

# AWP Conference & Bookfair Schedule of Events

## March 3-7, 2021

AWP is pleased to announce the schedule for virtual #AWP21.

### How do events work in this new virtual format?

Most events are prerecorded and will be premiered at the date & time listed below. After the premiere, the video will be available on-demand for the duration of the conference, including one month's post-conference access until April 3, 2021.

### How will Q&As work if the events are prerecorded?

Because we do not have the capacity to host live Q&As for this many concurrent events, we are encouraging presenters & attendees to interact in the text-based chat box that will be available on the virtual conference platform for each event and will remain available for the duration of the conference.

### Can I create a personal schedule?

This year, instead of creating a schedule directly on the AWP website, registered attendees will receive access to a separate virtual conference platform in February 2021. On the platform, you can browse all events, read presenter bios, and create your own personal event schedule.

### Accessibility Services

All events will include captioning, and the featured events will include captioning and ASL interpretation. ASL for regular events is available by request. If you need additional accessibility services in order to access an event, please see the [Accessibility Services](#) webpage. The deadline to request accessibility services is February 12, 2021. We will do our best to honor requests that come to us after that date.

Please stay tuned for more events to be added in the coming weeks, including receptions, caucuses, discussion rooms, and more!

## Wednesday, March 3

9:00 a.m. to 9:50 a.m. Central Time

### **W100. Meditation.**

### **W101. Yoga for Writers.**

Join a certified yoga instructor for a gentle, one-hour yoga and meditation practice, appropriate for practitioners of all levels and abilities, focusing on stretching and mindfulness for writers.

10:00 a.m. to 12 noon Central Time

**W103. AWP Welcome Lounge.**

Welcome to the first all-virtual AWP Conference & Bookfair! Stop by this Zoom room and greet other conference-goers, both newcomers and seasoned AWP attendees.

10:00 a.m. to 11:00 a.m. Central Time

**W104. Revisiting History: Diverse Approaches to Historical Fiction.**

(Michelle Donahue, Kase Johnstun, Christina Wood Martinez, Aimee Ashcraft, Christa Pirl)

As a genre that straddles historical fact and fictional invention, historical fiction presents a peculiar challenge. How does a writer balance historical authenticity and address modern issues? Panelists will discuss expansive craft approaches to writing historical fiction that operates within and beyond Western-focused histories. Editors, agents, and writers will discuss how to create feminist and diverse narratives that appeal to contemporary sensibilities within their historical context.

**W105. An FC2 Reading.**

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

**W106. Eighty-Five Years of Anti-Racist Books: Teaching the Anisfield-Wolf Canon.**

(Michael Garriga, Katharine G. Trostel, Maria Judd, Kirsten Parkinson, Adrian Matejka)

Established in 1935, the Anisfield-Wolf Book Awards “recognize books that have made important contributions to our understanding of racism and our appreciation of the rich diversity of human cultures. Today, it remains the only American book prize focusing on works that address racism and diversity.” This panel explores the ways that educators can use Anisfield-Wolf winners—including *Sing, Unburied, Sing* by Jesmyn Ward, *My Favorite Warlord* by Eugene Gloria, and *The Big Smoke* by Adrian Mate.

**W107. Gag Me with Nonfiction: Writing and Publishing Gross Stuff.**

(Clinton Crockett Peters, Angela Pelster-Wiebe, Lina Ferreira, Jill Sisson Quinn, Joey Franklin)

Cannibalism, cockroaches, car thieves, rotting squirrels, parasitic wasps . . . five writers who have tackled unsavory topics discuss strategies for writing that stinks—in subject. How do you engage readers with the repugnant? How do you maintain suspension of dislike? How do you turn garbage into art? These writers offer tips on what is gleaned about human nature by examining what repulses us. They will also elucidate how to market unlovable subjects. Join us as we revel in the revolting.

**W108. Mangoes or Pizza: Battling Self-Censorship to Write/Right the Self.**

(Farah Habib, Mushtaq Bilal, Sehba Sarwar, Soniah Kamal)

For writers of color, rendering the authentic self in their writing is messy and complicated, especially when the landscape they identify with and write about is the subject of western stereotypes and misrepresentation. How does a writer write freely without having to worry about

always looking at oneself through the eyes of the other? Four Pakistani writers discuss how they maintain a genuine voice when writing about themselves as the other in their poetry, fiction, and nonfiction.

**W109. New Latinx Musicals: Malinalli and The Canción Cannibal Cabaret.**

(Robert Paul Moreira, Amalia Ortiz, Marci McMahon, Cathryn Merla-Watson, Josiah Esquivel)

This panel explores two new Latinx musicals: one set during the fall of the Aztec Empire; the other in a dystopian future. *Malinalli* is a polyglot musical reclaiming “La Malinche” from history and mythology. *The Canción Cannibal Cabaret* uses punk rock and postapocalyptic genres to address issues of social justice and revolution. The roundtable features excerpts and critical discussions by the creators and scholars about Latinx theater; speculative and apocalyptic literature; and sound studies.

**W110. What’s Poetry Got to Do with It?: Creative Writing in the Wider World.**

(Samantha Fain, Chloe Martinez, Helena Mesa, Annie Finch)

Poetry is a practice of introspection and transformation. How can poetry help us to be more introspective and transformative in our nonpoetic lives? Four panelists discuss the uses and effects of poetic engagement in four different contexts: a psychology study, a prison justice organization, a religious studies classroom, and a printmaking workshop. Panelists will share techniques for bringing poetry into nonpoetic settings in productive ways.

**11:10 a.m. to 12:10 p.m. Central Time**

**W112. Confronting the Question of "Essay vs. Memoir".**

(Jessie van Eerden, Sydney Tammarine, Kathryn Brittany Jackson, Joanna Eleftheriou, Lina Maria Ferreira Cabeza-Vanegas)

As writers of creative nonfiction, we are often faced with that most provocative and divisive question: “Do you write essays or memoir?” How might we define—or defy—the difference between essaying and making memoir? How do such taxonomies within the genre of creative nonfiction shape how and why we write? Panelists at various stages of the writing process—from project inception to marketing a book—examine the implications of this question separating the memoirist from the (impersonal) essayist.

**W113. Experimenting from Hood to Holler: Affrilachian Poets Doing Experimental Poetics.**

(makalani bandele, Dr. Randall Horton, Keith Wilson, Jerriod Avant)

Like the racial make-up of Appalachia, the tradition of experimental American verse is not all-white. There are robust communities of color in Appalachia just like there is a rich American tradition of experimental poets of color; it stands to reason that there are experimental poets of color within Appalachia. In individual presentations, four Affrilachian poets will expand on ongoing conversations with each other on their poetics of experimentation in its theory and praxis. Followed by a Q&A.

**W114. How Do We Get Free?**

(Somayah Shams, Carrie M. Mar, Adrienne G. Perry, Francine Conley)

Inspired by Keeanga-Yamahtta Taylor's *How We Get Free*, Rabble Collective will look at how writers get free through their writing. We will discuss authors—with a focus on women and women of color—who have written about liberation, how to protect our imaginations in challenging times, and the complex difficulties women artists encounter in their search for freedom. Feeling the agency of the moment, our panelists, poets, and prosers will share instruments they apply in their quest for freedom.

**W115. "I Leave You This Poem": A Tribute to Chana Bloch.**

(Rachel Mennies, Andrea Hollander, Danusha Lameris, Yehoshua November)

Five poets will honor the work and life of the noted poet and translator Chana Bloch who passed away in May of 2017. The panelists will discuss how Chana's poems and translations influenced and inspired their work, especially in regards to the exploration of her Jewish faith and her desire to examine what she called "the inner life." Offering anecdotes, memories, appreciations, and finishing with a reading of one of her poems, each panelist will honor Chana as a mentor, poet, friend, and guide.

**W116. It's Not Ekphrastic: Contemporary Poets, Contemporary Art.**

(Jared Stanley, Raquel Gutiérrez, Farid Matuk, Cole Swensen)

This reading features poets whose work is in deep dialogue with contemporary art, who go beyond ekphrasis, using strategies, techniques, and ideas based in contemporary art in their writing practice. This cross-pollination between creative practices stems from these writer's hybrid practice as curators, collaborators, art reviewers, and artists themselves. We will read hybrid works, text-based artwork, poems, and prose that push past collaboration and toward mutual entanglement.

**W117. LitMag.edu: Maintaining and Advancing Institutional Legacy with a Student Staff.**

(Ryan Smith, Emma Kuli, Sara Fan, Helen Meservey, Su Cho)

This panel discussion features student editors in chief of university literary journals and magazines with high-turnaround student staffs. Panelists will discuss the effects of limited staff tenures, the continuous evolution of an institution's guiding processes and philosophies, and the unique position of student editors in chief as stewards of a larger institutional legacy.

**W118. Soñando Juntos: Latinx Speculative Futures.**

(Stephanie Nina Pitsirilos, Sara Rivera, Karlo Yeager Rodriguez, William Alexander, Matthew David Goodwin)

In this panel, four authors from the forthcoming *Speculative Fiction for Dreamers: a Latinx Anthology* will present readings of short stories. These stories capture a kind of collective dreaming around the future, and what those futures—optimistic, magical, and dystopian alike—can say about our present. We've been here, we are here, we will be here; we share the dreams of yesterday, today, and most importantly, tomorrow. We'll end with a discussion of the social potential of Latinx imaginaries.

**W119. Where Fact Becomes Fiction: Short Stories and Novels as Science Communication.**

(Amanda Niehaus, Helen Marshall, Ted Chiang, Anne Charnock)

Worldwide, public attitudes toward science are shifting as scientific information is inundated by and confused with opinions, speculations, and falsehoods. Our panel will explore the role of

fiction in communicating scientific facts—as a means of contextualizing ideas, applying them to everyday lives, and reaching more diverse audiences. We will draw on our own and others' work to share writing and research techniques that weave science into stories organically.

**W120. Fat & Queer: From Proposal to Publication.**

(Bruce Owens Grimm, Miguel M. Morales, Tiff Joshua TJ Ferentini)

Why is the process of publishing a book so secretive? What's it like to navigate publishing a book without an agent? And what do all the clause breakdowns in a contract really mean? Editors of the *Fat & Queer: An Anthology of Queer and Trans Bodies and Lives* share their experience, from being sought out by a publisher, to the call for submissions, and through editing, publishing, and promoting their book. Real talk about contracts, contributors, communication, and, of course, snacks.

**12:20 p.m. to 1:20 p.m. Central Time**

**W121. Betrayed: Writing about Family, Friends, and Loved Ones.**

(Lisa Van Orman Hadley, Helen Fremont, Annie Kim, Lynette D'Amico, Lenore Myka)

As poets and prose writers, our creative process is complicated by our anticipation of our loved ones' reactions to our work. We risk harming real-life relationships, and may expose ourselves and others to legal liability. How do we address these conflicts in our writing and in our lives, and what choices can we make to protect ourselves, our work, and our loved ones? We'll discuss strategies to mitigate the potential for liability and emotional harm before and after publication.

**W122. Free Verse: Making a Life outside the Tenure Stream.**

(Paul Guest, Ada Limón, Victoria Chang, Maggie Smith, Jennifer Popa)

In this panel, four award-winning writers will discuss how they built their careers outside the tenure stream: in investment banking, freelance journalism, and as adjunct and visiting faculty. They will share how they have negotiated the life of the mind with the demands of the real world outside of academia. They will discuss how the work they've done off the page has enriched and supported their writing as well as the pragmatics of living without the harsh mistress of tenure.

**W123. "I Was in His Shoes": Poetics of Solidarity in Palestinian and Jewish Diasporas.**

(Alicia Ostriker, Philip Metres, Philip Terman, Mosab Abu Toha)

Many literary representations depict the age-old Palestinian-Israeli conflict as an irreconcilable clash of two lineages: a framework that not only obscures power dynamics but erases a long, growing history of Palestinian-Jewish solidarity. What does solidarity look like between the causes of Palestinian liberation and opposing antisemitism? What power dynamics are implicit in diasporic poetry, and what is poetry's relationship to building a language of solidarity and collective liberation?

**W124. On Grading Creative Writing: Process, Product, and Talent.**

(Bryn Chancellor, Rachel M. Hanson, Susan McCarty, Chun Ye)

Creative writing is a serious art that demands the study of craft, close reading, thoughtful discussion of literature, and much practice, all of which are dependent upon the time to learn one's own creative process. Grading this work is an especially difficult task. The practicing writers and teachers on this panel will discuss their approaches to grading creative writing in

ways that rewards students' processes and talent, while maintaining high standards for the art of creative writing.

**W125. A Woman's Place: Rewriting Women into the Historical Landscape.**

(Tess Taylor, Hyejung Kook, Athena Kildegaard, Iris Jamahl Dunkle, Elizabeth (Lizzie) Tran)  
What does it mean to imagine a new place from which we can speak and come to know our lives? Working from archives, historic places, homelands, and myth, five writers map landscapes both real and imagined to tell feminist stories. Ranging from Vietnam to the refugee camps of California, from the islands of the South Seas to the plowed-over Prairie and the epic land of Motherhood, these writings create new worlds with women at their centers. The readers will share research process and work.

**W126. Thunderbird Series: An Indigenous-Led Pop-Up.**

(Jay Mercado, Elee Kraljii Gardiner, Chandre Iqigan Szafran, Sasha LaPointe)  
The Thunderbird Series is a digital pop-up of literary events conceived and run entirely by 2020 alumni from the Institute of American Indian Arts Creative Writing MFA. This panel considers literary space-making led by emerging Indigenous and minoritized writers. The Series' volunteer board creates connections to accomplished authors, developing a space as unique as its time. The panel explores representation, community, creative practice, and expanding the landscape of Indigenous literature.

**W127. The American Project and Moral Imagination: Un-settling the Narratives.**

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

**W128. The Topical Poem.**

(Rae Armantrout, Stephanie Elliott Prieto, Paolo Javier, Lyn Hejinian, Monica Youn)  
The last year has been filled with disturbing events, including a pandemic disrupting our society and separating us during an election year and in a time of evident police violence and racial injustice. This panel will deal with the ways poets can deal with current events. How do poets write good topical poetry? Does topical poetry run the risk of being ephemeral or short on craft? Is a non-topical poem irrelevant? Panelists will discuss the ways they have dealt with these questions.

**W129. Translating the Untranslatable: A Reading of International Experimental Poetry.**

(Larissa Shmailo, Marc Vincenz, H el ene Cardona, Michelle Gil-Montero, Jennifer Kwon Dobbs)  
From the manifestos of Breton to the wordplay of Stein to the fantastical lines of Borges, avant garde movements have always driven poetry into revolutionary directions. This panel offers a panoramic view of international experimental poetries by noted world translators from French, German, Korean, Russian, and Spanish (Latin American) poets of the 20th and 21st centuries.

Intercultural and intersectional issues in translation will be discussed as panelists read from a range of avant poeties.

### 1:30 p.m. to 2:30 p.m. Central Time

#### **W131. Disability's Influence on Literature: Realism As A Craft Concept, Sponsored by AWP.**

(Marlena Chertock, Eileen Cronin, James Tate Hill, T.K. Dalton)

Literature has long defined disability erroneously. Movements started by disabled people have shifted the narrative. With false, manipulated, or erased narratives surrounding us in a 24/7 news cycle, the truth is more important than ever. Disability literature offers a deeper exploration of adaptation, survival, and humanity.

### 3:00 p.m. to 4:00 p.m. Central Time

#### **W132. Centering the "I" in Addiction: BIPOC Writers on Crafting Addiction Narratives.**

(Angelique Stevens, Nicole Shawan Junior, Joel L. Daniels, Heather Stokes, Faylita Hicks)

Back when Adidas track suits were buttah, gold names sprawled across knuckles, and "La Di Da Di" bumped from boomboxes, colorful lids and plastic vials signified crack cocaine's impact on the socio-political landscapes of impoverished Black, Latinx and Indigenous communities. This panel centers the BIPOC addiction experience. BIPOC writers will discuss addiction's impact, challenges inherent to writing about addiction, and the need for our addiction narratives in the contemporary literary canon.

#### **W133. Invincibles: Women Writers Publishing After 50.**

(Naomi J. Williams, Val Brelinski, Peg Alford Pursell, Jimin Han, Geeta Kothari)

Many panels and articles claim to honor older women writers—then define “older” as over 35! The fiction writers on this panel all published their first books after age 50. What are the particular challenges—and opportunities—posed by our age and gender? How do we simultaneously manage the demands of writing, publishing—and menopause? In what ways are we constrained—or free? We share true stories, tips, and encouragement for writers of all ages.

#### **W134. Protest and Pandemic in the Heartland: A Reading by KC Poets.**

(Erin Adair-Hodges, Jenny Molberg, Hadara Bar-Nadav, Courtney Faye Taylor, Hyejung Kook)

This panel, a group of poets who call Kansas City home, will read work that responds to local and national issues of the moment, including COVID-19, systemic racism, parenting in the time of COVID, and failures of the justice system. The panel will examine the racial divide on which Kansas City was founded and the indie spirit that rallies for change. Through poetic dialogue and collaborative craft, we will address what KC—“Paris of the Plains”—symbolizes regionally and nationally.

#### **W135. Serious Daring: Building a Summer Writing Workshop in the Deep South.**

(Margaret McMullan, Mary Miller, Shalanda Stanley, Maurice Ruffin, Liz Egan)

Five Southern writers tell the story of building a residential creative writing workshop for talented youth. Students from diverse backgrounds live and write together as they explore the

literary legacy of Mississippians from Eudora Welty to Margaret Walker and craft their own writerly identities. From twenty students to eighty in just five years, the story of the McMullan Young Writers Workshop is a harbinger of the next generation of great writers to emerge from the Deep South.

**W136. The Futures of Documentary and Investigative Poetries.**

(Solmaz Sharif, Erika Meitner, Tyehimba Jess, Philip Metres, Layli Long Soldier)

Investigative or documentary poetry situates itself at the nexus between literary production and journalism, where the mythic and factual, the visionary and political, and past and future all meet. From doing recovery projects to performing rituals of healing to inventing forms, panelists will share work (their own and others') and discuss challenges in docupoetic writing and its futures: the ethics of positionality, appropriation, fictionalizing, collaboration, and political engagement.

**W137. To Make a Long Story Short: How to Design a Successful Course in Flash Fiction.**

(Pamela Painter, Andrew Porter, Marcela Fuentes, Sherrie Flick, Venita Blackburn)

This panel explores ways to design and teach a successful course in flash fiction. Panelists will discuss what texts and exercises they use, what workshop formats they have found most effective, and what course structures have yielded the best results. Among other topics, they will consider ways in which a flash fiction workshop differs from other workshops, what students writing flash struggle with most, and how to best introduce students to a form that resists easy classification or definition.

**W138. Working Together: Writers and Journal Editors in Dialogue.**

(Alyssa Greene, Yilin Wang, Jenny Ferguson, Kerry Seljak-Byrne, Natasha Ramoutar)

Writers dream of receiving acceptance letters, but what happens between a journal accepting a piece and publishing often stays a mystery. While the editorial relationship is invaluable to early-career authors, they may feel insecure advocating for their vision. In this panel, two writers are paired with the editors who worked on their pieces in order to demystify the process. They discuss what they've learned and what role an editor can play in helping a work reach its best possible form.

**W139. Writers—of Color, Christian, Jewish, Muslim, LGBTQ—Confront the Holocaust.**

(Ellen Bass, Jacqueline Osherow, Sara Lippmann, Howard Debs, Geoffrey Philp)

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

**W140. Writing Between the Worlds: Story, Setting, Identity.**

(Ava Homa, Ehsaneh Sadr, Brenda Peynado, Michael Zapata, AH Kim)

A person is many things, but identity is a story. At the age of hyphenated, liminal, and fluid identities, diverse authors often feel that they are several people masquerading as one. Unwilling to squeeze themselves and their stories into tight socially-structured boxes, they constantly

revisit the questions of identity, story, and setting. Join five published authors as they discuss their successes and failures in introducing the “other” while conveying our shared humanity.

### 4:10 p.m. to 5:10 p.m. Central Time

#### **W142. AWP Program Directors' Plenary Assembly.**

All AWP program directors should attend this meeting to represent their programs. TBD, co-chairs of the Professional Standards Committee, will lead a discussion on AWP’s plans for the year ahead. In plenary and in the breakout sessions that follow immediately, directors will also discuss the ongoing revision of the Hallmarks and the increasing funding challenges facing writing programs at every level. This event will take place through Zoom.

#### **W143. A Mind of One's Own: An Asset-Based Look at Writing from Mental Difference.**

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

#### **W144. Women Poets Sharing Their Success Stories and Immigrant Experiences through Poetry.**

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

#### **W145. If Not Now: Jewish Poets and Racial Justice.**

(Alan Shapiro, Dan Alter, Melisa Cahnmann-Taylor, Chanda Feldman, Daniel Khalastchi)  
How does the struggle for racial justice affect the practice of Jewish poets? In what ways does a Jewish heritage inform writing and literary citizenship? In the larger reckoning around racism, Jewish poets grapple with intersections of Jewish, White, Arab and Black identities. Jewish positions of access, for some, to white privilege, while being target of white supremacy, are complex. But poetic craft can contain difficult honesties. Panelists will read and engage with this critical issue.

#### **W146. Imagination & the Anthropocene.**

(Beatrice SZYMKOWIAK, Angie Trudell Vasquez, Kyce Bello, Arianne True)  
The way we understand the natural world induces the way we engage with it. The environmental crisis of the Anthropocene and the present pandemic remind us of the lived consequences of this engagement. Alumni poets from the Institute of American Indian Arts MFA program ponder, imagine, and rewrite the world towards a possible future. Advocating that “imagination is the

greater activism” (Kane), they explore a vision that they hope will flourish through the generations and into a viable future.

**W147. Imagining Globalization: From Eco-Poetry to the Interwebbed.**

(Kiran Bhat, Sanaz Fotouhi, Vinita Agrawal, Tammy Lai-Ming Ho, Andre Bago)

Many of today’s issues cross national borders: climate change, encroachment on indigenous land, refugee issues, ever-looming war. Our globalizing world is confusing and disorienting. It can also make for exciting art. How do you convey the permeability of our borders, our identities, our ways of thinking, in a new globalized context? Join four authors of different nationalities, walks of life, and perspectives as they work in different mediums to inspire audiences to care about the planet.

**W148. Let’s Get Digital: What You Need to Know about Writing for the Web.**

(Whitney Levandusky, Paulette Beete, ShaMyra Sylvester, Carolyn Supinka)

Websites, blogs, fan-fiction, and more—the web has given us more opportunities than ever to share our writing. What do today’s writers need to know about writing and publishing in the digital age? Join us for a discussion about copyright and content considerations for authors taking their writing online.

**W149. Riding the Coronacoaster: Teaching Teen Writers During a Pandemic.**

(Tori Weston, Patricia Dunn, Seth Michelson, Dharani Persaud)

COVID-19 has forced programs to move online. What does remote programming look like from a teen perspective? How does teaching vulnerable teen populations happen in a pandemic? How do schools and nonprofits foster creativity while also providing accessibility? How do administrators and teachers navigate mandated reporting and other laws protecting minors in an online format? This panel discussion will look at the response to the pandemic from the eyes of those who serve minors.

**W150. The End of the World as We Know It: The Nonfiction of Apocalypse.**

(Beth Peterson, Joni Tevis, Matt Donovan, Desirae Matherly)

What happens when nuclear bombs, religious visions, wiped-out species, and political shifts rocking nations—the classic stuff of haunted dream-worlds—edge beyond science fiction and into reality? In this panel, four creative nonfiction writers will talk about the ways they’ve written into apocalyptic subjects, whether detailing the ends of worlds past—ones experienced or ones reconstructed—or using the tools of creative nonfiction to speculate forward, into doomsday futures.

**W151. Tribute to Linda Gregg.**

(Timothy Liu, Tree Swenson, Charif Shanahan, Paisley Rekdal, David Semanki)

This tribute will celebrate the life of Linda Gregg as a poet, mentor, and beloved friend who died on March 20, 2019. Participants will include Tree Swenson, the Director of Hugo House; Charif Shanahan, a Stegner Fellow at Stanford University and former undergrad student of Linda's at Princeton University; and Timothy Liu, who served as Linda's personal assistant and friend for almost thirty years.

5:20 p.m. to 6:20 p.m. Central Time

**W153. AWP Program Directors' Mid-Atlantic Council.**

If you are a program director or codirector of an AWP member creative writing program in the following regions, you should attend this session: Delaware, District of Columbia, Kentucky, Maryland, Pennsylvania, Virginia, and West Virginia. This breakout session will begin immediately upon the conclusion of the Program Directors' Plenary Assembly, so we recommend that you attend the Plenary Assembly first. This meeting will take place over Zoom.

**W154. AWP Program Directors' Midwest Council.**

If you are a program director or codirector of an AWP member creative writing program in the following regions, you should attend this session: Illinois, Indiana, Iowa, Michigan, Minnesota, Ohio, Ontario, and Wisconsin. This breakout session will begin immediately upon the conclusion of the Program Directors' Plenary Assembly, so we recommend that you attend the Plenary Assembly first. This meeting will take place over Zoom.

**W155. AWP Program Directors' Northeast Council.**

If you are a program director or codirector of an AWP member creative writing program in the following regions, you should attend this session: Connecticut, Maine, Massachusetts, New Brunswick, Newfoundland and Labrador, New Hampshire, New Jersey, New York, Nova Scotia, Quebec, Rhode Island, Vermont, and Europe. This breakout session will begin immediately upon the conclusion of the Program Directors' Plenary Assembly, so we recommend that you attend the Plenary Assembly first. This meeting will take place over Zoom.

**W156. AWP Program Directors' Southern Council.**

If you are a program director or codirector of an AWP member creative writing program in the following regions, you should attend this session: Alabama, Arkansas, Caribbean Islands, Florida, Georgia, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee. This breakout session will begin immediately upon the conclusion of the Program Directors' Plenary Assembly, so we recommend that you attend the Plenary Assembly first. This meeting will take place over Zoom.

**W157. AWP Program Directors' Southwest Council.**

If you are a program director or codirector of an AWP member creative writing program in the following regions, you should attend this session: Arizona, Colorado, Kansas, Missouri, Nevada, New Mexico, Oklahoma, Texas, and Utah. This breakout session will begin immediately upon the conclusion of the Program Directors' Plenary Assembly, so we recommend that you attend the Plenary Assembly first. Your regional representative on the AWP Board of Trustees, TBD, will conduct this meeting.

**W158. AWP Program Directors' Western Council.**

If you are a program director or codirector of an AWP member creative writing program in the following regions, you should attend this session: Alaska, Alberta, British Columbia, California, Hawaii, Idaho, Manitoba, Montana, Nebraska, North Dakota, Oregon, Saskatchewan, South Dakota, Washington, Wyoming, and the Pacific Rim. This breakout session will begin immediately upon the conclusion of the Program Directors' Plenary Assembly, so we recommend that you attend the Plenary Assembly first. This meeting will take place over Zoom.

**W159. Code-Switching in Class: Writing and Teaching with Vernaculars.**

(BK Fischer, Molly Sutton Kiefer, Anna Ross, Eduardo Vega, Antoinette Cooper)

It's not bad grammar, it's alternate grammar: writers use dialect, patois, creoles, slang, and hybrid lexicons not only to evoke voice, tone, and place, but to generate friction from the textures of languages in combination. How can alternate grammars be approached progressively in creative writing classrooms? Four writer-teachers who mix dictions in their own work discuss inclusive teaching practices that honor the range, richness, and complexity of the languages and dialects of their students.

**W160. Home in the Diaspora, Poetics of.**

(Owen Lewis, Nathan McClain, Aaron Coleman, Eamonn Wall, Wendy French)

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

**W161. Many-Splendored Muslim Literature.**

(Samina Najmi, Shadab Zeest Hashmi, Alison Mandaville, Maryam A. Sullivan, Kazim Ali)

At a time when "Muslim" connotes a monolithic identity, five writers display the racial, geographical, philosophical, and aesthetic diversity of Muslim literature. All have personal experience of Islam and locate themselves on a complex spectrum from faith to secularity. Their work represents Black Urban, Azerbaijani, and Pakistani/American contexts in poetry, fiction, essays, plays, and young adult literature. Together, their voices defy oversimple views that reduce the rich textures of their worlds.

6:30 p.m. to 7:45 p.m. Central Time

**W163. Sober AWP.**

Daily 12-Step meeting. All in recovery from anything are welcome. [soberawp@gmail.com](mailto:soberawp@gmail.com). This event will take place over Zoom.

**W164. Tito's Vodka Mixology Happy Hour.**

Join a Tito's Vodka mixologist to learn how to make an American Mule.

**W165. Nashville Review House Party: Meet, Greet, & Beats.**

8:00 p.m. to 9:00 p.m. Central Time

**W170. AWP Award Series Reading & Celebration.**

(Megan Harlan, Robert Shuster, Joy Priest, Cécile Barlier, Rebecca Lehmann, Susan Doss, Ginger Eager, Steven Moore)

Join the winners of the 2018 and 2019 AWP Award Series in a celebratory reading.

## Thursday, March 4

### 9:00 a.m. to 9:50 a.m. Central Time

#### **T100. Meditation.**

#### **T101. Yoga for Writers.**

Join a certified yoga instructor for a gentle, one-hour yoga and meditation practice, appropriate for practitioners of all levels and abilities, focusing on stretching and mindfulness for writers.

### 10:00 a.m. to 11:00 a.m. Central Time

#### **T102. Black Took Life: Archives of Performance.**

(Ronaldo Wilson, Dawn Lundy Martin, Duriel E. Harris, R. Erica Doyle)

A dialogue between Ronaldo V. Wilson, Dawn Lundy Martin, Duriel E. Harris, and R. Erica Doyle revisiting Black Took Collective's manifesto, "Call for Dissonance," first published in *FENCE* in 2001, the initial archive of BTC's 20+ years of razing entrenched notions of Blackness via poetic inquiry and performance. With accounts of notes, photos, film, and sound recordings, the panel will engage key moments of Black Took Collective's ongoing, fluid interrogations of violence, spectacle, and play.

#### **T103. Compounding the Line: Visual Poetics in a Word Doc World.**

(Diana Nguyen, Octavio Quintanilla, Jennifer Steinorth, Douglas Kearney)

As we work to deconstruct colonial, patriarchal and ableist strongholds, can sidestepping conventions of modern typography to explore language through other modalities help to free us? Can graphic, experimental, unmastered play be leveraged to penetrate linguistic silence? As readers, how should we engage interdisciplinary texts? As writers, teachers and editors, how should we evaluate them? And when such work is ready for the world, how will it travel? Where will it live? Five multi-modal poets discuss.

#### **T104. Fierce Lineage, Poetic Agency: Women of Copper Canyon Press.**

(Leila Chatti, Ellen Bass, Traci Brimhall, Victoria Chang, Nikki Wallschlaeger)

Reading from their own new and recent poetry collections while paying homage to a powerful lineage of female-identified poets, a diverse lineup of Copper Canyon Press authors will share poems of survival and love, desire and illness, of bodies that move with agency and voices that speak with complexity. Each reader will present, in addition to her own work, one poem by an influential woman author from Copper Canyon's 45+ year catalog.

#### **T105. Life Studies: Poets Writing Biographies of Poets.**

(Rosanna Warren, Peter Filkins, Angela Jackson, Terese Svoboda, David Yezzi)

What does a poet bring to crafting the biography of a poet? What do such biographies contribute to the life of poetry and the poet/biographer's own work? Peter Filkins discusses his biography of German/Czech poet H.G. Adler, Angela Jackson discusses her biography of Gwendolyn Brooks, Terese Svoboda talks about writing the life of the radical Irish poet Lola Ridge, Rosanna Warren discusses her biography of the French surrealist poet Max Jacob, and David Yezzi talks about writing the life of Anthony Hecht.

**T106. Loss, Memory, Transformation: Women Poets and the Elegy.**

(Cara Dees, Yalie Kamara, Allison Adair, Melissa Cundieff, Janine Joseph)

Susan Stewart notes that, traditionally, women's reactions to death were often "limited to suicide, euphemism or enforced silence." These five women poets will explore how they utilize the elegy form today—whether it be as lament, meditation, song, or howl—to give shape to loss. Together, they will speak to their own strategies for writing about grief and survival, paying attention to how loss intersects with gender, identity, silencing, and trauma.

**T106. The Cultural Contours of Grief.**

(Frankie Rollins, Monica Macansantos, Kimi Eisele, Michelle Chikaonda)

The very act of speaking about grief is meaningful, especially in a culture that sees grief as personal and its expression as weakness. But the pandemic has forced many of us to sit with unaddressed grief in new ways. How do we write into devastation, then, and how do we write our ways out of it? How can we maintain creative momentum after cataclysmic losses? How can grief serve as a site for transformation personally, culturally, and artistically?

**T108. Women Who Wit: Readings by Writers (Who Happen to Be Women) of McSweeney's.**

(Tiffany Midge, Mia Mercado, Rebecca Saltzman, Juliana Gray, Sarah Aswell)

McSweeney's Internet Tendency has been bringing doses of daily humor since 1998, and in that time has been publishing some of the sharpest, wittiest, and funniest satire and humor by writers (who happen to be women). This panel of writers (who happen to be women) come from diverse backgrounds, places, and sets of experiences, but they all share one thing in common (aside from happening to be women), they are all hilarious contributors to McSweeney's, an American institution.

**T109. Writing Northeast Indian Diaspora in the US.**

(Aruni Kashyap, Reema Rajbanshi, Uddipana Goswami, rōzumarī saṃsāra, Mita Bordoloi)

Literature by writers with roots in Northeast India is a new emerging body of work. What does it mean to be living and writing in the United States as diasporic authors with roots in this region? The panelists represent one of the most heterogeneous regions in South Asia that draws not only from orality, ethnic identity, indigeneity, and a print culture dating back to the fifth century, but also from political memory shaped by its iffy relationship with the narrative of the Indian nation.

**11:10 a.m. to 12:10 p.m. Central Time**

**T110. Disabled Voices: Disfluent Writers Speak.**

(Jennifer Bartlett, Adam Giannelli, Denise Leto)

Sound and voice are vital elements of prose and poetry. Writers with speech disabilities (cerebral palsy, stuttering, and dystonia) discuss how their speaking voices have influenced their writing. This panel explores how vocal difference can serve as a catalyzing force in form, content, and performance across many genres, and it discusses the realities of public speaking and publishing as a writer with a disability. Writers talk about their processes and make recommendations for further reading.

**T112. From Magnolias to Meth: Place in the Southern Short Story.**

(Angela Mitchell, Susan Finch, Stephanie Powell Watts, Crystal Wilkinson, Michael Croley)

The landscape of the South is radically different from the days of Faulkner and O'Connor. Both urban and rural settings have been impacted by immigration, class inequities, and shifting cultural values. In a world where travel and technology have blurred regional differences, what does it even mean to be "Southern"? Five writers seek to define and identify the expanding boundaries of the new south and discuss the impact these global markers have had on their Southern fiction.

**T113. Interrogating the Racial Past Through Research-Based Poetry.**

(Nzadi Keita, Herman Beavers, Len Lawson, Henk Rossouw, Nathalie F. Anderson)

Confederate monuments fall, on the one hand. Klansmen march openly, on the other. As we're gripped again by tensions we haven't yet outgrown—as nation, as world—interrogating the racial past seems key to understanding and withstanding our present circumstance. Five poets of varied backgrounds explore their strategies to expose old debts, revivify forgotten voices, question motivations, and fracture and reset the broken language of the culture, to find within the past a way forward.

**T114. Is a Creative Writing PhD Right for Me?**

(Kara Dorris, Donald Quist, Todd Seabrook, Gwendolyn Edward)

In this panel, five current and recently graduated creative writing PhD students will reflect on their reasons for pursuing the highest level of graduate education, what they feel they gained from their educations, the expected and unexpected issues they encountered while in their programs, and what advice or food for thought they would impart to those currently considering applying to creative writing PhD programs.

**T115. Carrying Pollen from Exile to Exile—International Journals and Translation.**

(Marcela Sulak, Wayne Miller, Sarah Coolidge, Eilis O'Neal, Geoffrey Brock)

Editors consider the role of translation and the literary communities curated through international journals in an age of massive displacement of populations. For example, translation preserves and shares stories hidden in source languages while renewing the target language. But what do we look for in translation submissions? What do we mean by, and how do we achieve, diversity? How does one evaluate works from various aesthetic traditions with distinct goals and values in an age of crisis?

**T116. New Poetry from Graywolf Press.**

(Natalie Diaz, Carmen Giménez Smith, Sally Wen Mao, Danez Smith, Eduardo C. Corral)

Five extraordinary poets will present and read from their recently published new collections from Graywolf Press, one of the leading independent publishers in the country. In brilliant and distinct voices, these five poets confront many important questions and issues of our time—immigration, consumerism, racism, suicide, sexuality, representation, the natural world—and always with a lasting sense of responsibility, friendship, and love.

**T117. Poetics across the Disciplines.**

(David Welch, Sumita Chakraborty, Emily Jungmin Yoon, Nomi Stone, Keith S. Wilson)

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

**T118. To Contest or Not to Contest: River Teeth and UNM Press Provide Insight.**

(Elise McHugh, Joe Mackall, Angela Morales, Joan Frank, Phillip Lopate)

Book contests have become a popular way for authors to have their books published. But how do these contests work? And what happens after you're announced the winner? Join editors, marketers, judges, and winning authors for a discussion on how the contest and publishing process work and how the journal and press have made collaboration possible, and to have your questions answered on whether contests are worth entering and what you can expect if you win a contest that includes book publication.

12:20 p.m. to 1:20 p.m. Central Time

**T117. Here's Why It Matters: Responding to Contemporary Issues in Fiction.**

(Belle Boggs, Deb Olin Unferth, Susan Steinberg, Jakob Guanzon, Steve Woodward)

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

**T121. Celebrating John Crawford and West End Press.**

(Ellen Smith, Ebony Isis Booth, Julie Parson Nesbitt, Naomi Quinonez)

This diverse group of West End Press authors will discuss, honor and celebrate the literary contributions made by editor and publisher John Crawford, who died in 2019. For more than 44 years, West End published working class, Native, Latinx, Black, and queer authors—from major names to emerging writers. The authors here represent a cross-section of that catalogue. Participants will also read their own work and work by other West End writers.

**T122. Close Readings: Experiments in Bibliomemoir.**

(Alden Jones, Stacie Williams, Adam Colman, Stephanie Reents, Kim Adrian)

The bibliomemoir—"a subspecies of literature combining criticism and biography with the intimate, confessional tone of autobiography" (Joyce Carol Oates)—is not a new genre, but it is experiencing a surge of popularity. What characterizes bibliomemoir, with its intense focus on one text and merging of criticism and memoir? Five writers of creative critical texts on books by writers including Cormac McCarthy, Cheryl Strayed, and Karl Ove Knausgaard discuss their work and this elastic genre.

**T123. Crossover Collaboration: Poets with Visual Artists, Dancers, and Musicians.**

(Timothy Liu, Jeffrey Bean, Joanna White, Rebecca Morgan Frank, Douglas Kearney)

Four poets and a poet-musician who have collaborated with dance companies, visual artists, composers, and musicians will share their experiences producing works across the arts through performance, exhibition, and publication. This panel will address the opportunities, processes, and challenges of interdisciplinary collaboration as a practice that can expand understanding, empathy, creative vision, and audience.

**T124. Hybrid Jewish American Poetry, An Intersectional Reading.**

(Joshua Gottlieb-Miller, Allison Pitinii Davis, Rosebud Ben-Oni, E.G. Asher, Tom Haviv)

This reading explores how Jewish poetics can contribute to intersectional conversations. Using experimental and multimodal forms driven by visuals, intertextuality, and hybridity, these poets examine interfaith and interracial identity, queerness, and working-class culture. Thematic and formal hybridity allows these poets to decenter hegemonic Jewish American narratives by investigating the margins of experience and aesthetics to build solidarity across cultures.

**T125. (R)Evolution: Cuban American Novelists on Writing Political Upheaval.**

(Alejandro Nodarse, Achy Obejas, Chantel Acevedo)

This panel gathers five Cuban American novelists whose work responds to—and is forged by—various forms of political upheaval. When faced with the challenge of confronting political moments fraught with anti-immigrant sentiment, homophobia, and violent nationalism, we can look to the work of Cuban American writers for examples of how writing can function as a tool of resistance. Panelists will discuss the ways in which their work serves as a form of protest, social dissent, and bearing witness.

**T126. The Cooperative Press in a Time of Social Change.**

(Amelia Díaz Ettinger, Jennifer Perrine, Brittney Corrigan, Jessica Mehta)

In this panel, current and past editors of Airlie Press will share how our cooperative model has offered a shared-work alternative to traditional publishing and how our model is evolving to promote poetry that pushes boundaries for social change and justice. The panel will discuss how technology has aided in this mission to amplify the work of BIPOC poets and how cooperative presses can offer ongoing mentorship among BIPOC poets and their collaborators.

**T127. Towards a "Third Language": Rethinking Text and Image Assignments in the Workshop.**

(Katy Didden, Kelcey Ervick, Sarah Minor)

Of synthesizing verbal and visual material, C.D. Wright wrote: “In collaboration we create a third language.” How can we adapt the workshop to practice this “third language”? On this panel, we’ll present useful assignments—essays, films, poems, stories—that help students engage the flux and friction between text and images: from adaptation to activism, sampling to speaking out, illustration to transfiguration. We’ll also consider how multimodal forms call us to rethink the workshop itself.

**1:30 p.m. to 2:30 p.m. Central Time**

**T130. A Reading & Conversation with Mira Jacob & Monique Truong, Sponsored by Kundiman.**

(Monique Truong, Mira Jacob, Crystal Hana Kim)

Join Kundiman for a conversation with Monique Truong and Mira Jacob, two masterful multi-genre authors of lyrical and vital work. Each author will give a reading, followed by a moderated discussion about their work and its engagement with family, food, identity, and history. Kundiman's Kyle Lucia Wu will introduce, and Crystal Hana Kim will moderate. Kundiman is a national nonprofit dedicated to nurturing generations of Asian American literature.

**T131. A Reading & Conversation with Shira Erlichman, Sumita Chakraborty, and Taylor Johnson, Moderated by Cortney Lamar Charleston, Sponsored by Alice James Books.**

(Shira Erlichman, Sumita Chakraborty, Taylor Johnson, Cortney Lamar Charleston)

AJB presents three exciting writers of excellence to share their most recent work: Chakraborty's *Arrow* is "full of life and joy even when she is thinking through violence and grief." In *Odes to Lithium*, Erlichman pens a love letter to lithium, her medication for Bipolar Disorder. In *Inheritance*, Johnson writes poems about everyday moments in Washington D.C. and the self's struggle with definition and assumption. Introduced and moderated by poet, editor, and critic Cortney Lamar Charleston.

2:30 p.m. to 4:00 p.m. Central Time

**T132. AWP Bookfair Hours.**

Browse & interact with hundreds of small presses, magazines, literary organizations, journals, and more! While you are welcome to browse the bookfair at any time during the conference, we will have designated bookfair hours where we encourage exhibitors to staff their booths. We encourage attendees to engage with exhibitors during these times! Ask a question, enter a Zoom room, schedule a meeting, and more.

2:45 p.m. to 4:00 p.m. Central Time

**T133. Two-Year College Caucus**

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

4:10 p.m. to 5:10 p.m. Central Time

**T135. A Tribute to Alan Shapiro.**

(Jonathan Farmer, Angel Nafis, Michael Collier, David Tomas Martinez)

With ethical rigor and unmistakable joy, in poems, essays, memoirs, translations, and fiction, Alan Shapiro has created an enduring chronicle of public and private grief and a vibrant example of the mind's ability to go on making, seeing, and singing through our human and historical contingency. Twenty-five years after he began teaching at the University of North Carolina, students, colleagues, editors, and friends come together to celebrate a major poet and a mentor to some of the most exciting voices in poetry today.

**T137. From Memoir to the Personal Essay: Race Studies Today.**

(Bridgett Davis, Emily Bernard, Tisa Bryant, Artress Bethany White)

There is something exciting happening in race studies today, and it is the flowering of memoir and the personal essay. The current climate in American politics has made the sharing of stories of survival more urgent than ever. The personal anecdote has always evidenced the ability to solicit empathy through communal sharing. This panel promises to excite you about the multiple approaches to the unabashed intimacy and compelling narrative possibilities of creative nonfiction.

**T138. Frustrated Pastorals: Burning Fields, Ruined Gardens, Desert Shores.**

(Joseph Campana, Katie Peterson, Jennifer Foerster, Cecily Parks, Sandra Lim)

Once pastoral was code for nostalgia, escapism, idealization. Poets of late invoke pastoral as ecological engagement, as making palpable elusive realities in a virtual, counterfactual world. This panel returns not to fantasies of green space but to the tedium of the desert, frustration of difficult weather, alienation of ravaged shores, discomfort of exposure. Pastoral's ancient contradictions may not idealize but rather realize the world, and our place in it, in an era of precarious climate.

**T139. Game On Again: Teaching Writing for Video Games 2.0.**

(Salvatore Pane, Eric Freeze, Julia Alicia Case, Margot Douaihy)

Following last year's successful panel on writing for video games, this year's panel will focus on pedagogical tools teachers can use in the classroom. Software like Twine, Imagine 7, Bitsy, or RPG Maker are easy to use and adaptable to many different kinds of writing, from fiction to poetry, to multimodal writing. Our panel will show how to incorporate these tools in the classroom to write compelling digital narratives that promote empathy through interactivity.

**T140. Navigating Residencies as a Writer of Color.**

(Amanda Galvan Huynh, Rowena Alegria, Kay Ulanday Barrett, Juleen Johnson, Craig Santos Perez)

We have seen an influx of fellowship support for writers of color, however, the numbers in attendance remain low. How do we navigate residencies as writers of color? What tools or strategies can we take with us to these places where we might feel vulnerable? Panelists who have attended residencies and retreats such as The MacDowell Colony, Ragdale Foundation, Vermont Studio Center, Virginia Center for the Creative Arts, Macondo, Lambda Literary, VONA, and others will speak to their experiences.

**T141. The Art of Teaching Writing for Children and Young Adults.**

(Precious McKenzie, Edie Hemingway, Leah Henderson)

This panel focuses on the challenges of teaching writing for children to undergraduates and graduate students. The panelists will discuss elements of craft that writers need to consider when writing for young audiences, including world-building, creating compelling characters, and educational considerations such as children's vocabulary levels, reading comprehension, maturity levels, and prior content knowledge. Specifically, how do writers create engaging books for children?

**T142. The Past Is Present: Writing the Legacy of Historical Injustice.**

(Sheila O'Connor, Victoria Blanco, LeAnne Howe, Margaret McMullan)

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

**T143. #PublishingPaidMe: Industry Panel w/ Black Writers & Editors.**

(Mikki Kendall, Tochi Onyebuchi, Elle McKinney, Nicole Junior, Evette Dionne)

#PublishingPaidMe made it impossible to ignore serious, enduring wage gaps between Black and white writers. Have writing programs and professional development at PWI's failed BIPOC writers entering the workforce? This panel unites prominent Black editors and writers to offer practical advice and expose the hard truths of making a living as a Black writer in a whitewashed industry and to answer: What was your trajectory? What do you wish you were told? What tips, tricks, or strategies aided your success?

5:20 p.m. to 6:20 p.m. Central Time

**T145. Aftermath: Teaching in the Age of "After" Poems.**

(Diane Goettel, Jennifer Moore, Claudia Cortese, Roy Guzmán, Chen Chen)

This panel of writers, professors, and editors will give creative writing educators tools to teach students about plagiarism. We will explore the difference between poems with creative integrity and those that cross into theft, as well as the ethics of writing after living poets who explore personal experiences in their work. The panel will offer crucial pedagogical strategies, including how to discuss questions of attribution, transformation, and responsible engagement with source material.

**T146. Maximizing Virtual Events.**

(Conor Moran, Steph Opitz, Amanda Bullock, Sara Ortiz)

A panel discussion by the directors of the The Believer Festival, The Loft's Wordplay, the Portland Book Festival, and the Wisconsin Book Festival about pivoting rapidly to virtual events. The panelists will share best practices, talk about the benefits of collaboration, and discuss how working together virtually can be advantageous for the broader literary community. Topics will include planning and marketing, technical aspects, and positive aspects that will last beyond the pandemic.

**T147. Hollywood Endings: Seeing Your Story Adapted for Film.**

(Joanna Rakoff, Adrienne Brodeur, Steven Rowley, Garrard Conley, Eleanor Henderson)

Having a book adapted for film is—whether we admit or not—every writer's dream. But no matter how well the process goes, that dream often isn't quite as glamorous as we imagined. In this panel, five writers with films in various stages of production—from released in theaters, to shot and edited, to early screenplay development—will dish about the good, the bad, and the ugly of seeing our words—and, in some cases, our lives—portrayed on the screen.

**T148. How Program Directors Sleep at Night: The Dilemma of Debt and Creative Writing.**

(Kevin Clouter, Tod Goldberg, Jen McClanaghan, Rebecca Johns)

What is our obligation to students who amass debt for a creative writing degree that is not often a fast track to financial success? Directors from geographically and programmatically diverse graduate creative writing programs discuss how they grapple with ethical questions about the pedagogy of the graduate creative writing experience, as well as how their programs attempt to redefine success in the creative economy.

**T149. Latinx Writers in the Midwest.**

(José Faus, Huascar Medina, Deanna Muñoz, MG Salazar)

This panel of Latinx creatives represents over 25 years of literary efforts in Kansas City. With over 20 books, chapbooks, and anthologies between them, these leaders carved out a space to foster and showcase Latinx voices, including farmworker youth, undocumented youth, and the LGBTQ community. Panelists, including the Kansas Poet Laureate, an arts CEO, and three poets, will explore the dynamics of forming a Latinx creative community in a mid-sized city and detail how to replicate their success.

**T150. We'll Give You Something To Laugh About: Navigating Disability Through Humor.**

(Dianne Bilyak, Jim LeBrecht, Terry Galloway, Jonathan Mooney, Teresa Milbrodt)

This panel gathers together a group of disability activists who work in a variety of creative genres to discuss how humor functions in disability narratives. After briefly sharing excerpts from our work we'll consider: Are any topics taboo? What's the fine line between laughing at or laughing with? Does the use of humor give typical people permission to mock others? When you grow up using humor as a defense mechanism, what's underneath that that is also important to share?

**T152. When Confession Isn't Enough: Adversity, Art, and Remembering Mike Steinberg.**

(Tom Larson, Sandi Wisenberg, Mimi Schwartz, Michelle Morano)

Writers frequently choose to write about personal tragedies such as debilitating illness and loss. The result is often a direct confessional that bemoans or simply describes those difficulties. Our panel of veteran teacher/writers will offer examples and strategies to help writers transform traumatic experiences into artfully crafted, fully dimensional, personal narratives. We face a sad and strange dilemma: panelist Michael Steinberg died in December 2019. We will discuss our topic and honor him by using examples of his work and advice.

6:30 p.m. to 7:45 p.m. Central Time

**T154. Asian American Caucus.**

(Cathy Linh Che, Neelanjana Banerjee, Mimi Khuc, Lawrence-Minh Bui Davis, Esther Kim)

What does it mean to steward Asian American literature, organizationally, collectively, and individually? The fifth annual Asian American Caucus is a town hall-style hang out and community space. Come meet other Asian American writers and discuss opportunities and resources available to support you. Organized by Kundiman, Asian American Writers' Workshop, Kaya Press, Hyphen Magazine, the Asian American Literary Review, and Smithsonian's APAC. This meeting will be held over Zoom.

**T155. LGBTQ Caucus.**

(Eduardo Ballesteros, Mary Ann Thomas, Lisa Marie Brimmer, Ahimsa Timoteo Bodhrán, Alan Lessik)

The LGBTQ Writers Caucus provides a space for writers who identify as lesbian, gay, bisexual, transgender, or queer to network and discuss common issues and challenges, such as representation and visibility on and off the literary page and how to incorporate personal identity into professional and academic lives. The Caucus also strives to discuss, develop, and increase queer representation for future AWP conferences and serves as a supportive community and resource for its members. This meeting will be held over Zoom.

**T156. Sober AWP.**

Daily 12-step meeting. All in recovery from anything are welcome. [soberawp@gmail.com](mailto:soberawp@gmail.com). This event will take place over Zoom.

**T157. Tito's Vodka Non-Alcoholic Mixology Happy Hour.**

Join a Tito's Vodka mixologist to create a non-alcoholic strawberry lemonade.

**T158. Writer to Writer Mentorship Program Reception.**

A celebration of thirteen seasons of Writer to Writer, AWP's Mentorship Program, and the mentors and mentees who have taken part. This event will take place over Zoom.

**8:00 p.m. to 9:30 p.m. Central Time**

**T160. #AWP21 Keynote Address by Joy Harjo, Sponsored by University of Iowa.**

Joy Harjo's nine books of poetry include *An American Sunrise*, *Conflict Resolution for Holy Beings*, *How We Became Human: New and Selected Poems*, and *She Had Some Horses*. Harjo's memoir *Crazy Brave* won several awards, including the PEN USA Literary Award for Creative Nonfiction and the American Book Award. She is also the editor of the landmark anthology of Native Nations poetry, *When the Light of the World was Subdued, Our Songs Came Through*. She is the recipient of the Ruth Lilly Prize from the Poetry Foundation for Lifetime Achievement; the 2015 Wallace Stevens Award from the Academy of American Poets for proven mastery in the art of poetry; a Guggenheim Fellowship; the William Carlos Williams Award from the Poetry Society of America; and the United States Artist Fellowship. In 2014 she was inducted into the Oklahoma Writers Hall of Fame. A renowned musician, Harjo performs with her saxophone nationally and internationally, solo and with her band, the Arrow Dynamics. She has five award-winning albums of music including *Red Dreams*, *A Trail Beyond Tears* and *Winding Through the Milky Way*, which won a Native American Music Award for Best Female Artist of the Year in 2009.

**9:30 p.m. to 11:00 p.m. Central Time**

**T161. Old School Slam.**

(Bill Schneider, Stanton Hancock)

We welcome students to return to the roots of Slam! Open Mic. Special guests, and then undergraduate and graduate students partake in a hardcore-break-your-heart-strut-out-the-good-stuff slam competition. Students are welcome to sign up to participate on Thursday, March 4,

2021 and Friday, March 5, 2021 at the Wilkes University/Etruscan Press booth to read original pieces (three minutes or less with no props) at the Slam later that night. Sponsors: Wilkes University/Etruscan Press.

## Friday, March 5

9:00 a.m. to 9:50 a.m. Central Time

### **F100. Meditation.**

### **F101. Yoga for Writers.**

Join a certified yoga instructor for a gentle, one-hour yoga and meditation practice, appropriate for practitioners of all levels and abilities, focusing on stretching and mindfulness for writers.

10:00 a.m. to 11:00 a.m. Central Time

### **F102. Queer Is as Queer Does: Enacting Queer Pedagogy in the Writing Classroom.**

(Jen Sammons, Ames Hawkins, Samuel Autman, Violet Defiant Livingston)

What does it mean to queer the writing classroom and why does it matter? Building on inclusive pedagogical approaches, this multigenre, diverse panel of Midwest educators considers what queering looks like/sounds like/feels like in our own pedagogy and invites participants into a collaborative conversation about queering form and content in the transgenre creative writing classroom. Join us as we demonstrate, explore, construct, and co-create queer pedagogy.

### **F103. Beyond How-To: The Art of the Craft Essay.**

(K. L. Cook, Margot Livesey, Sven Birkerts, Christopher Castellani)

Five award-winning writers, editors, and professors in MFA programs—who have published books on the craft of fiction and nonfiction—will discuss the rich tradition of the craft essay and their approaches, as practitioners, to investigating and artfully writing about issues of aesthetics, technique, process, close reading, and literary and nonliterary influence.

### **F104. Charlie Parker Had a Daughter: Kansas City Modern!**

(M. I. Devine, Brian Gilmore, Teri Ellen Cross Davis, Joel Dias-Porter)

Birthplace of Charlie "Bird" Parker, Kansas City is often overlooked for its role as a crossroads for modern experimentation: here, where during Prohibition the booze flowed, jazz became more fluid, too, transforming itself from Big Band into something hot... like the art of the Bird—bebop. This panel is both homage and elegy to the Bird, to the American Midwest, and to the forgotten histories—of music, American art, and its artists—that need telling once again.

### **F105. "Can't Take My Eyes Off Of You": Pop Culture Ekphrasis.**

(Dorsey Craft, Alyssa Moore, Tiana Clark, Eleanor Boudreau)

We easily recognize poems written about paintings or sculptures in museums as ekphrastic lyrics, but we don't as readily acknowledge poems that investigate reality television, pop music, and online communication as ekphrastic. In his essay "Ekphrasis and the Other" WJT Mitchell argues that ekphrastic works explore "representation as something done to something, with

something, by someone, for someone.” But in ekphrastic poems written about pop culture artifacts, these positions are fluid and dynamic.

**F106. “City birthed from the refuse”: Intersectional Rust Belt and Appalachian Poetry.**

(Allison Pitinii Davis, Rochelle Hurt, Karen Schubert, Julio Valentin, Joy Priest)

This reading brings together award-winning poets from Appalachia and the Rust Belt for whom place is not only a geographic location but a matrix of class, gender, race, and diaspora. Writing from regions that are marginalized, economically-exploited, and essentialized, these poets exemplify how writers from any background can reclaim narratives and provide more ethical and intersectional representations of place and identity.

**F107. People of the Book: The Sami Rohr Prize Finalists Talk about Jewish Literature.**

(Rachel Kadish, Michael David Lukas, Dalia Rosenfeld, Margot Singer)

One of the largest literary prizes in the US, the Sami Rohr Prize for Jewish Literature honors emerging writers who explore the Jewish experience and demonstrate the potential for continued contribution to Jewish literature. The work of recent finalists addresses Jewish life in Egypt, Israel, England, medieval Europe, Hungary, and the United States. On this panel, the five fiction writers short listed in 2019 will share their perspectives on Jewish literature and read briefly from their work.

**F108. The Craft We Didn't Learn: Retroactive Writing Advice from the Archives.**

(Kendra Sullivan, Iris Cushing, Zohra Saed, Megan Paslawski)

Lost & Found publishes works unearthed from personal and institutional archives in the United States and abroad. Focusing on literary recovery necessarily centers writers marginalized by race, class, gender, and sexuality as well as artistic vision. It also shows us that losing texts means losing their authors' contributions to discussions about craft. This panel introduces lost craft inspiration from L&F writers ranging from Langston Hughes' Turkmenistan influences to Lucia Berlin's letters.

**F109. Untold Stories: Whose Stories Do We Read?**

(Ava Homa, Nguyễn Phan Quế Mai, Jennifer J. Chow, Nancy Johnson, Julie Carrick Dalton)

These novelists are giving voice to the socio-political issues shaping our public discourse today. Their books tackle climate, immigration, war, genocide, racism, revolution, and other vital yet overlooked stories. Their road to publication wasn't always easy. Learn what it takes to persevere and propel your unique vision from idea to publication. Through the power of authentic, original fiction, you too can create a more inclusive world on and off the page.

**F110. 'Wild Tongues Can't be Tamed'—Crossing Borders, Identities, and Accents.**

(Fayeza Hasanat, Cecilia Milanés, Obi Nwakanma)

Bangladeshi, Nigerian, and Cuban American authors read from their work in relation to Gloria Anzaldúa's *Fronteras*, riffing on her chapter “How to Tame a Wild Tongue” where she states “So, if you really want to hurt me, talk badly about my language. Ethnic identity is twin skin to linguistic identity—I am my language” (59). In an interlaced reading of poetry, fiction, and memoir, each author will address bias against their accent, race, usage, and more.

11:10 a.m. to 12:10 a.m. Central Time

**F111. A Showcase of Fat Poets: An Unapologetic Celebration of Radical Visibility.**

(Jessica Rae Bergamino, Diamond Forde, Rachel Wiley)

Poets of diverse aesthetics and body histories investigate public and personal stakes of embodied fat poetics/politics. Scholar Kathleen Lebesco argues fat is “neither simply an aesthetic state nor a medical condition” but a subversive “political situation.” Poets complicate and reimagine the thin, white, able, cis-male body assumed in contemporary poetics to allow for fatness. Can poetic craft connect a body of work and a physical body? What is the intersection of fat poetics and social justice?

**F112. All About Anthologies.**

(Lilly Dancyger, Rowan Hisayo Buchanan, Elissa Washuta, Sari Botton, Christine Taylor)

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

**F113. Bi Writers & the Quest for Community and Audience.**

(Ann Tweedy, CB Lee, Elizabeth Hall, Jan Steckel)

This panel, comprised of bi writers from different genres including poetry, creative nonfiction, and young adult fiction, will discuss the strategies they have used to successfully build community and find and increase audience for their work. The discussion will cover social media groups, the use of writers' platforms such as Goodreads, personal websites, and other means they have used to get the word out. Panelists will also discuss the challenges they have faced and how they overcame them.

**F114. Creative Writing in Spanish in the United States: A Movement in the Making.**

(Keila Vall de la Ville, Cristina Rivera Garza, Pedro Medina León, María Mínguez Arias, Oswaldo Estrada)

Meet some of the writers, editors, publishers, professors, and researchers behind the movement partly responsible for bringing the Spanish language back into the fiber of American literature. Explore the phenomena borne out of the need of immigrants from Latin America and Spain to write in their native language while immersing themselves in their writing communities and universities all over the country. Why do they write in Spanish? How has the political environment informed their work/mission?

**F115. Financial Realities in Fictional Spaces.**

(Elizabeth Gonzalez James, Kate Milliken, Eddy Boudel Tan, Casey E. Berger, Sarah T. Bond)

Broad economic trends such as recessions, globalization, and increased automation shape history and impact the lives of everyone on the planet. But how do economic realities inform fictional worlds and constrain characters? In this panel, we will explore the ways money informs character and shapes story and how fiction will have to respond to the lived reality of a post-COVID world of high unemployment and housing insecurity.

**F116. From Darkness to Light: Unearthing Family Secrets in Memoir.**

(Dani Shapiro, Joanna Rakoff, Grace Talusan, Garrard Conley, Tova Mirvis)

Every family has its secrets. But not every family has a memoirist who decides to uncover those secrets! Five writers who devoted recent works to investigating long-held family secrets—secrets which defined their very identities—will walk you through the highs and lows of the process, from interviewing family members who may have conflicted feelings about your project, to the moral and ethical conundrums that inevitably arise, to the intense self-reflection necessitated by this sort of memoir.

**F117. Poetry and Science: Writing Our Way to Discovery.**

(Ann Fisher-Wirth, Alison Hawthorne Deming, Lucille Lang Day, Allison Adelle Hedge Coke, Elizabeth Bradfield)

By bringing science into poetry, we open the possibility of discovering new forms and philosophies of poetry, new perspectives on our relationship to the Earth and our place in the universe, and even new scientific insights. Yes, many poets—including Edgar Allan Poe, Walt Whitman, and Gertrude Stein—have made “pre-discoveries” that were later confirmed by science. Panelists will discuss the many possibilities for discovery that arise from the union of poetry and science and read germane poems.

**F118. Witness at a Distance.**

(Stephen Kuusisto, Andy Smart, Randall Horton, Lisa Allen, Quintin Collins)

Now, especially, while millions of us shelter in place, witnessing takes on a new meaning. How do we engage truth—on a personal or societal level—as it relates to events we observed from afar? As artists, how do we bridge the gap between “I witness” and “eyewitness”? During this panel, we discuss social issues such as racial inequality, criminal justice reform, LGBTQIA+ rights, ableism, and the deliberate dissemination of misinformation.

**F119. ¿Qué, Qué? What Did You Say?: Bilingualism in the Creative Writing Classroom.**

(Alessandra Narváez Varela, Paula Cucurella)

The Ciudad Juárez-El Paso borderlands are a contested space that is both a symbol of resistance against—and a key site for the implementation of—nationalist, anti-immigrant border policies. In this panel, creative writing faculty at the University of Texas at El Paso confront the politics of language and identity, as they discuss their experiences engaging with bilingual undergraduate and graduate students who practice diverse forms of code switching and code meshing between English and Spanish.

**12:20 p.m. to 1:20 p.m. Central Time**

**F121. 2020/2021 Writers' Conferences & Centers (WC&C) Meeting.**

This meeting is an opportunity for members of Writers' Conferences & Centers to meet one another, in addition to AWP staff, to discuss issues pertinent to building a strong community of WC&C programs. AWP's WC&C Chair, Mimi Herman, will conduct this meeting.

**F122. And Then They Clearly Flew Instead of Fell: Poets Writing Creative Nonfiction.**

(James Allen Hall, Jennifer S. Cheng, Danielle Cadena Deulen, Jehanne Dubrow, Lia Purpura)

In his poem, "Because You Asked about the Line Between Prose and Poetry," Howard Nemerov asserts that poems soar while prose remains earthbound. In this reading, poets who make the lyrical leap show that nonfiction is also capable of flight. These writers infuse their nonfiction (including memoir, essay, and the fragment) with poetic technique. The panel evinces a diversity of backgrounds, subjects, and aesthetic viewpoints to invite questions about form and what (and who) constitutes the lyric.

**F123. Children and Art: How Parenting Makes Us Better Writers.**

(Kate Hope Day, Melissa Rivero, Katie Gutierrez, Julia Fine)

Can the responsibilities of parenting young children coexist with the creative life? We think that they not only can, but make art better. Five writers with nap-time writing routines talk about how parenthood has strengthened our careers and our work. We'll discuss the positive artistic impact of parenting, the gender dynamics of parenthood in the literary world, and tips for juggling time and maximizing productivity while raising new humans.

**F124. In It for the Long Haul: Circulation Building for Literary Magazines, Sponsored by CLMP.**

(David Gibbs, Abigail Serfass, Dani Hedlund, Kellen Braddock)

New subscriptions and renewals are key to increasing a magazine's readership and revenue. Learn innovative strategies for identifying potential readers, building a robust acquisition plan, and converting first-time subscribers into renewals.

**F125. "My Tongue in the Mouth of My Friend": Literary Translation in Creative Writing, Sponsored by ALTA.**

(Piotr Florczyk, Mira Rosenthal, Amaia Gabantxo, Mihaela Moscaliuc, Jeff Leong)

How can a creative writer who doesn't know a foreign language translate a poem or story? Why spend precious writing time bringing the work of another author into English? What are the benefits of translating to one's own writing and publishing career? Focusing on successful strategies of teaching literary translation in the creative writing classroom, this panel of translators will answer these questions and discuss teaching methods, key texts, and resources in the field.

**F126. Reworking the Workshop: Changing Dynamics for a Diverse Classroom.**

(Alexandra Teague, Sean Hill, Prageeta Sharma, Divya Victor, CMarie Fuhrman)

Professors and students spend hours in workshops, often using the classic model of the silent writer who listens. How does this model, and even taxonomies such as "essay" versus "story," privilege dominant power structures? How can poetry and prose workshops serve writers who are indigenous, of color, multilingual, and/or women and LGBTQ+ when workshop themselves often reinforce their silence? Professors and a recent grad consider ways to better serve complex communities and diverse voices.

**F127. Singing Still: A Tribute to LeAnne Howe.**

(Travis Hedge Coke, Ryan Neighbors, Deborah Taffa, Dean Rader)

As an award winning poet, playwright, novelist, scholar, and instructor, LeAnne Howe has been instrumental in transforming the landscape of Native American literature over the course of two decades. She has taught in multiple universities, lectured internationally, and helped create

seminal works of literary criticism. Come celebrate Howe's contributions to Native letters, theater, and her recent *Savage Conversations* with members of the Indigenous Aboriginal American Writers Caucus.

**F128. The Woven Verse: An Exploration of the Latinx Verse Novel in Kidlit.**

(David Bowles, Aida Salazar, Guadalupe Garcia McCall, Vickie Vertiz)

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

**F129. Trespassing: On Writing Nature.**

(Kathleen Blackburn, Cecilia Villarruel, Joni Tevis, Amal Ahmed)

Writing about nature has traditionally been dominated by patriarchal perspectives that project objectivity onto landscapes marked by histories of racism, market values, and misogyny. Panelists will share how our identities cast histories of ecological disruption into wide relief, especially when writing from and about places prohibited to us. We will discuss how the writer's subjectivity is necessary for disrupting processes of ahistorization, devastating our connected natural and social worlds.

1:30 p.m. to 2:30 p.m. Central Time

**F131. American Harvest and White Flights: Marie Mockett and Jess Row in Conversation, Sponsored by Graywolf Press.**

(Marie Mutsuki Mockett, Fiona McCrae, Jess Row)

Join acclaimed authors Marie Mutsuki Mockett (*American Harvest: God, Country, and Farming in the Heartland*) and Jess Row (*White Flights: Race, Fiction, and the American Imagination*) as they read from and discuss their latest works of nonfiction. Engaging with race, religion, agriculture, and contemporary fiction, these two authors are at the center of ongoing conversations of vital importance to us all. Introduced and moderated by Graywolf Press director and publisher Fiona McCrae.

**F132. PEN Presents: Jennifer Egan & Yiyun Li.**

(Jennifer Egan, Yiyun Li)

PEN America is proud to present Jennifer Egan in conversation with Yiyun Li, two writers known for their transporting works of fiction that manipulate time and memory in innovative ways. Egan is the former president of PEN America and author of the novel *Manhattan Beach*, which was awarded the 2018 Andrew Carnegie Medal for Excellence in Fiction. Her previous novel, *A Visit from the Goon Squad*, was the recipient of the 2011 Pulitzer Prize and named one of the best books of the decade by *Time Magazine*. Li received the 2020 PEN/Jean Stein Book Award for her experimental work of fiction, *Where Reasons End*, and is also the recipient of a MacArthur Foundation fellowship and a Windham-Campbell Prize. Her most recent novel, *Must I Go*, was published in 2020.

2:30 p.m. to 4:00 p.m. Central Time

**F133. AWP Bookfair Hours.**

Browse & interact with hundreds of small presses, magazines, literary organizations, journals, and more! While you are welcome to browse the bookfair at any time during the conference, we will have designated bookfair hours where we encourage exhibitors to staff their booths. We encourage attendees to engage with exhibitors during these times! Ask a question, enter a Zoom room, schedule a meeting, and more.

2:45 p.m. to 4:00 p.m. Central Time

**F134. Indigenous-Aboriginal American Writers Caucus.**

4:10 p.m. to 5:10 p.m. Central Time

**F135. Difficult Muses and Damaged Gods: On Writing Birthed from Darkness.**

(Karen McElmurray, Lee Ann Roripaugh, Luisa Igloria, Lisa Chavez, Natanya Pulley)

This panel of women writers will consider the power of archetypal voices from our childhoods. How do those voices inform who we are and who we become on the page? With what alchemy do writers transform these voices into art when they are also sources of trauma? What happens to our work when remembered voices—sources of both inspiration and hurt—pass from our lives? As artists, is it even possible for us to (and should we even try to) transcend our most difficult muses and damaged gods?

**F136. High Style and Misdemeanors: The Virtues and Vices of Elevated Prose.**

(Lauren Alwan, Anita Felicelli, Olga Zilberbourg, Lillian Howan, Aatif Rashid)

The hallmarks of high style—elevated voice, obsession with the pictorial, self-consciousness, and poetic devices—are rooted in Flaubert and European realism. Can writers whose work concerns immigration and displacement embrace a stylistic approach that has historically been disengaged and apolitical? Authors of fiction that centers on immigration, intergenerational stories, and belonging, read their work and discuss the intersection of elevated prose and socially and politically engaged work.

**F137. Publishing: The Next Generation.**

(Matthew Batt, Barrie Jean Borich, Chantz Erolin, Joanna Demkiewicz, Chris Santiago)

Educators from two graduate programs with publishing components engage in a conversation with publishing professionals from two of the nation's most distinguished independent presses on just what publishing programs can offer to folks aspiring to work in the literary publishing industry.

**F138. All My Hexes Live in Texas: Writing the Weird, Weird West.**

(Alexander Lumans, Ramona Ausubel, Kimberly King Parsons, Marisa Matarazzo, Chelsea Bieker)

The Sand Creek Massacre, Yucca Mountain, Area 51—the West's desolate "emptiness" belies depths of the dangerous and the bizarre. Writing its mysteries, consequently, runs deeply: from Louise Erdrich's *Love Medicine* to Joy Williams's *The Quick and the Dead*. In this panel, five established and emerging prose writers read within this regional tradition, ranging in subject

from mesa megafauna to ghosts of annihilation. These writers present an updated essence of the phantasmagorical American West.

**F139. Room 222 and the Lineage of Confessional Poetry.**

(Kirun Kapur, Frederick Speers, Mũkoma wa Ngũgĩ, Jacob Strautmann, Rachel DeWoskin)  
Generations of poets have taught and learned in Room 222 of 236 Bay State Road, at Boston University, from Robert Lowell, Anne Sexton, and Sylvia Plath to Robert Pinsky, Derek Walcott, Rosanna Warren, Louise Glück, Carl Phillips, and Erin Belieu. Our panel of poets and writers, who are graduates of the BU Creative Writing Program (from the same class of 2000), will discuss the role of imagination, authenticity, and responsibility, while examining the craft and legacy of confessional poetry.

**F140. Schrodinger's Paradigms: Science As a Literary Act.**

(Jenny Qi, Atenea Garza, Jan Steckel, Pamela McCorduck, Sarah Sala)  
Literary theories provide different lenses through which to interpret writing while scientific disciplines do the same for the physical world. Our literary imagination shapes our science and the tools we invent, while aesthetic metaphors are embedded in how we discuss science and experience the physical world. What insights can we obtain about literature and culture by analyzing it as we would a machine or the evolution of an organism? How about examining science as a literary work?

**F141. Speculative Fiction for Dreamers.**

(Matthew David Goodwin, Alex Hernandez, Sarah Rafael Garcia, Frederick Luis Aldama)  
In this panel, the creators of the forthcoming young adult anthology, *Speculative Fiction for Dreamers* (Ohio State University Press, 2021), will discuss the major themes of the collection, as well as the process of organizing the book. There is a growing movement of young adult Latinx writers who are engaging science fiction and fantasy, and *Speculative Fiction for Dreamers* demonstrates how these new voices are transforming the genres.

**F142. The Perfect Match: Finding the Right Agent for You and Your Work.**

(Michelle Brower, Kent Wolf, Sarah Domet, Annie Hwang, Melissa Danaczko)  
The world of literary agents can seem murky and impenetrable to authors beginning the querying process, but it doesn't have to be that way. This panel focuses on candidly exploring how authors and agents actually find each other in the real world. What do agents actually do, why do they do it, and where will you find them? With an extended question-and-answer session, writers have the opportunity to ask our panel of actively acquiring agents their most burning questions.

**F143. Tribute to Stanley Plumly.**

(David Baker, Jill Bialosky, Patrick Phillips, Liz Countryman, Maggie Smith)  
A tribute to Stanley Plumly (1939–2019), one of the most important, admired, and influential teachers of his generation. The author of ten volumes of poetry, including *Old Heart*, winner of the *LA Times* Book and Paterson Poetry Prizes, and finalist for the National Book Award, as well as several books of stunning prose, most notably about Keats, Plumly taught and mentored some of the strongest and most significant poets now writing. Five of them read from his work and remark on his legacy.

5:20 to 6:20 p.m. Central Time

**F145. Beyond the Brady Bunch: Reinventing the Poem of the American Family.**

(Geffrey Davis, Keetje Kuipers, Erika Meitner, Oliver de la Paz, Blas Falconer)

While poets have long delved into the complications of rendering family on the page, it can be challenging to navigate poems in the vein of parental devotion or childhood trauma when our families break the traditional mold. Whether caring for aging parents or raising kids, these narratives remain utterly familiar while their specifics—queer parents, neurodiverse children, transracial adoption—have never felt so varied. How do we find new ways to write the new families so many of us belong to?

**F146. Cold Open: Teaching Poetry in High School.**

(Meghan Dunn, Kenyatta Rogers)

Given the current difficulty of the university academic job market, a number of practicing writers have found sustainable teaching in high schools. In this panel, four poets speak to the merits and challenges of teaching at a different level than many MFA graduates aspire to. Each panelist will discuss the first poem they show their students and reflect on the poets they have found speak best to young adults. The panel will also review how recent MFA graduates might begin pursuing this career.

**F147. Fake News and Hard Truths: Teaching Students Creative Research Approaches.**

(Charlotte Pence, Kwoya Fagin Maples)

In this post-fact era, students tend to avoid research in their creative work, viewing it as suspect or thwarting self-expression. Yet, research invigorates a piece of creative writing and is one of the most powerful tools for making positive change. This panel will offer vetted research exercises for poetry, fiction, and creative nonfiction students. Moving beyond secondary methods, panelists will discuss immersive research, social action research, and document collage.

**F148. Internet Inclusivity: Nonableist Frameworks for Remote Writing Programs.**

(Janine Bassin, Zoe Hughes, Emily Schuck, Ariel Henley)

For many, Zoom seminars are more accessible than in-person meetings. Yet for students who have physical or neurological conditions, Zoom can present formidable challenges. Our panelists—educators who have confronted these challenges personally and professionally—will help AWP members to design more inclusive online programs. What issues have they and their students encountered? What workarounds have they found? And what, besides creativity, does internet inclusivity require?

**F149. Make It New: Creative Empowerment in Independent Small Press Publishing.**

(Stephen Motika, Sarah Kruse, Ryan Murphy, Roberto Garcia, Suzi F. Garcia)

Often original and groundbreaking work comes from independent small press publishers who take risks. This panel will discuss building a small press from the ground up, the particular aesthetic decisions and commitments these publishers have and where it has led for writers looking for new markets, book design and development, marketing, and the evolution of publishing. This panel includes editors from Four Way Books, Nightboat Books, Alice James Books, and Barrow Street Press.

**F150. LAMPLIGHT: Creating a Virtual International Writers' Residency.**

(Veechi Stuart, Amy Sambrooke, Bronwyn Lovell, Moheb Soliman, Jerod Santek)

Two residency programs devoted solely to writers—Varuna, The National Writers' House in New South Wales, and Write On, Door County in Wisconsin—joined together to present The International Lamplight Residency. Three former residents of each organization took part in a week-long program that included critique sessions, manuscript consultations, and visits with prominent Australian and American authors. Hear from staff and participants about the program's impact.

**F151. The Embodied Imagination: What Writing Projects into the Physical World.**

(Eireene Nealand, Alta Ifland, Kate Colby, Kazim Ali)

What happens when experimental writing prompts reader-viewers to fill in gaps using their own imaginations? In this interdisciplinary panel, we look at how Charles Olson's projective verse engages physiology, Marguerite Duras's revolutionary cinema projects imagined characters onto the screen, and Kazim Ali's visionary poetry holds space for an identity in formation. Each of these writers engages both the visual and literary, drawing reader-viewers more deeply into a changed physical world.

**F152. We're Here, We're Queer: LGBTQ+ Small Presses and Journals Speak Up.**

(Luiza Flynn-Goodlett, Jack Kaulfus, Dena Rod)

There's a vibrant history of LGBTQ+ writers protesting, celebrating, and finding belonging in shared creative endeavors, and today's most urgent, celebrated writing is emerging from small queer presses and journals. Editors at these presses detail the joys and struggles of dedicating a venture to queer work and queer authors; share their journey of starting or growing a queer literary organization; and encourage the audience to similarly devote themselves to the queer literary community.

6:30 p.m. to 7:45 p.m. Central Time

**F154. Disabled & D/deaf Writers Caucus.**

(Cade Leebron, Jess Silfa, Molly McCully Brown, Emily Rose Cole)

The Disabled & D/deaf Writers Caucus allows for those who are disabled or living with chronic illness, and their allies, to network and discuss common challenges related to identity, writing, and teaching while professionally leading a literary life. By meeting annually at the AWP conference, we aim to archive our interests, challenges, and concerns in order to increase our visibility and emphasize our importance both to this organization and to the communities where we live, teach, and work. This event will take place over Zoom.

**F155. Latinx Writers Caucus.**

(Yohanca Delgado, Karina Muñiz-Pagán, Lydia Cheshewalla, Chino Scott-Chung, Tatiana Figueroa Ramirez)

Latinx writers are becoming increasingly visible in literary spaces. However, there is still work to be done to address inequalities in access and visibility. The Latinx Writers Caucus creates space for new, emerging, and established writers of varied Latinx identities to network, discuss obstacles to publication (e.g. active oppression and the cultural marginalization of Latinx

writers), and discuss panel and event planning that will increase Latinx participation at future AWP conferences. This event will take place over Zoom.

**F156. Sober AWP.**

Daily 12-Step meeting. All in recovery from anything are welcome. [soberawp@gmail.com](mailto:soberawp@gmail.com). This event will take place over Zoom.

**F157. Scarlet Tanager Books Celebrates Literature and Science.**

Join Scarlet Tanager Books for a virtual reception. Special guests are novelist John Teton and poets Elizabeth Bradfield, Alison Hawthorne Deming, Ann Fisher-Wirth, and Allison Adelle Hedge Coke. Bring your favorite beverage and your questions, comments, and ideas related to literature and science.

**F158. Writers' Conferences and Centers (WC&C) Reception.**

A gathering to celebrate the incredible work being done at writers' conferences, centers, festivals, retreats, and residencies across the US and internationally. Come have a drink, learn more about these programs, and connect with their directors. This event will take place over Zoom.

**F160. Solstice MFA Program: Come Party with Us! Reception.**

Join Solstice MFA Program for this reception, taking place over Zoom.

**F161. A Celebration of Creative Writing at UMKC Reception.**

Join UMKC for this reception, taking place over Zoom.

**F162. Goddard College MFA in Creative Writing Alumni and Student Reception.**

Join Goddard College for this reception, taking place over Zoom.

**F163. Agnes Scott College Reception.**

Join Agnes Scott College for this reception, taking place over Zoom.

**8:00 p.m. to 9:00 p.m. Central Time**

**F165. NBCC Award Winners Edwidge Danticat and Sarah M. Broom on Finding Home.**

(Marion Winik, Edwidge Danticat, Sarah M. Broom, Jane Ciabattari)

Two National Book Critics Circle award-winning writers, Haitian-born Edwidge Danticat and New Orleanian native Sarah M. Broom, read from their work and engage in a conversation about finding home, their inspiration, research, evolving forms, the unique challenges of writing in these times, the imaginative process that shapes their originality, and what awards mean to writers. Consider this a double master class in the art of storytelling.

**9:30 p.m. to 11:00 p.m. Central Time**

**F166. Open Mic.**

(Stanton Hancock, Bill Schneider)

We welcome students to return to the roots of Slam! Open Mic. Special guests, and then undergraduate and graduate students partake in a hardcore-break-your-heart-strut-out-the-good-

stuff slam competition. Students are welcome to sign up to participate on Thursday, March 4, 2021 and Friday, March 5, 2021 at the Wilkes University/Etruscan Press booth to read original pieces (three minutes or less with no props) at the Slam later that night. Sponsors: Wilkes University/Etruscan Press.

## Saturday, March 6

9:00 a.m. to 9:50 a.m. Central Time

### **S100. Meditation.**

#### **S101. Yoga for Writers.**

Join a certified yoga instructor for a gentle, one-hour yoga and meditation practice, appropriate for practitioners of all levels and abilities, focusing on stretching and mindfulness for writers.

10:00 a.m. to 11:00 a.m. Central Time

#### **S102. Beyond Prescriptivism: Finding Our Own Paths to Creativity.**

(Jason Brandt Schaefer, S. Evan Stubblefield, Rashmi Vaish, Chanel Dubofsky, Elizabeth Peterson)

Writing isn't about producing; it's about giving in to desire. In this cross-discipline panel, writers who have collectively balanced teaching loads, small businesses, and multiple creative interests will share strategies for getting to the page and reimagining the writing process. We will discuss social pressures and how the stereotype of the struggling artist looms over us all. There will be time for attendees to ask questions and share their perspectives.

#### **S103. Compelling Plots: From the First Draft to Publishing and Marketing.**

(David Heska Wanbli Weiden, Natalie Jenner, Heather Chavez, Qué Mai Nguyễn Phan, Margarita Montimore)

Three-act structure, nonlinear arc, or experimental design? Subplot or counternarrative? A diverse group of best-selling and critically-acclaimed novelists discuss techniques for creating plots that keep readers glued to the page. From literary fiction, crime fiction, historical fiction, women's literature, to magical realism, these authors provide practical strategies for developing a compelling plot and publishing and marketing it while staying sane in today's tumultuous publishing environment.

#### **S104. "If You Want to Know What We Are": A Reading of Filipinx American Literature.**

(Marianne Chan, Mark Galarrita, Jan-Henry Gray, Grace Talusan, Oliver de la Paz)

In *Culture & History: Occasional Notes on the Process of Philippine Becoming*, Nick Joaquin writes, "The identity of a Filipino today is of a person asking what is his identity." With long histories of colonization and migration, the Filipinx American identity is vast and various. In this event, first- and second-generation Filipinx American writers of poetry, fiction, and nonfiction read their work to showcase the diversity within Filipinx literature.

#### **S105. Student Voice and the Creative Writing Workshop in the 21st Century.**

(Jameelah Lang, Barney Haney, Shonda Buchanan, Christopher J. Coake, Alexandra Kleeman)  
This panel will focus on helping students respond to peers in the creative writing workshop by examining practices that unsilence workshops, empower students, and enhance teaching. Panelists will discuss different modes and levels of workshops, from graduate to introductory. We will draw upon a range of techniques, from traditional to innovative, and different response forms. We'll share perspectives from small liberal-arts colleges to HBCUs to large state universities and points in between.

**S106. The City and the Country: Writing and Redefining “Nature.”**

(Monica Wendel, Emily Alta Hockaday, Danielle Arceneaux, Peggy Robles-Alvarado)  
Environmental writing is often codified as being the sole purview of rural writers who have the privilege of entering into “nature.” But what happens when city writers center the more-than-human in their writing? How can the study of nature illuminate issues of illness, feminism, history, politics, and the self—especially when the speaker is situated in an urban space? In this panel, a diverse group of writers will explore the role of nature in their poetry, memoir, and performance art.

**S107. The Scalpel of Imagination: Writing to Cut and Heal.**

(E. Lily Yu, Usman Malik, S.A. Jones)

This virtual, international reading features a global group of authors who sharpen history and reality against itself, deploying anti-history and surreality as surgical tools to mend the world and cut through the limits of imagination.

**S108. Writing Through Wounds: Myth, Fantasy, and Trauma in the Work of Five Poets.**

(Bridget Lowe, Jenny Molberg, Dorothy Chan, Rosebud Ben-Oni, Darrell Holnes)

Poets will read from recently published or forthcoming books that employ elements of myth and fantasy to confront personal and institutional trauma. Myth, fantasy, and metaphor serve as survival language, translating the disorienting, isolating, and silencing experience of trauma. Presenters travel through invented settings and narrative structures borrowed from literature, myth, sci-fi, and fantasy as lenses to address sexual assault, abuse, and racial, ethnic, and gender-based violence.

**11:10 a.m. to 12:10 p.m. Central Time**

**S110. At Home and Out of Place.**

(Megan Harlan, Angela Morales, Patrick Madden, Anne Goldman, Anne Goldman)

What does it mean to feel at home in a place—in the mind, in a family, in the US, across the Americas, and across the seas? Many of us have at times felt out of place among intimates. How do we write about our complex family lives without sacrificing honesty to ourselves or the dignity of those with whom we grew up? This discussion brings together four essayists whose recent books evoke the quotidian from diverse perspectives even as they linger on the strangeness resident in the ordinary.

**S111. Conflicts of Interest in Literary Criticism.**

(Ilana Masad, Kamil Ahsan, Hope Wabuke, Anjali Enjeti, Jenny Bhatt)

The literary world has become even smaller with the advent of social media. Five cross-genre critics will contemplate the complicated ethical issues they face when their colleagues or friends publish books. Editors have different standards for whether a critic's relationship with an author affects whether they can fairly review a book. When should a critic abstain because of their relationship (whether in person or online) with an author? Five panelists will tackle how they handle these issues.

**S112. Embracing the Strange: The Power of Genre-Bending in Fiction.**

(Joy Baglio, Sarah Cody, Sequoia Nagamatsu, Lara Ehrlich, Matthew Lansburgh)

Recent years have seen an increase in literary fiction that bends toward the fantastic and strange: Are literary fiction writers bored of realism? Or do "strange" and "magical" stories allow us to better express the raw truths of our lived experiences? In this panel, award-winning writers who explore strange and fantastic premises in their fiction will discuss what drew them to genre-bend, what challenges they faced, as well as how the surreal has enabled them to get at difficult truths.

**S113. For Colored Girls' Fam, Friends, Fans: A Celebration of Ntozake Shange.**

(Remica Bingham-Risher, Tamara J. Madison, Amanda Johnston, Gabrielle Lawrence-Cormier, JP Howard)

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

**S114. From Microblogs to Book Deals: the Tumblr Writing Community's Impact.**

(Eric Boyd, Devon Price, Mars Sebastian, Erika Swyler, K. Ancrum)

A literary community is paramount to the growth of new authors, especially those of marginalized voices. A venue which fostered a rich community for years is Tumblr. Many bloggers who began writing in earnest found their voices there and, with the acceptance and support of its community, launched careers as essayists, poets, and bestselling novelists. This diverse panel discusses how Tumblr impacted their work and what lessons can be learned from engaging in similar modern writing communities.

**S115. MFA to ELA: Teaching K-12 Students.**

(Molly Sutton Kiefer, Kenyatta Rogers, William Archila, Kerrin McCadden, Claire Wahmanholm)

Too many of us face the post-degree adjunct life: lack of health insurance, low pay, no job security. We are graduating to face an ever-dwindling job market without fair compensation. But what if we looked to K-12 for our teaching posts? Five practicing writers discuss the realities of teaching outside the ivory tower and in a diverse array of settings: rural high schools, inner-city arts schools, and Montessori elementary. These can be rewarding and nourishing sites of income and pedagogy.

**S116. Queering the Essay/Queer Essayists Consider Genre.**

(Jenny Ferguson, Marcos Gonzalez, Danny Ramadan)

The essay is a queer genre, flexible and strange among its siblings, fiction, poetry, and drama. However, the essay's roots herald back to (mostly) white, cis-het men. In this panel five queer essayists consider genre, what the essay can really do for us, and if queering the essay has anything to do with the surging popularity of the genre for BIPOC, QT2S, and other marginalized writers. We'll talk personal, flash, and lyric essays, plus hybrids, and ultimately what it says to queer the essay.

**S117. Risk Prone: You Do You.**

(Sabina Khan-Ibarra, Kimberly Reyes, Alison Littman, Lillian Giles, Mimi Lok)

This is a multi-genre reading from San Francisco State's Creative Writing Department graduate students and alumni, focused on works that surprise, push, and empower their authors, and in turn, readers. Emerging writers confront issues of identity—including religious, cultural, ethnic, and racial—in uncomfortably honest and riveting poetry and prose that compel the reader to bear witness to their stories.

**S118. Taking Up Space: Fat Poets Enlarge the Canon.**

(Jessica Rae Bergamino, Diamond Forde, Claudia Cortese, Eduardo C. Corral)

This panel of fat poets will outline the aesthetics, concerns, and issues our poetry explores. All bodies carry multiple narratives. Negating one aspect of who we are leads to devaluing us as a whole. Fat identity is being created, in part, by writers who come out of the closet as fat and tell the full stories of their lives. Though widespread fatphobia creates obstacles for writers of size, we will explore how fat writers are overcoming those obstacles and enlarging the canon.

**12:20 p.m. to 1:20 p.m. Central Time**

**S120. A {Trans} History of Poetry.**

(M. McDonough, Mud Howard, Kay Ulanday Barrett, Jay Mercado, Tere Fowler)

Queer and Trans people are gifted archivists. We have to be, otherwise, who would remember us? How would we be remembered? Often, we must dig up lineages, languages, and traditions that accurately reflect our lives—valuable cultural artifacts that were deliberately stolen or erased. In this panel, four trans poets offer their insights on how poetry and history interplay in their personal work and how in unearthing profound connections to the past, trans-poetics creates the future.

**S122. Crafting with the Words of Others.**

(Heidi Scott, Kristin Hackler, Chip St. Clair, Bree Barton, Elizabeth Bruce)

Ghostwriters enchant and mystify—equal parts writer, editor, professor, and therapist. They are a rare breed. While they may seem to dwell in the shadows, they are critical to the publishing industry. Hillary Clinton, David Beckham, John F. Kennedy, and Robert Ludlum used ghosts. Even the Bible relied on ghosts. An estimated 60 percent of all books at any given time were made possible by ghostwriters. In this session, we pull back the curtain and show you what ghostwriting looks like from the inside.

**S123. Just Getting Started—On Ageism and Debunking Our Expiration Dates.**

(Karen McElmurray, Anjali Enjeti, Kelly Thompson, Jenny Bhatt, Nana-Ama Danquah)

One of the few advantages of age, Penelope Lively wrote in her memoir, is that you can report on it with a certain authority: you are a native now, and know what goes on here. Regardless of the authority of aging, women are told to age gently, expire with grace. Such advice doesn't suit five women from a variety of genres and backgrounds who will talk about the challenges of aging—publicly, privately, and professionally—and how accumulated wisdom debunks any expiration date.

**S124. Postcards from My Bed: How Autoimmunity Shapes Form, Practice, and Career.**

(Alexa Weinstein, Katie Willingham, Judy Halebsky, Jennifer Militello, Giovanni Singleton)

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

**S125. Screenwriting: Building a Scaffold for Character and Plot.**

(Karol Hoeffner, Mary Kuryla, Beth Serlin, Patty Meyer)

90 percent of screenplays are turned down owing to poor structure, which explains why structure reigns supreme in Hollywood. Knowing when acts begin and end and where turning points occur is essential. In contrast, the prose writer practices the art of balancing action with internal thoughts through well-crafted sentences. This panel will reveal how structure builds a scaffold for character transformation and theme so that writers of all story forms can gain tools for building their protagonist's arc.

**S126. Special Problems in Vocabulary: A Tribute to Tony Hoagland.**

(Kay Cosgrove, Adrian Blevins, Hayan Charara, Reginald Dwayne Betts, Kevin Prufer)

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

**S127. To Be Young, Black, and Tenure Track: Diversity in Higher Education.**

(bridgette bianca, Natalie Graham, Arisa White, Ryane Nicole Granados)

What does it mean when you walk into a classroom and the person at the podium looks like you? As colleges across the nation increase diversity and inclusion efforts to close equity gaps for students of color, they may be overlooking one thing—diverse faculty representation. Published authors and professors, our panelists share best practices for culturally responsive pedagogy, their experiences in academia, tips for supporting Black teachers, as well as how they make time for writing.

**S128. Working with Literary Agents: Insider Advice for Small Press Publishers, Sponsored by CLMP.**

(Jisu Kim, Sonali Chanchani, Erin Harris, Michelle Brower)

Hear from leading literary agents about what makes a small press publisher attractive to an agent, how they cultivate working relationships with editors, and what a small press publisher can expect from working with an agent.

### 1:30 p.m. to 2:30 p.m. Central Time

#### **S130. Fierce L.A. Women Write Stories that Change the Paradigm, Sponsored by Red Hen Press.**

(Aimee Bender, Dana Johnson, Lisa Teasley, Susan Straight, Aimee Liu)

Los Angeles women writers who bend the way stories are written in the slanted coastal light, who throw shadows. World builders and magical thinkers, these writers will discuss how living on the edge of the world makes story telling fierce, wild, and edgy.

#### **S131. A Reading & Conversation with Rick Barot, Ada Limón & Jake Skeets, Sponsored by Milkweed Editions.**

(Rick Barot, Ada Limón, Jake Skeets)

### 2:30 p.m. to 5:00 p.m. Central Time

#### **S132. AWP Bookfair Hours.**

Browse & interact with hundreds of small presses, magazines, literary organizations, journals, and more! While you are welcome to browse the bookfair at any time during the conference, we will have designated bookfair hours where we encourage exhibitors to staff their booths. We encourage attendees to engage with exhibitors during these times! Ask a question, enter a Zoom room, schedule a meeting, and more.

### 5:10 p.m. to 6:10 p.m. Central Time

#### **S135. Building Bridges for New Voices: Fellowships and Assistantships in Publishing.**

(Shelby Newsom, Lindsay Lake, KaToya Ellis Fleming, Kate McMullen, Anni Liu)

Publishing is an established apprenticeship field, often with steep barriers to entry. Panelists who've held recent publishing positions—at Autumn House, Graywolf, Hub City, UNCW's Lookout Books, and the Oxford American—discuss how fellowships, assistantships, and other opportunities, during or post-MFA, prepared them for careers in the industry. They'll offer tips for finding, applying to, and maximizing such experiences, as well as navigating the job market while contributing to the field.

#### **S136. Hay poesía en el Midwest.**

(Juana Goergen, Silvia Goldman, Miguel Marzana, Oriette D'Angelo)

A bilingual poetry reading, in spoken Spanish, by poets that write the immigrant experience from the heartland and are originally from Puerto Rico, Uruguay, Bolivia, and Venezuela.

#### **S137. Give It a Name: Mental Health and the Writing Life.**

(Bruce Owens Grimm, Sarah Fawn Montgomery, Katie Mullins, Paul Pedroza, Ilana Masad)

The writing life is one of solitude and struggle, and for some writers who deal with mental illness it can seem insurmountable. Panelists will discuss how identifying and naming their mental health concerns informs their work and opens avenues to successfully navigating the challenging paths towards publication and participating in literary culture. From cultivating a consistent writing practice through marketing and publicity, panelists will share their experiences with coping while working.

**S138. Latin American Women Writers in Translation.**

(Adriana Pacheco, Robin Myers, Isabel Zapata, Carolina Orloff, Liliana Valenzuela)

Although women writers in Latin America are being translated into English in unprecedented numbers, they still struggle to gain recognition. There is an opening and even a boom of these writers' work in translation, but there are few platforms in which to present and talk about their work. In this panel, we moderate a conversation with a podcaster, a translator, a writer, and a small UK press editor. If you've been wanting to teach and/or read exciting new world authors, this is your chance.

**S139. Misrepresentation and Stigmatization of Suicide in YA Novels about Suicide.**

(Virginia Wood, Carly Susser, Spencer Hyde)

How should we define the responsibility of YA writers and publishers to represent suicide as a public health issue, in order to avoid common misconception, stigmatization, or taboo associated with the topic? What genre conventions or narrative techniques are privileged over the understanding and analysis the topic deserves? What are some ways YA writers can better represent the complexities of suicide, in an effort to encourage young readers who experience suicidality to seek help?

**S140. Shrews, Foxes, Wallflowers: Metaphorizing Women.**

(Kate McIntyre, Karen Leona Anderson, Sarah A. Chavez, Wendy Oleson, Carley Gomez)

This cross-genre discussion explores how animal and plant metaphors are deployed to constrain women in literary texts. Metaphors can shore up power for those who already have it, reifying the boundary between the rational/civilized/human/(male) and the irrational/wild/animal or plant/(female). We'll spotlight the women writers who reject toxic metaphors that construct hierarchical binaries, instead composing texts celebrating their animal selves, their intricate roots, and sun-reaching stalks.

**S141. Small Press Book, Big Ideas.**

(Erin Hoover, Julia Bouwsma, Marianne Chan, Arisa White, Keith Kopka)

What does success for a small press poetry book look like when most of the thousands published each year receive no critical attention? Is it possible for self-promotion to be more than a checklist of chores, maybe even something enjoyable? Five poets with recent collections from small and independent presses discuss creative and practical strategies for reframing publicity as a process of creative exploration, with the goal of increasing readership by embracing one's literary community.

**S142. Making the Grade: How to Reduce Inherent Bias in Evaluating Creative Writing.**

(Lauren Fath, Julie Marie Wade, Aldrena Corder, Andrew Escanuela, Nicole Stellon O'Donnell)

Evaluation of student work in creative writing is inherently subjective, privileging our own artistic tastes. In this panel, cross-genre writers and teachers will discuss how to render the grading process more inclusive, equitable, and student-driven by adopting the methods of other creative fields, such as visual arts. Ultimately, participants will learn how to reconcile the necessity of assessment with the responsibility to encourage students' creative experimentation and growth.

### 6:30 p.m. to 7:45 p.m. Central Time

#### **S144. Arab American Caucus.**

(Jameelah Lang, Glenn Shaheen)

This will be a town-hall style meeting, creating a much needed space for Arab American writers to build and connect within AWP. We invite established and emerging writers, editors, students, scholars, and organizers, and aim for the caucus to facilitate networking and exchange on Arab American literary endeavors, as well as craft, publishing, poetics, and praxis. Our caucus seeks to empower and center the voices of underrepresented Americans with roots in the Arab world, including Black Arabs, queer and trans Arabs, differently bodied Arabs, and stateless Arabs. This meeting will take place over Zoom.

#### **S145. Sober AWP.**

Daily 12-Step meeting. All in recovery from anything are welcome. [soberawp@gmail.com](mailto:soberawp@gmail.com). This meeting will take place over Zoom.

#### **S148. MFA Program in Creative Writing & Environment at Iowa State University: Reading & Reception.**

Join Iowa State University for this reception, taking place over Zoom.

### 8:00 p.m. to 9:00 p.m. Central Time

#### **S150. Grove/Atlantic Presents Viet Thanh Nguyen.**

Viet Thanh Nguyen was born in Vietnam and raised in America. He is the author of *The Sympathizer*, which was awarded the 2016 Pulitzer Prize for Fiction alongside six other prizes. He is also the author of the short story collection *The Refugees*, the nonfiction book *Nothing Ever Dies*, a finalist for the National Book Award, and is the editor of an anthology of refugee writing, *The Displaced*. He is the Aerol Arnold Professor of English and American Studies and Ethnicity at the University of Southern California and a recipient of fellowships from the Guggenheim and MacArthur foundations. This year, he became the first Asian American member of the Pulitzer Prize Board. He lives in Los Angeles.

## Sunday, March 7

### 11:10 a.m. to 12:10 p.m. Central Time

#### **Sn102. In Limbo: The Dilemma of Digital Thesis Repositories.**

(Lan Samantha Chang, Alan Soldofsky, Lilly Dayton, Douglas Unger, Lorinda Toledo)

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

**Sn103. Land, Language, Survival: Women Eco-Writers.**

(Ann Fisher-Wirth, Petra Kuppers, Margaret Noodin, DJ Lee)

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

**Sn104. New and Known: Poetic Forms and Traditions.**

(Khaled Mattawa, Mark Wunderlich, Diane Seuss, Roy G. Guzmán)

Five brilliant poets, published by Graywolf Press, discuss traditional and innovative forms within their recent collections and the work of others. Whether negotiating nations' borders through a poem's constraints, integrating formal techniques of disparate geographic origins, or bending—and breaking—the rules of received forms, these poets examine the ways in which poems' containers can be vessels for the psychological and political, complicating the cultural resonances of their traditions.

**Sn105. Page to Stage Reading: "FLY, The Musical" Aligning History & Folklore.**

(Judy Card, Deborah Ferguson, Kern Jackson, Rhonda McLean-Nur, Cequita Mckennley)

Readings and critical evaluation of excerpts from a musical theater production that combines the historical aspects of slavery in America and the folklore preserved from this era that sustained enslaved persons. The play is based, in part, on the research and writings of Zora Neale Hurston and the panel discussion centers on the collaborative process used to create story and lyrics. Panelists critically examine the historical accuracy the work presents and the value of African rooted folklore.

**Sn106. Hey, You!: Craft and Social Justice Possibilities of You, We, He, She, and They.**

(Sonja Livingston, Monica Berlin, Ira Sukrungruang, Sarah Beth Childers, Elliot Phillips)

When creative nonfiction writers move beyond the I, representing the narrative voice with second, plural first, or close or omniscient third person, they can speak for collective guilt or pain, shift the viewing angle of a scene in fiction-like ways, or explicitly invite readers to identify with bodies unlike their own. Five essayists discuss the craft limitations and possibilities of each point of view, and the ways each one is uniquely suited for essays about personal and global trauma.

**Sn107. Working-Class Witnesses in the Academy.**

(Christa Parravani, TaraShea Nesbit, Kelly Sundberg, Hope Wabuke, Michael Czyzniejewski)

Working-class faculty of all backgrounds face material and psychological obstacles in the academy. Despite burdens of student loan debt and lack of cultural capital, how can these faculty develop strategies for survival within a system traditionally linked to wealth, access, and privilege? Working-class faculty will discuss their experiences navigating the academic institution, including side-hustles, scholarship, code-switching, and creativity, and posit solutions for greater inclusivity.

**Sn108. Writing the Abuser in Nonfiction.**

(Bernadette Roe, Leslie Heywood, Mercia Kandukira)

If good writing is crafting fully human characters, how do we write the abuser? How do we walk through the pain or resentment of shaping these people in our nonfiction? Writing can be a cathartic practice, and writing about our own pain of surviving abuse is essential, both for honest writing and healing. Can we humanize the abuser without condoning (or even forgiving) their actions? How do these writers resist crafting one-dimensional “villains” but also practice resiliency in their writing?

12:20 p.m. to 1:20 p.m. Central Time

**Sn110. Bending the Arc Toward Justice: Poetry on the Law.**

(Kathleen McClung, Rebecca Foust, George Higgins, Laura Schulkind, Lynne Thompson)

Activism rises up both outside and inside courthouses, territory ripe for poetry. Four practicing or "recovering" attorneys and a jury forewoman read poems on the legal system and the people who strive for justice within and beyond the courtroom. African American and white panelists present vivid poetic testimony that contemplates and critiques an imperfect justice system and envisions possibilities for change. Join us for an impassioned reading and Q&A as we deepen the conversation on law.

**Sn111. Days of the Locust: Conflict and Metaphor in the Age of Plague.**

(David Hay, David Tromblay, kt mather, Joey Truman, Svetlana Lavochkina)

In 2019, we received a submission of a novel for young adults about a homeschooling experiment, climate disaster, and plague. That novel was published in March 2020, before the world went to hell. Also that month, we accepted a novel dealing with essential workers in a time of catastrophe. Why are our creative writers so prescient? And when will the world heed our warning? We'll gather a group of authors whose recent works have foretold crisis and explore ways to do better at listening to them.

**Sn112. Debuting During a Disaster: What the 2020 Debuts Learned About Book Marketing.**

(Lainey Cameron, Lisa Braxton, Eddy Boudel Tan, Barbara Conrey, Linda Rosen)

2020 was an interesting year to launch any book, never mind a debut novel! Four authors who debuted during the pandemic share what they've learned about book promotion. These four debuts found ways to reach readers, learning much about online marketing under pressure! They hope to equip you with the knowledge to optimize your own book marketing and launches by sharing the tactics that did (and did not) work, including virtual events and engaging booksellers and readers in creative ways.

**Sn113. Figure, Image, Form: Diverse Ekphrasis in Contemporary Poetry.**

(Eric Tran, Charles Kell, makalani bandele, Jane Satterfield, Katherine Barrett Swett)

Contemporary practices of ekphrastic poetry go far beyond the writer's initial encounter and subsequent description of a painting. Contemporary poets include diverse incorporations of life, forms, and fluidities of thought. The disparate poets from Autumn House Press (Pittsburgh, PA) offer startling juxtapositions and elliptical dalliances with a vast range of various art forms. Readers will include recent contest winners, and a moderated Q&A will follow.

**Sn114. MFA or PhD vs WOC.**

(Namrata Poddar, Raina Leon, Shubha Venugopal, Vanessa Garcia, Soniah Kamal)

Five writers of different genres, race, and ethnicity expand the debate sparked by Junot Díaz's "MFA vs POC" and continued by other writers of color including Viet Nguyen, Mathew Saleeses, and David Mura. Since American creative writing programs are 74% white, what are the pros and cons in pursuing an MFA for aspiring writers of color? Can a PhD in writing and/or the arts help or hinder their path? What pedagogical alternatives exist for minority writers serious about their artistic development?

**Sn115. Out of Their "Quarrel": Poets Argue with Their History.**

(Cynthia Hogue, Cynthia Hogue, Andrea Carter Brown, Scott Hightower, Andy Young)

"Out of the quarrel with others we make rhetoric; out of the quarrel with ourselves we make poetry." After Yeats, five poets from diverse backgrounds reflect on their geographic, cultural, linguistic, socioeconomic, and culinary history. For some, it provides a generous metaphor one can draw on with confidence; for others, it is a revelation of complicity, a source of reckoning, an occasion for rebellion. For all, it is the place where questions and quests are shaped, justice savored or delayed.

**Sn116. Poets to Prose: Finding Footing in Multiple Genres and Industries.**

(Remica Bingham-Risher, Christian Campbell, Gregory Pardlo, Jon Pineda)

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

**Sn117. The Emotional Currency of International Writing Programs: Sozopol Seminar's Case.**

(Ben Bush, Eireene Nealand, Christopher Castellani, Milena Deleva, Steven Wingate)

Each year, both distinguished and aspiring authors from the US gather with Bulgarian writers on the Black Sea Coast for the Sozopol Fiction Seminars of the Elizabeth Kostova Foundation. The Seminars have been life-changing for many, and their cultural exchange spurs spillovers such as translation activism and a rise in Anglophone novels set in the Balkans. Sozopol alumni read from work set in the region and discuss how interaction with another culture impacts American and global identities.

1:30 p.m. to 2:30 p.m. Central Time

**Sn119. Poem About My Rights: June Jordan Speaks, Sponsored by Copper Canyon Press.**  
(Michael Wiegers, Rio Cortez, Jericho Brown, Monica Sok)

“I am not wrong: Wrong is not my name / My name is my own my own my own.” A panel of poets and editors will read and discuss iconic works by June Jordan, including the electric, revolutionary “Poem About My Rights.” In her too-short career, Jordan boldly, lyrically, and overtly called out the harms caused by anti-Black police violence, sexual abuse, and heterosexism, lighting a way forward for other writers. Each poet will offer one poem of their own to honor Jordan’s literary influence.

3:00 p.m. to 4:00 p.m. Central Time

**Sn120. Adaptation: Navigating YA Waters in Film and Television.**

(Mary Kuryla, Karol Hoeffner, David Clawson, Eugene Yelchin)

This panel explores the possibilities and pitfalls of YA novels and Middle-grade fiction as IP fodder for the Hollywood Machine. Screenwriters/prose writers discuss the challenges of developing source material for Hollywood and the complex relationship between these two entities. Television and film tell stories in different ways from books, and writers will leave with a clearer understanding of both the business and process of adapting material from one medium to another.

**Sn121. Facts vs. Fascism: Women Nonfiction Writers on WWII.**

(Sonya Bilocerkowycz, Julija Šukys, Susanne Paola Antonetta, Cade Leebron, Inara Verzemnieks)

Today the term “fascism” is ubiquitous in U.S. public discourse, though many have only a vague sense of its historical roots. These women writers discuss the origins and patterns of 20th-century European fascism and draw connections to our American moment. Writing in a range of forms—memoir, speculative essay, restorative history—panelists probe the fallout of ableist, racist, xenophobic, and other oppressive policies and discuss nonfiction as a mode of resistance.

**Sn122. Get Lost: Redefining Literary Travel Writing.**

(Sarah Beth Childers, Janine Joseph, Tyler Mills, Micah McCrary, Hannah Baker Saltmarsh)

You’ve arrived. But where is your baggage? When our homes and favorite destinations become unfamiliar landscapes altered by trauma or grief and our doors remain closed because of widespread racism, border policing, xenophobia, child and eldercare, or the pandemic, the travel essay can document the way the changing self explores a defamiliarized place, even if we can’t go anywhere. This panel focuses on redefining literary travel writing, both before and during the era of Trump and the pandemic.

**Sn123. Iowa Short Fiction Award Series 50th Anniversary Reading.**

(Ashley Wurzbacher, Anthony Varallo, Allegra Hyde, Ruvanee Vilhauer, Emily Wortman-Wunder)

Since its creation in 1969, the Iowa Short Fiction Award series, juried through the Iowa Writers’ Workshop, has awarded the publication of the first fiction books of over 65 writers. This reading will bring together current and past winners of the Iowa Short Fiction Award and John Simmons

Short Fiction Award in celebration of the series' 50th anniversary and the University of Iowa Press's ongoing commitment to elevating the voices of emerging fiction writers.

**Sn124. Making Place in Hybrid Tongues.**

(Nadia Misir, Minerva Laveaga Luna, Sehba Sarwar, Sorayya Khan, Torsa Ghosal)

This panel highlights the work of writers who explore remembered and imagined attachments with place. Featuring five women of color whose living and writing transcend national borders and literary genres, the panel asks whether the places we navigate demand their own hybrid literary forms. Writers who wear multiple tags—novelist, memoirist, poet, translator, critic—read from new work. These works embody aesthetic and political choices involved in representing locales across genres.

**Sn125. Neurodivergence in Literature.**

(Mike Jung, Nick Walker, Dani Ryskamp, Alyssa Gonzalez, Edward Wells)

In this time of the #OwnVoices movement and the COVID-19 pandemic, this panel brings together writers, editors/publishers, and academics to discuss neurodivergence in literature. The conversation will touch on the importance of authentic neurodivergent representation and offer conference attendees an opportunity to gain awareness of the emergent genre of neuroqueer fiction and begin to consider the possible paths forward for the whole writing community.

**Sn126. Who Tells Your Story: Analyzing Appropriation in Literature and Writing.**

(SJ Sindu, Octavia C. Saenz, Jiana Johnson, Andrea Saravia Pérez)

A conversation with Jiana Johnson, Zora Squish Pruitt, SJ Sindu, and Octavia C. Saenz about the effects cultural appropriation in literature and writing have had in the industry and the opportunities for BIPOC and LGBTQ+ authors. We will be highlighting the effects that non-BIPOC authors have when writing of second-hand experiences, as well as why queer romance should be written by queer authors. The event will be moderated by Andrea Saravia.

**Sn127. Words to Condense the World: Crafting Short Stories to Reveal Diverse Universes.**

(Sheryl J. Bize-Boutte, Akash Rumade, Rochelle Potkar, Tina Egnoski, Carlos José Pérez Sámano)

An exploration of the elements of craft that make short stories a form full of potential. A path of discovery of diverse approaches to this genre, through the intersectionalities of origin, race, gender, age, occupation, religion, etc. to the possibilities of building stories that anyone can feel identified with.

**4:10 p.m. to 5:10 p.m. Central Time**

**Sn129. Animal Representation in Children's Books: Craft, Challenges, Radical Change.**

(Mary Quattlebaum, J. Albert Mann, Victoria Wells Arms, Suma Subramaniam, Evan Griffith)

Published authors, a literary agent, and a former editor explore changes in animal representation in children's fiction and nonfiction and identify gaps to be addressed. We discuss ways to move beyond value judgements and anthropomorphism to better craft animals on the page—which, in turn, can help broaden children's perception of the natural world. We share strong examples and examine how this more realistic representation might serve young readers aware of today's environmental concerns.

**Sn130. Beyond the Cage: Filipinx American and Filipinx Canadian Writing.**

(C.E. Gatchalian, Patria Rivera, Hari Alluri, Miguel Syjuco, Rachele Cruz)

Filipinx are one of the largest diasporic settler communities in North America. Yet Filipinx representation in the cultural landscape of both countries remains scarce. In the popular North American imagination, Filipinx are still either invisible or firmly in the background as supporting players (caretakers, nurses) in the lives of white people. That said, literatures have developed that foreground the Filipinx experience. This panel explores the breadth and depth of Fil-Can/Fil-Am writing today.

**Sn131. Latinx Debut Authors.**

(Elizabeth Gonzalez James, Michael Zapata, Brenda Peynado, Richard Z. Santos)

Latinx writers are among the least represented in publishing today, and the industry has a long way to go towards authentic representation of the Latinx experience. But this panel and reading will amplify Latinx voices and celebrate authors making their debuts. We will discuss issues facing Latinx writers, our experiences as Latinx debut authors, #DignidadLiteraria, and what it's like publishing during a pandemic. We will conclude with a reading from each of our debut authors.

**Sn132. New Nature: Rewriting Place in the Anthropocene.**

(Crystal Gibbins, Jen Karetnick, Rachel Morgan, Rosemarie Dombrowski, Wendy Oleson)

*Split Rock Review* celebrates eight years of publishing literature and art that centers on place, environment, and the relationship between humans and the natural world. Four featured authors published by *Split Rock Review* will read and discuss how their work explores place and complicates the traditions of nature poetry in the Anthropocene. Crystal S. Gibbins, founder and editor of *Split Rock Review*, will introduce and moderate. A Q&A session will follow the reading.

**Sn133. Science at the Source: Poetic Methods.**

(Rosalie Moffett, Nomi Stone, John James, Rushi Vyas, Kathryn Nuernberger)

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

**Sn134. The Influence of the "White Gaze" on the Production of African Literature.**

(Saddiq Dzukogi, Olufunke Ogundimu, Tola Rotimi Abraham)

This event will attempt to examine African literature published in America—the expectation that it should cater to the white gaze and promote negative stereotypes about Africa. African writers experience the influence of the white gaze on their work and its reach into the decisions of agents, editors, and publishers.

**Sn135. The So-Called Yellow Rose—Talking With Five Women Texas State Poets Laureate.**

(Jenny Browne, Laurie Ann Guerrero, Carmen Tafolla, Emmy Pérez)

Emily West, the so-called Yellow Rose of Texas, has come down through lore as a slave, a spy, and an erotic distraction. The powerful reality was a free woman of color making Texas history. Also historic is the recent naming of women of various ethnicities, life experiences, and esthetics to the position of poet laureate. Panelists will discuss being a civic poet of a large, diverse state during the years of border wall debate, climate change and #metoo, each engaging the position on her own terms.

**Sn136. Time Passes: When Life Is Long and Art Is Short(er).**

(Derek Palacio, Caitlin Horrocks, Kathleen Rooney, Joseph Scapellato)

Fiction writers are often advised to tackle tales taking place over modest, supposedly manageable amounts of time: days, weeks, months. These panelists all instead wrote stories and books that unspool over years, decades, generations. How do writers keep such a story aloft, sustaining narrative tension and selecting which moments to depict? How do we maintain readers' belief in and empathy for characters who keep changing, shaped by a lifetime's worth of half-seen experiences?

5:20 p.m. to 6:20 p.m. Central Time

**Sn138. Raising the Volume: Women in Translation, Sponsored by ALTA.**

(Aviya Kushner, Nancy Naomi Carlson, Sharon Dolin, Katherine E. Young, Andrea Jurjević)

"Women in Translation" month occurs every August to celebrate the work of women and nonbinary authors, but more must be done to address issues surrounding gender parity. This panel of poet-translators working in Catalan, French, and Russian focuses on the systems of exclusion that permeate the literary culture in this country and the role of translators in amplifying these voices.

**Sn139. Personifying the Mag: The Undergrad Literary Magazine as a Campus Personality.**

(Rhonda Krehbiel, Elizabeth Brueggemann, Paris Taylor, Caroline Igo)

Undergraduate lit mags are not only outlets for student expression but also lively characters in the campus ecosystem. What can a publication's character say and how does it make its voice heard? When undergrad lit mags make cohesive tonal and aesthetic choices across digital and print platforms, their publications can become recognizable campus figures. In this panel, staff from two undergrad lit mags examine how their distinct branding has shaped different creative niches on a shared campus.

**Sn140. For the Culture: The Challenges of Being Authentic, Informed, and Unique.**

(Michaeljulus Y. Idani, Okwudili Nebeolisa, Vivek Gowda, Jess Silfa, Roy Juarez)

BIPOC, LGBTQIA, and Disabled writers often face the challenge of how to represent their identities and communities on the page. They are often typecast, face expectations to only write about issues related to their identity, or be the spokesperson for an identity. This panel discussion examines how writers can anchor their voices in authentic, informed, nonperformative ways, and find the freedom to write their passions, even if they may be contrarian to expectations.

**Sn141. Grading the Ungradable: Reimagining Assessment in the Creative Writing Classroom.**

(Jason McCormick, Jake Skeets, Ángel Garcia, Michelle Dominique Burk, Erika Luckert)  
Let's be honest: we'd like to avoid this conversation. None of us got into creative writing to grade it. But, like any choice we make in our teaching, the way we grade creative writing is pedagogical and political. Knowing this, how can we reimagine normative grading practices? How can we decolonize, queer, or repurpose the roles grades play in our classrooms? Panelists will offer their perspectives and share strategies for grading the creative work of undergraduate students.

**Sn142. Runway to the Leap: Students and Their Teachers Explore Mentoring Relationships.**

(Jennifer Sinor, Abi Newhouse, Justin Smith, Amy Hassinger, Kyoko Mori)  
Writing is a solitary activity that is simultaneously audience-directed. Such a paradox makes mentoring in the literary arts especially difficult. Mentors must allow students their own artistic vision while still helping them find recognition and success. This intricate process can be made less nebulous through critical reflection, scaffolding, and the careful use of example. In this panel, two pairs of mentors and mentees share their successes and failures with mentoring relationships.

**Sn143. Mapping the Experience of Intersectional Trauma and Multiple Identities.**

(Mario Gonzales, Julia Moncur, India Hackle, Michelle Donahue, Ariel Yisrael)  
Trauma is a complex experience occurring at all intersections of identity: race, ethnicity, gender, sex, and class, but also less recognized areas such as mental illness, disability, and body size/shape. Skillfully representing these nuanced relations of marginalization requires a variety of effective craft strategies. Writers from diverse backgrounds discuss forms that capture the complexities of intersectional trauma, including historical narrative, fabulism, poetry, and screenwriting.

**Sn144. That's Hot: Women Poets Take Back the Sonnet.**

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

**Sn145. The Bubble in the Spirit Level: Catching and Freeing Poetic Beauty.**

(David Woo, Jane Hirshfield, Henri Cole)  
Two of the most renowned poets in America today join the moderator, a poet acclaimed as one of the best of his generation. The reading offers the gift of poems that catch and free inspiration in much the way that in "Sonnet," Elizabeth Bishop's exquisitely canted eye alighted on superficially beautiful things, like bubbles in spirit levels and bevels on mirrors, and turned them into a triumph of poetic discernment over the broken and the evanescent.

6:30 p.m. to 7:30 p.m. Central Time

**Sn147. Legacy Conversations: C. S. Giscombe and Nathaniel Mackey, Sponsored by Cave Canem.**

(C. S. Giscombe, Nathaniel Mackey, Jari Bradley)

Established in 2001, Cave Canem's Legacy Conversations features pre-eminent poets and scholars who have played historic roles in Black poetry. These discussions address historical, aesthetic, political, and personal influences on craft and thought. In this edition, poets C. S. Giscombe, known for his meditations across geography and time, and Nathaniel Mackey, noted for his experiments with language and music, are led in conversation by Cave Canem fellow Jari Bradley.

**More events to be announced over the coming weeks!**