops for youth offenders through Missoula Youth Court. She has also volunteered at the Missoula Detention Center and served as a writer-in-residence for six years with the Missoula Writing Collaborative.

Harold Schechter's essays have appeared in the *New York Times*, the *Los Angeles Times*, and the *International Herald Tribune*, and elsewhere. Among his more than 30 published books are a half-dozen historical true-crime narratives, a series of mystery novels featuring Edgar Allan Poe, and an anthology of American true crime writing published by the Library of America.

Andrew Schelling is a poet, anthologist, and renowned translator of poetry of ancient India. He teaches at Naropa University. His twenty books include *From the Arapaho Songbook* and the forthcoming *The Oxford Anthology of Bhakti Literature*. He also serves as arts faculty at Deer Park Institute, India.

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Lisa Schlesinger directs the Playwriting Program at Columbia College Chicago. Her plays have been commissioned and produced internationally and in the U.S. Her prose is published in *Out of Silence*, *American Theatre Reader*, and *Theater Magazine*. She has received an NEA/TCG Playwrights Award and the BBC International Playwriting Award.

Elisabeth Schmitz is executive editor and subsidiary-rights director at the New York City independent publisher Grove/Atlantic.

Davis Schneiderman's recent novels include *Drain and Blank: a novel*, with audio from DJ Spooky. He is Chair of the English Department at Lake Forest College, and also Director of Lake Forest College Press / & NOW Books. He edits *The & Now Awards: The Best Innovative Writing*.

Jason Schneiderman is the author of two books of poems and writes a column for *American Poetry Review*. He directs the Writing Center at the Borough of Manhattan Community College.

Richard Schotter's full-length plays have been produced in New York, across the U.S., and in Europe. He is the author of six ten-minute plays which have been produced at the Boston Theatre Marathon. He directs the Program in Playwriting at Queens College, CUNY, and is Visiting Professor of Playwriting at Boston University.

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Julie Schumacher has published short stories and essays in the *Atlantic*, *The Best American Short Stories*, and *Prize Stories: The O. Henry Awards*. Her books include *The Body Is Water*, a finalist for the PEN/Hemingway Award, and four novels for younger readers, most recently *Black Box*, an ALA Best Book for Young Adults. She is a professor of English and Creative Writing at the University of Minnesota.

Christine Schutt is the author of *Nightwork*; and *A Day, a Night, Another Day, Summer*. Her first novel, *Florida*, was a National Book Award finalist; her second novel, *All Souls*, was a finalist for the Pulitzer Prize. She has won the O. Henry Short Story Prize, a Pushcart Prize, and she has been a writer in residence at Hollins University. Her third novel, *Prosperous Friends*, is forthcoming.

Samantha Schuyler is a high school student in the International Baccalaureate Diploma Program. President of the Creative Writing Club, she also edits the high school literary journal.

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Mimi Schwartz's five books include *Thoughts from a Queen-Sized Bed*, and *Writing True, the Art and Craft of Creative Nonfiction*, with S. Perl, forthcoming in a new edition. Recent work has appeared in *Agni*, the *Missouri Review*, and elsewhere, and seven essays have been Notables in *Best American Essays*.

Andrew Scott is the author of a story collection, *Naked Summer*. He has published a screenplay, short stories, essays, book reviews, author interviews, and even a few poems. He teaches at Ball State University.

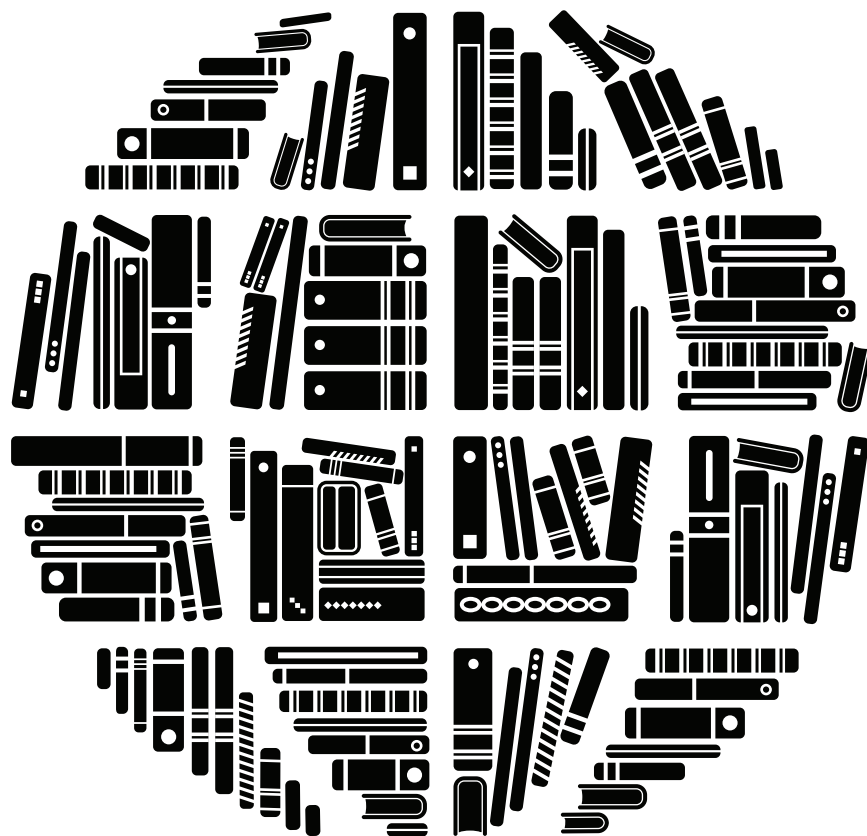
Jo Scott-Coe is an assistant professor at Riverside Community College. Her book, *Teacher at Point Blank*, was named a Great Read by *Ms. Magazine*. Her nonfiction has received a Pushcart Special Mention and two notable listings in *Best American Essays*. She has work in *Narrative Magazine* and elsewhere.

Keith Scribner's third novel is, *The Oregon Experiment*. His novels *Miracle Girl* and *The GoodLife*, a *New York Times* Notable Book and Barnes and Noble Discover selection.

Donna Seaman is an associate editor for *Booklist*, a book critic for Chicago Public Radio (WBEZ), and a freelance reviewer. A recipient of the Studs Terkel Humanities Service Award, and several Pushcart Prize Special Mentions for her essays, she was a finalist for the National Book Critics Circle Nona Balakian Citation for Excellence in Reviewing.

Tracy Seeley is a professor of English at the University of San Francisco. She is the author of the memoir *My Ruby Slippers: The Road Back to Kansas*, and her literary nonfiction has appeared in such journals as the *Florida Review*, *Prairie Schooner*, and elsewhere.

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Ravi Shankar is the Founding Editor of *Drunken Boat* and author/editor of six poetry books, including the TNPR Prize-winning *Deepening Groove* and *Language for a New Century: Contemporary Poetry from Asia the Middle East & Beyond*. He co-directs the CCSU Creative Writing Program, and teaches in MFA Programs at Fairfield University and City University of Hong Kong.

Robert Shapard is Co-Editor of *Sudden Fiction Latino: Short-Short Stories from the United States and Latin America*, *Flash Fiction Forward*, and other anthologies. He has taught short-short fiction writing at the University of Hawaii and elsewhere.

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Alan Shapiro's recent poetry includes *The Dead Alive and Busy*; *Song and Dance*; *Tantalus in Love*; and *Old War*. A former Stegner Fellow at Stanford, he now teaches at UNC.

Dani Shapiro is the bestselling author of the memoirs *Devotion* and *Slow Motion*, and five novels including *Black & White* and *Family History*. She is Co-Founder of the Sirenland Writers Conference in Positano, Italy and she is a contributing editor at *Travel + Leisure*.

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Julie Sheehan's three poetry collections are *Bar Book: Poems & Otherwise*, *Orient Point*, and *Thaw*. Her honors include a Whiting Writers' Award and NYFA Fellowship in Poetry. Her poems have appeared widely. She teaches in the MFA program at Stony Brook Southampton.

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Ely Shipley's first book of poems, *Boy with Flowers*, won the Barrow Street Book Prize and the Thom Gunn Award. His poems and essays appear in *Gulf Coast*, *Fugue*, *Prairie Schooner*, and elsewhere. He teaches at Baruch College-CUNY.

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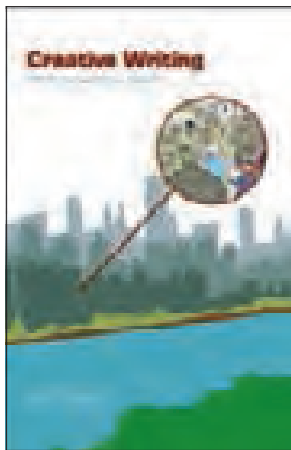
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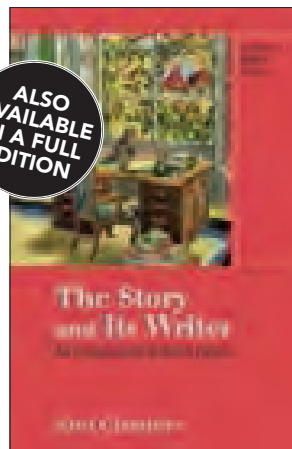
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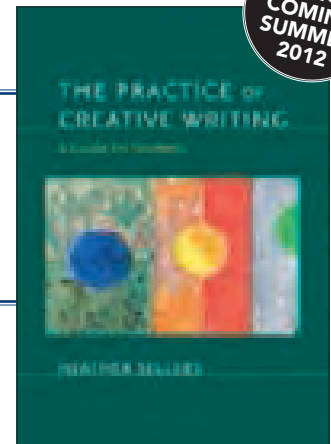
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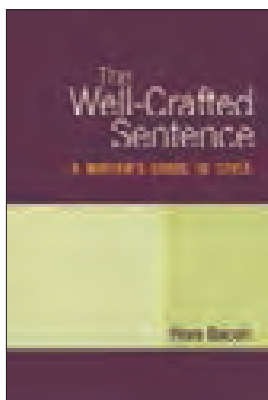
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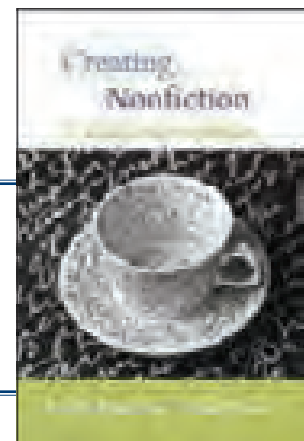
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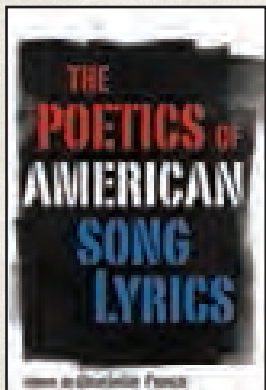
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Mecca Jamilah Sullivan's fiction has appeared in *Callaloo*, the *Minnesota Review*, and elsewhere. She has won honors from *American Short Fiction*, *Crab Orchard Review*, and *Glimmer Train*, as well as scholarships and residencies from Bread Loaf, Hedgebrook, and Yaddo.

Winnie Sullivan is the Executive Director of PenUltimate Press, a nonprofit book publisher. The press's most recent titles are *Meet Me: Writers in St. Louis* and *Are We Feeling Better Yet? Women Speak About Health Care in America*. She is the author of *Notes from Paris: A Tale of Two Friends in the City of Light*.

Aimee Suzara is the author of the play *Pagbabalik*. A poet and multidisciplinary performance artist, her poems appear in journals and anthologies and the collection, *the space between*. She is an adjunct lecturer in English and creative writing.

Mathias Svalina is the author of five chapbooks as well as five collaboratively written chapbooks. He has won fellowships and awards from The Bread Loaf Writers' Conference, the *Iowa Review* and New Michigan Press. With Zachary Schomburg, he co-edits *Octopus Magazine* and Octopus Books. He currently teaches writing and literature in Denver, Colorado. *Destruction Myth* is his first book.

Alison Swan's poems and prose have appeared in many publications, including *TriQuarterly*, *Fourth Genre*, *Willow Springs*, and the anthologies *Fresh Water: Women Writing on the Great Lakes* and *Michigan: Our Land, Our Water, Our Heritage*. She is the creator of *Fresh Water*, a Library of Michigan Notable Book. She teaches environmental studies at Western Michigan University.

Mary Swander's latest book is a narrative poem *The Girls on the Roof*. She is the Poet Laureate of Iowa and a Distinguished Professor at Iowa State University. She is also known for her memoirs *Out of this World* and *The Desert Pilgrim*.

David Swanger has published several books of poetry, his most recent, *Wayne's College of Beauty*, winning the John Ciardi Prize in Poetry. Other awards include an NEA fellowship and the Foley Prize from *America* magazine. He currently serves on the Advisory Board



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of the Hitchcock Poetry Fund at UC Santa Cruz, where he is Professor Emeritus in Education and Creative Writing.

Amy Swauger is the Director of Teachers & Writers Collaborative. She previously served as Executive Director of the National Academy of Education and of Washington Independent Writers.

Chad Sweeney is the author of four books of poetry, most recently *Parable of Hide and Seek* and the bilingual *Wolf Milk*, and two books translated from Persian and Spanish. He is Editor of *Days I Moved Through Ordinary Sounds: Teachers of WritersCorps in Poetry and Prose*, and co-editor of *Parthenon West Review*. He is Assistant Professor in the MFA program at Cal State University, San Bernardino.

Cole Swensen is the author of thirteen books of poetry and ten volumes of translations of contemporary French works. She edits the small press La Presse.

Tree Swenson is the Executive Director of the Academy of American Poets, which sponsors *Poets.org* and National Poetry Month. She is the Co-Founder of Copper Canyon Press.

Annie Q. Syed is activist in projects involving human rights in the United States, Africa and Asia. She is working on finishing a fiction manuscript along with other writing projects.

Patrick Sylvain is a Haitian-American writer, photographer, and language instructor at Brown University. He has been published in anthologies and magazines including the *African American Review*, *Agni*, *American Poetry Anthology*, and others.

August Tarrier is an editor and manuscript consultant who specializes in novels, memoirs, and scholarly articles. She is the author of a novel and a collection of short stories, for which she

has won several national prizes, including the *Zoetrope* Prize. She currently teaches courses in creative writing and literature at Villanova University.

Giuseppe Taurino is Education Programs Manager for Badgerdog Literary Publishing, Inc. He's been awarded a Donald Barthelme Fellowship in Fiction and scholarships to the Bread Loaf Writers' Conference. His stories have appeared in *Epoch*, *New South*, *the Potomac Review*, and other journals.

Eleanor Ross Taylor is the author of six collections of poetry, including most recently: *Days Going/Days Coming Back*, *Late Leisure*, and *Captive Voices: New and Selected Poems*. She is the recipient of the Shelley Memorial Prize, the Library of Virginia's Literary Award for Poetry, and the Aiken Taylor Award for Modern Poetry. She has been elected to the Fellowship of Southern Writers.

Justin Taylor is the author of the novel *The Gospel of Anarchy*, and the story collection *Everything Here is the Best Thing Ever*. Both books were *New York Times* Editor's Choice selections. He has written for the *New York Times Book Review*, *the Believer*, the *Oxford American*, the Poetry Foundation, and elsewhere.

Keith Taylor coordinates the undergraduate creative writing program at the University of Michigan and directs the Bear River Writers Conference. He has published thirteen books, chapbooks, and collections of poetry, short fiction, translations, and edited volumes.

Marianne Taylor is the recipient of the Allen Ginsberg Poetry Award and the Helen A. Quade Memorial Writer's Award. Her poetry appeared in *Nimrod International*, *Connecticut Review*, *Alehouse*, and elsewhere. She teaches creative writing and literature at Kirkwood Community College.

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Tess Taylor's *The Misremembered World* was selected for the Poetry Society of America's New York Chapbook Fellowship. She has been an Amy Clampitt Fellow in Lenox, Massachusetts, and most recently taught at Bard College at Simon's Rock.

Brian Teare is the author of three books of poetry: *The Room Where I Was Born*, *Sight Map* and *Pleasure*. His poetry has been awarded Wallace E. Stegner, NEA, MacDowell Colony, and American Antiquarian Society Fellowships. An assistant professor at Temple University, he makes books by hand for his micropress, Albion Books.

Craig Morgan Teicher's book of poems, *Brenda Is In The Room And Other Poems*, received the Colorado Prize for Poetry. He has also written the short story collection *Cradle Book*. He is Senior Web Editor and Poetry Reviews Editor of *Publishers Weekly*, a contributing editor of *Pleiades*, and a Vice President of the National Book Critics Circle. He teaches at The New School and Columbia University.

Ryan Teitman is the author of the forthcoming poetry collection *Litany for the City*, winner of the A. Poulin Jr. Poetry Prize from BOA Editions. He is currently a Wallace Stegner Fellow in Poetry.

Robbie Q. Telfer is Co-Founder of The Encyclopedia Show. He's the Director of Performing Arts at Young Chicago Authors where he organizes the world's largest teen poetry festival called Louder Than A Bomb. His first collection is *Spiking the Sucker Punch*.

Courtney Tenz received a Fulbright grant to Germany. Her writing has appeared in *Bookslut*, *Word Riot*, and *Deutsche Welle*, among others. She's Co-Editor of the anthology, *Writing Class*.

Beatriz Terrazas is a writer and photographer with twenty-four years of journalism experience and credits in local, state and national

media. She was a member of a *Dallas Morning News* team awarded the Pulitzer Prize for the project *Violence Against Women: A Question of Human Rights*. She is a UTEP graduate, a Harvard University Nieman Fellow, and a member of the Macondo Writers' Workshop.

Casey Thayer has poems forthcoming in *American Poetry Review*, *Guernica*, and the *Normal School*. He has been a semi-finalist for the Walt Whitman Award, the Miller Williams Arkansas Poetry Prize, and the Ruth Lilly fellowship. An assistant professor of English at the University of Wisconsin-Rock County, he advises the student literary magazine *Imagination Inc*.

Mimi Thebo is a novelist and a writer for young people. Her work has been adapted for film, read on BBC *Radio Four*, and illustrated in *light against the Shell Building* on London's South Bank. She is active in curriculum development and pedagogical research.

Michael Theune is Editor of *Structure & Surprise: Engaging Poetic Turns*. His poetry, essays, and reviews have appeared in numerous publications, including, most recently, *Mentor and Muse: Essays from Poets to Poets*, and *The Monkey & The Wrench: Essays into Contemporary Poetics*. He teaches English at Illinois Wesleyan University.

Amber Flora Thomas received the Dylan Thomas Prize, Richard Peterson Prize, and Ann Stanford Prize. Her book *Eye of Water: Poems* won the Cave Canem Prize. Her new book is *The Rabbits Could Sing*. Her poems have appeared in *Orion*, *Alaska Quarterly Review*, and *Crab Orchard Review*. She is Assistant Professor of Creative Writing at the University of Alaska Fairbanks.

Cori Thomas is a playwright and actress. Her plays include: *His Daddy*, which was a Smith and Kraus Best Short Plays of 2010, and *When January Feels Like Summer Pa's Hat: Liberian Legacy*. She is the

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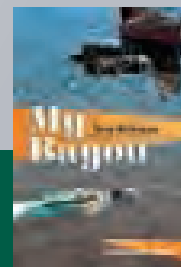
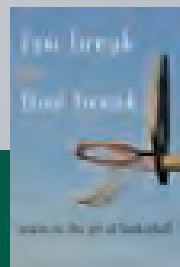
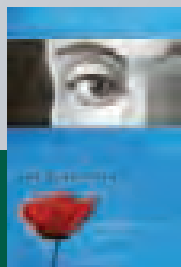
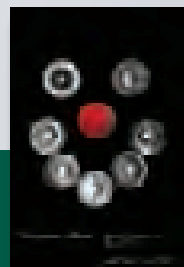
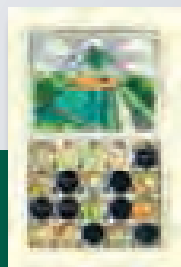
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Laura Hulthen Thomas teaches creative writing at the University of Michigan's Residential College, where she also heads the College's undergraduate creative writing concentration program. Her short fiction has appeared in a number of literary journals and anthologies

Michael Thomas is the author of the novel *Man Gone Down*, which received the International IMPAC Dublin Literary Award. He teaches at Hunter College.

Michael Paul Thomas is Founding Editor of *Salt Hill*. His poems have appeared recently in *Slice*, the *Greensboro Review*, and *SAM*. He is the Director of the Visiting Writers Series at Monmouth University, where he also teaches and serves as Assistant Dean in the School of Humanities and Social Sciences.

Wayne Thomas is Chair of the Department of English at Tusculum College where he teaches creative writing in the undergraduate program.

Christina Thompson is the Editor of *Harvard Review* and a former editor of the Australian literary journal *Meanjin*. She is the author of a memoir, *Come on Shore and We Will Kill and Eat You All*, and teaches in the writing program at Harvard University Extension.

Ricki Thompson is a graduate of the Vermont College Program in Writing for Children and Young Adults. Her young adult historical novel, *City of Cannibals* was included in the Bank Street List of Best Books for Children.

Melanie Rae Thon is the author of four novels and three story collections, including, most recently, *The Voice of the River* and *In This*

Light: New and Selected Stories. She teaches in the Creative Writing and Environmental Humanities programs at the University of Utah.

Tiffany Thor is a co-editor of *Glass Mountain Magazine* and a student at the University of Houston. Her writing has been published in *Inkling*, and her short story, *Carpe Confection*, is being adapted into a short film.

Hannah Tinti is the author of *Animal Crackers* and *The Good Thief*. She is Co-Founder and Editor-in-Chief of *One Story* magazine and recently joined the cast of NPR's *Selected Shorts*.

Lad Tobin is the author of *Reading Student Writing: Confessions, Meditations, and Rants* and *Writing Relationships*. His most recent publications include personal essays in the *Sun*, *Fourth Genre*, and *New Orleans Review*. He is an associate professor of English at Boston College.

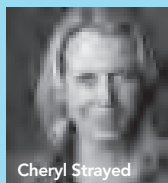
Anastacia Tolbert is a recent Cave Canem Fellow and Writer in Residence at the Seattle Girls School. She has also served as writer in residence and teaching artist at a youth camp, several K-12 public schools, and a battered women's shelter. She is also a filmmaker and winner of a San Diego Journalism Press Club Award.

Noreen Tomassi is Executive Director of The Center for Fiction in New York City, where she has overseen its transition from one of the oldest membership libraries in America to the only nonprofit literary center in the country solely devoted to the art of fiction.

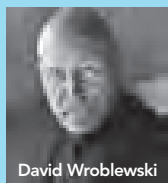
Steve Tomasula's cross-genre works appear in *McSweeney's*, *Bomb*, the *Denver Quarterly*, and the *Iowa Review*, among others. He is the author of the novels *VAS: An Opera in Flatland*, *The Book of Portraiture*, and *TOC: A New-Media Novel* published on DVD. He directs the program for creative writers at the University of Notre Dame.

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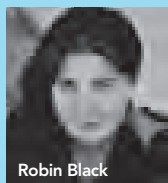
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Melissa Tombro is an assistant professor at the Fashion Institute of Technology in NYC. She is a volunteer workshop leader with NY Writers Coalition and is currently working on her memoir, *Third-hand Life*.

Daniel Torday's fiction, essays, and criticism have appeared in *Esquire Magazine*, the *Kenyon Review*, *Glimmer Train*, and elsewhere. A former editor at *Esquire*, he is Director of Creative Writing at Bryn Mawr College, and a Book Review Editor at the *Kenyon Review*.

Bill Torgerson teaches at the Institute for Writing Studies at St. John's University.

J.T. Torres has taught and served as advisor to the undergraduate students' literary magazine at Georgia College & State University.

Rodrigo Toscano's two latest books are *Collapsible Poetics Theater* and *Globo-Exilio-Ejercito*. He is the artistic director and writer for the Collapsible Poetics Theater. He is currently with the Labor Institute, and works in tandem with the United Steelworkers, and Communication Workers of America.

Pauls Toutonghi is an assistant professor of Creative Writing at Lewis and Clark College in Portland, Oregon. He is the author of the novel *Red Weather* and the forthcoming *Evel Knievel Days*. A recent essay appears in *Harper's Magazine*.

Katherine Towler co-authored with Ilya Kaminsky *Dialogues with Silence*. Author of the novels *Snow Island*, *Evening Ferry*, and *Island Light*, she has received fellowships from the NH State Council on the Arts and Phillips Exeter Academy, where she was writer-in-residence. She teaches in the MFA Program at Southern New Hampshire University.

Ann Townsend directs the writing program at Denison University and is a founder of VIDA, Women in Letters and Literary Arts. Her books include *The Coronary Garden* and *Radiant Lyre*.

Jacinda Townsend is the author of the novel *Saint Monkey*. A former Fulbright fellow to Côte d'Ivoire, she has published short fiction in *African Voices*, *Carve Magazine*, the *Maryland Review*, and *Passages North*, among others. She teaches at Indiana University.

Peter Trachtenberg is an assistant professor at the University of Pittsburgh and author of *7 Tattoos* and *The Book of Calamities: Five Questions About Suffering and Its Meaning*. His work has appeared in *The New Yorker*, *Harper's*, *TriQuarterly*, and elsewhere. He is the recipient of a Whiting Writers Award and a Guggenheim Fellowship.

Erin Trauth has published fiction in *Fiction Fix* and *Calliope* and has won multiple awards for outstanding teaching. She has also won the Gulf Coast Association of Creative Writing Teachers Graduate Student Writing Award for Creative Nonfiction.

Jessica Treadway has published a novel and two story collections, including *Please Come Back To Me*, which received the Flannery O'Connor Award for Short Fiction. She teaches at Emerson College.

Matt Trease teaches creative writing, avant garde literature, and digital media at the University of Wisconsin-Milwaukee. He also serves as social media coordinator for UWM's Digital Arts and Culture certificate program.

Emma Trelles is the author of *Tropicalia*, winner of the Andrés Montoya Poetry Prize, and the chapbook *Little Spells*. Her work has appeared in the *Best of the Net Anthology*, *Poets and Artists*, and elsewhere. She is the Tropical Correspondent for the Best American Poetry blog and teaches literature and writing in South Florida.

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Natasha Trethewey is the Southeast Representative of the AWP Board of Directors. She is author of *Beyond Katrina: A Meditation on the Mississippi Gulf Coast*; *Native Guard*, for which she won the Pulitzer Prize; *Bellocq's Ophelia*, which was named a Notable Book by the American Library Association; and *Domestic Work*. She is the recipient of fellowships from the Guggenheim Foundation, the Rockefeller Foundation Bellagio Study Center, the NEA, and the Bunting Fellowship Program of the Radcliffe Institute for Advanced Study at Harvard. Her poems have appeared in *American Poetry Review*, *Callaloo*, *Kenyon Review*, and *The Southern Review*, among others. Currently, she is Charles Howard Candler Professor of English at Emory University.

David Trinidad is the author of *Dear Prudence: New and Selected Poems*. He is also Editor of *A Fast Life: The Collected Poems of Tim Dlugos*. He teaches poetry at Columbia College Chicago, where he co-edits the journal *Court Green* and is Distinguished Faculty Scholar.

Sergio Troncoso is the author of the novel *From This Wicked Patch of Dust* and *Crossing Borders: Personal Essays*. He also wrote *The Nature of Truth* and *The Last Tortilla and Other Stories*, which won the Premio Aztlan and the Southwest Book Award. He writes the blog *Chico Lingo*.

Mary Troy is the author of three collections of short stories and most recently the novel *Beauties* which won the USA Book Award and was a finalist for the Forewords Book of the Year Award.

Addie Tsai's work is forthcoming in *Collective Brightness: LGBTIQ Poets on Faith, Religion & Spirituality*. She has published in *American Letters & Commentary*, *NOON: A Journal of the Short Poem*, and *Forklift*, *Ohio*, among others. She co-conceived the contemporary ballet *Victor Frankenstein* with Dominic Walsh Dance Theater.

Lily Tuck is the author of several novels, including *Siam*, a PEN/Faulkner finalist; *The News From Paraguay*, which won the National Book Award; *Woman of Rome: A Life of Elsa Morante*; and a collection of short stories. Her new novel is *I Married You For Happiness*.

Jason Tucker teaches writing at Ithaca College and SUNY Cortland. He is also an assistant editor at Split Oak Press. His writing has appeared in *Sweet and River Teeth*.

Matt Tullis is a journalism professor at Ashland University. He is a regular contributor to *Cleveland Magazine* and *Inside Business Magazine*. He has published essays in *Waccamaw* and *Elysian Fields Quarterly*, and has been noted in *Best American Sports Writing*.

Peter Turchi is the author of five books, including *Maps of the Imagination: The Writer as Cartographer*, and Co-Editor of three anthologies, most recently *A Kite in the Wind: Fiction Writers on Their Craft*. He teaches at Arizona State University, where he is Director of Creative Writing and of the Virginia G. Piper Center for Creative Writing.

Brian Turner won the Beatrice Hawley Award for *Here, Bullet*. His honors since include a Lannan Literary Fellowship and the Amy Lowell Poetry Traveling Scholarship, among others. His second collection, *Phantom Noise*, was shortlisted for the T.S. Eliot Prize.

Joanna Beth Tweedy is Editor and Host of *Quiddity* at Benedictine University. An associate dean, she teaches creative writing. Her work has received honors from *Glimmer Train* and the Southern Women Writers Conference, among others. She is the author of *The Yonder Side of Sass and Texas*.

Eisa Nefertari Ulen is the author of the debut novel *Crystelle Mourning*. She is the recipient of a Frederick Douglass Creative Arts Center Fellowship and a Provincetown Fine Arts Work Center

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Fellowship. She has taught English at Hunter College and is a founding member of ringShout.

Douglas Unger is the author of four novels, including *Leaving the Land*, a finalist for the Pulitzer. His most recent book is *Looking for War and Other Stories*. He serves on the executive boards of Words Without Borders and Point of Contact/Punto de Contacto. He is Co-Founder of the Creative Writing International program at the University of Nevada, Las Vegas, and has recently completed a new novel, *Acting Is Believing*.

Lee Upton is the author of the novella *The Guide to the Flying Island*, as well as five books of poetry, most recently *Undid in the Land of Undone*, and four books of literary criticism. She is the writer-in-residence at Lafayette College.

Luis Alberto Urrea's fourteen books include *The Devil's Highway* and *Beside the Lake of Burning*, and prize-winning poetry books, *Fever Dreams* and *Ghost Sickness*. Awards include The Kiriama Pacific Rim Prize and American Book Awards. He is Professor of Creative Writing at University of Illinois, Chicago.

Pamela Uschuk's five books of poems include her latest, *Crazy Love*, winner of the American Book Award. Her work has appeared in *Poetry*, *Agni*, and *Ploughshares*. Among her awards are the New Millennium Poetry Award, Best of the Web, and National League of American PEN Women.

Kristine Uyeda is the Marketing Director of InsideOut Literary Arts Project. She is a recent Kundiman Fellow and her work has been published in numerous journals, including *Boxcar Review*, *Rattle*, and the *Asian Pacific American Journal*.

Jean Valentine won the Yale Younger Poets Award for her first book, *Dream Barker*. *Door in the Mountain: New and Collected Poems*,

1965-2003, won the National Book Award for Poetry and *Break the Glass*, her eleventh collection, was nominated for a Pulitzer Prize.

Tony Valenzuela is the Executive Director of the Lambda Literary Foundation and a longtime community activist and writer whose work has focused on LGBT civil rights, sexual liberation, and gay men's health.


Ryan G. Van Cleave is the author of eighteen books, including most recently *Unlocked*. He teaches in the Liberal Arts Department at the Ringling College of Art + Design and serves as Executive Director of C&R Press. He also gives presentations and workshops throughout the world on digital addiction and social networking.

Lyrae Van Clief-Stefanon is the author of *Open Interval*, which was a finalist for the National Book Award. She has been the recipient of a Cave Canem Poetry Prize for her collection, *Black Swan*. She has also been featured in the Poetry Society of America's Festival of New American Poets and was a semi-finalist in the "Discover"/*The Nation* Contest.

Laura van den Berg's short stories have appeared in *Best American Nonrequired Reading*, *Best New American Voices*, and *The Pushcart Prize Stories*. Her debut collection, *What the World Will Look Like When All the Water Leaves Us*, was a Barnes & Noble "Discover Great New Writers" selection, long listed for The Story Prize, and shortlisted for the Frank O'Connor Award.

Ryan Van Meter is the author of *If You Knew Then What I Know Now*. His essays have appeared in the *Gettysburg Review*, *Gulf Coast*, *Ninth Letter*, and *Fourth Genre*, among others, and have been selected for anthologies including *Best American Essays*. He currently teaches creative writing at The University of San Francisco.

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Katrina Vandenberg is author of the forthcoming *The Alphabet Not Unlike the World* and *Atlas: Poems*. A former Fulbright fellow to the Netherlands, she serves as writer in residence in the creative writing programs at Hamline University.

John Vanderslice has published short fiction and poetry in *Sou'wester*, *Southern Humanities Review*, *Seattle Review*, *Crazyhorse*, and elsewhere. His current work-in-progress is the novel *Tropopause*. He is Associate Professor of Writing at the University of Central Arkansas.

Stephanie Vanderslice is the author/co-author of *Rethinking Creative Writing in Higher Education*; *Can It Really Be Taught* and *Teaching Creative Writing to Undergraduates*. She has also published fiction and creative nonfiction in numerous journals and anthologies.

Gloria Vando is founder of the Midwest Center for the Literary Arts, Inc., and Helicon Nine Editions, for which she received the KS Governor's Arts Award. Co-Founder of The Writers Place and Vice President of Beyond Baroque, she is the recipient of the Poetry Award from the Institute of Puerto Rican Culture. Her third book of poems, *Shadows & Supposes*, won the Alice Fay Di Castagnola Award.

Anthony Varallo's second story collection, *Out Loud*, won the Drue Heinz Literature Prize, and his first, *This Day in History*, won the John Simmons Short Fiction Award. He has received an NEA Fellowship in Literature and is currently associate professor of English at the College of Charleston, where he is the Fiction Editor of *Crazyhorse*.

Irene Vilar is Editor of the Americas series at Texas Tech University Press. She is also the author of the memoirs *The Ladies Gallery* and *Impossible Motherhood*, and is the recipient of a Guggenheim Award.

Zu Vincent's works include the young adult novel *The Lucky Place*, an Honor Book for the Paterson Prize, and the biography *Catherine the Great: Empress of Russia*. She holds twice yearly workshops at Vermont College of Fine Arts during breaks from her Associate Faculty position at Butte Community College in California.

John Vincler is Rare Book Research Librarian at the University of North Carolina at Chapel Hill. He serves as an editor of the Electronic Literature Directory and previously served as Managing Editor of the independent literary journal *Another Chicago Magazine*.

Padma Viswanathan's novel, *The Toss of a Lemon*, has been published in eight countries. It was a finalist for the Commonwealth Prize, the Amazon.ca First Novel Award, and the Pen Center USA Fiction Prize. She is also a playwright and journalist, and received an NEA fiction fellowship and a Canada Council grant.

Lina Ramona Vitkauskas is a Lithuanian-American poet and fiction writer, the author of *The Range of Your Amazing Nothing* and *Failed Star Spawns Planet/Star*. Her work has appeared in *TriQuarterly* online and elsewhere. Her poetry and short fiction can be heard on Chicago Public Radio's *Chicago Amplified* and *Vocolo.org*.

Robert Vivian is the author of *The Tall Grass Trilogy: The Mover Of Bones* and *Lamb Bright Saviors*. His forthcoming novel is *Water And Abandon*. *Cold Snap As Yearning* is a collection of meditative essays, and a new book of essays, *The Least Cricket Of Evening*, is forthcoming. He teaches at Alma College and in the MFA program at the Vermont College of Fine Arts.

Danielle Vogel is the author of the chapbooks *Lit*, *The Memory of a Color*, and *Clasp*. Her poetry and critical work has been published widely, and her book arts work has been exhibited in galleries across the country, including Denver, Philadelphia, and San Francisco.



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Rachel Vogel is an agent and the foreign rights manager at Movable Type Literary Group, representing literary and upmarket fiction, narrative nonfiction, and memoir. Prior to being an agent, she was a scout at Maria B. Campbell Associates.

Kate St. Vincent Vogl teaches at The Loft Literary Center. She is the author of *Lost & Found: A Memoir of Mothers*. A *New Letters* finalist, she has spoken at national and international conferences and on TV and radio across the country.

Matthew Vollmer is the author of *Future Missionaries of America* and is the Co-Editor, with David Shields, of *Fraudulent Artifacts: An Anthology of Pseudo-Interviews, Faux Lectures, Quasi-Letters, 'Found' Texts, and Other Dubious Documents*, forthcoming.

Dan Waber is a poet and multimedia artist. His visual poetry and other work has appeared on sites such as *Recursive Angel*, *Vispo*, *Drunken Boat*, and more.

Ellen Placey Wadey teaches at Columbia College Chicago and Northwestern University. Her work has appeared in *Apparatus Magazine* and she is a member of the Macondo Workshop. For ten years she has co-hosted and produced *Prosody*, a public radio show featuring the work of national writers.

Stacey Waite is the author of three collections of poetry: *Choke*, winner of the Frank O'Hara Prize; *Love Poem to Androgyny*, winner of the Main Street Rag Chapbook Prize; and *the lake has no saint*, winner of Tupelo's Snowbound Poetry Prize. A new collection, *Butch Geography*, is forthcoming. Recent poems appear in *Black Warrior Review*, *Rattling Wall*, and *Pinch*.

Diane Wakoski has published more than twenty collections of poetry, most recently, *The Diamond Dog*. Her selected poems, *Emerald*

Ice, won the William Carlos Williams prize from the Poetry Society of America. She has been Poet In Residence at MSU since 1975.

Anne Waldman is the internationally recognized author of over 50 books of poetry and critical texts, including *Manatee/Humanity*, *Iovis*, and *Fast Speaking Woman*. Co-Founder of The Jack Kerouac School of Disembodied Poetics, she has been a recipient of the Poetry Society of America's Shelley Memorial Award, and is a Chancellor of The Academy of American Poets.

Keith Waldrop is the author of more than fifteen collections of poetry, prose, and translations, including *Transcendental Studies: A Trilogy*, which won the National Book Award; *Several Gravities*; and Baudelaire's *Flowers of Evil & Paris Spleen*. Currently, he is a professor at Brown University. In 1961, he and his wife Rosmarie Waldrop purchased a secondhand printing press and founded Burning Deck Press.

Rosmarie Waldrop's recent poetry books include *Driven to Abstraction*, *Curves to the Apple*, *Blindsight*, and *Dissonance (if you are interested)*. She has been elected to the American Academy of Arts and Sciences, has received a PEN Award for Poetry in Translation, and both she and her husband Keith Waldrop have been named Chevalier des arts et des lettres by the French government.

Benjamin Walker serves as an assistant poetry editor for the *Hollins Critic*. His poetry appears in *A Clean, Well-Lighted Place*, *Weave Magazine*, *PANK*, *burntdistrict*, and elsewhere.

Jeanine Walker is a former WITS Senior Writer and currently works as the Program Manager for Seattle Arts & Lectures' Writers in the Schools. Her writing has appeared in *Cimarron Review*, *cream city review*, *Gulf Coast*, *Web Conjunctions*, and elsewhere.



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For more information contact Adam Baron, Director of the MA Creative Writing (a.baron@kingston.ac.uk); Dr. Scott Bradfield, Director of the MFA Creative Writing (s.bradfield@kingston.ac.uk) or Dr. David Rogers, Head of the School of Humanities and Director of the Kingston Writing School (d.rogers@kingston.ac.uk)

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Jim Walker is a writer and artist. He is Managing Director of Second Story and he is also affiliated with Big Car, an arts collective and gallery. He is the lead artist behind the Made for Each Other community art series.

Kelly Walker is a public radio veteran whose work has been heard on radio stations throughout the United States and in Europe. He has worked in development for a variety of nonprofit organizations for the past fifteen years.

Mark Wallace is the author of more than ten books and chapbooks of poetry, fiction, and essays. Most recently he has published a novel, *The Quarry and The Lot*. He is currently Associate Professor of Creative Writing at California State University, San Marcos.

Jeannette Walls is author of the memoir, *The Glass Castle*, which has been on the *New York Times* best-sellers list for more than three years, has been translated into 22 languages, and is an Amazon.com's "Top 10 Books of the Decade." Her follow-up book, *Half Broke Horses: A True Life Novel*, was also a *New York Times* best-seller. Her work has appeared in *New York Magazine*, *Esquire*, *USA Today*, and on MSNBC.

Pat Walters is a producer at NPR's Peabody award-winning show, *Radiolab*. His radio work has also aired on *This American Life*, and his writing has appeared in *Popular Science* and *The New York Times Magazine*. He is a former National Geographic Explorer.

Jack Wang is an assistant professor in the Department of Writing at Ithaca College, where he specializes in fiction writing and teaches a first-year seminar on consciousness.

Jesmyn Ward is a former Stegner fellow at Stanford and Grisham Writer-in-Residence at the University of Mississippi. Her novels are

Where the Line Bleeds and *Salvage the Bones*. She is an assistant professor at the University of South Alabama.

Emily Warn's latest book is *Shadow Architect*, an exploration of the twenty-two letters of the Hebrew alphabet. She most recently served as the Founding Editor of *poetryfoundation.org*.


Jim Warner is the Assistant Program Director in the Wilkes University low-residency MA/MFA program. His poetry has appeared in *Drunken Boat*, *Word Riot*, and the anthology *In The Arms of Words, Poetry for Disaster Relief*. He is the author of a poetry collection, *Too Bad It's Poetry*. He is the recipient of a Norris Church Mailer Award.

John Warner is the author of four books, most recently a novel, *The Funny Man*. He is Editor-at-Large for *McSweeney's Internet Tendency* and a co-color commentator for *The Morning News Tournament of Books*. He now teaches at College of Charleston.

Michael Warr is the author of *The Armageddon of Funk*, *We Are All The Black Boy* and a co-editor of *Power Lines: A Decade of Poetry From Chicago's Guild Complex*. He is the recipient of many honors including the Gwendolyn Brooks Significant Illinois Poets Award and an NEA Creative Writing Fellowship for Poetry.

Eric Wasserman is the author of a collection of short fiction, *The Temporary Life*, and a forthcoming novel, *Celluloid Strangers*. He is an assistant professor of English at The University of Akron, and on the faculty of the NEOMFA, where he serves as Akron's campus coordinator.

Cary Waterman is the author of four books of poems. Her work is included in the anthologies *Poets Against the War*, *Minnesota Women Poets from Pre-territorial Days to the Present*, and *150 Years of Minnesota Poetry*. Her most recent is, *Book of Fire*. Winner of The

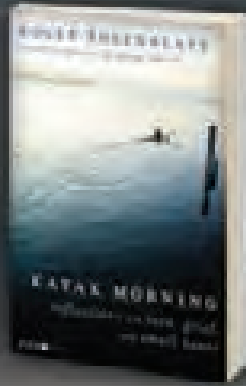


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Common Ground poetry award, she is Assistant Professor of English at Augsburg College, Minneapolis.

Don Waters is the author of the story collection *Desert Gothic*. He has received fellowships from the Christopher Isherwood Foundation, the Lannan Foundation, and the Iowa Writers' Workshop.

Michael Waters is the author of ten books of poetry. He has chaired the poetry panel for the National Book Awards, has received four Pushcart Prizes, and fellowships from the NEA and the Fulbright Foundation. He is Professor of English at Monmouth University and teaches poetry in the Drew University MFA Program.

Claire Vaye Watkins is the author of the short story collection *Battleborn*. Her stories and essays have appeared in *Granta*, *Ploughshares*, *One Story*, the *Paris Review* and elsewhere. She teaches at Bucknell University.

Larry Watson is the author of the novels *Montana 1948*, *White Crosses*, *Orchard*, *American Boy*, and others. His poetry and short fiction has appeared in the *North American Review*, *Gettysburg Review*, *New England Review*, and elsewhere. He teaches writing and literature at Marquette University.

Renée Watson is the author of the picture book, *A Place Where Hurricanes Happen*. Her middle grade novel, *What Momma Left Me* debuted as the ABC New Voice for 2010 in middle grade. She facilitates poetry workshops to help youth cope with trauma.

Valerie Wayson has taught for the Peace Corps in Madagascar and in an Americorps program. She is pursuing an MFA at Georgia College.

Martha Althea Webber is the Coordinator of Writing Programs for the Education Justice Project and a doctoral candidate in Writing

Studies at the University of Illinois. Her outreach has been recognized with a YMCA Distinguished Service Award.

Nancy Weber was a Founding Board Member and is currently the Youth Program Director of NYWC. Her work can be found in *Evergreen Review*, *VerbSap*, *Fringe Magazine*, and *Brooklyn Rail*.

Josh Weil is the author of *The New Valley*, winner of the Sue Kaufman Prize from the American Academy of Arts and Letters and a National Book Foundation 5-Under-35 Award. A recipient of fellowships from The MacDowell Colony, the Bread Loaf, and Sewanee Writers' Conferences, he is currently the Grisham Emerging Writer at the University of Mississippi.

Eliot Weinberger is a writer, essayist, editor, and translator. He first gained recognition for his translations of the Nobel Prize winning writer and poet Octavio Paz. He has translated two books by Bei Dao. His most recent books of essays are *Oranges and Peanuts for Sale* and *An Elemental Thing*.

Joshua Weiner is the author of two books of poetry, *The World's Room* and *From the Book of Giants*. He is also Editor of a book of criticism, *At the Barriers: On the Poetry of Thom Gunn*. The recipient of the Rome Prize and a Whiting Writers Award, he is an associate professor at the University of Maryland and the Poetry Editor at *Tikkun*.

Don Weise, formerly the publisher of Alyson Books and Senior Editor at Carroll & Graf Publishers, is Founder of *Magnus Books* and a board member of the Lambda Literary Foundation. He is also the editor of *Black Like Us: A Century of Lesbian, Gay & Bisexual African American Fiction*; *Time on Two Crosses: The Collected Writings of Bayard Rustin*; and *Fresh Men: New Voices in Gay Fiction*.



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Jillian Weise is the author of a collection of poetry, *The Amputee's Guide to Sex*, and a chapbook, *Translating the Body*. She held fellowships at the University of North Carolina and the Fine Arts Work Center before accepting a position at Clemson. She received a Fulbright to research Charles Darwin's haunts in Patagonia.

Irvine Welsh burst on the scene with *Trainspotting*, later a feature film. Other critically acclaimed, highly popular, and often controversial books include *Ecstasy*, *Filth*, *Glue*, *Porno*, *Reheated Cabbage*, and his upcoming novel, *Scagboys*, a prequel to *Trainspotting*. He is a partner in two film companies.

Holly Wendt teaches composition and creative writing at Casper College. She is the Assistant Fiction Editor at *Drunken Boat* and has also served as Managing Editor for *Harpur Palate* and Book Review Editor for *Quarter After Eight*.

Patricia Jabbeh Wesley's four books of poetry include *Where the Road Turns*, *The River is Rising*, and *Becoming Ebony*. Her awards include a World Bank Fellowship, the Liberian Award, and a Crab Orchard Award. Past Chair of MLA's African Literature Division, she teaches creative writing and English at Penn State Altoona.

Randall West is a composer and sound artist. His works have recently been performed by Palomar, VOX 3, Singers On New Ground, and Chicago Opera Vanguard, among others. He is a co-founder of the Chicago Composers Orchestra.

Steve Westbrook is an associate professor of English at California State University, Fullerton. His edited collection is *Composition and Copyright: Perspectives on Teaching, Text-Making, and Fair Use*. His poetry has appeared most recently in the *Los Angeles Review* and *Rattle*.

Laura Wetherington has been published or has work forthcoming in *Fence*, *Otoliths*, *Eleven Eleven*, and other journals. Her first book, *A Map Predetermined and Chance*, was chosen for the National Poetry Series. She teaches creative writing in Sierra Nevada College's low-residency MFA program and co-edits *textsound.org* with Anna Vitale.

Betsy Wheeler is the author of the forthcoming poetry collection *Loud Dreaming in a Quiet Room*, and the chapbook *Start Here*. She is Managing Director of the Juniper Institutes and is Publisher of the chapbook press Pilot Books.

Orlando White is Diné of the Naaneesht'ézhi Tábaahí and born for the Naakai Diné'e. His poems have appeared in the *Kenyon Review*, *Sentence: A Journal of Prose Poetics*, and elsewhere. He is the author of *Bone Light* and teaches at Diné College.

Patti White is the author of two collections of poetry, *Tackle Box* and *Yellow Jacket*. She has served as English Department chair at Ball State University and at the University of Alabama, where she currently teaches creative writing as Professor of English. She is Co-Founder of Slash Pine Press.

Scott Whitehair is the creator and host of *Story Lab Chicago*, and founding member of the storytelling series *This Much Is True*. As an improviser, actor, and writer, he has worked with WNEP Theater, 2nd Story, The Playground Theater, Theatre Momentum, and elsewhere.

Kamy Wicoff is the bestselling author of *I Do But I Don't: Why The Way We Marry Matters*, and founder of *She Writes.com*. She serves on the Advisory Council for the Clayman Institute for Gender Research, and on the Board of Directors for Girls Write Now.

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Elizabeth Wilcox is an editor for Gold Line Press. Her poems have recently appeared in the *Indiana Review*, *Rhino*, and the *Cortland Review*.

Erin Wiles is the director of the Saint Louis Projects, an imprint of the independent small press JKPublishing. She designs and co-edits *Bad Shoe* and she has written two chapbooks of poetry: *Fractals* and *I & Apocalypse*.

Liz Hughes Wiley is a poet, event planner, and educator who has created readings, festivals, and conferences for 25 years. She is the founder of Art and Experience, and creator of the event, *Kayak at the Confluence: A Tribute to George Hitchcock*. Her poetry has appeared in such journals as *Passager*, *Permafrost*, and *Prairie Poetry*.

Gregg Wilhelm is Executive Director of CityLit Project in Baltimore. He has been an editor, designer, production manager, and marketer. He serves as publisher of CityLit Press and teaches in the School of Communications Design at the University of Baltimore.

Isabel Wilkerson, who spent most of her career as a national correspondent and bureau chief at the *New York Times*, is the first black woman to win a Pulitzer Prize in journalism. Her first book, *The Warmth of Other Suns*, won the NBCC award for nonfiction.

Joe Wilkins is the author of a memoir-in-fragments, *The Mountain, the Fathers*, and a collection of poems, *Killing the Murnion*. His work appears in the *Georgia Review*, the *Southern Review*, *Slate*, and elsewhere. He teaches writing at Waldorf College.

Crystal Wilkinson is the author of *Blackberries*, *Blackberries and Water Street*. She has been nominated for the Orange Prize and the Hurston/Wright Legacy Award. She is the Co-Founder and Co-Editor of *Mythium Literary Journal* with her partner, artist and poet Ron Davis. She teaches in the BFA in Creative Writing Program at Morehead State University.

Joshua Marie Wilkinson is the author of five books of poetry, the editor of two anthologies, and the director of a documentary film. He teaches poetry in the MFA program at the University of Arizona.

C.K. Williams's *Collected Poems* appeared in 2006. He has published nine other books of poetry, the most recent of which, *The Singing*, won the National Book Award. His previous book, *Repair*, was awarded the Pulitzer Prize, and his collection *Flesh and Blood* received the National Book Critics Circle Award. He is a member of the American Academy of Arts and Letters.

Lisa Williams is the author of *Woman Reading to the Sea* and *The Hammered Dulcimer*. She is the recipient of the Rome Prize. Her poems appear in *Best American Poetry*, *Best American Erotic Poems: 1800–Present*, and *Bright Wings: An Illustrated Anthology of Poems About Birds*. She teaches at Centre College in KY.

Paige Williams, winner of a National Magazine Award for feature writing, teaches narrative writing at the Nieman Foundation for Journalism. Her work has appeared in the *New York Times Magazine*, *New York*, the *Financial Times* magazine, and *The Best American Magazine Writing*, among others.

Theresa Williams is the author of *The Secret of Hurricanes*, finalist for the Paterson Fiction Prize. She has had short fiction in the *Sun*, and her poetry has appeared in *Barnwood*, *Contemporary Haibun 12*, and *Visions International*, among others. She is the recipient of two Ohio Arts Grants and is a Senior Lecturer at Bowling Green State University.

Tyrone Williams, a poet and critic, teaches literature and theory at Xavier University in Cincinnati, Ohio. His collections of poetry include *c.c.*, *On Spec*, and *The Hero Project of the Century*.

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Matt Williamson is the Executive Editor of *Unstuck*. His fiction has appeared in *Gulf Coast*, *Cimarron Review*, *Portland Review*, and the anthologies *Brave New Worlds* and *Fraudulent Artifacts*.

Terrion Williamson is Assistant Professor of English and African American and African Studies at Michigan State University. Her dissertation is titled *Marks of the Fetish: Twenty-First Century (Mis) Performances of the Black Female Body*.

Lex Williford is the author of *Macauley's Thumb*, winner of the Iowa School of Letters Award for Short Fiction. Director of the bilingual online MFA Program at the University of Texas at El Paso, he co-edited, with Michael Martone, the *Scribner Anthology of Contemporary Short Fiction*, now in a new second edition, and the *Touchstone Anthology of Contemporary Nonfiction*.

Jim Wilson teaches English at Seminole State College and creative writing in the Chickasaw Nation's Summer Arts Academy. He's currently working on a memoir, *The Journeyman*.

Kevin Wilson is the author of a short story collection, *Tunneling to the Center of the Earth*, and a novel, *The Family Fang*. He teaches fiction at The University of the South.

Ronaldo V. Wilson, is the author of *Narrative of the Life of the Brown Boy and the White Man*, winner of the Cave Canem Poetry Prize and *Poems of the Black Object*, winner of the Thom Gunn Award and the Asian American Literary Award. He is co-founder of the Black Took Collective, and he teaches at Mount Holyoke College.

Brenda Wineapple's most recent books are the award-winning *White Heat: The Friendship of Emily Dickinson and Thomas Wentworth Higginson* and an anthology of Nineteenth-Century American Writers on Writing. She is Distinguished Writer-in-

Residence of the Leon Levy Center for Biography at The Graduate Center, CUNY, and teaches in the MFA programs at The New School and Columbia.

Mark Winegardner's novels include *Crooked River Burning*, *The Godfather Returns*, and *The Godfather's Revenge*, as well as the story collection *That's True of Everybody* and, most recently, the graphic novel, *Bastard Child Kelly*. He is the Burroway Chair of English & Distinguished Research Professor at Florida State University.

Sabra Wineteer has published in *The Rumpus*, *storySouth*, and *TWINS Magazine*, among others, and is Co-Editor of the anthology, *Writing Class*.

Marion Winik joined the University of Baltimore MFA faculty. The longtime NPR commentator is the author of *The Glen Rock Book Of The Dead* and *First Comes Love*. Her essays have appeared in the *New York Times*, *O, Poets & Writers*, and *Real Simple*. She writes the *Answer Lady* column for *Ladies Home Journal* and reviews books for *Newsday*.

Tracy Winn's linked story collection, *Mrs. Somebody Somebody*, won the Sherwood Anderson award, was a finalist for the Julia Ward Howe Award, and the Massachusetts Book Awards. She is the recipient of grants and fellowships from the Massachusetts Cultural Council, the Arch and Bruce Brown Foundation, and the MacDowell and Millay Colonies.

Kathryn Winograd is the author of *Air into Breath*, winner of the Colorado Book Award. She has been published in *Hotel Amerika*, *River Teeth*, and *Puerto Del Sol*. She was a finalist for *Fourth Genre's* Michael Steinberg Essay Prize and is on the faculty for Arapahoe Community College and Ashland University's MFA program.

S.L. Wisenberg is the author of nonfictions: *The Adventures of Cancer Bitch* and *Holocaust Girls: History, Memory & Other Obsessions*;

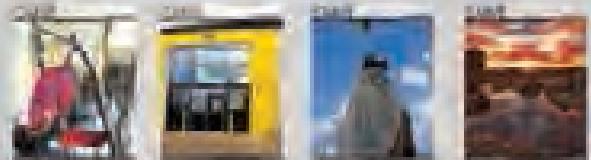
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and a fiction collection, *The Sweetheart Is In*. She co-directs the MA/MFA in Creative Writing program at Northwestern University.

Mark Wisniewski is the author of the novels *Confessions of a Polish Used Car Salesman* and *Show Up, Look Good*. His fiction has won a Pushcart Prize, an Isherwood Fellowship, and a Tobias Wolff Award and has been included in *Best American Short Stories*.

David Wojahn's eighth collection of poetry is *World Tree*. His previous collection, *Interrogation Palace: New and Selected Poems 1982-2004*, was named a finalist for the Pulitzer Prize. He teaches at Virginia Commonwealth University and in the MFA in Writing Program of Vermont College.

Michele Wolf is the author of three poetry collections—*Immersion*, *Conversations During Sleep*, which won the Anhinga Prize for Poetry, and the chapbook *The Keeper of Light*. She is a contributing editor for the literary journal *Poet Lore* and teaches at The Writer's Center in Bethesda, Maryland.

Rebecca Wolff is Founding Editor of *Fence* and Fence Books, and the *Constant Critic*. She is the author of three books of poems: *Manderley*, *Figment*, and *The King*, and a novel, *The Beginners*. She is a fellow at the New York State Writers Institute at the University at Albany.

Angela Veronica Wong's *Dear Johnny, In Your Last Letter* was selected for a Poetry Society of America New York Chapbook Fellowship. She is the author of three other chapbooks: *25 little red poems, to know this*, and *All the Little Red Girls*. Her first full-length collection of poetry is forthcoming.

Jane Wong is a Kundiman fellow. Her honors include a Bucknell Seminar for Younger Poets fellowship, Bread Loaf scholarship, and Fulbright Fellowship to Hong Kong.

Joseph P. Wood is the author of two collections of poetry, *Fold of the Map* and *I & We*, as well as five chapbooks. He won the Elixir Press Chapbook Prize and has held residencies at Djerassi Resident Artists Program and at Artcroft. He is a Full-time Lecturer at the University of Alabama and the Co-Founder of Slash Pine Press.

Summer Wood is the author of the novels *Wrecker* and *Arroyo*, and teaches writing to adults at the University of New Mexico's Taos Summer Writers' Conference. She has been awarded the Literary Gift of Freedom from A Room of Her Own Foundation. She serves as Executive Editor at *Voices from the American Land*.

Steve Woodward is the Assistant Editor at Graywolf Press. At Graywolf, he has worked with Benjamin Percy, Alan Heathcock, and Shann Ray, among others.

Devon Wootten is a PhD candidate in the Cinema and Comparative Literature Department at the University of Iowa. His poems have appeared in *Fence*, *Aufgabe*, and *Colorado Review*, among others.

Gerard Wozek's first book of poetry, *Dervish*, won the Gival Press Poetry Award. He teaches creative writing and the humanities at Robert Morris University in Illinois. His most recent book of short fiction and travel tales, *Postcards from Heartthrob Town*, was nominated for a Lambda Literary Award.

Carolyne Wright's four books of poetry in translation include the anthology *Majestic Nights: Love Poems of Bengali Women*. She has held Fulbright and other fellowships to Chile, India, and Bangladesh; taught at colleges and universities throughout the US; served on the AWP Board; and now teaches for the Whidbey Writers Workshop MFA program.

C.D. Wright, a Professor of Literary Arts at Brown University, is the winner of the National Book Critics Circle Award for Poetry, for her

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most recent title, *One With Others*. Her other books of poetry include *Rising, Falling, Hovering*, and *One Big Self: An Investigation*. She has been named a MacArthur Fellow.

Kim Wright is the author of the novel *Love in Mid Air* and the upcoming nonfiction guide *Writing in the Real World*. She teaches in the Queens University MFA program.

Robert Wrigley teaches at the University of Idaho. His books of poetry include: *In the Bank of Beautiful Sins*, winner of the San Francisco Poetry Center Book Award; *Reign of Snakes*, winner of the Kingsley Tufts Award; *Lives of the Animals*, winner of the Poets' Prize; *Earthly Meditations: New and Selected Poems*; and most recently, *Beautiful Country*.

Julie Kuzneski Wrinn is Director of the Kentucky Women Writers Conference. A ten-year veteran of the book publishing business, she held editorial positions at several publishers in Washington, D.C., most notably Counterpoint Press.

Erika T. Wurth is Apache, Chickasaw and Cherokee. She is the author of one collection of poetry, *Indian Trains*, and her work has appeared in *Boulevard*, *SAIL*, and *AMCRJ*, among others. She was a visiting writer at the Institute of American Indian Arts. She currently teaches at Western Illinois University.

Kim Wyatt is Founding Editor and Publisher of Bona Fide Books and the Tahoe Center for Writers in South Lake Tahoe, California. She is also on the arts board for the Tahoe-Tallac Association.

Anne Frances Wysocki teaches written, digital and visual rhetoric in UWM's English Department. She is lead author of *Writing New Media*, which won the Computers and Writing Distinguished Book Award. Her interactive new media pieces A

Bookling Monument and *Leaved Life* have won, respectively, the Kairos Best Webtext award and the Institute for the Future of the Book's Born Digital Competition.

Susi Wyss is the author of *The Civilized World*, a novel-in-stories. She works for Jhpiego, a Baltimore based international health organization.

Xu Xi is the author of nine books of fiction and essays, most recently *Access: Thirteen Tales*, and the novel *Habit of a Foreign Sky*, which was shortlisted for the inaugural Man Asian Literary Prize. She is the MFA faculty chair at Vermont College of Fine Arts and Writer-in-Residence at City University of Hong Kong.

Richard Yañez is the author of *Cross Over Water: A Novel* and *El Paso del Norte: Stories on the Border*. His work has been anthologized in *Literary El Paso*, *Hecho en Tejas: An Anthology of Texas Mexican Literature*, and *U.S. Latino Literature Today*. A founding member of Con Tinta: Chicano/Latino Writers Collective, he is an associate professor of English at El Paso Community College.

Jeffrey Yang is the author of two poetry collections: *An Aquarium*, winner of the PEN/Osterweil Award, and *Vanishing-Line*. Recently released was his translations of the poetry of Nobel Peace Prize winner, Liu Xiaobo, titled *June Fourth Elegies*. He is Poetry Editor at New Directions.

Tiphonie Yanique is the author of *How to Escape from a Leper Colony*. Her writing has won the *Boston Review* Prize in Fiction, a Rona Jaffe Foundation Writers Award, a Fulbright Scholarship, and others. She is an assistant professor in the MFA program at the New School. Her novel *Land of Love and Drowning* is forthcoming.

Matvei Yankelevich is author of *Boris by the Sea* and several chapbooks. His translations of Daniil Kharms were collected in *Today*



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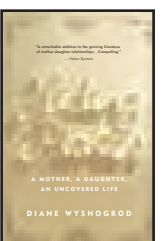
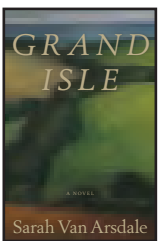
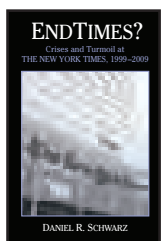
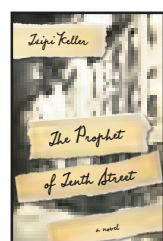
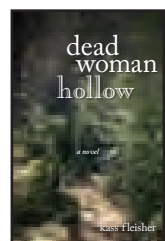
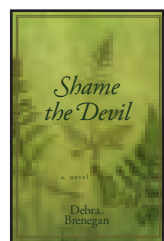
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Harry C. Staley
Introduction by George Drew

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A Novel
Sarah Van Arsdale

Hiding Places
A Mother, a Daughter, an Uncovered Life
Diane Wyshogrod



I Wrote Nothing: The Selected Writings of Daniil Kharms. He teaches at Hunter College, Columbia University School of the Arts, and the Milton Avery Graduate School of the Arts at Bard College. He is a founding member of Ugly Duckling Presse.

Steve Yarbrough is the author of three story collections and five novels, most recently *Safe From The Neighbors*. He teaches at Emerson College.

Alexander Yates is the author of the novel *Moondogs*. Other work has appeared in *American Fiction*, the *Kenyon Review* online and *FiveChapters.com*.

Sandra M. Yee is a Kundiman fellow currently studying poetry at Virginia Tech, where she was awarded the Emily Morrison Prize.

James Yeh is Founding Editor of the literary magazine *Gigantic* and Indie Books editor of *The Faster Times*. His writing appears or is forthcoming in *Vice*, *NOON*, *PEN America*, and the anthology *30 Under 30*.

Jake Adam York is the author of *Murder Ballads*, *A Murmuration of Starlings*, and *Persons Unknown*. An associate professor at the University of Colorado Denver, he co-edits *Copper Nickel*. He is a Visiting Faculty Fellow at the James Weldon Johnson Institute for Advanced Interdisciplinary Studies at Emory University.

Lynn York is the author of two novels, *The Piano Teacher* and *The Sweet Life*, a Booksense Notable Book. She teaches workshops at NC State, High Point University and Duke Continuing Ed.

Keith Yost is Manager of Secondary English/Reading for the Houston Independent School District and he is also an adjunct

professor for the University of St. Thomas. He has served in district leadership roles in Humble ISD, Tomball ISD, and Spring Branch ISD.

Monica Youn is the author of two books of poetry: *Barter*, and *Ignatz*, which was a finalist for the National Book Award. She has been awarded fellowships from the Library of Congress, the Rockefeller Foundation, and Stanford University, where she was a Stegner fellow.

David Young's most recent book of poetry is *Field of Light and Shadow: Selected and New Poems*. He helped found the semi-annual journal of contemporary poetry and poetics, *FIELD*, which later expanded to become the Oberlin College Press.

Kevin Young is the author of seven books of poetry and Editor of five others. Past books include *Dear Darkness* and *Jelly Roll: A Blues*, a finalist for the National Book Award, the *Los Angeles Times* Book Prize, and winner of the Paterson Poetry Prize. *The Grey Album: Music, Lying, & the Blackness of Being* won the Graywolf Nonfiction Prize.

Timothy Yu is the author of *Race and the Avant-Garde: Experimental and Asian American Poetry since 1965*, winner of the Literary Studies Book Award from the Association of Asian American Studies, and the poetry collection *Journey to the West*, winner of the Vincent Chin Chapbook Prize. He is Associate Professor of English and Asian American Studies at the University of Wisconsin-Madison.

Irene Zabytko is a novelist and filmmaker. Her first novel, *The Sky Unwashed*, was selected as a Barnes & Noble "Discover Great New Writers Book" and won other awards. A story in her collection "When Luba Leaves Home" won the Pen Syndicated Fiction Award.

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Stanley H. Barkan: Publisher, Editor, Poet, and Winner of the Poor Richard's Award (Small Press Center, New York)

Mariam Zafar is a creative writing major at the University of Miami. Her poem “The Arranged Marriage” was nominated for the AWP Intro Journals Award.

Nancy Zafris is the series editor of the Flannery O’Connor Award for Short Fiction. Her books include the novels *The Metal Shredders* and *Lucky Strike*, and the short story collection *The People I Know*.

Matthew Zapruder’s most recent book, *Come On All You Ghosts*, was a Goodreads Readers’ Choice selection for poetry and was also selected as one of the top five poetry books by *Publishers Weekly*.

Alexi Zentner is the author of the novel *Touch*, which was published in nine countries. His short fiction has appeared in the *Atlantic*, *Tin House*, *Glimmer Train*, the *Walrus*, and many other magazines. He is the winner of The O. Henry Prize and has been shortlisted for both The Pushcart Prize and *The Best American Short Stories*.

Cara Zimmer teaches with Badgerdog Literary Publishing. Before moving to Austin, she taught English as a Second Language in Spain and the U.S.

Katherine Zlabek’s fiction has appeared in the *Madison Review*, *JMWV*, *TINGE*, and the anthology *World Lives, Prairie Living*.

Tom Zoellner wrote *Uranium: War, Energy and the Rock That Shaped the World*, a New Scientist Best Science Book and winner of the Science Writing Award of the American Institute of Physics. He also wrote *The Heartless Stone* and the forthcoming *Train*. He has worked at *Men’s Health* magazine and the *San Francisco Chronicle*.

Zoe Zolbrod is a senior editor at Houghton Mifflin Harcourt. Her first novel is *Currency*. Related short stories and nonfiction have appeared in *The Chicago Reader*, *Knee-Jerk Offline*, *Fish Stories Collectives*, and *Maxine*, a zine she co-founded in the 1990s. She blogs at *The Nervous Breakdown*.

Kirstin Hotelling Zona is author of *Marianne Moore*, *Elizabeth Bishop*, and *May Swenson: The Feminist Poetics of Self Restraint* and a poetry chapbook, *Drift*. Her poems appear in the *Cincinnati Review*, the *Mississippi Review*, and elsewhere. She co-hosts Poetry Radio and edits the *Spoon River Poetry Review*.

Johanna Zorn is Executive Director of the Third Coast International Audio Festival. She’s worked for Chicago Public Media for nearly three decades where she produced a wide variety of programs and was executive producer of *Chicago Matters*.

Andrew Zornoza is the author of the novel *Where I Stay*. His short fiction and essays have been featured at *The Poetry Foundation*, *BOMB*, *Gastronomica*, among others. He has taught at The New School University, Gotham Writers’ Workshop, and in Parsons Design & Technology MFA program. He is a contributing editor to the arts journal *Helping Orphans Worldwide (H.O.W.)*.

Rachel Zucker is the author of seven books, most recently *Museum of Accidents* and with Arielle Greenberg *Home/Birth: a poem*. She teaches at NYU.

Todd Zuniga works as the creator/CCO of *Literary Death Match* a literary event series, the Founding Editor of *Opium Magazine*, and the President of *Opium for the Arts*, a nonprofit. His fiction has recently been featured in *Gopher Illustrated* and *Stymie*, and online at *Lost Magazine* and *McSweeney’s*.

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Signing at Table S-5:
THURSDAY, March 1
 4 p.m. – Wendy Barber

FRIDAY, March 2
 11 a.m. – Carmelo Tafolla and Lorna Dec Cervantes
 2:30 p.m. – Ann Fisher-Wirth

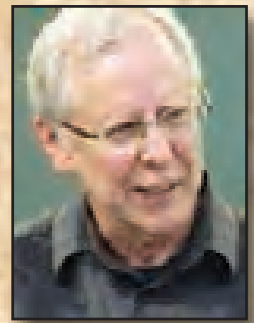
SATURDAY, March 3
 10 a.m. – Deborah Parédez and Celeste Guzmán Mendoza
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 2:30 p.m. – Linda Hogan and Pamela Uschuk



Derek Alger
Moderator



Dani Shapiro
Panelist



DeWitt Henry
Panelist

**PIF
Magazine
& Friends on
Memoir Writing**

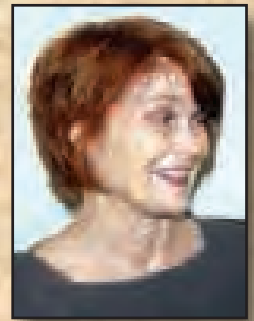
*Everyone has a story to tell,
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what to tell and how.*

Derek Alger,
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moderates a panel of
DeWitt Henry, Dani Shapiro,
Kelly Cherry, and Greg Herriges,
authors in several genres of writing, about:

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- getting started
- personal techniques and form
- the craft of fiction and story-telling in memoir writing
- writing about real people
- advice about how to determine which memories and aspects of one's life best prompt the personal story one feels compelled to write.



Greg Herriges
Panelist



Kelly Cherry
Panelist

Saturday, March 3
10:30 a.m. to 11:45 a.m.
State Ballroom,
Palmer House Hilton, 4th Floor

Author Signings: Tables Q22, Q23, Q24 Lower Level

Friday 11am-12pm:

Joan Aleshire, Patrick Donnelly, Jonathan Wells



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PARTICIPANT INDEX

The following individuals are participating in one or more Conference events. To find the event description for each participant, match the event code following the participant's name with the corresponding code in the Conference Program's Schedule of Events. Event codes beginning with W take place on Wednesday, R on Thursday, F on Friday, and S on Saturday.

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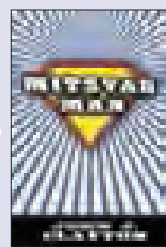
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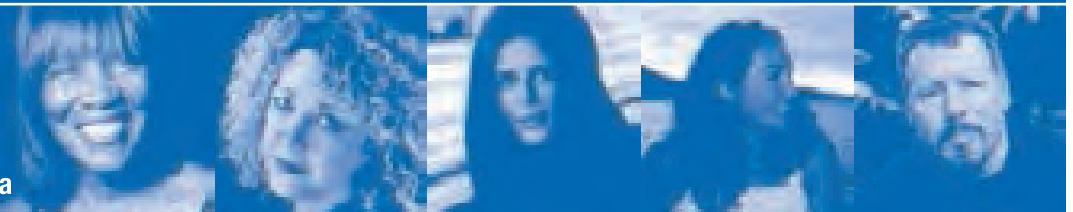


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HILARY DOBEL, MA'09
Creative Writing Option
 Hilary's writing has appeared or is forthcoming in *Lana Turner* and *Ploughshares*. She's currently an MFA candidate in poetry and translation at Columbia University, where she curates the Writer-Translator Reading Series.



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Argo Tea

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140 S. Dearborn St
(312) 212-8032

16 W. Randolph St
(312) 324-3899

Passionate about bringing teas directly from growers around the world and blending them into unique and delicious signatures beverages, Argo Tea is dedicated to bringing consistent quality and genuine customer service.

Canady La Chocolatier

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824 S. Wabash Ave
(312) 212-1270

Their delectable selection offers you a choice of rich dark, milk, or white chocolate coating available with a variety of fillings: chocolate and cream (ganaches), soft caramel, sugar cream (fondant), and many other specialties.

Catch 35 Seafood

\$\$\$

35 W. Wacker Dr
(312) 346-3500

There’s a Catch-22 situation at Catch 35. The dilemma is the menu. The range of seafood choices is so deep and interesting that you get the feeling you should pull up a desk chair to aid further study. Variety, appeal, flavor – Catch 35 has quietly and steadfastly fashioned itself into one of the top seafood restaurants in Chicago.

Chicago Curry House

\$\$

899 S. Plymouth Ct.
(312) 362-9999

Prepared from the freshest chicken, lamb, seafood, and vegetables there is always something exciting and delicious for both vegetarian and non-vegetarian patrons. The mouth-watering tandoori (clay-pot) dishes are low in cholesterol and highly recommended.

Depot American Diner

\$

5840 W. Roosevelt Rd
(773) 261-8422

When you look at the Depot’s menu, the first thing you’ll see is simplicity. If carved freshly roasted turkey, a delicious pot roast sandwich, apple pancakes, or freshly made cinnamon sugar donuts with a warm mocha dipping sauce sound great to you, then the Depot is the place for you!

Exchequer

\$

226 S. Wabash Ave
(312) 939-5633

Award-winning Chicago-style deep dish pizza and baby back ribs, Exchequer’s menu features steaks, chops, fresh seafood, and a variety of super salads and sandwiches. Exchequer provides a family-friendly casual atmosphere with more than 500 pieces of Chicago sports memorabilia.

The Florentine

\$\$\$

151 W. Adams St
(312) 660-8866

Located in the JW Marriott Chicago, in the city’s bustling Loop financial district, The Florentine offers an elegant yet accessible interpretation of seasonal Italian cuisine. Characterized by simplicity and paramount ingredients, the menu showcases top imported Italian pastas, cheeses, salts, and meats, as well as ingredients from local and organic farms.

The Gage

\$\$

24 S. Michigan Ave
(312) 372-4243

The Gage is a 300 seat Restaurant and Tavern just steps from Millenium Park. They are open late, seven days a week. Savor their delicious, upscale comfort food, fine wines, boutique beers, and whiskeys while enjoying the relaxing ambience of their vintage decor.

CHICAGO RESTAURANTS

Jim's Original

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1250 S. Union Ave
(312) 733-7820

Jim's Original is the longest continuously operating hot dog stand to have once done business on Maxwell Street. Today Jim's continues to serve the Original Maxwell Street Polish Sausage Sandwich as Jimmy did when he first "invented" it in 1941, along with several other sandwiches including the pork chop sandwich "with the bone on a bun."

Joe's Seafood, Prime Steak, & Stone Crab

\$\$\$

60 E. Grand Ave
(312) 379-5637

Featuring prime bone-in steaks, an extensive selection of jet-fresh seafood and delicious Florida Stone Crabs, Joe's is one of the most popular dining spots in Chicago.

Mercat a la Planxa

\$\$\$

638 Michigan Ave
(312) 765-0524

Take a culinary tour of Barcelona right on Michigan Ave at Mercat a la Planxa, where Catalan-inspired cocktails and cuisine come to life. Start with a round of sparkling Cava or a pitcher of fruity sangria before digging into Mercat's menu of traditional tapas, grilled steaks, market-fresh seafood, artisanal cheeses, and cured meats.

N9NE Steakhouse

\$\$\$

440 W. Randolph St
(312) 575-9900

N9NE Steakhouse, a sizzling contemporary steakhouse, offers a compelling menu of Chicago-style prime-aged steaks for the true steak lover, alongside the finest of seafood mixed with a diverse array of menu offerings. From steak to seafood and beyond, N9NE Steakhouse will exceed the expectations of any palate.

Park Grill

\$\$\$

11 N. Michigan Ave
(312) 521-7275

Across Michigan Avenue at the beginning of Chicago's Millennium Park, you'll find Park Grill, a place both familiar and unlike anywhere else. Contemporary American Cuisine and one-of-a-kind views of an extraordinary atmosphere. Any time of the year, practically any time of day, Park Grill sets the table for remarkable experiences.

Petterino's

\$\$

150 N. Dearborn St
(312) 422-0150

Located in Chicago's exciting theatre district, Petterino's offers prime steaks, fresh seafood, and classic specialties. Featuring a 1940s style look, with original drawings of actors who have performed in Chicago, Petterino's celebrates the Golden Age of Glamour and the theatre while offering delicious cuisine with a full menu of favorites from tomato bisque, to shrimp de jonghe, to fettucine alberta.

Rhapsody

\$\$\$

65 E. Adams St
(312) 786-9911

Rhapsody offers a refined yet casual environment in Chicago's cultural and shopping districts. The menu is inspired by fresh Italian flavors and local, seasonal ingredients. And the thoughtfully compiled wine and cocktail lists are sure to accent your meal perfectly!

Rivers

\$\$

30 S. Wacker Dr
(312) 559-1515

Located on the lobby level of the Chicago Mercantile Exchange Building, Rivers offers creative season, seasonally changing contemporary American cuisine with influences from around the globe. Rivers is an all occasion venue featuring a relaxed yet upscale dining room.

Tamarind

\$\$

614 S. Wabash Ave
(312) 379-0970

The eclectic Asian cuisine is a mix of Japanese-Thai-Chinese-Vietnamese. The specialties include original dishes like an asian "pizza." Tamarind is hip and slightly swank in the up and coming South Loop area. The comfortable casual interior is welcoming!

Terzo Piano

\$\$

159 E. Monroe St
(312) 443-8650

Located in the Modern Wing of the Art Institute of Chicago, Terzo Piano is a must-stop for lunch and Thursday dinner. Terzo Piano's all natural house made sodas use fresh fruit juices and herbs to create unique and refreshing flavors that satisfy.

THINGS TO DO IN CHICAGO

Photo © Chicago Convention & Tourism Bureau



Navy Pier

600 E Grand Ave • (312) 595-PIER

Mon-Thurs 10:00 am to 10:00 pm; Fri & Sat 10:00 am to 10:00 pm; Sun 10:00 am to 7:00 pm

Navy Pier is one of Chicago's most popular attractions and features more than 50 acres of parks, promenades, and attractions. The 15-story tall Ferris Wheel offers unparalleled views of Chicago's breathtaking skyline and stunning cityscape. Measuring 6-stories tall, catch a movie at the impressive IMAX® theatre. Further down the Pier is the Tony award-winning Chicago Shakespeare Theater. Tucked away inside the Pier is the Smith Museum of Stained Glass Windows—a true hidden gem of Chicago. Enjoy the beauty and thrills of a day on Lake Michigan.

Lincoln Park Zoo

2200 North Cannon Dr • (312) 742-2000

Open Daily 10:00 am to 5:00 pm

Lincoln Park Zoo is a world of wildlife in the shadow of skyscrapers. Located within a verdant park just minutes north of Chicago, the zoo has been a natural, free oasis for generations of animal lovers.

Skydeck Chicago

233 S Wacker Dr • (312) 875-9696

Open Daily 10:00 am to 8:00 pm

The Skydeck is open daily offering spectacular views spanning up to four states, a one-stop Chicago experience full of interactive exhibits and...The Ledge, a glass balcony experience extending four feet outside the 103rd floor of Willis Tower!

Chicago Cultural Center

78 E Washington Ave • (312) 744-6630

Mon-Thurs 8:00 am to 7:00 pm; Fri 8:00 am to 6:00 pm; Sat 9:00 am to 6 pm; Sun 10:00 am to 6:00 pm

Located across Michigan Ave and Millennium Park, the Chicago Cultural Center is the nation's first free municipal cultural center and is considered one of the most comprehensive arts showcases in the United States. The sight of the world's largest Tiffany dome will take your breath away!

Art Institute of Chicago

111 S Michigan Ave • (312) 443-3600

Fri-Weds 10:30 am to 5:00 pm; Thurs 10:30 am to 8:00 pm

The Art Institute of Chicago collects, preserves, and interprets works of art of the highest quality, representing the world's diverse artistic traditions, for the inspiration and education of the public and in accordance with our profession's highest ethical standards and practices. The collection now encompasses more than 5,000 years of human expression from cultures around the world.

THINGS TO DO IN CHICAGO

Field Museum of Natural History

1400 S Lake Shore Dr • (312) 922-9410

Open Daily 9:00 am to 5:00 pm

The Field Museum is an educational institution concerned with the diversity and relationships in nature and among cultures. Its collections, public learning programs, and research are inseparably linked to serve a diverse public of varied ages, backgrounds, and knowledge.

Adler Planetarium

1300 S Lake Shore Dr • (312) 922-7827

Mon-Fri 10:00 to 4:00 pm; Sat & Sun 10:00 to 4:30 pm

The Adler Planetarium, America's first planetarium, opened in 1930. The museum is home to three full-size theaters, extensive space science exhibitions, and one of the world's most important antique astronomical instrument collections.

Grant Park

337 E Randolph St • (312) 747-2001

Open Daily, dawn to dusk

Proudly referred to as Chicago's "front yard," Grant Park is among the city's loveliest and most prominent parks. The park includes the museum campus, a 1995 transformation of paved areas into beautiful greenspace. Grant Park's centerpiece is the Clarence Buckingham Memorial Fountain, built in 1927 to provide a monumental focal point while protecting the park's breathtaking lakefront views. Across from the BP Pedestrian Bridge from Millennium Park, the northeast corner of Grant Park hosts outdoor activities at Daley Bicentennial Plaza. Attractions here include a garden, skating rinks, chess tables, and an activities building.

Millennium Park

201 E Randolph • (312) 742-5222

Open Daily

Millennium Park has free admission, and features the Jay Pritzker Pavilion, the *Crown Foundation*, and the Lurie Garden. Because the park sits atop a parking garage and the commuter rail Millennium Station, it is considered the world's largest rooftop garden. Be sure to take a photo beside the *Cloud Gate*!

National Hellenic Museum

333 S. Halsted St • (312) 655-1234

Tues-Fri 10:00 am to 5:00 pm; Sat & Sun 11:00 to 5:00 pm

Visitors of all ages will experience Greek history and culture through the words of storytellers past and present. Its interactive exhibitions, Library, Oral History Center, and Education Center showcase the contributions of Hellenism, Greece, and Greek Americans to the world.



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During summers, students may continue their studies and earn credit while attending the **Prague Summer Program**, where they take workshops and attend readings with poets, writers, and artists from all over the world.

WMU AT THE CONFERENCE

Featured Reading

Jaimy Gordon, National Book Award Winner, *Lord of Misrule*
Friday, March 2, Noon
Room: Grand Ballroom, Hilton Chicago

WMU Faculty Reading and Panel

"There Really is a Kalamazoo: Making the Third Coast Home"
Saturday, March 3, 1:30-2:45
Room: Continental A, Lobby Level, Hilton Chicago

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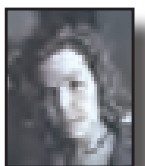
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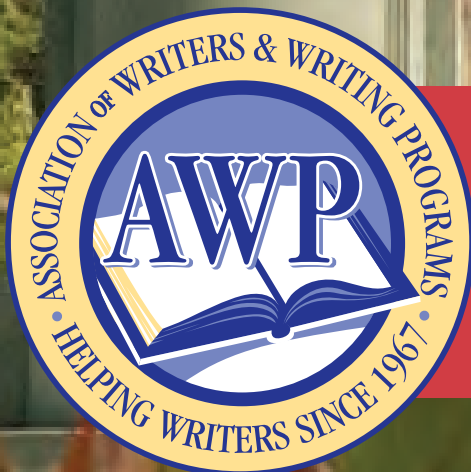


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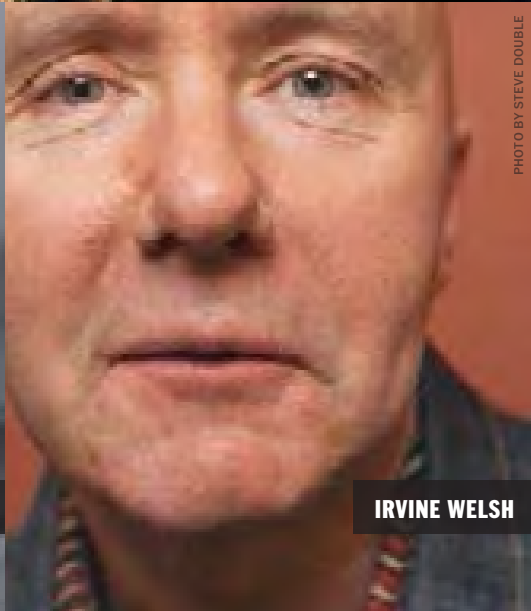


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