Tentative List of Accepted Events for #AWP22

This list of accepted events for the 2022 Conference & Bookfair is tentative as we wait to receive confirmation from all event organizers and participants. We are also working to ensure that each participant does not participate in more than two events. The final conference schedule will be posted later this year at awpwriter.org.

The list is organized by event type: panel discussions (pg. 2), discussion rooms (pg. 63) pedagogy events (pg. 66), and readings (pg. 75). Within these categories, events are separated into in-person and virtual events, then alphabetized by title. Some events marked as “in-person” will be held onsite at the Pennsylvania Convention Center and may include a mix of in-person and virtual presenters. Please note that a select number of in-person events will also be livestreamed on the virtual conference platform, and these events will be released when the full schedule is posted later this year.

Event titles and descriptions have not been edited for grammar or content. AWP believes in freedom of expression and open debate, and the views and opinions expressed in these event titles and descriptions may not necessarily reflect the views of AWP’s staff, board of directors, or members. Visit the page on How Events Are Selected for details about how the 2022 Conference Subcommittee made their selections.

AWP’s conference subcommittee worked hard to shape a diverse schedule for #AWP22, creating the best possible balance among genres, presenters, and topics. Every year, there are a number of high-quality events that have to be left off the schedule due to space limitations. Although the pool of submissions was highly competitive, we did our best to ensure that the conference belongs to AWP's numerous and varied constituencies. From 909 proposals, we tentatively accepted 367 events involving more than 1,500 panelists.

For more information about the extent to which various communities participate in the conference, please see Communities of #AWP22.

Please feel free to contact us at events@awpwriter.org with any questions you may have about this list. For more information about the 2022 Conference & Bookfair, including information about registration, hotels, travel, or the Bookfair, please visit our website.
Panels

**20 Years of One Story: How We Did It, Sponsored by CLMP** (Maribeth Batcha, Hannah Tinti)
In-person event
Cofounders of the award-winning literary nonprofit One Story share the highs, lows, and bumps in the road on their 20-year journey. Most literary magazines open and fold in three years, but in 2002 Maribeth Batcha and Hannah Tinti launched a tiny zine celebrating the short story and eventually grew their organization into a literary nonprofit that is still going strong. If you’re thinking of launching a lit mag or facing challenges as a small press or literary nonprofit, this is the panel for you!

**2022 Debut Authors Discuss: How to Prepare for the Book Deal** (Jonathan Escoffery, Daphne Palasi Andreades, Xochitl Gonzalez, Cleyvis Natera, Jean Chen Ho)
In-person event
You’ve workshopped, revised, and even saved a “final draft” of your book-length work of fiction, so now what? Five debut authors discuss when and how to acquire a literary agent, considerations for going on submission to publishers, navigating auctions, international book sales, and shopping film rights, and what happens between the book deal and publication. Panelists from a diverse array of writing communities speak on their experiences to demystify the journey from writer to published author.

**30 Years of ASF: Challenging Boundaries of Short Fiction** (Adeena Reitberger, Manuel Gonzales, Don Lee, Susan Steinberg, Dantiel W. Moniz)
In-person event
For thirty years, American Short Fiction has been publishing award-winning fiction by authors who push the boundaries of the traditional short story and help us reimagine the landscape of contemporary fiction. Come celebrate our anniversary with some of our favorite contributors, who will discuss how they interrogate the limits of the short story by breaking form, building worlds, harnessing distinctive voices, and playing by their own rules, pulling the peculiarity of existence into full focus.

**A Butterfly Landing on You: Writing the Underrepresented into Literature** (Ava Homa, Jenny Ferguson, Rita Woods)
In-person event
Writing overlooked groups into literature is a necessity and a tremendous responsibility, especially when debate around “who gets to tell whose story” is ongoing. Three acclaimed authors of YA and adult fiction share experiences and lessons learned in writing untold stories responsibly: avoiding the pitfalls of romanticizing or demonizing underrepresented characters. The panelists will discuss ways of structuring plot, developing character and using language that is truthful, astute and brave.

**A Form for What Haunts You: Using Fixed Forms to Write About Trauma** (Melissa Crowe, Stevie Edwards, Rachel McKibbens, Lyrae Van Clief-Stefanon, Meg Day)
In-person event
Many poets feel compelled to write about painful experiences, but we may approach such material with a mixture of urgency and hesitancy. Finding the right language to convey trauma can be liberatory, but the process is often painful. A fixed form—whether that be a villanelle, a golden shovel, or a grocery list—can provide a strong container for writing about trauma and, more generally, memories that haunt. This panel features five poets discussing their usage of fixed forms to approach trauma.

A Misfit of Ghosts: How Haunted Memoir Rethinks the Real (Bruce Owens Grimm, Elissa Washuta, Steffan Triplett, Jami Nakamura Lin, J. Nicole Jones)
In-person event
Haunted memoir unsettles traditional notions of memoir and nonfiction as it engages with ghosts, both metaphoric and actual, to examine what haunts us collectively and individually. In this session, panelists will discuss the various forms hauntings have taken in their work, how haunted memoir pushes against the constraints of normative nonfiction, as well as discuss how they create their ghosts on the page.

A Reading and Conversation with Krystyna Dąbrowska (Karen Kovacik, Antonia Lloyd-Jones, Mira Rosenthal, Krystyna Dąbrowska)
In-person event
A bilingual reading by Krystyna Dąbrowska, one of Poland’s most acclaimed younger poets, and her three award-winning translators, followed by a conversation on multiple techniques for translating the same poet, as well as collaborative strategies for promoting her work throughout the English-speaking world. Known for her inviting poems that investigate cultural exchange, family history, and language itself, Dąbrowska is the winner of Poland’s distinguished Wisława Szymborska Prize.

A Tribute to Monica A. Hand: Poet, Playwright, Translator, Mentor, Activist (Aliki Barnstone, Cornelius Eady, Rebecca Pelky, Evangelia -Liana- Sakelliou)
In-person event
Monica A. Hand (1953-2016) was a brilliant poet, playwright, book artist, translator, Cave Canem Fellow, mentor, and activist. Her poetry books, me and Nina (2012), winner of the 2010 Kinereth Gensler Award, and The DiVida Poems (2018) reveal a profound, major voice for the experiences of African Americans, women, artists, peace, and social justice. Panelists will talk about her, read her poems, and show images of one of our most beloved poets whose loss is felt all over the world.

AAWW at AWP: Stories in Solidarity for Asian Artists (Jafreen Uddin, Piyali Bhattacharya, Mira Jacob, Nayomi Munaweera)
In-person event
Piyali Bhattacharya, Mira Jacob, Nayomi Munaweera, and Jafreen Uddin ask each other: why is it often difficult to build writing coalitions of color? What does it mean to build artistic community among Asian women, and why are these spaces so often riddled with drama? Is the
root of the problem internalized racial oppression? That white supremacy tells us "there can only be one?" If so, what can we do in our writing communities to address this elephant in the room when or even before it comes up?

**Abracadabra!: Writers’ Most (and Least) Wanted Transformations** (Alison Kinney, Minda Honey, Anjali Enjeti, Edgar Gomez, Deesha Philyaw)
In-person event
Our creative practices have transformed along with our identities as writers, creators, and teachers. Our panel frankly discusses the literary expectations and practices we aspire to--are sometimes broken by--and seek to transform. Learning and imagination are necessary to craft and survival, but sometimes literary change comes at a steep cost. We celebrate and assess our non-traditional paths, encourage writers at all levels, and critique the systems that hinder our dream of The Writer's lives.

**Admit It, You’re Writing a Poem: Ars Poetica and the Awkward Confession** (Chloe Martinez, Julia Kolchinsky Dasbach, Diamond Forde, Rachel Zucker, Matthew Olzmann)
In-person event
An ars poetica is a poem about poetry, one that makes an argument about what poetry should be, or that explores why we write. In writing an ars poetica, though, poets must also confess to craft, artifice, and intention--to this strange thing we're doing, making art out of life. What else comes out when we pull back the curtain on our own making? What does this form give us permission to say? Panelists will read and discuss both their own work and key examples by others; audience Q&A will follow.

**African Diaspora Caucus**
Information about this event is still coming into focus and will be posted soon.

**Agented and On-Submission: A Special Kind of Torture** (Shinelle Espaillat, Gail Upchurch-Mills, Moe Shalabi, Tonya Abari)
In-person event
Finding an agent is surely the end of the journey, right? You’ve got an agent, you’re on submission, and now what? Our panelists discuss feelings of both excitement and angst, and answer these vital questions. As an agented author on submission, what are the best ways to handle the uncertainty of publishing? And what are best practices to combat imposter syndrome and stay focused on your individual journey before, during and after submission?

**AGENTS WHO WRITE: A Panel on Balancing the Industry & Creative Life** (Eric Smith, Rebecca Podos, Ashley Herring-Blake)
In-person event
A panel from a group of literary agents with one major thing in common: they are also published authors. They will discuss the facets of a dual career as a literary agent/author, for those who aspire to a similar dual publishing track, authors signed with agents who write books, and anyone curious about how industry knowledge might affect craft, and vice versa.
This panel will open a conversation from a group of literary agents in a unique, demanding, and profoundly rewarding position.

**All the Whiles: Writing While Parenting While Black** (Gail Upchurch, Shinelle Espaillat, Cole Lavalais, Claudine Thomas)
In-person event
If writing is an act of solitude, requiring either “money and a room of [one’s] own” or the fluidity of movement and travel that Paule Marshall describes in Triangular Road, then how do writers create amidst an act that often requests a subsuming of time, body and often identity, especially as historically marginalized people, especially now? Panelists examine means of creation that navigate the minefields of parenting from the space of Other.

**American Regional Poets Laureate** (Lloyd Schwartz, Bobby LeFebre, Leslie Contreras Schwartz, Brian Sonia-Wallace, Georgina Marie Guardado)
In-person event
What does it involve to be a poet laureate of a state, city, or county? The five laureates on this panel, each of whom has received a Laureate Fellowship from the Academy of American Poets, come from diverse locations and backgrounds, just as the style of their poems is diverse. What do they hope to accomplish as their local poet laureate? What has it meant for them to be appointed poet laureate of their community and what has it meant for their community?

**Ancestral (Be)Longings: Queer/Transgender Indigenous Men’s Writing** (Ahimsa Timoteo Bodhrán, Lorenzo Herrera y Lozano, D. Kealii MacKenzie, Feras Hilal)
In-person event
Furthering Indigenous, womanist, and queer/trans traditions of color, queer/trans Native men are creating art detailing the struggles and beautiful survival of multiple sovereign territories. Transgender, nonbinary, and queer writers/editors from the Américas, Pacific, and Palestine will discuss how Indigenous interpenetrating bodies—terrestrial, cultural, physical—figure in their work. How lands and lovers are woven together, families and futures, the surviving of genocide, intimately linked.

**Anticipatory Archives & Ancestral Assemblages: LGBTQ Editors/Publishers of Color** (Ahimsa Timoteo Bodhrán, Leiana San Agustin Naholowaa, Zeyn Joukhadar, Amy M. Alvarez, Chino Scott-Chung)
In-person event
Queer/trans people of color editing/publishing builds stronger activist, artistic, and scholarly communities. Editors/publishers will discuss production and maintenance of Indigenous, people of color, womanist, queer/trans, and multicultural journals, solo/co-authored books, anthologies, and presses. Collaboratively producing diverse texts, panelists will discuss navigating economic, logistical, and institutional challenges, while centering issues of culture, politics, aesthetics, and diversity.

**Arab-American Caucus** (Jameelah Lang, Glenn Shaheen)
In-person event
This will be a town-hall style meeting, creating a much needed space for SWANA 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, craft, publishing, poetics, and praxis. Our caucus seeks to empower and center the voices of underrepresented Americans with roots in the Arab world.

**Artist & Scholar: What to Expect & How to Thrive in a Creative Writing PhD** (Tatiana Duvanova, Afua -Rachel- Ansong, Jerriod Avant, Sue Y. Kim)
In-person event
PhD programs require artists to deftly navigate academia in ways that are distinct from MFA programs. Panelists will share what aspects of the PhD experience can aid the creative process and prepare candidates for post-PhD careers. Topics include how to utilize critical research—such as course work and comprehensive exams—to build a creative bank, how to establish a committee, and how to fashion an inspiring writing community while fulfilling the challenging requirements of a PhD program.

**Asian American Caucus**
Information about this event is still coming into focus and will be posted soon.

**Asian Diasporic Poets Writing into Mythology** (Jasmine An, Maria Isabelle Carlos, Lo Kwa Meien, Nandini Dhar, Carlina Duan)
In-person event
Each of the poets on this panel uses mythology as a centering device in their own writing. Each poet will begin by reading one or two poems. We will then explore questions such as: What is the mythic? What is the value of writing through and alongside mythology for Asian diasporic poets? How can poetic myth and myth-making serve as productive scaffolding and sites of new narrative possibilities? How does myth allow poets to access intergenerational, cultural and communal discourses?

**Beyond Representation: Intersections of Poetry and Mental Illness** (Sara Eliza Johnson, Sumita Chakraborty, Rachel Mennies, Marcelo Hernandez Castillo, Aricka Foreman)
In-person event
The intersection of poetry and mental illness has a problematic history in the cultural imagination, from Blake’s mythologized “madness” to Plath’s romanticized suicide. In recent years this connection has been demystified, illuminating that the lived reality of writing with these disabilities is complex—as is the relationship between one’s conditions and their art. How do mental illnesses consciously and subconsciously impact poetics? This panel convenes five poets to discuss their experiences.

**Beyond Romanticism, Beyond Shame: Writing About Mental Illness** (Liz Harmer, Courtney Cook, Ashley-Elizabeth Best, Claire Phillips, Hollay Ghadery)
In-person event
“Illness,” writes Lauren Slater, “medicine itself, is the ultimate narrative: there is no truth there.” While there is much more awareness and less romanticising of mental illness in literary culture than there once was, writing about diagnosis and recovery still brings with it plenty of stigma and shame. With work that ranges from graphic forms to narrative nonfiction, our panelists discuss their approaches to writing about mental illness, family history, and psychiatric care.

**Beyond the Immigrant Narrative: the Poetics, Politics, & Craft at the Margins** (Juan Carlos Reyes, Shin Yu Pai, Kristen Millares Young, Jason Mgabo Perez, David Weiden)
*In-person event*

The immigrant narrative has long posed questions about borders, traditions, assimilation, and multiple identities. Writers and artists have worked across genres and media to create these experiential portraits. In this conversation, we’ll explore the effects, consequences, and stories that emerge when writers and artists invoke characters from second and third generation immigrant heritages that journey through intersectional communities while creating one for themselves.

**Beyond the Statement: Diversity, Equity, and Inclusion in Literary Organizations** (Michael Khandelwal, Rob Arnold, Jerod Santek, Peter Murphy, Carla Du Pree)
*In-person event*

Literary organizations must reflect the growing call for diversity, equity, and inclusion (DEI) in their workshops, events, readings, and outreach. Adopting a statement is the first step, but how do we create socially relevant and diverse programming, while ensuring equity and inclusive access to all? Join the leaders of several literary organizations to discuss creating their own statements and how through increasing and supporting DEI, the reach of the literary arts exponentially expands.

**Black MuthaWriters: The Politics, Protests, and Prose of Black Motherhood** (Deesha Philyaw, Kelly Glass, Nefertiti Austin, Doreen Oliver)
*In-person event*

Being Black, female, & an artist is an act of protest. Adding motherhood brings a revolution. How does this revolution appear on the page, the stage, & in the difficult act of getting published - & paid well? In a genre dominated by White women, can the breadth of our stories be acknowledged and lauded? This panel (writers of fiction, memoir, plays & short stories) straddles the wide artistic terrain of Black motherhood, including health, raising disabled children, sex, adoption & more.

**Bound, Stitched, and Pressed: On Chapbooks and Community** (Tyler Mills, Philip Metres, Hadara Bar-Nadav, Kwame Dawes, Brian Teare)
*In-person event*

This panel focuses on why poets write chapbooks today. Panelists will share our own chapbook stories to reveal how your poems can sing in this morsel of a form, reach readers, and gleam in the gamut of subjects and themes.

**Brutal or Traumatic Scenes in Creative Nonfiction: Is There a Veil?** (Lara Lillibridge, Krystal Sital, Athena Dixon, Carol Smith, Christine H Lee)
In-person event
Most of the time, creative nonfiction books deal with something traumatic or brutal. As writers, how mindful are we in recreating these scenes on the page? When we engage with topics like physical, mental, or sexual abuse, rape, self-harm, debilitating illness, and deaths of our loved ones, how intentional are we when narrating readers through these moments? Do we create a veil to protect our readers or draw the readers right in as though they’re experiencing these things themselves?

**Building a Bridge: The Linked Story Collection and the Novel** (Cara Blue Adams, Jamel Brinkley, Peter Ho Davies, Justin Torres, Asako Serizawa)
In-person event
The linked short story collection is capacious. By considering a range of formal possibilities—from collections loosely linked by voice or theme to more traditionally linked collections united by place or character to novels that make use of the form of the collection through, for example, the use of an episodic structure—we will investigate ways to conceive of and begin (or finish!) book projects along this spectrum, guided by a sense of what the writer wants to collect.

**Building a Successful Young Writers Program** (Marian Crotty, Dina Portnoy, Karin Gottshall, Joseph Kane, Richard Santos)
In-person event
Young writers programs allow literary organizations to expand their reach and inspire a new generation of readers and writers, but such programs require months of thoughtful planning and attention to detail. Panelists representing a diversity of offerings for young writers (mentorship programs, in-person and virtual classes, yearlong and summer programs) will offer tips for structuring, marketing, and facilitating a young writers program while also considering issues of access and equity.

**Building Care Networks for LGBTQ+ and People of Color During Violent Times** (Cassie Mira, Leslie Contreras Schwartz, Dr. Stalina Villarreal, Dr. Ching-In Chen)
In-person event
How do artists create supportive structures after and outside academia? Multi-genre artists discuss our care collective’s personal and professional support during a pandemic that exacerbated inequalities. We’ll discuss how mutual aid principles inform our collective’s practice whose members are from LGBTQ+, BIPOC, and differently abled communities. Through job searches, health struggles, major publications, and loss, collective members share stories of familial support and professional growth.
Building Sustainable Writing Communities in a Post-Pandemic World (Olivia Kate Cerrone, Serina Gousby, Blair Hurley, Cheryl Buchanan, Erin Cohen)
In-person event
The pandemic taught us how to Zoom and adapt, using digital solutions to keep writers connected in a virtual capacity. But as we re-enter society, how do we build upon and sustain those writing communities? In this panel, authors, podcasters, program managers, and workshop facilitators discuss establishing strong literary communities online, and what approaches should continue to create productive and empowering virtual spaces that foster better diversity and inclusivity among writers today.

Building the South Asian Avant-Garde (Nur Ibrahim, Kamil Ahsan, Abeer Hoque, Aditya Desai, Vishakha Dharba)
In-person event
This panel explores the process of building a digital anthology of South Asian creative work from beginning to release, centered around the “avant-garde.” We address concept development, fundraising, community building, outreach, particularly through a progressive lens. We discuss the creation process during a pandemic, navigating time zones, illnesses, and challenges in South Asia. We discuss how BIPOC creatives draw from their radical traditions to build new creative forms and futures.

Call Me By My Name: Poetry of Black Womanhood & the Erotic (Katy Richey, Tafisha Edwards, Saida Agostini, Anya Creightney)
In-person event
Audre Lorde declared without hesitation, that the erotic is power. When that force is an expression of Black feminine sexuality, it can be an act of resistance and liberation. What gives us pleasure? How do we write about that pleasure from a place of joy and that welcomes vulnerability? To name a thing is to address, but also affirm it. When the erotic energy of Black womanhood is allowed to name itself, pleasure becomes unconfined, and writing that pleasure, limitless.

Call Your Agent: Finding Representation For Your Writing (Eric Smith, Michelle Brower, Annie Hwang, Dana Murphy, Duvall Osteen)
In-person event
Finding an agent is a key step in getting published by a major publisher. But what are agents looking for, and what should authors know before trying to find one? This panel will feature five actively acquiring agents, and extended question-and-answer session, so attendees can get the specific information that they need, as well as cover the process of querying, signing, and working with an agent.

Centering Displaced Narratives: A Craft Perspective (Jessica Goudeau, Jenna Krajeski, Ahmed Badr, Edafe Okporo, Mondiant Dogon)
In-person event
Viet Thanh Nguyen writes, “True justice is creating a world” where displaced people can “tell their stories and be heard, rather than be dependent on a writer or a representative.” This panel examines representational strategies for writing the stories of refugees and displaced people as justly as possible. The panelists focus on developing a co-writing relationship, interviewing around trauma, structuring narratives, challenging stereotypes, and creating space in a crowded publishing field.

**Change of Plans: The Pleasure and Pain of Walking Away from Academia** (Sonia Greenfield, Andres Rojas, Chloe Martinez, Sarah Kersey, Pamela Hart)
In-person event
Did you think you’d finish graduate school and then score a great gig at an institution of higher learning? But now you're tired of the hustle? For many of us, the dream is over as jobs in humanities departments dwindle. So what are the options? Join this diverse panel of professionals who have let go of academic aspirations -- some happily, some not so much -- and who have found new ways to work while still maintaining their identities as writers.

**Choice Words: Writers on Abortion** (Annie Finch, Josette Akresh-Gonzales, Judith Arcana, Camonghne Felix, Arisa White)
In-person event
A reading and discussion with contributors to the first major anthology of literature on abortion. Panelists will read from works on abortion written over 5 centuries and 6 continents, discussing their own writing process about abortion, the suppressed lineage of abortion literature, and the themes that mark the book, including the struggle against silence and shame, the importance of support during abortion, and the impact of class, politics, ethnicity, and religion on reproductive justice.

**Choices and Challenges in Writing Diaspora** (Grace Prasad, Lillian Howan, Sunisa Manning, Victoria Buitron, Michelle Chikaonda)
In-person event
Writers who write about other cultures and languages have to navigate many issues in how they present themselves and their communities. Should we italicize non-English words? How much should we explain about cultural nuances? And who is it that we’re writing for—a general audience that doesn’t know us, or an implied diaspora community? Hear from five diverse writers on the choices we’ve made and how we balance authenticity with the demands of a predominantly white publishing industry.

**Close to Zero: Publishing without a Budget** (Jonathan Penton, Rosalyn Spencer, Kenning JP Garcia, Jesi Bender, Leah Angstman)
In-person event
Every magazine and press starts with an idea, an aesthetic, and a passion. Some also start with grants, a network, and funding. Others don’t. Our presenters will give immediate and practical advice on establishing and maintaining e-journals, print journals, and presses from one’s personal finances. We will discuss web development, printing, distribution, sales, the business
aspects of zero-budget publishing, and free ways to expand audiences. Additional resources will be explored and provided.

**Contemporary Feminisms** (Megan Kaminski, Petra Kuppers, Vidhu Aggarwal, Stephanie Heit, Bishakh Som)
In-person event
Exploring multiple genres—poetry, graphic novels, essays, and performance—this panel opens up feminist traditions to make connections and innovations towards a multiplicity of contemporary feminisms. We’ll share work and talk about intersectional possibilities, including inclusive trans-feminisms and world- and identity-making as a trans practice, interspecies alliances and spinster ecologies, feminist lineages through chronic pain and disability, psych survivor experiences, and quantum gender.

**Controlled Chaos and June Swoons: Life as a Low-Residency MFA Director** (Meg Kearney, Donald Quist, Sophfronia Scott, David Hicks)
In-person event
Four directors, from rookie to veteran, provide a sneak peek behind the scenes of their low-residency MFA programs, from start (proposing the program to a dozen confused committees) to finish (running a fake graduation ceremony). Topics include to MFA or not to MFA; why there are so many low-res programs now; building a program that is diverse, equitable, and inclusive; the difference between traditional and low-res; the "affordability factor"; and the "wow factor."

**Craft Lessons from the Submission Queue: Writing & Editing Short Fiction** (Emily Everett, Alexandra Watson, Lena Valencia, Adeena Reitberger, Mimi Wong)
In-person event
Many lit mag editors participate on both sides of the submission process: reading unsolicited stories, and sending their own out for consideration. What do editors learn about writing from reading and editing submissions? How does evaluating, accepting, and declining stories change the work of drafting new short fiction? This panel dives into the editorial selection process on a craft level, with editors from American Short Fiction, Apogee, The Common, The Offing, and One Story.

**Creating an Anthology for the First Time: The Poet as Editor** (Susana Case, Margo Taft Stever, Caridad Moro-Gronlier, Katie Hoerth, Diana Whitney)
In-person event
What are the processes by which poets create and edit thematic anthologies and why? Five poet-editors discuss their experiences with compiling and launching recent anthologies. They consider the challenges of doing this during the pandemic, as well as methods of finding contributors by direct solicitation versus open submissions, making acceptance decisions, organizing the anthology, answering rights questions, looking for a publisher, creating effective publicity, and finding an audience.
Crossing Languages: From First Draft to Publication, Sponsored by ALTA (Susan Ayres, Sophia Kouidou-Giles, Areg Azatyan)
In-person event
This multi-genre panel focuses on strategies for international authors or their translators seeking to publish a translation of the work in English, as well as for international authors living in the US seeking to publish the work in their native country. From Greek memoir to Armenian fiction to Mexican poetry, the panelists will address the challenges faced by authors or by literary translators in spanning cultural differences and in bringing the manuscript to US readers.

Dear You, Love Me: Queer(ing) as/and Epistolary Form (Ames Hawkins, CM Burroughs, Samuel Ace)
In-person event
What about the letter appeals to queer writers across multiple genres? How, when, and why do queer writers turn to/make use of epistolary form? Working with and within the form of the letter, this diverse panel of three transgenerational queer-identified writers reveals epistolarity as an aperture for vulnerability, renewed intimacy with the body, and access for/to past and future selves. In writing to an imagined audience of every/one, how might we use the letter to express desires yet to come?

Debuting with a Small Press (Jenn Bouchard, Khristeena Lute, Maan Gabriel, Rachel Mans McKenny, Joy Lanzendorfer)
In-person event
Five small press authors will speak to their experiences debuting in 2021 with small presses. They will cover the benefits and challenges of their individual publishing journeys so far, as well as their own tips for a successful book launch.

Disabled & D/deaf Writers Caucus (Cade Leebron, Jess Silfa, Molly McCully Brown, Emily Rose Cole)
In-person event
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.

Disrupting the Lexicon: Making Meaning with Polyglot Texts (Amy Brill, Nathalie Handal, Ru Freeman, Courtney Maum, Rosa Alcalá)
In-person event
Poets and novelists who collectively speak ten languages will explore how words, phrases, and cadences in other languages—in or out of translation—help create meaning, context, atmosphere, and connection in English-language texts. Are there 'rules' for writing with
multiple languages? Who makes them? Whom do they serve? What are practical, artistic, and ethical considerations for writers incorporating other languages? How does language inform the way we navigate and write the world?

**Documenting the Undocumented: Writing the U.S./Mexico Border Across Genres** (Jennifer De Leon, Rene Colato Lainez, Aida Salizar, Ricardo Nuila, Marcelo Hernandez Castillo)
In-person event
The border. ICE. The wall. Asylum. Human cages. How can we truthfully represent the current “immigration crisis at the border” in our writing? What are political and philosophical concerns, particularly when authors inherit stories they are in effect, still living, and when readers might expect a happy ending? Authors across categories—fiction, nonfiction, poetry, and young adult and children’s books—talk frankly about the struggles and benefits of writing “la frontera.”

**Doing the Work: Publishing with University Presses** (Kristen Elias Rowley, Harrison Candelaria Fletcher, Negesti Kaudo, Hasanthika Sirisena)
In-person event
While it’s heartening to see publishers commit to publishing more work by writers from historically marginalized groups, how do writers navigate the world of trade, indie, and university presses to find a partner who will honor their voice, experience, and vision? Writers from different backgrounds who have published with Mad Creek Books will read a section of their nonfiction work and discuss how a university press can be a supportive partner, reflecting on the entire publishing process.

**Don’t Call it an Aftermath: Black and Jewish Women Discuss Allyship In Writing** (Stephanie Powell Watts, Jennifer Gilmore, Crystal Wilkinson, Ruth Knafo Setton)
In-person event
There is No Aftermath Because There is No End: African American and Jewish Women discuss writing fiction during the flowering of the BLM movement, Me Too, this iteration of antisemitism and hate crimes, and the visibility of racialized violence. What does it mean to be a Jewish or Black woman writer in this time of protest? How have our approaches to our writing changed? What heightened awareness do we have in our writing about issues of ally-ship in our current politicized landscape?

**Dreamed Country: Mapping the Intergenerational Geographies of Immigrant Writers** (Miguel Coronado, Bruna Dantas Lobato, Valeriya Kipnis, Rosemarie Ho)
In-person event
How do immigrant identities locate “belonging” in their writing, from first-generation and onwards? To what extent does an immigrant, or a child of immigrants, remain in a third, imagined country, somewhere between nostalgia and dreaming? Panelists, first and second-generation writers themselves, will discuss the ways in which their work explores liminal spaces, radical utopias, unplaceable longing, and their experiences with their own messy, personal geographies.
Each Book Another Me: Mapping the Progression of Self Over a Career (Andrea Ross, Daniel B. Summerhill, Roberto Carlos Garcia, Dzvinia Orlowsky, Molly Peacock)
In-person event
One joy of being an avid reader is discovering a fresh voice, new to and in love with literary self-expression, but so too is there joy in following the growth of a voice over the course of an author’s lifetime. Each book, a time capsule of sorts: the representation of an individual’s understanding of the world, forever preserved on page. This event will feature writers in various stages of life, reflecting on all the people they’ve been over the years, charting out the many maps of the self.

Embracing Bilingual Writing and Bicultural Narratives (Ofelia Montelongo, Gloria Muñoz, Roxana Calderón, María Isabel Alvarez, Ernesto Abeytia)
In-person event
From the many phrases and words that can’t be literally translated to all of those cultural differences, these five Latin American/Hispanic writers will share how they navigate and balance both languages in their work. The writers on this panel explore the advantages and the importance of bilingual writing across genres and how mixing language (code-switching), culture, and literary traditions helps them to find their unique voice while reflecting on the struggles found along their journeys.

Emotional Pacing in the Trauma Narrative (Aggie Stewart, Grace Talusan, Katherine Standefer, Alden Jones)
In-person event
Trauma memoirs require careful emotional pacing, which means modulating the presentation of emotionally charged material. Emotional pacing involves decisions about which events to include, how to withhold or present details, and how to sequence events, often using narrative techniques to manipulate the distance between the narrator and events. In this panel, four memoirist offer strategies for guiding the reader’s experience in memoirs of near death, family secrets, and other difficult stories.

Excavating Story and Silence: The Poetics of Erasure (Hadara Bar-Nadav, Donika Kelly, Diana Khoi Nguyen, Kiki Petrosino, Sarah J. Sloat)
In-person event
We are innovative writers who unearth hidden stories through erasure poetry, peeling away language to reveal invisible worlds beneath given texts. We examine letters, visual artifacts, pharmaceutical data, and Ancestry.com reports to excavate buried narratives through erasures, a dynamic form that potentially reenacts and heals silences related to family, race, illness, and trauma. We discuss techniques for writing erasures and unearthing hidden texts to reveal vital voices and revelations.

Exorcising Your Demons: Mental Illness in YA and New Adult Literature (Pamela L. Laskin, Suzanne Weyn, Nina Packebush, Regina Jamison, Hiram Lorenzen)
In-person event
Mental Illness has young people going to extreme lengths to stay afloat. The isolation post-covid has presented new challenges for this audience (and their families) struggling for acceptance amidst increased alcoholism; divorce; family rejection; voices in their heads and larger, judgmental voices in the world. Our group of diverse gendered panelists of different ages, ethnicities and orientations, will explore these challenges, and how the act of writing has enabled us to exorcise our demons.

**Extending the Frame: Toward a New Ekphrasis** (Dean Rader, Heid E. Erdrich, Tess Taylor, Cole Swensen, Biswamit Dwibedy)
In-person event
Traditional notions of ekphrasis often give poet and poem passive roles like observing or reflecting. These poets expand the aesthetics of ekphrasis into active modes of research and documentary, creating works that are not so much products but processes of exploration and interrogation. Fusing the verbal and the visual into a single lens, they go beyond the museum and gallery to elucidate not only other art forms but also the social, political, economic, and linguistic forces shaping all.

**Faith, Family, and Fanaticism: Women Writing Religion** (Deirdre Sugiuchi, Anjali Enjeti, Liz Harmer, Sakinah Hofler, Blair Hurley)
In-person event
There tends to be an assumption of secularism among writers and academics, yet many of us are deeply influenced by our faith backgrounds. Meanwhile faith-based fanaticism is rising worldwide. Women writers who explore Catholicism, Christianity, Hinduism, Islam, and Zen Buddhism in poetry, prose, and hybrid forms will discuss writing about faith. How do we approach topics like spiritual abuse? How do we keep from self-censoring? Why is it important to share these stories despite the social cost?

**Family Heritage, Violent History: WWI's Lost Transversality in War Poetry Today** (Jennifer Orth-Veillon, Peter Molin, Drew Pham, Connie Ruzich, Seth Tucker)
In-person event
WWI's Centennial offered chances for today's war writers to reflect upon literary debts owed to 1914-1918 poets in blogs, articles, and new work. This panel fuses history, literary analysis, and creative writing to explore this phenomenon. Members include veteran poets addressing issues of religion, family, sexuality, gender, and PTSD through WWI's lens. WWI poetry and contemporary war literature experts propose insight into the intersections of personal experience, history, and literary craft.

**Fatherhood & Grief: Writers Reflect on the Most Difficult Story** (Aaron Brown, Shann Ray, Saddiq Dzukogi, Faisal Mohyuddin)
In-person event
Three poets and one novelist reflect on the traumas of child loss, reproductive loss, and geographical/genocidal loss through the lens of fatherhood. These writers will explore what it means to name the unsayable nature of grief in their writing as both a craft and personal issue.
Deconstructing societal taboos around emotion and masculinity, these writers will explore the particular nature of fatherly grief, what it means to “lose all father now” as the poet Ben Jonson wrote centuries ago.

**Feral Turkeys & Dog Poop Bags: No Subject is too Strange for Creative Nonfiction** (Melissa Hart, Tanya Ward Goodman, Merrill Feitell, Mike Copperman, Jordan Rosenfeld)

*In-person event*

Writing and publishing short creative nonfiction for magazines and newspapers trains us to be mindful of the small, strange events in our life and turn them into compelling stories. Feral turkeys uniting a neighborhood at dusk? Growing up in a museum with beer bottle walls? Hundreds of abandoned dog waste bags on hiking trails during the pandemic? We wrote about them all, and editors and readers were thrilled! We'll teach you to write & publish in a similar fashion. C'mon--it'll be fun!

**Five Writers Walk into a Bar: Humor in a Flash** (David Galef, Rone Shavers, Francine Witte, Alle C. Hall, Beth Ann Fennelly)

*In-person event*

The flash format can do almost anything, but must so much of it be serious? In fact, writing in a small space is perfect for absurd setups, shifts in perspective, comic riffs, and other tricks of the humor trade. Proposition, extension, and payoff are not just for jokes. This panel includes a diverse array of editors, teachers, and writers and emphasizes techniques for both fiction and creative nonfiction flash.

**Flash Fiction: Forward to the Future!** (Michael Czyzniejewski, Elizabeth Crowder, Tommy Dean, Kim Magowan, Hananah Zaheer)

*In-person event*

Not even twenty years ago, flash fiction—aka, snap fiction, sudden fiction, short shorts, et al—was considered a new and experimental form. With flash fiction journals, workshops, anthologies, and courses abound, flash has taken its place amongst better-known genres and forms. Does this mean flash has lost its edge? What does the future hold for the form? Five flash writers will discuss flash's past, its status in today's literary landscape, and share their thoughts on where the genre is headed.

**For the Ancestors--Literary Conduit of the Divine** (Virginia Vasquez, Natasha Herring, Robert Gibbons, Starr Davis, Morgan-Mwalim- Peters)

*In-person event*

This panel reading explores writers: Jayne Cortez, Tyehimba Jess, Wole Soyinka, Monica Hand, Sonia Sanchez, and Julia de Burgos whose works engage African cosmology, culture, history, and spirits of the divine. Panelists discuss African Diasporic identities and representative voices who resist colonial and oppressive silence(s) to foster healing, and explore local and global BIPOC (Black, Indigenous, People of Color) who use the word/craft as conduits of transformative justice.
**Forum for Undergraduate Student Editors (FUSE)** (Michael Cocchiarale, Craig Renfroe, Rachel Hall, Abigail Cloud)
In-person event
FUSE’s annual caucus for undergraduate student writers and editors and their advisors, who meet to network and discuss issues related to the world of undergraduate literary publishing, editing, and writing. Organizational updates are followed by open discussion, Q&A, and planning for the upcoming year, including conference events.

**Fostering a Virtual Poetic Community** (Hannah Rousselot, Trish Hopkinson, Kai Coggin, Marion Gomez, Karen Paul Holmes)
In-person event
Panelists will explain how they adapted to the new virtual world of poetry during the pandemic. The panelists will share insights into how they found ways to forge an inclusive online poetry community that encompasses virtual readings, podcasts, reviews, and newsletters to provide a poetic voice and connection throughout the country. Then the panelists will host a Q&A to provide tips on how to authentically market your own work and support other poets through the internet.

**Four Women: Black Experimental Women Writers on Interdisciplinary Craft** (Rochelle Spencer, Shay Youngblood, Opal Moore, Chantal James)
In-person event
Why would a writer choose to experiment with different forms and work in multiple new and emerging genres? Are there possibilities for newer technologies deepening stories we tell about social justice and change? How can we encourage greater participation from writers with fewer resources or technological access? Four writers will discuss their own daring, insightful work, along with the work of innovative writers Rachel Eliza Griffiths and Duriel Harris, and the ways we build brilliant futures.

**From MFA to JOB: Making a Living, Making a Difference, Sponsored by WITS** (Javan Howard, Peter Markus, Asari Beale)
In-person event
Tenure-track teaching, publishing, and authorship are often the dream of MFA candidates, yet the competition for jobs and literary achievements has intensified. Creative and nonprofit sectors hold employment possibilities that utilize the craft of writing while making a real difference for communities. This panel ignites the imagination around the journey to meaningful careers that allow MFAs to work within a community of writers and artists, earn income and sustain a writing life.

**Fulbright Information Session** (Katherine Arnoldi, Rashaun Allen, Serena Chopra, Eireene Nealand, Daniel Peña)
In-person event
The Fulbright Information panel is composed of past Creative Writing Fulbright Fellows who tell of the application process, the experience and the professional, creative and personal benefits
of this prestigious award. The Fulbright Program funds undergraduates, graduates and at large writers to study, conduct research or pursue creative activities abroad for a year. Our panelists went to Mexico, Barbados, Bulgaria, India and Paraguay writing poetry, memoirs, non-fiction, and novels.

**Gamers, Gynos, and Robobees: Writers Researching the Ongoing Future** (AE Osworth, Marie Myung-Ok Lee, Rebecca Morgan Frank, Alden Jones)
In-person event
What are best practices for deep creative research, and how does who researches and writes about science and tech shape our future? Four creative writers exploring underrepresented perspectives in STEM share research practices and experiences, including shadowing med students and visiting North Korea; exploring virtual reality and infiltrating Reddit to access the language and hierarchy of game design companies; visiting deforested areas in Cambodia; and investigating robobees and robot priests.

**Green Shoots from Old Roots: Writing Realist Ecofiction** (Anne Coray, Nancy Lord, Helon Habila, Susan M. Gaines, Julie Carrick Dalton)
In-person event
Realist, character-driven ecofiction and cli-fi play a special role in the urgent dialogue on humanity’s culpability for and response to the desecration of the natural world. We discuss how, and to what effect, we ground such stories in history and science, center non-human characters and natural settings, negotiate despair and hope, harness environmental messaging to character and plot, and approach the global- and generational-scale changes that drive speculative eco-fiction.

**Heal Thyself: How Editors Edit Their Own Writing** (Jaime Green, Jess Zimmerman, Dan Kois, Nicole Chung, Kendra James)
In-person event
Every writer needs a good editor—even writers who spend their days working as editors themselves. But writers who are also editors still edit their own work, with the possibility of a unique double vision, even across mediums and genres Five editor-writers will share the insights, tricks, and challenges they encounter when turning their editing eyes on their own writing, offering complications and alternative to the advice we all give and receive.

**Her/story: Appropriately hers in Literature featuring Young Characters** (Pamela L. Laskin, Suzanne Weyn, Lyn Di Iorio, DuEwa Frazier, Nina Packebush)
In-person event
This panel--comprised of diverse female writers and academics--explores the narratives and counter-narratives intrinsic to the self: LGBTQ1At; the Latinix and Caribbean-American voice; Black; Caucasian and biracial. We depart from the idea that it is imperative for authors to employ their culture and gender of origin. Sometimes characters from different backgrounds inhabit our work. This raises questions: Are we entitled to do this? Is a sensitivity reader sufficient? Is this acceptable--or not?
Honoring American poet Ruth Stone in a New Film about her Life & Poetry (Maria Mazziotti Gillan, Bianca Stone, Major Jackson, Jan Freeman, Toi Derricotte)
In-person event
In this presentation, several poets who are interviewed in the new film “Ruth Stone’s Vast Library of the Female Mind,” talk about why they wanted to participate in the filming, and how Ruth Stone influenced them, their lives and their work. Though Ruth Stone won awards and accolades, many people in the literary world still don’t know her name. The goal of the film and the event is to reveal Stone's poetry and life to a wider audience, as well as to pay tribute to this wholly original poet.

Houses Full of Houses: The Structure and Craft of Building Story Collections (Tyler Barton, Christopher Gonzalez, Ye Chun, Kate McIntyre, Jen Fawkes)
In-person event
How can a pile of stories become a cohesive book with a beginning, middle, and end? Many collections are assembled after the pieces are written, which can make vital decisions about structure seem daunting. This craft discussion with 5 debut authors of small press collections will provide a space for thinking both big-picture about books of stories as well as getting into the weeds about all the small choices that help collections cohere—from arrangement and structure, to balance and flow.

How to Build Radical Literary Community (Kamden Hillard, Luiza Flynn-Goodlet, Julianne Neely)
In-person event
What does it mean to truly build a radical and inclusive literary community in our current reality? Spaces for writers to connect, learn, and collaborate are often found in large, institutional conferences like AWP, so how can we continue to radicalize and dismantle repressive norms of community building? What might it be like to disrupt our expectations of community, to not only meet the needs of marginalized writers, but to uplift, support, and champion them.

How to Publish a Literary Anthology (Kimberly Garts Crum, Bonnie Omer-Johnson, Erin Keane, Kari Gunter-Seymour)
In-person event
Four panelists (including moderator) discuss the process of birthing a regional anthology from its inception, to curation, assembly, publication and marketing. Represented are editors from The Boom Project: Voices of a Generation (Butler Books, 2019), The Women of Appalachia Project's Women Speak annual anthology, and The Louisville Anthology (Belt Publishing, 2020).

How to Win a Book or Chapbook Contest (Joseph J. Capista, Christina Chiu, Cecilia Martinez-Gil, Robert Giron, Thaddeus Rutkowski)
In-person event
Many writers have completed a manuscript of prose or poetry and are ready to publish their book. However, the traditional agent-to-editor route may not be available. This panel discussion will provide advice on finding a suitable book contest and giving your manuscript the best chance of success. Past winners of book and chapbook contests will share their experience and knowledge. Also, a publisher of a small press that holds annual poetry and fiction contests will tell the inside story.

"If I speak for the dead:" Jewish Poems of Ancestry (Dan Alter, Daniel Khalatschi, Jennifer Kronovet, Elvira Basevich, Gail Newman)  
In-person event  
A growing body of contemporary Jewish poetry imagines its way into the worlds of our recent ancestors, whether literal, literary, or in spirit. What are the challenges of writing to investigate or recover these lineages, through layers of diaspora and receded languages? What are the possibilities? Each poet will read their own poems and speak to their writing process and related craft considerations.

Imagining Invisible Borders: Uniting International African Diaspora Poets (Nick Makoha, Len Lawson, Raina Leon, Saddiq Dzukogi, Alexa Patrick)  
In-person event  
In December 2020 during the global pandemic, Uganda-born, London-based poet Nick Makoha founded his vision for an international poetry collective in the African diaspora called Obsidian Foundation. A panel of poets who were selected to attend Obsidian's first virtual retreat discuss their experiences in poetry craft during the event and the effects of uniting with the global African diaspora on their work. They also read from their poetry and engage with attendees to discuss Makoha’s process.

(In)forming Varieties: Poets on Unique Uses of Form In Composition & Performance (David Welch, Jaswinder Bolina, Kiki Petrosino, Avni Vyas, Keith S Wilson)  
In-person event  
How do varieties of form inform poets’ performances? What are the sonic connections between visual poems and villanelles? How can collage collect a community’s attention? Join us for an innovative reading exploring idiosyncratic approaches to form and its relationship to both composition and performance. We'll engage the drafting process as well as final drafts. And, as each poet is also an accomplished teacher, we'll discuss how diverse formal innovations enliven the community of the classroom.

In This Together: Teacher-Poets Building Community Within & Beyond the Classroom (Donna Vorreyer, Leah Umansky, Ashley M. Jones, Matthew E. Henry, Joan K. Glass)  
In-person event  
Community is integral to a poet’s work, development, and identity. Poets who are K-12 teachers often struggle to access the larger literary community and must find new ways of building support networks and seeking creative opportunities, often doing so through their teaching practice. Five poets discuss how to cultivate strong connections to the larger poetry
world, while using poetry to foster more caring communities for their students, many of whom carry literary aspirations of their own.

**Indigenous Ecopoetry: Environmental Perspectives from Those Who Came First** (Lucille Lang Day, Kimberly M. Blaeser, Denise Low, Craig Santos Perez, Kimberly G. Wieser)
In-person event
Indigenous peoples are those who’ve had the longest relationship with any given place. They have the deepest knowledge of the plants and animals, and they are the longest-serving stewards of the land, often for 10,000 years or more. Respect for the land is an integral part of indigenous cultures. The panelists will discuss what indigenous writers bring to the broader conversation of poetry concerning environmental preservation, ecosystem damage, and climate change and read representative poems.

**Indigenous Storytelling and Poetics: Strategies for Writing Histories** (Abigail Chabitnoy, Kenzie Allen, Deborah Taffa, Franklin K.R. Cline)
In-person event
This panel will discuss how imaginative techniques can supplement historically researched writing to offer a visceral experience of marginalized voices within an indigenous framework and how to apply similar strategies to shape a respectful and responsible approach to research and writing outside of that tradition. Panelists will discuss the intersection of documentary and visual poetics, literary cartography, creative ethnography, and enactment of Indigenous sovereignties through creative work.

**Indigenous-Aboriginal American Writers Caucus** (Rena Priest, Deborah Taffa, shauna osborn)
In-person event
Indigenous writers and scholars participate fluidly in AWP, teaching, directing affiliated programs, working as independent writers or scholars, and/or within community language revitalization efforts. Annually imparting field-related craft, pedagogy, celebrations, and concerns as programming understood by Indigenous-Native writers from the Americas and surrounding island nations is necessary. AWP Conferences began our caucus discussions in 2010. Essential program development continues in 2022.

**Intersectionality and Justice in Contemporary Climate Fiction** (Julie Carrick Dalton, Sim Kern, Aya de Leon)
In-person event
Fiction that engages climate change often focuses on historical decisions or future possibilities, which can strip responsibility and agency from those of us living on Earth today. This panel of climate fiction writers will discuss why contemporary environmental justice, representation, and intersectionality in environmental narratives matter as they share strategies for crafting stories that invite readers into the conversation about the climate crisis.

**Into the Void: Faith and Doubt in Contemporary Poetry** (Dave Lucas, Leila Chatti, Philip Metres, Natasha Oladokun)
In-person event

“If God is dead,” writes Richard Rodriguez, “I will cry into the void.” In an age of distrust of institutions—church, state, and everything in between—what draws poets to questions of the divine? In a time of dwindling participation in organized religion, what sustenance might a poetry of faith and doubt offer readers and writers? In this panel, four poets discuss their approaches to traditions of belief and critique, and how these traditions may be reinvented to address our contemporary crises.

Is My Writing Queer Enough? (Faylita Hicks, David Woo, Vanessa Angélica Villareal, Nicky Beer, Celeste Chan)

In-person event

Writers from across genres, gender and sexual identities, educational and cultural backgrounds come together to share how they manage their talents, life, and career for success within the LGBTQ community. In an attempt to both celebrate and give voice to queer experiences, they ask, is my writing queer enough?

It Was the Best/Worst of Times: Launching a Youth Literary Arts Org in 2020 (Jamie Logan, W. David Hall, Cara Echols, Charlie Eskew, Jamie Lyn Smith)

In-person event

The art and activism of young people flourished despite 2020’s political, social justice, civil rights and health crises. In media res, the BreakBread Literacy Project launched a national youth arts organization: publishing BreakBread Magazine and providing free creative writing classes, events and literary apprenticeships for creatives age 14-24. Project founders will discuss the ups, downs, lessons learned and future of a literary org that seeks to change the face of publishing.

Journeys to Print: Embracing & Cultivating Your Publishing Niche (Jill Sisson Quinn, Carrie Hagen, Helena Rho, Stephanie Gorton, Brendan O-Meara)

In-person event

What is the right press for your work? Hear five nonfiction authors share all we wish we’d known about the quest for agent, contract, and publication. We’ve written books published or soon-to-be-published by an undergraduate student-run press, an independent press, university presses, a literary imprint of Amazon Publishing, and one of the big five. We will discuss book proposals, book advances, focus vs. flexibility in content and genre, and the editing and marketing processes.

Jumping the Moat: Academic and Community-Based Collaborations (Cassandra Lawton, Katie McDougall, BJ Hollars, Emily Chammah, Matt Weinkam)

In-person event

What are the challenges and pleasures of building coalitions between community-based writing centers and academic writing programs that share a geography? Join admins from Austin Bat Cave, Chippewa Valley Writers Guild, Literary Cleveland, Lit Youngstown and The Porch as they
explore partnerships, internships, mentorships and other big and small “ships” with moat-crossing abilities between the proverbial “town” and “gown.”

**K-12 Teachers of Creative Writing** (Molly Sutton Kiefer, Jeremy Wilson, Allison Campbell)
In-person event
The caucus creates a space where teachers in K–12 schools, as well as those who work part time with young writers, can share their classroom experiences with the hopes of helping one another understand the complex and diverse needs of young writers in the 21st century. The meeting will feature presentations by caucus members to help generate discussion around issues of pedagogy, and how to build a creative writing curriculum that is accessible to students no matter their identity or background.

**Landing the Academic Job: Tips from the Search Committee** (Amorak Huey, Katie Cortese, Janine Joseph, Melissa Crowe, Sian Griffiths)
In-person event
The statistics are daunting. Each year, far more writers complete their degrees than academic jobs open, and after so much hard work, the final hurdle to landing a university teaching position can feel insurmountable. Our panel assembles veteran search committee members from universities across the country to illuminate the other side of the search. We will offer advice and answer audience questions, giving writers their best shot at landing a position.

**Latinx Writers and the Literature of Uprootedness** (Richard Blanco, Jennine Capó Crucet, Achy Obejas, Anjanette Delgado, Frances Negrón-Muntaner)
In-person event
Why write our uprootedness? How are displaced, and other Latinx writers influencing every social change conversation we have today? What does it take to create potent narratives out of brokenness and the search for home? What is the link between literature and belonging? The editor and contributors to the new anthology, Home in Florida: Latinx Writers and the Literature of Uprootedness, discuss literature as a search for belonging, and what we can all get out of reading uprooted lit.

**Latinx Writers Caucus** (Amy Alvarez, Lydia Cheshewalla, Chino Scott-Chung, Karina Muñiz-Pagán, Tatiana Figueroa Ramírez)
In-person event
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.

**LGBTQ Writers Caucus** (Eduardo Ballestero, Mary Ann Thomas, Lisa Marie Brimmer, Ahimsa Timoteo Bodhrán, Alan Lessik)
In-person event
The LGBTQ Writers Caucus provides a space for writers who identify as lesbian, gay, bisexual, transgender, or queer to network and discuss common issues and challenges, such as representation and visibility on and off the literary page; and how to incorporate one’s personal identity into their professional and academic lives. The Caucus also strives to discuss, develop, and increase queer representation for future AWP conferences, and serve as a supportive community and resource for its members.

Living and Writing the LGBTQIA Rural Life (Catharine Wright, François Clemmons, Estela Gonzalez, Alex Bacchus, Patricia Powell)
In-person event
This panel discusses the complexities, challenges and opportunities queer writers can face when writing in and about rural communities. LGBTQIA presenters of various walks of life and career stages explore this question from perspectives that include multi-generational inhabitants of rural U.S. communities and transnational experiences. We consider the possibilities for creating queer writing alliances across social differences, geographies, careers, and disciplines.

Living as Exposition: Asian American Poets in the Southern United States (Asa Drake, Ina Cariño, Tiana Nobile, Sasha Pimentel, Adrienne Su)
In-person event
Asian Americans are rarely depicted as Southerners. Ours is an invisible history and a conspicuous existence. So to whom do we write? Whom do we preserve by writing? Heritage has long concealed a threat in Southern lexicon. And yet at the root, heritage is an act of transmission from one generation to the next. Join panelists in a discussion to push Southern poetics towards wholeness by asserting that the Asian American experience in the South is vaster than one generation.

Low-Residency Directors’ Caucus
Information about this event is still coming into focus and will be posted soon.

Making the Personal Public: Airing Secrets in Memoir (Joanna Rakoff, Maya Shanbhag Lang, Leslie Gray Streeter, Julie Metz, Jessica Pearce Rotondi)
In-person event
In memoir, how do we balance telling the story we need to tell with the discomfort of exposing secrets that can cause harm—especially to those we love? How do we write despite the possible fallout? Five acclaimed memoirists tackle this question through their own candid explorations of family, romantic partners, and careers, exploring what it means to make the personal public. Attendees will come away with tools to dig deep into the truths they must tell.

Mentorship As a Key to Diversity in Publishing (Taylor Michael, Gustavo Rueda, Jai Chakrabarti, Deborah Taffa, Miguel Coronado)
In-person event
In publishing’s ongoing work toward greater diversity and access, fellowships and mentorships can be the keys to doors many would otherwise see as closed to them. Focusing on A Public Space’s fellowship program as one model for supporting emerging writers and editors, panelists will discuss their involvement with the program, and how a fellowship can offer people from a variety of backgrounds and experiences the tools to help shape a more diverse and vibrant publishing community.

"Migrants Through Time: Novelists Writing Across the 20th/21st Century Divide" (Tim Horvath, Rebecca Makkai, Pitchaya Sudbanthad, Julia Fine)
In-person event
In Exit West, Mohsin Hamid posits that "we are all migrants through time." In this panel, novelists whose work traverses the border between the 20th and 21st centuries consider what it means to live and write on both sides of this temporal divide. By examining the legacy of the AIDS crisis, the transformation of a metropolis, the impact of climate change, and the shifting landscapes of art and music, we'll explore how the 20th century continues to haunt, shape, and reverberate in our own.

Monsters Keep Us Company: Writing and Publishing Beastly Things (Clinton Crockett Peters, Lina Maria Ferreira Cabeza-Vanegas, A- Kendra Greene, Sarah Viren, Michi Trota)
In-person event
In Monster of God, science scribe David Quammen writes that monsters “keep us company.” Sea beasts, serial killers, white supremacy, eugenics, xenomorphs—writers obsess over what looms. In this panel, five CNF writers discuss the risks/rewards of confronting monsters. How do we write the ultimate Other when the monster is us? How do we navigate narratives that paint us as monsters? Do we stomp the construct? We offer tips for witnessing, approaching, confronting, and wrangling the fearsome.

More Interesting than Monsters: Resisting the Urge to Villainize in Memoir (Ronit Plank, Lilly Dancyger, Allison Hong Merrill, Kelly Sundberg, Michelle Yang)
In-person event
Vivian Gornick instructs memoirists to capture complexity in the people they write about, even those who cause great conflict or pain. “For the drama to deepen,” she asserts, “we must see the loneliness of the monster and the cunning of the innocent.” Memoirists on this panel share their experience portraying difficult people on the page and offer techniques for writing about them in rich and multidimensional ways, resisting the urge to villainize while also not pulling any punches.

Multitudes: Writing Intersecting Identities in Short Fiction (Eric Smith, Alexandra Villasante, Mia García, Katherine Locke, Emily X. R. Pan)
In-person event
Short form fiction has an important part to play in children’s literature – particularly when it can highlight the intersecting identities that make up the reality of our world. A diverse panel of
authors writing for children across age groups will discuss the impact that short fiction can have on readers and how learning how to write short fiction can deepen and improve craft.

**Myth and Monsters in Memoir: Using Folklore to Structure Personal Writing** (Jess Zimmerman, Carmen Maria Machado, Sofia Samatar, Jami Nakamura Lin)
In-person event
Folklore, fairy tales, and myths persist because they tell us stories about ourselves—where we come from, what we should value, what we should fear. These stories exist to establish the boundaries of what we see as possible, desirable, and laudable. As writers, we can also make use of folklore to define our own stories—whether we embrace the cultural narrative or reject it. The authors on this panel will discuss how to harness mythological figures and tropes to give shape to personal writing.

**n/evergreen: Arab/Indigenous Ecopoiesis & Environmental Literatures** (Ahimsa Timoteo Bodhrán, Micaela Kaibni Raen, Amir Rabiyah, Feras Hilal, Janine Mogannam)
In-person event
Pluralizing and problematizing simplistic notions of land/sky/water, womanist and queer/trans Palestinian and mixed-race Arab/Indigenous poets, non/fiction writers, performers, and editors examine the ways space and place shape and guide our work. Surfacing stories grounded in geohistory, this panel will discuss the connections between Nations and narration, bodies (of work) and the lands and waters from which they emerge, decolonizing dialogues of ecopoetic and environmental literatures.

**National Poetry Series Debut Collections: Slow Lightning or Big Bang?** (Amanda Moore, W.J. Herbert, Alexandria Hall, Michael Torres, Benjamin Garcia)
In-person event
Debut collections chosen for the National Poetry Series represent a unique opportunity for poets to reach a wide audience from the start, more immediately and effectively connecting them to the writing community to contribute to the shaping of contemporary literary culture. But is it possible to prepare for the challenges and opportunities in order to make the most of them? A panel of 2019 & 2020 winners will discuss their paths to the prize and how it has affected them and their work.

**Navigating Layered Identities in Creative Nonfiction** (Liesel Hamilton, Silas Hanson, Alysia Sawchyn, Rajpreet Heir, Robbie Maakestad)
In-person event
In writing nonfiction, we curate versions of ourselves and other characters, making choices as to which aspects of personhood to include on the page. In this panel, writers highlight various aspects of their identities from essay to essay based on subject, audience, style, etc. and discuss our responsibilities to readers and to ourselves.

**NBCC at AWP22 On Comics Criticism: Graphic Novels as Both Literature and Pop** (Meg Lemke, Anne Ishii, Jonathan Gray, Rob Kirby, Kristen Radtke)
In-person event
The medium of comics is well-established as presenting works of literary value, but critical writing can be mired in a defensive position (not just for kids; not just illustration; not just a fad). Critics and culture writers discuss the challenges and opportunities in embracing comics as both literature and pop culture; the essential role of diverse communities in comics; drawing on art, literary, and film criticism as reference; the pitfalls of boosterism; and how criticism pushes the field.

**New Directions in the American Sonnet** (Ted Mathys, Kazim Ali, Dora Malech, John Murillo, Simone Muench)
In-person event
The American sonnet is having a moment. This panel features scholars and poets discussing the contemporary sonnet and the ways in which today’s writers subvert, revise, and creatively destroy the sonnet as an inherited form. How, the panel asks, do poets reimagine this prescribed form to engage questions of race, class, gender, sexuality and power in America? How do today’s sonnets negotiate constraint and agency, tradition and innovation?

**New Strategies in Trans Storytelling** (Jeanne Thornton, Megan Milks, Bishakh Som, Casey Plett, Juli Delgado Lopera)
In-person event
The past several years have seen an explosion of trans stories, and a vibrant, seemingly limitless array of new strategies used to tell them. Four trans and nonbinary writers consider how their work explores “trans” themes through multiple lenses, rooted in craft and technique: temporal recursiveness and cyclicality; shifts in voice and genre; and narratives that criss-cross normative understandings of geographic, cultural, and linguistic borders.

**Ni Una Más / Not One More: Femicide and the politics of representation** (Claudia Castro Luna, Valerie Martinez, Laura Da, Nina Maria Lozano, Sasha Lapointe)
In-person event
Four poets and a prose writer, two Indigenous and three of them Latinx, discuss the poetics of solidarity taking on the history of femicide at the US/Mexico border and equally devastating record of murdered and disappeared Indigenous women across US and Canada. Together they move beyond arguments involving poetry of witness and documentary poetics to discuss, as compromised individuals, the politics of representation, and writing and as a place to build alliances and community.

**Nice Moms, Dark Hearts: Using Art to Challenge Expectations of Motherhood** (Alison Wisdom, Rachel Yoder, Katie Gutierrez, Jessamine Chan, Nefertiti Austin)
In-person event
Panelists will discuss the experience of writing and publishing a book as mothers of young children, focusing particularly on the specific angst that comes with sharing a private part of oneself that might not perfectly align with what society expects of mothers. The conversation
will also include an examination of what constitutes “acceptable motherhood” and how art can subvert and challenge those expectations.

**No MFA? No Problem!** (Emily Cataneo, Amin Ahmed, Arshia Simkin, Jaymee Goh, Constance Sayers)

In-person event

MFA programs are not the only way to improve writing skills and craft a robust literary life: independent creative writing organizations can be more inclusive alternatives that can allow a wider range of aspiring writers to build community and careers. Join Redbud Writing Project co-founders and three successful authors who have learned from, taught at, or been inspired by various non-MFA institutions, such as Clarion and Grubstreet. Learn how you can grow, publish, and thrive without an MFA.

**No One Cares About Your Kid: Navigating Parenthood as a Poetic Subject** (Casey Thayer, Faisal Mohyuddin, Lisa Fay Coutley, Eugenia Leigh, Neelanjana Banerjee)

In-person event

If it’s true that no one wants to hear about another person’s kids, how then do we write about parenthood? How do we differentiate our writing from the deluge of poems on parenting? How do we craft fresh, compelling work for a wide range of audiences, including non-parents? Five poets discuss how parenthood changed their relationship to their work, sharing practical writing advice for the poet-parent and techniques they developed to avoid cliché and self-indulgence.

**Not Another Male Orgasm: Using the Shapes of Meander, Spiral, Explode in CNF** (Randon Billings Noble, Ellie Bozmarova, Kristina Gaddy, Laura Laing)

In-person event

Jane Alison’s craft book Meander, Spiral, Explode discusses narrative shapes beyond the traditional climactic arc – but her examples are drawn from fiction. In this session, each panelist will show, through both example and speculation, how Alison’s shapes (waves, cells, spirals, explosions) can function in creative nonfiction. The session will include a series of generative writing prompts and end with a discussion of the ways that shape, pattern, and design can provoke and enrich CNF content.

**Not in Polite Company: Crafting the Politically Engaged Novel** (Ellen Meeropol, Andrew F. Altschul, Ava Homa, Nancy Johnson)

In-person event

Fiction writers are taught that politics and literature don’t mix. How then can writers balance the terrors and polarization of modern life with the demands of good storytelling? Four fiction writers, ranging from emerging to veteran, address ways of framing language, developing character, and structuring plot to dramatize conflicts of poverty and wealth, of war and peace, of race and gender, while avoiding the pitfalls of authorial intrusion and didacticism.
Not Just for Scholars: How to Publish Fiction and Memoir with University Presses (Sharon Harrigan, Kelly Fordon, Anjali Enjeti, Dennis Lloyd, Yang Huang)
In-person event
As the number of big commercial publishers contracts, university presses offer an essential alternative. Almost 90 are actively acquiring creative nonfiction, fiction, poetry, and translations. But information on their interests and procedures is not always easy to find. This diverse panel features one university press director and four acclaimed writers of multiple genres, published by a range of university presses. They guide you through the publishing process, from submission to distribution.

Of the Diaspora: Rediscovering Twenty-First Century Black Literature (Erica Vital-Lazare, Sin á Tes Souhaits, Aisha Sabatini Sloan)
In-person event
Erica Vital-Lazare, editor of McSweeney's Of the Diaspora series, will discuss the series origin, selection process & publicity strategy for this remarkable program. Launched in 2020, it identifies and republishes important previously published works by Black Americans with the goal of finding new contemporary audiences for works whose perspectives are more urgent today than ever. Titles include novels like Tragic Magic (Wesley Brown) and historic photos with new essays by Lester & Aisha Sloan.

On Biogoir: Blending Biography and Memoir (Jeremy Jones, Sarah Viren, Lucas Mann, Eric Mennel, Lina Maria Ferreira Cabeza-Vanegas)
In-person event
What happens when a project sets out to examine one life but winds up connecting to another—your own? Panelists discuss the blurring of biography and memoir: What shape might a fused form take? What ethical issues arise when your story creeps into someone else’s? What does research look like? Is there a market? Sharing from their own projects across a range of media, including podcasts, magazines, and books, panelists examine the problems and possibilities of the "biogoir" mashup.

Opening and Growing: Adapting and Sustaining a Literary Magazine in the 2020s (Val Gryphin, Troy Wilderson, Lily Blackburn, Yukyan Lam, Kameron Morton)
In-person event
This panel of five long-term Typehouse Literary Magazine editors will discuss the challenges of and techniques for dealing with and adapting with the changing publishing world, including structure for dealing with submissions, printing formats, soliciting and publishing ownvoices, consistency in a rapidly changing publishing market, budgeting, and activism within the magazine industry.

Order within Chaos: Finding New Forms from Free Verse (Jonathan Penton, Vincent A-Cellucci, Jiwon Choi, Teow Lim Goh, Christopher Shipman)
In-person event
Despite the forms that have arisen since the mid-20th Century, conversations about poetic form are often limited to binary notions of traditional forms and free verse. But there need be no firm delineation between them: new forms often arise from free verse. We will explore how free verse spawns different approaches to structures and their subjects, and how changes in form demand performative engagement with the texts, in which writers and readers conspire to form order within a chaotic milieu.

**Outside of Class: Tentative Outlines and Turning Paths** (Charles Kell, Natalie Homer, Michael Wang, Anna Caritj, Cameron Barnett)

In-person event

A thesis often represents a student’s cumulative work in a creative writing program. But what happens next? Panelists, who have recently published their first books, will discuss their creative processes, what changes they made from thesis to book publication, how publication affected them, and their challenges they faced such as revision, submitting to journals and prizes, seeking an agent, and applying to residencies. These authors will offer practical advice to attendees and hold a brief Q&A.

**Overexposure: How Memoirists Protect Their Privacy** (Courtney Zoffness, Tomás Morín, T Kira Madden, Gina Frangello)

In-person event

This panel will explore the counterintuitive subject of privacy in a form that demands divulgence. How can we tell the "whole" truth without including everything? How do we negotiate dueling loyalties to an important story, and to loved ones? What devices can a nonfiction writer use to withhold or conceal things? And how do some craft choices reflect the burden placed on certain populations to perform vulnerability? Finally, how can memoirists retain privacy in the social media stratosphere?

**Page to Stage: Pathways to Production in a Virtual and In-Person World** (Bonnie Culver, Matthew Hinton, Rachel Luann Strayer, Jean H. Klein, Sergio-Andreo Bettencourt Urbina)

In-person event

Five playwrights describe their varied pathways to production before and during the pandemic. From play contests to networking to agent submissions to using directories, each will describe how their work came to be staged and how play development differs from all other creative writing forms. They will finish the session with an open discussion on how the virtual world may changed how theater may be shared in the future.

**Pictures of Books in Progress: Visualizing the Craft of Research and Writing** (Amy Reading, Sorayya Khan, Eleanor Henderson, Laura McNeal, Alexandra Chang)

In-person event

If you pop the hood on craft, what would you see? Four women de-mystify writing and researching by showing images of their works in progress and discussing the visual element of inspiration and organization. Across genres (novels, biography, memoir, and YA), they show you photographs, letters, spreadsheets, and maps, and offer examples of visuals that changed their
grasp of their material. Writing a book is solitary; join panelists who invite you right to their
desks and into their process.

**Plot Twist: Hybrid Programming is Here to Stay** (Kara Oakleaf, Suzy Rigdon, Matthew Patin, Conor Moran)
In-person event
Love it or hate it, hybrid programming is the future of literary events, offering unbeatable
accessibility and dynamic opportunities for programming not possible with limited budgets or
in-person events. Panelists from a library, and suburban and urban book festivals, who have all
capitalized on the power of technology, will talk strategies for leveraging online spaces in
tandem with in-person events to build your buzz and brand in a way that will inspire even the
most Zoom-fatigued of us.

**Poetic License vs. Fair Use** (Hannah VanderHart, Gerry LaFemina, Richard Peabody, Cathy
Wittmeyer)
In-person event
A lawyer well versed in fair use doctrine will moderate the panel: a publisher who has been on
various sides of copyright battles and two poet/professors. The moderator will introduce fair
use engaging the panelists in conversation about experience and case law. The conversation
will highlight the difference between creative risks with derivative material and plagiarism to
the point the artist must decide between creating or getting published. The panel will take
questions from the audience.

**Poetry Makes Things Happen: Feminists Writing for Social Change** (Sharon LaRue, Savannah
Sipple, Mariam Williams, DaMaris H Hill, Kelly Moffett)
In-person event
In the city where Breonna Taylor was killed, Louisville, KY, the Kentucky Foundation for Women
(KFW) resides and promotes the importance of social change through feminist expression. In
2020 alone, KFW granted $301,960 to KY artists. Panelists will share their funded projects that
includes giving voice to BIPOC women, telling the stories of incarcerated women, and exploring
what it means to be queer in Appalachia—and will show why more foundations like KFW are
essential, especially now.

**Poets Theater** (Terese Svoboda, Rodrigo Toscano, Joyelle McSweeney, Neil de la Flor, Douglas
Kearney)
In-person event
From Eliot to Okot p'Bitek, poets have stolen theater's ticks and tricks in hybrid forms. Moving
on from stylized poetry slams, language poets' performative poetics, and voice-driven poets
testing audience credulity, today's poets test new lineations and typography to “theatrify” the
page and performance. Five poets display their hybridity to unsettle narratives about race and
childhood that control human relations.
“Pretending to Write About the Future”: Speculative Fiction as a Lens on the Now (David Ebenbach, Elly Bangs, Jaymee Goh, Rone Shavers, Sheree Renée Thomas)
In-person event
“Science fiction is a great way to pretend you are writing about the future when in reality you are attacking the recent past and the present.” As Ray Bradbury suggests in this quote, many readers and writers turn to speculative fiction not to wonder about what might happen so much as to think about what’s already happening. Five writers and editors will share their experiences working with sci-fi that, rather than being an escape, serves as an engagement or confrontation with the present.

Publishing Your First Story Collection (Kristina Gorcheva-Newberry, Matthew Lansburgh, Caroline Kim, Michael Wang, Rachel Swearingen)
In-person event
Finding a publisher for a collection of short stories continues to be a daunting task. Five prize-winning authors lead a discussion detailing their journeys to publishing their first books. They will talk about how they landed their first publications, how they developed and shaped their short story collections, how they began to look for publishers, and other related topics such as submitting fiction to journals and national contests, querying agents, and overcoming rejection.

Queer Latinx Men & Vulnerability (Saúl Hernández, jj peña, Aldo Amparán)
In-person event
Latinx men who write on identity, culture, or those who grew up with limitations as to how they could express themselves, know how one's own culture plays a huge part in showing vulnerability, thus, creating perpetual feelings of shame affecting identity. As queer Latinx, we write because vulnerability is often seen as weakness; however, it’s necessary to address how it affects writing both from the writer’s and reader’s perspective.

Racially-Conscious Literary Criticism (Erik Gleibermann, Emily Bernard, David Mura, Felicia Rose Chavez)
In-person event
Just as astute fiction writers build their racial awareness to portray racial realities outside their own, discerning literary critics can develop such awareness to review books with unfamiliar racial experience. How can critics deepen understanding of an author’s racially-informed artistic tradition? Should critics seek editorial guidance to identify potential racial blind spots? This diverse panel brings together critics and creative writers to explore these and other questions.

Re-Presenting the Past: Poets Writing the Holocaust Towards a Humane Future (Maya Pindyck, Julia Kolchinsky Dasbach, Hadara Bar-Nadav, Elana Bell, Luisa Muradyan)
In-person event
What can writing poetry about the intergenerational trauma of the Holocaust do to address white supremacy? How can Jewish poets—specifically mothers—rewrite a narrative of exceptionalism for future generations while staying true to the particularities of Holocaust trauma? This panel takes up these questions through the voices of five poets, all mothers,
whose writing explores intersections of Jewish trauma, inheritance, motherhood, and poetry’s capacities for antiracist work.

**Re-Territorializing Space: What can American letters learn from Diné writers?** (esther belin, Jake Skeets, Manny Loley, Natanya Pulley)

In-person event
Diné writers, often expected to speak of their work for its content and aesthetic alone, carry a compounded burden since settler-colonial patterns of subjection promote primitivism, genocidal legislative history, Hollywood glossed, southwest aesthetics including violence and savagism. This panel presents Diné craft methods, Dinétics (Diné aesthetics/poetics) which are erased or obscured (at best) and violated or made meaningless (at worst) to interrogate false narratives as an act of restoration.

**Reckoning with Anti-Asian Violence: Reshaping Our Narratives and Communities** (Su Cho, Lisa Low, Danni Quintos, Anni Liu)

In-person event
In light of this year’s cultural reckoning with anti-Asian hate, how do we acknowledge both recent violence and longstanding history? How do we move forward in our writing practices and communities? This panel will focus on how we address racism, violence, and stereotypes through poetry and poetics—including lyric essay, ars poetica, and received forms—as a way to examine our indoctrination into racism, unlearn and heal from harmful ideologies, and reteach ourselves and our audiences.

**Reclaiming the Collection: Putting Together, and Selling, a Story Collection** (Megan Cummins, Sidik Fofana, Arinze Ifeakandu, Kiik Araki-Kawaguchi, Gothataone Moeng)

In-person event
In publishing and academic contexts, short stories almost always come with a caveat: they’re not marketable, or they’re just what fits most easily in the workshop format. What if we stopped comparing books of short stories to novels? This panel looks at the story collection as its own art form, rather than a prelude to a debut novel. From contest to indie press to Big Five: the panelists are writers who’ve come together to discuss how to write, arrange, edit, and sell a collection.

**Research as Survival: On Archival Research as Creative Practice & Reparative Act** (Sophia Stid, Carlina Duan, Kathryn Nuernberger, Chet-la Sebree, Jennifer Loyd)

In-person event
“I do not intend to speak about, just nearby,” Trinh T. Minh-Ha says in her film Reassemblage, critiquing the documentary genre. What does it mean to speak nearby, as women writers who practice archival research and make work in conversation with difficult histories? How do we reclaim and remake the act of research itself? How do we speak with, without speaking for? Join us for a conversation on the joys, challenges, ethics, and possibilities of research as creative practice and reparative act.
Retrograde Radical: Marilynne Robinson's Cosmic Realism (Ted Pelton, Elisabeth Sheffield, Aimee Parkison, Michael Rizza)
In-person event
Four innovative novelists, all also seasoned fiction workshop leaders, discuss how Robinson achieves her remarkable effects, engaging women's and men's lives, race, Christianity, and American cultural history in novels simultaneously unadorned and complicated, regional and universal, and reminding us that novelists can be our public intellectuals. Panelists will tease out how Robinson does what she does and what we can learn from this work, with insights for both pedagogy and our own writing.

Reunions Revised & Revisited: Writing about (re)connecting with birth families (John Gallaher, Nari Kirk, Gary Jackson, Diana Joseph, Jennifer Kwon Dobbs)
In-person event
Writers who are adopted or otherwise estranged from their biological parents face particularly challenging artistic questions about how familial reconciliation (or lack thereof) can be transformed from raw experience into poems, stories, or essays. These five writers will discuss how they’ve crafted their own experiences facing adoption, parentage, and identity into literary work—and, in doing so, explore the relationship between experience and art, and how each informs the other.

Reverberation: The Book Review as Literary (Labor) Labor (Marcela Sulak, Octavio Quintanilla, Chanda Feldman, Anna Ross, Martha Silano)
In-person event
Reviewers, both traditional and graphic, consider literary labor in relation to other labors, and reviewing as an act of literary citizenship. Within the Republic of Letters, they will discuss the review’s power to amplify voices and challenge dominate narratives. They explore the cerebral joy of reading a book, considering it deeply, and constructing an argument about it. As editors, teachers, activists, they end by sharing ideas for encouraging the next generation of reviewers.

Revise and Refine: Creating an Inclusive Writing Industry from the Top Down (Susette Brooks, Danielle Jackson, Merry Sun, Jeannine Cook, Maggie Messitt)
In-person event
In response to the Black Lives Matter protests and #publishingpaidme, many organizations promised to do better, but what does doing better look like? This panel includes book and magazine editors, a multicultural marketer, a bookshop owner, and the former director of a nonprofit who will discuss the actionable steps they’ve taken to rebuild the industry. They will also explain how to tap into a broad range of storytelling traditions within our country's growing multicultural communities.

Screenwriting 101 for the Novelist (Andrea Baltazar, Tom Provost)
In-person event
Many novelists want to transform their book into a marketable screenplay. This panel focuses on the beginning concepts they will need to get started: genre considerations, loglines, beat sheets, treatments, format, writing for a visual medium, the hero's journey, and more.

**Shaping a Poetry Manuscript That Has a Chance in Today's Literary Landscape** (KMA Sullivan, Erika Stevens, Suzi Garcia, Kayleb Candrilli)
In-person event
Even experienced writers struggle with putting together a manuscript that will be true to their project and appeal to publishers they are interested in working with. The panel, consisting of award winning editors and writers, will cover a range of topics from basics like font size and line spacing to more subtle aspects such as poem ordering and how to manage the reader's experience as they move through your book. All in order to give your collection the best chance of catching an editor's eye.

**Short Story as Laboratory** (Cara Blue Adams, Ramona Ausubel, Marie-Helene Bertino, Manuel Gonzales, Helen Phillips)
In-person event
The short story is a form uniquely suited to experimentation and play. Five fiction writers discuss innovative approaches to the short story in their own work and the work of writers whom they admire, reflecting on what premises and constraints have proved fruitful for them and for others, thinking through the purpose of experimentation—what it makes possible, both for the writer and the reader—and offering exercises to prompt writers who hope to experiment in their own work.

**So you can write. But can you write a book review?** (Adriana E. Ramírez, Carolyn Kellogg, Vidyan Ravinthiran, Walton Muyumba, Gabino Iglesias)
In-person event
To review a book connects readers with an unfamiliar text. And it’s an artistic project of its own. Yet it also embarks on a critical engagement with the work. How can all of these things be simultaneously true? Five writers and editors - a scholar of Black intellectual practice, a prizewinning poetry critic, a PEN award-winner, an expert in horror and a former books editor of the L.A. Times - discuss the art, craft and practice of book reviewing, exploring points of intersection and difference.

**So You Want to Be an Independent Editor** (Will Allison, Maya Shanbhag Lang, Pamela Erens, Erika Krouse)
In-person event
Many writers of fiction, creative nonfiction, and poetry offer freelance editorial services as a sideline, but few are able to generate a steady income as independent editors. If you’ve ever dreamed of self-employment as an editor, part-time or full-time, this panel is for you. You’ll meet four experienced author-editors who’ll share their personal stories, discuss best practices, and offer advice on everything from finding new clients to setting your rates.
Staying in Key: Recognizing and avoiding the false notes of anachronism (Aimee Liu, Keenan Norris, Jennifer Steil, Donna Hemans, Janet Benton)
In-person event
Unless you’re writing in an intentionally anachronistic form, like steampunk, you probably know better than to allow your Victorian characters to refer to fax machines or the Beatles. But staying in key involves more than historical and technological accuracy—especially if you write cross-cultural fiction. This panel discusses the many hidden dimensions of anachronism and how to avoid their false notes.

Strike a Chord: The Lyric Essay Forms of A Harp in the Stars (Randon Billings Noble, Heidi Czerwiec, Angie Chuang, Sayantani Dasgupta, Laurie Easter)
In-person event
This panel features craft talks by essayists whose work appears in the University of Nebraska Press anthology A Harp in the Stars, which Aimee Nezhukumatathil calls “a fascinating look into the bright heart of what the lyric essay can be.” Contributors will read brief excerpts of a segmented essay, a braided essay, a hermit crab essay in the form of a word search puzzle, and a hybrid lyric craft essay, then discuss practical strategies as well as theoretical concerns when writing in these forms.

Structure as Muse: The Generative Rewards of Daily Practice and Constraint (Aaron Angello, CA Conrad, Julie Carr, Alexis Almeida, J Michael Martinez)
In-person event
The blank page looms. What if self-imposed rules and practices could help you generate your most inspired work? This panel explores ways in which writers across genres pair daily ordinary activities (morning walks, art making) with self-imposed writing constraints (mandated vocabulary, word limits) to unlock creative potential and create full-length books. Panelists will discuss their practices and constraints and offer tips and exercises to help audience members begin their own projects.

Surviving (and Thriving in) the Sophomore Slump (Blair Hurley, Maurice Carlos Ruffin, Lara Ehrlich, Arif Anwar, Ladee Hubbard)
In-person event
That first book is out in the world, the launch is long past, and you’re back at your desk plugging away at the next one. You’ve already written and published one book—shouldn’t the next one be easier? If you’re still plagued by uncertainty, and struggling with your second book, you are not alone. This panel of authors working on their sophomore books will grapple with surviving your debut and how to get the work done afterward while encountering the struggles and slumps of second books.

Surviving Patriarchy: Colonialism and its Impact on Muslim Women’s Literature (Tayyaba Syed, Carla Taylor, Afshan Malik)
In-person event
Historically, Muslim women made significant literary contributions. However, many of these contributions have been muted, dismissed, or deliberately misused due to patriarchal constructs which suppressed vibrant, minority voices. Subduing women's literature manifested due to colonialism and patriarchal constructs around the world, and it is prevalent up to recent day. Together, we will journey into the lives Muslim women literary legends and unearth staggering accounts of rising women's voices.

**Tell It From All Sides: Writing a Story with Multiple Points of View** (Angie Kim, Julia Phillips, Jean Kwok, Danielle Trussoni, Kali Fajardo-Anstine)

In-person event

Some stories are told from a single point of view, while others are told by many characters who take turns giving us their own (sometimes conflicting) version of events. How do you decide when to use multiple perspectives? Which characters should serve as narrators? And once you've decided on multiple perspectives, how do you create voices that are strong and distinct? We will discuss the when, why, and how of writing an effective multiple-POV story to deliver a powerful, layered narrative.

**Telling Tales (& Tankas) Out of School: University Presses Seeking Creative Work** (Katie Cortese, Lisa Bayer, Courtney Ochsner, James McCoy, Parneshia Jones)

In-person event

Most University Presses (UPs) can't bestow six-figure advances, fly authors to events around the globe, or dedicate months to building media buzz, but because they aren’t profit-driven, UPs take risks and champion voices other houses may overlook. As a result, their creative titles regularly win awards, break conventions, and enrich the literary conversation. The directors and editors on this panel will discuss the many benefits of publishing with UPs as well as share manuscript wish lists.

**Ten Years After Occupy: Writing, Capital, and Power** (Jess Row, Rion Amilcar Scott, Alexandra Kleeman, Tracy O'Neill, Matt Bell)

In-person event

In the decade since Occupy Wall Street, American writers have focused on questions of money and power to a degree not seen at least since the 1930s. On this panel, five novelists will discuss how recent critiques of capitalism have shaped their writing, their teaching, and their approach to the literary community.

**The Art of Pitching Nonfiction: How to Sell Your Essays, Reporting, and More** (Caleb Johnson, Irina Zhorov, Jenny Tinghui Zhang, Tessa Fontaine)

In-person event

The first impression a writer makes on an editor happens in the pitch. But what exactly does a successful pitch look like? How long should one even be? What elements should a pitch contain in order to get that coveted assignment? Four writers with experience publishing reportage, essays, profiles, and other nonfiction discuss how to grab an editor's attention with a pitch that tells a compelling story, and how to pivot if a pitch gets turned down.
The Best Apology Is Changed Behavior: An Editorial Call to Action (Adrienne Perry, Monica Prince, Somayeh Shams, Julia Brown)
In-person event
The permanent impacts of COVID and the Black Lives Matter movement on the publishing industry have yet to be determined, but the early ripples prove a need for a top-down reassessment of editorial practices. Small presses and literary magazines must reckon with patriarchal white supremacy if they plan to survive this social justice moment. Writers/editors discuss how identity impacts editorial biases, while offering strategies, such as apprenticeships and training, to create lasting change.

The Buzz on Book Doctors: When Hiring an Editor Is Worth Your Time & Money (Christine Pride, Britt Tisdale, Alka Joshi, Brenda Copeland, Iwalani Kim)
In-person event
Writing a book can be a lonely endeavor. You learn your craft, draft a manuscript, and get feedback from critique partners. What comes next? Hiring an independent editor can be the invaluable next step toward unlocking a book’s potential. But whom to hire, how to afford it, and how to get your money’s worth? Two former Big Five editors, writers who’ve worked with independent editors, and a literary agent discuss vetting book doctors, maximizing the relationship, and locating sources of funding.

The Colonel: Thirty years later (Claudia Castro Luna, Alexandra Regalado, Yvette Siegert, Maryam Parhizkar, William Archila)
In-person event
First published in 1978 Carolyn Forché’s poem, “The Colonel” set in El Salvador as the country spiraled toward civil war, has been widely read, critiqued, emulated, and anthologized. Thirty years after the signing of the peace accords that ended the war and the poem’s publication, five Salvadoran poets born in El Salvador and in the US—of different generations and affinities with the poem—discuss the impact of “The Colonel” on contemporary writing and on a generation of Central American poets.

The Edited Voice: The Challenge of Maintaining a Writer’s Distinct Voice (Nancy Lord, Holly Hughes, Elizabeth Dodd, Juan J. Morales, Jill McCabe Johnson)
In-person event
Panelists who work as both editors and writers will consider the balance between voice and conventions from both sides of the process. How do editors encourage the unique voices of writers when they may not comply with standard diction or syntax or may be experimental or stylistically different from a publication’s norm? How can writers best work with editors to strengthen their writing while maintaining their distinct voices?

The Future of Black: The Advent of 21st Century Second-wave Afrofuturism Poetry (Len Lawson, Cynthia Manick, Tim Seibles, Teri Cross Davis, Steven Leyva)
In-person event
Afrofuturism has experienced a second-wave in the 21st century mainstream propelled by the success of the 2018 blockbuster film Marvel's Black Panther. This panel explores the impact of this second wave on Afrofuturism poetry. Panelists featured in a new poetry anthology on Afrofuturism, black comics, and superhero culture discuss how their poetry contributes to second-wave Afrofuturism along with insights to Afrofuturism poetry as a sustainable genre and defining it for future generations.

**The Hybrid Poem and Its Myriad Possibilities** (Kimiko Hahn, Jill Bialosky, Brenda Hillman, Lillian-Yvonne Bertram, Paisley Rekdal)
In-person event
Juxtaposing modes of expression, the hybrid poem allows for discursive, expansive thought. For these poets, “hybrid” can refer to hybridity of genre, form, literary influences, and the use of “unpoetic” materials, like scientific writing or computer programming. Hybrid poems explode the syntactic, intellectual, and formal directions contained in every poem and make them visible to the reader. This panel will highlight the ways the hybrid poem can stretch the boundaries of contemporary poetry.

**The Importance of Pleasure: Representations of Sex and The Body in Pleasure** (Angie Dell, Jenny Irish, K-Ming Chang, Taylor Byas, Jessica Stark)
In-person event
Writing about the body experiencing sensual pleasure—especially female-identifying and queer bodies—is often outweighed by writing featuring the body shamed and sexually traumatized. This panel is shaped by questions centered on the comparative absence of pleasure on the page. As practicing writers, whose work, in varied ways, celebrates the body, the panelists will discuss the importance of representations of pleasure and offer craft practices they employ when writing the sensual and sexual.

**The Light of the World Came Through** (LeAnne Howe, Joy Harjo, Kim Blaeser)
In-person event
Panelists discuss the making of the landmark anthology When The Light of the World Was Subdued, Our Songs Came Through. The poetry, songs, and chants in the anthology span four centuries and includes 161 Native nations poets. There is nothing like it that can account for the lands and the poets and poetry that came from these lands. Panelists will discuss the editorial structure of the book that begins in the East to North and continues West and then to the South.

**The Literary Ghost Story: The Power of Haunted Fiction** (Joy Baglio, Kelly Link, Sequoia Nagamatsu, Amber Sparks, Yohanca Delgado)
In-person event
Recent years have shown the continued popularity of ghost stories across literature, from the terrifying and literal to the comedic and metaphorical, yet how do we make sense of the ghost story as contemporary fiction? In this panel acclaimed genre-bending authors will talk about the ways ghosts manifest in their own work, the varied roles ghosts play in literature and across
cultures, strategies for writing ghost stories, and why they (and all of us) continue to be drawn to haunted fiction.

**The Long Devotion: Poets Writing Motherhood** (Nancy Reddy, Emily Pérez, Erika Meitner, Joan Naviyuk Kane, Faylita Hicks)
In-person event
Is parenting all-consuming—or is it a complex and nuanced insight into life that adds depth and meaning to our creative practices? Contributors to the new anthology The Long Devotion: Poets Writing Motherhood share original writing in a conversation that navigates a range of transformative experiences including living with children both young and grown, being a single parent, experiencing infertility, having a transracial adoption, and being the birth parent in an open adoption.

**The Lyric Field: The State of Indie Poetry Publishing Now and in the Future** (Marc Vincenz, Dennis Maloney, Matvei Yankelevich, Peter Conners)
In-person event
Established indie publishers, White Pine Press, Ugly Duckling Press, MadHat Press and BOA Editions discuss the ins and outs of the current sphere of independent poetry publishing. Topics will include the manuscript selection process (including contests and open submissions), layout and design, PR, marketing, distribution, reviews, the real economics of running a successful poetry press, current trends and waves, technology and the future.

**The Medium is the Message?: Writers Working Across Genres** (Suzanne Richardson, Casandra Lopez, Jen Soriano, Samantha Tetangco, Lev Keltner)
In-person event
This panel explores the myths and realities of writers who work across multiple literary genres—nonfiction, poetry, and fiction. Panelists will address the specter of genre mastery, institutional pressures, and how genre pivoting influences personal and professional lives. Craft topics will include the relationship between form and content, voice across genres, poly-genre versus hybrid work, and the persistence of genre. The panel affirms writing across genres as transformative practice.

**The Personal Voice of Perception: Teaching at the Intersection of Writing & Art** (Ryan G. Van Cleave, Jeanette Eberhardy, Melissa Tombro, Mairead Byrne, Daphne Strassman)
In-person event
This presentation will examine teaching at the intersection of writing and visual art to help student artists find meaningful connections between self, learning, and world. The goal is to share ways for Art School writing faculty to invite every student to build informed conversations about their work.

**The Poet’s Voice: Conversations with the Archive** (Diana Marie Delgado, Julie Swarstad Johnson, Allison Adelle Hedge Coke, Francisco Aragón, Urayoán Noel)
In-person event
Poetry Centered, a new podcast from the University of Arizona Poetry Center, invites poets to curate selections from Voca, the Center’s online audiovisual archive of 1,000+ recorded readings from 1963 to today. In each episode, new constellations of meaning emerge, coalescing as intergenerational conversations across time and space. The producers and three poets who have hosted episodes will reflect on voices they encountered in the archive and how this experience shaped their present thinking.

**The Poetry of YA Prose: Novelist-Poets at Work** (Shana Youngdahl, Raquel Vazquez Gilliland, Brynne Rebele-Henry, Kit Frick, Guadalupe Garcia McCall)

In-person event
YA authors who are also poets will discuss the many ways the craft of poetry has informed their fiction. Attendees will learn the relationship between poetry and prose, how poetry can benefit prose, how these authors see the specific relationship between poetry and YA, as well as how authors navigate each genre’s community.

**The Power of Email: Intimate Storytelling, Community Connection, and, OK, Sales** (Stephen Knezovich, Anne Trubeck, Sari Botton, Fiza Pirani)

In-person event
The email newsletter, when done well, can be a powerful tool for expanding a writer’s (or organization’s) audience, building relationships, and connecting with readers. And it’s much more than self-promotion. Learn why email newsletters are important and how to do them well, and explore the flexibility and creativity inherent in the form. Panelists share experiences and know-how as writers, editors, publishers, and marketing professionals from Belt Publishing, Catapult, and Creative Nonfiction.

**The Power of Podcasting: Finding Creative Autonomy in the Audio Form** (Laura Joyce Davis, Sarah Enni, Claribel Ortega, Sarah Zarr, Dhonielle Clayton)

In-person event
Authors are turning to podcasting to find new audiences and expand their platform—but podcasting isn’t just about promotion. A National Book Award finalist, a feature film novelist, a Fulbright scholar, and two NYT bestselling authors talk about what podcasting gave them that publishing couldn’t: quick, consistent deadlines, tools to develop their craft, an antidote to perfectionism, and a space to connect, critique the industry, and collaborate with fellow authors and creators.

**The Queer Art of Problematizing Masculinity** (Sarah Madges, A.E. Osworth, Nick White, Meredith Talusan)

In-person event
Feminist economist Heidi Hartman defines patriarchy as “relations between men, which have a material base, and which, though hierarchical, establish or create interdependence and solidarity among men that enable them to dominate women.” Masculinity is one of the defining forces of our contemporary world; its presence or absence is always a salient choice in prose.
This is an exploration of craft choices across genre that problematize masculinity with intentionality and artistic rigor.

**The Revolution Will Be Serialized: Literary Journals and Political Movements** (J A Bernstein, Julia Brown, Katie Edkins Milligan, Dustin Pearson, Gilad Elbom)
In-person event
“The literary history of the thirties,” George Orwell warned in 1940, “seems to justify the opinion that a writer does well to keep out of politics.” Yet 80 years later, most literary journals, like most presses and institutions, have felt the need to confront political realities, including assaults on democracy, police brutality, sexual abuse, and more. Are there risks in embracing these aims? What is the effect on the art they produce? Can journals remain relevant without becoming dogmatic?

**The Spillover: The Translator’s Memoir/Novel/Imaginary Epistolary Dialog** (Marcela Sulak, John Keene, Liliana Valenzuela, Judy Halebsky)
In-person event
Four writers translating between English, Japanese, Spanish, Portuguese, Czech, French, and Hebrew (over)whelm the conventions that separate reading and writing, writing and translation. They reflect on how their own writing continues their affective, political, and transcultural work of translating literary texts. In their work, they attend to the consequent reconfigurations of race, ethnicity, gender, class, and status that are marked by language and which change over time.

**The Subtle Ethics of Writing About Others** (Helena de Bres, Courtney Kersten, Gina Arnold, Cara Meredith, Julie Lythcott-Haims)
In-person event
Nonfiction writers often grapple with how to write ethically about others. Memoirists, biographers, essayists, journalists: all worry about hurting loved ones, misrepresenting those of differing cultures, or disrespecting non-human nature in their work. This panel explores the various ways writers navigate these tricky issues. Panelists and audience will share their experiences of developing moral standards in this area, with the aim of expanding our vision of the challenges and possibilities.

**The Teaching Press as an Agent of Change** (Emily Smith, Neelanjana Banerjee, Robyn Crummer-Olson, KaToya Ellis Fleming, Sonia Ali)
In-person event
Teaching presses and apprenticeships in the art and craft of publishing prepare student writers to submit and publish their work. They also provide the foundation for a more inclusive, innovative, and accessible publishing industry. Join panelists from Kaya Press, LARB Books, Lookout Books, and Ooligan Press as they discuss their respective publishing models and demonstrate how their work as publishers, editors, and teachers empowers future generations to lead meaningful change.
The Value and Use of Eco Poetry Anthologies in a Time of Environmental Crisis (Elizabeth J Coleman, Allison Hedge Coke, Camille Dungy, Ruth Nolan, Ann Fisher-Wirth)
In-person event
Five ecopoetry anthology editors will discuss editing and publicizing anthologies (international, national or local) encouraging action on our environmental crisis and environmental injustice that can help readers feel a sense of both urgency and hope. Some of us have collaborated with scientific or environmental organizations, donating royalties and developing action guides. We will discuss organizing the book, finding a publisher, working with the publisher to develop a unique point of view.

The Vast Importance of Small Spaces in Nature (Allen Gee, Susan Fox Rogers, Sean Hill, Renata Golden, CMarie Fuhrman)
In-person event
How do creative nonfiction writers craft layered or intricate essays by focusing on small spaces, or what others might somehow overlook? A creek, a garden, a park, a tide pool, an ant hill, a sand dune, a river’s reach, a prairie dog burrow, an owl’s nest—our panel will discuss how we apply close observation and contemplation to reveal larger issues about the environment in our work. Protest or preservation can take root in the most commonly known or miniature and otherwise unseen places.

The World Split Open: Four Women Poets on Memoir (Sharon Dolin, Natasha Trethewey, Jennifer Militello, Natasha Saje)
In-person event
“What would happen if one woman told the truth about her life?/ The world would split open,” wrote Muriel Rukeyser in the poem “Käthe Kollwitz.” How does truth telling and the construction of a voice differ in the genres of poetry and memoir? How do gender, class, and race figure into what is told? What world—if any—is split open? These poet/memoirists discuss the urgency of their turn to prose, also reading briefly from their memoirs.

They Must’ve Felt (Darlene Taylor, Breena Clarke, Rion Scott, Jacinda Townsend, Crystal Wilkinson)
In-person event
Writers often face empty spaces when researching the past. With fragmentary records, diaries, letters, artifacts, art, and vague memories passed from one generation to the next, writers of historical fiction speculate about geography, sociology, and emotional landscapes. This panel discusses the work of historical imagination in shaping the interiors of characters, interpreting the past, and recovering history.

This Is How We Do It: Periplus Collective Mentoring BIPOC Writers (Bix Gabriel, Lan Samantha Chang, Kimberly Wong, Adrienne Raphel, Dasia Moore)
In-person event
In an open chat, Periplus mentors, Lan Samantha Chang, and Adrienne Raphel and fellows, Kimberly Wong, and Dasia Moore will share their experiences about mentorship. Formed in
2020, the Periplus Collective of more than fifty writers is committed to mentoring fellows -- promising BIPOC (Black, Indigenous, people of color) writers in the U.S. who are at an early stage in their careers. Hear why Periplus was formed, what works or not, and how to make the most of mentorship, as a fellow or a mentor!

**This IS Women’s Fiction: Asian and Asian American Women and the Global Narrative**
(Catherine Ciepiela, Sabina Murray, Gina Apostol, Tracy O’Neill, Meng Jin)
In-person event
From Tiananmen Square to the London Bombings to Duterte’s dictatorship in the Philippines to the power of Fake News, four women writers’ work reshapes the narrative of contemporary event as it gels into history. Through their novels that deal with the big issues—representation, surveillance, legacy, colonialism, resistance—the work of these award-winning Asian women is working to transfigure the discourse through the political novel as it expands to include diverse, articulate voices.

**Tillie Olsen tribute** (Katherine Arnoldi, Elaine Orr, Erika Lutz, Ariel Gore, Anthony Dawahare)
In-person event
Tillie Olsen (1912-2007), writer, activist, mentor and supporter of women writers is central to working class literature, feminist literature and writing about the imagination and the artistic process. Publications include Tell Me a Riddle (1961), Silences (1978). “Tillie Olsen helps those of us condemned to silence—the poor, the racial minorities, the women—find our voices.” (Maxine Hong Kingston). Presenters share about Olsen’s mentoring. Short reading, film excerpts and slide show.

**To Lie or Not to Lie? How Writers Choose Between Fiction and Nonfiction.** (Adrienne Brodeur, Bethy Nguyen, Mira Jacob, Said Sayrafiezadeh, Joanna Rakoff)
In-person event
How do writers decide between fiction and memoir? How does the process of writing shift when shifting genres? In this panel, writers who have written and published in both genres will discuss the craft choices, ethical questions, research inquiries, and publishing concerns that lie behind each. Rather than approaching the topic as fiction v. nonfiction, we will offer examples of how to navigate both, and encourage people to consider the possibilities that emerge from multi-genre writing.

**Total Strangers: Undergrads, Authors, Editors on Amplifying International Voices** (Arisa White, Shannon Sutorius, Edward Sourby, Pamela Toussaint, Soma Mei Sheng Frazier)
In-person event
How does a group of undergrads who’ve never met collaborate strategically with far-flung authors and editors to create a publication drawing submissions from writers working in 47 countries (plus 48 U.S. states) in its first six months of existence? This panel—comprised of intergenerational "lit' nerds" building global dialogue and community via a digital venue recently recognized as an extraordinary debut magazine by the CLMP—seeks to answer questions of reach, resources and representation.
Translating Trauma: Poetry, Self & Other (Yolande Schutter, Dan Kraines, Catherine Pond)
In-person event
Trauma is universal, but since 2020 it has become vital that we explore our relationship to
trauma and our translation of that trauma into words, between languages, from ourselves to
others and from others to ourselves. This panel will explore personal and political traumas and
their translations in and out of language and meaning across a variety of poetry, examining the
wider implications of translation beyond just its literary usage.

Translingual poetics, Transgression & Resistance (Clara Burghelea, Brenda Cárdenas, Joan
Naviyuk Kane, Beatrice Szymkowiak)
In-person event
Poets and translators discuss how translingualism, defined by Dowling as “a set of strategies by
which writers engage with diverse linguistic codes in ways that are context-dependent,” can
constitute transgressive acts of resistance, in contexts where political, patriarchal and settler
colonial powers have encoded hierarchical values to languages, bodies and cultures. They
consider interlingual dynamics and tensions between translatability and untranslatability at
play in translingual poetics.

Transparency and Transformation: the Literary Institution at the Tipping Point (Keetje Kuipers,
Ruben Quesada, Joyce Chen, Crystal Williams, Rob Arnold)
In-person event
Many literary institutions are reckoning with a history of exclusion and discrimination.
However, after accusations have flown and mea culpas been made, most have chosen to work
behind closed doors as they try to reinvent the systems of power among their staff and on their
board. Come hear from leaders at organizations who are undertaking this necessary DEI work
out in the open, where transparency and accountability allow for vulnerability, and where
misstep can be an opportunity to grow.

Trying for Fire: A Tribute to and Celebration of Tim Seibles (Remica Bingham-Risher, Tyehimba
Jess, Patricia Smith, Denise Duhamel, Alan King)
In-person event
Born in Philadelphia, Tim Seibles is a renowned performer, professor, mentor and poet,
reckoning with race, sensuality, belonging and the Divine. For more than 30 years, he taught at
Old Dominion University, but many poems and much of his National Book Award nominated
Fast Animal is set in the City of Brotherly Love. He served as Virginia’s Poet Laureate from 2016-
18. The panelists will celebrate his contributions to the world of literature and afterwards Tim
Seibles will share his work.

Two-Year College Creative Writing Caucus (Michelle Gonzales, Amy Fladeboe, Marlys
Cervantes, Joe Baumann, Stephanie M. Lindberg)
In-person event
The annual two-year caucus meeting provides a space to connect, report, archive, and initiate conversations about creative writing at two-year colleges as related to AWP. Additionally, this annual meeting gives the caucus an opportunity to recruit and support new members, align our work with AWP, and plan and prepare for the AWP Conferences. The annual meeting is supported with an email list serve, webpage, and facebook account to continue and sustain the work until we can meet again.

**United We Stand: How diverse collections create space** (Niki Herd, Jake Young, Susan Muaddi Darraj, dave ring, celeste doaks)
In-person event
Literature provides some solace, even after a global pandemic, widespread racial unrest and the Capitol attack. And while America’s still healing, the diverse anthology/edited collection is one substantive and impactful way to unite voices. Now more than ever, more women, POC, and queer writers are leading and creating our own spaces for diverse narratives. The editors in this panel discuss projects they directed, alongside the challenges and triumphs they faced organizing and pitching them.

**Unmake the Patriarchy of Your Mind** (Kristen Millares Young, Alexandra Teague, Anastacia Renée, Laura Read, Sonora Jha)
In-person event
For millennia, patriarchal expectations have shaped literature’s socioeconomic context and making. This intersectional panel brings together five award-winning writers who rewrite the patriarchy's impact on our lives and art as Black, Latinx, South Asian and White women — from persona poems as a Black womanist or in the voice of Baba Yaga, to centering Latinxs in tales of settler colonialism, to poems that confront workplace sexism, to a mother's essays about wringing the toxic from her son.

**Veterans Online: A Field Guide for Navigating the Digital Writing Sphere** (Peter Molin, Matt Gallagher, Teresa Fazio, Jennifer Orth-Veillon, Ron Capps)
In-person event
Iraq and Afghanistan mil-and-veteran writers have enthusiastically embraced the Internet to amplify their voices and build audiences through blogging, online publishing, remote workshopping, and social media promotion, and as a bridge to traditional print publication. The members of the panel, all accomplished authors or online journal editors in the veteran-writing field, offer a range of perspectives regarding best online publishing practices, lessons learned, and future possibilities.

**Voices of Exile: Translating a Lost Homeland, Sponsored by ALTA** (Nancy Naomi Carlson, Ye Chun, Mauricio Espinoza, Jennifer Rathbun, Russel Valentino)
In-person event
Exile has inspired a diverse body of literature from around the world. Translating exile-themed writing takes into consideration the cultural, historical, personal, and especially political differences unique to each language and country. This panel of writers and scholars, translating
from such languages as Bosnian-Croatian-Serbian, Chinese, French, and Spanish, will briefly discuss, then read bilingual examples of the many faces of exile, then address audience questions.

**Voyage Image Poem: An Exploration of Hybrid Texts** (Diana Khoi Nguyen, Anthony Cody, Elizabeth Bradfield, Tess Taylor, Brynn Saito)

In-person event

Photographs, writing and travel have been inextricably linked since the dawn of the postcard. A photo says, “I was here” and a poem asks “where and who was I?” By bringing the two art forms together, these book-length explorations—of Antarctica, of the parallels between dust-bowl migrants and today’s California, of Japanese American incarceration, of the aftermath of a brother’s suicide, and of post-1848 violences against Mexican/Mexican Americans—show how poem and image dynamically converse.

**Wanting a Seat at the Table Without Being Eaten Alive: The Elusivity of Success** (Lee Ann Roripaugh, Nana-Ama Danquah, Jan Beatty, Allison Adele Hedge Coke)

In-person event

Writing is a solitary occupation, but once a book enters the world, it belongs to readers, critics, and marketplace alike. Capitalism’s gaze (which of course is, by default, white, male, cis-het, abled, etc.) fetishizes, tokenizes, sexualizes, and centralizes certain writers, while erasing/overlooking others. At the same time, writers need/want to publish and also to market/sell their book. How to be an artist without pandering to or becoming complicit with the hegemonies of the gaze?

**What Happens When What We Tell Ourselves Changes?** (Barrie Borich, Gabrielle Civil, Cooper Lee Bombardier, Aisha Sabatini Sloan)

In-person event

This nonfiction panel will discuss writing to meet the key of our present moment. Have paradigm shifts related to race, justice, consent, gender, identity, and the pandemic impacted our understandings of life before now, and if so, how do we accept this charge to deepen and expand our work to meet the times? How do we keep writing with imagination, complexity, and grace during periods of cultural transformation? What is the creative nonfiction writer’s role in histories still unfolding?

**What it Means to be Free** (Jennifer Fitzgerald, Gigi Blanchard, Ravi Shankar, Rosalyn Spencer, Jessica Hall)

In-person event

In his 1983 “Letter to Prisoners,” James Baldwin writes: "What artists and prisoners have in common is that we both know what it means to be free." For the writer and activist concerned with social justice, the mass incarceration system in the U.S. is the final frontier of arts programming and writing workshops. Writers and educators within the system will discuss trauma-informed pedagogical strategies, censorship, and structures you can implement for correctional engagement in your community.
What Kind of Times Are These? Immigrant Poets and the New Politics of Resistance (Olga Livshin, Mariya Deykute, Lana Spendl, Larissa Shmailo, Anna Halberstadt)
In-person event
Adrienne Rich writes: “I’ve walked there picking mushrooms at the edge of dread, but don’t be fooled / this isn’t a Russian poem, this is not somewhere else but here.” This panel is about English language poets from Eastern Europe writing about the parallels between their homes and the US: nationalism, nativism and homophobia, and human rights abuses. We discuss new strategies of resistance, for more than one culture, and explore how poets co-opt the language of oppressors for their own power.

What the World Needs Now: Wellness & Healing through Literary Arts (Rosemarie Dombrowski, Sheree Greer, Justin Rogers)
In-person event
The literary arts are experiencing more relevance than they have in decades, being more widely regarded as a conduit for healing, a therapeutic modality that benefits mental and physical wellbeing, augments the social and emotional learning of individuals and communities. This panel will feature the work of three nonprofits that employ poetry in therapeutic ways across diverse demographics—from youth in both public schools and nontraditional spaces, to the medically and socially vulnerable.

What’re You Going to do with That Degree?: Making Healthy Undergraduate Programs
(Andrew Brininstool, Oindrila Mukherjee, Kiki Petrosino, Glenn Shaheen, Sarah Anne Strickley)
In-person event
Aside from workshops, what can undergraduate creative writing programs offer students to create a vibrant and engaging community? The panel will discuss undergrad literary journals, navigating budget issues associated with reading series, and enticing cash-strapped students to participate in outside activities. We’ll consider how a program can create an international sense of community as well as offering local service opportunities for writers—all while bearing in mind postgraduate nerves.

What’s Form Got to Do with It: Finding Shape in Memoir Projects
(Sarah Fawn Montgomery, Tyrese Coleman, Marcos Gonzalez, Jami Nakamura Lin, Krys Malcolm Belc)
In-person event
How do you write the story of your life if words are not enough? Panelists interrogate traditional forms to explore how resisting, reimagining, and rebuilding memoir expectations allows writers to more accurately tell true stories. Panelists will discuss their diverse projects, including memoirs-in-essays, memoirs in stories and essays, memoirs incorporating research and theory, memoirs using image, and illustrated memoir, offering strategies for discovering the form for your memoir.

When Do We Eat? Food and Feasts as Narrative Potential in Fiction
(Temim Fruchter, Gina Chung, Kayla Kumari Upadhyaya, Chelsey Johnson)
In fiction, as in life, communal meals can be realms of possibility. Lavish holiday tables can be pivotal sites of magic, mess, or tension. Feasts convene characters both close and estranged, friendly and inimical. Dominant ideas of 'family dinner' can be queered, bent, defamiliarized. And the food, vivid and specific, can be a character, too. This will be a conversation between fiction writers to whom food and meals are culturally significant in their lived lives, as well as in their stories.

**When Form Meets Content: Structuring a Nonfiction Book** (Daisy Hernández, Danielle Geller, Maddie Norris, Elissa Washuta, Melissa Faliveno)

In-person event

Structuring a book-length work presents unique opportunities and challenges. How does form meet content at over 50,000 words? There are a myriad of different ways to answer this question. This panel brings together a diverse group of nonfiction writers from across the country to discuss their approaches to form in a manuscript, the many craft decisions made during the writing process, and the different storytelling lineages called upon in crafting the final version of the work.

**When Women Break Bad: Writing Unladylike Rage** (Leigh Camacho Rourks, Rebecca Hazelwood, Sharon Harrigan, Nikki Dolson, Alison Pelegrin)

In-person event

There is such a profound cultural discomfort around women's anger, especially women's rage, that when it is depicted it is generally either sublimated or fetishized. Those who aren't are often coded as masculine, mentally ill, or victimized (or all three). While many male protagonists are more antihero than hero, "bad" women risk the deadly label of "unlikable." Five exceptional authors representing fiction, nonfiction, and poetry discuss the pitfalls and joys of being unladylike on the page.

**Whenever the Wounds of Injustice are Salted We Will Gather: Poetry of Activism** (Sarah Browning, Tamiko Beyer, Ching-In Chen, Sonia Sanchez, Vincent Toro)

In-person event

How can poems make vivid the work of activism and protest and attract more people to social movements? Can poems make us more compassionate, effective activists? Called by Vincent Toro’s poem, “Vox Populi for the Marooned,” poet-activists will read poems on nuts and bolts of social change: demonstrating, making flyers, zines, and new media, fundraising, direct action, group messaging, door knocking. Panelists will discuss craft elements that make visible the hard work of building another world.

**Where Words and Music Meet: Writerly Revelations of Deep Listening** (Philip Graham, Francesca Royster, Karen Tongson, Desirae Matherly, Tom Larson)

In-person event

Everyone listens to music, but writers can listen with a special ear for the lessons of craft and artistic structure, for sparking hidden pockets of forgotten or suppressed autobiography, or for
guides to one’s cultural identity. Music, like writing, is multi-vocal. Writers attempt to translate the music we hear into metaphor, images, narratives, and revelations, as we recount the often unexpected journeys music offers and describe the places we might then arrive at in our writing.

Who Are Adoptees and Who Has the Right to Write about Them? (Marci Calabretta Cancio-Bello, Tiana Nobile, Leah Silvieus, Ansley Moon)
In-person event
Books featuring adoption have garnered attention in recent years, and yet many portrayals of adoptees in literature continue to be one-dimensional. This panel takes a critical look at adoptee representations in several examples of contemporary literature in order to interrogate the ways in which adoptee narratives reflect broader understandings of adoptee identity. Panelists also examine the consequences that such problematic depictions can have on US international relations and policy-making.

Who gets to tell our stories: Analyzing power and ethics of storytelling (Marcos Damián León, Prisca Dorcas Mojica Rodríguez, Ala-n Pelaez Lopez, Ashia Ajani, Raquel Reichard)
In-person event
Responding to the controversy over American Dirt, author Jennine Cummins claimed she wanted "to humanize 'the faceless brown mass' of Mexican migrants coming to the U.S." Literary critics defended her despite community outcry that it wasn’t her story to tell. This panel asks: Who gets to tell whose stories? The goal of the conversation is to develop an on-site ethics of authorship that considers the agency of racialized and gendered subjects within the field of storytelling.

Widening the Lens: Diversifying Nature Writing (Kim OConnell, Ashia Ajani, Frank X Walker, Paola Rosa-Aquino, Nancy Lord)
In-person event
“Nature writing” has long been associated with privileged people enjoying pristine environments, devoid of human influence, in ways that disregard more complicated realities of race, class, access, colonialism, and more. A diverse group of panelists who publish and teach nature writing will discuss how the old concepts of nature and nature writing have been replaced in recent years with a broader range of writers, experiences, and ideas.

Winners on Winning: Advice and Insight on Literary Contests (Emma Komlos-Hrobsky, Suphil Lee Park, Ananda Lima, Joy Priest, Devon Walker-Figueroa)
In-person event
Literary contests can be a great way to connect with editors, build an audience, and find a good home in the world for your work. Submitting to contests is also an art in itself, one that requires savvy, strategy, and perseverance. In this panel, four writers who’ve found success in literary contests offer advice on choosing opportunities to pursue, selecting what to submit, and weathering the ups and downs of contest news—all while staying grounded in what matters most: the writing itself.
Words Made Visible: Lit Centers Change the Landscape (Karen Schubert, Barbara Cole, David Hassler, Amy Bagwell, Michael Khandelwal)
In-person event
Literary arts add playful, evocative, poignant and memorable elements to traditional public art. Literary centers from large and small cities spark ideas, such as installing a poetry or memory mural; poetry and recordings on utility boxes; poems on sidewalks and buses; large-scale banners featuring acclaimed local writers; a sculpture honoring a literary luminary, and more. Presenters will include tips on collaboration, installation, public and private permissions and securing funding.

Workshops for the Working Class! How We Build Learning Spaces Outside Academia (Marcus Omari, Nancy Lynee Woo, Alyesha Wise, Hiram Sims, Danielle Mitchell)
In-person event
How do learning spaces rally in service of their community members and bridge the access-gap between art literacy and class? In this panel, four diverse L.A. area workshop founders open a dialogue on their community outreach, operating practices and pedagogies. Each panelist will outline achievements and challenges they’ve encountered in their work to uplift, mentor, teach and advocate new models that center multiculturalism and deny systems of domination and white supremacy in the classroom.

Worth a Thousand Words: Integrating Visual Elements into Creative Nonfiction (Chelsea Biondolillo, Lilly Dancyger, Marcos Gonzalez, Grace Talusan, Megan Culhane Galbraith)
In-person event
Writers trade in words, but sometimes words aren't enough. A diverse panel of award-winning memoirists and essayists will discuss how photos, documents, original artwork, and other visual elements can deepen, complicate, and illuminate creative nonfiction. Discussion will cover craft concerns, like what can be described vs. what must be depicted, and how to go about weaving images into text; as well practical ones, like permission and convincing publishers that images are essential to your work.

Wrangling the Beast: Playing With Structure in the First Novel (Joy Baglio, Emma Komlos-Hrobsky, Lina Maria Ferreira Cabeza-Vanegas, Swati Khurana, Raluca Albu)
In-person event
One of the most difficult challenges first-time novelists face is figuring out the structure of their stories. Yet is structure imposed on story, or does it arise organically from it? The novels we admire most have not just married form to plot but found ways to make the form itself iterate what matters most. In this panel, award-winning fiction writers engaged in first-novel work will discuss their processes, struggles, strategies, and overall journeys through structuring their first novels.

Writer and Righter of Wrongs: 100 Years of Influence through Sol Plaatje’s Mhudi (Sabata-mpho Mokae, Lesego Malepe, Brian Willan, MarLa Druzgal)
In-person event
Writer and Activist Sol Plaatje was more than just the first black African to write a novel in English. His female-centric allegory, concerned with injustice and land dispossession, maintains relevancy in academic discussion, essay, and course curricula. Reading from his life and work, highlighting his political as well as his literary importance, panelists will examine how Plaatje explored issues of race, culture, gender, and language to make a lasting impact and remain influential today.

**Writing Disaster: Imagine, Reveal, Reckon, Repair** (Camille Dungy, Emily Raboteau, Kerri Arsenault, Cinelle Barnes, Lacy M. Johnson)
In-person event
What role can writers play in an era of compounding environmental disasters? Some writers use their craft to bear witness to an increasingly unlivable world; others go further, not only addressing the connections between hazard and harm, violence and vulnerability, but also taking action to repair, and compelling others to do the same. These writers will discuss how our work makes possible (or fails to make possible) ways of reimagining how we can evolve in this moment of unprecedented urgency.

**Writing for all: Building Inclusive Writing Spaces from the Start, Sponsored by WITS** (Matthew Thompson, Kym Boyce, Shawntai Brown, Michele Kotler)
In-person event
What does inclusivity in the classroom (WITS/writer residency) program look like? From hiring to practice in the classroom, this discussion will explore the landscape of inclusivity work in literary arts education. Teaching artists will discuss what WITS programs can do to expand the notion of inclusivity with an intersectional disability justice lens.

**Writing for Recovery: New Sobriety Narratives** (Tara Stillions Whitehead, Michael McClelland, Constance Malloy, Lisa L. Kirchner, Darren C. Demaree)
In-person event
The addict's crisis transcends the page and is often brought there by the writer-addicts themselves. The trauma of addiction is a central conflict in any addict's story; however, it is not the only plot point. This panel of writers in recovery seeks to discuss where the sobriety narrative stands today, how recovery stories can combat harmful fetishization tropes that further stigmatize addicts, and how real-life recovery tools can help the writer become a better writer of witness.

**Writing Imprisonment, Incarceration, and Social Change** (Deirdre Sugiuchi, Cleyvis Natera, Justine van der Leun, Vivian Nixon, C.T. Mexica)
In-person event
Imprisonment affects individuals, families, and communities in layered and lasting ways. Yet for some writers, reckoning with the topic of imprisonment is an urgent and immediate path to social transformation. Participants will share brief excerpts of their work and then discuss challenges of writing about imprisonment. How does it affect the individual, their families, the
broader community? How does one detach from writing? Why is it imperative as a culture to share stories of incarceration?

**Writing Our Whole Selves: Mixed Writers Challenge the Narrow Literary Landscape** (Donna Miscolta, Jeni McFarland, Talia Kolluri, Aliah Lavonne Tigh, Dawn Barron)
**In-person event**
In a society that favors the unambiguous over the complex, how do mixed authors of color write the truth of ourselves? Do we depict the ambiguity of our backgrounds or default to the recognizable and marketable? Do we reframe the issue by writing non-human characters? How do we embrace our in-betweenness and how do we influence structural change to reflect the nuances of the mixed experience? Five writers discuss how their work fits in the literary landscape now and in a more inclusive future.

**Writing South-East Asia Away From The Western Gaze** (Jeremy Tiang, YZ Chin, Sunisa Manning, Thirii Myo Kyaw Myint, Gina Apostol)
**In-person event**
How can we tell our stories on our own terms? Five Anglophone writers from Myanmar, Malaysia, the Philippines, Singapore and Thailand talk about reclaiming perspectives and writing that does not pander to orientalist expectations. What does it mean to use English, an imperial language, in this decolonial work, particularly in such multicultural, multilingual countries, and what is the role of translation in navigating this cultural and linguistic fluidity?

**Writing the Disturbed Essay: Memory and Identity in Creative Nonfiction** (Katie Jean Shinkle, SJ Sindu, Monica Prince, Danielle Pafunda, Lily Hoang)
**In-person event**
While personal essay often serves as vessel for the exploration of memory and the construction of identity, the disturbed essay stirs up the sediment, allows for memory’s paradoxes, and helps us reevaluate what we reach towards when we write. It allows us to refute dominant narratives about LGBTQIA+, PoC, and disabled lives. Those elements of the past that wake us, interfere with the coherent story of a self, and invade our privacy become the radical heart of a truer story.

**Writing the Wound: How to Write Trauma Ethically** (Aubrey Hirsch, Roxane Gay, Sumita Chakraborty, Saeed Jones, Maggie Smith)
**In-person event**
Our wounds are the openings to our deepest selves. The craving for connection in these soft and tender places and the instinct to seek out witnesses to our scars are universal. But how can we ensure we are writing toward healing, rather than re-traumatization? And how do we write ethically about those who have hurt us? Panelists working in fiction, nonfiction, poetry and graphic storytelling will discuss their personal experiences and best practice principals for writing trauma ethically.
Writing to Center and Empower Children Outside the Mainstream (Alison Green Myers, Katey Howes, Jamilah Thompkins-Bigelow, Alexandra Villasante, Meera Trehan)
In-person event
Childrens’ authors have the privilege and responsibility to tell stories that matter. These panelists write stories that share the lived experiences of children and teens outside the mainstream, narratives that transcend marginalizations—not by erasing them, but by embracing them. In centering outsiders, these authors honor the craft of story and the art of humanity. This panel highlights the motivations, challenges, craft, and artistry that contribute to the creation and success of their books.

Writing Young Protagonists: YA or A and Who Decides? (Donna Miscolta, Leslie Pietrzyk, Jessica Barksdale Inclán, Lan Samantha Chang, Amanda J. Floresca)
In-person event
Why do we write young protagonists? Are coming-of-age stories YA? What happens when our young protagonist is defined as YA contrary to our intentions? What craft choices do we make when we intend to write YA? Panelists discuss when writer intentions and reader perceptions coincide and when they diverge with respect to writing young protagonists. They share the changes they did or didn’t make in the writing, revising, and marketing of their work to satisfy their own intentions and perceptions.

Your Life as a Mechanical Centipede: Writing Past the Documentary Impulse (Adam McOmber, Daschielle Louis, Ira sukrungruang, Brian Leung)
In-person event
A wide variety of events—from the social to the political—spark our writerly imaginations. Closest at hand, often, are the latest injustices and/or cultural outrages. We feel we must write about the "thing itself." This panel will offer a series of disruptions suggesting alternatives to the writer's sometimes essayistic, editorial impulses. Perhaps there is more opportunity in the unexpected. Perhaps we can find more ways to reach the reader when they have their guard down.

Your Story Ends Here: Flash Fiction, Short Story, or Something Longer? (Stephen Pisani, J Robert Lennon, Amina Gautier, Kevin Wilson, Liz Moore)
In-person event
You’ve embarked on a work of fiction. You have a tentative starting point and an idea of the characters, the plot, and the tension. You even have a vision of how the work will end. All things considered, you’re off to a great start. But you also find yourself in a familiar predicament, and you ask yourself: is this flash fiction, a short story, or something longer? This panel of fiction writers working in a variety of forms will discuss how they decide what shape their work will take.

All About Publicity: Publicists and Small Presses (Kimberly Davis, Caitlin Hamilton Summie, Gigi Morino, Lee Zacharias, Michael Simms)
Virtual event
Publishing with a small press with a limited promotion budget can leave an author feeling adrift and alone when it comes to advertising and promoting their books. Some, who have the resources to do so, hire outside publicists. This panel seeks to answer some hard questions about how to find the right publicist to promote your work, and how to gauge your success. What should a publicist cost? How many books will the author have to sell to cover that cost? Is it worthwhile in the long run?

**Behind the Curtain: An Insider's Look at Four Top Literary Journals** (Matthew Lansburgh, Carolyn Kuebler, Oscar Villalon, Patrick Ryan, Julia Brown)
Virtual event
For many writers, publishing work in a top journal can change the trajectory of one’s career. This panel will take us behind the scenes at four of America’s best literary journals. Editors will tell us what they look for in submissions, challenges they face in working with writers and running their journals, how their publications have evolved over time, and advice they have for writers hoping to receive that most wonderful of all emails: “We loved your submission and would like to publish it.”

**BLOW THE HOUSE DOWN: Marginalized Writers on Building Inclusive Venues** (Kelly Thompson, Nicole Shawan Junior, Vanessa Martir, Peggy Robles-Alvarado, Khaliah Williams)
Virtual event
Writers of color, writers of less privileged class, LBGTQIA+, and writers in general are moving against and away from a standard of writing originated in the dead white men canon. We are demanding our voices be centered as and from where we speak. This means changing the model, its Ivory Tower expectations and old hierarchical notions of who gets to speak, why and how. Five writers burning paths of their own will shine a light on workshop models and venues that serve often unwelcome voices.

**Breaking into Audio: a sisterhood of writers on why creating together is better** (Melissa Lent, Alana Herlands, Winnie Shi, Elen Tekle, Shweta Watwe)
Virtual event
With over 2 million podcasts and half of US households listening, many writers are turning to podcasts to make a living—but audio is increasingly difficult to break into. The learning curve is steep, many internships require extensive experience, and mentorship that leads to employment is rare. Five women writers from NPR, Headspace, the ACLU, and the Center for an Urban Future, share how they found lifelong mentors, a collaborative community, and the experience they needed to break in.

**Breakthrough Nonfiction Forms** (Ira Sukrungruang, Rebecca McClanahan, Eric LeMay, Jericho Parms)
Virtual event
Forms do more than contain: they exclude. They break down. They free. When forms disrupt expectations, they can shatter paradigms. This panel joins five essayists in conversation about how structures we reconstruct expand access, inquiry, and dialogue. They will discuss how new
nonfiction forms can be used to increase intimacy, forge inroads into others’ experiences, address global crises that defy traditional structures, and reframe a more comprehensive social context.

**Craft and Motherhood** (Cynthia Dewi Oka, Idrissa Simmonds, Airea D. Matthews, Cheryl Boyce-Taylor, Nay Saysourinho)
Virtual event
Five accomplished writers whose works have been deeply informed by their practices of mothering, will share their perspectives on the intersections between craft and care work. We will raise questions and share lessons from our experiences of negotiating resources like time, finances, boundaries, and communal/institutional support, to the ways that our intellects, rigors, and investigations as writers are nurtured by the multitudinous skills and labors of caregiving (and vice versa).

**Creative Activism in Words & Action: Writers & Activists at the United Nations** (Kalpna Singh-Chitnis, Christopher Merrill, Dunya Mikhail, Megha Sood, Rachel Rachel Pittman)
Virtual event
Writers and artists have always inspired and influenced the world through literature and art. Many have taken the initiative to impact political and cultural shifts globally. However, their engagement in civic actions is needed more than ever before. The panel explores how writers, poets, and artists can join hands to safeguard global interests and find solutions to concerns such as wars, human rights, hunger, illiteracy, climate change, and more, by working with the United Nations Associations.

**Crossover Poetics: Making Art in Other Mediums** (Sarah Rosenthal, Aja Couchois Duncan, Truong Tran, Youmna Chlala, Anne Lesley Selcer)
Virtual event
This panel expands and troubles the practice of poetry through an exploration of five writers’ diverse pathways to non-page forms. Writers working in film, photography, sculpture, painting, opera, installation, and performance share work and discuss how poetry informs their work, including questions such as: How do we engage multiple practices and poetics? How do we deal with code-switching between economies? What does working in more than one form reveal about the nature of form itself?

**Deep Vellum Presents: New Immigrant Writers** (Sebastián Páramo, Fowzia Karimi, Sophia Terazawa, Taisia Kitaiskaiia, Mike Soto)
Virtual event
In 2020, Deep Vellum, a press with its origins in publishing works in translation, made the decision to publish stateside authors. By happenstance, many of the debut authors were children of immigrants. Sophia Terazawa, Taisia Kitaiskaiia, Mike Soto, Fowzia Karimi discuss their work and what it means to be American authors publishing alongside works in translation.
Desi Mythpunk: Indian Mythologies in Futurist Writing by South Asian Authors (Vidhu Aggarwal, Bishakh Som, Rajiv Mohabir, Hari Alluri, SJ Sindu)  
Virtual event  
Myths are often viewed as stories from “the past.” But a number of recent works shows that they can be used to engage with contemporary sociopolitical questions and imagine futuristic modes of being. This panel explores how and why South Asian authors employ myths in their poetry, graphic novels, and more. Authors discuss the refashioning of myths as a world-making force that may cultivate a sense of cultural heritage, subvert orientalist stereotypes, and bring into being alternative futures.

Digital Narratives: Teaching, Telling Our Stories and Connecting to the Past (Belinda Acosta, Linda Garcia Merchant, Olufunke Ogundimu, Claire Jiménez)  
Virtual event  
This panel will offer the perspectives of four women writers of color using digital humanities and digital archives to recover, document, and promote the voices and histories of underrepresented artists, writers, and activists. We will also discuss how we can use digital tools to tell stories in new and compelling ways. In addition, we will describe the challenges we face as women of color in the predominately white field of Digital Humanities and how we navigate through these obstacles.

Erasure Poetry: Ethics & Best Practices (Kristina Darling, Sam Taylor, Srikanth Reddy)  
Virtual event  
This panel will focus on erasure poetry in all of its myriad variations (procedural, self-erasure, blackout, grayscale, etc). Questions we will consider include: When may one take liberties with someone else’s text? How does one reconcile found texts with one’s own voice as a poet? How does one present erasure material from a visual standpoint (meaning its layout on the printed page)? What questions of power and privilege emerge within an erasure project, and how can we be more responsible?

First-Person Journalism: How Do You Make a Personal Voice Believable? (Martha Nichols, Monimala Basu, Damon Young, Kent Jacobson, Lewis Raven Wallace)  
Virtual event  
Forget objectivity. Journalists increasingly use a first-person point of view in feature articles, commentary, and essays. Personal stories engage readers, especially on digital sites. But in the Disinformation Age, a first-person perspective also promises more honesty about who’s doing the observing or deciding which stories to tell, helping to address implicit bias. A diverse panel of journalists and essayists discuss how to build trust with readers by crafting a believable first-person voice.

Future Memory and the Construction of a Decolonial Digital Archive (Ricardo Alberto Maldonado, Raquel Salas Rivera, Enrique Olivares Pesante, Claire Jiménez)  
Virtual event
This panel focuses on the challenges, methodologies, and drives involved in the creation of a decolonial archive of Puerto Rican literature. It addresses how interviewing writers, translating, working with institutions, and digitizing materials can create a lasting open-access source during a period in which the archipelago’s educational resources are being privatized and the gap between institutional access and inter-community literary production is widening in both archipiélago and diáspora.

**How to Start a Poetry Festival and Why** (Martin J Farawell, Sarah Browning, MP Carver)
Virtual event
Why did Dodge Poetry, Mass Poetry and Split This Rock call themselves festivals? Do they share some fundamental goals for the kinds of events and experiences they want to create, voices they choose to present, or the audiences they hope to reach? What distinguishes them from academic or professional conferences? Past and present directors of some of our most vibrant poetry festivals discuss the hows and whys of starting, sustaining, and keeping them alive and well.

Virtual event
What is "a Jewish poem"? Come find out as we read from 101 Jewish Poems for the Third Millennium, a new anthology, featuring voices that range from emerging to established, both Jewish and non-Jewish, as well as several translations. The themes range from observing Jewish traditions to more modern ones such as same-sex marriage and non-faith. With the rise in Antisemitism and other hate crimes in this country, it is more important now than ever before to celebrate diversity.

**Native and Indigenous Structure and Dramaturgy in Playwriting** (Rhiana Yazzie, Zach Running Coyote, Laura Shamas, Carolyn Dunn, Delanna Studi)
Virtual event
This panel discussion will examine how Indigenous and Native dramatists use their unique storytelling structures to create work for the stage and illuminate their worlds. When non-Native theaters get to choose what plays speak for the Native experience, even when they’re not coming from a Native perspective, how can this powerful community ensure they keep telling stories for the people they’re written for? And how can non-Native audiences engage when Native perspectives are rarely seen?

**Noir as an Agent for Social Change: A Look at Transgressive Genre Fiction** (Art Taylor, Richie Narvaez, Steph Cha, Elizabeth Hand, Jay Gertzman)
Virtual event
Should people dare to dream with the forces of the world allied against them? Though “noir” has morphed into a buzzword for any darkly themed thriller, its traditional elements are more specific: an outsider perspective; economic insecurity; systemic injustice; distrust of the status quo; existential despair. Five fiction writers and critics discuss the roots of noir and how writers
today, both genre and literary, can build on and transform this tradition to explore similar themes today.

**Not a License for Inaccuracy: Artistic Liberties and Truth in Historical Fiction** (Ryan Neighbors, Colin Mustful, Sandra Warren, Richelle Slota, Zara Miller)
Virtual event
Philippa Gregory’s controversial historical fiction is igniting passionate conversation about the fine line between erasing facts and taking artistic liberties. This panel will discuss how to craft historical narratives that captivate readers without sacrificing accuracy, especially about groups of people who are often misunderstood. With wisdom from academia, publishing, play and novel writing, we will discuss how to combine vivid characters and intriguing plots with reality and solid research.

**Opening the Gate: Poetry Reviewing as an Agent of Inclusivity** (Dean Rader, Ruben Quesada, Maya Popa, Emily Perez, Emilia Phillips)
Virtual event
What is the role of the book reviewer? Are current critics engaging with new poetry in ways that are illuminating and rewarding for readers and writers of different genders, races, and ethnicities? As readers demand that institutions support poets who write into the many traditions outside the historical center, what’s the responsibility of the critic? This diverse group of poet/critics considers these questions and others within the context of the changing landscape of writing and publishing.

**Playwriting and Beyond: Playwrights Discuss Moving Into Writing Different Forms** (Jacqueline Goldfinger, Dan O’Brien, Charise Castro Smith, Beth Kander-Dauphin)
Virtual event
Between COVID and the shuttering of theaters, low paying playwriting commissions, and the proliferation of writers needed for online television and performance, many playwrights are venturing into other areas of writing beyond the proscenium. Hear from some of the top writers in our field about how they made the shift into other forms, how their playwriting skills helped/hurt their writing in these forms, and what to do if you are interested in working in areas outside the theater.

**Poetry Garden: Cultivating Poetry Community Beyond the Page & Stage** (Tamara J Madison, J.P. Howard, Kai Coggin, Jimmy Pappas, Sandra Yannone)
Virtual event
This panel will focus on innovative ways to create poetry programming beyond the traditional poetry reading and slam/poetry performance stage. The panelists will discuss what makes their poetry programming and community unique, what nurtures that programming and community, and what sustains that programming and community long-term. The panel will consist of 4 curators with 40+ years experience combined and significantly diverse followings varying in age, skill, nationality, craft, and culture.
Poetry of Witness: Racial Dehumanization and Genocide (Gail Newman, Dean Rader, Roger Reeves, Lorna Dee Cervantes)
Virtual event
What can a poet do in the face of dehumanization and brutality towards groups of people? How can we avoid sentimentality or reducing victims to statistics? How do we communicate the victimization of a people while still conveying their agency and humanity? Do the details of craft matter in the face of mass murder, and how can poetry honor the dead and urge society towards justice and humanity? And what do poets do when we see the attitudes that led to genocide resurfacing today?

Research & Reckoning: How Nonfiction Research Allows Us to Reckon with the Past (Nikki Lyssy, Julia Koets, Natalie Lima, Minda Honey, LaTanya McQueen)
Virtual event
In an interview, Melissa Febos writes, “The page has always been a place of reckoning for me.” In this panel, five writers—all from different backgrounds—will discuss how research in nonfiction has allowed us to reckon with the past. We will explore how different forms of research—from interviews, to old letters, to library archives, to photographs, to literary theory—led us to the centers of our own stories and took us deeper into larger conversations about race, disability, and sexuality.

Root to Branch: Four Generations of Women Writers on the Sustenance of Community (Jenisha Watts, Crystal Wilkinson, Marissa Davis, Ellen Hagan, Danni Quintos)
Virtual event
This event will be a panel discussion between four women of diverse ages, races, and backgrounds who work as literary ground-breakers who share one common distinction: they come from Kentucky. When the world shifted to life at a distance, we were all searching for ways to draw together. We found renewed community in our successes as women from the same region who branched out. In this event, we explore how reconnecting with the people you’ve met in hometowns past may change your literary future.

SURVIVING, THRIVING, BUILDING CREATIVE COMMUNITY WHILE AVOIDING COVID CHAOS (Cequita Monique, Kern Jackson, Rhonda McLean-Nur, Judy Card, Deborah Ferguson)
Virtual event
This panel will examine the creative and healing effects provided by the virtual collaborative writing processes implemented during the COVID shut down. In answer to Black Lives Matter movement during the pandemic, playwright Deborah Ferguson virtually convened the geographically diverse Nubian Theatre Company after a 20 year hiatus to re-envision their seminal work, The People Could Fly as a musical theatre production entitled FLY! Weekly meetings provided interactive writing & editing.

The Blended Memoir: When Memoir Isn’t Just Memoir (Lilly Dancyger, Melissa Febos, Carmen Maria Machado, Marcos Gonzalez, Jeanna Kadlec)
Virtual event
Blended memoirs — or, books or collections that incorporate other genres and forms into the personal narrative — are increasingly common in today's literary market. But how to strike the right balance between the personal and the critical, the reported, the illustrated, the researched? How to sell it? Our panel will explore the creative process and blunt publishing reality of this emergent form.

**The Business and Pleasures of Editing the Literary Anthology** (Christine Sneed, Phong Nguyen, Kevin Prufer, Jennifer Baker, Jason Lee Brown)
Virtual event
Five editors of published or forthcoming poetry, short fiction, and nonfiction anthologies offer advice concerning how to propose an anthology for independent and mainstream presses, and how to query and collaborate with contributors and acquisitions editors, which might include making calls for submissions, setting and meeting deadlines, publicizing a new anthology, and handling contributor remuneration. They'll also discuss any pitfalls they've encountered during the editorial process.

**The Hidden Toil of Editing a Literary Journal and How It Impacts Inclusivity** (W. Todd Kaneko, Ashley M. Jones, Lesley Wheeler, Jen Karetnick, Celia Lissette Alvarez)
Virtual event
Being at the helm of a literary journal comes with plenty of rewards — and an equal amount of stress. Costs range from financial to emotional to vocational. These literary journal editors discuss the hidden obligations and labor of literary editing, including facing cancel culture, declining colleagues, encountering poor behavior from submitters, and receiving retribution rejections from editors. In light of these, they advise on best practices for ensuring inclusivity, diversity, and fairness.

**The Last Song, The Last Sweet Bite: A tribute to Joy Harjo** (Travis Hedge Coke, Oscar Hokeah, Tanaya Winder, Kim Blaeser)
Virtual event
Joy Harjo has been a major voice in poetry, in Native Literature, in American Literature, for over four decades. Her influence is immeasurable and her qualities many. Come celebrate with us, the beauty, the truth, the strength and musicality of Joy Harjo’s work, and the wonderfulness of her as a person.

**The Poetics of Film: Five Poets on the Influence & Impact of Cinema** (Christopher Kondrich, Chase Berggrun, Jericho Brown, Sara Eliza Johnson, Sally Wen Mao)
Virtual event
Whether seen as adults or children, for pleasure or research, films can be as formative for a writer as any literary text. They can shape our aesthetics, our relationship with language, and can provide a sense of lineage. They can awaken our civic consciousness, and help us to see and be seen. In this panel, five poets will explore how the cinematic world has informed their poetic one, how films have inspired their craft, identity, and passion for the cross-pollination of artistic mediums.
The Thing With Feathers: Poetry of Witness to Illness, Disability, and Trauma (Jennifer Franklin, Oliver de la Paz, Michelle Whittaker, Brian Komei Dempster, Fred Marchant)
Virtual event
How might a poet respond to serious illness or disability? Whether the poet is ill or witness to suffering, the harsh, immutable facts of such conditions may generate fear, anger, despair. Sometimes the poet finds strength in a hopeless situation. What in us persists in singing, regardless of how dire the facts? Five published poets discuss work (their own and others’) that grapples with disease or disability and what these poems reveal about hope, what Dickinson called the thing with feathers.

Virtual event
June Jordan said, “To tell the truth is to become beautiful, to begin to love yourself, value yourself. And that's political, in its most profound way.” The Write On Poetry Babes is a collective of womxn whose truth telling has created protest initiatives & projects that support BIPOC womxn and LGBTQ folks. The collective holds space for each other and the poetry community. This panel will discuss how our experiences can help other communities empower themselves and effect intersectional change.

Two Genres Are Better Than One: The SJSU Dual-Genre MFA Program Model (Sally Ashton, Alan Soldofsky, Ume Ali, Nick Taylor, J. Michael Martinez)
Virtual event
San Jose State University’s MFA has been a dual-genre program since its inception in 2000. SJSU requires MFA students to complete three workshops in a primary genre; and two workshops in a secondary declared secondary genre. SJSU offers tracks in Fiction, Nonfiction, Poetry, and Screenwriting/Playwriting. We also offer occasional hybrid genre workshops. MFA core faculty and MFA students will discuss the advantage of working in two genres. And reflect on their experiences in the program.

Unforgettable Latinx Characters (Cleyvis Natera, Elizabeth Gonzalez James, Katie Gutierrez, Christine Kandic Torres, Xochitl Gonzalez)
Virtual event
5 debut novelists will discuss their work and the path to publishing strong Latinx characters that leap off the page. What are the keys to crafting unforgettable characters that will haunt readers? How did they approach creating complex characters that honor communities - Caribbean, Afro-Latinx, Southern and Mid-Western - under-represented in the US literary landscape? This panel aims to amplify different Latinx voices while celebrating the novelist's pursuit of telling stories that persevere.

Writing Death, Grief, and the Afterlife Across Cultures (Caitlin Doyle, Marianne Chan, Megan Fernandes, Chad Abushanab, Mary Leauna Christensen)
Virtual event
In a time when death and grief are heavily present in the global consciousness, this panel asks the following question: How do poets approach writing about death, grief, & the afterlife, & how are such approaches informed & complicated by a poet’s cultural background? Panelists will hold a craft-based conversation about these themes as explored both within their own writing & the work of poets throughout history. They will also give a brief reading & engage with audience questions.

Writing Home: Using Family and Regional History to (Re)connect with Our Roots (Rita Chang-Eppig, Susan Ito, Jerome Blanco, Preeti Vangani, Grace Prasad)
Virtual event
As recent events have demonstrated, Asian Americans are seen as perpetual foreigners in the U.S. Yet, owing to complicated reasons around migration, many of us also feel like foreigners in our countries of origin. We are five Asian American writers who have all sought to (re)connect with our cultural roots through writing about family and regional histories. In this panel, we read from our works and discuss how we use history to inform our fiction, nonfiction, and poetry.

Your Casa Is My Casa (Bilingual Mixed Media Event for Anthology Home in Florida) (Anjanette Delgado, Carlos Pintado, Hernan Vera Alvarez, Dainerys Machado, Caridad Moro-Gronlier)
Virtual event
A bilingual version, with a new roster of participants, of the home tour/reading events we proposed here to discuss themes of home, displacement, and rerooting in aid of diverse literature. These authors had one more barrier: their work had to be translated or re-conceived to reflect their uprootedness for this book, giving us a view we seldom see: the path of the writer before he becomes acculturated. What happens to the work of those "just-arriveds? Is it lost? How can we prevent it, if so?

Discussion Rooms

Authentic Friendships Between Women in Literature and Life (Krystal Sital, Amy Jo Burns, Dantiel Moniz, Alisson Wood)
In-person event
No one breaks your heart like a woman, especially when a woman breaks another woman’s heart. Female friendships make or break us in ways no other relationship can. How do we draw from these experiences that reverberate through lifetimes? How do they impact our work? Four critically acclaimed authors dynamically engage with one another, drawing from their multi-genre works as well as their own experiences, to discuss the role of authentically crafting these friendships in literature and in life.

Black Women’s and LGBTQ+ Literary Cultures in the City of Brotherly Love (Mecca Jamilah Sullivan, Yolanda Wisher, Trapeta Mayson, Jeannine Cook, Noor Ibn Najam)
In-person event
Despite recent attention to BlackLivesMatter, Black literary cultures and the voices of Black women and LGBTQ+ people rarely take center stage. As writers, teachers, organizers and cultural workers, we reflect on Philadelphia's rich Black feminist literary life. How do we center Black women, girls, and trans and nonbinary people in our writing and community work? We discuss nurturing Philly's Black feminist literary imaginaries and gather insights for cultural workers in other cities and beyond.

**Both/And: Boosting Women, Genderqueer & LGBT Writers** (Liz Moore, Carmen Machado, Asali Solomon, Emma Eisenberg, Annie Liontas)

In-person event

The Claw—a Philadelphia-based salon for genderqueer, trans, and cis women writers—invites you to imagine diverse communal spaces beyond the writing workshop. Members of The Claw discuss how they create safe spaces and promote mentorship and collaboration between writers. Participants will introduce frameworks, guidelines, and rituals fostering connection rather than competition, boosting rather than boasting. Audience members are given tools to return home and launch their own collectives.

**Breaking the Silence: Ways for Writers to Speak in Workshop** (Erika Luckert, Brandon Som, Saddiq Dzukogi, G’Ra Asim)

In-person event

The writer’s silence may be the writing workshop’s longest tradition. And yet, a chorus of recent scholarship problematizes this restriction, and teaches us the value of bringing the writer’s voice into the room. This discussion begins, then, not with the writer’s silence but with their speech. How will writers speak in our workshops? Participants will have opportunities to voice their ideas, ask questions, and respond to strategies suggested by the presenters.

**Creative Politics, Political Poetics: Asian American Literary Activism** (Purvi Shah, Cathy Linh Che, Lawrence-Minh Bùi Davis, Sejal Shah, Ching-In Chen)

In-person event

Our discussion room will explore literary activism, art and community-building, and literary and academic change-making through five different vantages. In particular, we will share Asian American approaches to cross-racial organizing, improvisational pedagogies, neurodiversity, and literary activism in and beyond the academy. We will include examples, generative writing, and somatic & embodied activities for participants to engage, interact, and create so we move toward liberation collectively.

**Eternal Curse to Anyone Who Writes Only in English: Bilingual lit in the U.S.** (Sara Cordon, Jeffrey Peer, Antonio Diaz Oliva, Ulises Gonzales)

In-person event

Latinx and Hispanic books written in Spanish are systematically underrepresented in the U.S. With a literary market in which only a 3% of books are translated, and with English as the lingua franca of globalization, writing and publishing in a different language in the U.S. is an act of
resistance. In this panel, writers, academics, and editors (Chatos Inhumanos publishing; Los Bárbaros magazine; Suburbano publishing; CUNY) will discuss why we need more bilingual instances now more than ever.

**Fat, Trans, and Queer: Growing a Writing Community and Lifting Voices** (Miguel M. Morales, Bruce Owens Grimm, Tiff Joshua TJ Ferentini)

In-person event

As queer lives take focus in life and in literature, fat queer/trans voices remain relegated to the shadows. This discussion led by established and emerging writers, explores the challenges and rewards of writing while fat, crafting fat characters, and exploring fat queer/trans love, sex, anger, and joy. Session offers ways to transform negative fat and queer/trans narratives into positive ones and celebrate illuminating examples of fat and queer/trans literature and resources. Snacks provided!

**Freedom's Just Another Word (for Nothing Left to Lose)** (Lynn Pruett, Kathryn Locey, Lorraine Lopez)

In-person event

How free can the creative writing workshop be in this time of great cultural division? Event facilitators will generate a conversation that contemplates conflicts erupting with greater frequency in what should be a nurturing and unified communal space. Presenters will share techniques for seizing on divisive incidents as opportunities for growth, encouraging attendees to discuss their experiences and to pose questions related to protecting both freedom and safety in the writing workshop.

**Speaking With/Speaking From: Perugia Press Poets Discuss Linguistic Diversity** (Lynne Thompson, Ida Stewart, Rebecca Pelky, Jacqueline Balderrama, Abby E Murray)

In-person event

What community and cultural languages define your work as a writer? Five Perugia poets guide a discussion investigating the challenges of language acquisition and loss, how terms are used as weapons of exclusion in military and civilian spaces, the reclamation and affirmation of mother tongues, and ways of speaking from and for the environment. Explore how linguistic experience intersects with craft in this conversation featuring women poets from one press who represent myriad places and voices.

**The Narrative 4 Story Exchange: Building Empathy and Bridging Divides** (Felice Belle, Lee Keylock, Alondra Marmolejos, Rob Spillman)

In-person event

How can we move from discord to understanding and positive action? What practices can we use to scaffold students towards high-level thinking and SEL skills? Listening and retelling someone else's story can be a powerful first step. The Narrative 4 (N4) Story Exchange is an authentic process designed to bridge difference. Through the lens of an N4 artist, educator, and student, this panel will explore practical applications of the Story Exchange in classrooms and communities.
Translation: The Alternative MFA, Sponsored by ALTA (Becka McKay, Derick Mattern)
In-person event
Many translators now begin their careers in MFA programs, while those writing original texts in English are increasingly finding their way into translation workshops. Even as translators learn their craft by writing creatively, many writers learn come into their voice via translation and an engagement with international literature. What can translation programs offer writers and what can writing programs offer translators?

Women of Color Zinesters: DIY Culture as Counter-Storytelling (TONYA JONES, Sabrina Sparkles, Cicely Carr, Emily Prado)
In-person event
The event will be moderated by Tonya Jones, founder of PDX Women of Color (WOC) Zine Collective. The panelists will feature WOC zinesters to discuss how participating in do-it-yourself (DIY) culture can be an act of resistance and liberation. Zine culture provides an opportunity for WOC to tell their stories/truths their own way. This includes (and not limited to): writing, art/comics, rants, collage, etc.

Writers are Laborers Too: Building a Road to Relief, Recovery, & Representation (Tess Taylor, Cathy Lin Che, Matthew Le Erlbach, Jen Benka)
In-person event
In the wake of COVID, arts communities, including literary communities and artists have been devastated. As we emerge, arts activists are looking beyond relief to new modes for supporting artists and the arts. Can there be a new new deal for artists? What might it include? Four thinkers explore how the arts build equity and discuss art as labor, art as a component of repair and reparation, and current initiatives designed to create a richer more abundant future for working artists.

Pedagogy

“Something done to something, with something, by someone”: Teaching Ekphrasis (Camille Guthrie, Phillip B. Williams, Khaled Mattawa, Shin Yu Pai, Katie Peterson)
In-person event
W.J.T. Mitchell describes ekphrasis as “something done to something, with something, by someone, for someone.” Teaching and writing ekphrastic poetry elicits questions about power, positionality, knowledge, appropriation—and the anxiety and pleasure of influence. How is the genre evolving and creating innovative ways for poetry to respond to the visual arts? Four writer-teachers who teach and write ekphrasis discuss their progressive pedagogy that imagines this genre in radical, inclusive ways.

Addressing Social Justice and Pedagogy from COVID-19 Talks at SFSU’s MFA Program (Michael Lucas, Sheila Bare, Chino Scott-Chung, TreVaughn Malik Roach-Carter, Hasti Jafari Jozani)
In-person event
4 MFA students (& a faculty moderator) show how the pandemic impacted their experiences in school and inspired them to tackle issues of social justice and creative writing pedagogy. Students will address how the pandemic exacerbated social inequities on a student-run press, impacted international students’ visas and travel, and inspired the formation of faculty/student working groups to advance anti-racist pedagogies for discussing the craft and context of diverse literature of the Americas.

**Artists & Archivists: 2-Year College students transform a Philadelphia archive** (Fred Tangeman, Kate Sanchez, Jenny Barr, Lumen Lugo-Roman, Simone Zelitch)
In-person event
In 2019, the Presbyterian Historical Society opened 500 years of archival materials to creative writing students from Community College of Philadelphia. As a result, the archive experienced an influx of energy, and student work took surprising, subversive, and moving directions. Archivists, instructors, and students share how classroom activities and a student exhibit helped demystify archival materials and connect a 170-year-old cultural institution to today’s movements for social justice.

**Classroom Sanctuaries: Helping Students to Write About Trauma and Mental Illness** (Martha Nichols, Jane McCafferty, Beth Richards, Mark Brazaitis)
In-person event
In memoir courses, painful experiences can spark powerful stories. Yet the classic writing workshop asks college and adult-education students to sit in judgment of one another. They may feel exposed or dump too much information. Depression, self-harm, homophobia, racism—such topics impact storytelling. On this panel, we’ll move past workshopping to empathic support, discussing how to create sanctuaries in person or online that foster self-awareness. Bring your questions and passion for teaching.

**Empowering New Writers: Strategies for Teaching the Hesitant Poetry Student** (Jenny Irish, Isaac Pickell, Amorak Huey, Mag Gabbert)
In-person event
Poetry can be intimidating for readers and writers who are unfamiliar with the genre and enter the classroom with assumptions about what they’ll encounter. Discomfort can prevent exploration and learning, holding students in a space where they are self-effacing or resistant. This panel gathers teachers with academic and community experience to discuss strategies and successes in introducing poetry to new readers and writers, with a focus on engaging and empowering students in their learning.

**Feedforward: Empowering Student Writers through Inclusive Feedback** (Micah Bateman, Amish Trivedi, Helen Rubinstein, Bureen Ruffin)
In-person event
What kinds of feedback help our students thrive? We draw from professional experience as well as from research in education and composition studies in sharing best practices in written
and oral feedback. Our recommendations take into account student difference such as race, gender, class, and neurodivergence and apply to online, hybrid, and in-person creative writing classrooms for every level from high school to continuing education.

**Forgotten Fertile Ground: Contemporary Poetry and Community Colleges** (John Findura, Brian Cordell, Mary Crosby, Mike Matthews)
In-person event
For reasons economic and otherwise, there has been huge growth in the enrollment at Community Colleges. Many students never get the chance to take a class dedicated to poetry, and instead only experience it through Basic Skills or Writing 101 classes. Four experienced Community College faculty, and poets themselves, will look at motivating ways of mining the poetic talent from Community College students. We will discuss methods of eliciting remarkable writing from this often forgotten segment.

**From URL to IRL: What online tools we take back into the classroom?** (Lise Funderburg, Clifford Thompson, Christy Davids, Donna Masini, Julia Bloch)
In-person event
As the pandemic wanes, campuses and classrooms have reopened and our workshops can resume in person. What have we, as educators, discovered in the virtual classroom that can enhance our face-to-face instruction and build stronger creative communities? How can some of those resources and practices become part of our pedagogy's new normal?

**Game On 3.0: Teaching Branching Narratives** (Julialicia Case, Trent Hergenrader, Margot Douaihy, Eric Freeze)
In-person event
What can branching narratives in video games teach us about narrative structure? This panel investigates how branching narratives can break up linearity and show how choice and interactivity can expand traditional notions of character, plot, setting, and story. This panel also explores ways of integrating branching narratives into the creative writing classroom by considering craft implications and providing a discussion of useful technical tools.

**In Order to be Totally Free: Teaching via the Writing Constraint** (Alexander Lumans, Joanna Luloff, Jane Wong, Kirstin Valdez Quade, Hasanthika Sirisena)
In-person event
Oulipo writer Georges Perec says, “I set myself rules in order to be totally free.” From word limits to time limits, writing with constraints can be a powerful tool when teaching writers to expand their first-draft strategies as well as further hone their craft through imposed limitations. In this panel, five instructors discuss what specific rule-based exercises they employ in the writing classroom and how those constraining prompts allow students to find greater freedoms in their own work.

**Innovations in Social and Community-Based Creative Pedagogies and Curriculum** (Darrel Alejandro Holnes, Joanna Sit, Donna Hill)
In-person event
The Central Brooklyn Oral History and Atlas project is a college-wide research project at Medgar Evers College in New York City that engages students, faculty, and local community residents on the collecting, archiving, and exhibition of oral histories from the area. College faculty on this panel will share and discuss how innovative creative writing pedagogy and curriculum and social and community-based art practices based on oral histories can be used to make the classroom more inclusive.

Multimodal Identities: How Podcasting Can Unbind Creative Voices (Saul Lemerond, Leigh Camacho Rourks, Billie Tadros, Kase Johnstun, Rebecca Hazelwood)
In-person event
Considering how much the multimodal pedagogical framework lives within the realm of multicultural literacies, there is a strong case to be made that the inclusion of podcasts into the creative writing classroom could prove invaluable. Especially given that many workshops fail to serve a significant portion of students who either don’t feel welcome or don’t feel capable. This panel will discuss how podcasts exist within an a priori cultural space, almost as if tailormade to address these issues.

Of Triggers and Things: Workshopping the Difficult Text (Tim Tomlinson, Jee Leong Koh, Jacqueline Bishop, Sally Breen)
In-person event
In an online class with international participants, I was taken aback for others by a submission of creative nonfiction that entered de Sadean realms of sexual ... I want to say "depravity," but I’ll use the more accommodating "exploration." Despite the writing’s brilliance, and the scene’s necessity, I felt a warning, at least, was necessary for those with less tolerance for extreme behaviors and graphic description. This panel will discuss strategies for confronting that moment in workshop.

Permission to Dream: Students of Color in Creative Writing Workshops (Gail Upchurch, Shinelle Espaillat, Brenda Squires, Keith Oneill, Amina Henry)
In-person event
How do creative writing professors encourage students of color to dream on the page? How do they reconcile the act of storytelling with its problematic history of being dominated and defined, in many of its genres, by white males? In what ways is storytelling an act of resistance? Participants will answer these questions and also discuss the ways in which anti-racist pedagogy can be deployed in creative writing workshops in order to liberate the imaginations of students of color.

Rest as an Act of Activism (Rachel Simon, Olivia Worden, Melissa Faliveno, Vyshali Manivannan, Jimin Han)
In-person event
Exploring a pedagogy of showing up, not just for our students and colleagues, but for ourselves. How do we find moments to rest while setting boundaries, finding and sharing resources of
rest, and embracing the power of moving back? We will look at ways to restore and repair in a
time when faculty (especially those with marginalized identities) are asked to do unrecognized
and uncompensated work for social justice and campus equity.

**So You're Going to be a Visiting Writer: How to Make the Kids Shine** (Joelle Biele, Molly Sutton
Kiefer, Iris Jamahl Dunkle, Charlotte Pence)
In-person event
Working with young people on their developing writing is both exciting and powerful. This
panel, made up of teachers, visiting writers, and community organizers, all of diverse
backgrounds, share their insights on how to have maximum impact when visiting a K-12
classroom or community center. This panel will discuss all facets of a classroom visit and how to
best set students up for success, igniting a passion for language's potential.

**Social Justice in the Writing Classroom** (Thaddeus Rutkowski, Donna Hill, Darrel Alejandro
Holnes, Tonya Cherie Hegamin, Joanna Sit)
In-person event
To celebrate the 1970 founding of Medgar Evers College, City University of New York, five
teachers from the college’s English Department will talk about how they integrate ideas of
social justice and human equality into their writing classrooms. Panelists will explore the
intersection of artistic integrity with social responsibility, and discuss their concerns and
approaches in preparing students of color to develop an aesthetic inclusivity.

**Teaching & Writing Asian America in the CW Classroom** (Piyali Bhattacharya, Rajiv Mohabir,
Jane Wong, Alexandra Chang)
In-person event
What does it mean to teach CW as a minority instructor? In the age of "Asian Hate," how can
we as Asian Americans specifically incorporate ourselves into courses called simply
"Workshop," as if to imply an ossified cannon? In these classrooms that have historically
ignored us, how can we be sensitive workshop guides to both minority and majority community
students, while still taking care of ourselves? Students, how can you ask for CW instruction that
leaves you feeling included and cared for?

**Teaching Creative Writing for the Global Classroom** (Christa Fraser, Pamela Marston, Derek
Nnuro, Micah Bateman, Danielle Wheeler)
In-person event
Teaching online international creative writing courses offers unique opportunities for cross-
cultural exchanges, building global creative communities, and offering writers and writing
instructors increased access to and understanding of narrative, cognitive, and instructional
possibilities. This panel of experienced online instructors with the International Writing
Program (IWP) at the University of Iowa will discuss the concerns and possibilities inherent in
teaching for a global classroom.
Teaching Point of View: The Pedagogy of Perspective (Sarah Braunstein, Cate Marvin, Dolen Perkins-Valdez, Ana Menéndez, Mark Mayer)
In-person event
Writing students contend with reverberating questions about point of view, especially around issues of representation and narrative ownership. Why first-person versus third? Why does one work call for epic omniscience and another present tense? What happens when we give voice to those who are unlike us? This panel asks professors of creative writing how they approach the pedagogy of perspective. What practices best support our students’ critical thinking and imaginative abilities?

The Gift of Attention: The Writing Workshop Moving Forward (William Lychack, Miles Harvey, Yona Harvey, Amina Gautier)
In-person event
The workshop model has increasingly come under attack as a tool of power, privilege, racism, and colonialism. Is this pedagogy—the basis of creative-writing curricula for more than 80 years—on the verge of annihilation? This panel uses the idea of workshop apocalypse as both a lifting away of old ideas and anew beginning to look at which elements of the workshop should be salvaged from the wreckage—a subject explored in THE GIFT OF ATTENTION, forthcoming from the University of Chicago Press.

The Neanderthal and the Fax Machine: Teaching the Surreal and Absurd (Saul Lemerond, Dustin Hyman, Ben Lampbright)
In-person event
The time of literary-realism’s dominance in the workshop is mostly passed. The number of students submitting works that break the rules of both writing convention as well as physics grows every day, and with it, so does the desire among students to be taught the fundamentals and craft concerns of genres like absurdism. Our panelists will discuss the challenges and opportunities of introducing this sort of work in the classroom as well as address issues surrounding these ideas in workshop.

The Sentence as Itself: Vivifying Grammar in Writing Classrooms (BK Fischer, Camille Guthrie, Emily Suazo, Bronwen Tate, Jared Jackson)
In-person event
Say the word grammar and most students flee, but attention to the mechanics of the sentence as a dynamic form can illuminate new possibilities for writers in any genre. Four writer-teachers with experience from grade school to grad school will speak about the generative potential that conversations about grammar and syntax have in their classrooms and their own work. Challenging ideas of “correctness,” they engage students in understanding how grammar underpins voice, vernacular, and expression.

Urgent Wonder: The Practice and Paradox of Teaching Environmental Writing (Ana Maria Spagna, Laura Pritchett, Nicole Walker, Derek Sheffield, CMarie Fuhrman)
In-person event
Teaching environmental writing is critical, rewarding, and often overwhelming. How can we urge students to express deep-felt awe for the natural world and address urgent ecological crises? How can we nurture creativity, offer solace, and spur action? How can we de-colonize nature writing tropes? As writers, how do we strike the balance of wonder and terror ourselves? In this panel, we grapple with these questions and share practical approaches for the classroom and beyond.

**We Are Your Saviors: Returning to the POC vs. MFA Conversation** (Juan Martinez, DeMisty Bellinger-Delfeld, Jimin Han, Dionne Irving, Julie Iromuanya)
In-person event
Since 2016, when these panelists convened to talk about their experience as POC writers who led creative-writing workshops, profound changes in conversations on race and writing have taken place. Let’s consider the ways that faculty of color center and negotiate intersectional identities in these spaces. Their dual perspective as marginalized leaders position them to reimagine the writing workshop after centering equity. What’s been disrupted? What’s stayed the same?

**Wearing Two Hats: Writers Teaching High School** (Geoffrey Hilsabeck, Khaliah Williams, Amy Alvarez, Alan Chazaro)
In-person event
Young people need meaningful relationships with practicing writers. Writers (living, breathing, coffee-drinking writers) show students that there are other ways to organize their lives. And working writers need regular contact with young people to stay connected to the future. This panel will animate these complementary ideas through the stories of four writer-educators, who will bring to the discussion several decades of secondary school experience as well as robust, active writing lives.

**Where Every Voice Matters: Community College Literary Journal Showcase** (Lane Igoudin, Maria Brandt, Omar Figueras, Magin LaSov Gregg, Joe Baumann)
In-person event
Community college literary journals offer new and emerging writers, many of minority and underrepresented backgrounds, unparalleled access to publishing their first works, learning about journal design and production, and the literary world at large. Panelists from around the country (CA, FL, MD, MI, NY) will share strategies to engage community college students and other writers from local communities in practices of the literary marketplace and the nuts-and-bolts of running different journals.

**Winning Over the Haters: Fostering Student Appreciation for Poetry** (Lindsay Tigue, Paisley Rekdal, Chen Chen, Tomás Morín, Jennifer Popa)
In-person event
Time and time again, undergraduates—even those with a self-professed interest in literature—will come to creative writing classes claiming they don’t “get” or care for poetry. How do we engage students in a genre they’re certain they don’t like or understand? On this panel,
professors will discuss strategies across a range of university courses detailing how they open students’ minds to poetry and what lessons, prompts, and activities have helped foster a love for poetry among their students.

**From Writing Workshop to Community Action: Storytelling as Immigration Advocacy** (Joel Friederich, Lee Evans Friederich, Dang Yang, Isaak Mohamed, Nancy Pike)
Virtual event
A workshop developed at a rural two year campus in northern Wisconsin introduced students to oral storytelling traditions, structure, and style. Along with performing their own stories, students partnered with community groups to present the stories of marginalized voices. These service learning projects led the presenters to feature the survival stories of local Somali immigrants, separated from family for years by restrictive policies, in a documentary film to be discussed in this panel.

**Rethinking Creative-Writing Workshop Feedback in the 21st Century** (Jameelah Lang, Barney Haney, Shonda Buchanan, Alexandra Kleeman, Chris Coake)
Virtual event
This panel examines modes of feedback as a genre that necessitates critique in light of implicit pedagogical traditions and biases that dehumanize the writing workshop. We will discuss how to collaboratively unpack power dynamics and cultural assumptions to build equitable, inclusive workshops. We will discuss different forms and levels of workshops, drawing upon a range of techniques and perspectives from small colleges to HBCUs to large state universities and points in between.

**Teaching Toward Justice: Student Voice and Power in Creative Writing** (Catina Bacote, Helen Betya Rubinstein, Leora Fridman, Felicia Rose Chavez, Steven Alvarez)
Virtual event
For too long, creative writing courses have held themselves outside politics and current events, invoking ideals of the “timeless” and “universal.” But anti-racist creative writing classrooms can be sites of transformational action and resistance, led by students. Our cross-genre teaching methods include an anti-racist writing workshop, student-led projects, community-based fieldwork, student publishing on digital platforms, collaborative storytelling, and intentional community building.

**The Craft of Teaching on Black Life and Literature** (drea brown, Ana-Maurine Lara, Aricka Foreman, Avery R. Young)
Virtual event
This discussion features contributing writers to Teaching Black: The Craft of Teaching on Black Life and Literature. In a conversation moderated by the anthology’s co-editors, participating authors speak about the significance of writing and teaching Black literature; the labor it requires, and the beauty that comes from it. They will read excerpts from the anthology and discuss how their work reflects pedagogies, experiences, and practices of teaching Black literature and centering Black life.
The Empire Writes Back from the Program Era: CW in Asia and Beyond (Darryl Whetter, Xu Xi, Fan Dai, Sam Meekings, Marshall Moore)
Virtual event
While books like MFA vs. NYC echo AWP reports on the rise of Creative Writing [CW] educations in the US, and their popularity in Australia reveals this rise is not limited to North America, non-English countries have been slower to enter “the program era.” Two new anthologies from Routledge and Bloomsbury chart the rise of CW educations around the world and the next major chapter in tertiary CW education—the multilingual student. Anthology editors and contributors discuss global tertiary CW ed.

The Inclusive Classroom: Using Multimodality & Creativity to Honor Student Voices (Michele Martinez, Carrie Bennett, Jessica Bozek, Jessica Kent)
Virtual event
Four instructors from Boston University share how they incorporate multimodality and creativity—drawing, photography, visual poetry, and video—in their first-year writing seminars as an inclusive practice. Through the lenses of antiracist and trauma-informed pedagogy, we will consider how our students, and ourselves, can benefit from broadening definitions of first-year “writing” to embrace the whole student experience and foster resilience, risk-taking, and community.

The Paper Mask: Writing Personas Our Students Put On (Elizabeth Threadgill, Suzanne Richardson, James Henry Knippen, Sara Lupita Olivares, Daniel Shank Cruz)
Virtual event
In this panel, writers and educators discuss the ways in which students, particularly first-generation students, wear “paper masks”—personas in their writing to mask their own voices which they may see as inadequate in academic settings. Panelists will explore this phenomenon across genres in the teaching of creative nonfiction, poetry, and academic writing. We will discuss theory, practice, and strategies to empower students to appreciate and use their own voices.

Writing Is For Everyone! Ways to Make the Writing Classroom More Accessible (Colin Mustful, Leticia Escalera, Kathleen Marcath)
Virtual event
Shifting to Zoom-based writing education during Covid had the side effect of improving accessibility for many disabled people and raising awareness of disability inclusion. How can we maintain that momentum as we gather again in person? This panel of authors and educators, some who have learning or other disabilities themselves, will discuss strategies writing teachers and workshop leaders can use to help make writing instruction accessible to those of all abilities and the neurodiverse.
Readings

25 Years of Poetry Daily! (Sally Keith, Amaud Jamal Johnson, Jennifer Chang, Danielle P. Williams, Lisa Russ Spaar)
In-person event
In 1997, when most readers accessed the Internet through dial-up—if at all—Don Selby and Diane Boller launched an elegant, user-friendly website to help people discover poets and poetry they like—and to help publishers spread news of their books, magazines, and journals to more readers. Join Poetry Daily readers and members of its new staff and prominent editorial board as they read outstanding poems, share Poetry Daily stories and visions, and celebrate the retirement of Don and Diane.

50 Years of The American Poetry Review: A Celebration (Elizabeth Scanlon, Major Jackson, Jason Schneiderman, Ada Limon, Megan Fernandes)
In-person event
The American Poetry Review has been in continuous publication since 1972. In honor of our anniversary, we are proud to present four writers whose work is exemplary of the excellence and range we publish. Poets Major Jackson, Ada Limon, Jason Schneiderman, and Megan Fernandes will read in honor of the occasion.

A 10th Anniversary Celebration of the Kenyon Review Fellowships (Natalie Shapero, Elinam Agbo, Cristina Correa, Molly McCully Brown, Misha Rai)
In-person event
The Kenyon Review Fellowships celebrates its 10th anniversary with a reading and Q&A featuring five current and former fellows. The KR Fellows are a diverse group of younger writers who spend two years at Kenyon College teaching creative writing, working on an individual project, and contributing to the editorial life of the Review. They will gather to read from their recent work and answer questions about the fellowships—the highs and the lows, the good and the bad—from audience members.

A Reading and Conversation with Marian Crotty, Brenda Peynado, and Blake Sanz (Manuel Bleakley -Blake- Sanz, Marian Crotty, Brenda Peynado)
In-person event
Three award-winning writers of recently published books of short fiction give brief readings, followed by moderated conversation about the short story collection in today's publishing landscape. What are the things that a collection can say in 2021 that can't be said in other ways, and how do these authors' books strive toward that aspiration? When do you know that you have a collection that works as a whole? When do you know that you have a collection ready to submit for publication?

Akrilica Series Reading (Suzi F. Garcia, Joshua Escobar, Sara Borjas, Juan Felipe Herrera, Anthony Cody)
In-person event
The Akrilica series is the first of its kind, focused on innovative Latinx writing. Named after former National Poet Laureate Juan Felipe Herrera’s essential text, this series seeks out Latinx writers working in new ways that push us, both formally and conceptually. Hear from new and established writers in the Akrilica series, each with a unique point of view.

**An Alice James Quartet** (Carey Salerno, Jeffrey Thomson, Rosebud Ben-Oni, Sumita Chakraborty, Shara McCallum)
In-person event
Alice James Books publishes poets whose writing possesses the range, depth, and ability to cultivate greater empathy in our world and to dynamically push against silence. This work is instrumental in driving conversations that help us overcome the barriers we face. Four poets with new or forthcoming collections from Alice James will read from their work and discuss their writing process.

**Barrow Street Press Twentieth Anniversary Reading** (Claudia Keelan, Timothy Liu, Danielle Legros Georges, Sally Ball, Miguel Murphy)
In-person event
Barrow Street Press began publishing books in 2002 as an offshoot of its poetry magazine, Barrow Street. A significant presence in the small press poetry world, Barrow Street Press continues to publish four books a year through an annual book prize as well as through submissions to the press. Readings by these five representative poets showcase and celebrate the continuing breadth and power of the Barrow Street Press roster of poets.

**Being Black and Muslim in Literature** (Sufiya Abdur-Rahman, Kaaronica Evans-Ware, Aaliyah Bilal, Yasin Abdul-Muqit)
In-person event
At a time when the many facets of blackness are gaining recognition, the stories and language of black American Muslims are also coming to the fore. This multi-genre reading by black Muslim authors showcases a variety of such perspectives. Listen to stories about love, family, magic, mystery, faith, and community as readers share both fiction and nonfiction. Nearly sixty years after The Autobiography of Malcolm X, hear what it means to be a black American Muslim author now.

**Beyond Motherhood: Ritual, Myth, and Self-Fashioning in Poetry** (Karen Kovacik, Ewa Chrusciel, Maudelle Driskell, Vievee Francis)
In-person event
This panel combines readings by four lively poets with a discussion centered around the following questions: how do suppressed or redirected desires for motherhood (or non-maternity) reside in our poems? How do our identities as cis-gender or nonbinary, Black or white, immigrant or native-born, make their way into poems that critique, reject, or resurrect the maternal? How do our forms give voice to the silenced or forbidden? Our collaborative conversation invites audience participation.
Bowling Green State University MFA’s 50th Anniversary Reading (Carolyn Forché, Charles Fort, Karen Craigo, Michael Czyzniejewski, Matt Bell)
In-person event
Celebrating our 50th year of fostering original literary voices, BGSU presents five writers from various eras of our program’s history. Writers from BGSU have published more than 400 books and been recognized with the Yale Younger Poets Award, the Flannery O’Connor Award, the Los Angeles Times Book Award for Poetry, the Drue Heinz Award, and the Pulitzer Prize in Fiction, among other honors. This reading will showcase the quality and diversity of BGSU’s writers over the decades.

Broadsided Press: Celebrating Fifteen Years of Poetic and Artistic Collaboration (Elizabeth Bradfield, Jennifer Perrine, Luiza Flynn-Goodlett, Margaret Noodin, John Nieves)
In-person event
Broadsided Press has been publishing collaborations between writers and visual artists as monthly broadsides since 2005; this year, Provincetown Arts Press is publishing an anthology of this ground-breaking work. Join founder Elizabeth Bradfield and poets from the anthology Jennifer Perrine, Luiza Flynn-Goodlet, Margaret Noodin, and John Nieves in a celebration of poems, art, and the synergy between. Images of the art will be projected as the poets read work from the anthology.

Call It a Beginning: An Undocupoets Anniversary Reading (Anni Liu, Wo Chan, Aline Mello, Jan-Henry Gray, Janine Joseph)
In-person event
To celebrate the 5th anniversary of the Undocupoets Fellowship, a grant awarded to poets who are currently or who were formerly undocumented in the U.S., this reading features the debut collections of four recipients of the fellowship. This dynamic reading presents a complex and nuanced narrative of the undocumented experience and highlights each poet’s differences in approach and vision. They will each also share a poem written by another Undocupoets Fellow to preview the books yet to come.

Celebrating the Chicago Quarterly Review Anthology of Black American Literature (Cyrus Cassells, E. Ethelbert Miller, Mona Lisa Saloy, Steven Barnes, E. Hughes)
In-person event
Join the Chicago Quarterly Review for a celebration of its Anthology of Black American Literature, guest edited by National Book Award winner and MacArthur Fellow Charles Johnson. This reading showcases the breadth of voices that have been brought together in this remarkable issue, as well as the Chicago Quarterly Review’s commitment to special editions, the fifth in its history. Interspersed with questions and commentary, five contributors of prose and poetry read from their included work.

Celebrating the Chicago Quarterly Review Anthology of Black American Literature 2 (David Nicholson, celeste doaks, LeVan D. Hawkins, Aaron Coleman, Arthur Burghardt)
In-person event
Join the Chicago Quarterly Review for a second celebration of its Anthology of Black American Literature, guest edited by National Book Award winner and MacArthur Fellow Charles Johnson. This reading showcases the breadth of voices that have been brought together in this remarkable issue, as well as the Chicago Quarterly Review's commitment to special editions, the fifth in its history. Interspersed with questions and commentary, five contributors of prose and poetry read from their work.

**Contemporary Writing at an Art School: A Reading by Alumni & Faculty from UArts** (Elise Juska, Rahul Mehta, Steven Kleinman, Glorious Piner, MeeRee Orlandini)
In-person event
How does an arts-centric education affect a student’s development as a writer? How does teaching at an art school influence a writer’s approach to craft? This reading features work by alumni and faculty from the University of the Arts, a uniquely arts-based university in Center City Philadelphia and home to the region’s only Creative Writing BFA.

**Expanding the Fictional Terrain: Four Writers, Four Collections, Four Awards** (Kristina Gorcheva-Newberry, Caroline Kim, Michael X. Wang, Rachel Swearingen)
In-person event
From social realism to speculative fiction, from American tales to immigrant lit, from heterosexual narratives to LGBTQ stories—Caroline Kim (the 2020 Drue Heinz Literature Prize), Michael X. Wang (the 2021 PEN/Robert W. Bingham Prize), Rachel Swearingen (the 2018 New American Fiction Prize), and Kristina Gorcheva-Newberry (the 2020 Raz/Shumaker Prairie Schooner Book Prize in Fiction) will read from their award-winning collections on themes of love, loss, and cultural identity.

**FC2 Reading (Vi Khi Nao, JoAnna Novak, Marc Anthony Richardson, Steve Tomasula)** (Steve Tomasula, Marc Anthony Richardson, Kathleen Woods, JoAnna Novak, Vi Khi Nao)
In-person event
FC2 has been a leading publisher of experimental writing for over 40 years, hosting a continually dynamic and diverse conversation about what constitutes the innovative. FC2 authors include, among many others, Samuel Delany, Leslie Scalapino, Lidia Yuknavitch, Stephen Graham Jones, Diane Williams, Amelia Gray, and Kiik Araki-Kawaguchi. This event features readings by authors of their latest releases, followed by a Q&A.

**Fiction, Memoir, Manifestos: LGBTQ+ Persons in Rural Spaces** (Catharine Wright, François Clemmons, Alex Bacchus, Estela Gonzalez, Patricia Powell)
In-person event
How does LGBTQIA writing inform an understanding of life in rural spaces? Writers from a range of racial/ethnic, national, generational and occupational identities will read from work set in Mexico, Alabama, Vermont, and beyond. Our work includes novels under contract, published memoirs, poems, and biomythography.
**Flash (Nonfiction) to the Future: A Speculative Brevity Reading** (Dinty W Moore, Ira Sukrungruang, Natalie Lima, Deesha Philyaw, Ander Monson)

In-person event

Brevity has been a celebrated home to flash nonfiction, publishing thousands of essays, craft pieces, and blog responses over its two decades and counting. In an increasingly online era with the popularity of flash rocketing forward, it is a good time to explore what’s next for this incredibly rich, groundbreaking genre. Join our diverse panel of Brevity contributors for a reading and discussion exploring future possibilities for the flash nonfiction form and genre hybrids just now emerging.

**Old School Slam and Open Mic** (Jason Carney, Stanton Hancock)

In-person event

AWP welcomes students to return to the roots of Slam! Open Mic, special guests, and then undergraduate and graduate students partake in a hardcore-break-your-heart-strut-out-the-good-stuff slam competition. Students are welcome to sign up to participate on Thursday, March 24, 2022 and Friday, March 25, 2022 at the Wilkes University/Etruscan Press booth and read original pieces (three minutes or less with no props) at the Slam later that night. Sponsors: Wilkes University and Etruscan Press.

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**ORALE! READINGS FROM PURO CHICANX WRITERS OF THE 21ST CENTURY** (Pamela Uschuk, Luis Urrea, Carmen Tafolla, Octavio Quintanilla, Edward Vidaurre)

In-person event

Editorial board members, Luis Alberto Urrea, Texas Poet Laureate, Carmen Tafolla, current San Antonio Poet Laureate, Octavio Quintanilla and McAllen, Texas former Poet Laureate, Edward Vidaurre, read from and discuss the Contemporary Chicanx Writers Anthology, published jointly by the Black Earth Institute and Cutthroat, A Journal of the Arts. The multi-genre anthology features the work of such important Chicanx writers as Ana Castillo, Sandra Cisneros, Lorna Dee Cervantes, Octavio S

**Philly X 5: Set to Prose** (Caren Beilin, Hilary Plum, Marc Anthony Richardson, Emily Abendroth, Joseph Earl Thomas)

In-person event

Hear from prose writers on Philly activism, Philly café life, Philly poverty, and how Philadelphians struggle with Philly’s creative economy, as written in their latest works. How do
five authors approach the layers, neighborhoods, tensions, despairs, and sheer pretty briceness of a city the New York Times once hypothesized as “the sixth borough”? The “New York novel” is its own beast, but these authors demonstrate that prose set in Philly is a capture all its own.

**Poetry and Place: Connecting Who We Are to Where We Are** (Lucille Lang Day, Anne Coray, Ruth Nolan, Eric Paul Shaffer, Ron Welburn)
In-person event
Poems of place not only describe and document locations: they reveal how we internalize place and how it impacts our lives. It can be said that where we are is who we are. Whether we are Indigenous, lifelong residents, recent transplants, or just passing through, places change us, and we in turn change them. US poets representing Alaska, Hawai’i, the Mojave Desert, Northern California, and the East Coast will read and discuss poems showing relationship to place, including cities and wilderness.

**Poetry of Iran and Its Diaspora** (Christopher Nelson, Kaveh Bassiri, Sholeh Wolpé, Athena Farrokhzad, Armen Davoudian)
In-person event
This reading features four of the most significant poets and translators of Iran or Iranian descent. They are representatives of an anthology published by Green Linden Press in September, 2021, Essential Voices: Poetry of Iran and Its Diaspora, which includes 130 poets and translators from 10 countries. Collectively the readers explore themes of identity, oppression, freedom, language, translation, and the potential for poetry to help us understand and navigate social and political complexity.

**Poverty, Violence, Redemption** (Gonzalo Baeza, Joseph Haske, Laura Morris, Daniel Mendoza)
In-person event
These readings showcase the lives of poor and working-class protagonists, and were conceived by writers from distinct, poor, and working-class backgrounds eerily similar to those of their respective characters. Exploring various, unique, underprivileged rural settings, authors tackle moral dilemmas through richly-developed, yet poorly-compensated, characters, exposing them in all of their flaw, vice, merit, and humanity.

**Radical Jewish American Labor Poetry, A Reading** (Allison Pitinii Davis, Joshua Gottlieb-Miller, Sean Singer, Julia Kolchinsky Dasbach, Daniel Alter)
In-person event
This reading explores new work in the tradition of Jewish labor poetry: writing at the nexus of radicalism, labor, and identity. In Jewish poetics, writing about labor spans our international, multilingual literature; emerging poets are (re)interpreting this inheritance in terms of its politics and imaginative possibilities. These poets—including writers from the Rust Belt and former Soviet Union—write about their work as taxi drivers, electricians, motel staff, retail grocers, and parents.
Saturnalia Books 20th Anniversary Reading (Timothy Liu, Kayleb Rae Candrilli, Diamond Forde, Rob Ostrom, Catherine Pierce)
In-person event
Saturnalia Books makes its home in Philadelphia and is celebrating its 20th Anniversary in 2022. Timothy Liu, Editor-in-Chief, will moderate this celebratory reading to include the following Saturnalia poets: Kayleb Rae Candrilli, Diamond Forde, Robert Ostrom and Catherine Pierce. This diverse lineup from our eclectic list is inclusive of African-American, Asian-American, and LGBTQ communities as well as the current Mississippi State Poet Laureate.

Second Acts (Corey Van Landingham, Jacques Rancourt, Chetla Sebree, Christopher Kempf, Phillip B Williams)
In-person event
Like the musician’s “sophomore album,” the poet’s “second act” navigates complex terrain. How much should a poet show aesthetic range? Does introducing a new project threaten the development of poetic voice? When should a poet look for a new publisher? This reading features five poets whose second books have been released in the past year—a trying year for any release, but especially so for early-career poets. These poets will also discuss the diverse paths that brought them to those books.

Signifyin' & Shade: Black Queer Writers' Interventions into the Black Canon (M Shelly Conner, Marci Blackman, Cheryl Clarke, Darnell Moore, Mecca Jamilah Sullivan)
In-person event
Toni Morrison implores us to write the books that we want to read. No more is this true than for Black queer writers searching for ourselves in the Black literary canon. The works that we create talk back/signify (Gates, Jr.) to the very books that shaped us as writers while ostracizing us as community members. In this reading, five Black queer writers share excerpts of their work and the specific interventions or engagements that they make in Black canonical texts.

Socializing the Nature Poem: The Non-Human World and Identity (Derek Sheffield, Elizabeth Bradfield, Chaun Ballard, Michael Wasson, Elizabeth Aoki)
In-person event
As Audre Lorde said, “Our visions are essential to create that which has never been, and we must each learn to use all of who we are to achieve those visions.” The “nature poem” was never just about nature. When we look at anything, we put ourselves into that gaze. Five poets of diverse backgrounds share poems that engage with the more-than-human world in ways that are accurate, ethical, nuanced, and surprising, connecting gender, race, geography, sexuality, and culture.

South Asian American Writers Charting New Narratives (Moazzam Sheikh, Anuradha Kumar, Torsa Ghosal, Kirtan Nautiyal, Chaya Nautiyal Murali)
In-person event
The event brings together five South Asian American Writers writing in diverse registers. Kirtan Nautiyal and Chaya Murali use their background in the medical profession to explore issues of
class, racism and the human body. Anuradha Kumar reads from her latest collection described as "subtle, brief, quiet even." Torsa Ghosal reads from her experimental fiction. Moazzam Sheikh reads from his fiction known for mixing interiority with external events of life.

**Story and Sound: The McSweeney's Audio Issue** (Andrew Leland, Rion Amilcar Scott, Kali Fajardo-Anstine, Andy Slater, Shayla Lawz)
In-person event
Join us for a discussion about and live performance of McSweeney's Quarterly's first ever audio issue—a riotous exploration of audiovisual storytelling, coproduced with Radiotopia from PRX. We'll talk about the the way sound and text can come together to create an immersive experience of story, and experience live excerpts of a handful of pieces in the issue. With Andrew Leland, Rion Amilcar Scott, Kali Fajardo-Anstine, Shayla Lawz, and Andy Slater.

**Sum = {Poetry + New Media + Politics + Performance}** (Vincent Cellucci, Ronaldo Wilson, Atom Atkinson, Lillian-Yvonne Bertram, Vincent Cellucci)
In-person event
Akin to how printing technologies revolutionized verse to create a print culture, new media advancements have led to another tectonic shift in how audiences experience language and how poets explore identity and embodiment. Now poets are transforming language and performance for a digital culture by exploring social media, visualization, code, vr, and mobile applications. This reading will showcase work from diverse poets that have incorporated new media into their craft and performances.

**The Dimensional Essay: A Multiform Performance** (Sarah Minor, Douglas Kearney, Jeannie Venasco, Brandon Shimoda, Keith S. Wilson)
In-person event
This reading will feature five writers who have been invited to perform their written work "dimensionally" using sound, image, objects, and other performance strategies. The goal of The Dimensional Essay is to provide the space and equipment for writers to engage audiences by using elements that compliment and extend the work of language. This event invites readers to question the formal conventions of a literary reading, and offers writers the opportunity to stretch out, collaborate and play.

In-person event
Benjamin Garcia writes, "the language in question is corrupt // it's poison and salve // savage and sage // it's honeysuckle and bitter oleander." The poets in this reading, with recent books published by Milkweed Editions, all illustrate in varying ways the press's ongoing commitment to art that uses language to trouble and interrogate the status quo. Our poetries are radical, queer, disabled, genre-bending. We seek to celebrate our power as creators--come join us!
THE LONG HAUL: Keep Your Fire, Baby! (Timothy Seibles, Laurie Ann Guerrero, Patrick Rosal, Tracy K Smith)  
In-person event  
Over many years, a poet's relationship to language, to self, and to society goes through many changes, some deliberate, some unconscious. This is especially true for writers from marginalized communities who often face biases that further complicate their lives--on and off the page. Using their own recently published New & Selected collections, the panelists--four poets of color, two women, two men--will read original work and discuss the things that can sustain or confound a life in writing.

The Unseen and The Unsaid (Keenan Norris, Joseph D Haske, Daniel Manuel Mendoza)  
In-person event  
Issues of race and culture are pressing topics in the USA. However, mainstream commentary rarely considers how these issues are illustrated in working-class literature. Writers from poor and working-class backgrounds read stories and novel excerpts that address the various conceptual and literal conflicts their characters face in the day to day lives along the Texas-Mexican border, California’s east bay, and the rural Midwest.

Translingual Philadelphia: A Reading by the Transversal Translation Collective (Elizabeth Rose, Hilah Kohen, Nicholas Glastonbury, Meg Arenberg, Carlos José Pérez Sámano)  
In-person event  
Transversal is a translation collective formed during the pandemic to give translators in the Philadelphia area and across the world a virtual place to form connections, build accountability, and share work and resources. A diverse assemblage of language pairs, backgrounds, and abilities, Transversal has quickly become an important gathering space for many. Five translators from the collective will contextualize their work, share insights into translator solidarity, and give a bilingual reading.

TRAUMA, TRESSES, & TRUTH: Untangling Our Hair Through Personal Narrative (Lyzette Wanzer, Carmen Bardeguez-Brown, Dahlma Llanos-Figueroa, Lyndsey Ellis)  
In-person event  
From schools to boardrooms to military squadrons, Black and Afro-Latina natural hair continues to transfix, confound, and enrage members of White society. Why is this still the case? The perception, policing, and persecution of our hair is an incontrovertible form of structural oppression. Four contributors read essays from the upcoming book of the same name (Chicago Review Press 2022). Their work interrogates a systemic bias that is cognizable, legible, and in need of course correction.

Virginia Center for the Creative Arts 50th Anniversary Reading (Alice McDermott, Patricia Chao, Ethelbert Miller, Christina Baker Kline, Patricia Spears Jones)  
In-person event  
Join us for a celebration of the 50th Anniversary of the Virginia Center for the Creative Arts! With picturesque locations in Amherst, Virginia and Auvillar, France, VCCA has been providing
established and emerging artists with the gift of time and space to create for half a century. Five VCCA Fellows will share their residency experiences and read from new work.

**W. W. Norton Poets: A New Generation** (Jill Bialosky, Reginald Dwayne Betts, Major Jackson, Roger Reeves, Meghan O’Rourke)

In-person event

W. W. Norton’s historic list of poets includes Adrienne Rich, Audre Lorde, A. R. Ammons, Ai, Stanley Kunitz, and Joy Harjo—poets who published books that reflect their social moment and resonate beyond, yet not at the expense of craft and meaningful individualism. In this panel, mid-career and younger poets to Norton will read their work and discuss what it means to be part of a socially conscious tradition of poetry that adheres to democratic ideals of diversity and aesthetic innovation.

**Writing Ourselves into Existence: Taiwanese American Voices** (Grace Prasad, Yi Shun Lai, Grace Hwang Lynch, Lisa Chiu)

In-person event

Taiwan is the 20th largest economy in the world and a modern democracy, but it is blocked from membership in the United Nations and World Health Organization and can’t even compete in the Olympics under its own name. China thwarts Taiwan’s sovereignty not just through diplomacy but through language, by censoring perceived dissent and controlling the narrative. Taiwanese American writers can tell their stories from a safe distance; their words are urgent and necessary to counteract this erasure.

**Writing Poetry/Writing History** (Yolanda Wisher, Divya Victor, Emily Abendroth, Sarah Dowling, Pattie McCarthy)

In-person event

Temple University has been Philadelphia’s only full-time residential graduate Creative Writing program since 1985. This panel celebrates that history by presenting readings from five poetry alumni whose recently published works explore poetry as historiographic practice, covering topics such as surveillance capitalism, the settlement of North America, the Salem witchcraft crisis of 1692, anti-Asian violence since 9/11, and Black voices hidden in the archives.

**Writing Resilience: A Reading by Neurodiverse Writers** (Larissa Shmailo, Jonathan Penton, Meg Tuite, Anna Fridlis, Sandra Kleven)

In-person event

This reading features writers affected by trauma, addiction, and/or mental illness. Panelists will present their stories to empower themselves and others who have these stigmatized disabilities. Panelists will come out as neurodiverse as they inspire their listeners with their literary memoirs; audience members, including the neurotypical, will be able to identify with their struggles, triumphs, and resilience. The panel will demonstrate that mentally ill does not mean mentally weak.
**Concise Punches of Reality: Readings From 5 Chapbook Memoirists** (Romaine Washington, Gail Butensky, Allen Callaci, Kendall Johnson, Juanita Mantz)  
Virtual event  
Some shy away from writing memoir because writing a lengthy, personal, emotional narrative of hundreds of pages seems too daunting. Yet, as these memoirists' readings will show, it's possible to craft memorable journeys within a shortened format. These writers utilize first person narration as well as poetry, photography and social justice essays, reading from works that were made all the more powerful by being published in chapbook form. These are not tomes, but concise punches of reality.

**Crip Time in Pandemic Times** (Emily Rose Cole, Ellen Samuels, Travis Chi Wing Lau, Marlena Chertock, Kay Ulanday Barrett)  
Virtual event  
As we emerge into a new stage of the COVID-19 pandemic, conversations continue about how time felt different this past year. A key part of those conversations has been the concept of “crip time,” a disability community term that entered the mainstream this year. Crip time offers both liberation from rigid time schedules and constriction within the limits of disabled bodies and minds. These five disabled authors will speak to the reality of crip time in pandemic times.

**Fire & Water: Pushing Against Climate Fiction** (Kristin Thiel, Mary Fifield, Jennifer Morales, Carlos Labbe)  
Virtual event  
Is climate fiction a misnomer? The climate crisis teaches us that human experiences (and those of other species) are myriad, multifaceted, and irreducible to a narrowly prescribed set of expectations that genres often impose. There can be no one Thing with a capital T that constitutes fiction about climate change, as this anthology's seventeen stories illustrate. Showing itself in different, and often inequitable, ways around the world, the climate crisis and the stories about it are diverse.

**Happy Neuroqueering: A Reading by Neuroqueer Poets** (Jai Hamid Bashir, Hilary Brown, Nathan Spoon, K Iver)  
Virtual event  
Neuroqueer poets write poems amazingly expressive of their divergent selves and shaped by the practice of neuroqueering. Think of E.E. Cummings, who was dyslexic, jumbling words and scattering letters across a page. Neuroqueer poets are expanding the boundaries of poetic communication and intention in ways that are disruptive, vital, and celebratory. This panel brings together three autistic poets (Jai Hamid Bashir, Hilary Brown, and Nathan Spoon) and an OCD poet (K. Iver).

**Home in Florida: Latinx Writers and the Literature of Uprootedness (A Home Tour)** (Anjanette Delgado, Richard Blanco, Ariel Francisco, Ana Menendez, Isvett Verde)  
Virtual event
Contributors explore the themes of home, uprootedness, and how they must sometimes coexist. For a different joint reading that uses the full advantages of the Zoom platform, we will bring attendees into our homes for a two-minute tour focusing on those spaces that allow us to write (and why), followed by a three-minute reading. Then we will discuss and take questions from the audience.

**In the Cosmopolis of Memory: Women’s Voices On Cultural Selfhood in a Globalized** (Alison Mandaville, Samina Najmi, Shadab Hashmi, Zeina Hashem Beck, Deema Shahabi)
Virtual event
Setting and place are at the center of our stories and identities – yet globalization and territorial violences create “belonging” as a complex concept. How do we place ourselves in our writing? Braving political strife, war, displacement coupled with traumas of misrepresentation by dominant narratives, five women who write and/or translate poetry, fiction, memoir, grounded in (global) Lebanese, Azerbaijani, Palestinian and Pakistani cultures recast histories and cultures in their own voices.

**Joy is an Act of Resistance: A Poetry Reading by Women of Color** (Tina Chang, Brenda Shaughnessy, Patricia Smith, Tracy K. Smith, Natalie Diaz)
Virtual event
In a culture where women of color are ever-expected to perform rage/anger as a primary mode of social protest, five poets flip the script and read poems with joy as their primary focus. Chang, Diaz, Shaughnessy, Patricia Smith, and Tracy K. Smith find strength in Toi Derricotte’s poem and notion “Joy is an Act of Resistance.” They explore the powers of gratitude, eros, humor, devotion, and love--those forces necessary to defy/oppose/disarm regimes of hate and division.

**Ndé-geneity : The Glittering World of Apache Poetics, Orature, and Art** (Margo Tamez, Crisosto Apache, Julian Talamantez-Brulaski)
Virtual event
There has never been a panel from/by Apache writers who discuss their “written,” made, or spoken discourses. The panel addresses ways we engage Apache culture, stories, symbols, & representation through language (Apache, English). Panelists' conversation and poetry readings will make linkages between Nde' identity, story & historical remnants of mythologies, remaking the memorial, emergence and resurgence of authority through the written word, and the inroads this makes for all Indigenous poets.

**New Poetry from Graywolf Press** (Tracy K. Smith, Vijay Seshadri, Jim Moore, Donika Kelly, Solmaz Sharif)
Virtual event
Five extraordinary poets will present and read from their new collections published by Graywolf Press, one of the leading independent publishers in the country. In singular, profound voices, these poets reckon with the gravity of what it is to witness and live through the vital struggles and issues of our time—colonialism, domestic violence, police murders, racism, sexuality,
existential grief, mortality—and, with care, disrupt the borders between our interior and political realities.

**No F*cks to Give: Women on the Poetics of Sex and Raunch** (Kendra DeColo, Dorothy Chan, Tiana Clark, Erika Meitner, Diane Seuss)
Virtual event
Women artists have long used raunch as a tool of empowerment and comedic relief, to claim space and assert identity in healing and transgressive modes. In this joyful and bawdy reading, five women poets will celebrate sex, profanity, and raunch, asserting what Audre Lorde writes: “In touch with the erotic, I become less willing to accept powerlessness, or those other supplied states of being which are not native to me, such as resignation, despair, self-effacement, depression, self-denial.”

**The Poetry of Capital: A Reading from a New, Multi-Genre Anthology** (Clare Rossini, Mark Doty, Afaa Michael Weaver, Benjamin S. Grossberg, Diana Delgado)
Virtual event
This reading will feature contributors to The Poetry of Capital, a diverse new anthology in which 44 poets explore the contemporary American relationship to money, tackling subjects from global economic crises to local tag sales, from the subversive effects of dark money on politics to the freedom granted by summer jobs. Alongside the poems, the volume includes original essays about how capital shapes us and our American experience. Poets will share selections from both their poems and essays.

**Transnational Writers Speak: Borders, Identity, Solidarity** (Torsa Ghosal, Sehba Sarwar, Sorayya Khan, Fan Wu, Myriam J.A. Chancy)
Virtual event
What are the pluralities and contradictions we face in pandemic times when fissures the world over have been exacerbated? Five transnational writers read from their works that straddle borders, engaging complex histories of Canada, Haiti, China, India, the Netherlands, Pakistan, and the US. They tell stories rooted in struggles for justice. Their decolonial writings carve out pathways toward solidarity across multiple identities.

**Unconventional Bodies Now: an intersectional reading** (Karla Cordero, Yesika Salgado, Edwin Bodney, Sheila Sadr, Aman Batra)
Virtual event
Join us for a poetry reading in celebration of bodies deemed unconventional by everyday society. Featuring five award-winning published authors living with varying physical and mental intersections, and ranging identities such as Black, Salvadoran, Mexican, Iranian-American, Indian-American writers. Come witness how the body works as a poetic tool to liberate, reinstate power, and most importantly return to self-love.

**Writing the Grit of Motherhood: A Reading by Mutha Magazine Contributors** (Cheryl Klein, Erin Pushman, Nefertiti Austin, Jade Sanchez-Ventura, Lisa Lim)
Virtual event
Since 2013, Mutha Magazine has given voice to motherhood from diverse perspectives, particularly to the stories too often silenced or ignored. Mutha contributors whose experience is as diverse as their writing will read works that recognize mothering in its complex realities, including the grit, beauty, brokenness, and getting by.