

Thursday, February 27

SHERATON SEATTLE	9:00-10:15	10:30-11:45	Noon-1:15	1:30-2:45	3:00-4:15	4:30-5:45	Evenings
Aspen (2nd Floor)	Home and Not Home: Poetries of/in a Changing Japan	The Reed Way: 101 Years of Inquiry & Poetry	Books About Books: A Nonfiction Conundrum	From the Stage to the Page: teaching drama in the creative writing classroom	What's Luso Got To Do With It?	Sonic Lit: Reaching New Communities by Lifting Writing off the Page	6:00-7:15 p.m.
Cedar (2nd Floor)	Stacking the Stacks: Getting Indie Lit Books and Journals into Libraries	Translation and US Spanish-Language Poetry	Writing Across Borders: Bringing Real World Voices into High School Classrooms	Communication is Translation: How the Act of Translating Influences the Act of Poesis	The Write to Network: Women Writers Empowering Women	The Word is a DEAD EVENT Temporary Arabic Literature CANCELLED Solution	Two-Year College Caucus Room 607, Washington State Convention Center
Redwood (2nd Floor)	Melville House 12th Anniversary Reading	Another Voice in My Mouth: Persona in Poetry and Prose	Creative Composition: Incorporating Creative Writing into College Composition	The Author's Children: The Intersection of Art, and Ethics in Writing About Your Kids	Ghost Lives: Writing And Teaching Memoir When The Subject Is Missing	First-Person Journalism: Tips on Telling the Truth	GLBTQ Caucus Room 611, Washington State Convention Center
Willow (2nd Floor)	Lives Not Our Own: The Ethics and Practice of Assuming the Voices of Others	How Many Readers is Enough?	Grub Street National Book Prizewinners Reading	Hot off the Presses: A Reading by Copper Canyon Poets	Hidden Populations: The Working Class in the Writing Workshop	From Page to Stage, Performance Poetry and the WITS Process of Teaching and Learning	Low-Res. MFA Program Directors' Caucus Room 612, Washington State Convention Center
WASHINGTON STATE CONVENTION CENTER							
Room 2A (Level 2)	Disrupting Class: Changing Pedagogical Landscapes in the Writing Classroom	Writing Outside: The Importance of an Interdisciplinary Approach to Writing	20 Things You Need to Know About Starting a Writers Group	What's Next? Pressures and Opportunities in Undergraduate Writing Programs	Cascadia Chronicle: Integrating Writing with Digital Geo-Visualization	Beyond Blackboard: Creating Virtual Writing Communities Inside and Outside the Academy	7:00-8:15 p.m.
Room 2B (Level 2)		Is Poetry Ready for Prime Time?	Like Sand to the Beach: Bringing Your Book to Market	Reading Virginia's Mail: Letters and Journals as Creative Nonfiction	Writing Towards the Future: High School Creative Writing Programs	Writing Through Race	Stephen Dunn Reception & Reading Cedar A Room, Sheraton Seattle, 2nd Floor
Room 3A (Level 3)	It's Funny Because It's True	How Far, Imagination: Writing Characters of Another Race in Fiction	Writing for Musical Theatre: The Collaboration & Collision of Disparate Crafts	Why Can't We Be Friends?: Book Arts in the Digital Age	Behind the Scenes: Meet the Producers of the Literary Documentary	Beyond the Memoir: a New Approach to Teaching Creative Writing to Senior Citizens	Saranac Review/SUNY Review Reception Cedar B Room, Sheraton Seattle, 2nd Floor
Room 3B (Level 3)	Project-Driven Publicity for Publishers and Writers	Courting the Peculiar: the Ever-Changing Queerness of Creative Nonfiction	A Tribute to Hayden Carruth: Poet, Teacher, Editor, Critic	Writing Rules I Break, Presented by The Southampton Review	You're Doing It Wrong: Grantwriting for Publishers 101	New Fairy Tales from the North	Mountain Writers Series: After 40 Years - A Nonprofit Model
Room 400 (Level 4)	Go Somewhere, Write Something: Teaching Intentional Experience	Double Lives: Writer/Translators	Fabulist Fiction for a Hot Planet	Development of Community-Based Creative Writing Programs in the Inland Northwest	Calling Your Muse When Writing for Young Adults and Children		
Patricia Olson Stage (North Exhibit Hall, Level 4)		A Reading by Writers from the Graduate Writing Programs at the Univ. of South Dakota		Writers Who Play		Bookfair Stages Sponsored by	
Robert Muroff Stage (North Exhibit Hall, Level 4)		Antioch University Alumni Book Launch					
Scott James Stage (South Exhibit Hall, Level 4)		Cutthroat, a Journal of the Arts Mentor Program Reading					
Ballroom ABC (Level 6)						David Guterson & Erik Larson, Sponsored by PEN/Faulkner and Seattle Arts & Lectures	Poetry Foundation Reception Redwood Room, Sheraton Seattle, 2nd Floor
Ballroom E (Level 6)					The Narration of Identity with Richard Blanco & Cristina Garcia, Sponsored by Blue Flower Arts	Elizabeth Alexander and Frank Bidart, Sponsored by the Poetry Society of America	Fairleigh Dickinson University Reception Ballard Room, Sheraton Seattle, 3rd Floor
Room 602/603 (Level 6)	Daydreaming at the Mini-Mart: The Suburbs and Literary Imagination	Once It's Out of the Gate: Post Publication Marketing and Platform Building	Editing the Poetry Book	Before the Door of God	Artists in the Old-Growth: OSU's Spring Creek Project & the HJ Andrews Experimental Forest	Four Novelists Celebrate Arte Público Press	Northwest Institute of Literary Arts Reception Capital Hill Room, Sheraton Seattle, 3rd Floor
Room 604 (Level 6)	Four Ways Blogging Benefits a Writer	Midwest Region: AWP Program Directors' Breakout Session	Past, Passing, & To Come: 30th Anniversary Reading, MFA at VCU	Engaging Youth with Slam Poetry and Spoken Word	Best-Kept Secret: The Joys of Teaching Composition at a Two-Year College	How to Write About A Murderer	Writers in the Schools (WITS) Reception Greenwood Room, Sheraton Seattle, 3rd Floor
Room 606 (Level 6)	Eco-Spectacular Vision: post-pastoral poetics in the 21st century	Shouting in a Crowded Room: Challenges in Expanding Small-Press Readership	Walt Whitman's Niece: Poetry and Popular Music	Mix It Up: Teaching Hybrid Forms	The Legacy of Leslie Scalapino	The Peculiar Yesterday: The Memoir Today	Ruminate - Rock & Sling - WordFarm Reception Kirkland Room, Sheraton Seattle, 3rd Floor
Room 607 (Level 6)	The Raven Chronicles at 23	West Region: AWP Program Directors' Breakout Session	All This and More: What Form of Creative Nonfiction is the Essay/Review?	Writers and Dads: A Reconciliation	Breaking Silences: Women's Memoir as an Act of Rebellion	Contemporary Writers on Teaching Flannery O'Connor	Virginia Commonwealth University Reception Issaquah Room, Sheraton Seattle, 3rd Floor
Room 608 (Level 6)	AWP Program Directors Plenary Assembly	Pacific West Region: AWP Program Directors' Breakout Session	Put Your Shit on Paper: Chicago-Based Writing Programs on Running High School Workshops	A Tribute to Vern Rutsala	How to Write a Good Bad Book Review	New Media Beyond the Book: A How-to Session	
Room 609 (Level 6)	The Third Degree: Why Writers Pursue Additional Education Beyond the Master's	Northeast Region: AWP Program Directors' Breakout Session	Ahsahta Press 40th Anniversary Reading	You Can't Go Home Again: Post-Iraq Assimilation, Trauma, and Narrative Art	Native American Poetics: The Fourth Wave	CW at the U: A Poetry Reading	
Room 611 (Level 6)	Translating the Foreign: What Does It Mean?	Come Talk Story: Hawai'i Writers on Place, Politics and Da Kine	Translating Radical Women Poets	Out of the Classroom: Possible Adventures in Creative Writing	Translation in Creative Writing Programs	How Can You Grade a Poem? Creative Approaches to Assignments, Assessments	
Room 612 (Level 6)	More Terrible Sonnets: Four Poets on Faith and Doubt	Southeast Region: AWP Program Directors' Breakout Session	Literary Politics: White Guys and Everyone Else	I'm Just Not That Into You: Unsympathetic Characters in Fiction	A Poet in Exile	The AWP George Garrett Award: Who Exactly Was George Garrett?	
Room 613/614 (Level 6)	The Influence of Theory Upon a Creative Practice	Don't Hate Your Life: Redesign Your Comp Class	Don't Just Stand There and Read: Literary Events That Go Beyond the Usual	The I or The Eye: The Narrator's Role in Nonfiction	Surprising Seeds: Cultivating Poetry Across Art Practices	Protean Poetics in the 21st Century: Redefining Poetry & Place in a Placeless World	
Room 615/616/617 (Level 6)			Pitching Outside the Box: How Literary-Minded People Write for Non-Literary Publications	Henry at 100: A Centenary Tribute to John Berryman	The DIY Book Tour: Take Your Show on the Road	Homesteading on the Digital Frontier: Writers' Blogs	
Room 618/619/620 (Level 6)		Commercial Literary Fiction (Not an Oxymoron): The Place of Craft in Writing	Creative Nonfiction's 20th Anniversary Reading	How to Do It Now: New Trends in Literary Publishing	The Author-Editor Relationship	The Long Distance Race: Making a Life in Poetry	8:30-10:00 p.m.
WESTERN NEW ENGLAND MFA ANNEX							
Room LL4 (Lower Level)	Teaching Brief, Sudden, Flash, and Very Short Prose	The Art of Difficulty: Challenging Poetry Students to Think Clearly, Read Smartly	The Challenges and Rewards of Cross-Genre Teaching in an MFA Program	Beyond What You Did Last Summer: Teaching Travel Writing	Coming of Age: Young People Running Youth Literacy Programs	Flash in the Classroom: Teaching Micro Prose	#AWP14 Keynote Presentation
Room LL5 (Lower Level)	Male Creations and Their Female Creators	A Bag Full of God: Female Memoirists with Daddy Issues	Getting Your Foot in the Door: Alternatives to Traditional Children's Book Contracts	Ring of Fire, New Creations: Translation on the Pacific Rim	Writing the Midnight Sun: A Boreal Books Reading and Discussion	Kelsey Street Press: 40 Years of Publishing Innovative Writing By Women	Annie Proulx, Sponsored by University of Washington Ballroom ABCE, Washington State Convention Center
Room 101 (Level 1)	Structuring the Novel	Goodbye, Lenin: Poets Write the Cold War and Its Aftermath	Sounds Through the Wall: Writing about Music and Musicians	The Floating Bridge Press 20th Anniversary Reading Featuring Washington State Poets	Designed Instability: Open Endings in Short Fiction	Power and Page Count: Publishing the Other Gender	
Room 202 (Level 2)	What Was Is: The Use of Present Tense in Creative Nonfiction	Richard Hugo: Triggering Towns, Triggering Syntax	The Third I: The Writer as Mediator in Memoir and Personal Narrative	South Dakota Review: A 50th-Anniversary Reading and Celebration	The Legacy of Richard Hugo	Relationship Memoir: Living through it	10:00 p.m.-midnight
Room 301 (Level 3)	You Are Here: A Pacific Northwest Poetry Sampler	Writing About Children for Adults	Canadian-Cascadian: Four Poets from British Columbia	Under-the-Radar Trends in Contemporary American Poetry	Let's Avoid a Quick Death, Please: Starting and Sustaining a New Literary Publication	Literary Matriarchs: Thinking Through Our (Writerly) Mothers	Old School Slam Sheraton Seattle, Willow 2nd Floor
Room 302 (Level 3)	The Poet, The Scholar, and the Critic	Peace Corps Writers Across the Genres	Hired Help: Exploring the Relationship Between Author and Editor	From Borges to the Gnostics: Tribute to the work of Willis Barnstone	Creating Emotional Depth: Tools and Inspiration from Various Genres	The Literary Legacy of Nirvana and Kurt Cobain	
Room 303 (Level 3)		Booklift: The Author Cooperative Model for Launching New Work	FC2 at Forty Years	Beef Jerky, Bras, and Car Parts: What We Write About When We Write for Money	Get Out of Town: Fulbright Opportunities for Writers	Wesleyan University Press Reading	AWP Public Reception & Dance Party Sheraton Seattle, Grand Ballroom 2nd Floor
Room 304 (Level 3)		Publish it Forward: Creating the Future Together	Writing the Monster Body	Being Juvenile Is a Good Thing: A Reading of Old Writers Inspired by Young Writers	The Kenyon Review 75th Anniversary Reading	Is It Really That Difficult? The Problem with "Difficult" Poetry	
Room 305 (Level 3)	We're Having a Party: Building a Literary Community Through Event Series	An Invisible Geography: Writing Trauma, Pain, and Loss	Not What I Was Looking For, But What I Found: Deploying Research in Creative Writing	Writing in Place: The West as Catalyst and Backdrop for Fiction		The New Nature of Funding	

Friday, February 28

SHERATON SEATTLE	9:00-10:15	10:30-11:45	Noon-1:15	1:30-2:45	3:00-4:15	4:30-5:45	Evenings
Aspen (2nd Floor)	Publishing Local in the Last Frontier	Getting Short-Form Nonfiction to Readers: A Publication Discussion	Verses Versus Verses: Perspectives on Poetry Contests	A Family Affair: Family Structure as Narrative Structure	BLOOM turns 10	This Assignment is So Gay: Managing Your Queerness in Your Classroom	6:00–7:15 p.m.
Cedar (2nd Floor)	The New Nature of Planning	True North: Alaskan Literary Nonfiction	Translation in the University: Where Does It Fit?	Once More Unto the Breach: War-Informed Literature in Translation	Storytelling for a Cause	The Re-Emergence of Book Arts: Book Designers and the Authors They Publish	Forum of Undergrad. Student Editors Caucus Room 2A, Washington State Convention Center
Redwood (2nd Floor)	Switching Genres Midstream: Searching For the Right Match	Poets on the Craft of Translation	Full Disclosure: How to Spill Your Guts without Making a Mess	Alaska Voices: A Reading by Alaska Literary Series Authors	Like a Novel: Creative Nonfiction and the Question of Characters	Forbidden Forms: Beyond the Plot Triangle	Indigenous-Aboriginal American Writers Caucus Room 604, Washington State Convention Center
Willow (2nd Floor)	Coming of Age Tales in Fiction and Nonfiction	The Well-Feathered Nest: Family as Fodder in Southern Fiction	All Publishers Great and Small: Reexamining the Book Business in the 21st Century	From Thesis to Book: The Stretch Run	Arriba Baseball!: A Collection of Latino/a Baseball Fiction	Aphrodite's Daughter: Rhetoric in Contemporary Poetry	Women's Caucus Room 607, Washington State Convention Center
WASHINGTON STATE CONVENTION CENTER							
Room 2A (Level 2)	Taking Literature Off the Page: How to Be a More Attractive Job Candidate	Our Bodies at Work: Women, Liminal Space, and the U.S./Mexico Border	Ergo Sum Game: Poetry as Philosophical Foray	Poetic Pedagogies: Confronting the Creative Spirit in First-Year Writing	To Wear Every Color of the Heart: Beyond Craft to Teach Youth in Hospital Settings	Hong Kong and Taiwan: Writing in Chinese But Not in China	Art School Writing Faculty Caucus Room 611, Washington State Convention Center
Room 2B (Level 2)	Warning Extreme Content: Sex, Drugs, and Abuse as Themes in Young Adult Literature	The Subversive Spirit: Poetry Writing from the Edge of Faith	How Twitter Works (And Doesn't Work) For Writers	RHINO: 37 Years of Charging Forward	Writing Comics the AWP Way	To E, or Not to E: Journals in the 21st Century	
Room 3A (Level 3)	The New Translation: Writing through Rewriting	Rigor Mortis or Rigor Vitalis? Signs of Life in the Creative Writing Classroom	Transmedia: The Future Of Storytelling?	Stage to Page: The Challenges and Serendipities of Publishing Performative Texts	A Tribute to and Celebration of David Wagoner	Writing Across the Generations: Youth and Senior Pen Pals	
Room 3B (Level 3)	The Poetic Sentence	Magic and the Intellect	Applying for a National Endowment for the Arts Creative Writing Fellowship	Building a Space For Comics in the Creative Writing Program	Uncovering Hip Hop Poetry	Smuggling Words: Writers Subverting Borders	7:00–8:15 p.m.
Room 400 (Level 4)	Fiction, Memoir, and the University Press	New Generation African Women Poets: A Reading from the African Poetry Book Series	Remapping the Frontier: Northwest Women Poets Writing From Archives and Experience	Plotting the Realist Novel	Labor of Love: Working with Volunteer Staff	There She Goes Again: Women Writing Travel	Western Washington University Reception Aspen Room, Sheraton Seattle, 2nd Floor
Patricia Olson Stage (North Exhibit Hall, Level 4)	Shabda Press Poetry Book Launch Reading	BooksI Love Recommendation App	A Reading From Jake Adam York's <i>Abide</i> by Friends & Fellow Writers	University of New Mexico Poetry Reading	Randall Jarrell's 100th Birthday		New York University Reception Cedar Room, Sheraton Seattle, 2nd Floor
Robert Muroff Stage (North Exhibit Hall, Level 4)	Bookfair Stages Sponsored by  ADELPHI UNIVERSITY	New Poetry from Omnidawn Publishing	Finishing Line Press Poetry Reading	Words by the Women of Minerva Rising			Image 25th Anniversary Reception Juniper/Madrona Room, Sheraton Seattle, 2nd Floor
Scott James Stage (South Exhibit Hall, Level 4)		Airlie Press and Sixteen Rivers Press Poetry Reading	'A Shapelesse Flame': The Nature of Poetry and Desire	Celebrating "december"	Celebrating Northwest Poets: Crab Creek Review's 30th Anniversary Reading	A Reading by Faculty of Spalding University's Brief-Residency MFA in Writing Program	University of Pittsburgh Reception Redwood Room, Sheraton Seattle, 2nd Floor
Ballroom ABC (Level 6)			Author & Editor: The Relationship that Builds a Book	Chris Abani and Chang-rae Lee, Sponsored by University of Washington, Bothell	Ben Fountain and Amy Tan, Sponsored by the National Book Critics Circle	Rachel Kushner & Colm Tóibín, Sponsored by Center for Fiction	Anhinga Press Reception Ballard Room, Sheraton Seattle, 3rd Floor
Ballroom E (Level 6)			Fady Joudah and Ghassan Zaqtan	Christopher Ricks, Sponsored by the Poetry Foundation	Natalie Diaz, Lucia Perillo, and Dean Young, Sponsored by Copper Canyon Press	Joy Harjo, Harryette Mullen, and Carl Phillips on Craft, Sponsored by Cave Canem	
Room 602/603 (Level 6)	Preparing for Exuberant Life Beyond the MFA	Family Trouble: Memoirists on the Hazards and Rewards of Revealing Family	Chicana/o Noir: Murder, Mayhem and Mexican Americans	Wayward: An Examination of the Modern Flaneur	A Memoir with a View: On Bringing the Outside In	How to Write a Nonfiction Book Proposal	
Room 604 (Level 6)	Navigating Emptiness: Benefits and Drawbacks of Teaching the Lyric Essay	Return to the Future: Reinventing the Book	Playwriting in the Pacific Northwest: A Specialized Craft in a Unique Region	Ekphrasis as Edge: Moving Beyond Description of Visual Art	Graduate Programs in Publishing	Beg, Borrow, Steal: Twenty-five Best Teaching Practices	
Room 606 (Level 6)	Digital Lit: Why Online Magazines Deserve More Respect	Poetry, Fiction, & Gronkfest: Celebrating Five Years of What Books Press	#interaction: How Social Media Changed the Conversation Between Audience and Author	A Reading by the 2012 AWP Award Series Winners	The Haiti I Know	Teaching in Two-Year Colleges	
Room 607 (Level 6)	Tupelo Press 15th Anniversary Reading	Poetry and the Online Community: Using Digital Media to Build Audience	The Researcher in the Room: The Ethics of Immersion Writing	The Art of the Book Review	The Parent-Writer: Can We Really Have It All?	Just the Facts: Effective Research Strategies in Creative Nonfiction	Solstice MFA/Pine Manor College & ECWC Reception Capital Hill Room, Sheraton Seattle, 3rd Floor
Room 608 (Level 6)	AWP Town Meeting of Individual Members	From Sea to Sea: Poets on the Power of Water	Can There Be Mercy?: On Ethically Teaching the Writing of Historical Atrocity	Building Communities Through Poetry: America's Favorite Poem Project	Language In The Air: Taking Writing off the Page with Audio	From Finding Your Muse to Finding Your Readers: Book Promotion	
Room 609 (Level 6)	Where Witness Meets the Page: Why We Write What We Write	The Road Less Taken: Alternative Forms of Distribution	The Kizer Legacy: 55 Years of Poetry Northwest	The Art of Juggling: How to Publish, Present, and Everything Else with a Teeny-Tiny Staff	Making Certain It Goes On: A Tribute to Richard Hugo	McSweeney's Poetry Series Launch: A Reading and Discussion	California College of Arts Reception Issaquah Room, Sheraton Seattle, 3rd Floor
Room 611 (Level 6)	A "New" Nonfiction	Native Texts in the Workshop: Why Now (and How)	2013/2014 Writers' Conferences & Centers Meeting	University of Montana Faculty Reading	Science and Fake Science in Fiction	Submitting Translations: The Literary Magazine as the Back Door to Fame and Fortune	
Room 612 (Level 6)	Voices from the Outpost: Wild Words for Wallowa County, OR	A Tribute to Kathleen Fraser	A Tribute to and Celebration of Colleen McElroy	A Celebration of the Life and Work of Kurt Brown	Found in Translation: How Translators and Authors Translate the Untranslatable	Don't Call me Inspirational: A Readings by Three Writers with CP	Salmon Poetry Ltd. Reception Kirkland Room, Sheraton Seattle, 3rd Floor
Room 613/614 (Level 6)	Passive Characters in Contemporary Fiction: Writing Problem or Literary Strategy?	New Stories from the Southwest	Easy for Who?: Creative Writing Teachers Respond to Criticism of the Workshop	25th Anniversary of Tia Chucha Press: The Coiled Serpent	When Workshop Doesn't Work: Alternative Models of Creative Writing Instruction	The Middle Matters: How Fiction Writers Approach the Middle of their Stories	
Room 615/616/617 (Level 6)	How to Teach Students to Speak "Language for a New Century"	Graywolf Press Fortieth Anniversary	25 for 25: A Lambda Literary Foundation Celebration Reading	In Your Next Letter I Wish You'd Say: Epistolary Impulse and Innovation	20 Years After: A Poetry Reading by University of Oregon Alumni	A Tribute to William S. Burroughs	Sewanee Writers' Conference Reception Ravenna Room, Sheraton Seattle, 3rd Floor
Room 618/619/620 (Level 6)	The Living Text: Writers on the Praxis of Performance	Grove/Atlantic Literary Salon	River Teeth Anniversary Reading	Approaches to Publishing	What I Wish I'd Known Before I Started Writing for Kids and Young Adults	A Story Larger Than My Own: a reading	
WESTERN NEW ENGLAND MFA ANNEX							8:30–10:00 p.m.
Room LL4 (Lower Level)	CantoMundo Fellows and Faculty Share their Stories of Teaching Latina/o Poetry	Give Me Your Vampires, Your Fae, Your Bulbous Alien Masses Yearning to Breathe Free	Using the Journal in the Classroom: Mess, Wildness, and New Sight	Writing In the Margins	When Genres Collide: Teaching Prose Poetry and Flash Fiction	Teaching and Writing Overseas	Gretel Ehrlich and Barry Lopez, Spon. by Western Washington University. Ballroom ABC, Washington State Convention Center
Room LL5 (Lower Level)	Poetics of Science: Meetings of the Mind	Dwelling on the Edge: New California Writing 2013, Heyday/California Legacy	45th Year Anniversary Reading: The Ashland Poetry Press	What's Your Problem: Adolescents in Danger and the Novels that Tell their Stories	The Bellingham Review	Place and Ethnicity in Literary Non-Fiction	
Room 101 (Level 1)	Stoking the Fire: Maintaining the Passion for Writing When Success Eludes	When a Poem Can't Tell the Whole Story: Why Poets are Taking up Nonfiction	Less is More Than Ever: A New Time for Novellas	Narrative and Other So-Called Lapsed and Retrograde Forms of Lyric Expression	The (She) Devil Inside: Unlikable Women in Fiction	UBC Creative Writing Celebrates 50 Years	Robert Hass, Eva Saulitis, and Gary Snyder: Sponsored by Red Hen Press Ballroom E, Wash. Conv. Center
Room 202 (Level 2)	Happy Endings That Won't Jerk You Around	Lost Horse Press At 15 Hands / Years!	<i>Brevity</i> Reading	Women Writing Violence	Weaving Stories from Strands of Truth: Native Writers on Nonfiction	Using the Gifts of the Region in an Era of Globalization	
Room 301 (Level 3)	Let It Come Down: Violence in Contemporary Poetry	War Stories: Truth, Fiction, and Conflict	From Sound to Sense: Crafting the Lyric Sentence	Poets in Nonprofits: How Changing The World Can Change Your Work	Pigeonhole or Portal?	Poets with a Press Pass	10:00 p.m.–midnight
Room 302 (Level 3)	The Influence of the International: Four Writers Talk	Writing Inside Out: Author's Day Jobs	William Stafford Centennial	Mixed Methods: Collaboration Between Visual Art and Contemporary Poetry	Crossing the Veil: Engaging the Editor who Rejects your Work	Tribute to Margarita Donnelly and Calyx, One of Nation's Oldest Feminist Presses	Old School Slam Willow Room, Sheraton Seattle
Room 303 (Level 3)	Science Fiction and Fantasy by Women of the Pacific Northwest: A Hydra House Reading	Poetry of Wonder and Astonishment	Peripheral Visionaries: Taking Action to Cultivate Literary Diversity	Beyond the "Axis of Evil:" Shattering the Stereotypes of Iran and Iranians	How Readers Read: A Report from the Stacks of Submissions		
Room 304 (Level 3)		Independent Bookselling: Opportunities for Authors	A Tribute to Sherman Alexie	Calling all Poets! You've Found Your Voice; Now Find Your Audience	West Chester University Poetry Conference Twentieth-Anniversary Panel		AWP Public Reception & Dance Party Grand Ballroom, Sheraton Seattle
Room 305 (Level 3)	Debunking The Myths of New Publishing Models	Are We Latino? The Hazards of Representation	Gaming Social Media	Organizing the Truth: Building the Nonfiction Canon	Literary Entourage: Agents and More	Readings Beyond Campus	

Saturday, March 1

SHERATON SEATTLE		9:00-10:15	10:30-11:45	Noon-1:15	1:30-2:45	3:00-4:15	4:30-5:45	Evenings
Aspen (2nd Floor)		Novels-in-Stories or Story Cycles	New Kids on the Block: Emerging Latino Voices Engage in Discourse on Poetry, Community	The Greening of Literature: Eco-Fiction and Poetry to Enlighten and Inspire	Literary Players: Former Winners of the Playboy College Fiction Contest Share their Work	The Uncanny West, or How to Conjure the Real West through the Fantastic	How Far Do You Go: Sex in YA Fiction	7:00–8:15 p.m.
Cedar (2nd Floor)		Translation as Pure Writing	The Wreckage of Reason: Contemporary Experimental Prose by Women Writers		Lead From the Front: Best Practices for Working With Veterans in the Writing Classroom	Writing about Nature in an Unnatural World	Keeping the Original Voice through Changing	Mountain Writers Series: A Reception & Reading to Celebrate 40 Years
Redwood (2nd Floor)		Transitioning into the Future: Sustaining the Collective Poetry Press	Resisting Rise, Fall, Resolve: Strategies for the Anti- Memoir	Strange Families: Domestic Stories Illuminating Social Issues	Crossing the Bridge to Nowhere	Beyond Kimchi: Writing Through Ethnicity	All About Skin: A Discussion of Short Fiction by Women Writers of Color	Aspen Room, Sheraton Seattle, 2nd Floor
Willow (2nd Floor)		Write Bloody Publishing 10th Anniversary Reading and Honkytonk Badonkadonk	Writing on the Great Plains: A Celebration of Forty Years of Creative Writing at Wichita State	Pacific Northwest Authors Speak About their Landscape	Reading Stevens for Writers: The Mind at the End of the Palm	Lightening Up the Dark: The Role of Humor in Memoir	Where are We Now?: The State of GLBTQ Small Press Publishing	Inland Northwest Center for Writers at Eastern Washington University Reception
WASHINGTON STATE CONVENTION CENTER								
Room 2A (Level 2)		Drawing Out the Poet: Visual Art in the Writing Workshop	MFA Students as TA's at Community College: Two Models	Report and Readings from the Afghan Women's Writing Project	Only Connect: Building Community in Low Residency Programs	Social Action Writing: Our Words in the World	"Breaking Bread with the Dead": 60 Years at the Poetry Center Digital Archive	Cedar Room, Sheraton Seattle, 2nd Floor
Room 2B (Level 2)		Lifelong Community: Launching and Activating an MFA Alumni Organization	Research in the Workshop: Teaching Documentary Literature	How to Market Your Book on a Shoestring	The Weight of Displacement: Latino Writings from the Heartland	Design Junkie: Curb Appeal, Visual Intelligence, and Reading	Nothing to Prove, Nothing to Lose: Introducing People to Poetry without Scaring Them Away	Emerson College Reception
Room 3A (Level 3)		Geeks, Punks, and EVENT CANCELLED Writing from the	FUSION: International Collaborations of Poetry and Art	Out of History: Transforming Research into Literature	The Alaskan Legacy of John Haines	Freedom in Translation: Finding Ourselves a New Poetics	Social Responsibility, Creative Writing, and the Urban Serving University	Redwood Room, Sheraton Seattle, 2nd Floor
Room 3B (Level 3)		Orchestration for Writers 101	Advice to Non-Profit Organizations Seeking Funding from the NEA	Pushing Boundaries in YA Literature: Civil Disobedience, Violence and War	We Need to Talk: Editors Discuss How They Communicate with Writers	Who Wears Short Shorts? (We Do): Revitalizing the Fiction Workshop	The Power of Perspective: Teaching Memoir and Creating Community Among Older Writers	
Room 400 (Level 4)		Navigating the Other '60s: The Publishing World and the Post-Sixty Writer	The Long Run: Anhinga Press 40th Anniversary Reading	Profile Writing: Telling Other Peoples' Stories	A Pitt Poetry Series Reading: The Northwest Connection	Vonnegut's Legacy: Writing about War and Other Debacles of the Human Condition	Uncreative & Unoriginal: Notes on Conceptual Writing	
Patricia Olson Stage (North Exhibit Hall, Level 4)			A Sense of Place: The Washington State Geospatial Poetry Anthology		Jack Kerouac School 40th Anniversary Reading	Writopia Lab: Fun and Productive Creative Writing Workshops for Kids and Teens	Bookfair Stages Sponsored by  ADELPHI UNIVERSITY	
Robert Muroff Stage (North Exhibit Hall, Level 4)		A University of Kansas & Beecher's Reading	Publication Studio Authors: Howard W. Robertson and Matt Briggs					
Scott James Stage (South Exhibit Hall, Level 4)			Poetry from WordTech	Amazon for Authors				
Ballroom ABC (Level 6)						Song of the Reed: The Poetry of Rumi, Sponsored by Poets House	Gish Jen and Tobias Wolff, Sponsored by Oregon State University	8:30–10:00 p.m.
Ballroom E (Level 6)				Stellarondo & Rick Bass: Scored Short Stories and Music		Molly Gloss and Ursula K. LeGuin, Sponsored by Literary Arts and the Lyceum Agency	Mary Ruefle and Brenda Shaughnessy, Sponsored by Kundiman and Wave Books	Sherman Alexie and Timothy Egan Sponsored by Hugo House Ballroom ABC, Washington State Convention Center
Room 602/603 (Level 6)		The Creative Writer as Critic	What We Talk about When We Talk about Subtext	Encouraging Emerging Poets	What About God? Memoirists Discuss Faith and Writing	Race and Belonging: Navigating the MFA Program as a Writer of Color	Isolation and Community: How We Write It, How We Live It	
Room 604 (Level 6)		Handling Words: Book Arts and the Creative Process	Literary Adventures in Paradise: Celebrating FLAC's Tenth Anniversary	Poetry as Sound's Potential	News from Nowhere: Writing Through Difficulty with Marginalized Populations	From Silver to Gold: A Case Study in Planning for a Regional Writers' Center	The Play's the Thing: Teaching Classical Literature Through Adapted Writing	
Room 606 (Level 6)		Secondary Orality in the US	What Are We Projecting?: American Poetry and Poetics in the Era of the Project	Poetry Flash at 42: Four Decades of Chronicling and Reviewing the West's Literary Scene	Lessons from The Grind: Fostering an Online Writing Community	Planning For Surprise: Teaching the Unexpected in Personal Narrative	Risking More Than Your Own Story: The Challenges of Researching and Writing	Jane Hirshfield and Sharon Olds Sponsored by Academy of American Poets Ballroom E, Washington State Convention Center
Room 607 (Level 6)		The Longer View: Long Poems from The Seattle Review, A Poetry Reading	Ain't From Around Here: Travel Writers on Writing the Place You Know	A Memorial Reading for Kofi Awoonor, Presented by The African Poetry Book Fund	Rethinking Linking: Stories and Novels, Structure and Beyond	New Recruits: How Literary Organizations Train and Motivate Students and Volunteers	Collaboration & Emergence: Chapbooks at the Crossroads	
Room 608 (Level 6)		Beyond Pessoa, the New Landscape of Portuguese-American Literature	So You Want To Build A Platform: But What Is It & Why Do You Need One?	Brave New Media	But Is It Any Good? Appropriation and Evaluation	Jack Kerouac School 40th Anniversary Reading: Feminism & Anti-War Writings	Mountain Writers Series 40th Anniversary Reading	
Room 609 (Level 6)		War Zones: Youth & Violence in Writing	Fractious Art: The Palestine/Israel Poetry Anthology	Creativity and the Future of K-12 Education	Writing God: Craft, Language, and Sacred Experience	A Reading from Obsession: Sestinas in the 21st Century	Page Meets Stage	
Room 611 (Level 6)		What the Dog Said: Writing in Unusual Points of View	Best Practices for Submitting an AWP Panel Proposal	2015 Minneapolis AWP Conference & Bookfair Forum	CantoMundo: 5th Year Anniversary Reading Celebrating Latina/o Poetics	Bilingual Writing or Self-Translation	Weird Girls (Fabulous Ladies of Fabulist Fiction)	
Room 612 (Level 6)		Cascadia: Reading (and Writing) the Bioregion	Queer Translation	Celebrating the First Fifteen: A Crab Orchard Series in Poetry Reading		Small Town Girls	Northwest Writers Showcase: A Reading of Pacific Northwest-based Novels	
Room 613/614 (Level 6)		So You Want to Change the World? Literary Editors on Writing with a Social Purpose	Crossing Over to Children's Literature	Telling it All: Boundaries in Creative Non-Fiction	Queer Double Agents: Writing & Publishing Between Communities	Gifted and Giving: A Celebration of Judith Kitchen	Rounding the Human Corners: Writing the Truth about the Changing World	
Room 615/616/617 (Level 6)		New America	Hyphenated Poets: Ethnic American Writing Against Type	Coming to Light: Evaluating Poetry Manuscripts	Rivers & Tides: Balancing Leadership with the Writing Life	Modernism and the Lyric Essay	A Political Engagement: A Tribute to Jack Hirschman	
Room 618/619/620 (Level 6)		Hip Lit: How Innovative Reading Series Are Revamping the Literary Scene	Rethinking the Poetry Workshop: Innovating and Subverting Traditional Creative Writing	The Supernatural School of Poetry	Celebrating 20 Years of Extraordinary Fiction at Riverhead Books	The Business of Literary Publishing in the Twenty-First Century	Translation as Current Event	
WESTERN NEW ENGLAND MFA ANNEX								
Room LL4 (Lower Level)		Teaching From the Stolen Purse	The Soldier's Perspective: How Creative Writing Serves Vets & They Serve Each Other	Here We Gather: Setting Up a Writers Conference, Festival at a Two-Year College	The Sincerest Form of Poetry	"Ain't She a Woman?" Creative Writing, Gender Equity and Justice in the Multicultural	Where Your Life Still Matters: Richard Hugo's The Triggering Town	
Room LL5 (Lower Level)		Women's Voices Matter—A Reading from Lost Orchard: Prose and Poetry	"Doubt Is My Revelation": Creative Nonfiction On Religion	The Latino Short Story: Continuity, Innovation, and the Voices of Story Writing	In Sickness and In Health: Writing about Illness and Loss for Young Adults	Crafting Heartbreak: Handling Grief Issues in Novels for Children and Young Adults	Beyond the Guild: Lyric Imperatives in the Personal Essay	
Room 101 (Level 1)		Editors as Readers as Writers	My Life is a Fiction: Writing Fiction From Autobiography	The Myth of the Inaccessible: Teaching Experimental Poetry in the Community	The LongISH Poem: a Reading of Poems and Sequences 3-9 Pages Long	Firsts: A Look at the Art of Debut Books by Copper Canyon Poets	Ecopoetics, Ekphrasis, Ethics	10:00 p.m.–midnight
Room 202 (Level 2)		Reported Poem, Lyric Truth	The Human Heart Hasn't Changed: Celebrating 40 Years of The Sun	Playwriting: The Bastard Child of Literature?	Please Mind the Gap: Innovative Approaches to Writing Historical Figures	What's a Creative Writing PhD Worth?	The Debts We Owe: Undergraduate Writing Programs Respond	
Room 301 (Level 3)		The Promises and Perils of Publicity	Sam Hamill & Friends	Intense/Beautiful/Devoted: Poems of Provocation & Witness	Comedy, and Errors	The Irony of the Internet: Reevaluating and Redefining Creativity in the Digital Age	Small is the New Big: Publishing Story Collections with Independent Presses	AWP Public Reception & Dance Party Grand Ballroom, Sheraton Seattle
Room 302 (Level 3)		Never Grow Up: Building a Life in Children's and Young Adult Fiction	Parts Toward a Whole: Tackling the Series of Linked Stories or Poems	Outlaw Aesthetics and Publishing: LA Indie Presses Changing the Face of Publishing	It's About Time: A Tribute to Philip Levine	A Tribute to the Poetry of Raymond Carver		
Room 303 (Level 3)		Good Luck with That: Writers Paying Bills	This is Not Your Country: Creating Characters Outside the Landscape of Our Lives	A Reading from Flash Fiction Funny	Published! From Poetry Manuscript to First Book	Troubleshooting the Seven (Deadly?) Sins of the Writing Life		
Room 304 (Level 3)			The Short Story is Dead, Long Live the Short Story: A Reading	A Reading by Hugo House Writers-In-Residence, Past and Present	The Naked I: Nonfiction's Exposed Voice	Image Twenty-Fifth Anniversary Reading		
Room 305 (Level 3)		Poetics of Generosity: The Fine Art of Constructive Praise	Writing, Rumpus, and Community	Translation as Transformation, Language as Skin: Some Perspectives on Creative Process	Writing Feminism in Creative Nonfiction			