



Association of Writers
& Writing Programs

2016 AWP Conference & Bookfair
March 30—April 2, 2016 • Los Angeles, CA
Los Angeles Convention Center & J.W. Marriott Los Angeles

21 September 2015

Communities of the AWP Conference & Bookfair

In response to requests for demographic information on the extent to which various communities participate in the 2016 Los Angeles AWP Conference & Bookfair, this document catalogs 231 events. The events listed here self-identify themselves, in their titles or descriptions, as events dedicated to the representation of specific literary communities, as follows:

- 20 self-identifying African-American events
- 25 self-identifying Asian-American events
- 1 self-identifying disabilities event
- 68 self-identifying feminist and women's issues events
- 8 self-identifying students and adjunct faculty events
- 9 self-identifying Indigenous events
- 31 self-identifying international and translation events
- 12 self-identifying K-12 events
- 24 self-identifying Latino events
- 50 self-identifying LGBTQ events
- 71 self-identifying social justice and multicultural events
- 7 self-identifying veterans events

Many members of these communities participate in other events that are not listed here, as this catalog quantifies topics, not individuals. This document lists only those events that, in their titles or descriptions, declare affiliations with these communities. For instance, graduate students and adjunct faculty participate in many other events that are not labeled by the terms "students" or "adjuncts." Those other events are more generally billed as readings or as panel discussions on pedagogy, craft, and a wide range of literary issues. The same is true for the conference's inclusion of individuals from other communities. With 560 total events, the diversity of the conference extends far beyond the 231 events listed here.

A [complete list of accepted events](#) is available on our website, as is the list of the diverse [featured authors](#), whose many readings are not included in this list.

The conference subcommittee, which adjudicates the proposals, does not see any demographic markers on the presenters, except for that information which is sometimes indicated by biographical notes. The quality of literary content is the major factor in the subcommittee's evaluations, while diversity and relevance to AWP's membership are criteria that inform the ranking of each proposal. [The process](#) for the evaluation of proposals resembles the process used by many state arts agencies and the NEA, and it produces the most inclusive annual literary programming in North America.

AWP collects only voluntary demographic data from our members and presenters. More than 40% of the presenters prefer not to supply it. As a result, AWP has no useful statistics on the demographics of individual presenters.

AWP knows that collecting demographic information in our association is important, and so last year we began the first survey in an annual rotation of comprehensive, stratified surveys to gather data on our programs, students, graduates, and faculty. We are now completing a survey of our program directors. We will share the survey results with you later this semester. Subsequent surveys will establish baselines by which we track demographic trends for students, graduates, faculty, and administrators.

Over the last twenty years, our conference has grown by 1,000% to become the biggest and most inclusive writers' conference in North America. AWP expanded the programming and the bookfair to include as many voices and organizations as possible. The success of the conference was made possible through the participation of those many literary communities, including our [Literary Partners](#), who produce most of the conference's featured events. The conference has built bridging social capital among many groups. [Conference schedules for the last five years](#) are available on our web site; those schedules reflect the vitality and diversity of contemporary literature.

The featured presenters and the events listed here demonstrate the growing diversity of the AWP Conference and Bookfair. AWP will continue to work to improve the conference, and we appreciate the suggestions that a few of you have already sent to suggestions@awpwriter.org.

As we keep improving the conference to serve our literary communities, AWP asks for your support and suggestions in our continued work.



Association of Writers
& Writing Programs

2016 AWP Conference & Bookfair

March 30—April 2, 2016 • Los Angeles, CA

Los Angeles Convention Center & J.W. Marriott Los Angeles

25 Years of Diversity from Sable and St. Petersburg Review: A Reading.

(Elizabeth Hodges, Jeffrey Renard Allen, Kadija Seesay, Thiong'o Ngugi, Christian Campbell)

A reading celebrating two journals' combined anniversary: Reading for St. Petersburg Review are Jeffrey Renard Allen (*The Song of the Shank*) and Kadija George, editor of *Sable* magazine. Reading for *Sable* are Christian Campbell (*Running the Dusk*) and TK Ngugi. Elizabeth L. Hodges will moderate.

40th Anniversary Celebration of Calyx and Sinister Wisdom. (Jenny Factor, Jean Hegland, Marianne Villanueva, Brenna Crotty, Julie R. Enszer)

Two venerable feminist publications celebrate their 40th anniversary of publishing in 2015. *Calyx*, a twice yearly feminist journal celebrates the excellence and diversity of women's literature and art, and *Sinister Wisdom*, a quarterly multicultural lesbian literary & art journal, continue to publish vital new voices building on their long publishing history. Join the editors to celebrate both journals and the broad contributions of *Calyx* and *Sinister Wisdom* to feminist publishing.

A 40 Year Indigenous Literary Legacy: Tribute for Acoma Pueblo Writer Simon J. Ortiz. (Sara Marie Ortiz, Sherwin Bitsui, Allison Hedge Coke, Lee Francis, Bojan Louis)

Simon J. Ortiz is widely regarded as one of the literary giants of the twentieth and

twenty-first centuries with more than two dozen volumes of poetry, prose fiction, children's literature, and nonfiction work to his credit with his work being anthologized around the world. In this interactive discussion panelists will discuss Ortiz's legacy and contributions to the landscape of American literature and the ways in which he's shaped a generation of Indigenous writers' aesthetics across genres.

A Finished Conversation?: Gendered Cultures of Creative Writing. (Jennifer Kwon Dobbs, Aimee Parkison, Monique Zamir, Lisa Lewis, Camille Rankine)

Women writers from three generations explore whether gender continues to shape women's experiences of creative writing today from studying or teaching in a creative writing program to administering one to publishing work. In relation to race, class, and sexuality, how has the position of women writers changed over time, and where are we now with regard to our access to publishing and positions of power in our communities and academic institutions? What interventions might we make to gain ground?

A New Girls' Network: Lessons from the Movement for Equal Voice. (Amy Wheeler, Shruti Swamy, Stacey Parshall Jensen, Brooke Warner, Amy King)

Women are still underrepresented in the literary community. The movement toward equal voice is coming to fruition through the collective action of people who advocate for women writers. Join

Hedgebrook, VIDA, BinderCon, Hazel Reading Series, and She Writes Press to discuss the replicable, scalable models they use to provide space, support, community and skills for female-identified writers.

A Reading and Conversation with Douglas Kearney, Robin Coste Lewis and Gregory Pardlo, Sponsored by Cave Canem. (Douglas Kearney, Robin Coste Lewis, Gregory Pardlo, April Heck) Three poets read from collections that provoke new ways of seeing and thinking about culture, art, history, naming, race and home. They discuss how strategies of experimental performative typography, meditations on the roles played by desire and race in the construction of the self, and autobiographical lyric poems connecting the complex intimacies of domestic life with the profound issues of our day create a seamless line between craft, vision and critical thought.

A Reading in Two Languages by Students of UTEP'S Bilingual Creative Writing MFA of the Americas (Katherine Seltzer, Andrea Castillo, Fatima Masoud, Aaron Roman-Meade, Oscar Zapata) The Bilingual Creative Writing MFA Program at the University of Texas at El Paso offers students the cultural and linguistic resources to work and write in English, Spanish, or a mixture of the two. This reading showcases work, some of which is in translation, by a group of UTEP's MFA students from North America, the Borderland, and Latin America.

A Tribute for Wanda Coleman. (Natasha Saje, Lisa Katz, Cornelius Eady) Panelists view Wanda Coleman's life and work through multiple lenses. We

appreciate her jazz performance in words, brilliant wit, wildly various modes of expression, and her politics. We read examples of her writing and explain what it means to us, celebrating the many contributions of this unforgettable woman of letters.

A Tribute to and Celebration of Eloise Klein Healy. (Robin Becker, Eloise Klein Healy, Peggy Shumaker, Alicia Ostriker, Amy Uyematsu) Eloise Klein Healy, author of seven books, is a poet, editor, educator, mentor, LGBTQ advocate, and feminist pioneer. Appointed first Poet Laureate of Los Angeles in 2012, for over forty years her poetry, mentorship, and advocacy has mattered greatly, especially to women, minorities, and LGBTQ writers, not only in Southern California, but across the country. Significant colleagues will celebrate her poetry, mentorship, and advocacy, after which Eloise Klein Healy will share her work.

A Tribute to Gabriel Garcia Marquez, Storyteller and Public Intellectual. (Maria Helena Viramontes, Fernando Daniel Castro, Rafael Buitrago, Maria Helena Viramontes) Márquez is a protean figure in literature. His 2014 death begs for a review of his legacy as author and public intellectual. He avoided ideological pamphleteering yet epitomized the public intellectual of his day: the cold war in Latin America, issues of social justice, human rights, the great divide between developed and underdeveloped nations. Proposed panel will focus on Márquez's genial public intellectual style and the connection

between his works of fiction, journalism, speeches and more.

A Tribute to John Rechy. (Belinda Acosta, John Rechy, Pablo Martinez, Amelia M.L. Montes, Alex Espinoza)
Novelists, poets, and scholars come together to celebrate John Rechy's work and discuss why his voice resonates in the present. Best known for his groundbreaking *City of Night* (1963), John Rechy's work is a seminal contribution to gay and Latino literature. Transgressive, deeply driven by a classic aesthetic, and profoundly honest, Rechy's work has influenced a wide-range of artists who recognize him as a trailblazer for gay arts and letters while at the same time transcending categorization.

Against Palatable Writing: Dismantling an Inherent Problem in the Workshop. (Zach VandeZande, Erin Stalcup, Caitlin Pryor, Tanaya Winder, Geffrey Davis)
Often workshops are driven by competitiveness and a need for validation, leading to writing that is a product of fear of failure rather than courageous exploration. This panel will look at the problems inherent in the workshop model as a normalizing force driven by shame and lack of openness to diversity/difference, in order to provide alternative means of fostering artistic growth and aesthetic risk in the creative writing classroom while working against the entrenched system.

American Tropics. (Patrick Rosal, Tiphany Yanique, Willie Perdomo, Christina Olivares, Brandy Nalani McDougall)

Across the enforced borders of race and place, five authors discuss centuries-old fantasies about labor, class, gender, immigration, the body, and sovereignty. These writers, from the Virgin Islands, Hawaii, the Philippines, Puerto Rico, and Cuba, share a history of American invasion and rule. Their writing reveals mostly untapped or simply ignored versions of US history. In short, their richly varied work can be seen together. In fact, such richness can make America see its secret self.

An Office of One's Own: Literary Agents On Equality, Gender, and the Business of Creating Books. (Duvall Osteen, Sarah Smith, Melissa Flashman, Monika Woods)
4 literary agents discuss the current publishing industry landscape through the lens of being women. With a spotlight on critical and commercial success of books by women, the marketplace is a thriving environment for women writers, editors, and agents. Topics include getting published without being pigeonholed, approaching the business of publishing as a woman, the online environment as a place of opportunity, and the role agents play in collaborating with and supporting women writers.

Angels' Exile: Los Angeles Natives Writing From Elsewhere. (Mark Sundeen, Camille Dungy, Leslie Jamison, Eric Puchner, Amaud Jamaul Johnson)
With its diversity and segregation, wealth and inequity, sprawl and water wars, Los Angeles is the postmodern city upon which others—for better or worse—are modeled. Its fashion and lifestyle are exported, extolled and condemned across the globe in film, prose and verse. But many chroniclers —Chandler and Didion—are

transplants, visitors. What about the inverse: writers who were raised here—then left? How do the city and suburbs loom in their imagination? And what does exile teach us about home?

Angry Asians: A Hyphen Magazine Reading Dismantling the Model Minority Myth. (Ari Laurel, G Yamazawa, Amarnath Ravva, Celeste Chan, Kristina Wong)

In 1966, the term "model minority" was coined in the New York Times. This year will be 50 years since Asian Americans were first characterized by the model minority myth, and they're not going to take it anymore. Five APIA writers will challenge the stereotype by being unapologetically themselves and reading their work about anger, rebellion, and baddest behavior.

Anthologizing Queer: Defining Community and the Politics of Representation. (Kathie Bergquist, Lisa C. Moore, Trace Peterson, Achy Obejas, Regie Cabico)

From *This Bridge Called My Back* onward, anthology has helped define community and illuminate marginalized voices. At the same time, literary collection can further diminish queer expression by affirming whose work is worthy of attention and whose is not. In this panel, five editors of literary anthology fearlessly tread the minefields of representation and authority inherent in the act of curating intersectional queer culture, while confronting essential questions of quality and inclusion.

Asian American Caucus. (Ken Chen, Sunyoung Lee, Cathy Che)

What literary resources are available for Asian American writers? What does it mean to be an Asian writer in the 21st Century? This first Asian American caucus is not a panel or a reading, but an open town hall-style hang out and community space. If you're an Asian American writer, come meet other Asian American writers and discuss fellowships, publication opportunities and resources available for Asian American writers. Organized by the Asian American Writers' Workshop, Kaya and Kundiman.

Asian American Writers Reinventing Los Angeles. (Ginger Ko, Kenji Liu, Grace Shuyi Liew, Lam Pham, Chiwan Choi) Asian & Pacific Islanders are the fastest growing group in the US and the LA area has the highest US API population, but APIs are often ignored and stereotyped by mainstream America. This panel will present East and Southeast Asian American writers who write, work, and live in LA, and have cultural ties to the diasporic landscape of the metropolitan area. The panel will make visible the intersectional histories, politics, and artistic practices that feeds and is fed by their literary work.

At the Margins, At the Intersections: Black Queer Literature, Writing, Publishing. (Frederick Smith, Sheree L. Greer, Rebekah Weatherspoon, Fiona Zedde) Audre Lorde, E. Lynn Harris, and James Baldwin, among others, set the path for embracing Black Queer identities in writing. As contemporary writers who identify as, or write about, Black LGBTQ communities, we're consciously embracing identities that intersect, and that are also at the margins of society. Join us as we

discuss the contributions of Black Queer writers past and present, and explore what it means to embrace writing at the intersections, yet at the margins, in current times.

Beautifully Broken: A Multilingual Reading of Trauma-Informed Poetry.

(Nancy Naomi Carlson, Alex Cigale, Ilya Kaminsky, Jesse Lee Kercheval, Sidney Wade)

Trauma knows no national boundaries, and has inspired a diverse body of poetry to inscribe that before which words are powerless. Poetic response to trauma is conditioned by historical context as well as personal character. This panel of poet/translators will read poems from such countries as Martinique, Mauritius, Russia, Turkey, and Uruguay that describe or explore such devastating life experiences as war, exile, natural catastrophes, domestic violence, and prison.

Become Another Race?: Writing Dramatic Identity for the Multicultural Audience.

(Ayshia Stephenson, Johnny Jones, Candrice Jones, Aleshea Harris)
At the core of race, there is drama. Lies society tells itself about racial identity perform on stage, in everyday life, and in writing. Yet, dramatic literature can tackle race and offer audiences pluralistic symbols of person and culture. In the writing process, an author becomes the entity s/he writes about. But how does a writer become another race? This panel, of writers and practitioners, will offer strategies on how to craft dramatic identities that expand America's racial imagination.

Beyond 40 Years: A Diasporic Vietnamese Artists Network reading of Vietnamese American Fiction Writers.

(Aimee Phan, Viet Nguyen, Bich Nguyen, Vu Tran, Dao Strom)

Forty years after the end of the Vietnam War, Vietnamese American literature has flourished. The Diasporic Vietnamese Artists Network is a California-based alliance of artists, writers, and scholars that aims to promote the art and literature of the Vietnamese diaspora. Five award winning writers will read from their most recent work and discuss the craft and politics of writing in the diverse genre of Vietnamese American fiction.

Beyond Combat: Non-traditional War Stories.

(Lauren Halloran, Olivia Kate Cerrone, Qais Akbar Omar, Mariette Kalinowski, Elana Bell)

Not all war stories look like American Sniper. War is a vast spectrum of experiences, but literature and film offer only a limited, formulaic glimpse. We seek to expand that view, covering conflicts in Iraq, Afghanistan and the West Bank through fiction, memoir and poetry, from the perspectives of female veterans, bureaucrats, aid workers, and men and women living in the war zones. We'll discuss the challenges and importance of writing against masculine traditions and combat-driven narratives.

Beyond Confession: Women's Writing and a Radical Poetics of the Personal.

(Dorothea Lasky, Amber Rose Tamblyn, Rachel McKibbens, Deborah Landau, Ada Limón)

"Confessional Poetry" is often a coded term for poetry written by women and is disparaged as domestic, personal and

small. This panel will examine ways in which the poetics of the personal and the everyday can subvert traditional gender binaries and move towards a radical reassessment of women's roles in literature and society. Five women will read from their work and discuss their relationships to poetry of the body, the spirit, and the world.

Beyond Neruda: Latin American Women Poets Burn Down the House. (Forrest Gander, Yvette Seigert, Jen Hofer, Jesse Lee Kercheval)

A celebration of writing by Latin American women poets whose electrifying work responds to the most burning literary and political pressures of their time. These are poets every American reader should know, poets that teachers should add to their syllabi and class reading lists, poets who inspire other poets. Readings from translations of Coral Bracho (Mexico), Dolores Dorantes (Mexico), Alaíde Foppa (Guatemala), Circe Maia (Uruguay), Valerie Mejer (Mexico) and Alejandra Pizarnik (Argentina).

Beyond Our Borders: American Poets Writing about Latin America. (Mia Leonin, Alexandra Lytton Regalado, Roy Guzman, Lisa Allen Ortiz, Valerie Martinez) Beyond the dynamic body of work written by US-born Latinos that focuses on immigrant experiences and cross-cultural identities, what have American poets written about Latin America? This reading explores Latin America's complex political, cultural, and socio-economic landscape. Inspired by fables, linguistics, activism, and travel, five poets turn their gaze to Latin America in a reading of poems about life,

politics, and culture in El Salvador, Cuba, Honduras, Mexico, and Peru.

Black Bodies Matter. (Patricia Smith, Jericho Brown, Justin Phillip Reed, Susan Somers-Willett)

The Black Lives Matter movement is a recent response to a larger history of violence against Black bodies in the U.S. and abroad. What roles does poetry play in this response, and how do poets negotiate the lenses of race, gender, sexuality, and class in their responses? Can poets write about racialized violence without re-inscribing it on others? A diverse group of poets gather to read their work and discuss their approaches to writing about brutality against Black bodies.

#BlackPoetsSpeakOut: From Hashtag to Social Justice Movement. (Amanda Johnston, Mahogany Browne, Aaron Samuels, Douglas Brown)

In the wake of a grand jury failing to indict Darren Wilson in the murder of Mike Brown, Black Poets Speak Out (BPSO) was launched to rally poets and allies against police violence. Hundreds of poetry videos were posted and reached thousands internationally across social media outlets. BPSO organizers Amanda Johnston and Mahogany L. Browne, along with regional coordinators F. Douglas Brown and Aaron Samuels, discuss how an online poetry campaign progressed to a community action based movement.

Blood & Water: Poets Pouring Into Nonfiction. (Laura McCullough, Ben Busch, Kelle Groom, Michael Klein, Nick Flynn)

When the poem is just not big enough to hold the poet's concerns with social justice, environmental issues, personal and political upheaval and confluence, they are turning to CNF. What are the loyalties to form? What are the barriers, objections, and penalties for shifting from one genre to another? The necessariness of poetry to prose, like water to blood, will be explored, as well as the "blood covenant" to create, regardless of which literary family you start out in.

Book Pushers: Blasting Past the Gatekeepers. (Dana Walwrath, Sarah Aronson, Tami Lewis Brown, Zu Vincent, Catherine Linka)

Issues of white slavery, gay pride and genocide can stop your book at the gate. Five published authors for young adult, middle grade and picture book readers face pressure from parents, librarians and other mentors who are often wary of controversial subjects presented to a young audience. But form and structure can help break down the barriers writers of difficult political and social issues face and get books with diverse themes and characters into the hands of kids who need them.

Brave New Voices. (Bao-Long Chu, James Kass, Alise Alousi, Ellen Hagan, Deborah Mouton)

Performance poetry inspires diverse youth populations to produce dynamic writing influenced by rap, hip hop, popular culture, and oral cultures. Today spoken word and written word poetries share more in common than they once did. Panelists will explore the socio-political history of spoken word, the complexities unique to teaching performance poetry in schools

and communities, and expanding opportunities for young performance poets, including slam competitions and Youth Poet Laureate programs.

Brazilian Women Writers. (Tiffany Higgins, Hilary Kaplan, Ellen Doré Watson, Idra Novey)

Translators of 20th- and 21st-century poetry and fiction by women from Brazil read from their work and discuss the art of translation and the craft and advocacy inherent to translating writing by women. This panel follows last year's on translating "Brazilianness" to focus on women writers, the stakes of that categorization, and the vibrant landscape of translations of women's writing into English. Form, feminism, gender and sexual identity, age, language, race and class all come into play.

...but you, Motion Picture Industry, / it's you I love! (Celeste Gainey, Aaron Smith, Ellen Bass, Patrick Ryan Frank, Maureen Seaton)

In the 50th anniversary year of the death of seminal New York School poet and major movie fan, Frank O'Hara, some of his direct descendants, LGBTQ poets of today, reflect on the resilient vibrancy of his legacy, its impact on their work, and read poems celebrating their own love of cinema, celebrity, and popular culture.

California Poets Consider the Wider World. (Alice Templeton, Lory Bedikian, Andrea Carter Brown, Carol V. Davis, Mary Mackey)

Four California poets read and discuss recent work that looks at areas of the world less frequently the subject of poetry: Siberia and Russia, Brazil, a remote corner of Southwest France, and the Armenian

Diaspora settled in California. Each explores how history influences the way she sees the world and how family stories are integral to this work

California/La California/Califas.

(Belinda Acosta, Pablo Martinez, Helena Maria Viramontes, Pat Alderete, Harry Gamboa)

Los Angeles is said to be a city of many cities, each with their own stories to tell, their own secrets to keep. The assembled Latino writers from and beyond LA come together to discuss the people, places, and experiences that have shaped their work and how their “El A” contributes to the larger tapestry of American arts and letters.

Calling White Allies: What White Writers Can Do to Foster Inclusion and Support People of Color.

(Alexis Paige, Alexis Pate, Alexis Paige, Tim Seibles)
Participants from three major genres at various stages in their careers will offer their experience and advice regarding what white writers can do to become [and continue being] more effective and sensitive allies to writers of color and people of color in general. Following this discussion, the panelists will hold a dialogue with the attendees, entertaining questions and further suggestions from audience members on possibilities for improving this crucial work.

Can I Live? Writing the Policed Black Female Body.

(Destiny Birdsong, Nafissa Thompson-Spires, Kateema Lee, April Gibson, Charly Evon Simpson)
Despite its prevalence, various forms of violence against black women remain largely ignored in national and literary

conversations. In response, five multi-genre writers discuss craft approaches to writing the policed black female body, particularly when it is complicated by identity constructs such as poverty, (mental) illness, disability, and addiction. We also read excerpts of our own work (including poetry, fiction, and drama) wherein we seek to rearticulate this body in empowering ways.

Celebrating the Unnamed Press: a new home for contemporary authors in Los Angeles.

(C.P. Heiser, Deji Olukotun, Gallagher Lawson, Esmé Weijun Wang, Fabienne Josaphat)

Join the Unnamed Press for a celebration of Los Angeles's new home for contemporary fiction from around the world. Hosted by Unnamed Press founder and publisher C.P. Heiser, this reading will showcase the diversity and breadth of what the Unnamed Press publishes. Unnamed brings international perspectives and previously unheard voices to the forefront of the literary conversation. Interspersed with questions and commentary, four talented new authors will read from their recent debut novels.

Central American Poetics: Guatemalan and Salvadoran Poets in the City.

(Maya Chinchilla, Karina Oliva, William Archila, Javier Zamora, Gabriela Ramirez-Chavez)
Acclaimed and emergent Californian Central American poets discuss the need and limits of writing on social justice, (historical) memory, trauma, language, and alternative futures / fantasies. While Central American poetics used urgency to end their civil wars (1970-1996); how are diaspora poetics urgent today? Through poetry, this reading engages the question

while speaking on the aesthetics of refuge, loss, and healing between the home-in-diaspora and the diaspora-in-home.

¡Chicana! Power! A Firme Tejana-Califas Reading. (Guadalupe García Montañó, Xochitl-Julisa Bermejo, Anel Flores, Estella González, Emmy Pérez) With a brown fist in the air, chanting “¡Sí Se Puede!” these mujeres bring la palabra. This is a reading by fierce Chicana poets stemming from Texas and Califas. They exist in this frontera breaking barriers and re-building bridges. They are proud to walk this poetic path. Their writings reflect their politics, beliefs, and lived experiences existing within el otro lado. They build bridges within all their communities: Chicana, LGBTQ y más colores. ¡Que Viva Xicanisma! ¡Viva!

Coming of Age Queer. (Amber Dawn, Mecca Jamilah Sullivan, Tom Cho, Tim Jones-Yelvington, Megan Milks) In recent years, LGBT literature for young adults has proliferated. But LGBTQ writers who grew up without it are still reckoning with that void. This panel brings together a diverse group of writers who are producing new narratives of queer and trans adolescence both within and outside the YA market. Defying expectations of what coming of age queer and trans looks like, these writers speak back to the YA lit of their youth—and to expectations of human maturation that themselves must come of age.

Coming-Out Narratives: Beyond Queer 101 (Chelsey Johnson, Justin Torres, James Hannam, Lucy Corin, Charlie Jane Anders)

Every queer person has a coming out story (or several), and queer and straight writers alike have shown an enduring fascination with writing them. As coming out remains the dominant queer narrative in America, by its sheer hegemony this trope often becomes a generic move. Five LGBTQ writers discuss what compels and/or bores us about these stories; why we write them or don't; what distinguishes a great coming-out narrative from a tepid one; and what writers get wrong when they write them.

Complicated Labor: Writing about Mothering, Writing while Mothering. (Micah Perks, Ariel Gore, Michelle Tea, Kate Schatz)

Writers who grapple with the complications of maternity have often been marginalized or largely invisible. What stories are mothers allowed to tell? Is anyone interested? How does mothering complicate our creative practice? This panel of fiction writers, memoirists, editors, journalists and poets will address our experiences in writing about maternity and discuss the conscious and unconscious biases that keep women from the transgressive act of writing honestly about motherhood.

Concentration Camps, USA: A Critical and Artistic Retrospective of Literatures of World War II Internment and Detention. (David Mura, Garrett Hongo, Tony Ardizzone, Mariko Nagai) In this tribute to WWII internment literatures, writers Tony Ardizzone, Garrett Hongo, David Mura, Mariko Nagai, and Lee Ann Roripaugh—all authors of works exploring internment camps and detention centers—discuss, contextualize,

and celebrate the historical, political, cultural, and creative influences shaping the literature that emerged from, and continues to emerge from, the WWII internment/detention experiences of persons of Japanese, Italian, and German ancestry.

Contemporary Korean Literature In Translation, A Cross-Genre Reading And Conversation. (Jake Levine, Chad Post, Yi-Deum Kim, Bruce Fulton, Kyung Ju Kim) Considering the surge in popularity of Korean gadgetry, cars, music, film, and television, there has been, conversely, a considerable deficit of attention paid to contemporary Korean literature abroad. This is changing. Along with the South Korean poets Kim Yi-Deum and Kim Kyung Ju, a small group of highly distinguished poets, translators, and publishers will participate in a reading and conversation illustrating why there is no better time than the present for Korean literature in America.

Contemporary Multi-ethnic American Fiction: Obsessions and Innovations. (Namrata Poddar, Sean Gandert, Danuta Hinc, Morgan Jerkins, JoAnne Ruvoli) How does 'ethnic fiction' question the aesthetic assumptions of a more mainstream (white, male) Western mode of storytelling? How do they implicitly or explicitly challenge the geo-political and cultural borders of the literary 'canon'? Five writers of diverse ethnic, cultural and professional background explore diversity in contemporary American letters by focusing on the novel, short story and literary magazines featuring Eastern European, African-, Italian-, Asian and Latin America.

Counting Its Presence: Race and Creative Writing Syllabi. (Adam Atkinson, Lillian-Yvonne Bertram, Sarah Vap, Prageeta Sharma)

Junot Diaz's "MFA vs. POC" is just one example of a growing interest in confronting the whiteness of academia. We have collected syllabi from doctoral creative writing programs across the country in order to highlight oft-overlooked questions: How are the spectral bodies of the authors on a syllabus also tools of professionalization? Or: How many white writers is one asked to read in order to be a creative writing professional? This panel presents our analysis of the data (more than 3000 texts).

Craft & ____ : Creating Interdisciplinary Possibilities in the MFA. (Jessica Guzman, Xin Tian Koh, Lily Duffy, Ginger Ko, Kati-Jane Childs)

While graduate writing programs provide guidance and mentorship in writing poetry and prose, opportunities for outside study and participation in marginalized literature and communities are often hard to find. How do students find sustenance for their writing beyond craft? This panel will address ways in which graduate creative writing programs and students can improve literary citizenship by discovering and building communities and networks beyond literary craft.

Crafting Change: Genderfluid Students in the Creative Writing Workshop.

(Kathy Flann, Glen Retief, Dallas Carroll, James Magruder, Marie Keller) At a time when students' gender identities may be more expansive than in the past, how can workshop leaders provide

instruction that suits all-comers? This panel will discuss ways to support student writers and to offer feedback on stories with non-binary characters. The panel -- comprised of three workshop leaders, a non-binary student, and a representative from LA Gender Center -- will offer insight into accommodating various gender identities while upholding the highest standards of craft.

Creating Change through Storytelling: Nonfiction at Work. (Elaine Elinson, Steve Swatt, Raj Jayadev, Stan Yogi, Susie Swatt)

The authors of three thought-provoking books from Heyday discuss little-known stories revealing California and LA as the birthplace of transformative social and political movements. From Upton Sinclair's 1923 arrest at LA harbor for reading the Constitution to strikers, activists organizing the first gay rights group in Silverlake in 1951 to the 1978 tax-revolt of Prop 13 and the technological revolution of today, these stories provide critical grounding for understanding current controversies.

Creating Community Across Programs. (Lauren Espinoza, Ae Hee Lee, Melisa Garcia, Jacqueline Balderrama, Steve Castro)

Latino/a writers currently pursuing MFAs share how they have created community with one another across programs: an online workshop that convenes over the summer; a year-round virtual book club; engaging in an online roundtable discussion for eventual dissemination on the web; attending a conference at ASU, which served as backdrop of the third gathering, after the the first two at Notre

Dame--all under the auspices of the Letras Latinas Writers Initiative. They'll share some of their work, too.

Creating Literary Community in a City of Freeways. (Terry Wolverton, Jessica Ceballos, Traci Kato-Kiriyama, Michael Kearns, Conney Williams)

Meet the organizers of some of L.A.'s most vibrant community-based literary workshops and reading spaces, striking sparks outside the walls of academia and Hollywood—Bluebird Reading Series at Avenue 50 Studio, Tuesday Night Café, Queer Wise, Anansi Writers workshop at the World Stage and Writers At Work. Each is geared toward a specific cultural or geographic community. We'll share our diverse missions, strategies and structures, and explore how our communities intersect and cross-pollinate.

Creating Opportunities for Writers of Color: A Continued Urgency. (Reginald Flood, Diem Jones, Elmaz Abinader, Angie Chuang, Angela Narciso Torres)

Willow Books, an award-winning publisher of Writers of Color and VONA/Voices, a foundation for Writers of Color, discuss why their missions have a renewed relevancy. Key writers, editors, and administrators discuss the current climate in publishing, in social media and in the political world that makes creating these opportunities more vital than ever. They discuss their inspiration, their challenges and how their work has contributed to the inclusivity of Writers of Color.

Creative Writing and Resistance in the Classroom: Helping Students Write Social Justice. (Nan Cuba, Ellen Meeropol, Hayan Charara, Achy Obejas, Fred Arroyo)

Creative writing students compelled to write about social justice may be intimidated by the challenges of shaping art, craft and social forces in their writing. How do teachers encourage students to explore political inequality and injustice, while crafting narrative art? Panelists will discuss specific pedagogical approaches and techniques that both respect students' backgrounds and beliefs and encourage their exploration, examination and literary engagement with our complex world.

Creative Writing for the Underserved: Ideas, Inspiration, Revelation. (Jamie FitzGerald, Leilani Squire, Mike Sonksen, Michael Kearns, Dorothy Randall Gray) Some of the most dedicated practitioners of the art of writing are those who teach writing workshops outside of academia in underserved communities, often for little to no recompense other than the satisfaction of opening minds and hearts to the power of words. This panel brings together writers with collective experience teaching foster youth, seniors, homeless, and veteran populations. Each will share best practices, what motivates them to do what they do, and how it enriches a writing life.

Creative Writing is for Everyone: Pedagogies for the Twenty-First Century. (Alexandria Peary, Tom Hunley, Stephanie Vanderslice, Steve Healey, Tim Mayers) Creative writing can be relevant not only to those on a path to become literary writers but everyone else as well. Innovative pedagogies can give nontraditional students and diverse communities access to the power of creative writing education. Join five contributors to the 2015

collection *Creative Writing Pedagogies for the Twenty-First Century* as they discuss service learning, process and feminist pedagogy, Writing-Across-the-Curriculum, and creative literacy.

Crossing Borders with Verse Novels. (Padma Venkatraman, Leza Lowitz, Joyce Wong, Holly Thompson) Verse is a powerful vehicle for transporting readers across international borders. Authors of middle-grade and YA verse novels set outside the US will discuss the medium of verse as a means of enabling readers to connect with stories set in other countries and cultures. With poetry enabling emotional resonance and multicultural expressivity, verse becomes a bridge for conveying readers into international tales encompassing cultures, nations, landscapes and languages around the globe.

Crossing Genre, Crossing Sea: Writing the South Asian Diaspora. (Rajiv Mohabir, Amarnath Ravva, Gaiutra Bahadur, Faizal Deen, Neelanjana Banerjee) Emerging writers who work in fiction, poetry, non-fiction, and hybrid text read and discuss how we map the imaginary of South Asia in diaspora. We will explore the complexities of South Asian diasporic identities as a series of cultural, poetic, and ethnic negotiations. We will consider also how literature allows us to grapple with identity through strained, distant, and intimate relationships with the subcontinent from Honolulu to LA to New York.

Cunty Faggots: Who Can Say Wut?.

(Christopher Soto, Eileen Myles, Maggie Nelson, Danez Smith, Jackie Wang)

This panel will discuss the reclamation of language, the local economy of language, and whether an author's identity markers allow or prohibit them from using certain words. What does censorship look like today? How can we discuss the realities of queer & trans communities, if we cannot use vernacular language? What does it mean to export (publish) vernacular languages to our non-regional communities? What does it mean to have your word choice, your slang, delegitimized by publishers or readers?

Dealing with Workshop Diversity.

(Robert McGill, Carolyn Smart, Noor Naga, Siobhan Phillips)

Students bring disparate cultural backgrounds, personal situations, and artistic interests to the creative writing workshop. This panel addresses the challenges and opportunities that such diversity creates. Presenters will re-imagine goals, practices, and the teacher's role in workshops where students have cultural expertise that the teacher lacks, experience with widely differing genres of writing, and varying psychological relationships to their work.

Disability Caucus. (Jennifer Bartlett, Meg Day, Sheila Black)

The Disability Caucus will allow for disabled individuals to network and discuss common challenges related to identity, writing, and teaching while professionally leading a literary life. We aim to archive our interests, challenges, and concerns in order to increase our visibility and emphasize our importance to

this organization, along with our social and creative significance to the academic and literary communities where we live, teach, and work.

Dispatches from the Latino Heartland: 10 Years of Creating Community.

(Miguel M. Morales, Maria Vasquez Boyd, Jose Faus, Gabriela Lemmons)

The Latino Writers Collective celebrates 10 years fostering and advancing Latino voices. This REAL TALK panel shares challenges of sustaining a Midwest Latino writing group. Learn to form a writing community no matter where you live. Discover our successful authors and programs: Migrant Youth Writers Workshops, Pagina Reading Series, and Spanish writing group. Explore our transition to a nonprofit, forming a press, and publishing award-winning anthologies. Panelists will also read their work.

Diversifying Historical Fiction. (Laird Hunt, Bernice McFadden, Nina Revoyr, Dolen Perkins Valdez, Kim van Alkemade) Too often, American historical fiction has cast diverse characters as one-dimensional side-kicks or minor characters—if it has included them at all. Characters of color have filled the roles of helpful maid or clever servant while LGBT characters seemed not to exist. The authors on this panel discuss how situating diverse protagonists in iconic historical settings not only foregrounds their characters' complexities, but also reminds us that American history has always been rich with diversity.

Diversifying MFA Programs: A Case Study. (Jennifer Givhan, Debra Allbery, A. Van Jordan, Caroline Mar, Adrienne Perry)

Can an MFA program diversify and become truly inclusive? A panel of Warren Wilson MFA Program administrators, faculty, and alumni will review their ongoing efforts to address diversity within the student body and the faculty. We will discuss both institutional approaches (e.g. financial aid and hiring) and student advocacy efforts (e.g. student-led organizations and teach-ins), underscoring how, in the best situations, these efforts and approaches can come together to create real change.

Diversity Integrated: The literary art of inclusion.. (Lillie Teeters, Anjali Enjeti, Jon Pineda, Soniah Kamal, Valerie Boyd)
A diverse panel (Pakistani, African-American, mixed race, lesbian, Asian-American) will review problems of unconscious segregation in literary communities, offering tips on seeking writers from marginalized populations to contribute to, participate in and enhance critique groups, workshops, creative writing programs, conferences and organizations. Panel will discuss benefits and risks of identity-based writers' groups and a need for inclusion at all levels of professional and creative writing.

Does America Still Dream?: Depictions of class, poverty, and social im/mobility in literature. (Dawn Dorland Perry, Jennifer Haigh, Brando Skyhorse, Jodi Angel, Teka-Lark Fleming)
Authors writing across genre & form hold a transracial conversation about rendering poverty—child hunger, homelessness, upheavals of industry, prostitution & incarceration—on the page. At stake is the easy conflation of class with ethnicity, the challenge of writing beyond experience, and the invisible, emotional costs of class

ascendancy. Can stories, novels, essays, poems, or memoirs galvanize these otherwise disconnected struggles? A report, via literature, on the state of the American dream.

Equal Voices: Evolution of the Modern War Memoir. (Adrian Bonenberger, Kayla Williams, Brian Castner, Jane Blair)
In past wars, up through Vietnam, war memoir was primarily a space for storytelling by educated, male, combat-based, Caucasian, politically or professionally ambitious children of the elite. This discussion seeks to describe technological, logistical, and systemic challenges and opportunities for groups - such as female combat veterans - who have not, traditionally, received adequate representation, and who are writing now. This phenomenon has been written around, but not examined in-depth.

Ethics, Embodiment, and the Essay. (Leslie Jamison, Maggie Nelson, Claudia Rankine, Sarah Manguso, Eula Biss)
How do we approach the ethics of embodiment, with all the implications--race, gender, sexuality, and language--that arise for writers working with the form of the essay? This group of remarkable writers will engage this question from the perspectives of their recent works published by Graywolf Press. Introduced by Graywolf director and publisher Fiona McCrae.

Ethnic, Gender, and LGBTQ Diversity in New Media, hosted by Submittable. (Asta So, Karen Brophy, Jennifer 8. Lee, James Yeh)
Technology is democratizing media, allowing more writers to have a voice

through social media and blog platforms. But is this voice really everybody's? As a curator of social media, is new media more diverse than traditional media? In this panel, insiders from Hearst, BuzzFeed, Rooster, VICE and Submittable will discuss diversity of ethnicity, gender and sexual orientation in new media. We'll see how our diverse group of panelists climbed the ladder and seek practical ways to increase diversity.

Forum for Undergraduate Student Editors (FUSE) Caucus. (Catherine Dent, Michael Cocchiarale, Reed Wilson, Rachel Hall, Amy Persichetti)

Calling all undergraduate students and faculty advisers engaged in editing and publishing literary journals, literary websites, chapbooks, and small presses. Come join FUSE for its annual caucus, which includes FUSE chapter updates followed by a roundtable discussion. This year's two topics will be "Conferences and Networking" and "Will You Look at That?: An Exploration of Aesthetics and Influence." Bring ideas and journals to exchange.

Fracture: A Reading & Discussion by Contemporary Korean American Female Poets. (Marci Calabretta Cancio-Bello, EJ Koh, Franny Choi, Hannah Sanghee Park, Anna Maria Hong)

Muriel Rukeyser once said, "What would happen if one woman told the truth about her life? The world would split open." Five award-winning authors discuss difficult truths about the complexities and responsibilities of identifying themselves as Korean American female poets, seeking to answer practical and political issues that arise from living as women on the hyphen

between "Asian" and "American." Presenters also examine how their work is situated in the fractured identities they claim.

From MFA to JOB: Making a Living, Making a Difference. (Monica Prince, Jen Benka, Kenny Kruse, Amy Stolls)

While tenure-track teaching and publishing are often the dream of MFA candidates, the competition is increasingly competitive. The creative and nonprofit sectors hold alternative employment possibilities for writers while making a real difference for communities. This panel ignites the imagination around the journey to meaningful careers that allow MFA graduates to work within a community of writers and artists, cultivate and curate artistic experiences and opportunities, and make a living.

From New Wave and Punk: Musical influences on Latino Literary Aesthetics. (Vickie Vertiz, Daniel Chacon, Daniel Hernandez)

From the back alleys of Los Angeles to Mexico City, punk and New Wave music have influenced Latino writers for decades. This multi-genre panel is equal parts reading, discussion, and listening party. Through poems, essays, and stories, the panelists highlight how, as listeners, they blend literary aesthetics with New Wave and punk sounds to tell new stories.

From the Margins: Literary Magazines Supporting Writers of Color. (Jyothi Natarajan, Gina Balibrera, Ron Kavanaugh, Melody Nixon, Janice Sapigao)

"It isn't hard to find writers of color," Roxane Gay wrote in a 2012 blog post. "All you have to do is read." In this panel,

editors from five literary magazines dedicated to publishing writers often marginalized by the publishing industry talk about what it looks like to publish voices from the periphery. Topics include: where they find new emerging writers of color, where they situate their work in the landscape of literary publishing, and what kinds of writing they're looking for now.

Fulbright Grants in Creative Writing: building a successful application.

(Robert Strong, Oonya Kempadoo, Michael Larson, Janet Holmes, Nathan Goldstone) Many writers would like to apply to the Fulbright program, a prestigious grant for travel and writing abroad open to all genres, from the bachelor's level up to MFAs, PhDs, and professional writers. This panel focuses on the application process: choosing the right country, attaining a letter of affiliation from a host institution, and writing a successful statement of purpose. Panelists include both scholar and student grantees, an international-to-U.S. grantee, and a Fulbright screener.

Getting in on the Inside: Writers of Color on Editing and Diversity.

(J.L. Torres, Allen Gee, Duriel Harris, Christine Amezquita, Ravi Shankar) This panel, comprised of writers of color with editing experience will discuss topics related to editing with a focus on diversity. Discussion will include soliciting; competing for a limited number of diverse writers; having diverse work approved by colleagues; nurturing writers of color early in their careers; promoting one's journal as diversity inclined. Panelists will share their experiences as writers negotiating writing with editorial duties and comment on editing as a career option.

Good Girls Marry Doctors: Diasporic Daughters on Obedience and Rebellion.

(Piyali Bhattacharya, Jyothi Natarajan, Natasha Singh, Phirooze Romer, Ayesha Mattu)

The diverse women on this panel have essays in the new collection, *Good Girls Marry Doctors: South Asian American Daughters on Obedience and Rebellion* (Aunt Lute Books, 2016), and will discuss the courage it took to write those brutally honest pieces, what it means to air the proverbial dirty laundry of their families in public, and how to tear away at the protective layering that inevitably surrounds a nonfiction piece about the self.

Grove Atlantic Writers Question Race: What Difference Does it Make?.

(Margaret Wrinkle, Sarah Broom, Roxane Gay, Mitchell Jackson, Emily Raboteau) Critically acclaimed and award-winning writers Roxane Gay, Mitchell Jackson, Emily Raboteau, Sarah Broom, and Margaret Wrinkle come together to discuss race in literature and the literary world

Guerrilla Girl Marketing.

(Katherine Towler, Ann Wertz Garvin, Katie Moretti, Katie Rose Guest Pryal) Connecting with readers is an increasing challenge in a crowded marketplace. The speakers on this panel established the Tall Poppies, a marketing collective for women writers, to pool resources and increase visibility. We believe that you don't need to compete to get ahead and that when we support each other, we all rise. In this presentation, we share the specifics of creating a collective, establishing a branded social media presence, and expanding the reach of our writing.

Her Western Drama. (Charissa Menefee, Sara Israel, Vanessa Stewart, Elaine Romero, Tiffany Antone)

This reading showcases five award-winning women playwrights whose work is deeply influenced by---and engages with---the culture, history, politics, landscapes, and people of the West and Southwest regions. These dramatists write about immigration, Hollywood, border issues, rural and city life, celebrity and media culture, and life in the modern West.

Historical Fiction & Afrofuturism Reading (This Present Moment): The Black Literary Imagination & Social Justice. (Michael Datcher, J.O. Bankole)

This reading will feature male and female, LA-based, literary fiction writers in different genres (historical fiction and Afrofuturism) with a commitment to use literature as a means to interrogate social justice issues. This reading seeks to demonstrate how well-crafted narratives can be socially-relevant without being pedantic and/or preachy.

How Gay Is This Book?: 21st Century Approaches to the LGBTQ Classroom.

(Sarah A. Chavez, Claire Harlan Orsi, Stacey Waite, Timothy Schaffert, Jennifer Perrine)

Students and instructors often differ in their interpretation of what constitutes a queer text. Considering the varieties of gender identification and spectrum of sexual orientation, as well as what it means to enact a queer pedagogy in both form and content of the classroom, panelists will explore the contemporary pitfalls and joys of helping to shape students' engagement with LGBTQ literature. Panelists will read

from potentially contested queer texts as well as discuss pedagogical practices.

I Come to Witness: Writers as the Children of James Baldwin and Audre Lorde.

(LeVan D. Hawkins, JP Howard, Imani Tolliver, Ellery Washington, Charles Reese)

As American racial upheaval sparks a new civil rights movement and activist writers, poets, and playwrights are summoned to bear witness, how can we create written art of enduring value that continues to provoke thought like our queer ancestors James Baldwin and Audre Lorde? Five African-American LGBTQ writers dissect the legacy of the creative activism of Baldwin and Lorde and share the results of their search for new generation writers who are following in their footsteps.

I Wrote My First Book Because I Wanted To Read It: Black Women and Their Debut Fiction.

(Danielle Evans, Cole Lavalais, Naomi Jackson, Angela Flournoy, Jacinda Townsend)

Toni Morrison has said she wrote her first novel, *The Bluest Eye*, because she wanted to read it. bell hooks has said, No black woman writer in this culture can write 'too much'. This panel will examine the ways in which contemporary black women writers, in a "post-race" climate, have decided to approach their debut work in relation to the idea that books by black women aren't being published enough or engaged critically.

In the Box: On the Dangerous Joy of Writing Outside Your Ethnicity, Gender, Orientation, Age, etc..

(Christian Kiefer, Luis Alberto Urrea, Jodi Angel, Bich Minh Nguyen, Skip Horack)

As fiction writers, we often feel pressure to write inside the confines of our own experience, as defined by our ethnic identity, gender, sexual orientation, economic class, and so on. This panel explores the edges and interstices of that pressure. In what contexts is it acceptable to write outside such confines? In what contexts is it not? What does "diversity" mean when creating a fictional world? As writers, who has cultural permission to press past the confines of one's own identity?

In their Own Words: Muslim Women Poets: A Reading and Discussion.

(Deema Shehabi, Shadab Zeest Hashmi, Lena Khalaf Tuffaha)

Three Muslim American women will read from their works and discuss the representation of Muslim women in the West. Through their own work and in the collaboration with others, this panel will focus on how these women preserve an identity that not only serves to counter common stereotypes but also that creates a complex, personal yet universal, narrative that defies narrow constructs.

In Translation: A Reading by Students of UTEP'S Bilingual Creative Writing MFA of the Americas.

(Katherine Seltzer, Andrea Castillo, Fatima Masoud, Aaron Romano-Meade, Oscar Zapata)

(Andrea Castillo, Fatima S. Masoud, Aaron J. Romano-Meade, Katherine Elizabeth Seltzer, Oscar Zapata) The Bilingual Creative Writing MFA program at the University of Texas at El Paso equips students with the cultural and linguistic resources to work and write in their native language, read and write in a second language, and produce translations. This

reading showcases fiction and translations by a diverse group of UTEP's MFA writers, each at different levels of bilingualism.

In Whose Image: Trans and Genderqueer Writers on Magic, Spirituality, and (the Bodies of) G-d. (CA Conrad, Joy Ladin, Ryka Aoki, Ian Ellasante, TC Tolbert)

Spirituality, like writing, hinges on transformation. Similarly, trans and genderqueer writers have unique experiences with transformation on and off the page. This dynamic panel will explore the intersections between ritual, myth, magic, Magical Realism, and even end-rhyme as they shape our various embodiments and faiths. We don't want to save you, but we hope you are ready to be changed.

Indigenous-Aboriginal American Writers Caucus. (Kristiana Kahakauwila, Deborah Miranda, Greg Sarris, Casandra Lopez, Odilia Galvan Rodriguez)

Indigenous writers & scholars participate fluidly in AWP, teaching & directing affiliated programs, or working as independent writers/scholars, &/or in language revitalization & community programming. Annually imparting field-related craft, pedagogy, celebrations and concerns as understood by Indigenous-Native writers from the Americas and surrounding island nations is necessary. AWP Conferences began representative caucus discussions 2010-2015. Essential program development continues in 2016.

Inheriting the War Anthology Reading: Poetry and Prose by Descendants of Vietnam Veterans of Refugees. (Ocean

Vuong, Cathy Linh Che, Philip Metres, Laren McClung, Monica Sok)

The collective voices in this reading convey the inter-generational inheritance of trauma and the troubling aftermath of war. These writers describe the burden of war that comes into the household, addressing the consequences of exile, relocation, Agent Orange, post-traumatic stress, addiction, domestic violence, and together illustrate the long-term effects of war as it does not end on the battlefield.

Inner monologue and outer; mental landscapes in Native American Fiction.

(Erika Wurth, Natanya Pulley, Debra Earling, Toni Jensen, Bojan Louis)

This panel will address the unique way Native American prose utilizes inner and outer landscapes of characters in Native fiction. Dialogue, often the crux of traditional American fiction drives what we know of character's lives with one another. Less traditional fiction explores a character's inner landscape, who they are to themselves. In experimental, often the blending of outer and inner dialogue occurs. The panelist's work represents a diverse selection of Native prose writing today.

Innovative Poetry by Black Writers in California. (Will Alexander, giovanni singleton, Lauri Ramey, Harryette Mullen, C.S. Giscombe)

From the mid-20th century, black writers in America have produced a vibrant and diverse array of experimental and avant-garde poetry. Why has some of the boldest and most original poetry been overlooked? Are there particular challenges for black poets who use innovative forms and practices in the context of California

literary traditions? The panelists, whose work is associated with a varied array of innovative forms and styles, will consider these and other questions in a roundtable discussion.

Inspired by Wonder: A WITS Reading.

(Renee Watson, Janine Joseph, Marc McKee, Lacy Johnson, Renee Flagler)

Wonder, unfiltered curiosity, and deepened imagination open us up as writers to seeing the extraordinary in the ordinary. Writers who teach in schools or community classrooms often develop an unexpected symbiotic relationship in which students and writers inspire one another. This reading honors the imagination and the ways in which teaching can enhance the creative process. Four writers who have taught in WITS programs share work by a student and then read some of their own.

Intersectionality Squared: Queer POC Theater Artists on Writing, Performing and Publishing.

(Prince Gomalvilas, R. Zamora Linmark, Luis Alfaro, D'Lo D'Lo, Sigrid Gilmer)

Just like queer people of color constantly negotiate multiple identities, theater offers an equally complex arena for writers to move fluidly between the worlds of prose, poetry, performance, and publishing. On this panel, four renowned queer theater artists from diverse backgrounds will give exciting mini-performances, discuss their explorations of race, class, sexuality and practices of witness, along with how they traverse the continuum from writing to embodied performance to publication.

Intersections: Race, Sexuality, and Other Collisions in Los Angeles Literature.

(Alex Espinoza, Noel Alumit, Felicia Luna Lemus, Myriam Gurba, Frederick Smith) This panel brings together LGBTQ authors of color from the greater LA area to explore issues facing writers of sexual and racial difference. What conflicts and confrontations arise as LGBTQ writers navigate the tricky terrains of ethnicity, culture and class all while writing, living, and working in one of the most eclectic and vibrant metropolises in the country? In a city rife with misconceptions, how do these novelists further complicate our notion of a place we may think we already know?

Invisible to Whom?: Black Fiction Writers on Craft and the White Gaze

(Renee Simms, Amina Gautier, Dianca London, Cole Lavalais, Andy Johnson) Toni Morrison's initial reaction to *Invisible Man* was to ask herself "invisible to whom?" She explains that in her work, she's attempted to ignore the "white gaze." Her remarks expose a tension for black fiction writers. How do multiple audiences influence our craft decisions? We begin with an overview of inner-directed and other-directed black fiction. Then our panelists, whose work ranges from realism to speculative fiction, will share their writing and how they negotiate audience and craft.

Iraq Veteran-Writers 10 Years Later: Words After Words After War.

(Peter Molin, Colby Buzzell, Kayla Williams, Maurice DeCaul, Ron Capps) This panel features four accomplished veteran-writers who each served in Iraq between 2003 and 2005 in conversation about the long-lasting consequences of their experience of war. Looking back, the panel asks its participants to reflect on

their service and their writing about war. Looking forward, it asks them about current writing projects that directly or indirectly address the ongoing importance of the Iraq War in their own lives, the lives of other veterans, and the life of the nation.

It's Not A Love Story: Owning The Romantic and Domestic In Literary Memoir.

(Liza Monroy, Kassi Underwood, Jillian Lauren, Alison Singh Gee) Feminists fall in love and get married, but how do we depict these stories of romance and intimacy without undermining the significance of our books and getting relegated to the "chick lit" pile? Authors of memoirs on topics such as abortion, adoption, gay marriage, sex work, and cultural adaptation discuss how we have deployed craft to include love lives without suggesting that domesticity is a panacea for our narrative conflicts or the ultimate "end" to a woman's story.

Jotas: A Chicana Lesbian Reading by Barrio-based Writers.

(Verónica Reyes, Myriam Gurba, Raquel Gutiérrez, Griselda Suárez) ¡Orale! This is a queer reading by Chicana poets and writers from East L.A., Long Beach, and beyond these fronteras. This is the next generación. Their writings reflect their politics, beliefs, and lived experiences of la jotería existing in this país. Their hybrid writings build bridges within all their communities: LGBTQ and gente of color. They are proud of their roots. This is ¡Soy Chicana Lesbiana! Femme, Butch ¡Y Que!

'Joy Is So Exhausting': The Contemporary Poetics of Motherhood.

(Callista Buchen, Molly Sutton Kiefer,

Jennifer Givhan, Martha Silano, Rachel Richardson)
As Rachel Blau DuPlessis points out, “motherhood leads to, demands, provokes, and excites innovations in poetry.” This panel explores these innovations, studying contemporary poetry that takes motherhood as its subject. From the motherhood in poetry as myth-making and myth-destroying to poets conceptualizing their writing as mothers to the inherent tensions at work, including how the lens of motherhood reshapes external landscapes, this panel finds a poetics full of possibility and insight.

K-12 Educator Caucus. (David Griffith, Monika Cassel, Scott Gould, Anne-Marie Oomen)
Meeting of K-12 writer-educators to share best practices and strategies for building and maintaining writing series and programs in schools, and to discuss challenges of teaching creative writing in the K-12 setting. All K-12 educators or those interested in K-12 education welcome.

Keeping the Circles Strong: Twenty Years of Supporting the Work and Words of Native Writers and Storytellers. (Lee Francis IV, Kimberly Wieser, Rain Cranford-Gomez)
For more than twenty years, Wordcraft Circle and Native Writers’ Circle of the Americas have been dedicated to supporting the work and words of emerging and professional Indigenous and Native American writers and storytellers. Join us as we discuss how these organizations have supported their missions through ideals of generosity, reciprocity and story with a focus on

decolonization through literature, youth literacy, language revitalization, and community revitalization.

Korean Feminist Poetics and Translation. (Eunsong Kim, Johannes Goransson, Ji Yoon Lee, Don Mee Choi, Joyelle McSweeney)
South Korea’s contemporary history has been deeply impacted by the U.S. imperial policies. Yet its history remains relatively unknown: its war, dictatorships, and 47 Free Trade Agreements. We poets and translators will discuss feminist Korean poets and propose poetry-as-activism and translation-as-resistance to colonizing power.

Latino Caucus. (Ruben Quesada, Francisco Aragón, Celeste Mendoza, Lorenzo Herrera y Lozano, Deborah Paredez)
Latino writers are becoming increasingly visible. However there is still work to be done to address inequalities in access & visibility within the literary community. The Latino Caucus creates a space to network with new, emerging, & established writers of varied Latino identities, discuss issues around the obstacles to publication (e.g. active oppression, stereotypes, & historical marginalization), and discuss panel & event planning to increase Latino participation at AWP.

Latinos in Lotusland: An Anthology of Contemporary Southern California Literature. (Daniel Olivas, Reyna Grande, Melanie González, Alejandro Morales, Luis Alberto Urrea)
Latinos in Lotusland: An Anthology of Contemporary Southern California Literature is a landmark anthology

spanning 60 years of Los Angeles fiction that includes the work of thirty-four Latina/o writers. We're introduced to a myriad of lives that defy stereotypes and shatter any preconceptions of what it means to be Latina/o in the City of Angels. These actors perform on a stage set with palm trees, freeways, mountains, and sand in communities from East L.A. and El Sereno to Malibu and Hollywood.

Les femmes d'un certain âge: Women Writers Breaking Boundaries. (Laura Orem, Grace Cavalieri, Allison Joseph, Alice Anderson, Constance Ford)

Five women writers, pushing and past 50 and at different stages of their careers, will discuss writing at midlife and beyond. How do we continue to “make it new” after years of writing? How has subject matter and audience changed? What do we know now that we didn’t know in our 20s or 30s, and how does that influence our art? What are the challenges of being an emerging writer after 40, and how do we navigate a youth-focused literary world?

Let Us Live Loudly: a Dark Noise reading. (Danez Smith, Franny Choi, Nate Marshall, Aaron Samuels, Fatimah Asghar) What does it mean to exist with marginal identities in a world that is bent on our destruction? How do we celebrate our survival while honoring the legacies of violence which brought us here? Join Dark Noise, a multiracial, interdisciplinary collective of 6 extraordinary emerging voices in poetry, in an unapologetic celebration of survival. This reading will showcase DN’s collaborative approaches to performance & writing, exploring what it means to live loudly in the margins today

LGBTQ Caucus. (Tiffany Ferentini, Michael Broder, B Spaethe, Miguel M. Morales)

The LGBTQ Caucus provides a space for writers who identify as lesbian, gay, bisexual, transgender, or queer to network and discuss common challenges/concerns. These issues relate to representation and visibility, and incorporating one’s personal identity into their professional lives as academics and writers. We discuss and develop queer representation for future AWP conferences, as well as share publications and projects with which we hope to root deep in our social and literary communities.

Literature or Empowerment or Both? Students and teachers on the aims and challenges of community writing programs.

(Frances Lefkowitz, Darlene Frontuto, Mindy Velasco, Jaquita Tale, Christina Anderson)

The dual aims of community writing programs—guiding emotional healing and empowerment along with teaching creative writing—give these programs their own set of challenges. Working with seniors, offenders, at-risk youth, and other underrepresented groups, brings up more unique issues, including building trust between people from diverse backgrounds. Teachers and students from California's WriteGirl, InsideOut Writers, and Community Memoir Project discuss their goals, approaches, and innovations.

Living Fictions: Writing in LA. (Marisa Matarazzo, Noel Alunit, Francesca Lia Block, Jim Gavin, Maria Amparo Escandon) Los Angeles is a land of self-invention. It sizzles with the magic of hope and is the place where dreams and reality can

converge across a landscape inscribed by complex cultural, economic, and geographic diversity. How do these elements color the craft and content of LA's prose writers? Authors and teachers in the UCLA Extension Writers' Program discuss LA as a sensibility, a metaphor, and most of all, as a physical and psychic influence on the worlds they create.

Loving the Tug of War: Tales from the Trenches of Collaborative Translation.

(Ming Di, Ellen Doré Watson, Gabriela Capraro, Mario Bojórquez, Alí Calderón)
What takes precedence in translation--the source language or the target language? How useful is the author as collaborator? What do we need to know to translate well into or out of a language we weren't born to? Can informants give us enough of the guts and taste of the language and culture for us to get a poem or story right? A group of highly diverse translators of Arabic, Spanish, Portuguese, Chinese, Romanian and English will share the highs and lows of collaborative translation.

Making Connections: Creativity in the Composition Classroom.

(Xinqiang Li, Joyce Meier, Leonora Smith, Stephanie Amada, Curtis VanDonkelaar)
This panel discusses the use of creative content and international writing traditions in the composition classroom. Viewing the classroom as a creative space affords connections to writing for students and instructors who come to the university with differing expectations of what writing is and can be. These moves help to create cultural bridges for domestic and international students and to nourish the creative and scholarly lives of instructors.

Messenger to the Stars: Luis Omar

Salinas (1937-2008) Pioneer Chicano

Poet.. (Christopher Buckley, Diana Garcia, Sandra Cisneros, Juan Felipe Herrera, Juan Delgado)

Luis Omar Salinas (1937-2008) Pioneer Chicano Poet. A tribute to discuss his new selected poems, importance to Chicano/a Letters and contemporary poetry—from late 1960s political poems and poems of self-determination in *Crazy Gypsy*, to his last poems in *Elegy for Desire*, to his *New Selected Poems*. Virtuoso of intense lyric originality, mercurial imagery, and social conscience—a testament to Salinas' achievement at the forefront of Chicano/a poetry in California for 40 years.

Mistaking Planes for Stars: Los Angeles Writing From Freeways to Flight Paths.

(Vickie Vertiz, Raquel Gutierrez, Aida Salazar, Steve Gutierrez, Melinda Palacio)
From Bukowski to Viramontes, working-class writing in Los Angeles is a long-standing tradition. Latinos are the largest ethnic group in the county, bringing avant-garde aesthetics to literature. However, many of our stories have yet to be told. This reading highlights cutting-edge poetry, story, and performance by working-class and queer Latinos from a little known part of Los Angeles: the southeast. From railroad yards to factory floors, writers will share their work of grit and heart.

Monsters Under Your Bed: Writing from Folklore, Reinterpreting Legend.

(Millicent Accardi, Jose Faus, Maria Vasquez Boyd, Amy Sayre Baptista, Paula Neves)

Literary interpretations of folklore range from cautionary tales to tales of terror.

Panelists will examine iconic figures in Latino and Lusophonic cultures like El Cucui, Los Duendes, and La Llarona and will explore crafting stories based on such mythos. Learn why and how these nightmarish figures fit into youth-friendly literature promoting life lessons, how they retain aspects of frightening folklore and culture, and how reinterpretations strive to preserve adult nostalgia for these specters.

More Than Numbers: How Conscientious Poetry Editors See Beyond Quotas. (Amy King, Timothy Donnelly, Cathy Hong, Phillip B. Williams, Lynn Melnick)

This panel, featuring editors who have successfully published a diversity of poets in both magazines and anthologies, will explore ways that poetry editors can diversify their own publications. With an eye toward the VIDA Count, we will discuss how poetry editors might become more aware of, and actively seek out, the plurality of voices in poetry and how the pages of journals and anthologies can only be enriched by seeking new voices.

More Than What Meets the Eye: Word and Image in a Digital Universe. (Susan Meyers, Tammie Kennedy, Deborah Poe, Margaret Rhee, Trent Hergenrader)

Members of this panel press at the edges of multimedia and digital literature: writing combined with other mediums like audio, visual arts, bookmaking, physical computing, videos, and gaming. Sharing examples—a poetry machine, a women’s digital archive, a handmade project, an experiment in gaming, an LGBTQ eBook in South Africa—we’ll look at what it takes to get book arts, visual poetry, and digital media projects going (both in and out of

the classroom) and what those projects have to offer.

Mujeres at the Mic!: A reading by Nuyorican Women Writers. (Peggy Robles-Alvarado, Maria Rodriguez-Morales, Nancy Mercado, Vanessa Chica Ferreira)

What is a Nuyorican? Are any of them women? This reading will discuss what it means to be a woman in the Nuyorican Literary movement and poetry performance scene from Loisaida, El Barrio, The Bronx, Brooklyn and beyond by featuring the work of four prominent, intergenerational New York City based poets at different stages of their careers. With their defiant and oftentimes nostalgic expressions in English, Spanish and Spanglish these mujeres have secured their spot in Nuyorican history.

Multiple Feminisms: Celebrating 10 Years of Switchback Books. (Hanna Andrews, Stefania Heim, Morgan Parker, Marisa Crawford, Whitney Holmes)

Switchback Books was founded with the vision of being an inclusive feminist poetry press, and a mission to seek out groundbreaking work by woman-identified writers. This 10th anniversary panel brings together a diverse group of Switchback poets who will speak on the connection between feminist perspective and aesthetic choices, reflect on Switchback’s editorial process, consider the evolution of the press within the larger field of contemporary feminist writing, and read/perform from their work.

Navigating the Job Market and Negotiating a Contract as a Female

Candidate. (Anton DiSclafani, TaraShea Nesbit, Esther Lee, Hannah Pittard)
This panel will focus on the concerns that women encounter on the academic job market. Are women poorer negotiators than their male counterparts, and if they are, how can they bargain more effectively? Should a woman secure parental leave in her job contract? Is being pregnant or traveling with a nursing infant a liability for campus interviews? This panel will feature four women who recently landed tenure-track jobs—in fiction, poetry, and non-fiction—who will respond to the above questions.

Necessary Hybridity: The Politics & Performance Of Making Multi-Genre, Multi-Media, Multi-Ethnic Literature Visible. (Tisa Bryant, Kazim Ali, Amarnath Ravva, Micha Cardenas, Sesshu Foster)
Hybridity in literature is often thought of as a kind of cross-pollination that leads to “vigor.” But what happens when hybridity is considered through the lens of political and aesthetic necessity? From queer politics to POC feminism to post-coloniality, hybrid forms been a critical part of making visible otherwise illegible experiences. Join five writers as they explore the significance of hybridity to queerness, trans culture, black bodies, mixed race narratives, and erased histories.

Never On Your Own: Creating Community When Writing Is Done. (Waverly Fitzgerald, Kathleen Alcala, Xochitl-Julisa Bermejo, Josephine Ensign, Kelli Russell Agodon)
What happens when the writing group says the writing is ready to send? How can

writers support each other, foster accountability and share resources pre- and post- publication? Members of Booklift, Los Norteños, Seattle 7 Writers, The Shipping Group, and Women Who Submit—groups that focus on promotion, networking and sending work out—share strategies on how to start and run such a group, how to partner with local bookstores and writing centers, and how to foster community both on and offline.

New Directions in Postcolonial Writing: A Passage through South Asia. (Namrata Poddar, Sharbari Ahmed, V.V. Ganeshanathan, Soniah Kamal, Nayomi Munaweera)
This panel of transnational, transdisciplinary writers (in fiction, non-fiction and criticism) passes through South Asia to reread contemporary American fiction through a postcolonial, diasporic lens in order to explore the ever-shifting seats of imperial power, the reconfiguration or dissolution of the center-margin dynamic-- be it in debates of race, class, gender, ethnicity, history or geography.

New Generation African Women Poets: A Reading from the African Poetry Book Series. (Ladan Osman, Mahtem Shiferraw, Tsitsi Jaji, Warsan Shire, Amy Lukau)
A reboot of the highly successful panel reading at AWP 2014, the African Poetry Book Series presents five exciting new and established female voices writing in the U.S. and abroad. This reading includes international prize-winning poets and performers who will share their work, discuss craft and process, as well as publishing opportunities for African poets

Noisy Lit: The Lyric, The Sound, and The Body Politic. (Matthew Treon, Christopher Rosales, Hector Ramirez, Courtney McCreedy)

Where do our sonic and literary landscapes intersect? Whose politics are at stake in hybrid art forms? A mariachi singer and author of Chicano lit, a literary press fiction/music editor, a novelist working in musicology, and a musician making her living as a copywriter will interrogate the relationships between song structure and storytelling, the sonic influences of poetry and hip hop, and the ways music and literature both represent and reposition transnational identities in American culture.

Non-traditional Paths to Teaching Academic Writing Through a College Writing Center. (Kayla Skarbakka, Matt Sharkey-Smith, Jenny Martel, Anne Shiell, Basil Considine)

Working at a college writing center is not just a student job, but also an avenue of postgraduate employment with superior salary, benefits, and stability compared to adjunct teaching. It is also open to a wide variety of educational backgrounds. Four presenters from very different degree experiences (a BA, a non-English MA, an MFA, and an English MA) will share about the perks of the job, how they got their foot in the door, on-the-job challenges, and what they look for when hiring colleagues.

Non-White Authors Also Worry About Getting It Wrong: Creating Diverse Characters in Children's Literature.

(Kelly Gilbert, Heidi Heilig, Day Al-Mohamed, Rahul Kanakia)
Half of America's children are people of color, but only 10% of kid's books are

written by PoC. Because of this gap, the kid's book industry has struggled to find ways for white authors to write books that appeal to all children. However, authors of color also feel insecure about these issues. In this panel, four authors of color discuss the pressure to write characters that won't alienate white readers and address their successes and failures in their attempts to write inclusive fiction.

Notes Toward a New Language. (Cynthia Cruz, Nina Puro, Louise Mathias, Allison Benis White, Michelle Chan Brown)

How does writing from the female body vis a vis an eating disorder inform one's writing? In this hybrid panel discussion/poetry reading participants will discuss how an eating disorder is a means to refuse the world, enact Otherness and hybridity (race, class, gender, trauma, etc.), to make a language of one's body. Furthermore, we will discuss how these iterations translate on the page as variations of silence: stutter, hesitation, holes or space, and repetition as well as other enactments.

NTT Faculty Advocacy. (Erin Stalcup, Les Kay, Cynthia Reeves, Mary Stone, Kyle McCord)

Attention has begun to be brought to the oppressive work conditions many non-tenure track faculty face. These panelists—who are adjuncts and full-time NTT faculty, and writers—will discuss advocacy strategies that have directed notice toward this national issue, and that have also offered solutions. We've participated in Walk Out Day, drafted Best Practices documents, and gained local media coverage, and we want to hear what you're

doing in your communities to advocate for fair work and wages.

Octavia Butler and Her Legacy.

(Katharine Beutner, Walidah Imarisha, adrienne maree brown, Ayana Jamieson, Monica Drake)

Octavia Butler, a Pasadena native and MacArthur Fellow, was one of the best known women writers of science fiction. By imagining worlds altered by alien encounters, vampirism, or ecological ruin, her writing addresses questions of race, gender, and class fundamental to our society. The editors of the new anthology Octavia's Brood, the head of the Octavia Butler Legacy Network, and two writers will discuss Butler's engagement with Afrofuturism and how she inspires writers and artists today.

Our Lavender Past: Queering History in Fiction. (Timothy Schaffert, Emily Danforth, Belinda Acosta, Adam McOmber, Rebecca Rotert)

When exploring queer lives of the past, writers can only rely so much on research; too many stories have gone untold. Imagination and instinct become key in creating believable queer characters in history-based fiction. How do writers bring history alive for readers who are well-versed in 21st-century sexual and gender politics? Panelists discuss telling old stories in new ways, revising fable and fairy tale, and making invisible lives visible in portraits of the recent and distant past.

Out of the Cradle: Writing Our Children.

(Leslie Adrienne Miller, Debra Gwartney, Aimee Nezhukumatathil, Jon Pineda, Matthew Batt)

This panel explores questions writers ask themselves about what or how much we feel free to write about our children. Do we owe them the same or different privacies on the page and online from those we preserve for other family members? Does genre, our gender, or the gender of our children matter in these boundaries? To what extent do or should race and class affect these boundaries? Do we have literary heroes or heroines who have answered these questions with eloquence before us?

PhD or Not? : The Risks and Rewards of the Doctorate for Writers. (Joshua Bernstein, Jameelah Lang, Rone Shavers, Ben Stroud, Genevieve Kaplan)

What are the drawbacks and benefits for writers of pursuing a doctorate? We ask whether the Ph.D. "academizes" creative writing; offers students too much comfort, or not enough; sufficiently accommodates women and minorities; preselects for a certain kind of writer (e.g., one who can meet the testing requirements); promotes creativity or hinders it (through coursework, teaching, doctoral exams, etc.); and offers enough preparation for teaching creative writing at the college level and elsewhere.

Phoneme Media Presents New Voices in Translation. (Angélica Freitas, Ahmatjan Osman, David Shook, Hilary Kaplan)

Brazilian poet Angélica Freitas reads from her English-language debut, *Rilke Shake*, translated from the Portuguese by Hilary Kaplan, who will join her to read the poems in English, and Uyghur poet Ahmatjan Osman reads from his selected poems, *Uyghurland: The Farthest Exile*, the first ever literary translation from the Uyghur

language of East Turkestan Following the multilingual reading, Freitas, Kaplan, and Osman will take questions from the audience.

Poems for the Next Generation: Bringing Poetry to Teenagers and Young Adults. (Brett Lauer, Amber Atiya, E Kristin Anderson, Kerri Webster, Lynn Melnick)

The poetry that young people learn in school is often outdated, poorly explained and lacking diversity. On this panel, we will explore how contemporary poetry can reach young people in high schools & colleges through teaching, publications and contests. Poetry is a vibrant, living art, and deserves to be taught to young people in a way that speaks to them where they are, and through poets who are writing the 21st century as we live in it.

Poets in the Schools: Empowering K-12 with the Word. (Phyllis Meshalum, Jessica Wilson Cardenas, John Oliver Simon, Tobey Kaplan, Cathy Barber) California Poets in the Schools' Panel of Poet Teachers present lessons in relation to poetry teaching activities, pedagogical principles, mentor-artist philosophy, curriculum context, literacy research and cross-disciplinary collaborations engaging K-12 students, and the importance of Poet community. The lessons in Poetry Crossing demonstrate the dedication of our Poet Teacher community on quest for the empowerment of children. Student excerpts showcase bilingual poetics and creative form.

Printing the Forked Tongue: Bilingual Publishing after Gloria Anzaldúa's Borderlands/La Frontera. (Britt

Haraway, elena minor, Diana Lopez, Maria Miranda Maloney, Raina J. León) Gloria Anzaldúa demanded her freest expression, whether in Spanish, English and/or the in-between. The literary world had trouble keeping up—and to an extent still does. There are contemporary publishers that take up her challenge and seize an opportunity to create open spaces for language. Whereas Anzaldúa was told to wash the linguistic richness off of her tongue, these editors encourage writers to blossom into their natural language palate and create their best words in the best order.

Process and the Mid-Career Memoir. (Jennifer Baumgardner, Ana Castillo, Chef Rossi)

When is it time to tell your story? How do you translate having a story to tell to the meaningful execution of a "real" book? Chef Rossi, a rollicking rock and roll caterer of queer weddings and feminist extravaganzas, publishes her memoir (Feminist Press, 2015) at age 51. In her fifties, Chicana feminist Ana Castillo (famed for her fiction, poetry, and essays) meditates on the experience of raising a brown son in America. Two wildly different voices answer questions about process and form.

Publishing poets of color; the power of diversity and the literary landscape.. (Jennifer Flescher, Don Share, Carmen Gimenez Smith, Nate Marshall, Camille Rankine)

Publishing poets of color; the power of diversity and the literary landscape. The literary world is plagued with the lack of diversity on its mastheads, boards and pages. What can publishers, editors and

writers must do to work toward more meaningful diversity in literary magazine publishing? We need to build of trust, relationships and communication. Five editors discuss what they see as their current challenges and successes, and where we need to go next.

Publishing Translations: University Presses. (Russell Valentino, Gary Dunham, John Donatich)

University presses have long been at the forefront of translation publishing in the U.S., and today is no exception. Through long traditions of curating scholarly and artistic works and a variety of new initiatives, today's university presses continue to lead the way in bringing to light new voices from around the world, forgotten classics, and newly unearthed masterpieces from the past. This panel will feature editors from leading university presses committed to translated literature.

Puentes=Bridges: A Queer-Straight Mujeres Reading. (Olga García Echeverría, Liz González, Melinda Palacio, Karleen Pendleton Jimenez)
Anzaldúa and Moraga taught us: puentes. We must build bridges. This is a Queer=Straight Mujeres reading by Chicana/Latina writers from this big frontera called Califas. They are fierce poets, writers, and playwrights of this generación. Their writings reflect their politics, beliefs, and lived experiences existing within el otro lado. They build bridges within all their communities: Latina, LGBTQ de color. They stand proud. ¡Que Viva La Mujer! ¡Viva! ¡Que ¡Viva la Jota! ¡Viva!

Queer & Undercommon Publishing: sussing out livable futures with Tract/Trace + Timeless, Infinite Light.

(Angel Dominguez, JH Phrydas, Emji Spero, Joel Gregory, Zoe Tuck)

Tract/Trace and Timeless, Infinite Light act as sites of radical investigation and exploration into language, creating a space for queer, undercommon and otherwise marginalized artists and writers "who believe in a livable life; for sussing out tactics for a livable future." This panel seeks to discuss these tactics, their approaches and applications in hopes of providing a decolonized approach to writing and publishing.

Queering History: Whose Story Is It, Anyway?. (Carter Sickels, Brandy Wilson, Ellery Washington, Ellis Avery, Ames Hawkins)

Queer histories are often erased or altered by dominant narratives. How do we claim, document, and imagine the stories of LGBTQ history in our art? Established and emerging panelists working in multiple genres discuss their projects, and the challenges and rewards of researching and writing queer histories of distant and recent pasts. We'll explore the tensions between social/political responsibility and storytelling, and discuss the concerns of representing past marginalized voices.

Queertopia or Bust: Thoughts on Intersectional Queer Poetics.

(Jason Schneiderman, Rickey Laurentiis, Julie Enzser, Viet Le, Trace Peterson)

"Queer" emerged in the 1990s as an activist formation that challenged liberal politics and became the preferred term in academia for everyone who was not straight or normatively gendered. The

inclusivity of “queer” has been contested by those who felt instrumentalized or excluded by the term. Though it continues to be useful as a rubric (and easier to say than “LGBTQIA”), is queer really working, and for whom? Four poet-editors discuss their experience at the intersections of queer identity.

Raising Lilly Ledbetter: Women Poets Occupy the Workspace--an Anthology Reading and Celebration. (Carolyn Wright, Vandana Khanna, Jacqueline Osherow, Kim Addonizio, Elaine Sexton) After President Obama signed the Lilly Ledbetter Fair Pay Act, the editors of this anthology called for women poets of all backgrounds and job descriptions to share their workplace experiences—not just pay and promotion inequity, or workplace harassment and intimidation, but women’s ever-widening range of occupations and representation in a globalized world. Join us to occupy the reading space with five poet contributors to this ground-breaking anthology that celebrates women in the workplace.

Raising Our Voices (Alice Crow, Sable Sweetgrass, Milton Blue House, William B. Bearheart, Velma Craig) Spread the word! Eclectic works rise up from sea to shining sea; from snow and tundra, desert sand, and city streets. Institute of American Indian Art MFA recent graduates and emerging students will read from new works of poetry, essay, genre fiction, and screenplay. Literary writers will ditch the kitschy; decowboy the West; and celebrate connections, place and belonging, and migrations of meaning.

Re-writing the Iconic West: Native and Latino Writers on Crafting Change.

(Toni Jensen, Stephen Graham Jones, Tim Hernandez, Erika Wurth, Ito Romo)

From the cowboy on horseback to the detective on the dark, city streets, the fictional icons of the West loom both familiar and large. Their stories have the ease of familiarity, but what if the stories you want to tell shift the vantage point? What if your hero is the one shot by the cowboy, the man turning the corner to avoid the detective? A diverse set of writers will discuss strategies for telling the West’s iconic stories through a wide range of viewpoints and in diverse cultural contexts.

Reimagining Literary Spaces. (Michael Snediker, Zinzi Clemmons, Yasmin Belkhyr, Maisha Z. Johnson, Corinne Manning)

Literary journals must go beyond stating a commitment to diversity. To change the literary landscape and make public more work by POC, LGBTQ, women, working class and differently abled communities, journals must reimagine the traditional structure of submissions or even the role of literary spaces. Editors from Apogee, The Offing, Specter, Winter Tangerine, BGD and The James Franco Review will share their experience of how they re-visioned journals or differently approached the editing process.

Rejecting "Page" vs "Stage": A Drawbridge Reading. (Elizabeth

Acevedo, Clint Smith, Amin Drew Law, Terisa Siagatonu, Pages Matam)

Coming from both spoken word & formal literary backgrounds, & pushing back against the notion that these are mutually exclusive, the Drawbridge Collective will

give a reading that reflects work imbued with dynamic performance & literary merit. The panel will serve as an exhibition of new voices that traverse multiple genres & discuss what it means to be young artists of color at a time in America when many black & brown young people experience ubiquitous violence & discrimination.

Remapping Displacement: Women Writers from L.A. Redefine "Home".

(Melissa Sipin, Nayomi Munaweera, Rae Paris, Melissa Chadburn, Micheline Marcom)

Writers of Armenian, Sri Lankan, African, and Philippine diasporas will discuss how their Los Angeles upbringing have impacted their craft and narrative of home/displacement—home as a person and/or a place, a longing, a genesis, and journey; displacement as genocide, war, sexual/child abuse, and inherited/generational trauma. How has the multicultural/diverse communities of their youth invaded their fictions? How do the traces of loss affect the re-imaginings of Los Angeles in their work?

"Revolutionary Voices: The Queering of Young Adult/Teen Literature". (Andrew Demcak, Amy Sonnie, Michelle Tea, Skye Allen, Kaya Oakes)

What do we mean by "queering" Young Adult Literature? Is it a process? Can any writer do it? What are the challenges of bringing LGBTQI2-S characters/topics to a largely heterogeneous (read: heterosexual) literary genre? How does the intended reader's age determine what topics are explored? How is diversity represented by LGBTQI2-S characters/subjects? Four authors that have published books in the genre will share the lessons they have

learned from writing "queer" literature for YA/Teen.

Rewriting the Hollywood Gender Gap.

(Ligiah Villalobos, Danielle Wolff, Beth Schacter, Susanna Fogel, Lesley Tye)

Despite the hype about female protagonists breaking into top grossing films and popular TV shows, female voices continue to be underrepresented in the film and television industry. Panelists will speak up about the challenges facing women today, tell their own stories of working in the industry, and talk about how and where women are creating change and more diversity.

Saving or Sinking the World through Translation: International Perspectives on Creative Process.

(Helene Cardona, Sidney Wade, Jennifer Kwon Dobbs, Ani Gjika, Willis Barnstone)

Does translation infuse or confuse us? How do temporal, esthetic, religious and political beliefs shape the literature, history, and fate of nations? Working with Albanian, Aramaic, Chinese, Hebrew, Greek, Korean, Latin, French, Spanish, Turkish and Vietnamese, this panel's poets, translators and scholars discuss their roles as intermediaries, technicians, magicians and alchemists working between languages to create inspired texts spanning cultural differences, geographic distances, and time.

Sensuality, the Body, and the Quest for Authenticity in Translation.

(Johannes Goransson, Alireza Taheri Araghi, Diana Arterian, Yvette Siegert)

When we speak of translation, we often speak (metaphorically) of the body: of mother tongue and foreign tongues,

foreign texts and bodies of work, faithfulness and betrayal, contexts and origins, the crossing of boundaries and borders. Meanwhile translation can entail quite radical experiences of embodiment—of possession by ghosts, ventriloquism and impersonation, vertigo and de ja vu. This panel will discuss translation's implication for embodiments both literal and metaphorical.

SEX & LOVE &: a poetry reading and discussion. (Elaina Ellis, Deborah Landau, Jericho Brown, Bob Hicok)
Copper Canyon Press presents a celebration of sex, ardor, and the body: what are the rewards and risks of writing and publishing poetry that smolders? Who are our role models and predecessors when it comes to writing sex? Do cultural expectations and taboo inhibit or encourage vulnerability? Revered poets—queer and straight, male and female, at various points in their careers—will read from recent publications, followed by a discussion on the fine art of revealing a poem's wants and excesses.

Shattered Quiet: Women Writers on the Truths and Consequences of Breaking Silence and Writing the Unspoken. (Lori Horvitz, Lee Ann Roripaugh, Natanya Pulley, Sharon Harrigan, Alexandria Marzano-Lesnevich)
In this panel, five women authors who have published work in memoir and lyric memoir—Lori Horvitz, Alexandria Marzano-Lesnevich, Sharon Harrigan, Natanya Pulley and Lee Ann Roripaugh—address both the radiant liberations and real-life risks and outcomes of writing narratives that break silences and reveal raw, volatile, and vulnerable truths about

personal trauma, emotional/physical/sexual abuse, mental or physical illness, and dysfunctional family dynamics.

Slouching Tiger, Unsung Dragon: The Next Chapter of Asian-American Writing. (Anna Ling Kaye, Ed Lin, Doretta Lau, Chiwan Choi, Paolo Javier)
What does it mean to be a writer of Asian descent publishing in North America? These five writers are exploring territory beyond tiger moms and immigrant hardship, venturing into updated expressions of Confucianism, Asian masculinity, and contemporary Asian culture. The panelists will discuss traditional and experimental approaches to Asian-American fiction and poetry, and explore how artistic and professional choices impact perceptions of their work and their identities.

Social Justice in Speculative and Fantastical Fiction for Young Readers. (Anne Ursu, Justina Ireland, Daniel José Older, William Alexander, Tananarive Due)
Fantasy for young readers is a serious business. By presenting parallel worlds and heightened realities, speculative and fantastical fictions can explore issues of power, personal responsibility, and justice, and can entice kids and teens to think critically about their own world. Panelists will discuss how they use the tools of SFF to illuminate injustice, confront the monstrous, and communicate crucial ideas about race, class, and gender--while giving kids the great stories they crave.

Spinsters, Pretty Girls, and Bears, Oh My!: Four Decades of Lesbian Writing and Publishing. (Brandy Wilson,

Katherine Forrest, KG MacGregor, Karin Kallmaker, Rita Mae Reese)
Small lesbian presses were the wellspring of lesbian writing—romance, mystery, erotica, poetry and literary fiction. How did these presses shape lesbian writers and readers? In the age of digital publishing allowing writers to bypass publishers for greater profits and autonomy, why choose to publish with a small press? How do small presses stay relevant? An editor with over 30 years experience and a spectrum of writers, representing four presses discuss the past and future of lesbian publishing.

(Still) Got the Juice: Fierce Writing by Women Poets of a Certain Age. (Rebecca Foust, Wendy Barker, Toi Derricotte, Linda Hogan, Natalia Trevino)

Modern American society marginalizes women after age 30, then disappears and mutes us after age 40. How can women “of a certain age” make our voices heard? These five poets refuse to sit down, shut up, or go gently into that good night. Panel members will frame the issues in the larger societal context, show how to keep work relevant by reading exemplar poems, and offer strategies for ensuring through publication, social media, readings and conferences that our words are—emphatically—heard.

Story as Survival : LGBTQ Memoir. (Julia Koets, Mark Doty, Julie Marie Wade, Barrie Jean Borich, Paul Lisicky)

This panel will discuss how memoir can be a form of survival for queer writers and readers. How does the book act as a dwelling place for LGBTQ writers who are rejected from their families and communities; how does memoir allow for

liberatory performances of gender and sexuality; how can queer writers re-write history in crucial ways? Many of the writers on this panel are also fiction writers or poets: how are the stakes different when it comes to writing memoir about sexuality and gender?

The Absence of Color: Addressing the Lack of Diverse Writers of Children’s Books. (Laurisa Reyes, Chana Keefer)

Of the 3200+ children’s books published each year, fewer than 8% feature characters of color. Efforts to address the lack of diversity in children’s books, such as the #WeNeedDiverseBooks campaign, are directed at professionals currently writing and working within the predominantly white industry. However, effectual change demands that we recognize the absence of diverse authors, ascertain the reasons for this absence, and strategize ways to increase the numbers of diverse writers in the future.

The Active Politics of Queer/Feminist of Color and Indigenous Feminist Publishing Movements. (Lisa Moore, Felicia Montes, Tanaya Winder, Audrey Castillo, Kim Tran)

Queer/feminist of color and indigenous publisher-activists have historically demonstrated their commitments to amplifying the voices of transgressive artists and writers in the U.S. publishing culture that relentlessly attempts to erase us. This gathering of queer/feminist of color publishers from As/Us, Mujeres de Maiz, RedBone, and Third Woman will address the politics that undergird our impetus to publish alternative writing/thought and how we understand publishing as a form of activism.

The Asian Face of War, Gaining Perspectives from Both Sides – a look at WWII, Vietnam, and Korea.. (Gregory Dunne, Lois Jones, Ross Cantalupo, Mong Lan, Kyoko Yoshida)

How does literature remain conversant with the history of war in Asia? Why does it remain vital and relevant? Seventy years after WWII, and forty years after the fall of Saigon, a gathering of writers, whose work was published in *Kyoto Journal* and who write out of an awareness of war, address questions of war and literature's ongoing response to it. Four writers, some based outside the United States, will speak to Japanese, Korean, and Vietnamese literature in light of history and war.

The Black Jazz Poetic in the 21st Century: Ancient to the Future?.

(Tyehimba Jess, Duriel Harris, Geoffrey Jacques, Harmony Holiday, Jerriod Avant)
As Jazz approaches its centennial, a multigenerational panel of Black poets analyze how its influence has shaped their understanding of craft and what that influence will look and sound like in the 21st century. In an age where Jazz has been reported to be Americans' least favorite music genre, how do younger Black poets access a Jazz Aesthetic to reclaim, reimagine and regenerate it for themselves? How do mid-career poets relate and regenerate a Jazz aesthetic in their practice and praxis?

The Changing Face(s) of Publishing.

(Wayne Miller, Jane Friedman, Erin Belieu, Daniel José Older, Roberto Tejada)
Digital innovation, the VIDA count, #WeNeedDiverseBooks, a seeming explosion of translations—the face of

publishing, tools for publishing, and reasons for being a publisher are all changing at a disorienting speed. In this panel, editors and contributors to the recently released *Literary Publishing in the 21st Century* will debate and interrogate issues of success, power, diversity, and politics (among others) as literary publishing—and authors—look to the next thirty years.

The Garden of Forking Paths: Journals Focusing on Translation. (Martin Rock, Daniel Simon, Wayne Miller, Elizabeth Clark Wessel)

Access to writing in translation is essential to all writers, and a growing number of literary journals are focusing heavily on publishing translated works. Editors of journals that focus on translation will engage in a discussion on the necessity of translation to a robust and diverse literary community. We will also focus on the practice of translation, ranging from ethics to accuracy to the process of obtaining rights and paying translators for their work.

The Global MFA: Travel, Displacement, and Writing. (Richard Katrovas, T. Geronimo Johnson, Cherae Clark, Samrat Upadhyay, Katie Moulton)

How does travel help to displace writers and their work? How does displacement contribute to a writer's development? How can MFA programs design and fund such opportunities for their students? Panelists who have developed and participated in excursions to the Czech Republic and Nepal explore the relationship of such journeys to graduate work, teaching practice, and writing completed during and after their MFA

experiences, as well as offering strategies for developing such initiatives

The Many Voices of Poetry. (Wendy Martin, Don Share, Tess Taylor, Atsuro Riley, Stephen Burt)

This panel of accomplished poets, critics, editors and teachers will discuss the many voices of contemporary American poetry with an emphasis on the aesthetics, craft and antecedents of Confessional, Lyric, Neoformalist, Spoken Word, Conceptual, historical and political poetry. The panelists will also explore the many new voices of contemporary U.S. poetry from poets in diverse multicultural communities including Afro-American, Asian-American, Latino/Latina as well as Feminist, LGBT and others.

The New Translation Economy. (Will Evans, Chad Post, Oliva Sears, Stephen Sparks, Jadranka Vrsalovic-Carevic) Translators, publishers, booksellers, and cultural agencies work together to create the economic context for the publication of translations, affecting what gets translated and by whom fundamentally. This panel will discuss striking the economic balance between authors, translators, publishers, distributors, bookstores, cultural organizations, and readers to create a more vibrant and diverse translation marketplace and readership.

The Pedagogy of Addiction, Grindr, Tattoos, Nude Beaches: How Much of Your Identity to Reveal in the Classroom. (Rachel Simon, Syreeta McFadden, Curtis Bauer, Melissa Febos, Michael Broder) How do we model the writing life to our students when our own work touches on

intimate, controversial, and disturbing experiences around sex, drugs, violence, and other modes of transgression? This panel offers practical advice on how and how much to bring of our own lives into the creative writing classroom. Panelists include writing professors whose lives and work meet at the intersections of sex work, heroin addiction, the gay hook up app Grindr, queer activism, and work to end rape culture.

The Politics of Translation: Aimé Césaire's *The Tragedy of King Christophe*. (Paul Breslin, Rachel Ney, Roger Reeves)

We will discuss politically-charged translation problems in this play, set in post-revolutionary Haiti. How should one translate *nègre*, in most contexts a term of racial abuse, but for Césaire usually neutral or honorific (its cognate in modern Kreyòl is racially unmarked, meaning simply "man")? Should nonstandard French be rendered as non-standard English? Paul Breslin and Rachel Ney will present the decisions made in their new translation. Roger Reeves will offer a critique of their work.

The Queer Writer's Dilemma: LGBTQ Writers on Identity and Representation. (Tiffany Ferentini, Brian Kornell, Kim van Alkemade, Garth Greenwell, Lauren Espinoza)

Is there a difference between being a queer writer, and a writer who "happens to be" queer? Is there a social obligation for LGBTQ writers to write exclusively queer pieces, or is their identity alone enough to establish themselves in the queer writing community? In this panel, LGBTQ writers who have established themselves as

editors, translators, and academics debate what it means to identify as a queer writer, and how their writing identity transcends the written page.

The Radioactive Muse: Nuclear Disaster and Poetry. (Mihaela Moscaliuc, Judith Vollmer, April Naoko Heck, Lissa Kiernan, Kathleen Flenniken)

To commemorate the 30th anniversary of the Chernobyl nuclear disaster and the 5th anniversary of the Fukushima Daiichi nuclear disaster (as well as the 70th anniversary, in 2015, of the atomic bombing of Hiroshima and Nagasaki), four women poets whose lives have been marked by the nuclear industry will read from their work and discuss the convergence of research and personal history in the making of their poems.

The Translator as Coauthor: Collaborative Translation. (Edward Gauvin, Shabnam Nadiya, Kareem James Abu-Zeid, Karen Emmerich, Susan Harris) When translators and authors collaborate, we often assume that the translation replicates the original. Yet the results often differ not only in the obvious linguistic ways, but also in content, organization, and even plot, as writers take opportunities to revise and translators both render and rewrite the evolving text. Four translators discuss their experiences in working with their authors to bring their works into English, and the creative strategies involved in collaboration.

There's No I in We: Writing Creative Nonfiction About The Groups We Belong To. (Maggie Mertens, Honor Moore, Huan Hsu, Ainsley McWha, Elissa Washuta)

We all belong to groups. When we write creative nonfiction about our family, race, religion, gender, sexuality, generation, or industry, many of us struggle to balance and maintain our own first-person voice within a story that might be shared by many different people. Four writers who have navigated the tug of war between the I and the We, of various groups, discuss how to successfully write first-person narratives that tell more than just one's own story.

THIS ENDS NOW: Fiction in the Time of Crisis. (Martha Southgate, Ravi Howard, Asali Solomon, Brian Gilmore, Sanderia Faye)

If you want to change the world, pick up your pen and write—Martin Luther King, Jr. Our communities are in crisis; this is undisputedly true. This panel will consider the ways that African American fiction writers respond. Can writing be an instrument of social change? Are we obligated to focus our work on the crisis at hand? Kimbilio Fellows will discuss the demands that these troubled times place on our work, including how/if we have responded. #blacklivesmatter

Through the closet: Writing human complexity in queer characters in fiction. (Kate Maruyama, Jeanne Thornton, Frederick Smith, Seth Fischer, Catie Disabato)

The typical “coming out of the closet” narrative is a fantasy of a starkly contrasted before and after, of complete disclosure and consequence. Through the lens of their works of fiction, the panelists will discuss the limitations of this oversimplified account of the queer experience and explore their varying

approaches in writing queer characters in all of their human nuances and differences across genres and time peri

To Hell and Back: Trauma and the Transformational Arc in Personal Narrative.

(Janice Gary, Sue Silverman, Melissa Febos, Marilyn Bousquin, Laura Bogart)

Great storytelling shows how a character grows and changes. This is true whether in fiction or nonfiction and yet true stories of personal growth and transformation are often belittled as "navel gazing" in the literary community especially when it comes to women's stories. Five writers, all of whom have taken the risk to write about difficult life experiences will discuss the transformational arc in personal narrative and what it takes to transcend trauma and turn it into powerful literature.

Trans Memoir: Resisting Literary Tropes and Narrative Narcissism.

(Cooper Bombardier, Elliott DeLine, Joy Ladin, Everett Maroon)

This will be a panel discussion. Four published transgender authors will discuss their work in memoir, including: Joy Ladin, Gottesman Professor of English at Yeshiva University Elliott DeLine, an author from Syracuse, New York Cooper Lee Bombardier, an author and creative writing instructor from Portland, Oregon Everett Maroon, an author from Walla Walla, Washington

Translating the Sacred in a Post-Religious Age.

(Afaa Michael Weaver, Ewa Chrusciel, Cole Swensen, Karen An-hwei Lee)

Our panel explores the translation of sacred texts in our secular age. What is a

faithful translation of a religious text? How are concepts of freedom vs. fidelity problematized? In a post-religious context, are ritualized methods of translating sacred writings relevant? In diverse tongues of global faith traditions – Hebrew, Chinese, Polish, Aramaic, Greek – our panelists share insights on translating sacred texts, then discuss the politics and poetics of their strategies.

Translation and Influence.

(Sarah Stickney, Martha Collins, Curtis Bauer, Adam Giannelli, Piotr Florczyk)

Translation is an intimate act. The work of carrying an author from one language into another leaves a mark on the translator. What effect does this have on the translator's poetry? Where does the poet locate his or her voice amid the tangle of other voices? Is something learned about language that couldn't have been learned from English? Five poets who translate address how they have transformed, challenged, stolen from and been nourished by the powerful influences of authors they translate.

Translation as a Democratizing Force.

(Wendy Call, Alison Mandaville, Peter Crume, Cecilia Martinez-Gil, John Oliver Simon)

Three poets, a prose writer, and a scholar, translators all, explore the democratizing power of translation. We consider how translation – with examples from Azerbaijani and indigenous Mexican poets, a poet's self-translation, ASL/sign interpretation of speech and story in the US and Kenya, and work in multilingual children's poetry – empowers writers and increases equity in the world of words and ideas, where new possibilities for living

together are imagined, shared, and set into motion.

Translation as Animation: New Poetry from Japan. (Kyoko Yoshida, Forrest Gander, Sawako Nakayasu, Goro Takano, James Shea)

Beginning with a short reading, this panel of translators and writers will explore the formal problems, aesthetic choices, and political implications of translating contemporary Japanese poetry. Panelists will discuss the diversity of Japanese poetry and consider how the pleasures and challenges of translation animate their own writing. Poets under discussion include Takashi Hiraide, Sayumi Kamakura, Shirō Murano, Kiwao Nomura, and Gozo Yoshimasu.

Translation At What Cost? --- Poets Who Translate. (Jordan Elgrably, Ilya Kaminsky, Mihaela Moscaliuc, Sholeh Wolpé, Ming Ming Di (Mindy))

Translation is service, recreation, the lending of one's own poetic tongue to another poet— and yet, is it also self-denial? Does translation feed or hinder a poet's own creative work? Four accomplished poets who translate from Chinese, Romanian, Persian and Russian, discuss the damaging and/or constructive role of literary translation on their own creative force.

Translation in the Creative Writing Classroom: A Dire Necessity in Our Global Culture. (Orlando Menes, Donald Bogen, Aviya Kushner, Ae Hee Lee, Alethea Tusher)

A discussion featuring professors and graduate students in creative writing programs who are committed to literary

translation as a craft for crossing borders, cultures, and geographies, not just the traditional notion of “transporting” a text from one language to another; in fact, these writers envision translation as a more holistic and empathic practice, so that engagement with another language is more appropriately described as a weaving of cultures rather than a bridging of cultures.

Translation Poetics Continuum. (Anna Deeny Morales, Raúl Zurita, Valerie Mejer, Daniel Borzutzky)

This panel brings together poets and translators from different countries, generations and political contexts. Through bilingual readings, talks and dialogue, speakers focus on the translation of poetry that emphasizes continuously shifting political, historical and geographic contexts. The panel will consider the ethical imperative of translation as an art that continues these dynamic shifts initiated in the original text.

TWO SIDES OF THE MIRROR: WRITING ABOUT BODY IMAGE ACROSS GENDER.

(Jim Warner, Ray Shea, Brian Oliu, Ronnie K. Stephens, Tabitha Blankenbiller)
The drive to stay thin, young, attractive and sexy is a struggle synonymous with womanhood. What are often overlooked—in both our culture at large and in nonfiction writing—are the challenges men face with similarly impossible demands on ideal size, shape and appearance. This discussion will bring together writers working against gender expectation to expand the conversation on body image.

University, Community. (Genevieve Kaplan, Nik De Dominic, Renee Angler, Sean Nevin, David Welch)

How can university-affiliated writing programs and reading series best extend into the community? Writing program administrators and outreach coordinators will discuss how we've successfully brought creative writing courses, literary activities, workshops, and guest writers to diverse and underserved communities. We partner with non-profits and community organizations; affiliate with K-12 classrooms, correctional facilities, and local libraries; and invite the community into the academy.

Unsung Epics: Women Veterans' Voices.

(Kayla Williams, Lauren Halloran, Victoria Hudson, Mary Doyle, Mariette Kalinowski)
As novelist Cara Hoffman observed, female veterans' stories have the power to enrich our understanding of war, of our culture, art, nation and lives. Yet their stories are largely absent. Five female vet writers address this narrative gap: How do women veterans' stories differ from those of men and civilian women writing on war? Can their work have the same commercial and critical success? Do audiences have different expectations? How can these stories help bridge the civilian-military divide?

Veteran Poetry Reading. (Jeb Herrin, Karen Skolfield, Vicki Hudson, Soul Vang)
Many veterans struggle to find their place blending into civilian society, as many poets struggle to find their place in a literary world that often overlooks them. This panel will bring to light the experiences of Veterans through the literary form that best suits the transition into civilian life. In this panel, poet veterans share their stories through poetry

Visions of a Feminist Utopia: The Feminist Press and the Future. (Jennifer Baumgardner, Rachel Kauder Nalebuff, Alexandra Brodsky)

What is this future we say we believe in? What does it look like and what are we like within it?

Rachel Kauder Nalebuff and Alexandra Brodsky, editors of the groundbreaking FEMINIST UTOPIA PROJECT (Feminist Press, October 2015), lead several of their contributors in a reading and discussion of what make a better world and the role feminist theory and activism will have in that brave new reality. The editors will be joined by Jennifer Baumgardner, director & publisher of the Feminist Press.

We Are Theatre. SPEAK-OUT for gender parity for women playwrights.

(Aphra Behn, Thelma De Castro, Martha Joy Rose, Jennie Webb, Laura Shamas)

In 2012 Guerrilla Girls On Tour and LA Female Playwrights Initiative organized a SPEAK-OUT in NYC, "WE ARE THEATRE" - an evening of plays about sexism in theatre. From 50/50 in 2020 to Little Black Dress, Inc. to the Kilroys, organizations working towards gender parity in theatre are all across the US. Yet the stats remain the same: less than 20% of all plays produced in the US have been written by women. Reps from LAFPI, San Diego Playwrights and the GGOT's will discuss what else we can do.

We are Your Saviors: Faculty of Color Respond to the MFA vs POC Debate.

(Julie Iromuanya, DeMisty Bellinger, John Chávez, Randall Horton, Iyawó (Kristin) Naca)

Junot Díaz and David Mura critically interrogate the ways that privilege imbues

interactions within predominantly white writing workshops. We want to extend this conversation by considering the ways that faculty of color negotiate intersectional identities in these spaces. Our dual perspective as marginalized-leaders has positioned us to save the writing workshop. From both a position of power and marginality, how do workshop leaders of color facilitate a fruitful and inclusive writing workshop?

We Don't String Popcorn Necklaces Here: Brain Science And Assessment Beyond Craft. (Laura Valeri, Amy Lemmon, Dee Gilson, Brendan Constantine, Zohra Saed)

The mysterious power of the brain invites as much speculation as the romantic notion that all writers possess a pinch of madness -- but can brain science help teachers reconcile the pragmatic demands of program review with the playful, uncertain explorations of the creative process? A diverse panel of teachers who have taught and assessed K-12/BA/MFA curriculums share how recent studies in creativity impact how they teach and show how to design assessment that survives this STEM-obsessed age.

Wealth Gap in the Literary Landscape: Representations of the Poor and Working Class. (Sarah Smarsh, Luis Rodriguez, Karolina Wacławiak, Kyle Dargan)

How and by whom are low-income people reflected in contemporary literature? Cross-genre writers and editors of varied race, ethnicity and locale—but shared personal experience of poverty and the working class—discuss economic disparity in books, magazines and industry offices.

With backgrounds as writing instructors and activists in poor areas, panelists celebrate the difficult role of socioeconomic-border-crossers and challenge editors to consider class at a time of historic wealth inequality.

Welcome To The Party: Asian American Open Mics in Southern California as Sites of Resistance. (Janice Sapigao, Eddy M. Gana, Jr., Myca Tran, Stephanie Sajor, Sean Miura)

As community organizers of Asian American/Pacific Islander (AAPI) Open Mics in Southern California – Los Angeles, Long Beach, and Santa Ana – we will give brief histories of our respective spaces. We'll discuss the practical, artistic, sociopolitical intentions of encouraging and continuing work for our communities and neighborhoods. We'll share how Los Angeles/Southern California is part of a nationwide network of AA/PI artists creating and sharing stories and narratives in collaborative space.

WeNeedDiverseBooks: Shifting the Narrative Lens. (Mike Jung, Sona Charaipotra, Stacey Lee, Audrey Coulthurst, Kristy Shen)

How do you change the (very white) face of children's literature? Through great storytelling. We Need Diverse Books -- the AWP edition -- focuses on shifting the lens while using classic worldbuilding and storytelling techniques. This WNDB discussion centers on providing tools for creating diverse narratives from the ground up. Learn how to integrate issues of race, class, sexuality, gender and/or ability, while still emphasizing the import of plot, structure and, most importantly, character.

What are you?: Mixed-race writers find voice and community. (Aaron Samuels, Chris Terry, F. Douglas Brown, Suzie F. Garcia, Casey Rocheteau)

While the mixed-race population explodes in the U.S., there is no definitive mixed-race/multiracial experience. Mixed identity is varied, and mixed writers often do a form of literary code switching as they write in multiple communities. In this panel, a diversity of mixed authors will share their work and discuss how mixed writers of different ethnic, economic and geographic backgrounds find inspiration, form community, and create in conversation with one another.

What does it mean to be a Latino?.

(Maria de Lourdes Victoria, Carmen Bernier - Grand , Donna Miscolta, Teresa Luengo Cid)

This panel of latino authors will explore the question of what it means to be a latino in the United States. Whether you are an author creating a "latino character" or a publisher wishing to publish "latino literature", or a librarian wondering whether a book fits within the "latino" category of your catalogue, this presentation will help you understand more about the rich and unique histories of the various groups of people that have been part of the U.S. landscape for centuries.

What Makes an MFA Program LGBTQ-Friendly?. (Dawn Walsh, Melanie McNair, Brock Warren, Terry Wolverton, Alistair McCartney)

Does being friendly mean having out and proud faculty, staff and/or students? Is visibility enough? What about course offerings that include an LGBTQ-focus? Or

LGBTQ-centered civic engagement opportunities? Is being friendly too modest a goal? How does friendly differ from affirming? How can faculty make workshops both LGBTQ-friendly and affirming? Why do these questions even matter? LGBTQ-identified panelist, including MFA faculty, students and alumni, address these questions and more.

What We Talk About When We Talk About Home: Santa Ana as Resonant Source. (Aracelis Girmay, Richard T.

Rodríguez, Emmy Pérez, Adriana Alexander, Sarah Rafael García)

What does it mean to claim a place as home when you no longer (or still) live there? What draws you back to it on the page, whether as setting, conflict, or "resonant source"? Writers raised in Santa Ana--a Latina/o-majority city an hour south of L.A.--will discuss their work in relation to place, distance, identity, nostalgia, & "authenticity." How do these imaginaries find expression across multiple genres & spaces, in community & academia? What are we talking about when we talk about home?

What's Love Got to Do with It: Desire in the Age of Mechanical Reproduction.

(Jessica Alexander, Rachel Levy, Michael Shum, Jaclyn Watterson, Jose De La Garza)

In 1911 E.M. Forster wrote of his weariness of the only subject he could treat—the love of men for women. For a novelist in the Victorian era, it seemed impossible to reconcile the rift between narrative convention and homosexual desire. Discussions of narrative conventions still typically elide considerations of their socially restrictive underpinnings. This panel includes both

queer and non-queer identified writers to promote dialogue about the ways that desire informs our aesthetic choices.

When I Was Latina: Navigating Privilege in The Publishing and Writing World.

(Deborah Paredez, Casandra Lopez, Cecilia Rodriguez Milanés, Keyla Hernandez, Raina León)

What are the gender, sexual, ethnic, and racial biases that Latinas encounter everyday in book publishing? How can Latinas build stronger literary communities? What are some of the pressures that Latinas feel to fit into the mold of what people perceive to be Latina writing? In this panel, editors and writers will share their experiences and offer advice for creating original Latina texts and maintaining authentic identities

WOC Write Crime. (Maria Kelson, Gigi Pandian, Naomi Hirahara, Rachel Howzell Hall, Steph Cha)

Women crime novelists who write from, or about, California, read from new work. Panelists include mid- and early-career novelists who identify as Indian-, African-, Japanese-, Mexican-, and Korean-American and write for a broad audience. They discuss their varied publication paths (print/e, legacy/indie, commercial/literary, large/small presses). They also address how pop culture views of crime and policing, and mystery genre structures and forebears, fuel (or don't) their inspiration.

Women at Work: Labor & the Writing

Life (Christine Byl, Eva Saulitis, Susanna Mishler, Lu-Anne Haukaas, Tele Aadsen) Physical work is often held opposite the life of the mind, especially for women. Yet for

some writers, manual jobs provide income; broaden thinking; and nurture creativity. Five women writing in all genres discuss how their work--in marine biology, farming, trail construction, fishing and the trades-- supports a writing life. Join a conversation about field camps, live lines, planting seeds and felling trees, and consider how dirty hands can leave a lasting imprint on literary culture.

Women in Spec: Women Writers in Speculative Poetry and Fiction.

(Jeannine Gailey, Lesley Wheeler, Sally Kindred, Sophia Samatar, Nancy Hightower)

This cross-genre panel celebrates women's lively contributions to the male-dominated fields of speculative fiction and poetry. These authors, editors, and critics discuss recent changes and controversies in fantasy and science fiction, addressing how women are represented in the literature; publishing opportunities and challenges; and what it will take to foster women's voices and support their increasing success.

Women on the Verge - Authentic Voices from Outsider Lit. (Eve Connell, Viva Las Vegas, Pat Janowski, Iris Berry, Sarah Certa)

Four authors (3 women, 1 androgyne) from irreverent small presses engage in vibrant discussion of unconventional creative paths. Fueled by life forces (beautiful, cruel, sexy, mundane), these fearless voices approach craft with raw content choices, unique writing processes, and personal muses that conspire to delight and repel. Insights into cultural acceptance (or the lack thereof) provide a snapshot of challenges in navigating the

literary world as writers hell-bent on avoiding the mainstream.

Women Publishing Women: The (under)representation of women in print and in publishing. (Abbey Gaterud, Michelle Wildgen, Mary Breaden, Kait Heacock, Alicia Bublitz)

A candid discussion between women working in publishing about the current climate for and visibility of women writers in publishing house lists. Looking at the in-house representation of women on staff, women writers published by traditional houses, and where the challenges to women in publishing (and being published) still lie, panelists will speak to current trends, awareness, and projects highlighting women, and offer strategies to others working for equal representation.

Women Soldiers & Veterans Writing Their Lives. (Sonya Lea, Warren Etheredge, Suzanne Morrison, Maggie Shartel, Kelly Dickinson)

This panel features writers and professionals who work alongside women soldiers and veterans. It looks at military sexual trauma, and the threat to personal safety when a woman uses her voice to tell her story. Five panelists create a conversation about what's essential to empower women veterans, soldiers, war witnesses, and survivors of violence. Why are women's stories essential for the soldier-writer? How might we write the war as it really lives in women and not as a masculine trope?

Women Who Edit: Literary Journals. (Mary Flinn, Lindsay Garbutt, Sumita Chakraborty, Corinne Manning, Emily Nemens)

With a focus on the particular challenges to and accomplishments by women literary magazine editors, the panelists will discuss their roles as editors-in-chief, founders, and genre editors at their respective magazines. Additionally, they'll consider the idea that gender parity in editorial positions promotes parity among contributors, and explore potential opportunities to cultivate a new generation of women editors through mentorship and example.

Women Who Write Fantasy & Science Fiction: A Reading. (Rachel Swirsky, Lily Yu, Cat Rambo, Camille Griep)

Over the past few years, women nominated for a Hugo or Nebula Award has surged, a trend that has occurred once or twice since the 1950s. Are women only now discovering genre fiction? Many will point out that science fiction was created by a woman in 1818. Listen to four award-winning and emerging speculative fiction writers read from their work.

Women Write Los Angeles. (Tatyana Branham, Steph Cha, Lisa Glatt, Helena Viramontes)

The city of Los Angeles and the women who write about it are often subjected to stereotypical categorization. Being one of the most diverse artistic regions in the country, the city's female writers come from different neighborhoods and backgrounds and offer unique perspectives on the city of angels. Panelists will discuss the challenges and joys of writing about the city of Los Angeles in their fiction, as well as how their works have contributed to the landscape of literary Los Angeles.

Women Writers Confront Violence and its Aftermath. (Inara Verzemniek, Lina Maria Ferreira Cabeza-Vanegas, Laurel Fantauzzo, Catina Bacote)

For memoirists and essayists there are risks—emotional, social, and spiritual—in delving into events like child abuse, war, and murder, but there is an even greater risk in remaining silent. Panelists will discuss how they work up the courage to face brutality on the page and the ethics that guide them. How can our narratives move beyond sensationalism? What can we do to ensure that our writing does not succumb to a narrative of female victimhood and captures the complications of real lives?

Women writing fiction in a Postfeminist Era. (Varley O'Connor, Michelle Latiolais, Emily Mitchell, Lisa Alvarez, Melissa Pritchard)

What does Post-feminism even mean? VIDA, the organization devoted to defining the current state of women in literature, has demonstrated with chilling exactitude the very real marginalization of contemporary women's writing. Perhaps we may agree that the difficulties women writers face today are in need of analysis and discussion. Our panel of experienced women fiction writers will share how they approach the problem at their writing tables, in publishing arenas, and in their classrooms.

Women's Caucus (Amy King, Katherine Ann Rowlands, Lois Roma-Deeley, Margaret Rozga)

Women writers are moving closer to publishing equality, but we haven't arrived yet. This roundtable discussion addresses what women in our industry can do to

remedy inequities in publishing and reviewing, with a particular focus on networking strategies. Speakers include leaders from VIDA, originators of The Count, and JAWS, a women's journalism collaborative. The AWP women's caucus aims to eliminate the ongoing imbalance in the publishing world

Worlds Within the Other California.

(Armen Bacon, Phyllis Brotherton, Samina Najmi, Sally Vogl, Jacqueline Williams) These works of creative nonfiction engage with Fresno and the Central Valley as a marginalized space within California—conservative, Christian, agricultural, and working class—yet also a place of intersections, where immigration, assimilation, and hybridity are intensely personal, lived experiences. The writings represent Fresno lives as a confluence of events in Armenia, Iran, Pakistan, and Lesotho while grappling with the darker underbelly of “diversity” in the family and the workplace.

Write Like a Mother*: Parenting as a Second Act for Women Writers. (Lizzie Skurnick, Robin Beth Schaer, Jennifer Gilmore, Elyssa East, Irina Reyn)

The mother figure looms large in literature, but does becoming a mother have equal sway over the established writer's work? These panelists will discuss how becoming a mother after establishing their careers has affected their creative process, their writing and the reception of their work. Does motherhood make one's writing more or less empathetic, creative or critically viable? Texts about writing and motherhood that have inspired (or horrified) these writers will also be discussed.

Write Me Right: Ideas and Resources for Writing Diverse Characters.

(Najiyah Maxfield, Yvonne Mesa, Valarie Budayr, Tamara Gray, Brenda Bradshaw)

It's true that anyone can write anyone. But doing so with confidence, empathy and authenticity is another story. Afghani women who don't know how to walk in a burka? Cherokee characters with Kiowa names? Get concrete suggestions on avoiding these kinds of pitfalls and writing characters who will maintain their both cultural integrity and their humanity.

WriteGirl Celebrates 15 Years of Empowering Teen Girls in Los Angeles.

(Keren Taylor, Amanda Gorman, Sholeh Wolpe, Barbara Abercrombie, Ashaki Jackson)

WriteGirl presents a cross-genre reading celebrating its 15th anniversary in Los Angeles. WriteGirl brings the skills and energy of professional women writers to underserved teen girls through innovative mentorship. Acclaimed local writers and LA's first Youth Poet Laureate will read from their own work and WriteGirl's collected anthologies of teen writing, which have won 70 book awards. The event will feature writing activities and discussion about empowering teens through self-expression.

Writing & "The Racial Imaginary".

(Stephanie Grant, Hanna Plyvainen, Chet'la Seabee, Kyle Dargan)

In *The Racial Imaginary: Writers on Race in the Life of the Mind*, Claudia Rankine and Beth Loffreda assert: "Many writers of all backgrounds see the imagination as ahistorical, as a generative place where race shouldn't enter, a space for bodies to

transcend the stuff that doesn't lend itself much poetry." Poets and fiction writers consider their own work in light of the present historical moment, focusing on where race does and doesn't enter and whether transcendence remains a meaningful goal.

Writing Characters Who Buck Gender Norms.

(Lucy Jane Bledsoe, Carolina de Robertis, William Lung, Nicole Dennis-Benn, Lydia Conklin)

In a market that tends to want fairytales, and characters who conform to strict gender norms, how do we write characters who resist these stereotypes of what men and women are supposed to be? Are brainy and/or bossy female characters unsympathetic? If a male character is excessively romantic, has his believability been diminished? How do we write convincing characters, ones who do not reflect standard gender expectations, without triggering questions about the characters' credibility?

Writing on Fault Lines: Central American Literary Diasporas.

(Leon Salvatierra, Raquel Gutierrez, Robert Karimi, Carolina Rivera, Leticia Hernández-Linares)

Since 1990, Central Americans in the U.S. have tripled in number, yet mainstream literary and academic institutions still discuss Central Americans in 1980s Civil War terms. This panel takes up the vast middle ground between traditional tropes and postmodern trends, and explores how Central American writers in California are not only painting new and complex stories, but also constructing the very frames to hold them.

Writing on the Border/Escribiendo en La Frontera titled. (Katherine Seltzer, Aaron Romano-Meade, Alessandra Narvaez-Varela, Carla Arellano, Giannina Deza)

Located on the U.S.-Mexico border, The University of Texas at El Paso's Bilingual MFA Program brings together writers from the Borderland, North America and Latin America. How does a program function with classes in which both Spanish and English are spoken and students have varying degrees of bilingualism? Panelists discuss how the mixing of language, culture and literary traditions affects their development as writers.

Writing Race: Poets on the Complexity and Contradictions of Race in America. (Richard Michelson, Martin Espada, Afaa Michael Weaver)

In the "post-racial" Obama era, the nation remains racially polarized, as the tragedies and protests in Ferguson and elsewhere demonstrate. How can a poet write truthfully about the complexity and contradictions of race in America? How can a poet balance the poem's message with the demands of poetry? How can a poet speak on behalf of his or her community, and yet empathize with other groups? How can a poet channel anger into art, risking the alienation of the audience for the sake of honesty?

Writing the Hyphen: How to Explore, Not Exploit, Your Background. (Allison Amend, Carter Sickels, Pauls Toutonghi, Mira Jacob, Danielle Evans)

Writers of diverse backgrounds serve as ambassadors to unfamiliar cultures and underheard voices. But if you are speaking for your culture or race, do you have an

obligation to portray it in a positive light? And will you be forced, as a "hyphenated author," to repeatedly relive your autobiography? Panelists will speak frankly about their success and ambivalence as spokespeople, and discuss how to successfully explore, not exploit, their ethnic, nationalist, and gender identities.

Writing Violence: Tracing Disaster in Ethnic-American Writing. (Sobia Khan, Phinder Dulai, Dunya Mikhail, Octavio Quintanilla, LaToya Watkins)

This panel represents a wide array of "Americanness" as Iraqi-American, Canadian-Indian, Mexican-American, Pakistani-American, and African-American writers. These writers will discuss how their individual and collective communal violent histories are integral to their identity as writers and to their writing. They will attempt to explore questions such as, how and why they write violence onto the page. Who is their audience and how each writer contributes to contemporary American literary debates?

Written by Our Selves: The Craft of Immobile Corporeality. (Tiffany Austin, Destiny Birdsong, Darlene Anita Scott, Larrysha Jones)

The practice of liming (doing nothing) in Trinidad, the custom of re-painting effaced murals of slain gangsters in Jamaica, and recent American protestors' protecting businesses and each other by standing between them and the police—all are examples of black corporeal defiance by non-movement. Panelists read and discuss how they write defiantly immobile black corporeality in their work, thus revising

the dominant narrative of such bodies, which posits them as lazy, uncontrollable, and useless.

You Can't Write That: The Curious Case of Bias in YA Lit. (Janet Fox, Joy Preble, Geoff Herbach, Cecil Castellucci, Varian Johnson)

Does gender bias exist in YA lit? Certainly, numerous scholarly and other articles propose that it does. Are male authors of YA titles—and male characters in them—reviewed differently than female? Than gender queer? Does everything from book covers to marketing to awards to reader expectation of story—shift with gender? Or is this in itself a biased perception? This panel of YA authors will engage in civil

discourse among peers of the state of gender bias in the field of YA lit.

"You Teach...High School?" (Richard Santos, Matthew Thomas, Sun Yung Shin, Brendan Kiely, Emily Perez)

Even though adjunct positions are a common teaching destination, many writers are embracing the challenges of teaching at the secondary level. Yet, how can an author balance the legendary demands of teaching high school with a fulfilling writing career? Covering a range of genres, including poetry, fiction, literary criticism, and journalism, the panelists will discuss the unique difficulties and satisfactions that come with writing while teaching in public and private high schools.