#AWP24
CONFERENCE PROGRAM
KANSAS CITY

Association of Writers & Writing Programs
TALENT RECOGNIZED

Andrews McMeel Publishing serves as stewards of creativity, actively seeking and curating the work of distinctive, diverse, and exceptional creators which we have the privilege and honor to share with the world. We are an independent publisher and Kansas City original since 1970.

Visit us at Booth #711

Andrews McMeel
PUBLISHING®
SHIFT
A Memoir of Identity and Other Illusions
PENNY GUISINGER
$22.95 now $13.77 Paperback
American Lives

AUTUMN SONG
Essays on Absence
PATRICE GPO
$19.95 now $11.97 Paperback
American Lives

ALMOST SOMEWHERE
Twenty-Eight Days on the John Muir Trail
New Edition
SUZANNE ROBERTS
$22.95 now $13.77 Paperback
Outdoor Lives

JOURNALS

NORTH DAKOTA QUARTERLY
Edited by William Caraher
A literary and public humanities journal.

RESISTANCE:
A Journal of Radical Environmental Humanities
Edited by Marco Armiero

BACKWATERS PRIZE IN POETRY
Submission period April 1 – May 1

THE GATHERING OF BASTARDS
ROMEO ORIOGUN
$22.95 now $11.97 Paperback
African Poetry Book

ACETYLENE TORCH SONGS
Writing True Stories to Ignite the Soul
SUE WILLIAM SILVERMAN
$22.95 now $14.37 Paperback

GODFALL
VAN JENSEN
$22.95 now $13.77 Paperback
Flyover Fiction

BUTTERFLY NEBULA
LAURA REECE HOGAN
$22.95 now $10.77 Paperback
The Backwaters Prize in Poetry

ANTILIA
HENRIETTA GOODMAN
$22.95 now $10.77 Paperback
The Backwaters Prize in Poetry
Honorable Mention

WHERE ARE YOU FROM
Letters to My Son
TOMÁS Q. MORÍN
$22.95 now $11.97 Paperback

FORGET I TOLD YOU THIS
A Novel
HILARY ZAID
$22.95 now $13.77 Paperback
Zero Street Fiction

I MAKE ENVY ON YOUR DISCO
A Novel
ERIC SCHNALL
$22.95 now $13.77 Paperback
Zero Street Fiction

BACKWATERS PRIZE IN POETRY
Series submission period
Nov. 1 – April 1
New and noteworthy titles from Columbia University Press

**Big Fiction**
*How Conglomeration Changed the Publishing Industry and American Literature*

**Tone**
*Sofia Samatar and Kate Zambreno*

**The Narrow Cage and Other Modern Fairy Tales**

**The Backstreets**
*A Novel from Urumqi*

**An I-Novel**

**The Best American Magazine Writing 2023**
*Edited by Sidney Holt for the American Society of Magazine Editors*

**The Backstreets**
*How Conglomeration Changed the Publishing Industry and American Literature*

**Visits**
*Visit Us at Booths 922/924*

**Writers MFA Program**
*Columbia University School of the Arts*

**Push Your Writing Further**

**Arts & Letters Prize Competition**
*Rumi Poetry Prize • Fiction Prize • Susan Atefat Creative Nonfiction Prize*

**2024 Prize Judges:**
*Tiphanie Yanique, Fiction*
*Chelsea Rathburn, Poetry*
*Beth Ann Fennelly, Nonfiction*

*) Prize winners receive $1,000 each and publication in *Arts & Letters*
Non-winning entries are considered for regular publication*
WRITE IN NEW YORK

M.F.A. Degree in Creative Writing

For over thirty years, NYU has distinguished itself as a national center for the study of writing and literature. The Creative Writing Program enables students to develop their craft while working closely with some of today's most distinguished writers of poetry and prose. All incoming graduate students receive fellowship support and the opportunity to teach. Join a serious community of writers and engage in an exceptional program of study.

Faculty: Nuar Alsadir, Catherine Barnett, Cris Beam, Alas Dimitrov, Jeffrey Eugenides, Jonathan Safran Foer, Garth Greenwell, Kimmie Hahn, Terrance Hayes, UzoAdoma Ishiekw, Jonas Hassen Khemiri, Kate Klastan, Hari Kunzru, Raven Leilani, David Lipsky, Sally Wen Mao, Joyce Carol Oates, Sharon Olds, Julie Orringer, Rowan Ricardo Phillips, Claudia Rankine, Matthew Rohrer, Said Sayrafiezadeh, Parul Sehgal, Darin Strauss, Brandon Taylor, Hannah Tinti, Ocean Vuong, Philip B. Williams, Monica Youn, Deborah Landau (Director)

WRITE IN PARIS

Low-Residency M.F.A. Writers Workshop in Paris

The M.F.A. Writers Workshop in Paris invites students to work under the guidance of internationally acclaimed faculty in one of the world’s most inspiring cities. Paris—with its rich literary history and cultural attractions—provides an ideal setting for living the writer’s life. The program offers both freedom and rigor, balancing intense and stimulating ten-day residencies with sustained independent work in the intervals between.

Faculty: Catherine Barnett, Ken Chen, Alex Dimitrov, Nathan Englander, UzoAdoma Ishiekw, Jonas Hassen Khemiri, Kate Klastan, Hari Kunzru, Raven Leilani, Leigh Newman, Meghan O'Rourke, Matthew Rohrer, Nicole Sealey, Parul Sehgal, Darin Strauss, Brandon Taylor, Deborah Landau (Director)

Visiting Writers Include: Kaveh Akbar, Nuar Alsadir, Jericho Brown, Sandra Cisneros, Adam Dirrim, Heman Djuo, John Freeman, Isabella Hammad, Richie Hofmann, Melissa Febos, Edwidge Danticat, Nick Land, Lisa Lucas, Valerie Luiselli, Nadifa Mohamed, Viet Thanh Nguyen, Adrian Maleka, David Mitchell, Maggie Nelson, Claudia Rankine, Brenda Shaughnessy, Tracy K. Smith, Zadie Smith, Craig Morgan Teicher, Ocean Vuong, Michael Williams, Monica Youn, Kevin Young

SUMMER PROGRAMS IN NEW YORK, PARIS, AND FLORENCE

Four-week summer intensives offer undergraduate writers of poetry, fiction, and nonfiction an opportunity to live and write in Greenwich Village, Paris, or Florence.

For more information visit as.nyu.edu/cwp

Same outstanding faculty. Same respected degree. Same supportive community. All the benefits of a Spalding residency, without the travel costs.

SPALDING ADDS A NEW VIRTUAL RESIDENCY OPTION.

February 1: Early-decision application deadline for spring/summer.
March 1: Application deadline for May in-person residency.
April 1: Application deadline for June virtual residency.

spalding.edu/mfa
schoolofwriting@spalding.edu

Miss your MFA days? Our post-master’s certificate lets you study with our outstanding faculty of award-winning writers. Choose virtual or on-campus residency.

Dianne Aprile
Beth Ann Bauman
Larry Brenner
Felicia Rose Chavez
K. L. Cook
Debra Kang Dean
Gabriel Jason Dean
Kathleen Driskell
Lynnelli Edwards
Kirby Gann
Lamar Giles
Ellen Hagan
Rachel M. Harper
Leah Henderson
Roy Hoffman
Sillas House
Jason Kyle Howard
Angela Jackson-Brown
Eren Keane
Robbin Lynnincott
Douglas Manuel
Lee Martin
Nancy McCabe
Karen Salyer McEimurray
Lesléa Newman
Kira Obolevsky
Elaine Neil Orr
Jeremy Paden
Greg Pope
John Pipkin
Bruce Marshall Romans
Charlie Schulman
Maggie Smith
Neela Vaswani
Keith S. Wilson
Sam Zalutsky

Visit us at Booth 633!
UNIVERSITY OF NEBRASKA AT OMAHA
MFA IN WRITING

Low-Residency Program with Individualized Mentoring in Fiction, Creative Nonfiction, Poetry, Young Adult, Playwriting & Screenwriting

FACULTY
Sandra Beasley, Teresa Carmody, Kevin Clouther, John Copenhaver, Charlene A. Donaghy, Richard Duggin, Graham Foist, Kate Gale, Christina Ham, Art Homer, A. Rafael Johnson, Michael Kinghorn, Patricia Lear, Kristen-Paige Madonia, Jessica Hendry Nelson, Michael Oatman, Jim Peterson, Elizabeth Powell, Lee Ann Ranipaugh, Catherine Teixer, William Trawbridge, Miles Waggener, Samuel Brett Williams, and Ten Youmans.

Kevin Clouther | kclouther@unomaha.edu
mfa.unomaha.edu

10-DAY RESIDENCIES
Lied Lodge & Conference Center in Nebraska City

APPLICATIONS DUE NOV 1 & JUNE 1

Your MFA is Closer Than You Think

Kansascity to Nebraska City / 135 min
Nebraska City to Omaha / 45 min

10 - DAY RESIDENCIES

CREATIVE WRITING

Low-Residency Program with Individualized Mentoring in Fiction, Creative Nonfiction, Poetry, Young Adult, Playwriting & Screenwriting

FACULTY
Sandra Beasley, Teresa Carmody, Kevin Clouther, John Copenhaver, Charlene A. Donaghy, Richard Duggin, Graham Foist, Kate Gale, Christina Ham, Art Homer, A. Rafael Johnson, Michael Kinghorn, Patricia Lear, Kristen-Paige Madonia, Jessica Hendry Nelson, Michael Oatman, Jim Peterson, Elizabeth Powell, Lee Ann Ranipaugh, Catherine Teixer, William Trawbridge, Miles Waggener, Samuel Brett Williams, and Ten Youmans.

Kevin Clouther | kclouther@unomaha.edu
mfa.unomaha.edu

10-DAY RESIDENCIES
Lied Lodge & Conference Center in Nebraska City

APPLICATIONS DUE NOV 1 & JUNE 1

Your MFA is Closer Than You Think

Kansascity to Nebraska City / 135 min
Nebraska City to Omaha / 45 min

Outstanding Faculty
Hadara Bar-Nadav
Mitch Bial
Frank Higgins
Christie Hodgen
Michael Petchett
Whitney TEMEILL

Noteworthy Visitors
Alexander Chee
Laila Samuel Chang
Patricia Smith
Victoria Chang
Marcus Jackson

Patrick Radden Keefe
Ben Lerner
Curtis Sittenfeld
Marcus Wicker
Monica Youn

Intriguing Internships
New Letters Magazine
Fiction/Non/Fiction podcast at Lit Hub

$26,000
WRITERS FOR READERS SCHOLARSHIPS + FULL GTA FUNDING

Learn more about UMKC’s Master of Fine Arts
2024 Conference Sponsors

**Major Sponsor**
- Andrews McMeel Publishing

**Benefactor Sponsor**
- Poetry Foundation
- University of Missouri-Kansas City
- Friends of Creative Writing
- University of Nebraska Omaha MFA in Writing

**Patron Sponsor**
- Adelphi University
- Antioch University MFA Program
- Arts & Letters/Georgia College and State University MFA Program
- ASU Creative Writing Program AND The Virginia G. Piper Center for Creative Writing
- Center for African American Poetry and Poetics
- *Cherry Tree: A National Literary Journal* @ Washington College
- Emerson College
- Hollins University: Jackson Center for Creative Writing
- IngramSpark
- Lasell University
- Muse Literary
- NEOMFA / Northeast Ohio Master Of Fine Arts Program
- NYU Creative Writing Program
- Salmon Poetry
- Stetson University’s MFA of the Americas
- University of Miami MFA in Creative Writing
- University of Mississippi MFA + Greenfield Farm Writers Residency
- University of Missouri PhD in Creative Writing
- University of Nebraska in Lincoln Creative Writing
- University of North Carolina Wilmington
- Vermont College of Fine Arts
- Washington University in St. Louis MFA / Center for the Literary Arts
- Western Colorado University / Elk River Writers Workshop

**Sustainer**
- African Poetry Book Fund / Prairie Schooner
- Chapman University
- Columbia University School of the Arts & Columbia University Press
- Institute of American Indian Arts
- Old Dominion University MFA in Creative Writing Program
- Sam Houston State University MFA Program & Texas Review Press
- Scarlet Tanager
- Sewanee Writers’ Conference
- Spalding University low-residency MFA: Nalbandian-Mann Graduate School of Writing
- Sustainable Arts
- *The Georgia Review* / University of Georgia Press
- The Helen Zell Writers’ Program, the University of Michigan
- UCLA Extension
- University of San Francisco MFA Writing Program
- USC Dornsife, PhD in Creative Writing & Literature Program
- Vanderbilt University
- Virginia Commonwealth University

**Literary Partners**
- Academy of American Poets
- American Literary Translators Association (ALTA)
- Authors Guild
- Alice James Books
- Cave Canem
- Community of Literary Magazines & Presses (CLMP)
- Copper Canyon
- Furious Flower
- Indigenous Nations Poets
- Kundiman
- Letras Latinas
- Mizzou
- National Book Critics Circle
- National Book Foundation
- National Endowment for the Arts
- PEN America
- Red Hen Press
- Sarabande Books
- Writers in the School Alliance

**Contributor**
- Authors Alliance
- *Chestnut Review*
- Emory University Creative Writing Program
- FC2 / Fiction Collective Two
- Northwestern University SPS
- Rutgers University-Camden MFA / Writers House
- The Kenyon Review
- The *Linden Review* / U of Nebraska Omaha English Dept Creative Nonfiction Program
- University of Alabama Program in Creative Writing
- Your Part Time Controller LLC
Visit with the Board! Stop by #1531 during bookfair hours.

2023–24 AWP Board of Directors

Visit with the Board! Stop by #1531 during bookfair hours.

2024 Subcommitee & AWP Staff

Kansas City, MO Conference Subcommittee

- Kris Bigalk
- Jenny Yang Cropp
- Travis Kurowski
- Destiny O. Birdsong
- Barrie Jean Blech
- Ed Brooks
- Jen Ferguson
- torin a. greathouse
- Jameelah Lang
- Christie Hodgen
- Lorraine M. López
- Miguel M. Morales
- Phong Nguyen
- Luke Roles
- Tammy Lynne Stoner
- Courtney Faye Taylor
- Jermaine Thompson
- Mary Frances Wagner
- Gwen Neil Westerman

AWP Staff

- Cynthia Sherman
  Executive Director
- Annette Bouquet
  Director of Finance & Operations
- Colleen Cubile
  Director of Conferences
- Miranda González
  Director of Membership Services & Publications
- Jussalle Lester
  Director of Communications & Technology
- Rachel Balazs
  Communications Manager
- Chaise Johnson
  Marketing Project Coordinator
- Sara Elbary
  Senior Graphic Production Designer
- James Tote Hill
  Senior Publications Editor
- Sharon Hennessy
  Accounting & Payroll Associate
- Kevin Hon
  Web Project Coordinator
- Autumn Hudson
  Member Services Coordinator
- Claire Mcfarland
  Beulah Manager
- Aubrey Kumpulua
  Conference Events Manager
- Abhishit Khanda
  Senior Web Developer
- Corinne Kleinmann
  Assistant Developers
- Tynae Guinea
  Membership Assistant
- Sierra Shirk
  Conference Assistant
- Mireia Torne
  Program Manager
- Laura Traister
  Copyeditor
GET SOCIAL!
Your guide to using social media at the conference

Use social media to share your experiences and connect with fellow attendees. Take advantage of the free Wi-Fi at the bookfair, live tweet your favorite events, and follow the discussion online or through the #AWP24 mobile app. As you use social media, please consider these tips:

Tip 1. Walk the red carpet. We are excited to have you here! When first entering, use the entry columns decorated for #AWP24 in Kansas City to take a selfie. Share your photos on social media using #AWP24. We just may share your photo!

Tip 2. Use the official hashtag everywhere. You will find shared discussions, images, and other content by searching for “#AWP24” on Facebook, Twitter, Instagram, and other social media channels.

Tip 3. Tweet creatively. Tweet photos of things you encounter, such as flyers for off-site events, bookfair exhibit sales or specials, or bits of poetry and prose that inspire you. Be sure to also tweet what you think about each event you attend.

Tip 4. Because event titles are long, use an event number hashtag when live tweeting an event. Find the correct event number in your conference program, the online schedule, and the #AWP24 mobile app.

Tip 5. Give credit. When you quote a presenter, be sure to include their name and social media handle.

Tip 6. Visit the Help Desk for immediate assistance. The AWP staff is ready to help you, but during the conference we unfortunately cannot respond to every question asked on social media. For the quickest answer to an urgent question on-site, find the AWP Help Desk located in the registration area in Exhibit Hall E, Kansas City Convention Center, Level 3. If you have an accessibility issue, please contact the Accessibility Desk (in person, by phone, or by email). See the Accessibility Services section of this program for more information.

Tip 7. Stay connected and safe. You can use social media and the #AWP24 mobile app to connect with others. Use #AWP24 in your posts to follow up with presenters, exhibitors, and fellow attendees. Stay safe by staying informed. In the event of an emergency, we will notify attendees with alerts on social media and on the #AWP24 mobile app.

Be sure to follow @awpwriter for conference news! This is AWP’s handle for Twitter, Instagram, and TikTok. It is the best way to get updates at the conference. Staff will be replying and retweeting whenever possible throughout the event. Be sure to like us on Facebook too!

Twitter: @awpwriter, #AWP24
Instagram: @awpwriter
TikTok: @awpwriter

MFA in Creative Writing
New Low-Residency Program

- Become part of a writers’ community at five-day residencies held twice a year in Manhattan.
- Complete your MFA in two years via online learning and the semianual residencies.
- Work closely with a faculty mentor to finish your book-length manuscript.
- Study in small classes with award-winning writers.
- Explore multiple genres—poetry, fiction, nonfiction and hybrid literary forms.
- Core faculty: Igor Webb, Katherine Hill, Jan-Henry Gray, Maya Marshall
- Director: René Steinke, who welcomes inquiries at mfa@adelphi.edu
- Funding: Assistantships, teaching opportunities and other kinds of support are available.

Learn more at adelphi.edu/awp

Find the AWP24 app on your phone for the full experience.

AWP & Conference Information

Write your first book here! No GRE required to apply!

Fiction, Poetry, and Nonfiction

3-YEAR FULLY-FUNDED PROGRAM

Learn from award-winning faculty & visiting writers!

Home to:

- Center for African American Poetry and Poetics (CAAPP)
- Aster(ix) Journal
- Pittsburgh Contemporary Writers Series (PCWS)
Friends of AWP
January 1, 2022 – June 30, 2023

We are thankful for the Friends of AWP who show their caring through their investment in AWP’s mission “to amplify the voices of writers and the academic programs and organizations that serve them while championing diversity and excellence in creative writing.”

$4,000 - $10,000+
- Fifth Generation (Tito’s Handmade Vodka)
- Sue William Silverman

$2,500 - $3,999
- The Edouard Foundation
- Samantha Black

$1,000 - $2,499
- Regina Brooks
- Kathleen Driskell
- Robert Gamble
- Jeff Kleinman
- Martin Lammers
- Anum Sattar
- Bruce Saul

$500 - $999
- Sean Bernard
- Kristina Bigalk
- Paul F Corbeil
- January Gill O’Neil
- Givens Foundation
- Miriam Herman
- James Hill
- Michael Khandelwal
- Kathryn Kysar
- Joanne Leedom-Ackerman
- Jerod Santek
- Stephanie Vanderslice

$50 - $499
- Alexander Abreu • Kamesh Aiyer • Alex Alberto • Annette Allen • Nathalie F. Anderson • Hilary Ipatia Apostolides • Hilary Appleman Kendra Anix • Mark Bannon • Jeﬀy Bartone • Sarah Beauvois • John Beebe-West DeMisty D. Bellinger • Ann Beman • Emilie Besh • Lisa Bickmore • Eileen Bjorkman • Sheila Black • Sandy Bredt • Therese Broderick • Liz Brown • Jerry Brown Schwartz • Sarah Browning • Heather Bryant • Candy Buhals • Nancy Bunge • Jenny Baehrbohm • Leslie Campbell
- Monika Casell • Amy Chambers • Stephanie Chandler • Lan S Chang • Sarah Chang • James Chapin • Sarah Clemens • Michael Cohen Desiere Cooper • Kimberly Crecelius • Sonja Curry-Johnson • Suzannah Dake • Mary Davis • Lucille Lang Day • Lenora Destrosiers
- Tamara Diaz Garcia • Ruth Dickey • Jean Dowdy • George Drew • Carleton Eastlake • Emily Eddins • Tricia Elliott • Angela Elson
- Marian Exall • Kaela Fellows • Boak Ferris • Melissa Flores Anderson • Frederick Foote • Judith Ford • Seth Foster • Karen Franck
- Robert Gamble • Donald Garrett • Jim Gearhart • Michelle Georg • Steve Gerin • Katharine Gilbert • Kayla Gilpin

The #WritersServe program is an initiative created by AWP to give back to the literary community of the region hosting the annual conference. #WritersServe aims to uplift, equalize, and provide resources to groups and organizations in need of assistance. We hope to leave the surrounding community with a stronger bond to the literary arts.
A Welcome to AWP & Conference Information

AWP welcomes diversity and the participation of individuals in its activities regardless of race, ethnicity, nationality, gender, sexual orientation, gender expression or identity, socioeconomic status, age, disability, or religious or political belief. AWP encourages the contributions of all of its members and attendees at the conference and is proud to create an event that supports such inclusive participation.

About AWP

Founded in 1967, AWP provides support, advocacy, resources, and community to writers, college and university creative writing programs, and writers’ conferences and centers. Our mission is to foster literary achievement, advance the art of writing as essential to a good education, and serve the makers, teachers, students, and readers of contemporary writing.

AWP’s first conference was held in 1973 at the Library of Congress and hosted six events and sixteen presenters. George Garrett, one of AWP’s founders, planned the first gathering with help from the National Endowment for the Arts. Presenters included Elliott Coleman, founder of the Writing Seminars at Johns Hopkins University; Paul Engle, an early director of the Iowa Writers’ Workshop; poets Josephine Jacobsen and Miller Williams; and novelists Ralph Ellison and Wallace Stegner, among others. The conference grew steadily, and with the addition of the bookfair in the mid-1980s it became the foundation for what has become the largest literary conference in North America. This year’s conference will host over 375 events, 1,500 presenters, and more than 500 presses, journals, and literary organizations from around the world. Most conference events are organized by their participants and selected through a competitive submission process by AWP’s conference subcommittee. Featured events are organized and sponsored by member institutions, affiliated literary organizations, or AWP.

About the Conference

AWP welcomes proposals for future conference events. Please visit https://www.awpwriter.org/awp_conference/event_proposals_overview for information about proposing an event, literary partnership, or sponsorship for next year’s conference in Los Angeles, California. The deadline for event proposals will be later this spring.

Conference Registration & Check-In

Attendees who have registered in advance, as well as attendees who have not yet registered, may pick up their registration materials in the registration area, located in Exhibit Hall E, Kansas City Convention Center, level 3. Please consult the maps in the AWP24 mobile app for location details. Students must present a valid student ID to check in or register at our student rate. Seniors must present a valid ID to check in or register at our senior rate. A $10 fee will be charged for all replacement registrations.

Registration Hours

Wednesday, February 7: 12:00 noon–7:00 p.m. Thursday, February 8: 8:00 a.m. – 5:00 p.m. Friday, February 9: 8:00 a.m. – 5:00 p.m. Saturday, February 10: 8:00 a.m. – 4:00 p.m.

Need Help?

If you have problems registering or require assistance, please visit AWP’s Help Desk, located in the registration area in Exhibit Hall E, Kansas City Convention Center, level 3. If you have a question about accessibility services, please visit the Accessibility Desk in the registration area, email conference@awpwriter.org with “On-Site Accessibility” in the subject line, or call or text the on-site accessibility hotline at (340) 269-6635.

#AWP24 Health & Safety Policy

We are aware that many attendees of #AWP24 may be immunocompromised, in vulnerable medical or health situations, or have another condition putting them at a higher risk of contracting a severe case of COVID-19. We also recognize that there are those who, at this stage of the pandemic, require flexibility with mask policies, those for whom wearing a mask for an extended period of time is difficult or prohibitive. Many people who may need to read facial and/or social cues, are Deaf or hard of hearing, and/or have breathing conditions or disabilities, among other disabilities and conditions, have difficulty in masked environments. As is AWP’s practice with all accessibility arrangements, we do not question anyone’s use of an accommodation, including the personal choice of wearing or not wearing a mask per individual need or situation.

In order to accommodate as many attendees’ needs as possible, AWP strongly encourages attendees who can wear a mask safely to do so at all times while on-site in Kansas City. We encourage this practice even for those who are not particularly worried or vulnerable in service to those who are.

Get Connected

Stay on top of everything happening at the conference by following AWP on Twitter (@awpwriter) and #AWP24 on all social media.

Virtual Access

All in-person registrations include full virtual access and provide 48+ hours of virtual content for one month postconference. Starting the week of #AWP24, visit the Conference Overview page of the AWP website to access virtual conference content.

Conference Mobile App

You can download the AWP24 mobile app for both Apple and Android by searching for “AWP24” in your mobile device provider’s app store. The AWP24 mobile app features the most up-to-date conference schedule and maps of the conference and surrounding areas. You can also use it to personalize your conference schedule, keep up with #AWP24 on social media, and connect with other #AWP24 attendees. Please note, if you still have the AWP23 mobile app downloaded on your device, you may need to delete and redownload the conference mobile app to see updated #AWP24 information.

AWP’s Bookfair

The AWP bookfair is located in Exhibit Halls D and E, Kansas City Convention Center, level 3. This year’s bookfair showcases more than 500 presses, journals, and literary organizations from around the world. Please consult the maps in the AWP24 mobile app for location details.

Find Us in the Bookfair

Stop by the AWP Membership Booth to meet with AWP board members during bookfair hours at the conference! Join us for coffee every day from 2:00 p.m. to 4:00 p.m. and chat with senior publications editor James Tate Hill to learn more about the Writer’s Chronicle and the AWP Award Series. Also from 2:00 p.m. to 4:00 p.m., you can meet with a member of the AWP membership team to discuss the many year-round benefits of AWP membership, such as the Writer to Writer Mentorship Program, the Intro Journals Project, and the AWP Prize for Undergrad Lit Mags.

Bookfair Concessions, Bar, & Lounge

Breakfast and lunch concessions are available inside the Exhibit Hall in the Kansas City Convention Center. Debit cards, credit cards, and tap to pay are accepted at all food and beverage locations. Please consult the maps in the AWP24 mobile app for location details.

Lost & Found

All lost items will be turned over to the Kansas City Convention Center security team at the close of registration each day. If you have questions, please visit AWP’s Help Desk, located in the registration area of the Kansas City Convention Center.

First Aid

First aid is located outside of Exhibit Hall D, Kansas City Convention Center, level 3. Please consult the maps in the AWP24 mobile app for location details.

Nursing Lounge

The nursing lounge is located in room 2213, Kansas City Convention Center, level 2 and is available for any nursing parent to use.

Childcare Services

Your hotel concierge likely maintains a list of recommended local providers.

Smoking

Smoking is permitted in designated areas only.
Accessibility Services

A Note to All Attendees & Presenters:

AWP is committed to making its annual conference and bookfair accessible to all, and to doing everything we can to achieve this. As attendees and presenters, please take note of the following ways you can help create a comfortable and welcoming environment for everyone.

- Please keep all designated areas and aisles clear for persons who may be using wheelchairs, canes, crutches, or motorized scooters. Space should be left around the doors and aisles at all times to allow access.
- Please be respectful of service animals; they are working animals and should not be disturbed.
- As a courtesy to attendees with chemical sensitivities, please refrain from using scented products.
- If you are presenting, please use the provided microphones.
- To help facilitate question and answer sessions, pass the wireless microphone provided in each meeting room.
- Also, if you are presenting, please reserve at least ten copies of your presentation in writing for audience members who have disabilities who wish or need to follow a written text. These copies should be in large-print (14-16 point), boldface format on white paper stock.
- Please be aware of those with invisible disabilities and do not question anyone’s use of an accommodation.
- Please note that the Dickinson Quiet Space is intended to be a reprieve from the noise and bustle of the conference; it should not be used for conversations or meetings.

Conference & Event Space

The Kansas City Convention Center is accessible in accordance with the Americans with Disabilities Act (ADA). All rooms are wheelchair accessible and will have seats in the first row and back row marked as reserved for individuals with accessibility needs.

Interpreters & CART

American Sign Language, Cued Speech Alliteration, and Computer Assisted Real Time Captioning (CART) translators have been scheduled to assist those who requested them prior to the conference, but if you were unable to do so, we would still love to do everything we can to try to coordinate with the translators for your assistance. Please call or text the on-site accessibility hotline at (240) 269–6635 or email conference@awpwriter.org with “On-Site Accessibility” in the subject line. During the conference, attendees will be able to meet up with their translators at the Accessibility Services desk.

Defect and Hard of Hearing Services

The Kansas City Convention Center has a limited number of assisted listening devices and receivers, which have been assigned based on requests. Please see the Accessibility Services Desk to see which event rooms have this technology installed.

Service Animals

All service animals are welcome in all spaces at the AWP Conference & Bookfair.

Attendants & Assistants

Complimentary registrations will be granted for all attendees or assistants accompanying a registered conference attendee. To receive a complimentary registration, please visit the Accessibility Services desk located in the registration area in Exhibit Hall E of the Kansas City Convention Center when you arrive.

Hallway Seating & Quiet Space

Where possible, additional seating has also been provided in hallways and common areas at the Kansas City Convention Center.

In addition, you may also visit the Dickinson Quiet Spaces, which is dedicated space for attendees to collect their thoughts, unwind, and escape the literary commotion. We also have a low-light space where attendees may take a break from the fluorescent and LED lighting in a darkened space. Please check the Schedule of Events for location information.

Scooter & Wheelchair Rentals

AWP provides fifteen scooters and fifteen wheelchairs at no cost to attendees available for pick up on-site in Lobby 2200 of the Kansas City Convention Center on Street Level. These scooters may be reserved in advance or picked up as needed on a first-come, first-served basis. To reserve a scooter or wheelchair, please email conference@awpwriter.org with the subject line “On-Site Accessibility.”

Other Services

For services not addressed above, please visit the Accessibility Services desk located in the registration area in Exhibit Hall E of the Kansas City Convention Center, email conference@awpwriter.org with “On-Site Accessibility” in the subject line, or call or text the on-site accessibility hotline at (240) 269–6635.

Thank you for coming to the 2024 AWP Conference and Bookfair in Kansas City, Missouri. AWP is committed to making your conference experience accessible and comfortable. We were in touch prior to the conference to ask if any attendees would be needing an interpreter or an assistive listening device. In the event that you were unable to do so, we are here for you and are keen to do everything we can to ensure your enjoyment of the conference. Please do not hesitate to call, text, email or visit us at the Accessibility Services desk, the details for which are listed below.
Future AWP Conferences

2025 AWP in Los Angeles, California
March 26-29, 2025

See page 20 for proposal information for the #AWP25 Conference & Bookfair.
Deadline: Spring 2024
awpwriter.org #AWP25

Lasell.edu/mfa
facebook.com/SolsticeMFA
@SolsticeMFA

DISCOVER YOUR BEST WRITING SELF
Solstice is devoted to nurturing all of the voices of America and beyond through its commitment to diversity. Discover how we can help you tell your story in the best way possible.

LOW RESIDENCY, HIGH POTENTIAL: INCREASE YOUR OPPORTUNITIES WITH WESTERN

LOW RESIDENCY
Live, virtual classes. Yearly July residency in Gunnison, Colorado

UNIQUE CONCENTRATIONS
Poetry, Nature Writing, Genre Fiction, Publishing, and Screenwriting

FACULTY MENTORS
Work one on one with award-winning writers dedicated to elevating your unique voice

PROFESSIONAL GROWTH
Practical emphasis on professional success

www.western.edu/mfa
gpcw@western.edu

AWP & Conference Information

24
To get from Lobby 2200 to Lobby 2100 without exiting the building, take escalators or elevators down to the administrative level and proceed under 13th Street.
*Guest rooms in the Marriott are located in distinct west & east towers. Reception space is located in the West Tower. To access guest rooms in the East Tower, take the elevator to the second floor in the West Tower and proceed across the skybridge.
## 2024 Bookfair Exhibitors

<table>
<thead>
<tr>
<th>Bookfair Organization Space Listing</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>32 Poems</td>
<td>T1831</td>
</tr>
<tr>
<td>7.13 Books</td>
<td>T1109</td>
</tr>
<tr>
<td>Aboobe Press</td>
<td>T3335</td>
</tr>
<tr>
<td>Academy of American Poets</td>
<td>724</td>
</tr>
<tr>
<td>Accountability Workshops</td>
<td>T3117</td>
</tr>
<tr>
<td>Acre Books</td>
<td>910:912</td>
</tr>
<tr>
<td>Action Books</td>
<td>2917</td>
</tr>
<tr>
<td>Adelphi University</td>
<td>1523</td>
</tr>
<tr>
<td>Adi Magazine</td>
<td>T1715</td>
</tr>
<tr>
<td>Adroit Journal, The</td>
<td>3016</td>
</tr>
<tr>
<td>African Poetry Book Fund</td>
<td>1231:1233</td>
</tr>
<tr>
<td>After Happy Hour</td>
<td>T1036</td>
</tr>
<tr>
<td>Airlie Press</td>
<td>T1814</td>
</tr>
<tr>
<td>Alan Squire Publishing</td>
<td>3018</td>
</tr>
<tr>
<td>Alaska Pacific University</td>
<td>T1406</td>
</tr>
<tr>
<td>Alice James Books</td>
<td>930</td>
</tr>
<tr>
<td>Alice James Books</td>
<td>932</td>
</tr>
<tr>
<td>Allegheny Review</td>
<td>T3204</td>
</tr>
<tr>
<td>Alma College MFA</td>
<td>3132</td>
</tr>
<tr>
<td>Alternating Current Press</td>
<td>T1236, T1238</td>
</tr>
<tr>
<td>Alternative Milk Magazine</td>
<td>T3101</td>
</tr>
<tr>
<td>American Literary Review</td>
<td>T1107</td>
</tr>
<tr>
<td>American Literary Translators Association (ALTA)</td>
<td>822</td>
</tr>
<tr>
<td>American Poetry Review</td>
<td>1614</td>
</tr>
<tr>
<td>Andrews McMeel Publishing</td>
<td>711</td>
</tr>
<tr>
<td>Animal Heart Press / River Heron Review</td>
<td>T1210</td>
</tr>
<tr>
<td>Annulet: A Journal of Poetics</td>
<td>T1154</td>
</tr>
<tr>
<td>Another Chicago Magazine</td>
<td>T1820</td>
</tr>
<tr>
<td>Antioch University</td>
<td>825</td>
</tr>
<tr>
<td>Anvil Press</td>
<td>T1418</td>
</tr>
<tr>
<td>April Glimmering Publishing</td>
<td>T3038</td>
</tr>
<tr>
<td>Archipelago Books</td>
<td>T1731</td>
</tr>
<tr>
<td>Argos Books</td>
<td>3110</td>
</tr>
<tr>
<td>Arizona State University</td>
<td>The Virginia G. Piper Center for Creative Writing</td>
</tr>
<tr>
<td>Arkana</td>
<td>T3232</td>
</tr>
<tr>
<td>Arkansas International</td>
<td>3003</td>
</tr>
<tr>
<td>Arts &amp; Letters / Georgia College and State University MFA Program</td>
<td>625</td>
</tr>
<tr>
<td>Ashland Poetry Press</td>
<td>1647</td>
</tr>
<tr>
<td>Aspen Words</td>
<td>T3222</td>
</tr>
<tr>
<td>Association of Writers &amp; Writing Programs (AWP)</td>
<td>1531</td>
</tr>
<tr>
<td>Atlanta Review</td>
<td>T1724</td>
</tr>
<tr>
<td>Atlas Projectos</td>
<td>T634</td>
</tr>
<tr>
<td>Atmosphere Press</td>
<td>843</td>
</tr>
<tr>
<td>Atticus Review</td>
<td>T1832</td>
</tr>
<tr>
<td>Author Bradley Carter</td>
<td>736</td>
</tr>
<tr>
<td>Authors Alliance</td>
<td>T931</td>
</tr>
<tr>
<td>Authors Guild</td>
<td>T925</td>
</tr>
<tr>
<td>Autofocus</td>
<td>814</td>
</tr>
<tr>
<td>Autumn House Press</td>
<td>1439</td>
</tr>
<tr>
<td>Ayin Press</td>
<td>T943</td>
</tr>
<tr>
<td>Baebop Press</td>
<td>T3042</td>
</tr>
<tr>
<td>Barday</td>
<td>1542</td>
</tr>
<tr>
<td>Barndoorhouse</td>
<td>836</td>
</tr>
<tr>
<td>Barrow Street</td>
<td>936</td>
</tr>
<tr>
<td>Bat City Review</td>
<td>T1830</td>
</tr>
<tr>
<td>Beauty School Editions LLC</td>
<td>T1738</td>
</tr>
<tr>
<td>Belle Point Press</td>
<td>T1307</td>
</tr>
<tr>
<td>Belmont University MFA Program</td>
<td>T1020</td>
</tr>
<tr>
<td>Bellow Poetry Journal</td>
<td>T1837</td>
</tr>
<tr>
<td>Bennington Review</td>
<td>T616</td>
</tr>
<tr>
<td>Beyond Bars: A Journal of Literature and Art</td>
<td>944</td>
</tr>
<tr>
<td>Bibliopress</td>
<td>3100</td>
</tr>
<tr>
<td>Birds, LLC</td>
<td>T1819</td>
</tr>
<tr>
<td>Birmingham Poetry Review / NELLE</td>
<td>T1834</td>
</tr>
<tr>
<td>BLMK Press</td>
<td>T3302</td>
</tr>
<tr>
<td>Black Earth Institute, Directio</td>
<td>3330</td>
</tr>
<tr>
<td>Black Lawrence Press</td>
<td>645:643</td>
</tr>
<tr>
<td>Black Ocean</td>
<td>2915</td>
</tr>
<tr>
<td>Blair / Carolina Wren Press</td>
<td>739</td>
</tr>
<tr>
<td>Bloomsbury Publishing</td>
<td>1447</td>
</tr>
<tr>
<td>Blue Idea Review</td>
<td>T3200</td>
</tr>
<tr>
<td>BNR Books</td>
<td>1547:1549</td>
</tr>
<tr>
<td>BOA Editions</td>
<td>1308</td>
</tr>
<tr>
<td>Book*hug Press</td>
<td>T1420</td>
</tr>
<tr>
<td>Bookshop.org</td>
<td>T1022</td>
</tr>
<tr>
<td>Booth</td>
<td>T3135</td>
</tr>
</tbody>
</table>

*Visit these exhibitors to learn about their participation in the Intro Journals Project, and pick up an issue with the latest winners!*
### Bookfair Organization Space Listing

<table>
<thead>
<tr>
<th>Location</th>
<th>Bookfair Organization Space Listing</th>
</tr>
</thead>
<tbody>
<tr>
<td>T1347</td>
<td>Boston University Creative Writing Program</td>
</tr>
<tr>
<td>T2947</td>
<td>Boulevard</td>
</tr>
<tr>
<td>T1218</td>
<td>Brick Books</td>
</tr>
<tr>
<td>T1323</td>
<td>Brick, A Literary Journal</td>
</tr>
<tr>
<td>T3048</td>
<td>Brick Literary Journal</td>
</tr>
<tr>
<td>T3214</td>
<td>Broken River Books</td>
</tr>
<tr>
<td>T3014</td>
<td>Brooklyn Poets</td>
</tr>
<tr>
<td>1306</td>
<td>Bull City Press</td>
</tr>
<tr>
<td>844</td>
<td>Button Poetry</td>
</tr>
<tr>
<td>T917</td>
<td>C&amp;R Press</td>
</tr>
<tr>
<td>T3019</td>
<td>California Institute of the Arts MFA Writing Program</td>
</tr>
<tr>
<td>1844</td>
<td>Calamet Editions</td>
</tr>
<tr>
<td>T1842</td>
<td>Cardinal University</td>
</tr>
<tr>
<td>T1730</td>
<td>Cape Librum</td>
</tr>
<tr>
<td>T1323</td>
<td>CavanKerry Press</td>
</tr>
<tr>
<td>719</td>
<td>Cave Canem Foundation, Inc.</td>
</tr>
<tr>
<td>T1430</td>
<td>Center for African American Poetry and Poetics</td>
</tr>
<tr>
<td>3134</td>
<td>Center For Peace &amp; Spirituality</td>
</tr>
<tr>
<td>1310</td>
<td>Center for the Art of Translation</td>
</tr>
<tr>
<td>T1156</td>
<td>Center for the Study of the Southwest</td>
</tr>
<tr>
<td>T644</td>
<td>Changes</td>
</tr>
<tr>
<td>733</td>
<td>Chapman University / Tabula Poetica / John Fowles Center</td>
</tr>
<tr>
<td>1437</td>
<td>Chax Press</td>
</tr>
<tr>
<td>T644</td>
<td>Cherry Tree: A National Literary Journal / Washington College</td>
</tr>
<tr>
<td>833</td>
<td>Chestnut Review</td>
</tr>
<tr>
<td>835</td>
<td>Chicago Review</td>
</tr>
<tr>
<td>835</td>
<td>Cimarron Review / Oklahoma State University</td>
</tr>
<tr>
<td>T1633</td>
<td>CLASH Books</td>
</tr>
<tr>
<td>1618</td>
<td>Cleveland State University Poetry Center</td>
</tr>
<tr>
<td>T1734</td>
<td>CLOCKHOUSE Journal</td>
</tr>
<tr>
<td>1314</td>
<td>Coach House Books</td>
</tr>
<tr>
<td>T1018</td>
<td>Coastal Carolina University</td>
</tr>
<tr>
<td>T1321</td>
<td>Collateral</td>
</tr>
<tr>
<td>2925</td>
<td>Colorado Review* / Center for Literary Publishing</td>
</tr>
<tr>
<td>922</td>
<td>Columbia University School Of The Arts &amp; Columbia University Press</td>
</tr>
<tr>
<td>924</td>
<td>Columbia University School Of The Arts &amp; Columbia University Press</td>
</tr>
<tr>
<td>824</td>
<td>Community of Literary Magazines and Presses (CLMP)</td>
</tr>
<tr>
<td>T1938</td>
<td>Conduit</td>
</tr>
<tr>
<td>T1637</td>
<td>Connim Press</td>
</tr>
<tr>
<td>T2949</td>
<td>Consequence Forum</td>
</tr>
<tr>
<td>T3230</td>
<td>Coolest American Stories</td>
</tr>
<tr>
<td>1223</td>
<td>Copper Canyon Press</td>
</tr>
<tr>
<td>1225</td>
<td>Copper Canyon Press</td>
</tr>
<tr>
<td>T1816</td>
<td>Copper Nickel</td>
</tr>
<tr>
<td>836</td>
<td>Cornerstone Press</td>
</tr>
<tr>
<td>3231</td>
<td>Corporeal Writing</td>
</tr>
<tr>
<td>3142</td>
<td>Cow Tipping Press</td>
</tr>
<tr>
<td>3332</td>
<td>Cream City Review / University Of Wisconsin - Milwaukee</td>
</tr>
<tr>
<td>3023</td>
<td>Creative Writing At The New School</td>
</tr>
<tr>
<td>T642</td>
<td>Creative Writing Department, San Francisco State University</td>
</tr>
<tr>
<td>T3325</td>
<td>Creature Publishing</td>
</tr>
<tr>
<td>T1709</td>
<td>Cumberland University</td>
</tr>
<tr>
<td>3009</td>
<td>Cutbank Literary Magazine</td>
</tr>
<tr>
<td>3330</td>
<td>Cuthroat, A Journal of the Arts</td>
</tr>
<tr>
<td>817</td>
<td>December Publishing</td>
</tr>
<tr>
<td>3102</td>
<td>Deep Vellum Publishing</td>
</tr>
<tr>
<td>T3335</td>
<td>Defunkt Magazine</td>
</tr>
<tr>
<td>T644</td>
<td>Deluge</td>
</tr>
<tr>
<td>T3321</td>
<td>Denver Quarterly</td>
</tr>
<tr>
<td>918</td>
<td>DIAGRAM / New Michigan Press</td>
</tr>
<tr>
<td>T1602</td>
<td>Diode Poetry Journal</td>
</tr>
<tr>
<td>T1137</td>
<td>Door Is A Jar Literary Magazine</td>
</tr>
<tr>
<td>T2943</td>
<td>Dorothy, a publishing project</td>
</tr>
<tr>
<td>T1738</td>
<td>DoubleCross Press</td>
</tr>
<tr>
<td>3217</td>
<td>Drexel University</td>
</tr>
<tr>
<td>T1038</td>
<td>Driftwood Press</td>
</tr>
<tr>
<td>T1735</td>
<td>Duke University Press</td>
</tr>
<tr>
<td>T1936</td>
<td>Dynamo Verlag</td>
</tr>
<tr>
<td>819</td>
<td>Dzian Books</td>
</tr>
<tr>
<td>T1444</td>
<td>Eastern Washington University</td>
</tr>
<tr>
<td>1508</td>
<td>EastOver Press</td>
</tr>
</tbody>
</table>

### 2024 Bookfair Exhibitors

<table>
<thead>
<tr>
<th>Location</th>
<th>Bookfair Organization Space Listing</th>
</tr>
</thead>
<tbody>
<tr>
<td>T1402</td>
<td>Ecotheo Collective</td>
</tr>
<tr>
<td>T1732</td>
<td>Editorial Freelancers Association</td>
</tr>
<tr>
<td>T2935</td>
<td>EL Portal, the literary journal of Eastern New Mexico University</td>
</tr>
<tr>
<td>T1509</td>
<td>ELJ Editions</td>
</tr>
<tr>
<td>T1322</td>
<td>Elk River Writers Workshop</td>
</tr>
<tr>
<td>T1720</td>
<td>Emerald City</td>
</tr>
<tr>
<td>T3121</td>
<td>Emerson College Graduate Admission</td>
</tr>
<tr>
<td>T3123</td>
<td>Emerson College Bedrider</td>
</tr>
<tr>
<td>T3123</td>
<td>Emerson College WLP</td>
</tr>
<tr>
<td>T1736</td>
<td>Epoch Literary Magazine</td>
</tr>
<tr>
<td>2921</td>
<td>Eudala Books</td>
</tr>
<tr>
<td>T638</td>
<td>EXCERPT Magazine</td>
</tr>
<tr>
<td>1620</td>
<td>f(i)ction</td>
</tr>
<tr>
<td>T1608, T1610</td>
<td>Fairfield University MFA Program</td>
</tr>
<tr>
<td>T1739</td>
<td>Fairmont State University</td>
</tr>
<tr>
<td>1217</td>
<td>Fairy Tale Review</td>
</tr>
<tr>
<td>823</td>
<td>FC2 / Fiction Collective Two</td>
</tr>
<tr>
<td>737</td>
<td>Feminist Press</td>
</tr>
<tr>
<td>T2931</td>
<td>Fence</td>
</tr>
<tr>
<td>T1117</td>
<td>Fernwood Press</td>
</tr>
<tr>
<td>T3308</td>
<td>FICTION</td>
</tr>
<tr>
<td>1344</td>
<td>Fine Press</td>
</tr>
<tr>
<td>1207</td>
<td>Finishing Line Press</td>
</tr>
<tr>
<td>944</td>
<td>Five Points</td>
</tr>
<tr>
<td>3338</td>
<td>Flambayan Foundation</td>
</tr>
<tr>
<td>T3307</td>
<td>Flexible Press</td>
</tr>
<tr>
<td>T3030</td>
<td>Florida Atlantic University/ Swamp Ape Review</td>
</tr>
<tr>
<td>3219</td>
<td>Florida International University</td>
</tr>
<tr>
<td>T911</td>
<td>Florida Review &amp; UCF MFA</td>
</tr>
<tr>
<td>T1051</td>
<td>FlowerSong Press</td>
</tr>
<tr>
<td>2919</td>
<td>Fongraf Editions</td>
</tr>
<tr>
<td>3024</td>
<td>Four Way Books</td>
</tr>
<tr>
<td>T1714</td>
<td>Fourth Genres</td>
</tr>
<tr>
<td>T1635</td>
<td>Frazed Edge Press</td>
</tr>
<tr>
<td>T1723</td>
<td>Free State Review</td>
</tr>
<tr>
<td>T3044</td>
<td>Fugue / University of Idaho MFA</td>
</tr>
<tr>
<td>1532</td>
<td>Furious Flower</td>
</tr>
<tr>
<td>T3337</td>
<td>FUSE (Forum for Undergraduate Student Editors)</td>
</tr>
</tbody>
</table>

*Visit these exhibitors to learn about their participation in the Intro Journals Project, and pick up an issue with the latest winners!"
### 2024 Bookfair Exhibitors

**Bookfair Organization Space Listing** | **Location**
--- | ---
Iskanchi Press | T1507
Johns Hopkins University MA in Writing Program | T1711
Johns Hopkins University MFA Programs / The Hopkins Review | T921
Johnson County Library | T3238
June Road Press | T1208
Kaya Press | 838
Kelley Street Press | 3108
Kennesaw State University | T3309
MAPW Program | 
Kenyon Review | 1433
Knoll Creations | T3105
Kundiman | 1330
Lake Effect | T1034
Landlocked / Cottonwood | T1048
Lantern Press | 1245
Larkspur Writers Place | T1014
Law School / Point Loma Nazarene University M.A. in Writing | T1030
Lesley University | T3224
Lettas Latinas | 830
Lightsatter Press | T3205
Lily Poetry Review | T1722
Listen To Your Skin Press | T1606
Little Engines | 3001
LittlePine Press | T1103
Ink lit | 1344
Longleaf Writers’ Conference @ Seaside, Florida | 639
Lost & Found: The Cuyahoga Poetics Document Initiative | T1821
Lost Horse Press | 1543
LSU Press | 1745
Lynn House Press | 1543
Madville | T1222
Main Street Rag Publishing Company | 1411
Makerley Books | T1503
Manoa/University of Hawaii Press | T3313
Mason Jar Press | T1716
Meadowlark Press | T1448
MER - Moon Egg Review | T1216
MFA of the Americas, Stetson University | T622
Miami University Press | T1719
Michigan Quarterly Review | T1432
The Mid-America LGBT Chamber, Joel Speaks Out, and the KC: Rainbow Tour | 731
Mid-American Review | T939
Midwest Writing Center | T3157
Milkwheat Editions | 743
Milpeak Books | T1623
MindBuck Media Book Publicity | 3221
Minerva Rising Press | T3317
Minnesota State University Mankato/Blue Earth Review | 934
Mississippi Review | 1221
Mississippi University for Women | T1248
Mistake House Magazine | T3107
Mira | 1431
Moon City Press | 837
Moon City Review | 839
Mouthpeel Press | 3021
MTSU Write | T3333
Muse Literary | 1423
Mystery Writers of America | T3319
n+1 Magazine | T955
Naked Cat Publishing | T3100
National Book Critics Circle | 1624
National Endowment for the Arts | 1530
Naugatuck River Review and Wordpeace | T1414
NEOMFA / Northeast Ohio | T1424
Master of Fine Arts Program | 
New Delta Review | T1147
New England College MFA program | 1320
New Letters Magazine / University of Missouri-Kansas City Friends of Creative Writing | 1525
New Ohio Review | 1504
new words (press) | T947
Nightbeat Books | 1516
Nimrod International Journal | T1220

### 2024 Bookfair Exhibitors

**Bookfair Organization Space Listing** | **Location**
--- | ---
Ninth Letter / University of Illinois | 1205
Noemi Press | 1449
Normandale Community College | 820
North American Review | 1544
Northwestern University Press | 1316
Northwestern University Press | 1318
Northwestern University SFS | T1133
Not a Cult | 2915
Notre Dame Review | 2917
Novel Slices | 833
NYU Creative Writing Program | 732
GMC Press | 3005
Obidian: Literature & Arts in the African Diaspora | T937
Ohio Northern University / Polaris Literary Magazine | 
Ohio State University Press / Mad Creek Books | 1407
Old Dominion University | T3203
One Story | T3139
Oregon State University - Cascades | T1816
Our Type Love | 3116
Overseas | T1833
Painted Bride Quarterly | 1614
Pangrave Litmag | T1049
Paradise Tree | 1542
Paris Review | 1545
Passages North | T1149
PEN America | 716
Pen Parentis - A Nonprofit for Writers Who Also Have Kids | T1115
Per兼ur Magazine | 1746
Persea Books | 1235
Perugia Press | T1214
Pirian Springs Press | 3136
Pinch Journal | 1346
Platypus Press | 1415
PocketMFA | T1718
Post Lance | T2917
Poetry Flash | 721
Poetry Foundation Grants | 1522, 1524

*Visit these exhibitors to learn about their participation in the Intro Journals Project, and pick up an issue with the latest winners!*

---

**2024 Bookfair Exhibitors**

**Bookfair Organization Space Listing** | **Location**
--- | ---
Poets & Writers | 3011
Potomac Review | T1625
Prairie Schooner | 1231, 1233
Press 53 | 1421
Pride Haven | 631
Prompt Press | T3046
Prospect Street Writers House | T915
Prosepo's Bookstore / Spartan Press | 3007
Protagonist | T1152
Puerto del Sol* | T3135
Punch Bucket Lit | T1416
Quarter After Eight | 1504
Quarterly West / Western Humanities Review | 1546
Quercus Press | 1445
Quilled Press | T1619
Radius of Arab American Writers | 1431
Rainy Day Books | 1537
Randolph M.R.A. | 1435
Red Hen Press | 619
Red Hen Press | 623, 621
Red Magazine* | 1443
Regal House Publishing | T3236
Rescue Press | 1209
Restless Books | T640
Reunion: The Dallas Review | T3207
Rhapsody Press Books | 3336
RHN3 | 1247
Rick Mammoth, Author | T3323
risky dink press | T1044
Rao Grande Review | T3300
Riot in Your Throat | T1615
River Heron Review | T1210
River River Books | T1202
River Styx | T3211
River Teeth / Ball State University | 1510
riverSedge: A Journal of Art and Literature | T3111
Rock & Sling: Whiteworth University | 1520
Rol Painfast Press | T1509

*Visit these exhibitors to learn about their participation in the Intro Journals Project, and pick up an issue with the latest winners!*
2024 Bookfair Exhibitors

Bookfair Organization Space Listing | Location
--- | ---
Roosevelt University MFA Program | T3311
Rose Metal Press | T1815
Butters University-Camden MFA / Writers House | T1224
SabbaticalHomes.com | 3138
Saint John Press, Inc. | 1302
Salmon Poetry | 1324
Salt Hill Journal | T1055
Sam Houston State University MFA Program | T13
Sam Houston State University MFA Program / Texas Review Press | T1227
Saw Palm: Florida Literature & Art | T1705
Santa Clara University/Santa Clara Review | T1338
Santa Fe Writers Project | 3124
Sarabande Books | 725
Sarah Lawrence College MFA in Writing | 1304
Saturnalia Books | 1519
Savannah College of Art and Design | 3215
Scarlet Tangier Books | 721
SCRB LAB | T1734
Scribente Maternum | T3303
Seeds of History | T3331
Send Me Press | T1154
Seneca Review | T3305
Sewanee Writers’ Conference | 1622
Singularity Press | 3015
Smither Wisdom | T1303
SLAB | 834
Smill Books | 916
Slippery Elm Magazine/University of Findlay | T1119
Small Har bor Publishing | 942
Small Is Smart | 3223
Small Press Distribution (SPD) | 1417
Smar titi Pace | T1339
Solid Objects | T1337
S oblince: A Magazine of Diverse Voices | 815
South Carolina Review | T1604
Sou theast Missouri State University Press | 2923
Southeast Review | T1234

*Visit these exhibitors to learn about their participation in the Intro Journals Project, and pick up an issue with the latest winners!

---

2024 Bookfair Exhibitors

Bookfair Organization Space Listing | Location
--- | ---
Southern Fried Poetry, Inc. | 3120
Southern Humanities Review | T1717
Southern Indiana Review | 1506
Spalding University | 633
Spencer Printing and Graphics | T1150
Split Lip Magazine | T3105
Split Lip Press | 842
Spumik & Fizzle | T364
SRP (Spoon River Poetry Review) | T397
Stadler Center for Poetry and Literary Arts / West Branch / Backslid University | T1631
Stalking Horse Press | T313
Stanford University Creative Writing Program | T3020
Starley Story Company | 815
Sten Press | T1123
STORY | T1439
StoryStudio Chicago | T1737
Sublunar Editions | 1409
Sundess Publications | Sundess Academy for the Arts | T3111
Swampy Pond Press | T3337
Swype | T1345
Swyftbooks Books | T1725
Taco Bell Quarterly | T1503
Tahquahna University Press | 1518
Tailwind Press | T1064
Tender Buttons Press | T1639
Terrain.org | 3025
Ter nalia | T3201
Texas A&M University-Texarkana | 1642
Texas State MFA / Porter House Review | T1824,T1822
Texas Tech University Press | 1211
The Amistad | T3310
The Banyan Review | T1204
The Center for Humans and Nature | T3208
The Cincinnati Review | 805,912
The Common | 1215
The Copublid Pamplet | T2933
The Getzrad Conference | T3119

*Visit these exhibitors to learn about their participation in the Intro Journals Project, and pick up an issue with the latest winners!
2024 Bookfair Exhibitors

Bookfair Organization Space Listing | Location
--- | ---
University of Nebraska at Lincoln | T1230
University of Nebraska Omaha | 730
MFA/The Linden Review
University of Nebraska Press | 1334
University of Nebraska Press | 1336
University of Nevada, Reno-Lake Tahoe low residency MFA | T1206
University of New Hampshire | T3133
University of New Mexico | T3200
University of New Mexico Press | 738
University of North Carolina Press | T1408
University of North Carolina Wilmington | T630; T632
University of Oregon | T1024
University of South Carolina | T1010
University of South Dakota | 845
University of Tennessee Chattanooga | T933
University of Wisconsin - Madison | 637.635
University of Wisconsin Press | 637.635
University Press of Kentucky | 1403
Unsolicited Press | T3115
USC Dornsife | T618
Vanderbilt University / Nashville Review | 723
Velia Books | 2921
Vermont College of Fine Arts | 1332
Vermont College of Fine Arts | T1331
Vermont Studio Center | T1438
Vine Leaves Press | T1343
Virginia Center for the Creative Arts (VCCA) | T1404
Virginia Commonwealth University | T1131
Virginia Quarterly Review | T1121
VOSA | 3017
Vox Populi Sphere | T1222
W+W Norton & Company | 735
War, Literature & the Arts | T1617
Washington University in St. Louis | T620
MFA / Center for the Literary Arts
Washington Writers’ Publishing House | T3034

Water~Stone Review + Runestone | T1335
Wave Books | T1932; T1930
Wayne State University Press | 1219
Wayward Writers and Mountain Bluebird | T949
Weavers Press | T1244
Wesleyan University Press | 3114
West Trade Review | T1012
Western Colorado University | 1322
Western Connecticut State University | 1419
Westview | T3218
Wildharrows Books Poetry Series / Michigan State University Press | 744
Whiskey Tit | 3124
Winona State University | 3022
WICK Poetry Center | 649
Wildebeest Publishing Company, LLC | T3306
Wolfe + Wilder | 812
Wolsak and Wynn Publishers | T1410
Words Without Borders | T3339
Wuth-Bearing Tree | T1321
Write On, Door County | 1616
Writeaways | 1538
Writers in Progress | T3220
Writers In The Schools Alliance (WITSSA) | 832
Writers.com | 3235
Writing Institute at Sarah Lawrence College | T1305
WSC Press | 810
WTAW Press | T1422
Yale University Press | 734
Yellow Arrow Publishing | T3034
YesYes Books | 1302
Yezizarah | T945
Your Part Time Controller LLC | T1032
Zephyr Press | 1514
Zone 3 Press / Austin Peay State University | T3109
ZYZZYVA / McSweeney’s | T1934

*A visit these exhibitors to learn about their participation in the Intro Journals Project, and pick up an issue with the latest winners!*

*Visit these exhibitors to learn about their participation in the Intro Journals Project, and pick up an issue with the latest winners!*
5 Reasons to Join the Authors Guild

**Advocacy**
We advocate on issues of copyright, fair contracts, piracy, free speech, and fair compensation. We educate, advise, and lobby Congress on laws that would protect and benefit authors.

**Community**
Our community of more than 14,000 members includes writers at all stages of their careers. Our online community and regional chapters let members connect with their fellow authors around the country.

**Industry News**
We keep you up to date on the latest industry and legislative news affecting you as an author—from free speech to piracy to freelancer laws.

**Education**
We provide webinars, workshops, and resources on marketing, author finances, agents, and legal issues. Our online resources include contract templates, our Guide to Self-publishing, and information on the writing business.

**Services**
Need a contract review or a new website? Our legal team reviews publishing contracts, agency agreements, and freelance contracts. We also offer low-cost website building services, including domain name registration.

Join now at authorsguild.org. Use discount code AWP24 for 20% off and visit us at Booth #T925.
EcoTheo Collective

A NONPROFIT ORGANIZATION DEDICATED TO CELEBRATING WONDER, ENLIVENING CONVERSATIONS, AND INSPIRING COMMITMENTS TO ECOLOGY, SPIRITUALITY, AND ART

- EcoTheo Review | quarterly print + online journal
- LOGOS Reading Series | ritually-inflected poetry gatherings
- Wonder Festival | annual festival celebrating the intersection of poetry, art, justice, spirituality, and our relationship with the more-than-human-world
- Starshine and Clay Fellowship | annual collaboration with Cave Canem to center and amplify the work of two emerging Black poets
- Lorca Latinx Prize | semi-annual chapbook prize in collaboration with Letras Latinas to celebrate the work of one Latinx poet

Come visit us at Table T1402, and join us for:
EcoTheo Review Offsite Reading featuring Francisco Aragon + Traci Brimhall + Tiana Clark + Jason Myers + Maya C. Popa + Ciona Rouse + Tess Taylor
February 9th, 7-9pm | Natasha Ria Art Gallery | 1014 W 39th St, Kansas City, MO 64111

Learn more at ecotheo.org

#AWP24 Keynote Presentation

JERICHO BROWN

Thursday,
February 8, 2024
8:00 p.m. to 9:30 p.m.

Kansas City Convention Center
Grand Ballroom A, Level 2
Featured Readings & Panels

#AWP24 FEATURED EVENTS

National Book Foundation Presents: Crafting Coming-of-Age
Thursday, February 8, 12:10 p.m. to 1:25 p.m. CT
Ballroom A, Kansas City Convention Center, Level 2

Another Last Call: A Reading and Conversation with Sarabande Anthology Poets on Writing & Addiction
Thursday, February 8, 12:10 p.m. to 1:25 p.m. CT
Ballroom A, Kansas City Convention Center, Level 2

Furious Flower Presents Nikky Finney, Anastacia-Reneé, & Malika Booker
Thursday, February 8, 3:20 p.m. to 4:35 p.m. CT
Ballroom A, Kansas City Convention Center, Level 2

Many Moseses, Many Promised Lands Unseen: A Lecture by Ron Amnicar Scott
Friday, February 9, 10:35 a.m. to 11:50 a.m. CT
Room 210ABC, Kansas City Convention Center, Level 2

*This event will not be livestreamed*

Language Back: A Reading & Conversation with Indigenous Poets, Sponsored by Indigenous Nations Poets
Friday, February 9, 10:35 a.m. to 11:50 a.m. CT
Ballroom A, Kansas City Convention Center, Level 2

PEN Presents: Free the Books
Friday, February 9, 10:35 a.m. to 11:50 a.m. CT
Ballroom B, Kansas City Convention Center, Level 2

Black Women As (Keepers of) the Archive: Photographs, Hybrid and Historical Text, Sponsored by Cave Canem
Friday, February 9, 12:10 p.m. to 1:25 p.m. CT
Ballroom A, Kansas City Convention Center, Level 2

Lead with Love: Queer Voices in Literature, with Red Hen Press
Friday, February 9, 1:45 p.m. to 3:00 p.m. CT
Ballroom B, Kansas City Convention Center, Level 2

PersonalBest: A New Kind of Canon, Sponsored by Copper Canyon Press
Friday, February 9, 3:20 p.m. to 4:35 p.m. CT
Ballroom A, Kansas City Convention Center, Level 2

Where Is Literary Criticism Headed?, Sponsored by the National Book Critics Circle
Friday, February 9, 3:20 p.m. to 4:35 p.m. CT
Ballroom B, Kansas City Convention Center, Level 2

AWP Award Series Reading & Celebration
Friday, February 9, 4:45 p.m. to 6:15 p.m. CT
Ballroom D, Kansas City Convention Center, Level 2

*This event will not be livestreamed*

Generations: A Reading & Conversation Sponsored by Blue Flower Arts & The Asian American Writers’ Workshop
Friday, February 9, 1:45 p.m. to 3:00 p.m. CT
Ballroom A, Kansas City Convention Center, Level 2

Acts of Love: Brian Turner, Katie Farris & Major Jackson Read & Converse, Sponsored by Alice James Books
Saturday, February 10, 10:10 a.m. to 11:25 a.m. CT
Ballroom A, Kansas City Convention Center, Level 2

Futures for SWANA Poetry, Mizna Hosts Iman Mersal & Noor Naga in Conversation
Saturday, February 10, 12:10 p.m. to 1:25 p.m. CT
Ballroom B, Kansas City Convention Center, Level 2

Kundiman 20th Anniversary Reading & Conversation
Saturday, February 10, 1:45 p.m. to 3:00 p.m. CT
Ballroom B, Kansas City Convention Center, Level 2

All featured events will take place in-person at the Kansas City Convention Center and will be livestreamed to all in-person and virtual registrants. These events will also be available on-demand until March 7, 2024 on the #AWP24 virtual platform. Starting the week of #AWP24, visit the Conference Overview page of the AWP website to access virtual conference content.
KUNDIMAN
CELEBRATING 20 YEARS
OF NURTURING AAPI VOICES

Online Classes
- 4-week workshops
- 1-day craft classes
- Open to AAPI writers and writers of color

Annual Retreat
- June at Fordham University’s Rose Hill Campus
- Open to AAPI writers

Regional Groups
- Readings, workshops, and salons across 10 regions

"What can I say: Kundiman is love. I’ve been here for 15 years. Kundiman has raised me, nourished a life of writing I never knew was possible until I became a fellow."
—Sally Wen Mao

kundiman.org
@kundimanforever

MFA in Creative Writing
Low-Residency
Learn about our social justice mission.
COMMUNITY, NOT COMPETITION
AT.ANTIOCH.EDU/AWP
CAVE CANEM at AWP

Wednesday | February 7, 2024
7:00 PM  Off the Chain Reading
The Blue Room
1600 East 18th Street
Kansas City, MO 64108

Thursday - Saturday | February 8 – 10, 2024
Cave Canem at the AWP24 Bookfair
Kansas City Convention Center
Booth # 719

Thursday | February 8, 2024
12:10 PM – 1:25 PM African Diaspora Caucus
Kansas City Convention Center
Room 2401A, Street Level

Friday | February 9, 2024
12:10 PM – 1:25 PM Black Women As (Keepers of) the Archive:
Photographs, Hybrid and Historical Texts
Remica Bingham-Risher, Courtney Faye Taylor,
Bettina Judd, Robin Coste Lewis, & Patricia Smith
Kansas City Convention Center
Grand Ballroom A, Level 2

Saturday | February 10, 2024
10:35 AM – 11:50 AM Cave Canem & The Importance of the Black
Literary Archive
Tyehimba Jess, Dante Micheaux and Jes Neal
Kansas City Convention Center
Room 2215A
Queer voices in America continue to rise and share their stories despite continuous fearmongering and attacks on queer and trans rights. This panel of BIPOC and LGBTQIA+ writers honors intersectional and intergenerational communities, the safe spaces we hold for each other, and the creation, expression, and celebration of their stories.

Off-Site

Celebrating 30 Years: An Omnibus Reading and Celebration

Join Red Hen Press authors and contributors to The Good Life Review for an incredible celebration of literature! Featuring readings by Red Hen’s Fall 2023 and Spring 2024 authors, plus contributors to The Good Life Review!

Friday, February 9
6:00 PM–8:30 PM

Parlor
1707 Locust St.
Kansas City, MO 64108

On-Site

Lead with Love: Queer Voices in Literature

Queer voices in America continue to rise and share their stories despite continuous fearmongering and attacks on queer and trans rights. This panel of BIPOC and LGBTQIA+ writers honors intersectional and intergenerational communities, the safe spaces we hold for each other, and the creation, expression, and celebration of their stories.

Friday, February 9
1:45 PM–3:00 PM

Ballroom B, Level 2
Kansas City Convention Center

Moderated by Francisco Aragón
On-Demand Events

The following events were prerecorded and are available to watch on-demand until March 7, 2024!
Starting the week of #WP24, visit the Conference Overview page of the AWP website to access virtual conference content. All prerecorded events include closed captions.

V101. Autistic Writers On The Inaccessibility Of Professional Writing Spaces. (Chris Martin, Zaj Cox, Julia Lee Bacelay, Morton, Stephanie Kayefer, Said Shaiey)
Virtual
Artistic & Professional Development
Five autistic writers consider what it means to be excluded from professional writing spaces. Many Autistic people struggle with sensory overload, which can be exacerbated by large gatherings of people. Writing is the easy part for autistic minds. Networking, public events, relationships—these present major hurdles for people whose minds work differently. The panelists will share their experiences navigating the inaccessible world of literary spaces. How can these spaces become more accessible?

Virtual
Fiction Readings
Climate fiction is gaining popularity in African literature among indigenous African writers and those who reside in the diaspora. As a genre, this event aims to shed light and explore how the works of various writers engage with pressing ecological problems in Africa or the diaspora. To accomplish this, writers will have the opportunity to read either an excerpt of a long work or a short work. After which, there will be a panel discussion facilitated by an appointed moderator.

Virtual
Professional Track
Panelists will also offer insight into how writers of any genre might approach haunting, horror, and dread in their work. Focuses include how “horror,” “haunting,” and “healing” intersect in each panelist’s writing, as well as the ever-changing female experience plays a role in her work. Panels will also offer insight into how writers of any genre might approach haunting, horror, and dread in their writing.

V104. Excavating the Past: Writers and Characters Who Research. (Sarah Tomlinson, Sara Silgar, Alex Segura, Steph Cha, Katie Gutierrez)
Virtual
Fiction Craft & Criticism
The perfect telling detail can bring heroes and locales to life. It’s crucial for writers to not only know where and how to conduct research, but also, what constitutes a juicy factual find. Five novelists at varied stages of their careers—who have all penned historical fiction with a pop culture bent, often with protagonists who must themselves excavate the past—reveal their research secrets.

V105. Ghostwriting 101: Insights and Advice for Those Seeking a Lucrative Career . (Kate St. Vincent Vogl, Hope Edelman, Isidra Mencos, Kate Hooper, Paulanna Reid)
Virtual
Artistic & Professional Development
“Nothing one wants to hear from the ghostwriter,” says the ghostwriter of Prince Harry’s Sp’er. Except those wanting to know the secrets behind this lucrative way to support a creative career. Discover the difference between ghostwriting. Learn the nuts and bolts needed for a wheelhouse of services. Find out what to consider in taking on clients and what worked and what didn’t in seeing a project through. We’ll reveal the form’s challenges and joys and how it shaped (for good or bad) our writing journeys.

Virtual
Multiple Literary Genres Craft & Criticism
This multigenre panel explores ways in which women writers of horror, at various stages of their careers, uniquely interact with haunting, dread, healing, and conceptions of femininity in their work. Focuses include how “horror,” “haunting,” and “healing” intersect in each panelist’s writing, as well as how female writers of any genre might approach haunting, horror, and dread in their writing.

V107. How to Talk to a Writer: The Dos and Don’ts of Giving (and Receiving) Feedback. (Juan J. Morales, June B. Cole, Emily Bernard, Tim Horvath, Gary (Jack) Virtual
Multiple Literary Genres Craft & Criticism
For years, “brutal honesty” was the standard for feedback in writing programs and critique groups. Today, we hear talk of “feedback sandwiches” and the power of positive feedback, but how do these approaches serve us? Our panel of instructors and authors will offer insights on how to give feedback in a way that serves and supports students across genres and backgrounds. Attendees can also expect insights on how feedback recipients themselves can manage the process to make the most of this resource.

V108. Legends in Modern Storytelling. (Dana Holland, Madeline Miller, Dan Chaon, Rebecca Roanhorse, Alia E. Harrow)
Virtual
Fiction Craft & Criticism
Despite our temporal distance from the mythologies of the past, authors continually reconnect and weave our cultural legacies together, contemporizing age-old tales and finding the roots where our shared human experience is most honest, urgent, magical, and intuited. Our diverse panel of three fiction authors and a literary journal’s editor-in-chief discuss how legendary tales influence their writing and publication. Together we explore how stories of old speak to the pressing issues of today.

V109. Lessons from Louis K. Lowy: How to Build Legacy and Foster Community. (Hector Duarte, Jr., John Dufresne, Omar Figueras, M.J. Fievre)
Virtual
Tribute
Join us for an enlightening and practical discussion on the life and work of Louis K. Lowy, a beloved Miami writer whose passing left a significant void in his local community. Through an exploration of Louis’s prolific writing, mentorship, and friendship, panelists, including friends and fellow writers, will offer actionable insights and tips on how to build a lasting legacy; foster a supportive writing community; and navigate the emotional landscape of loss.

V110. Letters of Love: Proclaiming the Voices of Sanity and Humanity Amidst the War. (Kalpna Singh-Chitnis, Lyudmyla Khersonska, Anita Nahal)
Virtual
Poetry Readings
The reading event will feature three female poets from Ukraine and the United States, who will read from their latest poetry collections on the war in Ukraine. Today is a Different War, a short collection by Lyudmyla Khersonska (Arrowsmith, 2023) and Love Letters to Ukraine from Uyara (River Press, 2023) by Kalpna Singh-Chitnis will offer fresh perspectives on War in Ukraine.

V111. Poetry as a Means of Healing and Transformation in Times of Trauma and War. (Kalpna Singh-Chitnis, Octavio Quintanilla, Candice Daquin, Olina O’Leary, Volodymyr Tymshuk)
Virtual
Writers’ Conferences & Centers
In the tapestry of human existence, where life entails joy and sorrow, there lies a profound art, a sublime expression that transcends time and space. Poetry, like a true companion and friend beckons us to embrace and offers solace and healing in times of unspeakable trials—moments of trauma, war, and even peace. The event will explore how poetry bares wounds and echoes the weight of collective suffering and communicates with those who contribute to our trials to bring transformation and healing.

V112. Queer & Trans Asians Writing as Rebellion by Asian American Writers’ Workshop. (Kay Ulanday Barrett, Kirin Khan, Zeyn Afschara, River Venus Danielle)
Virtual
Multiple Literary Genres Readings
The Asian and Arab community has been fraught with public and political violence directly enacted by colonization, displacement, and policing. What does it mean to uplift Queer Asian writers in a time of upheaval and resistance? What does it mean to rejoice in queerness in the cup of difficulties? How do we reframe narratives to become a resource for our communities? Writers will share nuanced approaches to writing as they present complex, multibody, queer, and anticolonial writing.

V113. Shame, Fear, and Rage in the Age of Mechanical Reproduction. (Rhona Blankenhorn, Emily Simon, Lynn Xu, Ani Drake, Cindy Jayung Yk)
Virtual
Poetry Craft & Criticism
Much as Walter Benjamin defines the politicization of aesthetics in which art becomes a tool for perpetuating institutional power, so too has emotion become politicized and commodified. We are accepted and praised when we function efficiently, and when we conform to known categories. But our less palatable emotional tenors are essential to understanding the complexities of human experience. What new political frameworks and social possibilities might arise if we embrace emotional outbursts?

V114. The Anti-Ableist Writing Workshop. (Tyler Darnell Lewis, Celeste Schueler, Christie Collins, Ayla Lewis, Said Shaye)
Virtual
Pedagogy
Many writing beliefs are ablist in nature, geared toward the neurotypical. Too often, writers who are neurodivergent, disabled, or suffer from chronic illnesses are marginalized. While this applies to all writing spaces, this panel will focus on the writing classroom. Our experienced panelists will share their own struggles with navigating the workshop as well as offering lesson plans, writing prompts, and/or teaching tips geared toward creating more inclusive writing workshops/classrooms.

On-Demand Events

The following events were prerecorded and are available to watch on-demand until March 7, 2024!
Starting the week of #WP24, visit the Conference Overview page of the AWP website to access virtual conference content. All prerecorded events include closed captions.
V118. Toward a Romani Women’s Canon. (Glenda Bailey-Mershon, Caren Gussel-Sumpton, Rachael Dosen, Lynn Hutchinson Lee) Virtual

Multiple Literary Genres Craft & Criticism

Romani women writers share their rich experiences and provide valuable insights into the representation and misrepresentation of “Gypsies” in literature and beyond. The panelists come from various backgrounds, exemplifying a diverse range of Romani subgroups, including queer, disabled, and non-neurotypical writers, all working across multiple genres, from literary to speculative and mainstream literature and poetry. Panelists will share engaging multimedia presentations and bibliographies.

V119. Writing a Play or Musical on a Real Person. (Jessica Litz, Dong Wright, Dolores Diaz, Robert Maeska, Roger Q. Mason) Virtual

Playwriting & Screenwriting

Forums of entertainment are often times wonderful ways to learn about the fascinating lives of real people all throughout history. In the play that you are creating a play or musical based on the life of a real person, have you ever wondered how to get permission before proceeding? Join the Dramatists Guild exploring business and craft, such as basic concepts of Right to Publicity, Right to Privacy, and relationship between the subject and their public image in commercial use.

V120. Writing Beyond Bone: Black and Brown Disabled Poetics. (Kay Ulanday Barrett, Salome Blue Penny, Walela Nehanda, Josella Rebekah Hughes) Virtual Poetry Readings

This event convenes sick and disabled poets to center celebration, climate, and critical social justice in writing that pushes against devastation in our daily lives. Here, disabled Black and color poets discuss nuanced and intricate connections to disability and their writing practice. In this event, we will showcase a vast and complex sick and disabled poetics that centers dynamic approaches to collective creativity. This reading and dialogue aims to expand poetry amidst a U.S. landscape.

V121. Writing Queer Stories for the Stage. (Jordan Stovall, Doug Wright, Roger Q. Mason, Tabby Lamb, C. A. Johnson) Virtual

Playwriting & Screenwriting

Theatre has long been a gathering place where folks share stories in the hopes of seeing their own narratives, hopes, and dreams reflected back to them. For those who live in parts of the country becoming increasingly more hostile toward queer lives, it can also become a safe haven and beacon of hope for community and identity. Join the Dramatists Guild in conversation with a group of writers doing the work to share stories celebrating and uplifting the queer experience.

V122. Writing the Resonant Recent Past. (Sarah McCraw Crow, Jennifer Savran Kelly, Ava Hima, Dayni Florian, Karen Duus) Virtual

Fiction Craft & Criticism

Writers set their novels in the recent past (late twentieth, early twenty-first centuries) for many reasons—to understand social change, to give voice to long-ignored voices, even to enhance plotting (no cell phones!). But what makes such novels resonate with the present? How can focusing on the recent past give us a clearer lens on our current era? And what considerations should writers keep in mind when writing about a time period that’s familiar, but also irrevocably different?


Translation

Russia’s war against Ukraine brought a realization that the global literary community had limited knowledge of Ukrainian literature past and present, and also a keen interest to learn more. Obscured by centuries of imperial discrimination and entrenched periodical stereotypes, Ukrainian literary voices are finally beginning to be heard. This roundtable spotlights Ukrainian queer literary voices and the challenges of bringing Ukrainian queer texts to English-language audiences.
In-Person Schedule of Events

Wednesday, February 7, 2024

12:00 noon to 7:00 p.m.

W124. Conference Registration. Registration, Exhibit Hall E, Kansas City Convention Center, Level 3

Attendees who have registered in advance, or who have yet to purchase a registration, may secure their registration materials at AWP’s registration area located in Exhibit Hall E, Kansas City Convention Center, Level 3. Please consult the bookmap in the AWP mobile app for location details. Students must present a valid student ID to check-in or register at our student rate. Seniors must present a valid ID to register at our senior rate: A $50 fee will be charged for all replacement badges.

W125. AWP Bookfair Setup.

AWP Bookfair, Exhibit Halls D & E, Kansas City Convention Center, Level 3

The exhibit hall at the Kansas City Convention Center will be open for bookfair setup. For safety and security reasons, only those holding a Bookfair Setup Access (BSA) registration, or those accompanied by an individual wearing a BSA registration, will be permitted inside the bookfair during setup hours. Bookfair exhibitors are welcome to pick up their registration materials in AWP’s registration area in Exhibit Hall E, Kansas City Convention Center, Level 3.

2:00 p.m. to 6:00 p.m.

W126. Author Portraits by Adrienne Mathiowetz Photography.

Room 2214, Kansas City Convention Center, Street Level

Stop being embarrassed by your author photo! A great portrait is not only flattering, but actively invites your audience to get to know you and your work. Returning for a fifth year at AWP, author photographer Adriennne Mathiowetz will be offering twenty-minute studio sessions on-site. See your proof gallery of images immediately; even if you’re not yet a member of CLMP, but would like to find out more, please feel welcome to join us.

6:00 p.m. to 8:00 p.m.

W127. Accessibility Tour. Accessibility Desk, Exhibit Hall E, Kansas City Convention Center, Level 3

Join AWP conference staff for a tour of the Kansas City Convention Center. This tour will cover main event areas of the Kansas City Convention Center and will be an opportunity to ask questions about conference accessibility. This tour is great for someone who would like to get a sense for the distances between meeting rooms and to plan easiest routes. If you are unable to make it to this 3:30 p.m. tour, please email conference@awpwriters.org to arrange for a different time.

5:00 p.m. to 6:00 p.m.

W128. CLMP Membership Meeting.

Room 2215B, Kansas City Convention Center, Street Level

This event is for all independent literary magazine and small press publishers: seasoned professionals, those just starting out, and all in between. Learn what we’re planning for the year and share your thoughts on how we can best ensure that our community thrives. Even if you’re not yet a member of CLMP, but would like to find out more, please feel welcome to join us.

6:00 p.m. to 8:00 p.m.


Kansas City Public Library, 14 W 10th St, Kansas City, MO 64105

Join AWP in celebrating the contributions of those honored through its various award programs: the Intro Journals Project, the National Program Directors’ Prize, the Small Press Publisher Award, and the George Garrett Award for Outstanding Community Service in Literature.

Following the presentation of awards, join Indigenous Nations Poets Heidi E. Erdrich (Ojibwe), Jake Skeets (Diné), and Kimberly Blaeser (Anishinaabe), along with moderator Elise Paschen (Osage), for a conversation and reading in which participants share how their languages inform a poetics of reciprocity both on the page and in their roles as teachers, mentors, leaders, and activists.

AWP is partnering with the Kansas City Public Library for this special event. RSVP to the event using this link: https://kclibrary.org/events/awp24/dates

Thursday, February 8, 2024

7:30 a.m. to 8:45 a.m.

T100. Sober AWP.

Room 2208, Kansas City Convention Center, Street Level

Daily 12-Step Meeting. All in recovery from anything are welcome.

8:00 a.m. to 6:00 p.m.

T101. Author Portraits by Adrienne Mathiowetz Photography.

Room 2214, Kansas City Convention Center, Street Level

Stop being embarrassed by your author photo! A great portrait is not only flattering, but actively invites your audience to get to know you and your work. Returning for a fifth year at AWP, author photographer Adriennne Mathiowetz will be offering twenty-minute studio sessions on-site. See your proof gallery of images immediately; any portrait you choose will be fully processed and digitally delivered: $125/file. Put your best face forward on websites, book covers, social media, and published interviews. Advanced sign-up required: https://am-photography.ticketleap.com/awp24/dates

8:00 a.m. to 5:00 p.m.

T102. Coat Check.

2200 Lobby, Kansas City Convention Center, Street Level

Coat check is available in Lobby 2200 on Level 2 of the Kansas City Convention Center. It is $5.00 per item checked. ATMs can be found in Lobby 2200, next to Room 2207, and in the Conference Center, across the hall from Room 2501A.

T103. Conference Registration. Registration, Exhibit Hall E, Kansas City Convention Center, Level 3

Attendees who have registered in advance, or who have yet to purchase a registration, may secure their registration materials in AWP’s registration area located in Exhibit Hall E, Kansas City Convention Center, Level 3. Please consult the bookmap in the AWP mobile app for location details. Students must present a valid student ID to check-in or register at our student rate. Seniors must present a valid ID to register at our senior rate. A $50 fee will be charged for all replacement badges.

T104. Dickinson Quiet Space.

Room 2201 & 2202, Kansas City Convention Center, Street Level

A dedicated quiet space for you to collect your thoughts, unwind, and escape from your literary connection. There is a solitude of space; / A solitude of sea; / A solitude of death, but this / Society shall be, / Compared with that profounder site, / That polar privacy, / A solitude of sea, / A solitude of death, but this / Society shall be, / Compared with that profounder site, / That polar privacy, / A Soul admitted to Beul! / Vindic Fate.” -Emily Dickinson

T105. Lighty-Space.

Room 2525A, Kansas City Convention Center, Level 2

A darkened, quiet, and more private space for attendees to gather their thoughts, rest, or take a break from the lighting of the convention center.

T106. Nursing Lounge.

Room 2213, Kansas City Convention Center, Street Level

The nursing lounge is located in Room 2213 on the Street Level of the Kansas City Convention Center, and is available for any nursing parent to use.

9:00 a.m. to 5:00 p.m.

T107. AWP Bookfair.

AWP Bookfair, Exhibit Halls D & E, Kansas City Convention Center, Level 3

With more than 500 literary exhibitors, the AWP Bookfair is the largest of its kind. A great way to meet authors, critics, and peers, the bookfair also provides excellent opportunities to find information about many literary magazines, prizes, and organizations. Please consult the bookmap in the AWP mobile app for location details.

T108. Bookfair Concessions, Bar, and Lounge.

AWP Bookfair, Exhibit Halls D & E, Kansas City Convention Center, Level 3

Breakfast and lunch concessions are available inside the Exhibit Hall in the Kansas City Convention Center. Debit cards, credit cards, and tap-to-pay are accepted at all food and beverage locations. Please consult the maps in the AWP mobile app for location details.

T109. AWP Membership Booth.

Booth 1531, AWP Bookfair, Exhibit Halls D & E, Kansas City Convention Center, Level 3

Stop by the AWP Membership Booth to meet with AWP board members during bookfair hours at the conference! Join us for coffee every day from 2:00 p.m. to 4:00 p.m. and chat with senior publications editor James Tate Hill to learn more about the Writer’s Chronicle and the AWP Award Series. Also from 2:00 p.m. to 4:00 p.m., you can meet with a member of the AWP membership team to discuss the many year-round benefits of AWP membership, such as the Writer to Writer Mentorship Program, the Intro Journals Project, and the AWP Prize for Undergrad Lit Mag.

A Soul admitted to Itself: / Finite Infinity. “-Emily Dickinson
111. Yoga for Writers.
Room 2203, Kansas City Convention Center, Street Level
Join Manishia Sharma, a certified yoga practitioner, for a gentle, one-hour yoga and meditation practice, appropriate for practitioners of all levels and abilities. The hour-long practice will focus on stretches, asanas, physical postures, breathing, relaxation, and meditation. Please come wearing comfortable street clothes; mats and yoga apparatus are not necessary.

9:00 a.m. to 10:15 a.m.

Room 2102B, Kansas City Convention Center, Street Level
Multiple Literary Genres & Criticism
There are some stories so unbelievable, so horrible, or merely awful, but they must be told. How do we share the overwhelming without overwhelming the reader? We are five memoirists and poets who write about things others would probably rather not hear about, but we've mastered drama (and dramatic technique), the understatement, humor, the fable, the archetype, third-degree emotion. We will share these techniques that help us develop an audience that asks to hear more.

113. Queering Kansas: LGBTQ+ Writers in the Heartland.
(Laura Lee Washburn, Jericho Trickett, Fable Briggs, Dennis Etzel Jr)
Room 2102A, Kansas City Convention Center, Street Level
Multiple Literary Genres & Criticism
Five Kansas LGBTQ+ writers of memoir and poetry discuss how Kansas influences their writing in both representation and resistance. How do LGBTQ+ poets and writers within the landscape of Kansas, from the Tallgrass Prairie to the Flint Hills? How is memoir and poetry shaped by writing and survival? How has prose and poetry played a role in community play and community politics? Facilitated by a poet and a community member, the panel will be a lively conversation about Kansas queer writing.

114. Stop Being So Dramatic!
(Marcela Sulak, Jeaninne Ouatlette, Esteban Rodriguez, Sabrina Orah Mark, Deborah Akin)
Room 2102B, Kansas City Convention Center, Street Level
Multiple Literary Genres & Criticism
Where do you draw the line between truth and fiction? How do you write your tale with compassion and love when it is a hard story to tell? These five writers will read from their works of memoir and autobiographical fiction touching on their own stories and their family stories of addiction, mental illness, trauma, neglect, and chaos. They will talk about how they were able to navigate the choppy waters of truth telling in their books and how they used their voices for change and to highlight their own stories of redemption and forgiveness.

(Tara Ballard, Philip Metees, Joseph Harrington, Michael Leong, Paisley Ralka)
Room 2103A, Kansas City Convention Center, Street Level
Poetry Craft & Criticism
Documentary, or “research-based,” poetry provides writers with opportunities to present contemporary or historical complexities through lyrical form and content. The panelists include leading theorists and practitioners who will reflect on seminal texts within documentary poetry and examine the subgenre’s benefits, including how choices form the message, demonstrate an artistic version of a truth commission, decenter hegemonic or colonial narratives, and chronicle the now.

(Jen Soriano, Yestine O. Eaton, Fable Briggs, Karina Muzni-Pagan, Raychelle Heath)
Room 2103B, Kansas City Convention Center, Street Level
Multiple Literary Genres & Criticism
As Kansas and other locales organize fiercely against incessant attacks, this panel of regionally diverse, mostly LGBTQ+ BIPOC authors share how activism and lived experiences inform their writing on topics such as incarceration, medical racism, intense identity, mental health, immigration, queerness, and intergenerational trauma. We explore the craft of writing stories that contribute to deep, durable narrative change, recontextualizing the way people feel, think, and respond to the world.

117. DIY Your Lit Mag: How to Build a Literary Magazine From the Ground Up.
(Ander Monson, Nuberta Washington, Steph Librant, Dorothy Chan)
Room 2103C, Kansas City Convention Center, Street Level
Publishing, Editing, and Technology
You have an idea for a lit mag... great! Now what? Four founding editors share the literary writer’s perspective on the process of founding a magazine. How do you fund it? How do you staff it? How do you sustain it over time? The editors of DIAGRAM, Honey literary, In Short, and Lucky Jefferson will provide practical tips and advice for those looking to do it themselves.

118. Fictionalizing Marginalized Histories: India, Jamaica, Japan, USA.
(Asako Serizawa, Kim Coleman Forte, Mary Card, Shelli Sumits)
Room 2104A, Kansas City Convention Center, Street Level
Fiction Craft & Criticism
Four fiction writers of color discuss how they researched and wrote multigenerational, multicultural books drawing from both archival records and personal stories, as well as the process surrounding them. How do the novel and short story form lend themselves to the retelling of marginalized histories? Where and why do these writers blur the line between “truth” and fiction? How do they grapple with representing presumed stereotypes (e.g., “bad mothers,” slavery, and Black trauma)?

(Emily Van Kley, Maya Jewell Zeller, Claudia Castro Luna, Sun Yung Shin, Yi Rhi Nuo)
Room 2104B, Kansas City Convention Center, Street Level
Poetry Readings
Over the course of ten days, five pairs of poets and visual artists from various backgrounds exchanged work in the style of a cross-disciplinary exquisite corpse. The resulting collaborations are premiered in this panel, with reflections on the process by poets (in person) and artists (by video) about the potential of high-wire exchange to nurture relationships, urge work in new directions, and expand our understanding of sound, color, and other tools of our respective crafts.

120. Creating Literary Community for All: Literary Centers and the Landscape of Access.
(Shamir Girvan, Dariel Suarez, Karen Schubert, Phil Memmer, Heather Newton)
Room 2105, Kansas City Convention Center, Street Level
Poetry Readings
LiterARY centers create and nurture vibrant and diverse literary communities across the United States, bringing together both writers and readers inside and outside academia. In this interactive panel, directors from established and emerging literary centers in urban and rural areas will explore the programs, readings, classes, workshops, events, outreach, and networking which help them to nurture both established writers and those without traditional access to literary arts programming and education.

121. The Epigenetics of Joy: Writing Judaism Beyond Trauma.
(Jessica Jacobs, Erika Meltzer, Yeshiva Nova, Chanda Feldman)
Room 2106, Kansas City Convention Center, Street Level
Poetry Craft & Criticism
Jewish literary events often focus on the Holocaust, generational trauma, or antisemitism—vital topics of discussion. Yet much of contemporary Jewish writing is unburdened by the trauma from which it emerged. What about the joy, wisdom, traditions, and ubiquitous humor that can be found in Judaism and Jewish culture? With a combination of readings and conversation, our panelists, who embody a range of engagement and representation, will speak to the many visions possible when writing through a Jewish lens.

122. Navigating Stormy Waters: Telling Your Tales When They’re Hard Stories to Tell.
(Joanna Manti, Laurie Markvart, Tony Ann Johnson, Nika Chaney, Hannah Swann)
Room 2209, Kansas City Convention Center, Street Level
Multiple Literary Genres & Readings
How do you write your tale with compassion and love when it is a hard story to tell? Three of these writers will read from their works of memoir and autobiographical fiction touching on their own stories and their family stories of addiction, mental illness, trauma, neglect, and chaos. After, they will talk about how they were able to navigate the choppy waters of truth telling in their books and how they used their voices for change and to highlight their own stories of redemption and forgiveness.

123. Sin Fronteras: Navigating, Representing, and Publishing Latinx Authors.
(Viktorina Valenzuela, Cloud Delina Cardona, Carlos Espozmo, Maria Maloney, Edward Vidaurre)
Room 2215A, Kansas City Convention Center, Street Level
Poetry, Publishing, Editing, and Technology
As the United States continues to diversify, state legislators advance bills that target people of color and LGBTQ+ people in the Texas and broader communities. Publishing is one of the only industries that gives a voice to representation of the rapidly complex Latinx population in the U.S. and their contribution to culture, history, and literary landscape. This panel of independent publishers from the U.S.-Mexico border discusses the importance of publishing Latinx, including LGBTQ+ Latinx authors in Texas and the U.S.

(Lauri Scheyer, Tyrone Williams, David Grundy, Donna Alihakim)
Room 2215B, Kansas City Convention Center, Street Level
Poetry Craft & Criticism
Calvin C. Hernton (1932-2001) is renowned as an anti-racist sociologist, literary critic, champion of Black women, and a fierce advocate for Black arts and cultural movement. He is less well-known as a poet but recent attention has generated new appreciation of his role as a major poet, this panel will reveal him as an overlooked but very important figure who insisted on combining the roles of critic, teacher, poet, race theorist, and social commentator.
Room 2215C, Kansas City Convention Center, Street Level
Publishing, Editing, and Technology
When we discuss literature, literary communities clearly understand that good writers are in demand. As writers we are inspired by works of translation, and many of us who are fluent in more languages read works in those languages. In this panel, editors of the South Asian Avant-Garde (SAAAG), an internationalist magazine, South Asian-Americans hailing from four countries will discuss why literary magazines should aspire to be internationalist, and why that matters for representation.

T126. A New Canon: Five Writers Remaking the American West
(Elizabeth Gonzalez James, Tom Lin, Lauren Francis-Scott, Claudia Covarrubias)
Room 2502A, Kansas City Convention Center, Level 2
Fiction Craft & Criticism
The myth of the American West—a place to be tamed, dominated by narratives centering white men—is one of our most stubborn national fantasies. But five novелists are correcting the record. Their West is populated with Black, Mexican, Asian, Indigenous, and Queer characters whose untold stories and unheard voices create a rich and complicated landscape that reflects the real American frontier as it was and is. We’ll discuss race, resisting tropes, and fitting new stories into the canon.

T127. The Language of Meaning: Puerto Rican Writers on the Diaspora
(Claudia Acero-Quinones, Anima Gautier, Sergio Gutierrez Negron, Jeryllyn Aquino)
Room 2502B, Kansas City Convention Center, Level 2
Multiple Literary Genres Craft & Criticism
Puerto Rico has long been a rich source of stories for those within and without its borders. This panel, composed of writers of Puerto Rican origin, will focus on the challenges of writing about home, sometimes in another language, from the perspective of an expatriate, during a time of economic and political upheaval in their native country.

T128. In Praise of Legacy: Writers of Color and the Challenge of the Canon
(Enzo Silon Surin, Nathan McClain, Robin Sloan, Ikshu Vyasally)
Room 2503AB, Kansas City Convention Center, Level 2
Multiple Literary Genres Craft & Criticism
Accustomed to wielding multiple perspectives, many BIPOC, queer, and non-binary writers are drawn to fragmented or hybrid forms: multimodal cross-genre mosaics of personal experience, and cultural, social, political, or natural history. Our panelists work across poetry, performance, nonfiction, and folklore, and will explore the craft and challenges of forming fragments, offering inspiration and motivation to embrace hybridity as a way to claim space for historically marginalized communities.

T130. Autobiographical Fiction: Writing about Trauma, Memory, Identity, and Survival
(Kristina Gorcheva-Newberry, Jeffrey Dale Lofton, William Mark Haber, Ikshu Vyasally)
Room 2505AB, Kansas City Convention Center, Level 2
Fiction Craft & Criticism
Five prize-winning authors will lead a discussion on crafting autobiographical novels/stories versus memoir/personal essays. They will talk about the differences and similarities between fiction and nonfiction, what determines a writer’s initial narrative choice, and the challenges writers encounter while writing from their own experiences about cultural heritage, trauma, disability, violence, and sexual abuse.

(Saul Lemondor, Kimberly Southwick-Thompson, Jocelyn McCull, Kate Budin)
Room 3501AB, Kansas City Convention Center, Level 3
Pedagogy
Given the demands of the current job market, the importance of experiential learning cannot be overstated. Creative writing instructors are tackling this challenge by bringing publishing and its many multimodal facets into the classroom. From firehouses to present workshops to print your students, this panel will discuss how to incorporate multimodal practices in organizing, editing, and promoting published work. We will address the need for print and digital literary journals as well as other publishing venues on campus and beyond.

T132. Pathways to Publishing for Indie Authors of Color.
(Chanta Vu, Amy M. Le, Kiran Bhat, Mogali Byentky)
Room 3503CD, Kansas City Convention Center, Level 3
Publishing, Editing, and Technology
We’re a group of authors of color at various career stages who’ve taken winding roads to publication. We will share insights about the various paths each of us took to get our works out. self-publishing, hybrid publishing, or working with small presses. Topics will include finding editors and presses who understand your work, deciding whether you need an agent, marketing your work, avoiding our publishing mistakes, and dealing with people considering your work “too niche” for their audiences.

T133. Speaking Mosaics: Hybrid Narratives & the Prism of Identity.
(Marissa Landrigan, Rajiv Mohabir, Monique Prince, Adriana Es Raudales)
Room 2504AB, Kansas City Convention Center, Level 2
Multiple Literary Genres Craft & Criticism
Adapted from work by Bhanu Singh, this panel will feature four voices who have been innovating in the area of hybrid/multimodal narrative and cultural identity. The four poets/professors are now able to recognize the exclusions, the silences, and the gaps that are still present in the traditional concept of the canon. The four poets/professors are now able to recognize the exclusions, the silences, and the gaps that are still present in the traditional concept of the canon.

T134. Wait...I Can Use “Cunt” in a Poem?.
(Sonia Greenfeld, Sam Sax, Dustin Brookshire, Angelique Zobitz, Jonah Minton-Webster)
Room 3501 EE, Kansas City Convention Center, Level 3
Poetry Craft & Criticism
“Twat,” “cock,” and “motherfucker” too. You can say anything in a poem—use any word, broach any topic, and be obscene as you please, but what are you trying to blow up with your F-bombs? Such language functions as the repudiation of a lingual and cultural hegemony, so the question is whether the poem earns the use of such language. In this panel, poets known for their engagement with the taboo will read their work and discuss the use of the profane as a means of subversion.
9:00 a.m. to 11:50 a.m.

T135. AWP Program Directors’ Plenary Assembly
Grand Ballroom D, Kansas City Convention Center, Level 2
Poetry Craft & Criticism
This meeting is for all directors of AWP member programs. Please join us for a light breakfast and an informal working session with your colleagues as we discuss the upcoming AWP annual meeting. AWP Board Chair January Gill O’Sullivan will give a welcome and briefing before the breakout discussions begin.

Please note: program directors who are unable to attend may send a department representative in their place.

10:35 a.m. to 11:50 a.m.

T136. First Time’s the Charm: Debut Novelists on How to Debut.
(Jeremy Boyles, Holly M. Wenden, Kate Reed Petty, Sarah Cypher, Sarah Marian Seltzer)
Room 20101, Kansas City Convention Center, Street Level
Agents, Contracts, Contests & Marketing
Debuting is a fraught process and the experience and advice varies seemingly year to year in a rapidly changing literary landscape. This panel of recent debuts share their stories of writing tricks, and hard-won lessons from the months before and after their debut—on everything from publicity and marketing to questions we wish we’d asked. Whether attendees are debuting their own novels next year or still dreaming the book into being, they’ll find fresh, urgent discussion about the processes here.

T137. Reimagining Place: New Voices from the Midwest.
(Kathryn Kyia, April Gibson, A. E. Wynter, Hale Kirkwood, Chamaiza Ezuma-Ohaugo)
Room 2102A, Kansas City Convention Center, Street Level
Poetry Readings
As “fly-over country,” the Midwest is imagined as corn fields and snow drifts, not the nexus of vibrant, innovative poetry. This diverse group of BIPOC poets from Chicago, Lincoln, Minneapolis, and Onigamising will interweave Midwestern stereotypes by breaking boundaries of language, image, and form. As Indigenous, queer, immigrant, Black, nonbinary, and multilingual writers, they will reimagine the concepts of place, space, and the intersectional landscapes that reside in us all.

T138. Navigating Age-Based Audiences: Adult to Picture Book & Everything in Between.
(Shana Youngdahl, Jennifer Moeller, Patricia Park, Laura Ruby, Linda Urbano)
Room 2102B, Kansas City Convention Center, Street Level
Agents, Contracts, Contests & Marketing
This panel is for all writers of all ages. Publishing professionals in kid lit talk truthfully about figuring out which age-based market your story fits into. Some intentionally wrote for one even if their story bent typical rules, others subbed stories in YA and A, and some wrote the story and then figured it out. All have learned from their experiences and grown as writers. Panelists will have a lively conversation about what age-based markets mean, and how, over the course of a writing career, to move between them.

T139. Where the Living Sit Talking About the Dead.
(Brandon Hobson, Diane Younger, Ikshu Vyasally, Althea Marie-Helene Bertino, Kristine Krause)
Room 2103A, Kansas City Convention Center, Street Level
Multiple Literary Genres Craft & Criticism
The pandemic was a collective experience of profound loss. Death is ubiquitous, yet the topic is avoided on the page and in life. What do we fear? Five acclaimed authors who think about the topic in genre-transcending ways that manifested as poem-films, martyrs, spirit lands, encyclopedias, and aliens, discuss why rendering death is crucial; its surprising humors, as poem-films, martyrs, spirit lands, encyclopedias, and aliens, discuss why rendering death is crucial; its surprising humors, as poem-films, martyrs, spirit lands, encyclopedias, and aliens.
measurement that prize the single unit, a kind of individuation, of thinking outside of the propertied logic of indexing and hetero-patriarchy and late stage capitalism. We will offer a critical spiritual horrors compounded by white supremacy, ableist, cis/

In this workshop we will be discussing the Black Grotesque as Multiple Literary Genres Craft & Criticism Room 2104B, Kansas City Convention Center, Street Level (Chaun Webster, Ron Austin, Aaron Mallory)

It’s not always possible for neurodivergent writers or those with physical or mental disabilities to follow popular writing advice. It’s necessary to address how it affects their work, from processing the body to translating trauma. Who will survive and what will be left of them? how food invokes poetry. (Kashwana Singh, Amy Burkin, Jen Karpinski, Zeena Azam, Tresha Faye Haefner)
Room 2207, Kansas City Convention Center, Street Level Discussion Room Poetry is witness and what better location to witness than at the kitchen table? It is an invocation of all five senses. The synesthetic aura leads to readiness for nourishment and a spiritual setting enables gratitude. Ingredients, recipes, and rituals of honoring are a celebration and a meditation. Metaphors hold us, as well as every story. every morsel is an activation process; nothing is as evocative as food. Stories have been buried within our pots and pans. Flavors of beginnings and endings.

Split/lip press tenth anniversary reading. (Jami Melonie, Amanda Aurea, Devon Capaciti, Jillian Danbach-McGhan, Jared Yates Sexton)
Room 2208, Kansas City Convention Center, Street Level Fiction Readings Split/Lip Press is celebrating its tenth anniversary in 2024! For this reading, five authors from our catalog will read from their books. Split/Lip Press is proud to publish innovative, boundary-breaking prose; we’ve helped launch the careers of some of the most exciting prose writers of the last decade.

Queer Latinx Men and Vulnerability. (Saúl Hernández, Aldo Amparán, j j pena, Gustavo Hernandez)
Room 2209, Kansas City Convention Center, Street Level Multiple Literary Genres Craft & Criticism Latinx men who write on identity, culture, or those who grew up with limitations as to how their publics could express themselves, know how one own culture plays a huge part in shaping 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.

Nepali Anglophone Writing: Five Writers from the Nepali Diaspora. (Khem Aryal, Rohan Chhetri, Pushpa Raj Acharya, Samyuk Sherlot, Saraswati Lamichhane)
Room 2211, Kansas City Convention Center, Street Level Multiple Literary Genres Readings The event will feature five Nepali immigrant anglophone writers writing in the United States and Canada: Rohan Chhetri, Khem Aryal, Samyuk Sherlot, Pushpa Raj Acharya, Saraswati Lamichhane. Spanning genres from poetry, fiction, and nonfiction, they will discuss the challenges of writing Nepali diasporic lives in North America drawing roots from Nepal and India, and their role as translators and anthology editors in building a robust and complex representation of Nepali Literature in English and in translation.

you won’t you celebrate with me? IPoGC Women on Crafting the Personal Narrative. (Darian Hsu Gre, Cmarte Fuhrman, Anutacisia Munde, Chirilu Malak, Karina Agushi)
Room 2215A, Kansas City Convention Center, Street Level Nonfiction Craft & Criticism How do we tell the stories of our lives? Five contributors from the award-winning anthology NonWise and Wom: 131 Micro Essays on Being in the World, will discuss how personal narratives offer powerful testimonies as women of color owning their place in the world. The conversation will include discussions of identity, memory, otherness, ancestral heritage, place, and writing craft. Discussion and Q&A in the end.

Writers in the Schools Alliance Annual Meeting. Room 2215B, Kansas City Convention Center, Street Level Fiction & Craft & Criticism Join other teaching writers and writer-in-the-school programs to discuss the rewards and challenges of the field at this moment. Goals for this meeting are to forge stronger connections within the network of WITS organizations and practitioners and to set the goals, plans, and priorities for the year ahead. The meeting will be open to anyone interested in the work of writers-in-the-school teaching artists, programs, and organizations.

won’t you celebrate with me: BIPOC Representation of Nepali Literature in English and in Translation. (Saúl Hernández, Aldo Amparán, j j pena, Gustavo Hernandez)
Room 2209, Kansas City Convention Center, Street Level Multiple Literary Genres Craft & Criticism The event will feature five Nepali immigrant anglophone writers writing in the United States and Canada: Rohan Chhetri, Khem Aryal, Samyuk Sherlot, Pushpa Raj Acharya, Saraswati Lamichhane. Spanning genres from poetry, fiction, and nonfiction, they will discuss the challenges of writing Nepali diasporic lives in North America drawing roots from Nepal and India, and their role as translators and anthology editors in building a robust and complex representation of Nepali Literature in English and in translation.

Room 2206A, Kansas City Convention Center, Street Level Fiction & Craft & Criticism How can the ordinary forms we use in daily life—receipts, shopping lists, crosswords, puzzles—be inhabited to create compelling stories? Our panel will discuss how borrowed forms, called fragments, can open up playful experimentation in our work and surprise by their hidden depth. We will look at similar examples of both fiction and nonfiction and show how and why they work. We will also share techniques, ideas for forms to borrow, and prompts.

Decolonizing American Literature: The Goals, Challenges, and Strategies of Writers. (Gemini Wahaj, Selene Sarwar, Onnela Blyth, Narrama Poddar)
Room 2503, Kansas City Convention Center, Street Level Fiction Craft & Criticism Four writers will discuss decolonizing American literature through the examples of literary works in the colonial languages of English and French from Black, brown, and Asian writers across the world, as well as literature in Indian languages, including Urdu and Bengali. Panels will discuss the goals of decolonial anglophone literature and consider the challenges and strategies of writers confronting imperial patterns in American Literature.

Fragmented Inheritance: Lyric Essay and Intergenerational Trauma. (Jonna Penn Cooper, Kiki Petrinos, Janis Allen Hall, Rajiv Mohabir)
Room 2503AB, Kansas City Convention Center, Level 2 Fiction, Poetry, and Craft Room 2503AB, Kansas City Convention Center, Level 2 Nonfiction Craft & Criticism Laundered essays discuss experiments with form, including fragmentary escapades into narrative, and how they leave space for both readers and writers to approach subject matter about difficult legacies. How does the use of fragments allow ways into incomplete or contested familiar and cultural narratives around our trauma; religious persecution; racial, sexual, and gender identity; and violence? How might fragmented narrative further the possibilities for sharing and transmitting difficult legacies?
T156. Shaking Up the Memoir from Middle America. (Taylor Beery, Camille Dungy, Toni Jensen, Gabri Montesanti) Room 3501 EE, Kansas City Convention Center, Level 3 Fiction Craft & Criticism

T161. Bookshop.org For All. (Stef Opitz, Ellington McIntosh) Bookfair Stage, AWP Bookfair, Exhibit Halls D & E, Kansas City Convention Center, Level 3 Publishing, Editing, and Technology


T158. Ripped (Gently) from the Headlines: The Ethics of Writing Fiction Based on Fact. (Andrew Altich, Ellen Meepool, Ava Homa, Charmaine Craig, Justin Torres) Room 3501CD, Kansas City Convention Center, Level 3 Fiction Craft & Criticism

T159. Legal and Ethical Issues in Memoir. Hosted by the Authors Guild. (Umair Kar, Hannah Pittard, Maya Shanbhag Lang, Nancy Wolff) Room 3501 GH, Kansas City Convention Center, Level 3 Nonfiction Craft & Criticism

T160. Shaking Up the Memoir from Middle America. (Taylor Beery, Camille Dungy, Toni Jensen, Gabri Montesanti) Room 3501 EE, Kansas City Convention Center, Level 3 Fiction Craft & Criticism

T164. Raising More Than One Voice: Polioviral and Multivocal Poetics. (Ara Drake, Jummi Seo, Emily Laun, Saretta Morgan) Room 2102R, Kansas City Convention Center, Street Level Poetry Craft & Criticism

T165. Getting Non-Writers to Write: Teaching Outside of the English Department. (Melisa Cahnmann-Taylor, Deb-Olin Unferth, Illine Lipkin, Michelle Moscos, Sabrina Oral Mush) Room 2103A, Kansas City Convention Center, Street Level Pedagogy

T166. Beyond Books: Alternative Careers in Writing. (Brooke Palmer, Carmen Casterari, John Anderson, Barbara ‘Babu’ Shelly, Lewis Daigoud) Room 2101, Kansas City Convention Center, Street Level Artistic & Professional Development

T163. Resuscitation: Writing About Trauma. (Kashawndi Daisley, Beth Hulin, David Quinn, Jay Baich) Room 2102A, Kansas City Convention Center, Street Level Fiction Craft & Criticism

T167. Writing Miscarriage, Child Loss, and Complicated Childbirth in the Post-Roe Era. (Kate Gadian, Jenna Sullivan, Leila Chatti, Niina Pollart, Koosra Fagin Maples) Room 2103C, Kansas City Convention Center, Street Level Poetry Craft & Criticism

T168. African Diaspora Caucus. Room 2104A, Kansas City Convention Center, Street Level Caucus

T169. Low-Stakes Creative Writing in a High-Stakes School: Upper Story. (Piper Anberth, Ben Christian, Nathan Grishki, Luvna Murerady, Jim Young) Room 2104B, Kansas City Convention Center, Street Level Pedagogy

T170. Toward a Poetics of Tenderness: Hegemonic Masculinity & the Poetic Imagination. (Hany Charara, Mathew Olazun, Taylor Johnson, Ross Gay, Izzam Zimeh) Room 2105, Kansas City Convention Center, Street Level Poetry Craft & Criticism

T171. Indian Writers Challenge State Violence. (Aruni Kashyap, Suchithra Vijayan, Shastri Akella, Torsa Ghosal) Room 2207, Kansas City Convention Center, Street Level Discussion Room

T172. High-Stakes School: Lower Story. (Stuart Schuffman, Mathew Olazun, Taylor Johnson, Ross Gay, Izzam Zimeh) Room 2208, Kansas City Convention Center, Street Level Discussion Room

In the popular depictions of India circulating in the United States, we rarely see the stories that the nation’s indigenous governments have shoved under the carpet, stories of massive human rights violations committed by the state. The genocidal violence and Hindu fundamentalist oppression—nearly absent in the vast array of widely read work about India available in English in the U.S.—the panelists will discuss how they represent this in their work and the challenges associated.
T172. This is Nebraska: Approaching the State We’re In.  
(Theodore Wheeler, Chris Harding-Thompson, James Han Mattson, Moises Delgado, Julie Iromanya)  
Room 202B, Kansas City Convention Center, Street Level  
Multiple Literary Genres Reading  
Writers across generations and genres read their work and discuss what it means to be an author from the Great Plains at this moment.  
Books That Tell Our State Story.  
This panel will delve into what it’s like to write, live, and persist in a place that's considered culturally homogenous “flyover” country but whose diverse geography and often pulverized history continue to engage the region’s traditions? How do we push back against them?

T173. Queer As In: A Reading of Debut Trans and Nonbinary Poets.  
(Sebastian Merrill, Jennifer Conlon, Tennon Black, Jason B. Crawford)  
Room 203B, Kansas City Convention Center, Street Level  
Poetry Reading  
Experience the transformative power of four trans and nonbinary poets in a poignant reading of debut poetry collections. Amid rising anti-trans legislation and increased silence, these writers navigate the complexities of identity, resilience, and self-discovery.  
With vulnerability and strength, their diverse voices challenge societal norms and inspire change. Join us to celebrate and amplify marginalized perspectives, fostering empathy and understanding in a time when existence itself is a radical act.

(Jack Gilgore, Par Vinson, Frazier, Aidan Almy)  
Room 2216, Kansas City Convention Center, Street Level  
Multiple Literary Genres Craft & Criticism  
In this session, editors of five recently published, or publishing this year, poetry anthologies and share ins and outs of editing an anthology and the slackers, stoners, and screw-ups? This panel is five creators, writers, editors, who will discuss the personal and artistic choices that led them to writing about APIA people in the margins. The discussion will delve into conversations around the consideration of audience, speaking of the minority myth, and writing complicated characters.

T175. Centering the Margin: Editors on Editing Anthologies.  
(Klem K. Ayer, Cassie Dodd, Hannah Grigo, Emily Jalloul)  
Room 2211, Kansas City Convention Center, Street Level  
Multiple Literary Genres Craft & Criticism  
Most first- or second-gen APIA stories are tales of perseverance. The American Dream fulfilled. But what about everyone else: the slackers,stoners, and screw-ups? This panel is five creators, editors, reviewers, writers in a variety of prose genres, who will discuss the personal and artistic choices that led them to writing about APIA people in the margins. The discussion will delve into conversations around the consideration of audience, speaking of the minority myth, and writing complicated characters.

(Chanelle Blondelshih, Shira Hasean, Lisa Nikolichuk)  
Room 2215A, Kansas City Convention Center, Street Level  
Nonfiction Craft & Criticism  
Does it feel like your nonfiction book is taking too long to write? Maybe you’ve struggled for years with it. Join this conversation with fellow essayists and learn from your own worst imagination—pressures to hurry up and write can easily overwhelm. What if you take your long, your cultural criticism or memoir is no longer relevant? What if the fire burns out after years of research? Join five writers in the same boat as we create a space to explore and tackle some of the real versus imagined risks of the long-simmering book project.

T177. From the French but not from France: A Bilingual Reading of Francophone Poets, Sponsored by ALTA.  
(Comor Bracken, Nancy Naomi Carlson, Hélène Cardona, Fredric Feldman, Karem James Abdi)  
Room 2215B, Kansas City Convention Center, Street Level  
Translation  
Many of the poets who claim the French language and handle it in expansive ways come from non-French cultural backgrounds. Five translators of francophone poetry will read and discuss their translations of poets from Syria, Haiti, Algeria, Palestine, and Cuba who use French (and, through translation, English) and inflect it with a voice in up to sources while embracing the unknown through divination. This diverse panel of fiction writers will detail their research methods and madnesses, addressing questions like, how can you tell when you’re writing into territory you need to learn more about? When do facts weigh down rather than elevate a story? How can we avoid—or learn from—rabbit holes?

(Julia Kochenderfer)  
Room 2215C, Kansas City Convention Center, Street Level  
Multiple Literary Genres Craft & Criticism  
Divination creates new paths to hidden ways of knowing and writing, in turn, generates meaning and connections that alter the archives in structure, content, and accessibility. We will explore how divination creates new paths to hidden ways of knowing and writing.

(Michele Battiste, Kristen Nelson, Hoa Nguyen, Megan Kaminiski, Teresa Carmody)  
Room 2215C, Kansas City Convention Center, Street Level  
Multiple Literary Genres Craft & Criticism  
Writing and divination are both processes that draw from archives of knowledge, seeking in writing a variety of voices to access ancestral, somatic, elemental, natural, spiritual, unconscious, silenced. Drawing from the sources, inform and guide your writing, in turn, generates meaning and connections that alter the archives in structure, content, and accessibility. We will explore how divination creates new paths to hidden ways of knowing and writing.

T180. The Unsung Masters Reading.  
(Dana Levin, Kevin Prufer, Niki Herd, Michael Peterson, Kazim Ali)  
Room 220B, Kansas City Convention Center, Level 2  
Poetry Reading  
Each year, the Unsung Masters Series publishes a book devoted to the life and work of a great but little known author. Volumes include large selection of the authors’ work alongside interviews, articles, and essays by the editors. This reading will feature the editors of four recent volumes who will read from the work of poets Shreda Ray, Tom Pestell, Bert Meyers, and Laura Hershey. This event should lead to great discoveries for those who attend.

T181. How True Must Fiction Be? The Role of Research in Fiction Writing.  
(Teresa Burns Gunther, Charmaine Wilkerson, Jody Hobbs Heizer, Yit Dohk, Susan Raller-Shepperd)  
Room 2503AB, Kansas City Convention Center, Level 2  
Fiction Craft & Criticism  
When does our imagination require fact checking? Curated facts vitally up our made-up worlds, deepen authenticity, and ward off realists’ accusations of inaccuracy undermines our credibility. This diverse panel of fiction writers will detail their research methods and madnesses, addressing questions like, how can you tell when you’re writing into territory you need to learn more about? When do facts weigh down rather than elevate a story? How can we avoid—or learn from—rabbit holes?

(Julia Kochenderfer)  
Room 2215C, Kansas City Convention Center, Street Level  
Multiple Literary Genres Craft & Criticism  
Combating stigmas and shame culture surrounding mental health, writers share poetry, nonfiction, and cross-genre work that embraces autism spectrum disorder, Anxiety, ADHD, OCD, Bipolar, and more. We will discuss how our craft transforms neurotypical language into a neurodiverse universe.

T183. What We Don’t Talk About When We Talk About (or To) Agents.  
(Lisa Clements, Sarah Bosdin, Annie Hung, Mariah Stoval)  
Room 2501AB, Kansas City Convention Center, Level 2  
Agents, Contracts, Contacts & Marketing  
You’ve finalized your manuscript and perfected your query letter, but does your writing process serve as a form of resistance? These four CNN writers discuss why they chose to inhabit the space between memoir and essays and the possibilities inherent in the subgenre. In this moderated Q&A, panelists will discuss the contours of the form, the freedom of liminality, and the challenges of writing the in-between.

T184. NBF Presents: Crafting Coming-of-Age.  
(Susan Choi, Sarah Thakman Mathews, Ruth Dickey)  
Room 3001B, Kansas City Convention Center, Level 3  
Writers Conferences & Centers  
Join 2019 National Book Award winner Susan Choi (Trust Exercise) and 2022 National Book Award finalist Sarah Thakman Mathews (All This Could Be Different) for a conversation on the impact of contemporary authors and what it means to grow up in adult fiction. Choi and Mathews read from their novels, discuss the process of stories capture writers and readers alike. Moderated by Ruth Dickey, Executive Director of the National Book Foundation. Presented in partnership with the National Book Foundation. This event will take place in person in the Kansas City Convention Center and will be livestreamed for virtual audiences. All livestreamed events include open captions and ASL interpretation.

(Ed Southern, Meg Reid, Ashley M. Jones, Becke Oliver)  
Room 3501AB, Kansas City Convention Center, Level 3  
Writers’ Conferences & Centers  
In our charged political climate, representatives from literary nonprofits located in so-called “red states” will discuss their pitfalls and their triumphs in literary programming. This panel will discuss the importance of nonprofit literary arts organizations in states with often hostile political climates, what problems (from funding to program security) they face, their current initiatives and future goals to foster a more inclusive community and uplift marginalized voices.

T186. Voices of Resilience: Celebrating the Strength & Resilience of BIPOC Communities.  
(Ricardo Ruiz, Jose Oliver, Paul Hlava Ceballos, Salsam Green)  
Room 350CD, Kansas City Convention Center, Level 3  
Poetry Craft & Criticism  
This panel of five BIPOC poets will share work that celebrates the hard-won strength that comes with facing adversity, then engage in a dialogue about the ways their poems and their platforms have become tools for confronting and navigating challenges such as systemic oppression, marginalization, and cultural erasure. This panel intends to honor and uplift stories of resilience while showcasing the transformative power of poetry as a means of self expression, healing, and social change.

T187. Writing Life As A Long Game: From Emerging to the Established Writer.  
(Candice Mays, David Murray, John Akee, Headley, Maria Barrios, Cherry Lou Sy)  
Room 3501GH, Kansas City Convention Center, Level 3  
Multiple Literary Genres Craft & Criticism  
Stay focused and stay in love with what it is that you are doing.” — Dianne Reeves, NEA Jazz Master. Writing is a lifelong journey. Often a writer’s success is measured by publication, accolades, and sales. But with all the ups and downs of the writing life—emotional, financial, physical, etc.—what motivates writers to continue sitting in the chair to do the work? And what sorts of habits are needed to create meaningful art for the long haul?
in the first four years of OCADU’s creative writing BFA program, Meaningful Interdisciplinary Experiences. T191. A Writer in Art School: Fostering and demonstrate how they are thriving on pages and screens. This panel, five writers discuss a wide range image-text forms, elements inextricable from rather than extraneous to text? On visual essays, and intermedia fictions championed by indie As literary publishing adapts to the rise of literary comics, (Sarah Minor, Diana Khoi Nguyen, Sarah Rose Browning, David W. Janey, Robin Michel) on the page, transcending elegy. (Lee Desrosiers, Subhaga Crystal Bacon, Sarah greathouse, Muriel Leung, Chloe Honum) as grief needs, from diverse backgrounds, at all career stages, exploring loss, trauma, addiction, marginalized bodies, the climate crisis, inter alia, through as-yet unexplored forms. As grief needs, from vignettes to epic of golden sheaves to erasure, these contributors’ poems show visceral links between unique bodies of grief and the shapes poems take on the page, transcending elegy: This panel will discuss how to foster digital literacies within creative writing projects. The goal of this panel will be to explore the following questions: In what ways can digital projects enhance creative writing students’ rhetorical awareness of the unique author-user interactions facilitated by online/multimodal platforms? How can this rhetorical awareness invite students to locate connections between their creative composing strategies and professional aims? In the Tempered Dark: Contemporary NRR’s Wordpeace, an online multi-genre journal dedicated to social those who walk a tightrope between assimilating enough to succeed and homeland. These writers reject the model minority myth who have children. The list of sins is endless for immigrant daughters that connect intersectional identities to family roots, culture, and deep connections to the land. Since 1991, the Affrilsacian Poets—a multicultural group of writers who (Tara Propper, Matthew Kelly, Michelle Whittaker) have defied the stereotype of the region as rural and racially/religiously homogenous. Join members of this diverse collective for a multimedia reading of new and selected work by some of the most exciting young poets in the region Thu 2211, Kansas City Convention Center, Street Level Poetry Readings

T202. Bad Immigrant Daughters in Fiction and Nonfiction. (Grace Loh Prasad, Monica Macansantos, Lisa Chiu, Lindsay Wong, Rachael Ashman) Thu 2211, Kansas City Convention Center, Street Level Poetry Readings As a privileged global language, English provides a powerful tool for centering diverse voices who speak in new ways into English-language cultures. This panel brings together translators who understand their work in part through their work in the poetry of poets writing in languages other than English. Our panelists translate from French, Sinhala, Spanish, Ukrainian and Russian, and from cultures across the globe: from the African diaspora in the Americas to South Asia to the post-Soviet sphere and its diasporas.

T200. Celebrating Four Decades of the Affrilsacian Poets: A Multigenre Reading. (Amy M. Alvarez, Kelly Norman Ellis, Ricardo הכרון, Crystal Wilkinson, Marta Maria Miranda) Thu 2208, Kansas City Convention Center, Street Level Poetry Readings

T201. Norman Dubie: A Critical Legacy. (Cynthia Hogue, Dorothy Chan, Dexter Booth, Elizabeth Hiscon, Hugh Martin) Thu 2209, Kansas City Convention Center, Street Level Poetry Readings


T197. Fostering Digital Literacies through Creative Production. (Tara Propper, Matthew Kelly, Michelle Whittaker) Thu 2104B, Kansas City Convention Center, Street Level Poetry Readings

T196. Women Reclaim the Page: Generative Writing to Beat Burnout. (Emma Hedahl, Yale Kanne, Melissa Frantergo, Amy Shaurn, Lisa Lewis) Thu 2104A, Kansas City Convention Center, Street Level Poetry Readings

T195. Artistic & Professional Development. This panel will examine methodologies that foster exploration in interdisciplinary, outlining projects and practices undertaken in the first four years of the writing BFA program, including in-class experiences and exercises, public projects, curriculum intersections, and student-led initiatives and publications, all of which encourage writers to engage with the precepts, materials, and processes of art and design practices.

T194. Finding & Creating Community as a Writer, Sponsored by WITS Alliance. (Michele Kotler, Jason Koo, Nicole Hefner Callihan, Brenda Cardenas, Ivan Howard) Thu 2103B, Kansas City Convention Center, Street Level Poetry Readings

T193. Embodied Prosody, Embodied Sentences: Coping Mechanisms. (Brian Teare, Jenny Johnson, terrorgrinhauze, Oliver de la Paz) Thu 2103A, Kansas City Convention Center, Street Level Poetry Readings

T192. Dazzling Multiplicity of the Actual: Nonfiction Hybridity & Intersectional Form. (Jon Soriano, Julie Marie Wade, Constance Collier- Mercado, Barrett Sosnik, Marco Wilkinson) Thu 2102B, Kansas City Convention Center, Street Level Poetry Readings

T191. Five writers who’ve published in different models, genres, and eras will discuss in frank terms what they wish they would have known on the publishing journey. Topics include relationships with publishers, how the money works, and will encompass advice on how to manage expectations against realistic outcomes. With an overall goal of transparency, this panel will help writers at every stage ask questions that will best serve their projects.

T190. The Poets Blinks Back: Image, Text & Screen. (Sarah Minor, Diana Khoi Nguyen, Sarah Rose Nordgren, Douglas Kurney, Tisa Bryant) Thu 2101, Kansas City Convention Center, Street Level Poetry Readings

T189. Fostering Digital Literacies and the Shapes Poems Take on the Page, Transcending Elegy. Five writers who’ve published in different models, genres, and eras will discuss in frank terms what they wish they would have known on the publishing journey. Topics include relationships with publishers, how the money works, and will encompass advice on how to manage expectations against realistic outcomes. With an overall goal of transparency, this panel will help writers at every stage ask questions that will best serve their projects.

T188. In the Tempered Dark: Contemporary Nonfiction Hybirdity & Intersectional Form. (Jon Soriano, Julie Marie Wade, Constance Collier-Mercado, Barrett Sosnik, Marco Wilkinson) Thu 2102B, Kansas City Convention Center, Street Level Poetry Readings

T187. Multiple Literary Genres Readings. (Sarah Minor, Diana Khoi Nguyen, Sarah Rose Browning, David W. Janey, Robin Michel) Thu 2101, Kansas City Convention Center, Street Level Poetry Readings

Thursday 7:45 p.m. to 3:00 p.m.

Thursday 7:45 p.m. to 3:00 p.m.

Thursday 7:45 p.m. to 3:00 p.m.
T204. Snap, Croakie, Prose: Telling Our Stories in 300 Words or Less. (Kalehia Kim, Samantha Chagollan, Devi Laskar, Shaina Nee, Daren Hsu Gee) Room 2215A, Kansas City Convention Center, Street Level Nonfiction Craft & Criticism

Defining the notion that brevity diminishes impact, this panel celebrates the art of the micro essay — an opportunity to cut to the chase, to distill what is most essential into a few carefully considered words, to center a single experience or thought. By writing micro, more words or less, micro essay/narratives/emoters linger long after you've read them. Panelists will discuss how they've used micro in their work, and the publication options for micro. Discussion and Q&A at the end.

T205. Poetry Stacked: Building a Twenty-First Century Reading Series at the Library. (Melissa Norris, Michael Peterson, Dier Stephens, Ben Klinar) Room 2215B, Kansas City Convention Center, Street Level Program Development

Tasked to enrich and engage the University of Cincinnati campus and community, UC Libraries and Elliot Poetry Room partnered to create Poetry Stacked, a multimodal reading series staged in the stacks of UC’s Langsam Library and curated with twenty-first century values. Poetry Stacked brings faculty, staff, student, and community poets together in-person and live-streamed. Panelists will discuss the planning and staging, sharing lessons and adjustments, feedback and the future.

T206. Poets Against Walls: An Anthology/Handbook for Writing Past the Checkpoints. (Jonah Miller, Edward Underhill, Trang Thanh Tran, Rachael Lippincott, Julian Winters) Room 2504AB, Kansas City Convention Center, Level 2 Multiple Literary Genres Craft & Criticism

The panel affirms revision as transformative practice. Writing across gender and genre, we will examine literary and human transformation—the revision of form, narrative, and understanding. The panel will discuss the promise of reflective practice, away from perfection and toward legitimacy in art and literature. Topics will include conception, discernment, integration, and audience. Framing revision as iterative rather than linear, we consider what’s at stake in revision: truth.

T210. Feeling Heard in a World that Wants to Silence Us: LGBTQIA+ Rep in Young Adult. (Jeanne Mariotti, Cesar De Leon, Sehba Sarwar, Emmy Perez) Room 2504AB, Kansas City Convention Center, Level 2 Children’s & Young Adult Literature

More anti-LGBTQIA+ bills are being introduced and passed alarming rates, including book bans. In such a dark, dangerous climate, how can authors in that community feel motivated to keep writing? As authors and editors, we are witnessing the power of stories to fuel conversations about what's possible, and how we can build a future together. Panelists will discuss their experience with (and near) addiction.


The hundreds of independent presses in the United States publish beautiful, important, and high-quality books. Working with an independent press can be a beginning of a partnership that nurtures your writing and makes space for creative risk-taking. Indie presses’ dedication for their work allows them to compete with much bigger publishers for recognition in the literary world. Come learn why writers choose to trust their work to these essential publishers at all stages of their career.

T212. A Reading and Conversation with Sarabande Anthology Poets on Writing & Addiction. (Kevin Rabas, Paige Lewis, Sherwin Bitsui, Joy Priest) Grand Ballroom A, Kansas City Convention Center, Level 2 Poetry Craft & Criticism

Death to the old cliché the poet who destroys themselves and others in pursuit of their tortured genius. Here, four nationally-acclaimed poets from the Sarabande anthology, Another Last Call: Poems on Addiction & Deliverance, read their work and speak with readers about writing (and more) and addiction. This event celebrates the work of writers who have grappled, or are grappling with this disease, who do not glamorize addiction but instead live beside it, around it, through it.

This event will take place in person in the Kansas City Convention Center and will be livestreamed for virtual audiences. All livestreamed events include open captions and ASL interpretation.

T213. It’s a Crime! Genre Fiction’s Bad Rap (Sheet) in Academia’s Mean Streets. (Rachael Nurtsey, Edwin Hie, Art Taylor, David Hoska Wiimbl Deaden) Room 3501AB, Kansas City Convention Center, Level 3 Pedagogy

Crime fiction has often struggled to be taken seriously in literature classes and creative writing workshops, even as the students themselves are writing in this genre. Come to this thinkfest, with an ASL interpreter present, and discuss hybridizing the genre, ways to teach crime fiction as literature (class, race, and social justice as thematic core) or use it as models for aspiring writers (both students and teachers) to try to work within and across genres.

T215. Pathways to Success: Practical and Personal Tips for Getting Published. (Lydia Kang, Jean Alicia Elster, Ann Kim, Jenny Qi) Room 3501C, Kansas City Convention Center, Level 3 Artists & Professional Development

This event is for writers who dream of having their work published, whether it be in poetry, fiction, or nonfiction. Panelists will share their personal tips and practical advice for getting their work published. The panelists will discuss the publishing industry, what editors look for in a manuscript, and how to get started.

T216. Black Women Leading. (Arelita Little, Tish Jones, Kimberly A. C. Wilson, Carla Du Free, Samra Bashir) Room 2103E, Kansas City Convention Center, Level 3 Writers’ Conferences & Centers

Black women are authoring change as new and founding leaders of literary arts organizations throughout the country. Hear from the leaders of the left of American literature, Heidi Brook in Freeland, Lambda Literary in New York, TruT Speaks in St. Paul, and City Lit Project in Baltimore about their how they identify as writers, where they found their voices, and how to leadership within their organizations and communities.


Contrary to popular belief, a hen party is not limited to a bachelorette party and can extend to any social gathering of women. Four generations of poets: in their twenties, thirties, fifties and sixties, celebrate how women’s thoughts on career, relationships and body image change with age through the writing, discussion, and reading of their poems all the while getting to the heart of the matter— why is cross-generational dialogue necessary for the empowerment of woman identifying people?

3:20 p.m. to 4:35 p.m.

T218. Building Writing Collectives that Empower and Support Outside the Institution. (Aliah Fountain-Taylor, Bari Berkowitz, Glenn Shaeen, Stalina Villarreal, Chanirksa Tea) Room 2101, Kansas City Convention Center, Street Level Artists & Professional Development

Artist collectives have long been places of professional knowledge sharing, resistance, and liberation. As the effects of COVID-19, inaccessibility, and increasing homophobia, collectives offer invaluable support for the writer. Whether virtual or in person, local community-originating or a national group united by an ethnic, cultural, or Queer identity, collectives offer writers the ability to build a new way of relating. These five writers of color gather to share their experience.

T219. Hybridity and the Case of the Active Reader. (Carla Bungelho, Felicia Zamora, Lauren Brazel Garza, Jennifer Millitello, Sant Moo) Room 2101A, Kansas City Convention Center, Street Level Poetry Readings

Contemporary writers turn to hybridity to grapple with social upheaval and political uncertainty at this critical time. This panel looks at how poets hybridize their work and teach their readership to dissolve genre borders, while asking for a curious and active response from their audience to the way poetry blurs, disrupts, and alters genres. Authors of recent poetry collections will gather to read work that negotiates hybridity as a creative space through linguistic innovation and inquiry.
T220. Everyone is Multilingual: Inviting All Languages into the Writing Classroom, Sponsored by ALTA.
(Nora Castre, Rebecca Suzuki, Francesca Huyett, L. Torres, Jacqui Cornetta)
Room 2102B, Kansas City Convention Center, Street Level
Translation
How can we decolonize the classroom through language? How can we resist the idea of English being the "universal language" when most academic conversations still happen in English? This panel will bring together several translators and writers who are also teachers at Queens College, CUNY, an institution at the forefront of multilingual writing education, to discuss translation as a pedagogical practice.

T221. The Book Was Better...or Was It?: Adapting Your Novel into a Screenplay or Play.
(Alaina Friedmand, Nicole Hodges Perdue, Guadalupe Garcia McCull)
Room 2103A, Kansas City Convention Center, Street Level
Playwriting & Screenwriting
Demystify the journey of adapting your novel into a viable screenplay or play. As a novelist, you allow your readers an insight into the character's thoughts, yet to be a successful screenwriter or playwright, you must master the craft of turning the internal into the visual. We will give you the structural, formatting, dialogue, and character tricks of the trade, and building blocks to successfully adapt your novel into a viable screenplay, teleplay or play.

T222. Beyond the Signed Copy: Lessons from Writers who are also Booksellers.
(Dan Wells, Josh Cook, Casey Plett, Damon Gage, Meg Regis)
Room 2103B, Kansas City Convention Center, Street Level
Agents, Contracts, Contracts & Marketing
Booksellers have a unique understanding of how books sell. Author publicity efforts often focus on social media, but what should authors do to support sales in brick and mortar stores? How can they inspire booksellers to stock, recommend, and promote their books? The answers have everything to do with cultivating relationships and being a good literary citizen. Writers who are, or were once booksellers, some publishing with indie presses and some with Big Five houses, will share their wisdom.

(Maurice Carlos Ruffin, Minna Hamed, Josh Riddell, Mark Galarriga)
Room 2103C, Kansas City Convention Center, Street Level
Artistic & Professional Development
There's an old adage about the arts: if you can't live off your passion, you're not a true artist. This adage is true for writers who also build a life as professors in academia, but with tenure-track jobs shrinking and stable writing jobs low, how can one maintain a healthy life, writing, and career? In this panel, five published authors in various genres discuss their different career paths in law, tech, nonprofits, and other fields while also writing.

T224. Thinking Beyond the Page: Reaching and Creating Community.
(Marina Budhos, Christine Chu, Tanya Desai Hiday, Helen Georgiou, Georgia Clark)
Room 2104A, Kansas City Convention Center, Street Level
Program Development
This panel features writers who create programming and events that expand our impact beyond the boundaries of the literary world. Participants will share their experiences with programs that reach new communities or develop community in inclusive ways. For example, have initiated creative writing in prisons; collaborated with a theater company bringing writer's reader's theater into schools; and worked with the literary arts organization devoted to developing young writers.

T225. To Keep or Not to Keep: Shifting Models in the Post-Pandemic Workshop.
(Sarah A Chavez, Ever Jones, Ching-I Chen, Rochelle Hurt)
Room 2104B, Kansas City Convention Center, Street Level
Pedagogy
This panel explores inclusive innovations in creative writing workshop learned from remote instruction during the pandemic. Since "getting back to normal" an assumption has been made that we can and should return to previous pedagogical models. But should we? Has the traditional workshop model successfully served the growing diversity in classrooms? From varied subject positions and range of courses taught, panelists will elaborate on ways that workshop practices can and have shifted toward equity.

(Jacqui Morton, Erika Meitner, Carla Sameth, Maria Novotevy, Robin Silbergeld)
Room 2105, Kansas City Convention Center, Street Level
Multiple Literary Genres Readings
How do writers use poetry and nonfiction to explore reproductive choice, loss, and justice? What are the current challenges, and risks raised in the act of writing about reproductive topics, including infertility, miscarriage, and abortion? How do we resist the stigma of discussing the intimate emotional and bodily aspects of reproduction carry over to the page? How do these issues change across genre? Writers with a range of experiences and backgrounds will read from their work and engage these issues.

T227. Art Belongs to Everyone: Giving Literary Centers on Fostering Sustainable Youth Communities.
(Sarah Deitrich, Jessica Grace Kelley, Trarun Godette, Joe Kane)
Room 2210, Kansas City Convention Center, Street Level
Writers' Conferences & Centers
How do we balance agency and boundaries within youth writing programs? How do we create, or allow our students to create, sustainable creative communities? Panelists from Grubstreet, The Muse Writers Center, and The Porch will discuss the nuances of creating spaces that balance teen writers' growing need for creative and personal autonomy with the need for guidance and boundaries, as well as the importance of giving students the tools to create their own creative communities post-graduation.

T228. Reproductive Writes: Writing About Reproductive Choice, Loss, and Justice.
(Sarah Deitrich, Jessica Grace Kelley, Trarun Godette, Joe Kane)
Room 2211, Kansas City Convention Center, Street Level
Multiple Literary Genres Readings
The past year has expanded how we think about reproductive choice, loss, and justice. How do we resist the stigma of discussing the intimate emotional and bodily aspects of reproduction carry over to the page? How do these issues change across genre? Writers with a range of experiences and backgrounds will read from their work and engage these issues.

T229. Crafting the Complexity of Jewish Women’s Lives. (Elizabeth Pollitzer, Margot Singer, Rachel Kadish, Sarah Seltzer, Lauren Grodstein)
Room 2208, Kansas City Convention Center, Street Level
Fiction & Criticism
Within the rich tradition of Jewish-American fiction, distorted and stereotypical depictions of Jewish women abound, often sourcing from male writers. This panel of award winning Jewish women novelists will explore a more authentic, multidimensional vision of Jewish women on the page, one that captures the variety, complexity, and layers of truth about Jewish women’s lives. This craft panel is for all writers who create against patriarchal bias and cultural stereotypes.

(Jeri G. Ofri, Susanna Kacter, Nadia Colburn, Heiyung Kook, Julie Chollet)
Room 2211, Kansas City Convention Center, Street Level
Multiple Literary Genres Readings
From varied subject positions and range of courses taught, panelists will elaborate on ways that workshop practices can and have shifted toward equity.

T231. Thinking Beyond the Page: Reaching and Creating Community.
(Marina Budhos, Christina Chu, Tanya Desai Hiday, Helen Georgiou, Georgia Clark)
Room 2104A, Kansas City Convention Center, Street Level
Program Development
This panel features writers who create programming and events that expand our impact beyond the boundaries of the literary world. Participants will share their experiences with programs that reach new communities or develop community in inclusive ways. For example, have initiated creative writing in prisons; collaborated with a theater company bringing writer's reader's theater into schools; and worked with the literary arts organization devoted to developing young writers.

T232. Write Through It, Write To It: Finding Community in Adversity.
(Melissa Hart, Rudri Patel, Estelle Erasmus, Andrea Ross, Donn Hess)
Room 2215C, Kansas City Convention Center, Street Level
Pedagogy
How do we balance agency and boundaries within youth writing programs? How do we create, or allow our students to create, sustainable creative communities? Panelists from Grubstreet, The Muse Writers Center, and The Porch will discuss the nuances of creating spaces that balance teen writers' growing need for creative and personal autonomy with the need for guidance and boundaries, as well as the importance of giving students the tools to create their own creative communities post-graduation.

T233. Story Mode 2.0: Exercises for Writing Narrative Video Games.
(Shannon Gibney, Jessica E. Johnson, Janice Lobo Sagapino, Tomas Moniz, Megan Sayegh)
Room 2502A, Kansas City Convention Center, Level 2
Multiple Literary Genres Craft & Criticism
Writers are not only writers. They are parents, teachers, and organizers, among others. As a result, it can be a challenge to carve out dedicated time for the page, and when we do, a piece can sit untouched for months. A group of Asian American writers created a space to exchange work that requires writers to while maximizing community building amid life's other commitments. Panelists discuss the significance of safe writing spaces and how their mixed genre grouping allows for unique dialogue.

(Melissa Hart, Sadie Patel, Estelle Erasmus, Andrea Ross, Dawn How)
Room 2215A, Kansas City Convention Center, Street Level
Multiple Literary Genres Craft & Criticism
Writers are not only writers. They are parents, teachers, and organizers, among others. As a result, it can be a challenge to carve out dedicated time for the page, and when we do, a piece can sit untouched for months. A group of Asian American writers created a space to exchange work that requires writers to while maximizing community building amid life's other commitments. Panelists discuss the significance of safe writing spaces and how their mixed genre grouping allows for unique dialogue.
T236. Queer Spectacle: Transing Genre, Transing Gender.
(Alex Marrone-Lernereich, Kai Cheng Thom, KJ Corakowski, Clare Sears, Raquel Gutierrez)
Room 2503AB, Kansas City Convention Center, Level 2
Multiple Literary Genres Craft & Criticism
Queerness is everywhere. Yet, too are attacks on queer lives, stories, and art. Too often, these attacks—and the ensuing trauma and gaps they leave behind—become what we know of queer history. But might introducing speculative elements into narratives offer us a new future and future? The writers on this panel will discuss how we deploy imaginative, fantastical, and fabulist moments in our nonfiction, fiction, and hybrid work, transing both gender and genre to remake a queerer world.

T237. Ethics of Writing the Other: #ownvoices in Literary Writing.
(Steven Dunn, Katie Jean Shinkle, Suki Q Smith, Joanna Buorce, Juba Arelia-Headley)
Room 2504AB, Kansas City Convention Center, Level 2
Multiple Literary Genres Craft & Criticism
A common problem writers grapple with is the ethics of writing the Other: characters, cultures, voices not of their own personal subject positioning. In the era of #ownvoices where writers are claiming their subject positioning and desiring to experience authentic voices on the page, this panel will address the strategies by BIPOC and LGBTQIA+ writers across various genres who have explored answers to the question: How do we ethically write the Other?

(John Copenhaver, David Heska Wanbli Weiden, Mindy Mejia, Angie Kim)
Room 2505AB, Kansas City Convention Center, Level 2
Fiction Craft & Criticism
To know a society, you must first understand its crimes. Crime fiction in its various forms—from thriller to noir to historical, endeavors to understand society through the exploration of criminality and our criminal justice system. Four accomplished authors discuss how they employ genre storytelling to expose truths about troubling aspects of American culture, past and present, as a means of raising awareness of social problems, generational trauma, and victims’ stories.

T239. Queer Spectacle: Transing Genre, Transing Gender.
(Alex Marrone-Lernereich, Kai Cheng Thom, KJ Corakowski, Clare Sears, Raquel Gutierrez)
Room 2503AB, Kansas City Convention Center, Level 2
Multiple Literary Genres Craft & Criticism
Queerness is everywhere. Yet, too are attacks on queer lives, stories, and art. Too often, these attacks—and the ensuing trauma and gaps they leave behind—become what we know of queer history. But might introducing speculative elements into narratives offer us a new future and future? The writers on this panel will discuss how we deploy imaginative, fantastical, and fabulist moments in our nonfiction, fiction, and hybrid work, transing both gender and genre to remake a queerer world.

T240. A Perfect Fit: Debut Short Story Collections & University Presses.
(Clare Beams, Caroline Kim, Yvette Lisa Nduro, Courtney Sander, Laura Chow Reeve)
Room 3501AB, Kansas City Convention Center, Level 3
Fiction Craft & Criticism
In an industry that often tells us that short story collections are “hard” to sell, five writers will discuss what it means to publish one beautifully. This panel centers love for the story form, building collections, and the presses that publish them. What can university presses offer that other independent and Big Five houses can’t? This diverse panel will share our debut projects and answer questions that explore submission, editing, marketing, structuring, linking or not linking, and beyond.

T241. Writing About Your Trauma Without Re-Traumatizing Yourself.
(Elizabeth Kleinfield, Lisa Cooper Ellsion, Athena Dixon, Margo Steines, Libby Kurz)
Room 3501CD, Kansas City Convention Center, Level 3
Nonfiction Craft & Criticism
Writing about trauma can be therapeutic, but revisiting painful subjects can also take a toll on the writer. Beyond therapy, what can a writer do? This panel of essayists, poets, memoirists, teachers, and coaches will share how they’ve structured their writing practices to integrate support and healing, strategies for defusing into traumatic memories without deteriorating psychologically, and their reasons for choosing to write in the face of pain.

(Sarah Levitt, Sebastian Stockman, Emily Cook, Marc Fitten)
Room 3501 GH, Kansas City Convention Center, Level 3
Publishing, Editing, and Technology
You write a book. An agent agrees to sell it. A publicist pitches it to a book reviewer who reviews it or doesn’t. The publishing game follows a well-tread path that first-time authors often don’t understand. Too many writers run the race with a lot of questions only half-answered and unrealistic expectations. This publishing round robin covers the many decision points and thresholds that have to be crossed in order to get a book into the world.

(Brittany Sturts, Diamond Braxton, Murphy Anne Carter, Claire Bowman, Cyrus Gray)
Room 3501 EF, Kansas City Convention Center, Level 3
Publishing, Editing, and Technology
Writers and editors of color remain underrepresented in the publishing industry despite a new wave of literature that centers the stories of marginalized peoples. These Texan publishers have created space outside mainstream avenues to reimagine what it means to uplift marginalized writers, editors, and publishers. This panel explores their experiences—impacted by criminalization, queerbiphobia, and racism—as they relate to self-publishing and literary community activism.

T244. Writing Travel and Place: A Conversation.
(Scott Drever, David Caswell, Sean Ernest, Claire McFarlane)
Bookfair Stage, AWP Bookfair, Exhibit Halls D & E, Kansas City Convention Center, Level 3
Artistic & Professional Development
What does it mean for a writer to travel? And what does it mean for a writer to establish a home rooted in place? Is there a difference in the work of a writer who honors the call for departure and return, and the writer who remains firmly at home, and so connects beautifully and intimately? In this conversation about the influences of travel and place on writing and the writer’s life, participants will explore how these seeming opposites may be more complementary and companionable than we think.

T245. Sober AWP.
Room 2208, Kansas City Convention Center, Street Level
Daily 12-Step Meeting. All in recovery from anything are welcome.

T246. Two-Year College Creative Writing Caucuses.
(Stephanie M. Lindberg, Marilyn Cervantes, Sean Chambers, Courtney O’Brian Smith, Joe Baumgart)
Room 2215R, Kansas City Convention Center, Street Level
Caucus
Do you teach at a two-year college? Interested in job opportunities at two-year colleges? Join us for our annual networking meeting. With almost half of all students enrolled at two-year colleges, and increasing numbers of MFAs landing two-year college teaching jobs, the future of creative writing courses and programs at our campuses looks bright. We will discuss teaching creative writing at the two-year college, hold a short business meeting, and provide tangible resources.

T247. LGBTW Writers Caucus.
(Belinda Kremer, Erin Stueck, Derek Schopis, Casey Gabriella Almadianos Ramos)
Room 2215C, Kansas City Convention Center, Street Level
Caucus
The LGBTW Writers Caucus provides a space for writers who identify as lesbian, gay, bisexual, transgender, or queer to network and discuss common issues and challenges, social representation and visibility on and off the literary page, and how to incorporate one’s personal identity into 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.

6:00 p.m. to 7:30 p.m.

T248. UMKC Friends of Creative Writing Reception.
12th Street Room, Marriott Kansas City Downtown, Street Level
Caucus
This is an open reception for friends and supporters of UMKC’s creative writing program.

T249. Writer to Writer Mentorship Program Reception.
Basie A, Marriott Kansas City Downtown, Second Level
Caucus
Celebrate nineteen seasons of the Writer to Writer Mentorship Program! Former mentors and mentees are invited for a reunion and celebration. Bring a plus one, mingle with fellow participants and AWP staff, and enjoy a drink and some light fare.

T250. AWP HBCU Fellowship Program Reception.
Basie B, Marriott Kansas City Downtown, Second Level
Caucus
Join us in celebrating the AWP HBCU Fellowship Programs second year! Enjoy refreshments, meet this year’s faculty and student fellows, and hear from #AWP24 creative advisor Rinan Amilcar Scott.

T251. Emerson @ AWP.
Basie C, Marriott Kansas City Downtown, Second Level
Caucus
Join your fellow Emersonians and conference attendees to connect and reconnect while celebrating the fortieth anniversary of our MFA program.
T252. Lambda Literary Presents a LGBTQ+ Literary Reception.
Mary Lou Williams AB, Marriott Kansas City Downtown, Third Level

Lambda Literary is all about celebrating LGBTQ+ stories and writers. Come and connect with other writers, readers, editors, and more. Share your love of queer stories!

T253. University of Missouri Creative Writing Cocktail Hour.
Bennie Moten AB, Marriott Kansas City City Downtown, Third Level

Join Alki Barnstrome, Gabe Fried, Trudy Lewis, Spier Morgan, Phong Nguyen, and Donald Quest for a gathering of faculty and students (past and present) of the University of Missouri’s Creative Writing Program. Friends of the program, including prospective graduate students, are welcome!

T254. UM MFA/PhD & Greenfield Farms Writers Residency: A New Front Porch For the Deep South
Jenna Lee, A, Marriott Kansas City City Downtown, Third Level

Celebrating a new front porch for the deep south. Greenfield Farms Writers Residency, developed in partnership with the University of Mississippi MFA/PhD program, a retreat-style residency built on William Faulkner’s mule farm, just outside of Oxford, MS.

T254A. Reception, Hosted by Adelphi University’s Low-Residency MFA Program in Creative Writing.
Julia Lee B, Marriott Kansas City Downtown, Third Level

Please join some of our MFA faculty, Igor Webb, Maya Marshall, Jan-Henry Gray, and the director, Reni Steinke, for writerly conversation and refreshments.

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

T255. Indigenous-Aboriginal American Writers Caucus.
(Shauinsdeob, Deborah Taffa)
Room 2215C, Kansas City Convention Center, Street Level

Indigenous writers and scholars participate fluidly in AWP by teaching and directing affiliated programs, working as independent writers/scholars in language revitalization and local community programming. Annually imparting field-related craft, pedagogy, celebrations, and concerns as understood by Indigenous-Native writers from the Americas and surrounding island nations is necessary. Essential program development continues in 2024.

6:30 p.m. to 9:30 p.m.

F254. #AWP24 Keynote Address by Jericho Brown, Sponsored by AWP
(Jericho Brown)
Grand Ballroom A, Kansas City Convention Center, Level 2


This event will take place in person in the Kansas City Convention Center and will be livestreamed for virtual audiences. All livestreamed events include open captions and ASL interpretation.

8:00 p.m. to 8:45 p.m.

F101. Sober AWP.
Room 2208, Kansas City Convention Center, Street Level

Daily 12-Step Meeting. All in recovery from anything are welcome.

8:00 a.m. to 6:00 p.m.

F102. Coat Check.
Room 2214, Kansas City Convention Center, Street Level

A dedicated quiet space for you to collect your thoughts, unwind, and escape the literary commotion. “There is a solitude of space, / A solitude of sea, / A solitude of death, but there / Society shall be, / Compared with that profounder site, / That polar privacy, / A Soul allowed to Breathe! / Void Infinity.” - Emily Dickinson

F105. Low-light Space.
Room 2525A, Kansas City Convention Center, Level 2

A darkened, quiet, and more private space for attendees to gather their thoughts, rest, or take a break from the lighting of the convention center.

F106. Nursing Lounge.
Room 2213, Kansas City Convention Center, Street Level

The nursing lounge is located in Room 2213 on the Street Level of the Kansas City Convention Center, and is available for any nursing parent to use.

9:00 a.m. to 5:00 p.m.

F107. AWP Bookfair.
AWP Bookfair, Exhibits Halls D & E, Kansas City Convention Center, Level 3

With more than 500 literary exhibitors, the AWP Bookfair is the largest of its kind. A great opportunity to meet authors, critics, and peers, the bookfair also provides excellent opportunities to find information about many literary magazines, presses, and organizations. Please consult the bookfair map in the AWP mobile app for location details.

F108. AWP Membership Booth.
Booth 1531, AWP Bookfair, Exhibits Halls D & E, Kansas City Convention Center, Level 3

Stop by the AWP Membership Booth to meet with AWP board members during bookfair hours at the conference! Join us for coffee every day from 2:00 p.m. to 4:00 p.m. and chat with senior publications editor James Tate Hill to learn more about the Writer’s Chronicle and the AWP Award Series. Also from 2:00 p.m. to 4:00 p.m., you can meet with a member of the AWP membership team to discuss the many year-round benefits of AWP membership, such as the Writer to Writer Mentorship Program, the Intro Journals Project, and the AWP Prize for Undergrad Lit Mags.

F109. Bookfair Concessions, Bars, and Lounge.
AWP Bookfair, Exhibits Halls D & E, Kansas City Convention Center, Level 3

Breakfast and lunch concessions are available inside the Exhibit Hall in the Kansas City Convention Center. Debit cards, credit cards, and tap-to-pay are accepted at all food and beverage locations. Please consult the maps in the AWP mobile app for location details.

F104. Dickinson Quiet Space.
Room 2201 & 2202, Kansas City Convention Center, Street Level

A dedicated quiet space for you to collect your thoughts, unwind, and escape the literary commotion. “There is a solitude of space, / A solitude of sea, / A solitude of death, but there / Society shall be, / Compared with that profounder site, / That polar privacy, / A Soul allowed to Breathe! / Void Infinity.” - Emily Dickinson

F103. Conference Registration.
Registration, Exhibit Hall E, Kansas City Convention Center, Level 3

Attendees who have registered in advance, or who have yet to purchase a registration, may secure their registration materials in AWP’s registration area located in Exhibit Hall E, Kansas City Convention Center, Level 3. Please consult the bookfair map in the AWP mobile app for location details. Students must present a valid student ID to check-in or register at our student rate. Seniors must present a valid ID to register at our senior rate. A $50 fee will be charged for all replacement badges.
F110. The Wick Poetry Center’s Traveling Stanzas Makerspace.
Exhibit 649, AWP Bookfair, Exhibit Halls D & E, Kansas City Convention Center, Level 3
In celebration of the Wick Poetry Center’s fortieth anniversary year, the Traveling Stanzas Makerspace offers conference attendees an opportunity to creatively engage with themes of health and healing, social and racial justice, nature, environment, and peace and conflict. This interactive exhibit invites participants to share their voice using a suite of digital expressive writing tools, such as Emerge (an erasure poetry app). Thread (community-generated poems), and the Listening Wall (thematic-driven touch-screen poetry display). Visitors will be able to choose a theme, follow a prompt, then print and share their responses.
More information can be found at http://travelingstanzas.com.

9:00 a.m. to 10:00 a.m.

F111. Yoga for Writers.
(Maishini Sharma)
Room 2033, Kansas City Convention Center, Street Level
Join Maishini Sharma, a certified yoga practitioner, for a gentle, one-hour yoga and meditation practice, appropriate for practitioners of all levels and abilities. The hour-long practice will focus on stretches, asanas, physical postures, breathing, relaxation, and meditation. Please come wearing comfortable street clothes; mats and yoga apparel are not necessary.

9:00 a.m. to 10:15 a.m.

(Alden Jones, Zoë Sparkle, Portia Reag, Kristen Imani Kasai)
Room 2011, Kansas City Convention Center, Street Level
Nonfiction Craft & Criticism
Queer stories break from traditional norms, so why wouldn’t their narrative shapes do the same? As our canon of queer memoir expands, memoir as a genre continues to open itself to experimental architectures that amplify narrative possibilities. The memoir expands, memoir as a genre continues to open itself to experimental architectures.

(Octav Kin, Grace Maloney, Olena Jennings, Oksana Makymychuk, Oksana Latysheva)
Room 2012A, Kansas City Convention Center, Street Level
Translation
Russia’s war against Ukraine brought a realization that the global literary community had limited knowledge of Ukrainian literature past and present, and also a keen interest to learn more. Obscured by centuries of imperial discrimination and entrenched prejudicial stereotypes, Ukrainian literature remain finally being beginning to be heard. Leading translators from Ukrainian into English reflect on their efforts and challenges they face.

F114. Bridging the Diaspora: A Bilingual Reading by Letras Boricuas Fellows.
(Graciana Cardona, Carmen R. Martin, Ulrichino Noel, Amina Lolita Gaiter, Vanessa Márbit)
Room 2010B, Kansas City Convention Center, Street Level
Multiple Literary Genres Readings
Among Puerto Rico’s great cultural traditions is literature, yet Puerto Rican writers past and present lack visibility in the United States and continue to face the effects and legacy of colonialism. Free award-winning recipients of the Letras Boricuas Fellowship share poetry and fiction that spans topics of identity, language, and climate disasters, among others. The presenters, from left Puerto Rico and its U.S. diaspora, offer readings in Spanish and English. ASL interpretation provided.

Professional Track
F115. What Authors Need to Know about Generative AI and Copyright.
(Rachel Brooks, Dave Potter)
Room 2010A, Kansas City Convention Center, Street Level
Publishing, Editing, and Technology
The meteoric rise of generative AI technology like ChatGPT has generated a flurry of legal questions. Are images and text that these programs produce copyrightable? Will using them in your work affect your rights? Is training data for AI infringing? Drawing on our expertise in both generative AI and copyright law, we will lead an interactive and engaging session to equip authors with the tools they need to navigate this new space of AI in publishing.

F116. Generative Poetry Workshops: Meet ’Em or Teach ’Em.
(I. J. Styx, Mary C. Popa, Kim Addonizio, Flower Corey, Sandra Bradley)
Room 2011B, Kansas City Convention Center, Street Level
Pedagogy
A generative poetry workshop can get you there or help you break through. This panel addresses best practices from both teacher and student points of view. Teachers: structure a generative workshop and deploy methods beneficial to and inclusive of a wide variety of workshop students. Students: identity strategies for framing expectations and work definitions of success beyond yielding a few solid drafts. Panelists will address their own experiences as teachers, students, and the blurred role between.

(Lucy Carson, Annie Hwang, Silver Park, Amara Houshaj, Carina Guiterman)
Room 2103C, Kansas City Convention Center, Street Level
Authors, Contracts, Contexts & Marketing
In this guided discussion, the audience will hear from a diverse array of participants who are currently operating in the genre-bending fiction space: a debut novelist whose novel was pitched as “literary science fiction,” two literary agents, and two editors who specialize in books that defy easy categorization. We’ll discuss the frustrations of categorization, and how to work around them, as well as how to find and build your own community even when convenient labels don’t apply to your work.

F118. Writing Interracial Narratives.
(Erik Gibebermann, Alexandra Chang, Mira Jacob, Cleyvis Natera)
Room 2104A, Kansas City Convention Center, Street Level
Multiple Literary Genres Craft & Criticism
All American literature might be read as intrinsically interracial because of how we thoroughly pervade our social reality. The writers on this racially diverse panel, representing both fiction and memoir, consciously interrogate interracial realities. How can we write stories to achieve relational depth and sensitivity? How do we address our challenges and limitations in portraying characters of other races? Which writers, past and present, offer us models for navigating the craft?

F119. Defining Environmental Fiction: Writers and Editors Discuss.
( Michelle Donahue, Megan Giddings, Allegra Hyde, Michael S. Moore)
Room 2104B, Kansas City Convention Center, Street Level
Fiction Craft & Criticism
Many have a narrow view of environmental fiction, they imagine lyrical encounters with nature or speculative, apocalyptic tales. However, this genre can and should be a capacious, varied genre where writers and readers reimagine place, reflect on our climate crisis, and imagine possibilities for sustainable living. In this panel, editors and writers discuss their definition of this genre, how all fiction might be environmental, and craft strategies for engaging with the more-than-human world.

F120. How Writing Transforms: From the Pen to the Screen.
(John Mayberry, Vernon E. Williams, Doug Hildon)
Room 2105, Kansas City Convention Center, Street Level
Playwriting & Screenwriting
How does a writer’s book, stage play, or screenplay change when being made into a film? This panel features film professionals including director, editor, producer and writers who explain the process. For anyone curious on how different kinds of filmmakers interpret a writer’s work and add their own spin to it, this is a great opportunity to learn more.

F121. Adjunct Assembly.
Room 2207, Kansas City Convention Center, Street Level
Adjuncts, assemble! Join us for coffee and conversation with fellow adjuncts and AWP board and staff members. Come prepared to talk about potential solutions—big and small—for the challenges facing this growing population of higher educators.

F122. “To Confirm a Thing and Give Thanks”: Rereading May Swenson.
(Malachi Black, Brian Freidler, Sara Eliza Johnson, Randall Mann, Nancy K. Pearson)
Room 2208, Kansas City Convention Center, Street Level
Poetry Craft & Criticism
Though more widely acknowledged in her lifetime, May Swenson is now something of a “poet’s poet’s poet,” loved and admired by a select readership but generally overlooked by the wider public. This panel aims to elevate Swenson’s work, articulating the dynamics behind her richly varied oeuvre—lush, exploratory, imaginative, poised—and arguing for a twenty-first century return to this unduly neglected master and pioneering queer poet.

F123. A Tribute to Don DeLillo: A Literary Vandal and BadCitizen.
(Christina Milletti, John Domini, Michael Rizza, Ted Pelton, Joseph Hake)
Room 2209, Kansas City Convention Center, Street Level
Fiction
A master storyteller, Don DeLillo has engaged American culture with prescience, writing about terrorism, white men with guns, a culture saturated by images and capitalism, and the necessity of the artist on the margins. Despite critics who complain that he is “mournfully influential” (James Wood) or guilty of “literary vandalism and bad citizenship” (George Will), the panel will interrogate how DeLillo’s novels perform cultural critique and what we can learn from his craft as teachers and writers.

F123A. Diasporic Poetic: Reading by Debut Asian American Poets.
(Anja Men, Megan Pinko, Lijun Sian Nguyen, Xiao Yue Shan)
Room 2210, Kansas City Convention Center, Street Level
Poetry Readings
Join four award-winning Asian diasporic poets for a celebratory reading of their debut poetry books. Whether excavating diasporic grief, reckoning with the silence of language, questioning the role of faith and belonging, complicating the translator’s agency—these unique poets challenge what it means to write and belong to the contemporary Asian American diaspora. The reading will be followed by a conversation about their writing journeys including their advice for poets working on their debut.
F124. I Published My First Book After Age Fifty: A Reading and Conversation.
(Anne Elliott, Karen Schubert, LeTonia Jones, Louise Marburg, Jimin Han)
Room 2215B, Kansas City Convention Center, Street Level
Multiple Literary Genres Readings
The publishing world can be discouraging for middle-aged beginners or vocational writers—but also for those who’ve been writing diligently for a long time and still don’t have a book. This panel will showcase four writers who published their first book after age fifty, with a discussion of how these debut works (poetry and fiction) followed by a discussion of the advantages/challenges of being an older writer.

F125. Questions & Wonder: Science in Fiction.
(TaraShea Nesbit, Kristin Millares Young, Katy Sampson Smith, Elizabeth Everse, Natalie Green)
Room 2215C, Kansas City Convention Center, Street Level
Multiple Literary Genres Craft & Criticism
Science discoveries shape us and scientists themselves are driven and curious. Yet for all that dramatic potential, it can be hard to find fiction that integrates science. Is it not neutral, nor benevolent? It can be used for harm. These panlists take readers into the study of botany, nuclear research, anthropology, and more, exploring worlds, breakthroughs, prejudices, and ethical dilemmas. Writers and program directors share experiences and advice for writing science-informed fiction.

(Michal Bay Gault, Robin MacArthur, Adam Mcintyre, Sam Kolawole, Michelle Ross)
Room 2250L, City College Literature Center, Street Level
Multiple Literary Genres Craft & Criticism
Five fiction writers from geographically far-flung homes discuss how our writing is influenced by where we grew up. These iconic places affect motif, rhythm, imagery, even the color palette of our prose. But how do writers embrace stylistic fingerprints without being limited by them? Rachelard says, “The house is this corner of the world. It is our first universe, a real cosmos in every sense of the word.” We’ll offer practical ways to seek new universes without abandoning the aesthetics of home.

(Patrice Gops, Kamona Payne, Lillie Parodi, Angie Chairman)
Room 2202B, Kansas City Convention Center, Level 2
Artistic & Professional Development
Our literary landscape tends to overlook and dismiss the experiences women of color as counter-examples to writing. This reality can impact how female writers of color are perceived. In this panel, women of color in various stages and places in their writing careers will discuss their journeys embracing their identity as writers. Panels will consider questions of age, belonging, community, opportunities, the influence of non-writing backgrounds, and more.

(Christine Wolf, Nester Gomez, Kevin Cordi, Paulette Perbach, Susan Rohde)
Room 2503AB, Kansas City Convention Center, Level 2
Nonfiction Craft & Criticism
Live storytelling professionals, teachers, and Moth champs discuss the craft and writing of stories for live audiences. We'll explore live storytelling’s unique ability to break down barriers, connect, and heal. By sharing examples of how we select, compose, and perform pieces that open eyes and change perspectives, you’ll discover methods to craft and amplify your own messages. C'mon! Take your writing off the page, and leave an impact on the world—one live performance at a time.

F129. Our Souths: Curating Spaces Against BIPOC & LGTBQIA+ Erasure.
(Dorsey Craft, Kai Cogggin, Jessica Stark, Erin Hoover, Sebastian Parra)
Room 2504AB, Kansas City Convention Center, Level 2
Artistic & Professional Development
As various states continue to pass restrictive and bigoted laws, the South is an increasingly hostile landscape for writers, publishers and readers. This Reader-Run reading series can help sustain these communities, serving as hubs for fellowship, buying and writing for live audiences. We'll explore live storytelling’s unique ability to break down barriers, connect, and heal. By sharing examples of how we select, compose, and perform pieces that open eyes and change perspectives, you’ll discover methods to craft and amplify your own messages. C'mon! Take your writing off the page, and leave an impact on the world—one live performance at a time.

F130. Latino/a/x Narratives: Including Diverse Experiences from Our Community.
(Andres Borriga, Nathan Oostra, Alexandra Silvas, Brenda Peynado, Cynthia Guardado)
Room 2505AB, City College Literature Center, Street Level
Multiple Literary Genres Craft & Criticism
Many Latino narrative that garner mainstream attention focus on the immigrant experience. While these perspectives are vital, other narratives including stories from Alas-Latinos, children and grandchildren of immigrants, and indigenous people must be shared to accurately reflect the Latino population. Join these partners at the fourth panel of our one-week summit, to explore the impact of incorporating anti-DEI legislation into the classroom. Another’s intro students selected a controversial work to study, regardless of perceived threats. The third panelist considers the dangers of policing creative expressions.

(Zeyn Jokhdalou, Rivers Solomon, Bodhih Sol, Andrea Lawlor)
Room 3501AB, Kansas City Convention Center, Level 3
Multiple Literary Genres Craft & Criticism
Trans writers have long been aware of the power of the animal, the nonhuman and the monstrous—whether jimn or mycimelum—not only because of the violence they face but also because of the way these authors whose genre-bending work interrogates the boundaries between human and nonhuman to resist the narratives that would erase those who live in their margins. We’ll discuss the craft of writing about embodiment and what can only be revealed by dissolving the boundary with the more-than-human world.

(Michael Czyzniejewski, John Gallagher, Dusty Freund, Jacob Griffin Hall, Christie Hodgen)
Room 3501CD, Kansas City Convention Center, Level 3
Publishing, Editing, and Technology
The editors of five Missouri literary journals—Boulevard, Laurel Review, The Missouri Review, Moon City Review, and New Letters—discuss how the Show-Me State has established a long-standing and eclectic history from Mark Twain to Maya Angelou, as well as how they’re tackling the challenges of the present and future. Literature is alive in Missouri, and these five editors will break all of those proud traditions, as well as how they’re helping to keep Missouri at the forefront of American letters.

F133. Please Don’t Tag Me in a Negative Book Review on Social Media.
(Lupita Aguino, Yohana Delgado, Maries Alvarez, Traci Thomas, Arriana Rebolini)
Room 3501G1, Kansas City Convention Center, Level 3
Multiple Literary Genres Craft & Criticism
Bookstagram, #BookTwitter, #BookTok, #Booktube, and book-blogging have become a focal point for controversy. How can social media writers navigate the nuances of being a book reviewer? In this panel, literary influencers and authors will discuss how this dynamic landscape is reshaping and sustaining the culture of literature outside of traditional media and the most effective ways for authors to engage with these communities.

(Laura Estreich, Sophie Stern)
Room 3501EE, Kansas City Convention Center, Level 3
Publishing, Editing, and Technology
How and why do we make anthologies? What do anthologies allow us to share and see that single-authored volumes do not? How can publishing an anthology be an act of community building or resistance? And, importantly, what is the path to building an anthology? How do we combine the work of many into something that means as its root “bouquet of flowers,” we will talk about the work of curating sharp and meaningful gatherings. We will also give practical suggestions for doing this work in future projects.

(Arissia Kishner, Adriana Jacobs, Ruben Quesada, Michelle Gil (Moderator, lace Britain))
Room 2001, Kansas City Convention Center, Street Level
Poetry Craft & Criticism
A chapbook is often a prelude to a first book—or at the very least a conventional wisdom. How? What if a chapbook comes along later in an established career? Or if it marks a turning point from scholarship to original poetry or from prose to poetry? Or if it is a way of introducing a writer to translation into English-language audiences? Four writers and publishers will discuss breaking the rules on chapbooks, what the future holds for this format, and how a well-timed chapbook can reshape a career.

F136. Please Don’t Tag Me in a Negative Book Review on Social Media.
(Joshua Gottlieb-Miller, S.L. Wiesenberg, Hadara Bar-Nadrez, Leah Tso, Harris Tutor)
Room 2102A, Kansas City Convention Center, Street Level
Multiple Literary Genres Craft & Criticism
What is this urge that drives us toward oral history, archives, and documents—to turn them into something else we've shaped and spun? What are our ethics and motivations? We will read and discuss our documentary poems, plays, librettos, and essays. As descendants of people who fled persecution, we take particular interest in historical record; as a people others attempted to erase, we explore the impetus to document and save. But, to quote a venerable rabbi: “If I am only for myself, who am I?”

F137. The Impact of Denying DE.
(Cecilia Rodriguez Milanes, Feyzaa Hasanat, Kevin Merhan)
Room 2102B, Kansas City Convention Center, Street Level
Pedagogy
This panel explores the impacts of legislative restrictions on academic freedom by sharing productive classroom assignments that encourage critical/creative thinking and writing in various genres amidst a hostile environment. One panelist reflects on the impact of incorporating anti-DEI legislation into the classroom. Another’s intro students selected a controversial work to study, regardless of perceived threats. The third panelist considers the dangers of policing creative expressions.
(Jon Pineda, Kevin Preiter, Alan Michael Parker, Sarah Perry, Rose Shavers)  
Room 2105, Kansas City Convention Center, Street Level  
Multiple Literary Genres Craft & Criticism  
In this panel, five distinguished writers will each share a draft of a published piece along with its final version, and discuss the decisions made to get there. We’ll consider the cascading effects of the smallest changes, and how to maintain the equilibrium and disquietfulness one seeks in a finished piece—as well as how to remain committed to surprise, endeavoring not to polish a piece of writing into mediocrity. Our goal will be practical: to show the thinking behind revising.

F144. Supporting Small-Press Authors.  
(Chrysan Kohide, Mary Plum, Shelby Tucker, Jessica Alexander, Jason Knox)  
Room 2207, Kansas City Convention Center, Street Level  
Discussion Room  
It can be challenging for small-press books to find their way to readers. Four small-press authors will share why supporting other small-press authors is important to them and how they do it, but the bulk of the event will provide participants with a chance to connect and to brainstorm generous, creative ways to support small-press authors. For the purposes of this event, we’re defining “small press” as anything other than Big Five self-publishing.

(Laurie Ann Guerrero, Matt Miller, Alexis Sears)  
Room 2208, Kansas City Convention Center, Street Level  
Poetry Craft & Criticism  
Notoriously hard to write, the heroic crown is a tightly linked sequence of fifteen sonnets that offers poets a chance to prove their virtuosity on the page. In this panel, five sonneteers who have enlarged the tradition of the heroic crown will discuss a range of strategies for approaching the form. Through an examination of techniques such as extended metaphor, lyric fragmentation, and formal flexibility, they will provide tools that other poets can employ when attempting their own heroic crowns.

F146. “Yes, And”: A Bisexual Exploration of Genre.  
(Katie Schmid Henson, Zainaa Arafat, SJ Sduu, Rachel Cochran, Katharine Coldiron)  
Room 2209, Kansas City Convention Center, Street Level  
Multiple Literary Genres Craft & Criticism  
The publishing world uses genre to classify creative output. As useful as these classifications can be, they also create silos within the literary world, systems that only an exclamatory criteria—biseuxuality, whose sexuality is shaped by a rejection of exclamatory rhetoric—may feel hemmed in by traditional genres and driven to experiment across genre boundaries by hybridizing aesthetics and subverting convention. This panel will explore the approaches bisexual writers bring to genre.

F147. Nobody’s Mother: Writing Through the Decision to Parent.  
(Casey Bell, Stacy Small, Kendrah Kendrick, Erin Swan, Katy Apokina)  
Room 2210, Kansas City Convention Center, Street Level  
Multiple Literary Genres Readings  
This reading will focus on works about (non)motherhood. The participants will share writing (including nonfiction, fiction, and poetry) that the demographics of our cities and schools, and how these classifications can be, they also create silos within the literary world, systems that only an exclamatory criteria—biseuxuality, whose sexuality is shaped by a rejection of exclamatory rhetoric—may feel hemmed in by traditional genres and driven to experiment across genre boundaries by hybridizing aesthetics and subverting convention. This panel will explore the approaches bisexual writers bring to genre.

F148. Margins and Memory: The Craft of Trauma and Truth(s).  
(Jameelah Lang, Caridad Mon-Montclair, George Abraham, Jenny Milberg, David MacLean)  
Room 2215A, Kansas City Convention Center, Street Level  
Multiple Literary Genres Craft & Criticism  
This panel will explore the frictional spaces between craft, memory, and trauma. Poets and prose writers will discuss writing about personal and cultural trauma, and how that writing can center people and experiences often marginalized. How do limits of narrative help us escape the limitations of the dominant narratives? How can we find new approaches to legimacy literary genre? This panel approach craft of composition to silence embedded within such constructs as femininity, truth, and singularity of voice and vision.

F149. Unraveling the Prophetic: Gerald Montilla’s La Sombra de un pájaro / de un pájaro las dos alas, / reciben flores o balas  
(Rico son / de un pájaro las dos alas, / reciben flores o balas / en el mismo corazón,” she acknowledged the two island territories’ shared fates—from Spain’s final Caribbean colonies to early testing grounds for the United States’ evolving empire. This event brings together poets from Cuba and Puerto Rico’s collective diaspora to read from their work and discuss how diaspora and the politics behind it inform their poems.

F150. Life as Laboratory: Using Creative Play As Activism.  
(Celeste Chan, Gretchen Chen, Hait Jafar, May-lee Chai)  
Room 2215C, Kansas City Convention Center, Street Level  
Poetry Readings  
In the age of increasing hate attacks, systemic oppression, and isolation, and AI, how can we write-teachers strike back with creative interventions? From scavenger hunts to social media to comics, we’ll dive into divergent resources to creatively resist and harness the power of play as both teachers and writers. In this generative session, we’ll invite the audience to collaborate and create a map of creative teaching resources.

F151. The Craft of Writing Intersectional Identities in Young Adult Literature.  
(Jen Ferguson, Aditi Khera, Adrienne Russell, Anna Meriano, Hayley Drenning)  
Room 2502A, Kansas City Convention Center, Level 2  
Children’s & Young Adult Literature  
KX3D has embraced expanding representation so that characters in stories reflect the diverse social and cultural landscapes of the world, systems that rely on exclusionary criteria. But how do you successfully craft characters whose identities are intersectional and sometimes multiply while still telling a story with a great plot and excellent pacing? This panel will consider the craft of writing characters in YA, in both short stories and novels, whose identities are shaped by more than one marginalization.

F152. Wings of a Bird in Flight: Poets of the Cuban and Puerto Rican Diasporas.  
(Malcolm Friess, Jennifer Miranda, Yezenia Montilla, Sara Daniele Rivera)  
Room 2502B, Kansas City Convention Center, Level 2  
Multiple Literary Genres Readings  
In 1893, when Lola Rodríguez de Tió wrote “Cua y Puerto Rico son / de un pajarito los dos alas, / reciende flores o balas / en el mismo corazón,” she acknowledged the two island territories’ shared fates—from Spain’s final Caribbean colonies to early testing grounds for the United States’ evolving empire. This event brings together poets from Cuba and Puerto Rico’s collective diaspora to read from their work and discuss how diaspora and the politics behind it inform their poems.

F153. Many Moiseses, Many Promised Lands Unseen: A Lecture by Rion Amiclar Scott.  
(Rion Amiclar Scott)  
Room 2503A, Kansas City Convention Center, Level 2  
Children’s & Young Adult Literature  
Join Rion Amiclar Scott, a fiction writer and the creative advisor to AWP’s HBCU Fellowship Program, currently in its second year. HBCUs have left an indelible mark upon the face of literature. This lecture discusses what it truly means to be a part of that legacy. This lecture will be followed by a book signing.

F138. How to Be Your Own Agent.  
(Gore, Thaddeus Rutkowski)  
Room 2103B, Kansas City Convention Center, Street Level  
Artistic & Professional Development  
How to place one or more books with a reputable independent publisher. This session will explore the approaches the agenting process takes in and of itself an act of creative writing, and of strategies for approaching the form. Through an examination of techniques such as extended metaphor, lyric fragmentation, and formal flexibility, they will provide tools that other poets can employ when attempting their own heroic crowns.

F139. When Every Word is a Spoon: Disabled Writers on the Accommodations We Need.  
(Tucker, Jessica Alexander, Jason Knox)  
Room 2103A, Kansas City Convention Center, Street Level  
Artistic & Professional Development  
Disabled and chronically ill writers are writing vital work, especially in lieu of the COVID-19 crisis. But the writing world, through its in-person events, MFA programs, and tireless publishing expectations, often does not accommodate our needs—meaning that our voices are all too easily lost. Join us as we discuss how disabled writers can protect themselves from the industry’s ailments, as well as how the larger writing community can better support and uplift disabled writers.

F140. Ethical Representation: A Literary-Agent Panel Sponsored by the Association of American Literary Agents (AALA).  
(Keit D. Wolf, Monica Wood)  
Room 2103C, Kansas City Convention Center, Street Level  
Artists, Contracts & Marketing  
This panel will focus on the publishing industry from the perspectives of two current AALA members. They will walk attenders through the process of securing representation and publishing a book—from first draft up to publication. The presentation will have a special focus on ethical representation as laid out by the AALA’s “Canon of Ethics” and the organization’s DEI initiatives and anti-racism work.

F141. Translation as Poetics, Sponsored by ALT.  
(Seoel Dariel, Jann alexandra, Samandar Ghiau, Amanda L. Antonacci)  
Room 2104A, Kansas City Convention Center, Street Level  
Translation  
This panel focuses on the generative links between translation and the writing process—two joint crafts that each inform the other. We are particularly interested in considering how the act of translation is in and of itself an act of creative writing, and how our work as poets, playwrights and interdisciplinary artists is expanded and enhanced by our practices in translation.
F156A. PEN Presents: Free the Books
(Ryan La Sala, Kasey Mehren)
Grand Ballroom B, Kansas City Convention Center, Level 2
Poetry Craft & Criticism
In facing rising threats to the freedoms to read and imagine, PEN America convenes a dialogue with beloved writers on the recent and dramatic rise in the efforts to censor and silence Black and LGBTQIA+ perspectives. Bestselling authors of young adult fiction and fantasy will be in conversation with Kasey Mehren, director of PEN America’s Freedom to Read program. Together, they will assess the impact of book banning and censorship on society and especially upon traditionally marginalized communities, as well as provide insight into how one can combat book banning at a local level.

The panel conversation will be followed by an afternoon workshop led by Kasey Mehren. Additional panelists to be announced.

This event will take place in person in the Kansas City Convention Center and will be livestreamed for virtual audiences. All livestreamed events include open captions and ASL interpretation.

F156B. More Than Our Tongues: Women of Color Writing with Arabic, Chinese, and Korean
(Aasiya S. Khan, Sana Ahmad, Luiza Sauma, Annesha Mitha)
Room 3501AB, Kansas City Convention Center, Level 3
Poetry Craft & Criticism
Writing queer sex has always been an act of power. In a new era of anti-trans and homophobic legislation, queer sex is resistance, subversion, imagination, celebration, style. bell hooks reminds us that “Writing queer sex has always been an act of power. In a new era of anti-trans and homophobic legislation, queer sex is resistance, subversion, imagination, celebration, style. bell hooks reminds us that

F157. Women of New Fabulism and Speculative Literature: A Reading.
(Sarah Kain Gutowski, Carolyn Oliver, Nic Anstett, Aimée Parkison, Chi-Loan Chau Stein)
Room 3501AB, Kansas City Convention Center, Level 3
Multiple Literary Genres Readings
Fabulism and speculative literature have long employed the bizarre, unexpected, and impossible to better reflect human experience. Recent political and societal changes, such as anti-trans laws, the overturning of Roe v. Wade, and the attack on no-fault divorce make the seemingly impossible much more significant, primal wound that adoptees carry invisibly within. We

F161. “The Lost Coin” and Other Stories About Adoption
(Stephen Rowley, KelLee Parr)
Bookfair Stag, AWP Bookfair, Exhibit Halls D & E, Kansas City Convention Center, Level 3
Nonfiction Readings
Screenwriting with the Hero’s Story
(Stephen Rowley, KelLee Parr)
Screenwriting with the Hero’s Story
(Stephen Rowley, KelLee Parr)

F162. Screenwriting with the Hero’s Journey and Beyond.
(Dennis Eritz Jr, Erin Hamer-Beck, Kevin Babas, Matt Nequist, John Ingle)
Room 2101, Kansas City Convention Center, Street Level
Playwriting & Screenwriting
In Story (1997), Robert McKee proposed the Hero’s Journey serves as a universal outline for many stories and encouraged its use for screenplays. In this panel, we will explore if this is still true. What are the steps in the HP? How have screenwriters borrowed from its structure? What films deviate from the HJ norm and why? What other “journeys” can screenwriters use when crafting their stories? The panelists will include films which focus on diverse representation to discuss these questions.

(Elliam Agbo, Pemi Aguda, Gerardo Sámano Córdova, Aik Kumoransamy, Anmesha Mehra)
Room 3501 GH, Kansas City Convention Center, Level 3
Fiction Craft & Criticism

F158. The Against Tradition Tradition: Contradiction & the Prose Poem.
(Diana Levin, Leslie Sain, Sophie Klair, Jose Hernandez Diaz, Gladunee Osinaike)
Room 2504AB, Kansas City Convention Center, Level 2
Fiction Craft & Criticism
Originating in nineteenth-century France as a subversive form “supple . . . and rugged enough to adapt . . . to the lyrical impulses of the soul,” prose poems are now taught in writing classrooms across the globe. Has their popularity changed their capacity for surprise, radicalism, and (non)sense? How are contemporary poets troubling the contradictions inherent in the form’s name? This diverse panel of poets will consider these questions and trace their relationships to the indefinable prose poem.

F159. i/Lawless: Writing Queer Sex.
(Asali Solomon, Melissa Febos, Jeanne Thornton, Annie Lontzas, Lydia Conklin)
Room 2505AB, Kansas City Convention Center, Level 2
Fiction Craft & Criticism
In this panel, five writers read from their work and discuss specific ideological and craft choices that inform how they write queer intimacy. The panel will include and discuss their lifelong search for identity.

(Grace Jes Pranaitis, Joy Castro, Simon Han, Jan Stinchcomb)
Room 3501 EF, Kansas City Convention Center, Level 3
Artists, Contracts, Contests & Marketing
For a book to make it to market, it must be assigned to a recognizable genre or category. Writers of unconvincational stories that blur genres/integrate disparate subject matter face an uphill battle within the mainstream literary ecosystem (agents and publishers) that tends to reject projects that defy labels as they’re considered unmarketable. If you ever found your book shelved in the wrong section, had trouble finding comps, or been advised to rewrite in another genre—this panel is for you.

F163. Ekphrasis & Indigenous Poetics: Writing the Space the Spaces In-Between.
(Halide Rickerwood, Annie Weintraub, Melanie Merle, Elise Pachey, Tracy Attity)
Room 2102A, Kansas City Convention Center, Street Level
Poetry Craft & Criticism
Ekphrastic poetry places text in conversation with image and sound. In the practice, a dialogue emerges between the two and creates a third space, one that questions how embodied experience is intimately connected to witness and gaze. In this panel, five Indigenous poets will discuss how they employ that medium that have helped them bring their hauntings to life. They will also discuss the joys and unanswered questions we have about this power dynamics between gaze and object, by sharing examples of their own work and engaging with the audience.

(Stef Chu, Annik Lee, Alycia Framentham, Zena Hashem Beck)
Room 2102B, Kansas City Convention Center, Street Level
Poetry Craft & Criticism
How do we decide when to fold in the language we grew up with in our poetry? What effects do the use of our “other” languages have, and what does it make possible? This often becomes a question of negotiation and balance. We’ll shift that paradigm into one that puts not the audience, but the poet first. We’ll discuss the joys and unanswered questions we have about this process, how we’ve learned and changed our view on this, and, of course, the delightful surprises that come along the way.
F165. Be Shameless: Everything You Need to Know to Nail Promotion.  
(Olivia Montelongo, Anabelle Tometich, Hyesung Song, Margaret Lee, Sarah Chavez) 
Room 2103B, Kansas City Convention Center, Street Level 
Artistic & Professional Development 

This most crimeworthy aspect of marketing from writer-to-publisher author is mastering the art of self-promotion. The market appears to demand shamelessness and narcissism as a way forward. But there are alternatives that don’t mean you have to lose your soul. Join us to learn the best strategies to reach readers. We’ll cover social media, trade and online marketing essentials, how to leverage your network, all while staying focused on your work.

F166. The Stages of Writing & Publishing Memoir.  
(Cheryl Nia Moore, Michael Jackson, Angie Cruz, Nana Kwame Adjei-Brenyah, Lisa Lucas) 
Room 2103A, Kansas City Convention Center, Street Level 
Nonfiction Craft & Criticism 

There is no correct or unique way to write or publish memoirs as fragments of our lives. This panel will discuss their diverse processes in the publishing industry. From cooking-themed to realistic-paintings and borderlands memoirs—this group of writers brings a collage of stages of writing by discussing how one can start crafting a memoir or a nonfiction piece. How to know when it should be fiction or CNF? Why are our stories relevant? And how can they be published?

F170. Applying for an Individual NEA NEA Poetry Fellowship.  
(Ray Dac, Jessica Flynn, Amy Stoll) 
Room 2105, Kansas City Convention Center, Street Level 
Artistic & Professional Development 

The deadline for published poets to apply to the National Endowment for the Arts is March 13, 2023. Would you like to know more about this opportunity? Staff members from the NEA’s Literary Arts Division discuss and advise on all aspects of the program, including how to submit an application, how winning poets are selected, and the ways in which the NEA supports poets through other initiatives and grantmaking. Plenty of time will be allotted for questions.

(Susan Itz, Terry Tierney, Susanne Parti, Sejal Shah, Sari Bottom) 
Room 2207, Kansas City Convention Center, Street Level 
Discussion Room 

How does a writer maintain hope, energy, and belief when their book takes longer than they ever expected to complete and publish? This panel of “long-haul” fiction and nonfiction writers will discuss how they persevered in the face of many obstacles and everyday life, and share why and how they didn’t give up and ultimately succeeded. Audience members are encouraged to share their own experiences and solutions in a moderated conversation with panelists who kept going until publication.

(Jeffrey Wolf, Kim Brooks, Tylene Akhtiorskaya, Dan Alter) 
Room 2208, Kansas City Convention Center, Street Level 
Multi Literary Genre Craft & Criticism 

For decades, the struggle of American identity has played out in the literature of Jewish immigration. Collisions of class and culture, personal and economic sacrifices made for survival. What does it mean to forge this identity on the page? How do we continue telling these familiar yet necessary stories? Do we resist or embrace pressures to assimilate? In this conversation, panelists of varying genres, and varying generations from the Old Country, discuss writing the Jewish experience.

F174. Beyond the Limits of Loss: Translation as Generative Practice, Sponsored by AILA.  
(Deborah Mater, Rebecca Hansveld-Redd, Becka McKay, Keli Venada, Farid Matuk) 
Room 210, Kansas City Convention Center, Street Level 
Translation 

The craft of translation is more than a faithful replication—it has potential as an originary form. We ask how translation can spark the writing process, prompt revision of the source, and trouble the concept of authorial genius, while also bearing in mind the practical and ethical pitfalls that a disruption of originality can bring. Current practitioners of “generative translation” share how their work seeks to transcend the limitations of loss by focusing on what can be gained.

F176. Should I Just Give Up?  
(Achchi Julia Bremoya, Michelle Otero, Arnel Flores, Jackie Cuervas, Thia Marie Reichle-Aguirre) 
Room 2215A, Kansas City Convention Center, Street Level 
Artistic & Professional Development 

These Chicana/x feminist poets, memoirists, artists, administrators, and professors from multiple institutional settings will discuss their experiences and share their work in response.

F177. 2024 Writers’ Conferences & Centers (WC&CC) Meeting.  
(Allen Gee, Oindrila Mukherjee, Samuel McKay, Kelsi Vanada, Farid Matuk) 
Room 2210, Kansas City Convention Center, Street Level 
Artistic & Professional Development 

This meeting is an opportunity for members of Writers Conferences & Centers to discuss potential changes to AWP’s service to WC&Cs. APWs’ WC&CC Chair, Mini Herman, will conduct this meeting.

F178. Summons and Return: How We Write in the Absence of Our Own Reflections.  
(Xochitl-Julisa Bermejo, Jackie Cuevas, Tisha Marie Reichle-Aguilera) 
Room 2215C, Kansas City Convention Center, Street Level 
Multi Literary Genre Craft & Criticism 

How do we as prose writers navigate our current fragile and complex world? What stories do we want to tell with prevalent issues like global migration, climate change, class biases, limited gender roles, restrictive borders, hunger, poverty, language loss, vanishing histories, and the persistent question of American involvement in war and conflict? And, how do we best tell and nurture those stories? Five engaging writers offer advice for those who want to travel and expand their writing perspectives.

F179. Creating Community Residencies to Celebrate Queer Writers.  
(Kim Roberts, amusingly Chandal, Tanya Olson, Molly Thomas, Dana Yaszemski) 
Room 2502A, Kansas City Convention Center, Level 2 
Program Development 

The inaugural group of five LGBTQ poets-in-residence at the Arts Center of Wilde Lake discuss how to adapt to a changing climate to create community residencies. Historically, LGBTQ writers have formed nurturing communities, such as Natalie Clifford Barney in Paris, the Bloomsbury Group in London, and Mabel Dodge Luhan in Taos. The need for this type of joyful, visible representation becomes more essential with the sharp rise of anti-LGBTQ legislation nationwide.

F180. Writing Life Post-MFA: Unearthing the Realities.  
(Jessica Nina Ram, Tanya Anne Whishead, Nishat Ahmed, Susan Nguere, Laurice Marie) 
Room 2502B, Kansas City Convention Center, Level 2 
Artistic & Professional Development 

Is life after your MFA not what you thought it would be? Do you want to learn how others have navigated this “second-degree” we’re told to ignore for traditional expectations. When this doesn’t happen it is easy to despair. But the truth of what success can look like after receiving your degree varies from person to person. This candid panel covers a range of perspectives on what life can offer in the next chapter. What opens up when you change your preconceptions of what’s possible?

(Alison Lewis, Arq Azatyan, Laura Nagle, Yermiyahu Alhorn Taub) 
Room 2503AB, Kansas City Convention Center, Level 2 
Fiction Craft & Criticism 

Writers and translators of fiction often put themselves in the shoes of some “other”—someone of a different culture, gender, time period. How do we understand this “other” and represent them with sincerity and respect, balancing artistic expression against a risk of cultural appropriation? The Armenian author and translators from French and Yiddish of three books with cross-cultural influences, will newly released in English, explore the line between “writing what you know” and depicting “the other.”

(Rachel Simon, Noah Aron Choo, Melissa Falkner, Celin Hosten) 
Room 2504AB, Kansas City Convention Center, Level 2 
Pedagogy 

It is so much more than recommending queer texts to inspire students, as queer educators we’re called on to do much more than our colleagues. As a population that isn’t raised by our own (we mostly have straight cisgender parents) we’ve had to create our own narratives, and are called by our students to help them invent theirs. This is made more difficult by attempts to limit bodily autonomy and ban our stories. This panel is for folks seeking to thrive and find queer joy.
F187. Brick and Mortar: Partnering with Indie Bookstores, Sponsored by CLMP
(Chelsea Kern, Cori Smith, Jenny Gropp, Riley Renhack)
Room 340/AB, Kansas City Convention Center, Level 3
Publishing, Editing, and Technology

Three indie bookkeepers give a behind-the-scenes look at how they learn about independently published books and literary magazines, how to solicit work for these publications, and how to make their special promotional efforts—from hand-delivering to author events. Learn how to connect with bookstores as an author or publisher to create lasting relationships and get books in readers’ hands.

1:45 p.m. to 3:00 p.m.

F190. (Un)employment: Rethinking Graduate Education in the Age of Gen Z and ChatGPT.
(Kurt Milberger, Jennifer S. Davis, Michael Horner, Aaron Levy, Alihiq Samaah)
Room 2011, Kansas City Convention Center, Street Level
Program Development

If grad school is supposed to prepare students for professional life or train future academics, what happens when that work and that academia cease to exist? And what about new students with altogether different expectations? As managers replace writers with LLMs and universities slash humanities budgets and teaching jobs, our panelists consider the promises and pitfalls of graduate education and explore how we must evolve to meet the needs of today’s diverse students in and outside the classroom.

F191. Young Adult Literature: The Essentials.
(Chris Crowe, Ann Dee Ellis, Sharlene Swan, Spencer Hyde)
Room 2102A, Kansas City Convention Center, Street Level

“Writing the YA Novel” explores the boundaries of the field. “What’s YA Literature—and What’s Not?” discusses genre traits including freedom with content, form, style, and objectives, and “What’s Next?” delves into the differences between middle grade and YA novels, how to craft an authentic voice, and writing exercises and assignments.

F189. (More) Than Crisis and Loss: Writing Female Middlelife.
(Rashan Gatiutwa, Cynthia Marie Hoffman, Michelle Whitlach, Julie Brooks Busbee, Mary Biddleston)
Bookfair Stage, AWP Bookfair, Exhibit Halls D & E, Kansas City Convention Center, Level 3
Poetry Readings

Illness, grief, divorce, burnout: the years between forty and fifty (and beyond) can be particularly fraught for women—female middle life and its attendant crises and discoveries are rarely depicted honestly or directly in popular culture. Join us for a reading by poets whose work addresses the realities of these years, which may include epiphanies and crises of love and faith, but also feature a second coming-of-age and a more confident and assured sense of self.

(Raul Palma, Kristina Gorcheru-Newberry, Jen Fosse, Matthew Saleskas, Caroline Kim)
Room 3501CD, Kansas City Convention Center, Level 3
Fiction Craft & Criticism

Great characters remain essential to any work of fiction. They are a combination of a writer’s knowledge, skill, and imagination. Five diverse award-winning authors of realistic and speculative fiction will examine the process of creating strong, multi-dimensional characters, as well as the principles and techniques that can effectively improve and define characters, avoiding cultural clichés and hackneyed stereotypes.

F184A. Meredith Talusan & Kai Cheng Thom in Conversation with Tunde Adebimpe (Tunde Adebimpe Lang)
(Chelsea Kern, Kai Cheng Thom, Maya Shanbhag Lang)
Grand Ballroom B, Kansas City Convention Center, Level 2
Multiple Literary Genres Craft & Criticism

Meredith Talusan is an award-winning journalist and author whose widely praised memoir Faintly was excerpted in the New York Times and selected as a most anticipated book of 2020 by The Oprah Magazine. She is founding executive editor of them., Condé Nast’s first-ever platform devoted to the queer community. Kai Cheng Thom is the author of Falling in Love with Being Human, the novel Fierce Femmes and Notorious Liars, poetry collection a place called No Homeland, and the essay collection I Hope We Choose Love. They will read from their work, followed by conversation with novelist, essayist, and memoirist Maya Shanbhag Lang.

This event will take place in person in the Kansas City Convention Center and will be livestreamed for virtual audiences. All livestreamed events include open captions and ASL interpretation.

F192. Celebrating Thirty Years: Furies Flower Poetry Center Reading.
(Camille T. Dungy, Joel Diaz-Porter, Lauren K. Alleyne, Nate Marshall)
Room 2012B, Kansas City Convention Center, Street Level
Poetry Readings

Join Furies Flower Poetry Center, the nation’s first academic center dedicated to educating, celebrating, and preserving Black poetry, for a thirtieth anniversary poetry reading and conversation! Camille T. Dungy, Joel Diaz-Porter, and Nate Marshall, who participated in Furies Flower’s conference held in 1994, 2004, and 2014, will share poems with Furies Flower Director Lauren K. Alleyne will forecast the 2024 conference in September and Assistant Director L. René will moderate.

F193. Reimagining the Writers Workshop.
(Laura Cronk, J. Mae Baro, Mimi Jacob, Brandon Skyhorse)
Room 2013A, Kansas City Convention Center, Street Level
Pedagogy

Aurde Lorde wrote, “We cannot fight old power in old power terms only.” How can we attempt a different, better model of the writing workshop that celebrates participants unique storytelling traditions? A reimagined workshop imparts a pedagogy of deep listening while honoring sidelined narratives of people of color, differently abled, and LGBTQ writers. These authors and educators discuss how to foster a community of kinship that empowers writers while honoring their diverse influences.

Professional Track

(Jocelyn Heath, Sara Burnett, Mary-Alice Daniel, Eileen G’Sell, Anne Myles)
Room 2103B, Kansas City Convention Center, Street Level
Artistic & Professional Development

We will dream of holding our first published book, bound and beautiful, in our hands. But how does that stack of printed-out pages on your desk turn into a finished book? Our debut poets from AWP’s background will offer detailed, transparent recounting of their journeys to a debut collection, addressing questions of manuscript preparation, publishing process, complications encountered, and post-publication advice. Audience Q&A will follow the presentations.

(Karen Lee Boren, Dione Irving-Bremyer, Matt Robertson, Hannah Meek)
Room 2103C, Kansas City Convention Center, Street Level
Artistic & Professional Development

While independent presses may not offer the big money of the Big Five publishers, publishing with IPs can offer significant benefits, including freedom with content, form, style, and objectives, as well as (some) control during production and marketing. Working with IPs also require more effort and responsibility from writers. Having published with ten IPs, with diverse missions, from social justice to experimental form, we discuss the strategies, challenges, and delights of working with IPs.
Friday

F196. When the Land Speaks: How We Strive to Listen for Language While Out in Nature. (Allen Gee, Petra Kuppers, Uladane Farhman, Renata Golden, Sears Bright)
Room 2104A, Kansas City Convention Center, Street Level
Multiple Literary Genres Craft & Criticism
What do we as poets and essayists listen to and experience while out in nature, and how do we translate the metaphors and language for our writing? What do our known landscapes bring out in our work that nowhere else does? How do we best learn about new wilderness areas? Our panel will share different ways to nurture inspiration through how we speak on the page against the issues of our times, such as climate crisis, preservation, endangered species, historical and racial controversies, and overpopulation.

Room 2148, Kansas City Convention Center, Street Level
Multiple Literary Genres Craft & Criticism
Poetry and playwriting are linked crafts—and not only in the hands of the famed Bard of Avon. What happens when poets set out to write plays? How does the craft of poetry translate to the stage, and what can the idea of the stage teach us about the poem? In this panel, four poets with playwrighting projects discuss the joyful learning curve of entering theatrical spaces, reflecting on how this crossover affects everything from craft to collaboration.

Room 2105, Kansas City Convention Center, Street Level
Publishing, Editing, and Technology
In this panel, we discuss what it’s like as a literary magazine editor moving through the slush pile: sins we’re willing to forgive, and those we’re not. We’ll also look at tools to finding literary magazines that are a best fit for your work, how to rate them, and when to submit to what. We’ll also look at strategies for submitting to contests. If submitting is a numbers game, then we’ll help you figure out your best odds.

F199. Story to Game. (Brandon Poletto, Olivia Marquez, Josh Reidt, Andy Garcia-Buce)
Room 2207, Kansas City Convention Center, Street Level
Discussion Room
Story to Game is an immersive experience where students use their original stories to create them transformed into a live tabletop roleplaying game (TTRPG) session. Our team of actors and Dungeon Master collaborate to bring these stories to life, using a dynamic, gaming experience full of audience participation. This event is a celebration of creativity, collaboration, and the magic that happens when narratives merge with gameplay; letting us enjoy the joy of storytelling. Call for submissions: https://santiagomarquezramos.com/swp2024/

F200. KC in Black and White: Contrasting Fictions by Vincent Carter and Evan Connell. (Steve Paul, Jessie McCarthy, Gemma Staff)
Room 2208, Gateway City Convention Center, Street Level
Fiction Craft & Criticism
2024 brings the centennial of two very different writers born in Kansas City. Evan S. Connell emerged from a prosperous white family. Vincent O’Carrie grew up on the black side of town, far removed from Connell’s world. Their respective fictional portrayals of Kansas City—Connell’s novels of the Bridge family, Carter’s putative novel Such Sweet Thunder—serve in yin-yang fashion to illuminate how economic and racial differences operate in works of the imagination.

F201. Writing Fictional Children. (Brianna Avenier-Tapp, Marisa Crate, Kai Harris, Radul Todor, jacinda Townsend)
Room 2209, Kansas City Convention Center, Street Level
Fiction Craft & Criticism
Children have so much narrative potential. They see the world with fresh eyes, use language in fascinating ways, and often feel more deeply than adults who have been desensitized to injustice and hatred for so long in our world. At the same time, children are easy characters to flatten and idealize, and they change on a different time scale than adults do. How do we write dynamic, authentic, fully-realized children? This panel will discuss strategies for writing strong fictional children.

F202. You Say ‘Narrative’ Like it’s a Bad Thing. (Sonia Greenfield, Chloe Martinez, Abby E. Murray, Felicia Zamora, Amanda Moore)
Room 2210, Kansas City Convention Center, Street Level
Poetry Craft & Criticism
The term “narrative” has sometimes been used pejoratively to describe poetry that is lacking in innovation, just as “feminine” has been used to describe language that is indirect or internal. This panel challenges these notions, exploring narrative as a radical poetic technique that gives voice to complexity and the lived experience of women. Panels will discuss how they use storytelling in their poetry, suggest approaches to narrative poetics, and read from their work.

F203. The Craft and Currency of the Literary Book Review. (John Domini, Chris Campanioni, Joseph Salvatore, Camille Packard, Julia Brown)
Room 2211, Kansas City Convention Center, Street Level
Multiple Literary Genres Craft & Criticism
Thousands of books are published each year. We’re often led by intelligent, well-made book reviews, which not only articulate and interpret the mysteries and pleasures a literary text offers, but also please the reader with their style. Five widely published writers/critics/editors will discuss the review as a genre in its own right, a unique artistic form that contributes to a book’s reception, raises the level of public discourse, and establishes critical reputation.

F204. Beyond Composition: Creative Action in First-Year Writing Courses. (Steve Nelson, Jeynon Iben, Eva Chuarchaz, Davi Schummerman)
Room 2215A, Kansas City Convention Center, Street Level
Pedagogy
While writers may consider teaching FYW courses tangential to their creative pursuits, working with these students can benefit instructors by allowing them to see their own creative visions and processes. Creative writing experiences can also promote meaningful change for students by helping them identify and mitigate unconscious biases. Panels will share practical advice on using creative writing techniques in FYW classes and discuss the benefits for both them and their students.

F205. Ten Years of a Literary Series: Stories from the UPK New Poetry & Prose Series. (Lisa Williams, Beau Amiclar Scott, Mattim Sunmarth, Yvette Lisa Ndhu, Serkan Gökçem)
Room 2215B, Kansas City Convention Center, Street Level
Publishing, Editing, and Technology
In celebration of the tenth anniversary of the University Press of Kentucky (UPK) New Poetry & Prose Series, which features award-winning books by unique voices, four authors will read from their short story collections in the series. Set in diverse locales from Africa to Middle East and North America, and ranging from rural to surreal, their lyrical stories about extreme articles, justice, and the triumphs and joy of the human spirit highlight some of the stunning writing this acclaimed series has published.

F206. A Turn of the Page: From Journalism to Creative Writing. (Khalil Crawford, Niki Beaman, Brenda Stanley, John Byrne Barry)
Room 2215C, Kansas City Convention Center, Street Level
Professional & Artistic Development
This panel brings together a diverse group of authors who have also worked in some form of journalism: as reporters, producers, writers, reviewers, and columnists. They will discuss how they made their career transitions or developed side gigs as fiction or nonfiction writers, and how the practices of journalism and creative writing can inform and enhance each other.

F207. First Generation Creative Writers on Their Journeys—The Successes, Challenges, and Lessons Along the Way. (Rachel H. Hanson, Diamond Forde, Danielle Cadena Darden, Eric Tran)
Room 2502A, Kansas City Convention Center, Street Level
Nonfiction Craft & Criticism
Putting together an essay collection is like arranging an album—each piece should be its own work of art, with its own unique effect; but the pieces should also build on each other so that the collection as a whole has a sense of flow, momentum, and resonance. How do you do both? In this session, five authors of essay collections will discuss considerations like thematic vs. chronological structure, repetition vs. redundancy, and balancing variety with cohesiveness.
livestreamed events include open captions and ASL interpretation. This event will take place in person in the Kansas City Convention Center and will be livestreamed for virtual audiences. All writers workshop attendance is free to those who register in advance.

Featured Event
F213. Lead with Love: Queer Voices in Literature with Red Hen Press. (Francisco Aragon, H Warren, Andrew Lam, Elizabeth Bradfield, Jenny Factor) Grand Ballroom B, Kansas City Convention Center, Level 2 Multiple Literary Genres Craft & Criticism This panel of RICO and LGBTQIA+ writers honors intersectional and intergenerational communities, the safe spaces we hold for each other, the creation, expression, and celebration of their stories. They will discuss why they write and how they move forward in the face of obstacles.

Featured Event
F213A. How To Fight Book Bans: A Workshop with PEN America (Karey Mehigan) Grand Ballroom C, Kansas City Convention Center, Level 2 Discussion Room As book bans continue to mount, coordinated counter efforts to oppose book bans are essential. Writers, authors, teachers, students, publishers, editors, and institutions, alike, have a role to play in standing up for the right to read.

F216. The Author/Agent Relationship: Navigating the Rapidly Evolving Industry Together. (Amanda Orozco, Roma Pangabigan, Kaya Lightner) Room 3051 GF, Kansas City Convention Center, Level 3 Agents, Contracts, Contracts & Marketing Literary agents from three different agencies speak about their experience in crafting their MSAWs, client strategy, and the querying process. Additionally, in light of the recent discourse (as of May 2023), we provide an inside view of the agents’ submission process to editors, as well as the working agent/author relationship in general. How do you know your agent is the right fit for you? What does a successful agent/author relationship look like? And what do you do if issues arise?

F217. How Book Reviewing is Changing and Why It Matters. (Martha Anne Toll, Ericka Taylor, Tore Folarin, Alice Stephens) Room 3051 EE, Kansas City Convention Center, Level 3 Multiple Literary Genres Craft & Criticism Like everything in publishing, book reviews are in flux, with mainstream venues reducing reviews in exchange for forswearing interviews and book roundups that feel like marketing fluff pieces. This panel of book critics will discuss why they write book reviews, the state of book reviewing today, the need for diversity in book reviewers and in books reviewed, and how criticism can help reshape an often myopic and inequitable industry.

F218, Here Be Dragons: Risking the Uncharted Territory of an Untried MFA Program. (Sophrofina Scott, Mary C. Bishop, Joy L. Meyler, Katelyn R. Wiese) Bookfair Stage, AWP Bookfair, Exhibit Halls D & E, Kansas City Convention Center, Level 3 Artists & Professional Development Entering your education with an untested MFA program is a bit like sailing your ship off the map—there are dragons, but you may also discover new lands. Meet some of the risk-takers who braved the new Alma program and the director who started it all.

Friday, 3:20 p.m. to 4:35 p.m.


F220. Widening the Circle: Queer/Trans SWANA Writers on Navigating Space and Self. (Malini Elahi, Nancy Agabian, Tracy Faul, Robob Saied, Pinar Rani Yousef) Room 2102A, Kansas City Convention Center, Street Level Multiple Literary Genres Craft & Criticism Featuring Queer/Trans SWANA (Southwest Asian North African) writers, this event will showcase new work and explore the ways in which we build bridges, defying orientalist narratives by writing into the complexities of our hybrid identities. At a time when our communities continue to be marginalized in the United States, we will focus on the tension between homeland and diaspora, the power and violence of myths, and our need to queer form to represent ourselves, breaking convention and narrative in the process.

F221. Rewriting Motherhood, Reimagining Essential Labor. (Namrata Poddar, Pragya Agarwal, Amais Castillo, Cassandra Lane, Yangsze Choo) Room 2102B, Kansas City Convention Center, Street Level Multiple Literary Genres Craft & Criticism While care work sustains human life on our planet, it took COVID-19 and a global lockdown to acknowledge, if only briefly, the essential labor of mothers and caregivers at large. This panel will focus on stories of motherhood within contemporary American and global literature to reimage essential labor, social justice and literary forms—especially when parenting isn’t restricted to a biological phenomenon and mediated by factors of race, class, sexual orientation, place and/or migration.

F222. When We River: IN-NA-PO Poets & Hydro-Poetics. (Kimberly Blaeser, Annie Wayletrop, Kalebua Kin, Ami Neilis, Casandra Lopez) Room 2103A, Kansas City Convention Center, Street Level Poetry Craft & Criticism Native relationships with water involve complex cultural beliefs. Likewise, Indigenous Hydropoetics has many tributaries. This panel will begin with a collaborative video poem and then consider how cultural traditions and place-based experience influence poetic form and content. We will discuss our efforts to write with rather than about water—to enter into dialogue on the ways reciprocity informs our writing, living on and off the page, including as eco-activism and multi-media expressions.

Professional Track
F223. Play Nice: How to Get Along in the Publishing World. (Margaret Lamoglio, David Ebenbach, Jayme Goh, Amy Toland, Delaney Heisler) Room 2103B, Kansas City Convention Center, Street Level Agents, Contracts, Contracts & Marketing Publishing is about relationships. Writers who approach editors and agents with good will, courtesy, and a readiness to jump with both feet into the publishing and marketing processes are more likely to form long-term professional relationships—and sell books. The panelists, hailing from both the writer-publisher dynamic, will talk about what can sour a relationship and what can help it thrive.
F224. Latin@ Literatures: Publishing and Editing Latinx Literature Today

(Luis Quizada, Flavio Solano, Thania Muñoz Jr., Fabio Chea Madrigal)
Room 2103C, Kansas City Convention Center, Street Level
Publishing, Editing, and Technology
In this panel, writers and editors will share their experiences editing and publishing online today. This discussion will include the editors of Latin@ Literatures and a panel of writers. The diverse group of writers will also have an opportunity to discuss their own experiences and the ways in which Latinx literary journals can provide a sense of “literary community”


(Norikazu Nakada, Tisha Marie Reichle-Aguilera, Nikia Chaney, Sarah Rafael Garcia, Lyric Nicole Granados)
Room 2104A, Kansas City Convention Center, Street Level
Publishing, Editing, and Technology
Inspired by Helena Maria Viramontes’s AWP 2020 keynote address, “Who Writes Latinx Literature?” TRANSFORMATION centers work that speaks to the ways writers and other artists can promote change in the world. By focusing on generosity and collaboration, shared leadership, and inclusive partnerships, panelists discuss how Women Who Submit makes this change a reality not just in the writing they publish but in the ways they edit, publish, and promote their writers.


(Rochell-Julie Bermejo, Luiseiro Reste, Adrian Capcias, Vincente Cordon, Victor Lagos, Vidal Carrillo)
Room 2104B, Kansas City Convention Center, Street Level
Poetry Readings
FlowerSong Press and Mouthfeel Press are just a small representation of the Latinx-owned independent presses creating vibrant work today. These presses publish new, emerging, and established writers who’ve historically gone underrepresented, but whose words hold the power of resilience and transformation. This poetry reading celebrates contemporary Latinx poets and their books of struggle, truth, and hope as a call to elevate diverse voices and spread culture.

F227. The Sound and the Future: Teaching Podcasting to MFA Students.

(Whitney Terrell, VV. Gonzalezhanant, Saul Lemondres, Leigh Camacho Rourkas, Jared McCormack)
Room 2105, Kansas City Convention Center, Street Level
Pedagogy
Podcasting classes are an exciting addition to the MFA curriculum but teaching them can be a pedagogical challenge. How do you explain sound editing to poets? What are the best narrative podcasts for essays? Our panelists include the authors of Podcasting in the Creative Writing Classroom and cohosts of the Fiction/NonFiction podcast who created their first-of-Their kind podcasting courses and how these classes can open up new visits for MFA students and enrich their work.

F228. Where is the Door? What Can We Carry Inside?

(Charlotte Teague, Hannah Sawyer, Tommy Mutton, Dominique Holder, Mohamed Tall)
Room 2207, Kansas City Convention Center, Street Level
Discussion Room
To continue the work we began at AWP213, expanding access to AWP for aspiring writers associated with BECUs, this event focuses on aspiring scholars. Attendees will be invited to curate a fortis lays a semester reading series from five alumni writers from Texas, DC, Chicago, Boston, and Kansas City. The panelists discuss how their work in publishing, translation, and digital humanities translates language into classroom experiences, and advocating for inclusive children’s lit—informs their writing. Readings showcase work they have published across genres: poems, essays, novels, YA, and translation.


(Iain Haley Pollock, Nathan McClain, Quintin Collins, Geoffrey Davis)
Room 2208, Kansas City Convention Center, Street Level
Poetry Craft & Criticism
Black poets who are currently asserting their voices against historical silence. Examining poetic theory and practice through the lens of Black fatherhood, this panel examines the effect of a poet’s race, gender, and parental status on poetic form, content, and process. How do Black father-poets reflect on and speak back to generations of denigrating rhetoric surrounding Black masculinity and fatherhood to carve out healthier, more joyful spaces for their families and themselves?


(Torsa Ghosal, Autumn Foukellier, Collen Merritt, Silvia Parki, Pretti Vangani)
Room 2209, Kansas City Convention Center, Street Level
Fiction Craft & Criticism
Women, nonbinary, and BIPOC writers exploring deep emotions are haunted by the label of “melodrama,” that is, an excess—of sentiment, of sensibility, of emotional projection. Too easily, the science of melodrama exposes their lack of discipline in craft. This panel discusses how fear of straying into melodrama impacts the handling of intimacy and sex in fiction. But what if we explore melodrama as a form (i.e., memoir, research, cultural critique) together in one piece. How can we learn when disappeared citizens take control of the narrative? Learn about the book American Preqariat (Coffee House Press), and the team behind the first-ever anthologies compiled and edited by incarcerated writers, for readers in the free world.

F231. Writing Within the Diaspora: On Persian and Armenian Displacement and Literature.

(Arthur Kayzakian, Parwa Amin, Arman Davoudian, Aram Mirosian, Maryam Shadmehr)
Room 2210, Kansas City Convention Center, Street Level
Multiple Literary Genres Craft & Criticism
The Armenian and Persian diasporas of the eighties had an indelible effect on the populations that were displaced. Much like any people that have lost, or were removed from their homelands, a generation of children have grown and matured seeking the words to describe what they experienced, and continue to experience. This panel explains how artists have used their experiences, not as trauma fodder, but instead to examine the core of existence and reclaim their own agency.

F232. Emerson MFA at Forty: Celebrating Four Decades of Writing and Publishing.

(Rebecca Morgan Frank, Cara Buch, Shuchi Sarasin, Retha Orhan, Madeline Sturdy)
Room 2211, Kansas City Convention Center, Street Level
Multiple Literary Genres Readings
The Emerson MFA program, located in the heart of the Boston Literary District, celebrates its fortieth anniversary with readings from five alumni writers from Texas, DC, Chicago, Boston, and Kansas City. The panelists discuss how their work in publishing, translation, and digital humanities translates language into classroom experiences, and advocating for inclusive children’s lit—informs their writing. Readings showcase work they have published across genres: poems, essays, novels, YA, and translation.

F233. The Hybrid Memoir: Weaving Personal Narrative with Research.

(Catina Bacote, Sonya Huber, Daisy Hernandez, Heather Laurie, Jennifer Landes)
Room 2215A, Kansas City Convention Center, Street Level
Nonfiction Craft & Criticism
Nonfiction books that combine memoir with research are diversifying the lists of prize winners and readers. Methods such as fieldwork, interviews, and historical-deep dives can do more than enhance a personal story; they can capture complexities, advocate for social justice, and inspire necessary cultural change. Five diverse nonfiction writers will discuss their reasons for, challenges with, and approaches to weaving extensive research into their personal narratives.

F234. Editing Behind Bars: Mainstream Books Built by Incarcerated Artists.

(Jennifer Bowen, Michael Torres, Zoe Caligiuri, Alice Page)
Room 2215B, Kansas City Convention Center, Street Level
Publishing, Editing, and Technology
Weaving extensive research into their personal narratives. The literary world has grown more conscientious about including incarcerated voices, and mainstream books are built by incarcerated writers? What can we learn when disappeared citizens take control of the narrative? Learn about the book American Preqariat (Coffee House Press), and the team behind the first-ever anthologies compiled and edited by incarcerated writers, for readers in the free world.

F235. Disabled & D/deaf Writers Caucus.

(Cade Leebron, Emily Rose Cole, Jess Silfa)
Room 2215C, Kansas City Convention Center, Street Level
Poetry Craft & Criticism
Weaving extensive research into their personal narratives. 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.

F236. The Braided Essay as Change Agent.

(Candace Walker, Nicole Wolter, Anna Chotlos, Sarah Minor)
Room 2202A, Kansas City Convention Center, Street Level
Pedagogy
How is the braided essay form innately subversive, in realms of interiority, the classroom, society? It can be a “social justice action” for marginalized/minoritized writers; an assertion of queers’ lives; an entry point for new (de-)humanized journeys, a path for writers to see themselves to power their way knowledge and change. Four innovative essayists who also teach will share braided essay’s dynamic, hegemony-undertaking possibilities.


(Rochelle Hurt, Cynthia Arrieu-King, W. Todd Kaneko, Sophie Riddle, Yu Khi Nau)
Room 2502B, Kansas City Convention Center, Street Level
Multiple Literary Genres Craft & Criticism
Collaboration is a deeply enriching, inspiring, and challenging experience for writers working on and through projects. This panel of editors, authors of collaborative books across a range of genres will shed light on the process of writing, editing, and publishing collaboratively.

F238. Becoming a Debut Novelist: The Journey From Book Submission to Book Launch.

(Marcela Fuentes, Tumlin Frickler,Jon Hickey, Chin-Sun Lee, Denne Michele Norris)
Room 2502AB, Kansas City Convention Center, Street Level
Agents, Co-Editors, Consultants & Marketing
The path from selling a book to launching a debut novel into the world is thrilling and exciting, but it is also long and full of twists and turns. This panel of debut novelists—with publication dates from late 2020 through the 2022 publication season—will discuss their journey, including selling the book, working with an editor, and navigating marketing and publicity. The aim of the panel is to be transparent and to provide helpful advice for all debut novelists to come.

F239. Chosen Family: Making Kinship Among Queer Poets.

(KeeTré Kieper, Meg Day, Ian-Henry Gray, Chalid Shalanian, Shelley Weng)
Room 2211, Kansas City Convention Center, Street Level
Poetry Craft & Criticism
In the queer community where chosen family can be a vital lifeline, mentorship and influence go beyond craft and career to show us not only how to write but also how to live and love more fully. In this way, queer poethood can resemble a kind of “specter” of melodrama, an excess—of sentiment, of sensibility, of emotional projection. Too easily, the science of melodrama exposes their lack of discipline in craft. This panel discusses how fear of straying into melodrama impacts the handling of intimacy and sex in fiction. But what if we explore melodrama as a form (i.e., memoir, research, cultural critique) together in one piece. How can we learn when disappeared citizens take control of the narrative? Learn about the book American Preqariat (Coffee House Press), and the team behind the first-ever anthologies compiled and edited by incarcerated writers, for readers in the free world.
F240. Writing with Fire: Poetry and Mental Illness. (Stevie Edwards, Marlin Jenkins, Eugenia Leigh, Daezer Smith, Lela Chatti) Room 205AB, Kansas City Convention Center, Level 2
Poetry Readings

This panel will explore representations of mental illness in poetry and the complex relationship between mental illness and the artistic temperament. While the "mad poet" archetype is stylized, a poet's mental state and the poetry they produce are intricately linked. After reading a sampling of their own work, panelists will share their experiences with writing about mental illness, including a discussion of craft, therapeutic benefits, destigmatizing mental illness, and intersectionality.

Featured Event

F241. Personal Best: A New Kind of Canon, Sponsored by Copper Canyon Press. (Diana Levin, Jennifer Forster, Adrian Matejka, Erin Belieu, Eduardo C. Corral) Grand Ballroom B, Kansas City Convention Center, Level 2
Poetry Readings

Who chooses what poems will ultimately be remembered—editors, prize committees, the collective force of social media? This unique reading puts the decision with the artists themselves. Four award-winning poets consider the benefits of their body of work and bring forward the poems they think matter most. Offering an intimate window onto intrinsic measures of success and failure, this reading—and the anthology that inspires it—is a unique event for the canon of literature and poetry.

This event will take place in person in the Kansas City Convention Center and will be livestreamed for virtual audiences. All livestreamed events include open captions and ASL interpretation.

Featured Event

F242. Where Is Literary Criticism Headed?, Sponsored by the National Book Critics Circle. (Erin Belieu, Eduardo C. Corral) Room 3501CD, Kansas City Convention Center, Level 3
Multiple Literary Genres Craft & Criticism

Memory is fragile cargo, easily fragmented by time and distance. Traditional memoirs can appear to avoid this reality by presenting a flawless reconstruction of lived experience. But writers have many tools that embrace and manage memory's flaws and limitations. Panelists will discuss their unique approaches to the questions of memory and the memoir impulse, revealing the challenges of writing, revising, and publishing.

F243. Debuting with the Short Story Collection. (Nina McGonigle, Gottahatone Moeng, Molly Gott, Lydia Conklin, Daniel Monta) Room 3501AB, Kansas City Convention Center, Level 3
Publishing, Editing, and Technology

Many industry professionals counsel against debuting with a short story collection, and urge fiction writers to "wait until they have a novel." The writers on this panel all had successful debuts with story collections. On this panel we will discuss the benefits and pitfalls of debuting with a collection, how to successfully market your first book, and what craft benefits came with debuting with a story collection.

Multiple Literary Genres Craft & Criticism

"Memory is fragile cargo, easily fragmented by time and distance. Traditional memoirs can appear to avoid this reality by presenting a flawless reconstruction of lived experience. But writers have many tools that embrace and manage memory's flaws and limitations. Panelists will discuss their unique approaches to the questions of memory and the memoir impulse, revealing the challenges of writing, revising, and publishing."

F245. Getting the Word Out: A Guide to Book Marketing & Publicity for Indie Presses and Authors, Sponsored by CLMP. (Emma Hine, Ryo Yamaguchi, Patrick Davis, Morgan LaRocca) Room 3501 G21, Kansas City Convention Center, Level 3
Publishing, Editing, and Technology

How do authors and publishers successfully market and publicize books? What tools and strategies do authors and publishers expect from one another before and after publication? And when should authors engage outside publicity for their books? On this panel, marketing and publicity directors from indie presses share how they promote new titles, best practices for press and authors looking to improve their publicity strategies, and more.

F246. Too Small For the Patriarchy: Getting Girlhood Stories Past the Gatekeepers. (Chantel Seth, Natalia Slyvost, Rose Smith, Magdalena Bartkowska, Toni Ann Johnson) Room 3501 EF, Kansas City Convention Center, Level 3
Multiple Literary Genres Craft & Criticism

In its fifty-fifth anniversary year, the National Book Critics Circle gathers literary critics who have been defining the future of contemporary cultural criticism. Two NBCC criticism award chairs, who have had their fingers on the pulse of critical engagement for the past decade, are joined by three NBCC-honored critics in a reading and wide-ranging conversation about the future of the form.

This event will take place in person in the Kansas City Convention Center and will be livestreamed for virtual audiences. All livestreamed events include open captions and ASL interpretation.

F246A. Book Launch Reading for Habitats by Katharine Whitcomb—with Special Guests! (Katharine Whitcomb, Elizabeth Bradfield, Xavier Cavazos) Room 205AB, AWP Bookfair, Exhibit Halls D & E, Kansas City Convention Center, Level 3
Poetry Readings

Join us for a celebration of Habitats by Katharine Whitcomb, just published in January 2024 by Poetry Northwest Editions and chosen as the third volume in the innovative Possession Sound series! This event will feature Katharine reading from her new book and readings by Possession Sound press-mate and acclaimed poet, essayist, and editor Elizabeth Bradfield, as well as Poetry Northwest senior editor and award-winning poet Xavier Cavazos, author of The Devil's Workshop, and other special guest readers.

4:45 p.m. to 6:15 p.m.

F247. AWP Award Series Reading and Celebration. Grand Ballroom D, Kansas City Convention Center, Level 2
Join AWP for a reading, reception, and book signing to celebrate the 2022 AWP Award Series winners and the partner publishers who publish their winning manuscripts. The AWP Award Series is an annual competition for the publication of excellent new-book-length works in four categories: poetry, creative nonfiction, novel, and short fiction.

2022 AWP Award Series Winners
Sahar Muradi—Donald Hall Prize for Poetry, published by University of Pittsburgh Press
Jessica Hendry Nelson—Sue William Silverman Prize for Creative Nonfiction, published by University of Georgia Press
Paru Kapur—AWP Prize for the Novel, published by University of Nebraska Press
E.P. Tarboom—Grace Paley Prize for Short Fiction, published by Red Hen Press

Show your support for the decades-long AWP Award Series legacy and meet the winning authors, press, and AWP staff. See you there!

6:00 p.m. to 7:30 p.m.

F251. National Writer-Parent Meetup. 12th Street Room, Marriott Kansas City Downtown, Street Level
Our open house reception is a great place to meet other writers who have kids! Come (with or without your children), have a bite, relax with a drink, and learn how Pen Parents and Sustainable Arts support and build community among writers with kids. Enter our raffle! All are welcome; kid-friendly!

F252. Writers’ Conferences & Centers Reception. Basis A, Marriott Kansas City Downtown, Second Level
A gathering to celebrate the incredible work being done at writers’ conferences, centers, festivals, retreats, and residencies across the US and internationally. Come have a drink, learn more about these programs, and connect with their directors.

F253. Sewanee Writers’ Conference Reception. Basis B, Marriott Kansas City Downtown, Second Level
We welcome all Sewanee Writers’ Conference alumni and guests to catch up with friends at an open bar.

F255. NYU Creative Writing Program Public Reception. Mary Lou Williams AB, Marriott Kansas City Downtown, Third Level
Join NYU Creative Writing Program faculty, students, staff, and alums for a festive reception.

F249. Art School Writing Faculty Caucus. (Lee Griffith, Paul Jaskunas, Melissa Tombro, Lee Hamilton) Room 2215B, Kansas City Convention Center, Street Level
Caucus

At one time, AWP was more prevalent in the visual arts. Now it permeates the study and work of writing. Is ChatGPT a barrier to our students’ learning, or is it another tool that—they and we—need to master? Does AI stifle creativity, or might its judicious use cultivate it? In our annual art & design school caucus, faculty discuss the emergence of AI in our classrooms and professional practices, addressing issues of ethics, pedagogy, and craft.
Saturday, February 10, 2024

7:30 a.m. to 8:45 a.m.

$100. Sober AWP.
Room 2208, Kansas City Convention Center, Street Level
Duly 12-Step Meeting. All in recovery from anything are welcome.
8:00 a.m. to 1:00 p.m.

$101. Author Portraits by Adrienne Mathiowetz Photography.
Room 2214, Kansas City Convention Center, Street Level
Stop being embarrassed of your author photo! A great portrait is not only flattering, but actively invites your audience to get to know you and your work. Returning for a fifth year at AWP, author Adrienne Mathiowetz will be offering twenty-minute studio sessions on-site. See your proof gallery of images immediately; any portrait you choose will be fully processed and digitally delivered in high resolution for $125. (Conference discount: in Adrienne’s Boston studio, hour-long portrait sessions with one image included are priced at $85.) Additional images $75 ea. Fine processing (spot adjustments beyond usual file preparation): $175/file. Rush processing: $100/file. Put your best face forward on websites, book covers, social media, and published interviews. Advanced sign-up required: https://am-photography.ticketleap.com/aws24 dates

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

$255. FUSE Caucus: The Forum for Undergraduate Student Editors and Writers.
(Rachel Hall, Reed Wilson, Jessica Jelona Masterton, Michael Cocchiarale, Ellie Pasquale)
Room 2215B, Kansas City Convention Center, Street Level
Caucus
Undergraduate student writers and editors, accompanied by faculty advisors and mentors, meet at AWP’s FUSE Caucus to network and discuss issues related to the world of undergraduate publishing, editing, and writing. Organizational updates will be followed by a social hour; dinner will be available for purchase nearby.

9:00 a.m. to 5:00 p.m.

$102. Coat Check.
2200 Lobby, Kansas City Convention Center, Street Level
Coat check is available in Lobby 2200 on Level 2 of the Kansas City Convention Center. It is $1.00 per item checked. ATMs can be found in Lobby 2200, next to Room 2207, and in the Conference Center, across the hall from Room 2501A.

$103. Conference Registration.
Registration, Exhibit Hall E, Kansas City Convention Center, Street Level
Attendees who have registered in advance, or who have yet to purchase a registration, may secure their registration materials in AWP’s registration area located in Exhibit Hall E, Kansas City Convention Center, Level 3. Please consult the bookfair map in the AWP mobile app for location details. Students must present a valid student ID to check in or register at our student rate. Seniors must present a valid ID to register at our senior rate. A $10 fee will be charged for all replacement badges.

$104. Dickinson Quiet Space.
Room 2201 & 2202, Kansas City Convention Center, Street Level
A dedicated quiet space for you to collect your thoughts, unwind, and enjoy the literary immersivity. “There is a stillness of space, / A solitude of sea, / A solitude of death, but these / Society shall be, / Compared with that profounder site, / That polar privacy, / A Soul admitted to itself / Finite Infinity.” Emily Dickinson

$105. Low-light Space.
Room 2525A, Kansas City Convention Center, Level 2
A darkened, quiet, and more private space for attendees to gather their thoughts, rest, or take a break from the lighting of the convention center.

$106. Nursing Lounge.
Room 2213, Kansas City Convention Center, Street Level
The nursing lounge is located in Room 2213 on the Street Level of the Kansas City Convention Center, and is available for any nursing parent to use.

9:00 a.m. to 5:00 p.m.

$107. AWP Bookfair.
AWP Bookfair, Exhibit Halls D & E, Kansas City Convention Center, Level 3
With more than 500 literary exhibitors, the AWP Bookfair is the largest of its kind. A great way to meet authors, critics, and peers, the bookfair also provides excellent opportunities to find information about many literary magazines, presses, and organizations. Please consult the bookfair map in the AWP mobile app for location details.

$108. AWP Membership Booth.
Booth 1521, AWP Bookfair, Exhibit Halls D & E, Kansas City Convention Center, Level 3
Stop by the AWP Membership Booth to meet with AWP board members during bookfair hours at the conference! Join us for coffee every day from 2:00 p.m. to 4:00 p.m. and chat with senior publications editor James Tate Hill to learn more about the Writer’s Chronicle and the AWP Award Series. Also from 2:00 p.m. to 4:00 p.m., you can meet with a member of the AWP membership team to discuss the many year-round benefits of AWP membership, such as the Writer to Writer Mentorship Program, the Intro Journals Project, and the AWP Prize for Undergrad Lit Mags.

AWP Bookfair, Exhibit Halls D & E, Kansas City Convention Center, Level 3
Breakfast and lunch concessions are available inside the Exhibit Hall in the Kansas City Convention Center. Debit cards, credit cards, and tap-to-pay are accepted at all food and beverage locations. Please consult the maps in the AWP mobile app for location details.

$110. The Wick Poetry Center’s Traveling Stanza Makerspace.
Exhibit 649, AWP Bookfair, Exhibit Halls D & E, Kansas City Convention Center, Level 3
In celebration of the Wick Poetry Center’s fortieth anniversary year, the Traveling Stanza Makerspace offers conference attendees an opportunity to creatively engage with themes of health and healing, social and racial justice, nature and environment, and peace and conflict. This interactive exhibit invite participants to share their voice using a suite of digital expressive writing tools, such as Emerge (an erasure poetry app), Thread (community-generated poems), and the Listening Wall (thematic-driven touch-screen poetry display). Visitors will be able to choose a theme, follow a prompt, then print and share their responses. More information can be found at http://travelingstanza.com.

9:00 a.m. to 10:00 a.m.

$111. Yoga for Writers.
(Manisha Sharma)
Room 2203, Kansas City Convention Center, Street Level
Join Manisha Sharma, a certified yoga practitioner, for a gentle, one-hour yoga and meditation practice, appropriate for practitioners of all levels and abilities. The hour-long practice will focus on stretches, asanas, physical postures, breathing, relaxation, and meditation. Please come wearing comfortable street clothes, mats and yoga apparel are not necessary.

9:00 a.m. to 10:15 a.m.

$112. Vision & Re-Vision: Teaching Revision in University & Community Workshops.
(Sarah Browning, Maya Marshall, Matthew Salesses, Allison Joseph, Sara Henning)
Room 2101, Kansas City Convention Center, Street Level
Pedagogy
The revision process can feel mysterious, even terrifying, to new writers. Panelists who write in multiple genres and employ a variety of teaching strategies will ask questions of each other and the audience, as they work toward new teaching models. How can we encourage students to identify their work’s aesthetic and rhetorical purpose and revise toward it? How do we encourage play—the practice of invention and reinvention—as a route to discovery, given the workshop’s time constraints?
and joy. An exploration of their writing shows the value of Absolutely everything. While many view grief only as tragedy, Room 2103B, Kansas City Convention Center, Street Level

writers’ Conferences & Centers

literary programming means more than offering a workshop or hosting a reading. This panel, directed by established and emerging urban and rural literary centers will explore innovative programming that illustrate the power of the literary arts in the larger world, including creating writers groups, networking events, themed readings, celebrations, and targeted outreach to underserved and at-risk populations, among others.

Writing Freely in Florida: Thirty years of the MFA at the University of Miami. (Andrew Boryga, Jaswinder Bolina, M. Evelina Galang, Chantel Acedo)

Room 2103B, Kansas City Convention Center, Street Level

Program Development

For the last thirty years, the creative writing faculty at the University of Miami has remained steadfast in our mission to celebrate diversity and promote freedom of expression. Join a panel of faculty and recent alumni as we discuss how the MFA program at UMI fosters an environment that encourages multilingual writing, explores the immigrant experience, and engages with histories rooted in race, gender, and sexuality.

Writing for the Ear: How To Create, Publish, and Network

S115. Writing for the Ear: How To Create, Publish, and Network

(Kia Wertz, Annmarie Kelly, Maggie Freling, Laura Joyce Davis)

Publishing, Editing, and Technology

Innovative Programming at Literary Centers.

Literary programming means more than offering a workshop or hosting a reading. This panel, directed by established and emerging urban and rural literary centers will explore innovative programming that illustrate the power of the literary arts in the larger world, including creating writers groups, networking events, themed readings, celebrations, and targeted outreach to underserved and at-risk populations, among others.

Writing Poetry in English As A Second, Third, Etc. Language.

S117. Writing Who Drags. (Wen-Chen, Addie Tsai, Elizabeth Hoover, Gabe Montesanti)

Room 2103C, Kansas City Convention Center, Street Level

Multiple Literary Genres Craft & Criticism

This queer, multigenera panel focuses on the art of drag and the ways in which concepts of hyperbole, metaphor, lyricism, and musicality can be directly applied to literary work. Panelists will discuss their work as drag artists and how it informs their writing practice, or the ways in which they participate in linguistic drag to render categories of gender and genre malleable. Focuses will include what drag can teach writers about persons, considering an audience, and “erotic havoc.”

Writing Poetry in English As A Second, Third, Etc. Language.

S118. Writing Poetry in English As A Second, Third, Etc. Language.

(Ae Hee Lee, Andrea Jurjevich, Almos Llarena, Sow Maanam, Lema Zyionsky)

Room 2104A, Kansas City Convention Center, Street Level

Poetry Craft & Criticism

What poetry can emerge from writers working in languages that are not their mother tongues? How is language and meaning metamorphosed through translation, creative tradition, disruption, resistance, distances, experimentation, and/or play? The poets in this panel will discuss their experiences cohabiting with the languages in their lives, their relationships with English, and how they have incorporated this information to craft their through careers.

S119. Una Mujer Preguiosa: Celebrating the Queer Work and Life of Tatiana de la Tierra.

(Orla García, Carinrrijena Fragoso, Kariem Pendleton Jimenez, Amelia María de la Lliza Montes, Myriam Garba)

Room 2104B, Kansas City Convention Center, Street Level

Tributes
tatiana de la tierra (1961-2012) was a Latinx lesbian writer and translator. In the nineties, she cofounded Esto No Tiene Nombre and Conocimocov magazines featuring Latina lesbians in the United States and abroad. She later authored her iconic For the Hard Once. In 2012,主题radical antología poética de tatiana de la tierra was published in Colombia (Sincronía Press). This panel features some of tatiana’s literary coconspirators to discuss her dangerously delicious life and work.

S120. A Cat’s Belly: Structuring Your Debut Collection through Place and Movement.

(India Lena González, Meghan Maguire Dahn, Ryan Cook, Tiffany Troy, Loisa Fenichell)

Room 2105, Kansas City Convention Center, Street Level

Nonfiction Craft & Criticism

Absolutely everything. While many view grief only as tragedy, Room 2103B, Kansas City Convention Center, Street Level

writers’ Conferences & Centers

literary programming means more than offering a workshop or hosting a reading. This panel, directed by established and emerging urban and rural literary centers will explore innovative programming that illustrate the power of the literary arts in the larger world, including creating writers groups, networking events, themed readings, celebrations, and targeted outreach to underserved and at-risk populations, among others.


(Justin Rosner, Adam Dalva, Sarah Chihaya, Laura Marris)

Room 2106, Kansas City Convention Center, Street Level

Fiction Craft & Criticism

This three leading critics and translators—Sarah Chihaya (book critic and author The Ferrante Letters), Laura Marris (translator of The Plague), and Justin Rosner (chair, National Book Critics Circle Criticism Committee)—will discuss the challenges and benefits of reviewing translated literature with Words Without Borders Books Editor Adam Dalva. The conversation will focus on the ethics of reviewing books in translation and practical tips on how to best write compelling contemporary criticism.

S122. Rebel Voices Only.

(Deborah Taffa, G’Ha Asim, Lamya H, Inara Zeremiezko)

Room 2209, Kansas City Convention Center, Street Level

Nonfiction Readings

Hear from writers who pen “the voice of resistance.” Poet Alice Notley has famously said, “It’s necessary to maintain a state of disobedience against everything.” Essayist Phillip Lopate has identified “the curmudgeon.” There are many reasons to be disobedient in memoir, essays, reportage, and criticism—to raise awareness, to shine light on buried histories, to give voice to impounded passions. But if the objective is to connect, how do we make our defiance work for a broader audience?

S123. Opening the Book on Publishing Pedagogy.

(Sahakn Hoffer, Erin Hoover, Megan J. allitt, Lisa Bickmore)

Room 2215A, Kansas City Convention Center, Street Level

Publishing, Editing, and Technology

Pedagogy

Studies in publishing appeal to student writers eager to share their own work or who want a writing-adjacent career, but few resources exist to prepare educators to teach in this dynamic field. Instructors with a range of experiences will offer advice to build publishing into writing courses, propose new courses and programs, and oversee student publications. Topics include strategies for mentoring, teachable moments, and addressing less obvious aspects like circulation and community engagement.

S124. LitNet Meeting.

Room 2215B, Kansas City Convention Center, Street Level

Fiction Craft & Criticism

Despite the innovative art South Asian writers are creating, the United States writing world often expects our work to fit into the same single-story immigrant narrative that has been in vogue for decades. Join five South Asian writers of various intersectional identities as we discuss what South Asian fiction looks like in the 2020s, how we respond to and/or critique our literatures, how we navigate the Western publishing industry, and what we envision for an inclusive South Asian writing community.


(Eshani Surya, Mini Mondal, Swati Sudarshan, Sarah Thakur Malhotra, Sophia Babai)

Room 2215C, Kansas City Convention Center, Street Level

Fiction Craft & Criticism

Despite the innovative art South Asian writers are creating, the United States writing world often expects our work to fit into the same single-story immigrant narrative that has been in vogue for decades. Join five South Asian writers of various intersectional identities as we discuss what South Asian fiction looks like in the 2020s, how we respond to and/or critique our literatures, how we navigate the Western publishing industry, and what we envision for an inclusive South Asian writing community.

Saturday


**S128. We Belong: People of Color Accessing, Critiquing & Reshaping Artist Residencies.**
(Almasa Timoteo Rodblum, Faith Adele, Elmar Abadner, Cassandra Hropott, Lea Penina Wilson)
Room 2033AB, Kansas City Convention Center, Level 2

**Artists & Professional Development**

Indigenous, womanist, and queer/trans people of color share strategic insights, experiences, and critical re-envisioning, and transforming artist residencies within and beyond the United States. How can residencies positively impact our intersectional projects and creative artists? What must we consider to ensure best fit? What craft-oriented concepts render applicants competitive? How can residencies be decolonized, decolonized, queer, endangered, made more accessible, transformed?**

**S129. The Mean Season: Intolerance and Threats in the Classroom.**
(Luane Smith, Cherise Pollard, Dawn Reno Langley, Talon Lozupone)
Room 204AB, Kansas City Convention Center, Level 2

**Pedagogy**

Faculty, particularly women and marginalized groups, are facing escalating misogyny, racism, intolerance, and outright threats in creative writing classrooms. In courses designed for self-expression, the current cultural climate is bringing out the worst in some students, causing contamination and fearful behavior. Often institutions offer no support as first amendment rights come into play. This panel is a grassroots effort to spotlight this growing issue and offer possible ways forward.

**S130. Going Small—Writers (and a Publisher) Dish on the Small Press Experience.**
(Viet Dinh, Jody Hobbs Hesler, Eric Sasson, Renee Simms, Ross Tanglehal)
Room 205AB, Kansas City Convention Center, Level 2

**Agents, Contracts, Contexts & Marketing**

Big isn’t always better, or even available. Writer panelists will share how they found their small presses, what fit and what didn’t. Authors who worked with them to establish marketing, the role (or lack thereof) of agents and publishers, etc. Cornerstone Press editor will address the publisher’s side of the experience, sharing approaches, mistakes, obstacles, and the satisfaction of carrying a book across the finish line.

**S132. Writing the Literary Sex Scene: Dethroning the Male Gaze.**
(Quinn Remmenfelder, Rita Moskety, Andrea Lawlor, Jasmine Mosher)
Room 301CD, Kansas City Convention Center, Level 3

**Multiple Literary Genres: Craft & Criticism**

Sex in writing has often been seen as taboo. On the occasions sex appears in literary works, it is often written through a white/ straight/cis male lens. This narrow gaze has dictated what types of sex scenes are “acceptable” in literature, and how intimacy can be described in a “literary” way. This panel aims to subvert the notion that sex is sauce, and instead, though craft, the question: What might the description of beautiful bodies and radical acts of love look like when we change the gaze?

**S133. Down to the Wire: The Nuts and Bolts of Editing a Manuscript to Publication.**
(Chaitali Sen, Gemini Wahab, Dalia Azim, Jill Myers, Kurt Baumeister)
Room 3081 E, Kansas City Convention Center, Level 3

**Publishing, Editing, and Technology**

Two pairs of published writers and their editors will discuss the experience of editing manuscripts to publication, from developmental to sentence-level edits and fact checking all the way to galleys and jacket copy. Coming from various cultural and professional backgrounds, panelists will shed light on both practical and emotional aspects of the process, sharing approaches, mistakes, obstacles, and the satisfaction of carrying a book across the finish line.

**S134. (Trans)cend: Trans Poetics in the Age of Anti-transness.**
(KB Brockman, K. Yez, Evelyn Berry, Kay E. Bancroft, SG Huerta)
Room 3081 EF, Kansas City Convention Center, Level 3

**Poetry & Craft: Criticism**

The world doesn’t know what to do with us. Publishers, politicians, etc.—everyone is wondering what transness is, why it exists, and projecting fears onto trans people in the process. So, what is the role of a trans writer, and how can we be free today? On this panel, trans writers discuss gender/genre, theme, tokenization, and how audiences do/don’t engage with trans writing. Through performance and conversation, this panel explores the state of trans lit to get to a future where trans people live.

**S135. Dispatches from PhD Land: Perspectives from Inside the Creative Writing Degree.**
(Danielle Harris, Joy Castro, Jill Talbot, Pritha Bhattacharaya, Katerina France Prado)
Room 2011, Kansas City Convention Center, Street Level

**Artists & Professional Development**

Considering a PhD in creative writing? Students, graduates, and professors dig into the details: applications, funding, teaching loads, preim exams, finances, and balancing self-care with expectations to produce creative and critical work. We demystify how a PhD differs from an MFA, the variations in doctoral degrees, and common secondary concentrations like comp/rhet, critical theory, and ethnic studies. We clarify what a PhD in creative writing means, both within and beyond academia.

**S136. Collaborating in Korean: The Value of Co-translating.**
(Jack Jung, Jeunie Walker, Jeokwan Shim, Marci Calabretta CNCello, Michael Joseph Walsh)
Room 2102A, Kansas City Convention Center, Street Level

**Translation**

The particularities of the Korean language—from the discrepancies between spoken, written, and poetic Korean to the vast changes the language has undergone within the past few generations—can make translating partnerships invaluable when working from Korean to English. Four cotranslators of poetry discuss their processes and how having a partner of differing background, age, and familiarity with various languages of the language may lead to more accurate, creative, and engaging translations.

**S137. Why Take/Teach Kid Lit? Craft Arguments for Writers & Programs.**
(Shana Youngdahl, Alice Hughes, Andrea Lawlor, Jasmine Mosher)
Room 2102B, Kansas City Convention Center, Street Level

**Children’s & Young Adult Literature**

Courses in writing for children and YA are expanding across the country. Why? They teach writers valuable skills! Panelists will discuss the craft benefits of this coursework and the program benefits of offering them. Attendees will develop a new appreciation for YA-MG education in creative writing as author-teachers discuss voice, audience, writing for a contemporary, changing market, and witnessing their students’ growth.

**S138. Be Gay, Do Crime: Teaching Queer and Trans Poetics in Dangerous Times.**
(Meg Day, Oliver Standish, Donna Kelly, Ching-I-Chen, Melissa Crowe)
Room 2013A, Kansas City Convention Center, Street Level

**Pedagogy**

Given our nation’s latest investment in suppressing both bodies and bodilyied words, what is at stake—literally, historically—in the teaching of queer and trans poetics? Five seasoned poet-educators, working inside the classroom, libraries, and community centers, gather to discuss what it means to teach the poems that the poems they make, and the bodies they occupy as they do both. Panelists will offer experiential commentaries on Indigenous, decolonized, decolonized, queer, endangered, made more accessible, transformed.

**S139. Agented and On Submission: A Special Kind of Torture (Part II).**
(Shelene L. Espallat, Gail Uphurfen-Mills, Eva Simone Freeman, Sharnel (Mo) Shalaba)
Room 2103B, Kansas City Convention Center, Street Level

**Artistic & Professional Development**

You’ve got an agent, you’re on submission: now what? Panelists will address both excitement and angst while answering vital questions. What are the best ways to handle the uncertainty of publishing? What are best practices to combat impostor syndrome before, during, and after submission? How to begin new projects when you’re not sure the one on submission will sell? Panelists will discuss many parts of the process, including what it means to “tie an submission” and how to recover.

**S140. Start Here (Or There): Teaching First Drafts in the Creative Writing Workshop.**
(Jameelah Lang, Barney Haney, Alexandria Kleeman, Shinda Buchanan, Christopher Cooke)
Room 2104C, Kansas City Convention Center, Street Level

**Pedagogy**

This panel will focus on teaching drafting in the creative writing workshop as an exploratory process. Panelists will provide techniques for creating safe spaces for students to experience the particularities of the Korean language—from the disparities inside the classroom, libraries, and community centers, gather to discuss what it means to teach the poems that the poems they make, and the bodies they occupy as they do both. Panelists will offer experiential commentaries on Indigenous, decolonized, decolonized, queer, endangered, made more accessible, transformed.

**S141. Holding Space: Creating a Safe & Supportive Virtual Writing Group.**
(Chelkowski Davis, Ariana Ramby Fernandez, Constance Collier-Mercado, Shilpi Sureja, Rowena Alegra)
Room 2104A, Kansas City Convention Center, Street Level

**Artistic & Professional Development**

Many writers struggle to find community, which can mean the difference between projects through long, projects resulting in delays in publication. In this lively discussion, panelists will speak to their experiences devising craft talks, and we’ll explore nuances of this genre, addressing questions such as: What is a craft talk? How do you write one? Are these conventions? Do you subvert these conventions? We’ll also discuss how to repurpose a craft talk for publication.**
$142. Heretic: Confronting Religious Trauma Amid Growing Extremism. (Erin McCoy, Kwanza Opoku-Duku, Patrycia Humeik, Joshua Burton) Room 210B, Kansas City Convention Center, Street Level Multiple Literary Genres Craft & Criticism

Writing through and about religious trauma can incite powerful emotions, such as anger, grief, and resentment. Writers trying to convey their experiences may feel threatened at the prospect of confronting powerful institutions. The writers in this cross-genre panel discuss their therapeutic practices from both inside and outside religious institutions, and how they’ve generated work that challenges dogma, rediscovers spirituality, and asks critical questions amid growing American extremism.

$143. Getting the Word Out: Poets on Publicizing their Debut Collections. (Therry Kehou, Morgan LaRocca, Aye Hee Lee, Caitlin Cowen) Room 2105, Kansas City Convention Center, Street Level Agents, Contracts, Contexts & Marketing

Poets & Writers presents a conversation with the authors selected for the inaugural poetry cohort of Get the Word Out, a publicity incubator for debut authors. They will be joined by the publicist who led the cohort and will discuss the strategies they learned and used to maximize the exposure of their first collections, from reaching readers to generating media buzz, and planning memorable events. Join us to learn about this exciting new program and pick up top tips on publicity for poets.

$144. Family Secrets: Balancing Love, Culture, and the Stories We Can’t Ignore. (Susan Kiyi Ito, Roberto Lorato, Leslie Absher, David Mac Maximoto, Angie Chang) Room 2207, Kansas City Convention Center, Street Level Discussion Room

Writing about family requires balancing loving portrayals with exposure of more difficult truths. How do nonfiction writers balance an ethics of care and tell their stories when the story involves family? How can we manage disclosures and the publicist who led the cohort and will discuss the strategies they learned and used to maximize the exposure of their first collections, from reaching readers to generating media buzz, and planning memorable events. Join us to learn about this exciting new program and pick up top tips on publicity for poets.

$145. Collaboration in the Creative Writing Classroom. (Joanna Iaafol, Kate McIntyre, Katy Didden, S145. Collaboration in the Creative Writing Classroom. Room 2209, Kansas City Convention Center, Street Level Writers’ Conferences & Centers

Midwestern states cover large geographic areas, and people who serve as state poet laureates must find a way to serve as arts ambassadors across these large and diverse states. How can states laureates—and state arts organizations—reach both the urban and rural populations of their states? How can they offer the arts to historically underserved communities? And how are these roles being shaped by the state arts organizations that create them?

$147. BkMk Press Fifty-Plus Anniversary Reading. (Patricia Cleary Miller, Aminah Ahmad, Patricia Lawson, Darra Yan Elefath, Laura Minor) Room 2210, Kansas City Convention Center, Street Level Multiple Literary Genres Readings

BkMk Press, Kansas City’s oldest literary press, began in a public library print shop. It later operated under university sponsorship for almost forty years. When COVID budget cuts ended this support, it became a free-standing nonprofit once again. This reading features BkMk authors from Kansas City and beyond who published a book during the pandemic era and celebrates the resilience of all who published during this time.

$148. Keeping It Lit: Nurturing a Literary Journal Program at Two-Year Colleges. (James Ducat, Melissa Ford Lucken, Mary Lannon, Phoebe Reeves) Room 2211, Kansas City Convention Center, Street Level Program Development

This panel explores ways to shepherd a community college literary magazine with diverse, high-risk, low-income students. Topics of discussion include: staff recruitment, pedagogy, editing, layout, budget, advertising, submissions, course credit, and technological tools. The panelists reflect on obstacles—some common, some unique—and discuss what worked. Faculty advisors share experiences producing print and online student journals and instilling a vibrant literary community.

$149. Poetry on the Plains: Laureateship in the Midwest. (Traci Brimhall, Nicholas Gugli, Matt Mason, Christine Stewart-Nam, Mary-francois Wagner) Room 2215A, Kansas City Convention Center, Street Level Poetry Craft & Criticism

The archives of Black literary organizations are wellsprings of inspiration for writers, scholars, and activists. The works and archival collections of luminaries like Cornelius Eady, Toi Derricotte, Lucille Clifton, Sonia Sanchez, Yusuf Komunyakaa, and more serve as guiding stars, illuminating paths of creativity and activism. Their archival collections document style, method, as well as their creative processes, and the historical context in which they lived. With The Cave Canem Foundation Records held at the Beinecke Library and a current oral history project underway, this panel will explore the multifaceted importance of Black literary archival collections, emphasizing their role in preserving organizational history, cultural heritage, promoting diversity and inclusivity, and empowering communities through literary works.

$150. Writing Trauma: Nonlinear Challenges of Subjecting a Family’s History to the Public. Selections from A Perspective of Women Writers. (Claudia Morales, Britta Stromeyer Esmal, Blair Cipriano, Dori Laskar) Room 2215C, Kansas City Convention Center, Street Level Fiction Craft & Criticism

As survivors of traumatic events, writers often engage with the act of writing as a form of therapy. What is the relation between testimonial writing and the craft of producing a text that connects with readers, and the praxis of healing? To explore this question, a panel of women writers will discuss memory and healing. Through these stories, they will challenge biased assumptions about the seemingly harmonious relationship between writing and healing.

$151. Unlearning What You Learned Just Now: Writing Strategies After Your First Book. (Juan Martierr, Julie Iromuanya, Jinan Han, Ted Wheeler) Room 202A, Kansas City Convention Center, Street Level Fiction Craft & Criticism

We want to believe that writing is cumulative—that we benefit from habit and repetition—and it’s true, we write more, the more we write. But what works on one project might not translate to the next. Much of the work we need to do is unlearning, a willingness to go back to not knowing, so we can explore the possibilities of not being fully sure of ourselves. In this panel, four novelists discuss their unlearning and what they left behind as they embarked on new projects.

$152. Body Terrorism: Poems of Resistance, Defiance, and Survival. (Jennifer Marsili, Charnonn Williams-Shen, Subhaga Crystal Bacon) Room 205AB, Kansas City Convention Center, Street Level Poetry Readings

In the United States today many of us are under constant attack by both the state and individuals. Anti-Black, Indigenous, -woman, trans, and -queer violence, including anti-abortion, anti-childrearing for adults and youth, bans on abortion, systemic racism, sexism, and fear-based decision-making all at levels of our communities cause deep mistrust and fear. Writers and poets will read and speak to these and other forms of body terrorism. We use poetry to speak out, speak up, and speak truth.

$153. Routine Means Keep Doing It: Giving Your Writing Practice Structure & Support. (Teesa Fontaine, Annie Hartnett, Shannon Sanders, Keys M. Bele, Jennifer De Leon) Room 2504AB, Kansas City Convention Center, Level 2 Artistic & Professional Development

Most writers want to be writing more than they are, but life (jobs, kids, exercise, staring into the abyss) gets in the way. How do you create a writing practice that fits your life? How do you adapt when that plan inevitably goes away? How do you find community and support? Fire busy, productive writers share approaches to creative accountability, including: writing partners, work contracts, fake Deadlines, sticker charts, designated writing space, an ongoing accountability cohort, and more.

$154. Writing Trans Sex. (A.E. Ovsoth, Alex Marzano-Lesnevich, Aurele Sans, Meredith Talusan, Isle McElroy) Room 2504AB, Kansas City Convention Center, Level 2 Multiple Literary Genres Craft & Criticism

It is dangerous to be trans in the United States—in our present political climate, what does it mean to portray the trans body coexist with pleasure? What does it mean to be both cis and trans readers? How do authors balance the pressure to perform both their own marginalization and their own joy? Join trans authors across genre as we discuss what good sex writing is, what sex writing is good for, and the craft (and importance!) of writing trans sex. Buckle up: we’re reading the steamy scenes!

$155. What Exactly Do You Do?: Jobs as Guides into Our Characters’ Worlds. (Tim Horvath, Rebecca Malikak, seposita nagamata, Joy Baglio) Room 2505AB, Kansas City Convention Center, Level 2 Fiction Craft & Criticism

In Other People’s Trades, Primo Levi describes his “vagabond and dilettantish curiosity” about jobs other than his own. This panel features writers who have thought deeply about what their characters do for work—at times fulfilling, at times demeaning, as a way to get inside characters’ heads, to explore what it means to be a writer in the modern workforce. In this panel, we will explore the craft of creating jobs that are meaningful, that afford us uncanny access into their inner and outer worlds.

Professors, writers, and activists David Bowles, Rudy Ruiz, and Prof. Phong Nguyen will explore the concept of mecachihualiztli, what the Nahua called, “cord-weaving,” as it pertains to crafting works that will effect change in the world. The panelists will discuss futurism and challenge attendees to question how by recalling, retaining, and reproducing the knowledge and wisdom of our ancestors, weaving them into our work, we might create a stronger, healthier future.

117.
S201. Uniquely Portable Magic: Empowering Students to Read as Writers. (Joanne Elffersmore, Heather Kins Laneir, Silas Hanussen, Cheryl Willard) Room 2208, Kansas City Convention Center, Street Level

S202. Scriptural Entanglements: Poets Writing Into, Through, and Against Sacred Texts. (Rachel Mennies, Rachel Edelman, George Abraham, Sarah Ghahal Ah, Patricia Hamlen) Room 2209, Kansas City Convention Center, Street Level

S203. Writing and Translating “The Other”: New Fiction from Frayed Edge Press. (Alison Lewis, Ay Ono, Angela Vasquez, Laura Nagle, Yenriyeh Abu Aun Talb) Room 2210, Kansas City Convention Center, Street Level

S204. Gathering the Loose Petals: A Celebration of the Work of Afaa Michael Weaver. (Tara Betts, Edwin Wilkins Jr, Danielle Legros Georges, Byu Tae Geol, Afza Michael Weaver) Room 2211, Kansas City Convention Center, Street Level

S205. Representations of Arab American Communities in Poetry & Prose. (Ghasan Zeddineh, Sally Howell, Alison Aloun, Kamelya Youssef) Room 2215A, Kansas City Convention Center, Street Level

S206. Scarlet Tananger Books: Twenty-Fifth Anniversary Poetry Reading. (Rachel Nolan,UNCLE Long Day, Anne Kury, Kurt Schwinghamer, Georgia Valarie Sanchez) Room 2215B, Kansas City Convention Center, Street Level

S207. Together, Along the Divide: Writing the New Borderlands. (Alma Garcia, Daniel Alaman, Ofeilia Montelongo, Alejandra Olaya, Ya La Ramey) Room 2215C, Kansas City Convention Center, Street Level

S208. Transcending Trauma: Avoiding the Pitfalls of Sentimentality and Reductivism. (Luscal Childs, Richard Mirabell, Danny Ramadan, SJ Sindu) Room 2502A, Kansas City Convention Center, Level 2

S209. Bedfellows: Sex and Shame. (Jessica Nirvana Rams, Tyler Anne Whicard, K. Fever, Taylor Bryan, Sam Herchen Wei) Room 2502B, Kansas City Convention Center, Level 2

S210. Poets Learn to Pitch (& other practical tips for writing and publishing prose). (Rachel Mennies, Rachel Edelman, George Abraham, Sarah Ghahal Ah, Patricia Hamlen)

S211. The Trans Fantastic: Craft, Themes, Reception. (Alma Boeden, Maya Douz, Izzy Waterston, Megan Milks, Nino Cipri)

S212. Uniquely Portable Magic: Empowering Students to Read as Writers. (Joanne Elffersmore, Heather Kins Laneir, Silas Hanussen, Cheryl Willard) Room 2208, Kansas City Convention Center, Street Level

S213. Kundiman 20th Anniversary Reading and Conversation. (Srikanth Reddy, Franzy Choi, Megha Majumdar, Marco Calabretta Cancio-Bello)

S214. Poets Writing Into, Through, and Against Sacred Texts. (Rachel Mennies, Rachel Edelman, George Abraham, Sarah Ghahal Ah, Patricia Hamlen)

S215. From Despairing to Doing: The Inner Work of Memoir. (Anghelique Stevens, Minda Lane, Nicole Shawn Junior, Lisa Elle Ferlito (Dried Maran)) Room 3501A, Kansas City Convention Center, Level 3

S216. Scarlet Tananger Books: Twenty-Fifth Anniversary Poetry Reading. (Rachel Nolan,UNCLE Long Day, Anne Kury, Kurt Schwinghamer, Georgia Valarie Sanchez) Room 2215B, Kansas City Convention Center, Street Level

S217. Poetry and Craft: Scaping. Religious scripture is among the oldest and widest-read written material; as such, it carries immense potential for poetic re-imagining. In their scriptural entanglements, these poets explore and explore notions of gender and property, faith and belonging, violence and care. The literary canning is largely white and Christian, and this panel, led by poets across spiritual and racial lines, will push for an more expansive and inclusive practice of devotional engagement on the page.

S218. Fiction Readings

S219. Multiple Literary Genres Craft & Criticism

S220. Scarlet Tananger Books: Twenty-Fifth Anniversary Poetry Reading. (Rachel Nolan,UNCLE Long Day, Anne Kury, Kurt Schwinghamer, Georgia Valarie Sanchez) Room 2215B, Kansas City Convention Center, Street Level

S221. Fiction Readings

S222. Scarlet Tananger Books: Twenty-Fifth Anniversary Poetry Reading. (Rachel Nolan,UNCLE Long Day, Anne Kury, Kurt Schwinghamer, Georgia Valarie Sanchez) Room 2215B, Kansas City Convention Center, Street Level

Friday

Saturday
216. A Gift, a Cage, or ... Something Else? Writing about the Body across Genres. (Duan Heffland, K-Ming Chang, Esteban Oktavia Brownlaw, Robert James Matthews)
Room 3501CD, Kansas City Convention Center, Level 3
Multiple Literary Genre Readings
Our bodies, whether we feel empowered or trapped by them, rule over or rule us. Our skin color. Our weight. Our height. Our ability. Our health. They can create a pigeonhole that determines how we interact with the world, and how the world interacts with us—but writing about our bodies gives the chance to reframe this interaction as we write on our own terms. Three authors read and discuss their body-themed nonfiction and fiction work with F(r)iction's editor-in-chief.

Professional Track

217. How Do You Eat? Writers Talk Plainly About How They Funded Their Writing Lives. (Marc Fitten, Laurie Snyder, Rachel Zucker, Jeff Sharfman, Luisa Picascia)
Room 3501 GI, Kansas City Convention Center, Level 3
Publishing, Editing, and Technology
Let’s face it—when writing lives, we’re going to need to find a job that pays bills and buys groceries. When the adjoining no longer cuts it, when the fellowships dry up, when the book doesn’t sell as well as you hoped, we will still need to eat. Join four writers from wildly different backgrounds for a transparent discussion on the most taboo subject of all: money. How do you get it when you’re a writer? How do you balance the reality of living with your artists’ aspirations?

Room 3501 EF, Kansas City Convention Center, Level 3
Poetry Readings
What forms do poems summon to wrestle with queer kinship? In this reading, five queer poets of diverse backgrounds, perspectives, and poetics will share recent work on their experiences of parenthood and family-making. How can we craft counterstories of adoption, genetics, belonging, community, and fertility technologies. World-building beyond discrimination and across differences of class, race, and belonging, community, and fertility technologies. World-building beyond discrimination and across differences of class, race, and orientation, these poems offer alternate dreams of futurity.

Bookfair Stage, AWP Bookfair, Exhibit Halls D & E, Kansas City Convention Center, Level 3
Multiple Literary Genre Readings
Celebrating its fourth year at AWP, the event focuses on quick reads performed by published writers from the AWP Writer to Writer Mentorship Program. We invite you to enjoy a mix of poetry, fiction, and nonfiction from these talented writers. Organized and emceed by alumn P.K. Kenen.

Participant bio can be found at the following link in January 2024: https://pkkenen.com/2023/05/30/awp24-lightning-readings-by-writer-to-writer-alumni/
S246. From A to Zines: Bringing Agency and Activism to Classrooms and Communities. (Ryan Oxford Dreidel, Margarita Cruz, Amber McCray, Amalia Barrio, Lucía Zyczynski) Room 2215C, Kansas City Convention Center, Street Level Publishing, Editing, and Technology. 
Zines flourish at the intersection of self-expression and grassroots activism. This panel will feature four acclaimed writers who have published interviews in The Believer, and will touch on how they approached the interview process and what makes a literary interview sparkle.

Contributors to the International Latino Book award-winning creative nonfiction anthology will read from personal essays that explore the range of Latina experiences in college and share their reflections since the groundbreaking collection was published a decade ago. These compelling narratives provide crucial insights into the intersection of race, class, and educational issues, dispelling myths, and showcasing the diversity of this community’s experiences in higher education.

Trans writers, editors, and performers have always had to navigate risk in this country, but the last few years have felt particularly perilous, both in the United States and globally. These nonbinary and genderqueer writers will discuss what it means for us to exist as members of a literary community in the 2020s and what the transphobic policies being enacted (and the cultures in which they are being produced) mean to our pedagogies, our careers, and our lives.

Poets ranging in age from thirty-six to seventy-nine will read poems that address environmental issues and social justice. In addition to being multigenerational—Silent Generation, Baby Boomers, and Millennials—the poets reading are multicultural, bringing Latin American, Eastern European, Asian American, and Native American perspectives to some important issues challenging humanity today. This diverse group of poets will create a conversation to inform, inspire, and provide insight for all of us.

S240. Under Control: Writing Motherhood in Dark Times. (Hannah Michell, Minna Dubin, Amanda Montez, Katerine Gutierrez, Allison Yarrow) Room 2501AB, Kansas City Convention Center, Level 2 Multiple Literary Genres Readings. 
Modern motherhood is a daily exercise in relinquishing control. But how do we mother when the supports that keep us and our families safe and cared for become increasingly elusive? And how do we write about motherhood in an era of fear and state control? These writers will read from their latest works that examine the body, pregnancy and postpartum, maternal anger and anxiety, and mothers searching for truth and solid ground when they don’t know who or what they can trust. Q&A to follow.

S241. Building Bridges: Literature and Climate Justice. (Nadia Colburn, Sarah Rose Nordgren, Jason Myers, Roger Reeves, Jake Sheffer) Room 2501A, Kansas City Convention Center, Level 2 Artistic & Professional Development. 
Literature itself can be a form of activism, but what is the relationship between literature and nonliterary activism? How is literature distinct? As the environmental and climate crisis threatens life as we know it, five writers explore the relationship between writing (sometimes across genres) and environmental justice. They’ll discuss ways writers can both celebrate their unique contributions and build bridges with other fields to form greater connection, community, engagement, and action.

In this session, five memoirists who built their stories around questions, writing into mysteries in their own lives or their families’, will discuss the particular craft challenges that come up when writing a memoir that reads like a detective novel—with readers following along on a search for truth, clarity, or closure: from finding clues and remaining open to surprise, to the practical concerns of research, to how to write into questions with no definitive answers.

What does it take to fund your own film? Where do you start? And who should you hire? All that and more is answered in this panel featuring filmmakers who have been through the process themselves. This is a great opportunity to learn what you can expect as a writer who wants to take their stories to the big screen, especially an indie film. You’ll also get to learn some of the differences between indie and big budget filmmaking, and how that affects you as a writer.

S244. Onward! Agents and Editors on Rejection and What Comes Next. (Maggie Cooper, Kate McMullen, Maha Rai, Roma Pangabangan, Callie Garrett) Room 3501 GHI, Kansas City Convention Center, Level 3 Agents, Contracts, Contacts & Marketing. 
The road to publication is paved with rejections—and in this panel, five publishing professionals will address the specter of “no,” offering insight and encouragement applicable to writers at all stages of the publishing process. We’ll consider how to mine rejections for useful feedback, when we might step away from a project, and instances where we should push through or push back in service of the work and its essential integrity.

S245. Nonfiction for Women of Color: Liberating Activism to Classrooms and Communities. (Kirin Khan, Griesel Y Acosta, Elizabeth Oweus, Natalie Lima, Danielle Jackson) Room 3501 E, Kansas City Convention Center, Level 3 Nonfiction Craft & Criticism. 
"won't you celebrate with me/what i have shaped into/a kind of life? i had no model/born in babylon/both nonwhite and woman/what did i see to be except myself?" —Lucille Clifton. The rise of memoirs by women of color is changing the landscape of publishing. How do we keep forward momentum in finding the beauty of our complex stories without being performative for the industry? Join a diverse panel of women of color memoirists for a reading and discussion on the exciting future of nonfiction.

Recognizing Tupelo’s twenty-five-year commitment to diversity, we are proud to offer a reading by four exemplary poets, each offering poems from their recent Tupelo Press books: J. Motor Bazin, reading from Tender Machines, Blas Falconer, reading from The Many Deaths of Inocencia Rodriguez, Mohar Chhetri, reading from I Am Your Unidentified Body, and Kelly Weber, reading from We Are Changed to Deer at the Broken Place. Followed by Q&A, moderated by Jeffrey Levine, artistic Director of Tupelo Press.

5:00 p.m. to 6:15 p.m.

S247. Sober AWP. Room 2208, Kansas City Convention Center, Street Level. 
Daily 12-Step Meeting. All in recovery from anything are welcome.
S248. K-12 Teachers Caucus.
(Allison Campbell, Molly Sutton Kiefer, Jeremy Wilson)
Room 2215B, Kansas City Convention Center, Street Level
Caucus
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 hope of helping one another understand the complex and diverse needs of young writers in the twenty-first 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.

S249. Asian American Caucus.
(Devyn Malibho, Neelanjana Banerjee, Jason Bayani, Gina Chung)
Room 2215C, Kansas City Convention Center, Street Level
Caucus
What does it mean to steward Asian American and Pacific Islander literature, organizationally, collectively, and individually? The annual Asian American Caucus is a town hall-style hangout and community space. Come meet other Asian American writers and discuss opportunities and resources available to support you. Organized by Kundiman, the Asian American Writers’ Workshop, Kaya Press, Hyphen magazine, the Asian American Literary Review, and Smithsonian’s APAC.

6:00 p.m. to 7:30 p.m.

S249A. BkMk Press Reception.
Bennie Moten AB, Marriott Kansas City Downtown, Third Level
This is an open reception for friends and constituents of BkMk Press, including authors, past interns and volunteers, and supporters.

S250. Lords of Misrule: Saturnalia Anthology Reception.
Julia Lee A, Marriott Kansas City Downtown, Third Level
Celebrate twenty-plus years of Saturnalia Books with a reception honoring our beloved authors who appear in the Lords of Misrule anthology, as well as those who just joined our Saturnalia community.

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

S251. Women’s Caucus.
Room 2215C, Kansas City Convention Center, Street Level
Caucus
The Women’s Caucus offers a space to network, plan events, and discuss issues concerning women writers (e.g., ways to support each other, lack of access to literary power structures, conference childcare, obstacles to publication, keeping literary events safe, etc.). The Women’s Caucus is an inclusive space and welcomes the diverse perspectives of women writers.

AWP is here from the first chapter to the last…

BECOME AN AWP MEMBER TODAY AND BUILD YOUR WRITING COMMUNITY!

AWP provides support, advocacy, resources, and community to writers at all stages of their careers. Your purchase of an AWP membership not only sustains these programs but grants you access to many tools to help you pursue your writing career.

Member Benefits
• The Writer’s Chronicle • Job List
• Opportunities • Writer to Writer
• Bookshelf • Directory of Members
• Community Writing Groups • Teaching Tools • Life After the MFA
The Chanter’s Reed
New Poems by James Ragan

Praise for James Ragan’s Poetry

“His poems spare no passion in believing they sing.”
—Seamus Heaney

“satisficing, distinctive, and arresting.”
—Richard Wilbur

“Insight that marks major poets.”
—Miroslav Holub

“Witty with a remarkable range of history.”
—C. K. Williams

“I admire his instinct to praise.”
—Jean Valentine

“A snake charmer, his words work real magic.”
—Henry Taylor

Salmon Publishing
Cliffs of Moher, County Clare, Ireland
info@salmonpoetry.com
jamesragan.com

Creativity lives here.
Nashville and the Vanderbilt MFA:
A community of talented people making art.
A great mix of progressive Southern culture,
creative energy, and academic distinction.

You belong here.
Taught by Vanderbilt’s award-winning faculty
and part of a small group of writers.

Our creative writing community includes poets
Rick Mills, Didi Jackson, Major Jackson & Sandy Solomon
Fiction writers Lydus Cramkin, Tony Earley, Shahan Harris,
Lorra Moore, ZZ Packer, Nancy Reisman & Justin Quarry
and nonfiction writers Amanda Little & Margaret Renkl

Alumni include poets Destiny Birdsong, Tiana Clark, Anders Carlson-Wee, Edgar Kurtz, Kate Marshall and fiction writers
Matthew Baker, Lee Corbett, Simon Han, Clare James & Kevin Wilson.

For more information visit as.vanderbilt.edu/english/

Visit us at booth 617
Thursday 2/8 Book signings:
1:00 PM  
James Allen Hall  
Linda Susan Jackson  
Jessica Jacobs  

2:00 PM  
Hadara Bar-Nadav  
Cyrus Cassells  
Sasha West  

3:00 PM  
John Gallowher  
Mary Slechta

11:30 AM  
Michael Dumanis  
Cintia Santana  

12:30 PM  
A.H. Jerriod Avant  
Eugenia Leigh  

2:30 PM  
Carlie Hoffman  
Daniel Tobin  

3:30 PM  
Margaret Draft  
Rigoberto González  
Rajiv Mohabir

Friday 2/9 Book signings:

11:30 AM  
Michael Dumanis  
Cintia Santana  

12:30 PM  
A.H. Jerriod Avant  
Eugenia Leigh  

2:30 PM  
Carlie Hoffman  
Daniel Tobin  

3:30 PM  
Margaret Draft  
Rigoberto González  
Rajiv Mohabir

OFFSITE READING Thursday, February 8 from 6-9  
along with authors from Autumn House Press, Barrow Street Press, and the University of Pittsburgh Press  

Torn Label Brewing Company | 1708 Campbell St, Kansas City, MO 64108  
cash bar and food

MFA OF THE AMERICAS

THINKING ABOUT AN MFA IN CREATIVE WRITING?  
Learn about the supportive and dynamic two-year, low-residency program with degrees in Prose and Poetry in the Expanded Field from Stetson University.

ACCLAIMED FACULTY
- Chantel Acevedo
- Jaswinder Bolina
- Patricia Engel
- M. Evelina Galang
- Amina Gautier
- Mia Leonin
- Kei Miller

GUEST WRITERS & ARTISTS
- Kristi Ann Arvold
- Edgar Heap of Birds
- Sarah Chan-Lam
- Rhys-Fyfe
- Linda Culliton
- Kathleen Hart
- Neil Hilborn
- Nick Hern
- Padma Shri
- Sheena Graham
- Adrianne Jannicke
- Erin Kozal
- Carlos Soto Román

Learn more at
STETSON.EDU/MFA

2 YEARS FULLY FUNDED
$25,915 ANNUAL STIPEND
ONE-ON-ONE MENTORING
3RD-YEAR FELLOWSHIPS
APPLY BY DECEMBER 15

send queries to:
info@stetson.edu | 800.688.0101 | 386.822.7100

MFA OF THE AMERICAS

THE UNIVERSITY OF MIAMI INVITES YOU TO JOIN OUR DIVERSE COMMUNITY OF CREATIVE WRITERS IN THE MULTILINGUAL, MULTINATIONAL HEART OF SOUTH FLORIDA

FACULTY IN FICTION & POETRY:
- Chantel Acevedo
- Jaswinder Bolina
- Patricia Engel
- M. Evelina Galang
- Amina Gautier
- Mia Leonin
- Kei Miller

UMIAMI MFA

2 YEARS FULLY FUNDED
$25,915 ANNUAL STIPEND
ONE-ON-ONE MENTORING
3RD-YEAR FELLOWSHIPS
APPLY BY DECEMBER 15

send queries to:
englishgrad@miami.edu
### Thursday Schedule of Events

<table>
<thead>
<tr>
<th>Time</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 a.m. to</td>
<td></td>
</tr>
<tr>
<td>10:15 a.m.</td>
<td></td>
</tr>
<tr>
<td>10:35 a.m. to</td>
<td></td>
</tr>
<tr>
<td>11:50 a.m.</td>
<td></td>
</tr>
<tr>
<td>12:10 p.m. to</td>
<td></td>
</tr>
<tr>
<td>1:25 p.m.</td>
<td></td>
</tr>
<tr>
<td>1:45 p.m. to</td>
<td></td>
</tr>
<tr>
<td>3:00 p.m.</td>
<td></td>
</tr>
<tr>
<td>3:20 p.m. to</td>
<td></td>
</tr>
<tr>
<td>4:35 p.m.</td>
<td></td>
</tr>
</tbody>
</table>

**Street Level - Kansas City Convention Center**

**Room 2101**
- A Magic of Pauses: Poetry Editors on Collaborative Writing and Editing Practices  
  *First Time’s The Charm: Debut Newsmen on How to Debut*
  *Beyond Books: Alternative Cancer in Writing*
  *The Page Blinks Back: Image, Text & Screen*
  *Building Writing Collectives that Empower and Support Outside the Institution*

**Room 2102A**
- Queering Kansas: LGBTQ+ Writers in the Heartland  
  *Raising More Than One Voice: Polyvocal and Multivocal Poetries*
  *Dazzling Multiplicity of the Actual: Nonfiction Hybridity & Interdisciplinary Expressions*
  *Everyone is Multilingual: Inviting All Languages into the Writing Classroom, Sponsored by ALTA*

**Room 2102B**
- Step Soothingly!  
  *Navigating Age-Based Audiences: Adult to Picture Book & Everything In Between*
  *A Writer in Art School: Fostering Meaningful Interdisciplinary Expressions*
  *Hybridity and the case of the active reader*

**Room 2103A**
- Re-Membering Past and Present: The Practice of Documentary Poetry  
  *Writing Non-Writers to Write: Teaching Outside of the English Department*
  *Embodiment Promotes, Embodiment Sentences Coping Mechanisms*
  *The book was better... or was it? Adapting your novel into a screenplay or play*

**Room 2103B**
- Social Justice on the Page: How Writing and Activism Feed Each Other  
  *Artificial Intelligence & Real Creativity: AI in the CW Classroom*
  *Putting the Living Stt Talking about the Dead*
  *Finding & Creating Community as a Writer, Sponsored by WITS Alliance*
  *Beyond the Signed Copy: Lessons from Writers who are also Booksellers*

**Room 2103C**
- DIY Your Lit Mag: How to Build a Literary Magazine From the Ground Up  
  *It’s Alive... It’s Alive! Using Horror Film Aesthetics in Poetry*
  *Writing Miscarriage, Child Loss, and Complicated Childbirth in the Post-Box Era*
  *What I Wish I Would Have Known: Considerations for First Books and Far Beyond*
  *Writing and the day job: How writers maintain a living outside of academics*

**Room 2104A**
- Fictionalizing Marginalized Histories: India, Jamaican, Japanese, USA  
  *Finding Your Own Rhythm: Writing Practices For Neurodiverse/Diabiled Writers*
  *African Diaspora Cancer*
  *Women Reclaim the Page: Generative Writing to Heal Burnout*
  *Thinking Beyond the Page: Reaching & Creating Community*

**Room 2104B**
- Sound & Color: Poets and Visual Artists in Exquisite Exchange  
  *The Haik Versetot*
  *Low-Stakes Creative Writing in a High-Stakes School: Upper Story*
  *Fostering Digital Literacies through Creative Composition*
  *To Keep or Not to Keep: Shifting Models in the Post-pandemic Workshop*

**Room 2105**
- Creating Literary Community for All: Literary Centers & Reaching the Underserved  
  *All About Audiosbooks: Top 10 Questions Finally Answered!*
  *Toward a Poetics of Tenderness: Hagiographic Masculinity & The Poetic Imagination*
  *Biography: The Radical Work of Writing Lives*
  *Reproductive Poetics: Writing About Reproductive Choice, Loss, and Justice*

**Room 2207**
- How Food invokes Poetry  
  *Indian Writers Challenge State Violence*
  *Space, Lines, and Mattering: The journey of discovery through spoken word*
  *Art Belongs to Everyone: Giving Literature and Art a New Voice*

**Room 2208**
- The Epigenetics of Joy: Writing Judaism Beyond Trauma  
  *Split/Lip Press 10th Anniversary Reading*
  *This is Nebraska: Approaching the State We’re In*
  *Celebrating Four Decades of the Affichiasm Poets: A Multiglene Reading*
  *Crafting the Complexity of Jewish Women’s Lives*

**Room 2209**
- Navigating stormy waters: Telling your tales when they’re hard stories to tell  
  *Queer Latinx Men & Vulnerability*
  *Queer As In: A Reading of Debut Trans and Nonbinary Poets*
  *Norman Dubie: A Critical Legacy*

### Evening Events

<table>
<thead>
<tr>
<th>Time</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:00 p.m. to</td>
<td></td>
</tr>
<tr>
<td>6:15 p.m.</td>
<td></td>
</tr>
<tr>
<td>6:00 p.m. to</td>
<td></td>
</tr>
<tr>
<td>7:30 p.m.</td>
<td></td>
</tr>
</tbody>
</table>

**Isbeer AWP**
- Room 2208, Kansas City Convention Center, Street Level

**Two-Year College Creative Writing Caucus**
- Room 2103B, Kansas City Convention Center, Street Level

**LGBTQ+ Writers Caucus**
- Room 2215C, Kansas City Convention Center, Street Level

**UMKC Friends of Creative Writing Reception**
- 12th Street Room, Marriott Kansas City Downtown, Street Level

**Writer to Writer Mentorship Program Reception**
- Basic A, Marriott Kansas City Downtown, Second Level

**AWP HBCU Fellowship Program Reception**
- Basic B, Marriott Kansas City Downtown, Second Level

**Emerson & AWP**
- Basic C, Marriott Kansas City Downtown, Second Level

**Lambda Literary Presents a LGBTQ+ Reception**
- Mary Lou Williams AB, Marriott Kansas City Downtown, Third Level

**University of Missouri Creative Writing Cocktail Hour**
- Bennie Moten AB, Marriott Kansas City Downtown, Second Level

**UM MFA/PhD & Greenfield Farms Writers Residency: A New Front Poets for the Deep South**
- Julia Lee A, Marriott Kansas City Downtown, Third Level

**Reception, Hosted by Adelphi University Low-residency MFA Program in Creative Writing**
- Julia Lee B, Marriott Kansas City Downtown, Third Level
### Thursday Schedule of Events continued

<table>
<thead>
<tr>
<th>Time</th>
<th>Venue</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 a.m. to</td>
<td>Room 220</td>
<td>A new canon: 5 writers remaking the American West</td>
</tr>
<tr>
<td>10:15 a.m.</td>
<td>Room 220</td>
<td>Decolonizing American Literature: The Goals, Challenges, and Strategies of Writers</td>
</tr>
<tr>
<td>10:35 a.m. to</td>
<td>Room 221</td>
<td>Writers on the Margins of the Margins: Writing as Advocacy with/ in Poetry's Multilingual World</td>
</tr>
<tr>
<td>11:50 a.m.</td>
<td>Room 221</td>
<td>Write On! Literary Centers on Promoting Sustainable Youth Communities</td>
</tr>
<tr>
<td>12:10 p.m. to</td>
<td>Room 221B</td>
<td>Sin Frontiers: Navigating, Representing, and Publishing Latinx Authors</td>
</tr>
<tr>
<td>12:15 p.m.</td>
<td>Room 221B</td>
<td>We’re you collaborate with me? BIPOC Writers on the Margins of the Margins</td>
</tr>
<tr>
<td>1:25 p.m.</td>
<td>Room 221B</td>
<td>The Loneliness of the Slow Essay: On writing books that take forever</td>
</tr>
<tr>
<td>1:45 p.m. to</td>
<td>Room 221B</td>
<td>Snap, Crackle, Please: Telling Our Stories in 300 Words or Less</td>
</tr>
<tr>
<td>3:00 p.m.</td>
<td>Room 221B</td>
<td>The Many Roles of the Black Writer: An Appreciation of Calvin C. Herndon</td>
</tr>
<tr>
<td>9:00 a.m. to</td>
<td>Room 221C</td>
<td>Internationalism and Identity: A Need for Magazines to Transcend Borders</td>
</tr>
<tr>
<td>10:15 a.m.</td>
<td>Room 221C</td>
<td>Storytelling through Hermit Crab Flash: Exploring Borrowed Forms</td>
</tr>
<tr>
<td>10:35 a.m.</td>
<td>Room 221C</td>
<td>Writing Under the Influence: Accessing the Unknown through Divination</td>
</tr>
<tr>
<td>11:50 a.m.</td>
<td>Room 221C</td>
<td>Poets Against Walls: An Anthology/ Handbook for Writing Past the Checkpoints</td>
</tr>
<tr>
<td>12:10 p.m.</td>
<td>Room 221C</td>
<td>Memoirs-in-Essays: Shaking Up the Memoir</td>
</tr>
<tr>
<td>12:15 p.m.</td>
<td>Room 221C</td>
<td>Reimagining Kansas: Anarchy, Islamic Hope, and Godly Plans</td>
</tr>
<tr>
<td>1:25 p.m.</td>
<td>Room 221C</td>
<td>Writing in Written-Off Spaces: Literary Nonprofit in Advocacy &amp; Outreach</td>
</tr>
<tr>
<td>1:45 p.m. to</td>
<td>Room 221C</td>
<td>It’s a Crime! Genre Fiction’s Bad Rap (Short) in Academia’s Mean Streets</td>
</tr>
<tr>
<td>3:00 p.m.</td>
<td>Room 221C</td>
<td>Talking About That Book Life: A Publishing Round Robin</td>
</tr>
<tr>
<td>9:00 a.m.</td>
<td>Grand Ballroom A</td>
<td>NBF Presents: Crafting Coming-of-Age</td>
</tr>
<tr>
<td>10:15 a.m.</td>
<td>Grand Ballroom A</td>
<td>Grand Ballroom D: AWP Program Directors’ Plenary Assembly</td>
</tr>
</tbody>
</table>

### Level 2, Kansas City Convention Center

<table>
<thead>
<tr>
<th>Time</th>
<th>Venue</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 a.m.</td>
<td>Room 2502A</td>
<td>A new canon: 5 writers remaking the American West</td>
</tr>
<tr>
<td>10:15 a.m.</td>
<td>Room 2502A</td>
<td>Decolonizing American Literature: The Goals, Challenges, and Strategies of Writers</td>
</tr>
<tr>
<td>10:35 a.m.</td>
<td>Room 2502A</td>
<td>Memoirs-in-Essays: Shaking Up the Memoir</td>
</tr>
<tr>
<td>11:50 a.m.</td>
<td>Room 2502A</td>
<td>Writing as Advocacy with/ in Poetry’s Multilingual World</td>
</tr>
<tr>
<td>12:10 p.m.</td>
<td>Room 2502A</td>
<td>Write On! Literary Centers on Promoting Sustainable Youth Communities</td>
</tr>
<tr>
<td>12:15 p.m.</td>
<td>Room 2502B</td>
<td>The Language of Leaving: Puerto Rican Writers on the Margins of the Margins</td>
</tr>
<tr>
<td>1:25 p.m.</td>
<td>Room 2502B</td>
<td>The Unraveling of Fiction: The Role of Research in Fiction Writing</td>
</tr>
<tr>
<td>1:45 p.m. to</td>
<td>Room 2502B</td>
<td>Revision as ‘Trans’ Praxis</td>
</tr>
<tr>
<td>3:00 p.m.</td>
<td>Room 2502B</td>
<td>Queer Spaciation: Trauma, Gender, Transing Gender</td>
</tr>
<tr>
<td>9:00 a.m.</td>
<td>Room 2503AB</td>
<td>The Language of Leaving: Puerto Rican Writers on the Margins of the Margins</td>
</tr>
<tr>
<td>10:15 a.m.</td>
<td>Room 2503AB</td>
<td>Fragmented Inheritances: Lyric Essay and the Recollection of the Canon</td>
</tr>
<tr>
<td>10:35 a.m.</td>
<td>Room 2503AB</td>
<td>How True Must Fiction Be? – The Role of Research in Fiction Writing</td>
</tr>
<tr>
<td>11:50 a.m.</td>
<td>Room 2503AB</td>
<td>Reimagining Kansas: Anarchy, Islamic Hope, and Godly Plans</td>
</tr>
<tr>
<td>12:10 p.m.</td>
<td>Room 2503AB</td>
<td>(Re)Vision: Creating a Sustainable Writing Community</td>
</tr>
<tr>
<td>12:15 p.m.</td>
<td>Room 2503AB</td>
<td>Ethos of Writing the Other: Nonnorms in Literary Writing</td>
</tr>
<tr>
<td>1:25 p.m.</td>
<td>Room 2503AB</td>
<td>Ethical Life: Writing the World of Nonnorms in Literary Writing</td>
</tr>
<tr>
<td>1:45 p.m.</td>
<td>Room 2503AB</td>
<td>Gathering Evidence: Crime Fiction as social commentary</td>
</tr>
<tr>
<td>3:00 p.m.</td>
<td>Room 2503AB</td>
<td>Writing Narrative Video Games</td>
</tr>
</tbody>
</table>

### Level 3, Kansas City Convention Center

<table>
<thead>
<tr>
<th>Time</th>
<th>Venue</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 a.m.</td>
<td>Room 3501AB</td>
<td>Experiential Learning, Multimodality, &amp; the Publishing Classroom, Oh My!</td>
</tr>
<tr>
<td>10:15 a.m.</td>
<td>Room 3501AB</td>
<td>Lit Mag Explore Challenges &amp; Methods of Expanding Diversity, Equity &amp; Inclusion</td>
</tr>
<tr>
<td>10:35 a.m.</td>
<td>Room 3501AB</td>
<td>Writing as Advocacy with/ in Poetry’s Multilingual World</td>
</tr>
<tr>
<td>11:50 a.m.</td>
<td>Room 3501AB</td>
<td>It’s a Crime! Genre Fiction’s Bad Rap (Short) in Academia’s Mean Streets</td>
</tr>
<tr>
<td>12:10 p.m.</td>
<td>Room 3501AB</td>
<td>A Perfect Fit: Debut Short Story Collections &amp; University Presses</td>
</tr>
<tr>
<td>12:15 p.m.</td>
<td>Room 3501CD</td>
<td>Pathways to Publishing for Indie Authors of Color</td>
</tr>
<tr>
<td>1:25 p.m.</td>
<td>Room 3501CD</td>
<td>Ripped (Gently) from the Headlines: The Ethics of Writing Fiction Based on Fact</td>
</tr>
<tr>
<td>1:45 p.m.</td>
<td>Room 3501CD</td>
<td>Celebrating the Strength &amp; Resilience of BIPOC Communities</td>
</tr>
<tr>
<td>3:00 p.m.</td>
<td>Room 3501CD</td>
<td>What is an Author – Off the Net!</td>
</tr>
<tr>
<td>9:00 a.m.</td>
<td>Room 3501GH</td>
<td>Beyond the Debut: Publisher-One-Night-Stands &amp; Long-Term Relationships</td>
</tr>
<tr>
<td>10:15 a.m.</td>
<td>Room 3501GH</td>
<td>Legal and Ethical Issues in Memoir, Hosted by the Authors Guild</td>
</tr>
<tr>
<td>10:35 a.m.</td>
<td>Room 3501GH</td>
<td>Writing Life As A Long Game: From Emerging to the Established Writer</td>
</tr>
<tr>
<td>11:50 a.m.</td>
<td>Room 3501GH</td>
<td>Pathways to Success: Practical and Personal Tips for Getting Published</td>
</tr>
<tr>
<td>12:10 p.m.</td>
<td>Room 3501GH</td>
<td>About That Book Life: A Publishing Round Robin</td>
</tr>
<tr>
<td>12:15 p.m.</td>
<td>Room 3501EF</td>
<td>Wait...I Can Use “Cunt” in a Poem?</td>
</tr>
<tr>
<td>1:25 p.m.</td>
<td>Room 3501EF</td>
<td>Shaking Up the Memoir from Middle America</td>
</tr>
<tr>
<td>1:45 p.m.</td>
<td>Room 3501EF</td>
<td>In the Tempered Dark: Contemporary Poets Transcending Elegy</td>
</tr>
<tr>
<td>3:00 p.m.</td>
<td>Room 3501EF</td>
<td>Black Women Leading</td>
</tr>
</tbody>
</table>

### Exhibit Halls D&E, Level 3

<table>
<thead>
<tr>
<th>Time</th>
<th>Venue</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 a.m.</td>
<td>Bookfair Stage</td>
<td>Bookshop.org For All</td>
</tr>
<tr>
<td>10:15 a.m.</td>
<td>Bookfair Stage</td>
<td>Naugatuck River Review and Wordplay Reading!</td>
</tr>
<tr>
<td>11:00 a.m.</td>
<td>Bookfair Stage</td>
<td>The Han Party: Is Multi-Generational Dialogue Unifying for Women</td>
</tr>
<tr>
<td>12:15 p.m.</td>
<td>Bookfair Stage</td>
<td>Writing Travel and Place: A Conversation</td>
</tr>
</tbody>
</table>

### Evening Events (cont.)

<table>
<thead>
<tr>
<th>Time</th>
<th>Venue</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:30 p.m.</td>
<td>Grand Ballroom A</td>
<td>#AWP24 Keynote Address by Jericho Brown</td>
</tr>
<tr>
<td>7:45 p.m.</td>
<td>Grand Ballroom A</td>
<td>Grand Ballroom A, Kansas City Convention Center, Level 2</td>
</tr>
<tr>
<td>8:00 p.m.</td>
<td>Grand Ballroom A</td>
<td>Indigenous-Aboriginal American Writers Caucus</td>
</tr>
<tr>
<td>8:00 p.m.</td>
<td>Kansas City Convention Center, Level 2</td>
<td>AWP Program Directors’ Plenary Assembly</td>
</tr>
</tbody>
</table>
### Friday Schedule of Events

<table>
<thead>
<tr>
<th>Time</th>
<th>Room 2101</th>
<th>Room 2102A</th>
<th>Room 2102B</th>
<th>Room 2103A</th>
<th>Room 2103B</th>
<th>Room 2103C</th>
<th>Room 2104A</th>
<th>Room 2104B</th>
<th>Room 2105</th>
<th>Room 2207</th>
<th>Room 2208</th>
<th>Room 2209</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 a.m.</td>
<td>Queer Architectures: New Models for Memoir</td>
<td>Amplifying Ukrainian Voices in the English-Speaking Literary Environment I</td>
<td>Bridging the Diaspora: A Bilingual Reading by Letras Boricuas Fellows</td>
<td>What Authors Need to Know about Generative AI and Copyright</td>
<td>Generative Poetry Workshops: Take ‘Em or Teach ‘Em</td>
<td>Defying Category: How to Sell, Edit and Market a Genre-Bending Novel</td>
<td>Writing Interracial Narratives</td>
<td>Defining Environmental Fictions: Writers and Editors Discuss</td>
<td>How Writing Transforms: From the Pen to the Screen</td>
<td>Adjacent Assembly</td>
<td>“To Conform a Thing and Give Thanks”: Rereading Mary Swanston</td>
<td>A tribute to Don DeLillo: a literary vandal and bad citizen</td>
</tr>
<tr>
<td>10:15 a.m.</td>
<td>Breaking the Rules on Chapbooks: New Approaches to an Old Form</td>
<td>Archiving into Art: Jewish Writers Explore the Document</td>
<td>The Impact of Dorothy DE</td>
<td>How to Be Your Own Agent</td>
<td>When Every Word Is A Spoon: Disabled Writers on the Accommodations We Need</td>
<td>Ethical Representation: A Literary-Agent Panel Sponsored by the Association of American Literary Agents (AALA)</td>
<td>Translation as Poetics, Sponsored by ALTA</td>
<td>Pollin, Pest, Lakes, &amp; Plains: Writing Poems In The Midwest</td>
<td>Draft, Draft, Goose: The Thinking Behind Writing</td>
<td>Supporting Small-Press Authors</td>
<td>Heroic Crowns: On the Values of Difficulty and Doodle</td>
<td>“Yes, And”: A Bireal Exploration of Genre</td>
</tr>
<tr>
<td>11:15 a.m.</td>
<td>What Authors Need to Know about Generative AI and Copyright</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:30 a.m.</td>
<td>Generative Poetry Workshops: Take ‘Em or Teach ‘Em</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:45 a.m.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00 p.m.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:15 p.m.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:00 p.m.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:15 p.m.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:30 p.m.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:45 p.m.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00 p.m.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:15 p.m.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:30 p.m.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:45 p.m.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00 p.m.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:15 p.m.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:30 p.m.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:45 p.m.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Street Level - Kansas City Convention Center**

### Evening Events

- **4:45 p.m. to 6:15 p.m.**
  - AWP Award Series Reading and Celebration
  - Grand Ballroom D, Kansas City Convention Center, Level 2

- **6:00 p.m. to 7:30 p.m.**
  - National Writer-Parent Meeting
  - 12th Street Room, Marriott Kansas City Downtown, Street Level
  - Writers’ Conferences & Centers Reception
  - Basie B, Marriott Kansas City Downtown, Second Level
  - Semina Writers’ Conference Reception
  - Basie B, Marriott Kansas City Downtown, Second Level
  - NYU Creative Writing Program Public Reception
  - Mary Lois Williams AB, Marriott Kansas City Downtown, Third Level
  - Scarlet Tanager Books: 25th Anniversary Reception
  - Connie Moten AB, Marriott Kansas City Downtown, Third Level
  - University of Nebraska Omaha MFA Reception
  - Julia Lee A, Marriott Kansas City Downtown, Third Level
  - Salmon Poetry Reception for Spring Titles
  - Julia Lee B, Marriott Kansas City Downtown, Third Level
  - The MacGuffin Turns Forty! And a Kirk A, Marriott Kansas City Downtown, Third Level

Events highlighted are part of a professional track, recommended for undergrad, BFA, MFA, and other graduate students.
### Friday Schedule of Events continued

<table>
<thead>
<tr>
<th>Time</th>
<th>Room 2210</th>
<th>Room 2211</th>
<th>Room 2215A</th>
<th>Room 2215B</th>
<th>Room 2215C</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 a.m. to</td>
<td>Diasporic Poetics: Reading by Debut Asian American Poets</td>
<td>Writing and Intellectual Disability: An Inclusive Panel</td>
<td>I Published My First Book After Age 50: A Reading and Conversation</td>
<td>Questions &amp; Wonder: Science in Fiction</td>
<td></td>
</tr>
<tr>
<td>10:15 a.m. to</td>
<td>Nobody’s Mother: Writing Through the Decision to Parent</td>
<td>Margins and Memory: The Craft of Trauma and Truth(s)</td>
<td>Unveiling the Prophetic: Gerald Stern’s Oeuvre Revisited</td>
<td>Life as Laboratory: Using Creative Play as Activism</td>
<td></td>
</tr>
<tr>
<td>11:00 a.m. to</td>
<td>Beyond the Limits of Loss: Translation as Generative Practice, Sponsored by ALTA</td>
<td>Should I Just Give Up?</td>
<td>2024 Writers’ Conferences &amp; Centers (WC&amp;C) Meeting</td>
<td>Summons and Return: How We Write Globally of Our Homes and Other Destinations</td>
<td></td>
</tr>
<tr>
<td>12:15 p.m. to</td>
<td>You Say Narrative: Like it’s a Bad Thing</td>
<td>The Craft and Currency of the Literary Book Review</td>
<td>Ten Years of a Literary Series: Stories from the UPK Poetry &amp; Prose Series</td>
<td>A Turn of the Page: From Journalism to Creative Writing</td>
<td></td>
</tr>
<tr>
<td>1:25 p.m. to</td>
<td>Writing within the Diaspora: on Persian and Armenian Displacement and Literature</td>
<td>Emerson MFA at Forty: Celebrating Four Decades of Writing and Publishing</td>
<td>The Hybrid Memoir: Weaving Personal Narrative with Research</td>
<td>Disabled and D/deaf Writers Caucus</td>
<td></td>
</tr>
<tr>
<td>2:30 p.m. to</td>
<td>Room 2502A</td>
<td>Room 2502B</td>
<td>Room 2503AB</td>
<td>Room 2504AB</td>
<td>Room 2505AB</td>
</tr>
<tr>
<td>1:45 p.m. to</td>
<td>Our First Universe: The Aesthetics of Home in Fiction</td>
<td>Embacing Our Writer Identities: Women of Color Speak candidly about the Journey</td>
<td>Writing to Change the World Through Live Storytelling: Craft Meets Catharsis</td>
<td>Our Souls: Carousing Spaces Against SHUOC &amp; LGBTQA+ Erasure</td>
<td>Latina/o/x Narrative: Including Diverse Experiences from Our Community</td>
</tr>
<tr>
<td>3:00 p.m. to</td>
<td>The Craft of Writing Intersectional Identities in Young Adult Literature</td>
<td>Wings of a Bird in Flight: Posts of the Cuban and Puerto Rican Diaspora</td>
<td>Many Mooses. Many Promised Lands Unseen: A Lecture by Ren Amical Scott</td>
<td>The Against Tradition Tradition: Confrontation &amp; The Press Poem</td>
<td>El latino/a’s Narrative: Including Diverse Experiences from Our Community</td>
</tr>
<tr>
<td>3:15 p.m. to</td>
<td>Creating Community Residencies to Celebrate Queer Writers</td>
<td>Unveiling the Realities</td>
<td>My Feet, Whose Shoes? Writing and Translating “The Other”</td>
<td>Exhusted &amp; Overwhelmed Attempting Queer Joy in 2024</td>
<td>Writing Queer Sex</td>
</tr>
<tr>
<td>3:30 p.m. to</td>
<td>First Generation Creative Writers on Voice, Place, and Belonging</td>
<td>The Life-Changing Power of Memoir: Welcoming Lourner’s Voices</td>
<td>Essential Queer Voices</td>
<td>Everything is Awaful: Sustaining Through Shitstorms and Systemic Obstacles</td>
<td>Writing with Fire: Poetry and Mental Illness</td>
</tr>
<tr>
<td>3:45 p.m. to</td>
<td>The Braided Essay as Change Agent</td>
<td>Becoming a Debut Novelist: The Journey From Book Submission to Book Launch</td>
<td>Becoming a Debut Novelist: The Journey From Book Submission to Book Launch</td>
<td>Chosen Family: Making Kinship Among Queer Poets</td>
<td></td>
</tr>
<tr>
<td>4:00 p.m. to</td>
<td>Room 2506AB</td>
<td>Room 2509AB</td>
<td>Room 2504AC</td>
<td>Room 2506AB</td>
<td></td>
</tr>
<tr>
<td>4:15 p.m. to</td>
<td>Our Unique Voices: Meaning It is our Job, our Place, our Story</td>
<td>Our Unique Voices: Meaning It is our Job, our Place, our Story</td>
<td>Our Unique Voices: Meaning It is our Job, our Place, our Story</td>
<td>Our Unique Voices: Meaning It is our Job, our Place, our Story</td>
<td></td>
</tr>
<tr>
<td>4:30 p.m. to</td>
<td>Language Back: A Reading &amp; Conversation with Indigenous Poets, Sponsored by Indigenous Nations Poets</td>
<td>Black Women As (Keepers of) the Archive: Photographs, Hybrid and Historical Text, Sponsored by Cave Canem</td>
<td>Generations: A Reading &amp; Conversation Sponsored by Blue Flower Arts &amp; The Asian American Writers’ Workshop</td>
<td>Generations: A Reading &amp; Conversation Sponsored by Blue Flower Arts &amp; The Asian American Writers’ Workshop</td>
<td></td>
</tr>
<tr>
<td>4:45 p.m. to</td>
<td>Room 2507AB</td>
<td>Room 2509CC</td>
<td>Room 2506AB</td>
<td>Room 2506AB</td>
<td></td>
</tr>
<tr>
<td>5:00 p.m. to</td>
<td>Black Women As (Keepers of) the Archive: Photographs, Hybrid and Historical Text, Sponsored by Cave Canem</td>
<td>Generations: A Reading &amp; Conversation Sponsored by Blue Flower Arts &amp; The Asian American Writers’ Workshop</td>
<td>Generations: A Reading &amp; Conversation Sponsored by Blue Flower Arts &amp; The Asian American Writers’ Workshop</td>
<td>Generations: A Reading &amp; Conversation Sponsored by Blue Flower Arts &amp; The Asian American Writers’ Workshop</td>
<td></td>
</tr>
<tr>
<td>5:15 p.m. to</td>
<td>Language Back: A Reading &amp; Conversation with Indigenous Poets, Sponsored by Indigenous Nations Poets</td>
<td>Black Women As (Keepers of) the Archive: Photographs, Hybrid and Historical Text, Sponsored by Cave Canem</td>
<td>Generations: A Reading &amp; Conversation Sponsored by Blue Flower Arts &amp; The Asian American Writers’ Workshop</td>
<td>Generations: A Reading &amp; Conversation Sponsored by Blue Flower Arts &amp; The Asian American Writers’ Workshop</td>
<td></td>
</tr>
<tr>
<td>5:30 p.m. to</td>
<td>Room 2509AB</td>
<td>Room 2509CC</td>
<td>Room 2506AB</td>
<td>Room 2506AB</td>
<td></td>
</tr>
<tr>
<td>5:45 p.m. to</td>
<td>Our Unique Voices: Meaning It is our Job, our Place, our Story</td>
<td>Our Unique Voices: Meaning It is our Job, our Place, our Story</td>
<td>Our Unique Voices: Meaning It is our Job, our Place, our Story</td>
<td>Our Unique Voices: Meaning It is our Job, our Place, our Story</td>
<td></td>
</tr>
<tr>
<td>6:00 p.m. to</td>
<td>Room 2509AB</td>
<td>Room 2509CC</td>
<td>Room 2506AB</td>
<td>Room 2506AB</td>
<td></td>
</tr>
<tr>
<td>6:15 p.m. to</td>
<td>Our Unique Voices: Meaning It is our Job, our Place, our Story</td>
<td>Our Unique Voices: Meaning It is our Job, our Place, our Story</td>
<td>Our Unique Voices: Meaning It is our Job, our Place, our Story</td>
<td>Our Unique Voices: Meaning It is our Job, our Place, our Story</td>
<td></td>
</tr>
<tr>
<td>6:30 p.m. to 7:45</td>
<td>Room 2509AB</td>
<td>Room 2509CC</td>
<td>Room 2506AB</td>
<td>Room 2506AB</td>
<td>Room 2202</td>
</tr>
<tr>
<td>p.m. (cont.)</td>
<td>Grand Ballroom A</td>
<td>Grand Ballroom B</td>
<td>Grand Ballroom C</td>
<td>Grand Ballroom D</td>
<td>Exhibit Halls D&amp;E, Level 3</td>
</tr>
</tbody>
</table>

### Evening Events

- **FUSE Caucus:** The Forum for Undergraduate Student Editors and Writers
  - Room 2215B, Kansas City Convention Center, Street Level

- **Arab American Caucus**
  - Room 2215C, Kansas City Convention Center, Street Level

### SPECIAL WORKSHOP:

**How to Fight Book Banning:**
A Workshop with PEN America
- 1:45 p.m. to 5:00 p.m.
- Grand Ballroom C, Kansas City Convention Center, Level 2

**Book Launch Reading for Habitate by Katherine Whitcomb—with Special Guests:**
- 6:30 p.m. to 7:45 p.m.
- Exhibit Halls D&E, Level 3
**Saturday Schedule of Events**

<table>
<thead>
<tr>
<th>9:00 a.m. to 10:15 a.m.</th>
<th>10:35 a.m. to 11:50 a.m.</th>
<th>12:10 p.m. to 1:25 p.m.</th>
<th>1:45 p.m. to 3:00 p.m.</th>
<th>3:20 p.m. to 4:35 p.m.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Room 2101</strong></td>
<td><strong>Room 2102A</strong></td>
<td><strong>Room 2102B</strong></td>
<td><strong>Room 2103A</strong></td>
<td><strong>Room 2103B</strong></td>
</tr>
<tr>
<td>Vision &amp; Re-Vision: Teaching Revision in University &amp; Community Workshops</td>
<td>Dispatches from PhD Land: Perspectives from Inside the Creative Writing Degree</td>
<td>Ten Years of APRF: African Women Poets in the US and their Publication Journeys</td>
<td>Writing the Multilingual Poem: Code-switching Across Cultures</td>
<td>The Fate of the Long Short Story</td>
</tr>
<tr>
<td><strong>Room 2103C</strong></td>
<td><strong>Room 2104A</strong></td>
<td><strong>Room 2104B</strong></td>
<td><strong>Room 2105</strong></td>
<td><strong>Room 2106</strong></td>
</tr>
<tr>
<td>Writers Who Drop</td>
<td>Writing Poetry in English as a Second, Third, Etc Language</td>
<td>Wood You Be: Celebrating the Queer Work &amp; Life of transgendered poets</td>
<td>A Cat's Belly: Structuring Your Debut Collection through Place and Movement</td>
<td>Field Secrets: Balancing Love, Culture, and the Stories We Can't Ignore</td>
</tr>
<tr>
<td><strong>Room 2207</strong></td>
<td><strong>Room 2208</strong></td>
<td><strong>Room 2209</strong></td>
<td><strong>Room 2210</strong></td>
<td><strong>Room 2211</strong></td>
</tr>
</tbody>
</table>

**Events highlighted are part of a professional track, recommended for undergrad, BFA, MFA, and other graduate students.**

**Evening Events**

<table>
<thead>
<tr>
<th>5:00 p.m. to 6:15 p.m.</th>
<th>6:00 p.m. to 7:30 p.m.</th>
<th>6:30 p.m. to 7:45 p.m.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Room 2101</strong></td>
<td><strong>Room 2102A</strong></td>
<td><strong>Room 2103C</strong></td>
</tr>
<tr>
<td>Vision &amp; Re-Vision: Teaching Revision in University &amp; Community Workshops</td>
<td>Dispatches from PhD Land: Perspectives from inside the Creative Writing Degree</td>
<td>Ten Years of APRF: African Women Poets in the US and their Publication Journeys</td>
</tr>
<tr>
<td><strong>Room 2102B</strong></td>
<td><strong>Room 2103A</strong></td>
<td><strong>Room 2104A</strong></td>
</tr>
<tr>
<td>Writing Freely in Florida: Thirty years of the MFA at the University of Miami</td>
<td>Writing for the Ear: How To Create, Launch, and Grow a Podcast</td>
<td>Writing Poetry in English as a Second, Third, Etc Language</td>
</tr>
<tr>
<td><strong>Room 2103B</strong></td>
<td><strong>Room 2104B</strong></td>
<td><strong>Room 2105</strong></td>
</tr>
<tr>
<td>Grief: What is it good for?</td>
<td>Writing Poetry in English as a Second, Third, Etc Language</td>
<td>A Cat's Belly: Structuring Your Debut Collection through Place and Movement</td>
</tr>
<tr>
<td><strong>Room 2106</strong></td>
<td><strong>Room 2207</strong></td>
<td><strong>Room 2208</strong></td>
</tr>
<tr>
<td>Field Secrets: Balancing Love, Culture, and the Stories We Can't Ignore</td>
<td>The Criticism of Translated Books: A Words Without Borders Conversation</td>
<td>A Cat's Belly: Structuring Your Debut Collection through Place and Movement</td>
</tr>
<tr>
<td><strong>Room 2209</strong></td>
<td><strong>Room 2210</strong></td>
<td><strong>Room 2211</strong></td>
</tr>
<tr>
<td>Rebel Voices Only</td>
<td>Writing Literary Editing and Publishing in a Creative Writing Curriculum</td>
<td>The Publishing Process and Interventions for Equity &amp; Inclusion</td>
</tr>
</tbody>
</table>

**Saturday**
### Saturday Schedule of Events continued

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 a.m. to 10:15 a.m.</td>
<td>Room 2210</td>
<td>BkMilk Press 50+ Anniversary Reading</td>
</tr>
<tr>
<td>10:35 a.m. to 11:50 a.m.</td>
<td>Room 2211</td>
<td>Keeping It Lit: Nurturing a Literary Journal Program at Two-Year Colleges</td>
</tr>
<tr>
<td>12:10 p.m. to 1:25 p.m.</td>
<td>Room 2215A</td>
<td>Opening the Book on Publishing Pedagogy</td>
</tr>
<tr>
<td>1:45 p.m. to 3:00 p.m.</td>
<td>Room 221B</td>
<td>LitNet Meeting</td>
</tr>
<tr>
<td>3:20 p.m. to 4:35 p.m.</td>
<td>Room 2215C</td>
<td>Mango Is Not My Only Metaphor: South Asian Writers on Fiction in the 2020s</td>
</tr>
</tbody>
</table>

### Level 2, Kansas City Convention Center

| Room 2502A | Readings From Wheatley at 250 Black Woman Poets Reimagine the Verse of Phillis Wheatley Peters |
| Room 2502B | To Doctorate or Not: Creative Writers on Earning a PhD |
| Room 2503AB| We Belong: People of Color Accounting, Critiquing, and Reshaping Artist Residencies |
| Room 2504AB| The Mean Season: Intolerance and Threats in the Classroom |
| Room 2505AB| Going Small—Writers (and a Publisher) Dish on the Small Press Experience |
| Grand Ballroom A | Acts of Love: Brian Turner, Katie Farris & Major Jackson Read & converse, Sponsored by Alice James Books |
| Grand Ballroom B | Futures for SWANA Poetry: Mizra Hotes, Imam Meral & Nofe Naga in Conversation |

### Level 3, Kansas City Convention Center

| Room 3501AB | The Fine Art of Craft Talking |
| Room 3501CD | Writing the Literary Sex Scene: Demolishing the Male Gaze |
| Room 3501GH | Down to the Wire: The Nuts and Bolts of Editing a Manuscript to Publication |
| Room 3501EF | (Trans)centered Trans Poetics in the Age of Anti-traumatism |

### Exhibit Halls D&E, Level 3

| Bookfair Stage | Passion to Page to Publishing |
| Set and Setting: Changing Your Spark to Spark Your Mindset | Lightning Readings by Writer to Writer Alumni | Tapaslo Press: Twenty-Fifth Anniversary Reading: Transcendence and Diversity |
DISCOUNTS ON ALL TITLES!

BOOK SIGNINGS TO BE ANNOUNCED!
indicates a book signing at our booth, scan the QR code or visit weslpress.org/awp for the schedule

BOOTH 3114
westpress.org/awp
40% discount on all books

DANIELLE VOGEL
A LIBRARY OF LIGHT

Fierce Elegy
Peter Gizzi

PETER GIZZI
FIerce Elegy

CALVIN C. HERNTON
SELECTED POEMS

ERIKA LEWIS
MAHOGANY

reading
Friday, 7-8 PM
Kazim Ali
Remica Bingham-Risher
Erica Lewis
Evie Shockley
Danielle Vogel

RECORDS BOOKS & WINE
3502 Gillam Road

BLISS BOOKS & WINE
3502 Gillam Road

ERIKA LEWIS
MAHOGANY

SUKUN
Kazim Ali
New and Selected Poems

RECORDS BOOKS & WINE
3502 Gillam Road

ERIKA LEWIS
MAHOGANY

SELECTED POEMS

CALVIN C. HERNTON

DANIELLE VOGEL
A LIBRARY OF LIGHT

ERIKA LEWIS
MAHOGANY

REMICA BINGHAM-RISHER
ROOM SWEEP HOME

ERIKA LEWIS
MAHOGANY

ERIKA LEWIS
MAHOGANY

fahima ife
SEPTET FOR THE LUMINOUS ONES

BOOTH #3114

TROPHIC CASCADE
Camille Dungy

DONNA STONECIPHER
THE RUINS OF NOSTALGIA

THE UNIVERSITY OF ARIZONA PRESS

new from

THE UNIVERSITY OF ARIZONA PRESS

BOOTH #821

Winner of the Academy of American Poets' Ambroggio Prize

uapress.arizona.edu

uapress.arizona.edu

Use the code AZAWP24 for 35% off!
The Kurt Brown Prizes
AWP awarded three scholarships to emerging writers to attend a writer’s conference, center festival, retreat, or residency. This award is sunsetting this year, but stay tuned for the new ways AWP plans to support WC&Cs in the future!

2023 Winners
Allison Hong Merrill
(Creative Nonfiction)
Njoroge Mungai
(Fiction)
Matthew Weitman
(Poetry)

National Program Directors’ Prize
AWP awarded the 2023 National Program Directors’ Prize to two undergraduate literary magazines in the categories of content and design. Now the AWP Prizes for Undergrad Lit Mag, keep an eye on our website for updates to this celebration of undergraduate writers and editors.

2023 Content Winner
Lewis & Clark Literary Review #49, bone meal
Lewis & Clark College
Selected by DeMisty D. Bellinger-Delfeld, Fitchburg State University

2023 Design Winner
Grub Street #71
Towson University
Selected by Travis Kowalski, York College of Pennsylvania

Small Press Publisher Award
AWP’s Small Press Publisher Award is an annual prize for nonprofit presses and literary journals that recognizes the important role such organizations play in publishing creative works and introducing new authors to the reading public. The award acknowledges the hard work, creativity, and innovation of these presses and journals, and honors their contributions to the literary landscape through their publication of consistently excellent work. In even years, the award is given to a journal, and, in odd years, to a press.

2023 Winner
Dzanc Books

2023 Finalists
Four Way Books
Nomadic Press

2023 Judges
Jennifer (JP) Penne, Portland Community College
Carey Solemo, Alice James Books
Deborah Jackson Taffa, Institute of American Indian Arts

The George Garrett Award
Contemporary literature and AWP have benefited from the efforts of many teachers, writers, editors, and administrators who have done their utmost to help the next generation of writers find their way as artists and as literary professionals. In bestowing the annual George Garrett Award for Outstanding Community Service in Literature, AWP recognizes a few of those individuals who have made notable donations of care, time, labor, and money to support writers and their literary accomplishments.

Dr. Duriel E. Harris was awarded the 2023 George Garrett Award for Outstanding Community Service in Literature at our annual conference.

George Garrett Award

AWP Contests Winners
awpwriter.org/contests

The George Garrett Award
Contemporary literature and AWP have benefited from the efforts of many teachers, writers, editors, and administrators who have done their utmost to help the next generation of writers find their way as artists and as literary professionals. In bestowing the annual George Garrett Award for Outstanding Community Service in Literature, AWP recognizes a few of those individuals who have made notable donations of care, time, labor, and money to support writers and their literary accomplishments.

Dr. Duriel E. Harris was awarded the 2023 George Garrett Award for Outstanding Community Service in Literature at our annual conference.
**AWP Contest Winners**

**2023 Intro Journals Project Winners**

**Intro Journals Winners: Poetry continued**

**Honorable Mention**

"Some Wound of Color"  
Nate Metz  
Santa Clara University

"Letters from Atlantis"  
Duran Barton  
University of Illinois at Chicago

"open upon Hunt’s Scapegoat (1856)"  
Savannah Moss-Rogers  
University of Central Arkansas

"Hurricane Season"  
Chelsea Hill  
University of Illinois at Urbana-Champaign

"A Smile is not a convincing argument"  
Monir Ghosalzadeh Bazarrash  
Purdue University

"Kylla"  
M. Sage Flint  
Central Washington University

"Apophasis Poem"  
Jennifer Lord  
Texas Tech University

"Blood & Gut’s"  
Charlotte Smith  
Old College

"What Blood Remembers"  
Akira Rinos  
University of Illinois at Urbana-Champaign

"Your Lovely Gaze"  
Tayna Ali-Antal  
Marshall University

Selected by Jennifer Moore

"Ghost Fugue"  
Sara Yarrestyen  
Northwestern University

"Sadie"  
Shannon Moran  
University of Missouri Kansas City

"Visiting a Friend on a Snowy Night"  
Cheng HsIo  
University of Utah

"Three Days After My Mom Starts Hospice, My Son Can’t Sleep"  
Jennifer Loyd  
Central Washington University

"Fruiting Bodies"  
Sasheene Feather Denny  
University of Mississippi

"Blood & Guts"  
Sekoykyoji  
University of Alabama

"Queer Paramas at the Dua Lippa Concert"  
Kurt Ostrow  
The Ohio State University

"My Problem Was I Didn’t Leave Him"  
Allison Field Bell  
University of Utah

"What Blood Remembers"  
Akira Rinos  
University of Illinois at Urbana-Champaign

"Your Lovely Gaze"  
Tayna Ali-Antal  
Marshall University

Selected by Gwenn Kibby

"A Vanishing"  
Blake Church  
Purdue University

"Deborah Forever"  
Kasey Peters  
University of Nebraska-Lincoln

"For Someone"  
Madeline Simms  
University of Alabama

"The Archer"  
Jacob M. Hall  
University of Utah

"Wisdom Teeth"  
Lina Kowula  
Eastern Washington University

"Sadie"  
Reed Magazine

"Ghost Eulogy"  
Winners: Poetry

Intro Journals

**2023 AWP Award Series**

AWP sponsors the Award Series, an annual competition for the publication of excellent new book-length works. The competition is open to all authors writing in English regardless of nationality or residence and is available to published and unpublished authors alike.

**2023 AWP Award Series Winners**

**Bret Sheppard**

2023 Donald Hall Prize for Poetry

Abigail Hope  
University of Pittsburgh Press

Heidi E. Erdrich, Judge: "Heidi’s deep understanding of the Anishinaabe experience, the relationships, realities, lived, oral, creative, utter–ice of the Anishinaabe in these poetic portraits of characters. There’s a rich mouth of work–such poems alive or subtracted from what a human can know. This is like in some gorgeous zero-zero gaps. These poems encourage us, even if defined by knowing absence, to mark the present and live, simply live, ice, water, wind."

Bret Sheppard grew up in various parts of Alaska, including the villages of Angakuk and Honover Hill on the North Slope. Recent poems have appeared or are forthcoming in the Florida Review, Miami University Review, Southern Review, and Michigan Quarterly Review, which awarded him the Golden Pen Prize. He is the author of Place Where Presence Was (University of Tampa, 2021), winner of the 2021 Connecticut Book Award in poetry and a Forewords INDIES Book of the Year (Sun: Prairie Dweller (University of Tampa, 2016), winner of the Tampa Review Prize and a 2020 Lambda Literary Award. He also co-edited the anthology, The Poetry of Capital (University of Wisconsin Press, 2021), which features work that addresses the economic challenges of our moment. He is a professor and Director of Creative Writing at the University of Hartford.

**Jay Baron Nicorvo**

2023 Sue William Silverman Prize for Creative Nonfiction

Best Copy Available: A Memoir  
University of Georgia Press

Geoff Dyrr, Judge: "The (true) story unfolding in this copy is almost too much for Black but that relationship also makes it difficult to put down. The virus is ugly, dangerous, compelling and, above all, appropriate."

Jay Baron Nicorvo has published a novel, The Shaded Grand (St. Martin’s Press), and a poetry collection, Shadowbox (Stark, 2018). Nicorvo’s nonfiction has twice been named “Notable” in Best American Essays. His writing has been featured on NPR and PBS NewsHour. He’s served as an educator, writer, and a growth story and a story about how the world changes and affects our self-definition, condition, and place within it. The relationships are not familiar but not cliché, surprising but not sensational. I love the honesty and openness of this novel."

Ben Grossberg is the author of two full-length books of poetry, including My Husband Would Never Say: A Book of Unfinished Lives (University of Tampa, 2020), winner of the 2021 Connecticut Book Award in poetry and a Forewords INDIES Book of the Year (Sun: Prairie Dweller (University of Tampa, 2016), winner of the Tampa Review Prize and a 2020 Lambda Literary Award. He also co-edited the anthology, The Poetry of Capital (University of Wisconsin Press, 2021), which features work that addresses the economic challenges of our moment. He is a professor and Director of Creative Writing at the University of Hartford.

**Molly Oligun**

2023 Grace Paley Prize for Short Fiction

The Sea Gives Up the Dead  
Rein Hein Press

Carmen Maria Machado, Judge: "It could not be more exciting for this haunting, lush, prose-poetry collection—reading it, I am reminded of how I felt when I first encountered Karen Russell's St. Lucy’s Home for Girls Raised by Wolves. Gorgeously written, imaginative, startling—Sea Gives Up the Dead is a wonderkammer of beasts and surrealism."

Molly Oligun is a queer writer and educator based in Seattle. Her fiction has appeared in Perid-quarter, Redmiddare, The Normal School, River Styx, Quarterly West, and others. She was a recipient of the Loft Mentor Series fellowship in 2019, and was awarded the 2023 AWP sounds Like Fiction Prize with Jacki Hedeman, she is the creator of the queer science fiction audio-drama The Fantastic Powder. Also with Jacki Hedeman, she is the author of the screenplay Without Apology, which placed in the top five for the 2020 Write LA Competition, a finalist for the Dead Vioce 2019 Screenwriting Lab, and a Second Rounder for the 2018 Austin Film Festival Script Competition. She lives small cats, crows, and monsters of all kinds.
Creative Writing at Hollins:
Write the next chapter of an epic.


Most of all, a vibrant, supportive community.

www.hollins.edu/jacksoncenter

THE WRITING PROGRAM

The Center for The Literary Arts
Washington University in St. Louis

CLA explores how creative practice can change the world around us. We seek to unite communities within and beyond academia by reimagining vital literary art-making in the 21st century locally and globally.

Learn more: literaryarts.wustl.edu

THE WRITING PROGRAM

Northeast Ohio Master of Fine Arts
The nation’s only consortial MFA writing program

Master of Fine Arts in Creative Writing
More than sixty years of achievement in poetry, fiction, and nonfiction.

Bachelor of Arts with minor or concentration in creative writing
Where students mature into authors.

www.hollins.edu/jacksoncenter
The following individuals are participating in one or more conference events. To find the event description for each participant, match the participant's full name with the corresponding code in the schedule of events. Event codes beginning with W take place on Wednesday, R on Thursday, F on Friday, and S on Saturday.

<table>
<thead>
<tr>
<th>V: Virtual</th>
<th>W: Wednesday</th>
<th>T: Thursday</th>
<th>F: Friday</th>
<th>S: Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>
2024 WC&C Member Programs

- Aegean Arts Circle Writing Workshops
- [margins.] literary conference + festival
- Alderworks Alaska Writers & Artists Retreat
- Banff Centre for Arts and Creativity
- Bardley
- Birds & Muses
- Bread Loaf Writers’ Conferences
- Brink Literacy Project
- Chicago Writers Association
- DFW Writer’s Workshop
- DISQUIET: The Dzanc Books International Literary Program in Lisbon, Portugal
- Farmhouse Screenwriting Intensive Retreat
- Fresh Water Fresh Voices
- Furious Flower Poetry Center
- Hedgebrook
- Historical Novel Society North America
- Iowa Summer Writing Festival
- Juniper Summer Writing Institute & Institute for Young Writers
- Kachemak Bay Writers’ Conference
- Kansas Writers Conference
- Kaz Conference Writing Workshop
- Kenyon Review
- LaGuardia Community College’s Creative Writing Club
- Larksong Writers Place
- Leopardi Writing Conference
- Longleaf Writers’ Conference @ Seaside, FL
- Maximum Impact
- Mesa Verde Writers Conference
- Mindful Poet Retreats
- Murphy Writing of Stockton University
- New York State Summer Writers Institute
- North Carolina Writers’ Network
- North Words Writers Symposium
- Pacific University Master of Fine Arts in Writing
- Paris Café Writing
- Poetry of Resilience
- Postgraduate Writers’ Conference
- Rebirth Your Book
- Sarah Lawrence College Writing Institute
- South Porch Artists Residency
- The Creativity Workshop
- The Loft Literary Center
- The Muse Writers Center
- The Narrative Project
- The YMCA’s Downtown Writers Center
- Tinker Mountain Writers’ Workshops
- 20th Annual Eckerd College Writers’ Conference: Writers in Paradise
- Washington Writers Conference
- Write On, Door County
- Writeaways
- Writers’ League of Texas (WLT)
- Writing Heights Writers Association
- Writing Studio 23

LETAS LATINAS
CELEBRATING 20 YEARS
2004-2024

INSTITUTE FOR LATINO STUDIES
AT THE UNIVERSITY OF NOTRE DAME

20th Anniversary Events

01/25/24
Eduardo C. Corral
Carmen Catayud
The Arts Club of Washington
Washington, D.C.

02/22/24
Gina Franco
Edgar García
Sheila Maldonado
The Poetry Center at University of Arizona
Tuscon, AZ

03/21/24
Aracelis Girmay
Diannely Antigua
Yosnia Montilla
Jasminne Mendez
The Poetry Foundation
Chicago, IL

03/23/24
Ada Limón
Carmen Giménez
Jordana Restrepo Rhodes
University of Notre Dame
South Bend, IN

09/12/24
Alexandra Lytton Regalado
Jordan Pérez
The Betsy
a collaboration with SWWIM (Supporting Women Writers in Miami)
Miami, FL

10/16/24
Richard Blanco
Rigoberto González
University of Notre Dame
South Bend, IN

11/11/24
Valerie Martínez
Blas Falconer
O.B. Hardison series
Folger Library
Washington, D.C.

12/04/24
Rodrigo Toscano
Roberto Tejada
San Jose State University
San Jose, CA

dornsife.usc.edu/cwphd

PH.D. IN CREATIVE WRITING LITERATURE PROGRAM
at the University of Southern California

USC Dornsife
College of Letters, Arts and Sciences
Department of English

160
WRITE YOUR BOOK IN MIAMI!

PROSE • POETRY
SPANISH-LANGUAGE

Emerging Writer Fellowships

$50,000 stipend • Nationally recognized mentors
12-month residency in Miami • Community engagements

APPLY BY APRIL 30, 2024 / No application fee

Complete information: MiamiBookFair.com/fellowships

“The Miami Book Fair Emerging Writer Fellowships are supported by The Jorge M. Pérez Family Foundation at The Miami Foundation and the Cornelia T. Bailey Foundation

“We believe that while we may write in solitude, we work together as a community to bring our art into the world.”
—Elizabeth Knapp, Ph.D., MFA program director and award-winning author of Requiem with an Amulet in Its Beak (Washington Writers’ Publishing House, 2019)

LOW-RESIDENCY MFA IN CREATIVE WRITING AT HOOD COLLEGE

Concentrations in fiction or poetry. One-on-one faculty mentorship. Optional study abroad in Prague.

FIND YOUR RHYTHM. FIND YOUR COMMUNITY. FIND YOUR VOICE.

APPLY BY APRIL 15, 2024 TO JOIN OUR FIRST SUMMER RESIDENCY.

hood.edu/creativewriting

New Classics from UNM Press

Visit Us in Booth 738!

Exhibitions: Essays on Art and Atrocity
Johanne Dubrow
978-0-8263-6526-2
$19.95 paper

Ingenious Pleasures: An Anthology of Punk, Trash, and Camp in Twentieth-Century Poetry
Drew Gardner
978-0-8263-6493-7
$29.95 paper

The Art of Brevity: Crafting the Very Short Story
Grant Faulkner
978-0-8263-6473-9
$19.95 paper

Toxic Feedback: Helping Writers Survive and Thrive
Joni B. Cole
978-0-8263-6483-8
$19.95 paper

Visit Us in Booth 738!

UNIVERSITY OF NEW MEXICO PRESS • unmpress.com
### 2024 AWP Member Programs

<table>
<thead>
<tr>
<th>University Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agnes Scott College</td>
</tr>
<tr>
<td>Albion College</td>
</tr>
<tr>
<td>Allegheny College</td>
</tr>
<tr>
<td>Alma College MFA</td>
</tr>
<tr>
<td>Amherst College Community College</td>
</tr>
<tr>
<td>Antioch University</td>
</tr>
<tr>
<td>Appalachian University School for the Arts and Technology</td>
</tr>
<tr>
<td>Arcadia University</td>
</tr>
<tr>
<td>Arkansas State University</td>
</tr>
<tr>
<td>Auburn University</td>
</tr>
<tr>
<td>Austin Peay State University</td>
</tr>
<tr>
<td>Ball State University</td>
</tr>
<tr>
<td>Barry University</td>
</tr>
<tr>
<td>Baruch College</td>
</tr>
<tr>
<td>Binghamton University</td>
</tr>
<tr>
<td>Bluffton College Studio Low-Res MFA</td>
</tr>
<tr>
<td>Boise State University</td>
</tr>
<tr>
<td>Boston University</td>
</tr>
<tr>
<td>Bowling Green State University</td>
</tr>
<tr>
<td>Brigham Young University</td>
</tr>
<tr>
<td>Brookdale Community College</td>
</tr>
<tr>
<td>Brown University</td>
</tr>
<tr>
<td>Bucknell University</td>
</tr>
<tr>
<td>Butler University</td>
</tr>
<tr>
<td>California Baptist University</td>
</tr>
<tr>
<td>California Institute of Integral Studies</td>
</tr>
<tr>
<td>California Institute of the Arts (CalArts)</td>
</tr>
<tr>
<td>California State University, Fullerton</td>
</tr>
<tr>
<td>California State University, Los Angeles</td>
</tr>
<tr>
<td>California State University, Northridge</td>
</tr>
<tr>
<td>California State University, San Diego</td>
</tr>
<tr>
<td>California State University, San Francisco</td>
</tr>
<tr>
<td>Cal Poly Pomona University</td>
</tr>
<tr>
<td>Caltech College of Architecture</td>
</tr>
<tr>
<td>California State University, Stanislaus</td>
</tr>
<tr>
<td>California State University, Springfield</td>
</tr>
<tr>
<td>Cal State University, Fullerton</td>
</tr>
<tr>
<td>College of Charleston</td>
</tr>
<tr>
<td>College of Charleston BA / MFA in Writing</td>
</tr>
<tr>
<td>College of Charleston Southern College and Conservatory of Music</td>
</tr>
<tr>
<td>CofC Creative Writing Program</td>
</tr>
<tr>
<td>College of DuPage</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Sciences</td>
</tr>
<tr>
<td>College of DuPage College of Arts and Science...</td>
</tr>
</tbody>
</table>
Kathleen was the oldest of five children, a twelve-year-old from Lubbock, Texas, whose evangelical family eschewed public education for homeschooling, and science for literal interpretations of the Bible. Then her father, a former air force pilot, was diagnosed with cancer at the age of thirty-eight. And, “it was like throwing gasoline on the Holy Spirit.” Stirred by her mother, the family committed to an extreme diet and sought deliverance from equally extreme sources: a traveling tent preacher, a Malaysian holy man, a local faith-healer who led services called “Miracles on 34th Street.”

What they didn’t know at the time was that their lives were entangled with a larger, less visible environmental catastrophe. Fire-fighting foams containing carcinogenic compounds had contaminated the drinking water of every military site where her father worked. Commonly referred to as “forever chemicals,” the presence of PFAs in West Texas besieged a landscape already burdened with vanishing water, taking up residence in wells and in the bloodstream of people who lived there. An arresting memoir of love and unbending religion, Loos of Earth captures the desperate futility and unbending religious faith that devastated a family, leaving them waiting for a miracle that would never come.

“A Question of Value
Stories from the Life of an Auctioneer
Robert Brunk
220 pages $11.00 paper

The After
A Veteran’s Notes on Coming Home
Michael Ramos
156 pages $18.95 paper

Comet! Comet! Where? Where?
Essays
James Seay
144 pages $17.95 paper

Everywhere the Undrowned
A Memoir of Survival and Imagination
Stephanie Clare Smith
Great Circle Books
142 pages $20.00 paper

Looking for Andy Griffith
A Father’s Journey
Evan Dalton Smith
224 pages $18.00 cloth

Far from the Rooftop of the World
Travels among Tibetan Refugees on Four Continents
Amy Yee
270 pages $23.00 paper

KATHLEEN DOROTHY BLACKBURN
is a lecturer at the University of Chicago Creative Writing program. She is a Pushcart Prize nominee whose work has appeared in Bellingham Review, Crazyhorse, Colorado Review, DLA-GRAM, and River Teeth, and was listed as notable in Best American Essays.

“Kathleen Dorothy Blackburn rolls out of Texas like a tornado of rainbows. You think her voice is tender as a hymn, then she uses it to kick in your back door and steal your bourbon. The song she’s singing is as melancholy and rocking as your favorite Joe Ely record. This book is that good.”

—LUIS ALBERTO URREA, AUTHOR OF GOODNIGHT, IRENE
#AWP25
SEE YOU NEXT YEAR IN LOS ANGELES, MARCH 26–29, 2025!