

2021 AWP Conference & Bookfair
March 3-6, 2021

Tentative List of Accepted Events for #AWP21

AWP is currently in ongoing discussions with Kansas City concerning the March 2021 conference. While taking part in the discussions, we are continuing to monitor CDC, state, and local guidelines to determine the safest option for the conference.

In the meantime, as we continue to be in contact with Kansas City, AWP is moving forward with plans for a virtual version of #AWP21. Regardless of whether #AWP21 has an in-person component, all #AWP21 content and programming will be made available virtually in March 2021. We hope you will register, and we look forward to connecting in March!

This list of accepted events for the 2021 AWP Conference & Bookfair is tentative as we wait to receive confirmation from all event organizers and participants. We are also working to ensure that each participant does not participate in more than two events. The final conference schedule will be posted later this fall at awpwriter.org.

The list is organized by event type: panel discussions (pg. 3), pedagogy events (pg. 43), and readings (pg. 49). Within these categories, events are alphabetized by title. Event titles and descriptions have not been edited for grammar or content. AWP believes in freedom of expression and open debate, and the views and opinions expressed in these event titles and descriptions may not necessarily reflect the views of AWP's staff, board of directors, or members.

The 2021 AWP Conference & Bookfair will feature over 250 events and hundreds of presenters. The events that will be held as part of the 2021 Conference & Bookfair consist of cancelled #AWP20 events that were formally deferred to #AWP21 by their event organizer and new events proposed this year by first-time event organizers. The deferred #AWP20 events went through the proposal submission process in 2019 and were selected by the 2020 San Antonio Conference Subcommittee. All new event proposals submitted this summer were evaluated by the [2021 Conference Subcommittee](#). Visit the page [How Events Are Selected](#) for details about how the conference subcommittees made their selections.

AWP's conference subcommittee worked hard to shape a diverse schedule for #AWP21, creating the best possible balance among genres, presenters, and topics. Every year, there are a number of high-quality events that have to be left off the schedule due to space limitations. Although the pool of submissions was highly competitive, we did our best to ensure that the conference belongs to AWP's numerous and varied constituencies. In addition to the 144 events that were formally deferred by their event organizer from #AWP20, we tentatively accepted 108 events out of the 266 new proposals submitted by first-time event organizers.

For more information about the extent to which various communities participate in the conference, please see [Communities of #AWP21](#).

Please feel free to contact us at events@awpwriter.org with any questions you may have about this list. For more information about the 2021 Conference & Bookfair, please visit our website.

Panels

A {Trans} History of Poetry (M. McDonough, Mud Howard, Kay Ulanday Barrett, Jay Mercado, Tere Fowler)

Queer and Trans people are gifted archivists. We have to be, otherwise, who would remember us? How would we be remembered? Often, we must dig up lineages, languages, and traditions that accurately reflect our lives. Valuable cultural artifacts that were deliberately stolen or erased. In this panel, 4 trans poets offer their insights on how poetry and history interplay in their personal work, and how in unearthing profound connections to the past, trans-poetics creates the future.

A Foot in the Door: How to Break into the Book Industry Post MFA (Elizabeth DeMeo, Anthony Blake, Jenny Tinghui Zhang, Frank Johnson)

This panel will bring together recent graduates of Creative Writing MFA programs who are now beginning careers within the book industry—at Tin House, Open Letter, Jack Jones Literary Arts, and Adroit Journal. We'll discuss what drew us towards this industry, and outline steps you can take within MFA programs (lit mag work, internships, publishing reviews/interviews) to prepare. We'll also discuss how to market yourself for a publishing job, and what it's like to work in publishing with an MFA.

A Mind of One's Own: An Asset-Based Look at Writing from Mental Difference (Sara Henning, Destiny Birdsong, David Ebenbach, Katy Richey, Susanne Antonetta)

"Would I rather be neurotypical?" writes Sejal Shah. "Maybe; it would be easier. But would I be me?" Psychiatric diagnoses can be significant challenges. And yet, for some writers, one's worldview, voice, and creative journey are grounded in those challenges and experiences. Without romanticizing, this panel of neurodiverse writers will offer an asset-based view that suggests surprising, positive, and in fact joyful ways in which mental difference may shape writers, personally and literarily.

A Tribute to Alan Shapiro (Jonathan Farmer, Angel Nafis, Michael Collier, David Tomas Martinez)

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

Adaptation: Navigating YA Waters in Film and Television (Mary Kuryla, Karol Hoeffner, David Clawson, Eugene Yelchin)

This panel explores the possibilities and pitfalls of YA novels and Middle-grade fiction as IP fodder for the Hollywood Machine. Screenwriters/prose writers discuss the challenges of developing source material for Hollywood and the complex relationship between these two

entities. Television and film tell stories in different ways from books, and writers will leave with a clearer understanding of both the business and process of adapting material from one medium to another.

African Diaspora Caucus

Uniting attendees from across disciplines, the African Diaspora Caucus will provide a forum for discussions of careers, best practices for teaching creative writing, and obtaining the MFA or PhD. We will work with AWP's affinity caucuses to develop national diversity benchmarks for creative writing programs, and will collaborate with board and staff to ensure that AWP programs meet the needs of diaspora writers. This caucus will be an inclusive space that reflects the pluralities in our community. This meeting does not require a registration to attend.

After Sexual Misconduct: A Community Dialogue for Survivors and Allies (Khadijah Queen, Lynn Melnick, Sarah Cheshire, Cathy Linh Che)

What comes after survival? Through this facilitated dialogue, we hope to create an intentional space for those whose writing has been shaped by sexual misconduct to come together, find solidarity, and discuss ways that we can continue to free our communities from violence, while fostering personal, collective, and creative healing. Open to all survivors and allies.

After The Writing: Small Press Publishing for Debut Authors in a Changed World (addie tsai, nancy au, miah jaffra, faylita hicks, TOMAS MONIZ)

This panel was formed out of the questions and concerns we had/have as authors launching debut novels and full-length short story and essay collections with small presses shortly before, during, and following the height of the Covid-19 pandemic. We will share how we research publishers and literary agents, our motivations for accepting offers, our experiences during the final revision process, and what we hope for out of our books (professionally, personally, artistically). One of our primary ho

All About Anthologies (Lilly Dancyger, Rowan Hisayo Buchanan, Elissa Washuta, Celeste Doaks, Sari Botton)

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

Animal Representation in Children's Books: Craft, Challenges, Radical Change (Mary Quattlebaum, J. Albert Mann, Victoria Wells Arms, Suma Subramaniam, Evan Griffith)

Published authors, a literary agent and a former editor explore changes in animal representation in children's fiction and nonfiction and identify gaps to be addressed. We discuss ways to move beyond value judgements and anthropomorphism to better craft animals on the page--which, in turn, can help broaden children's perception of the natural world. We

share strong examples and examine how this more realistic representation might serve young readers aware of today's environmental concerns.

Arab American Caucus (Randa Jarrar, Jameelah Lang)

This will be a town-hall style meeting, creating a much needed space for Arab American writers to build and connect within AWP. We invite established and emerging writers, editors, students, scholars, and organizers, and aim for the caucus to facilitate networking and exchange on Arab American literary endeavors, as well as craft, publishing, poetics, and praxis. Our caucus seeks to empower and center the voices of underrepresented Americans with roots in the Arab world, including Black Arabs, queer and trans Arabs, differently bodied Arabs, and stateless Arabs. This meeting does not require a registration to attend.

Art School Writing Faculty Caucus Meeting (Ryan Van Cleave, James Lough, Hugh Behn-Steinberg, Amy Lemmon)

Annual meeting of writing faculty who teach in art and design environments to discuss pedagogy, programming, administration, and general best practices particular to their writing classes and programs. This meeting does not require a registration to attend.

Asian American Caucus

More information about this caucus is forthcoming.

At Home and Out of Place (Megan Harlan, Angela Morales, Patrick Madden, Anne Goldman, Anne Goldman)

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

Behind the Curtain: The Editors Speak! (Christian Kiefer, Emily Nemens, Allison Wright, Adam Ross, Adeena Reitberger)

The submission process can be daunting and mysterious. Most of us use an online submission system and then patiently wait--sometimes for more than a year--before receiving a canned rejection. So what can the average writer do to be a better submitter of their work, to catch an editor's eye, to get past the slush pile? This diverse panel assembles some of the top literary magazine editors in the country to answer your questions about the submissions process and what goes on behind the scenes.

Betrayed: Writing About Family, Friends, and Loved Ones (Helen Fremont, Annie Kim, Lynette D'Amico, Lenore Myka, Lisa Van Orman Hadley)

As poets and prose writers, our creative process is complicated by our anticipation of our loved ones' reactions to our work. We risk harming real-life relationships, and may expose ourselves

and others to legal liability. How do we address these conflicts in our writing and in our lives, and what choices can we make to protect ourselves, our work, and our loved ones? We'll discuss strategies to mitigate the potential for liability and emotional harm before and after publication.

Beyond How-To: The Art of the Craft Essay (K. L. Cook, Margot Livesey, Sven Birkerts, Christopher Castellani, Joan Silber)

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

Beyond Prescriptivism: Finding Our Own Paths to Creativity (Jason Brandt Schaefer, S. Evan Stubblefield, Rashmi Vaish, Chanel Dubofsky, Elizabeth Peterson)

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

Beyond the Brady Bunch: Reinventing the Poem of the American Family (Geffrey Davis, Keetje Kuipers, Erika Meitner, Oliver de la Paz, Blas Falconer)

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

Beyond the Cage: Filipinx American and Filipinx Canadian Writing (C.E. Gatchalian, Patria Rivera)

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

Bi Writers & the Quest for Community and Audience (Ann Tweedy, CB Lee, Elizabeth Hall, Jan Steckel)

This panel, comprised of bi writers from different genres including poetry, creative nonfiction, and young adult fiction, will discuss the strategies they have used to successfully build community and find and increase audience for their work. The discussion will cover social

media groups, the use of writers' platforms such as Goodreads, personal websites, and other means they have used to get the word out. Panelists will also discuss the challenges they have faced and how they overcame them.

Bipolar Writers (Colette Arrand, Shamala Gallagher, Stephanie Heit, Alexandra Mattraw, Nancy Au)

Writers with bipolar disorder discuss the ways that our diagnosis contextualizes our writing lives. Whether or not we write about it, it impacts form, content, career, and community, presenting significant challenges and also opening up possibilities. Though institutions now claim to recognize disability as a protected category, bipolar disorder remains highly stigmatized. We offer this panel to contribute to conversations about neurodivergence, disability studies, and marginalized identities.

Black MuthaWriters: The Politics, Protests, Poetry and Prose of Black Motherhood (Doreen Oliver, Deesha Philyaw, Kelly Glass, Nefertiti Austin, Camille Dungy)

Being Black, female, and an artist is an act of protest. Adding motherhood brings a revolution. How does this revolution appear on the page, the stage, and in the difficult act of getting published – and paid well? In a genre dominated by white women, can our stories gain prominence? This panel, ranging from playwrights to memoirists to poets, straddles the wide artistic terrain of Black motherhood, including health, raising disabled children, adoption, single parenting, sex, and more.

Building Bridges for New Voices: Fellowships and Assistantships in Publishing (Lindsay Lake, KaToya Ellis Fleming, Kate McMullen, Shelby Newsom, Anni Liu)

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

Building Capacity: Fundraising Strategies for Small Literary Publishers, Sponsored by CLMP (Mary Gannon, Neal Thompson, Courtney Hodell, Adriana Gallego)

Hear directly from funders about financial opportunities, best practices for applying for grants, information about the application and reporting process, and best practices for responsible stewardship.

"Can't Take My Eyes Off Of You": Pop Culture Ekphrasis (Dorsey Craft, Alyssa Moore, Tiana Clark, Eleanor Boudreau)

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

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

Carrying pollen from exile to exile—International journals and translation (Marcela Sulak, Wayne Miller, Sarah Coolidge, Eilis O’Neal, Geoffrey Brock)

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

Caucus for K-12 Teachers of Creative Writing (Kenyatta Rogers, Jeremy Wilson, Molly Sutton Kiefer, Allison Campbell, David Welch)

The caucus creates a space where teachers in K–12 schools, as well as those who work part time with young writers, can share their classroom experiences with the hopes of helping one another understand the complex and diverse needs of young writers in the 21st century. The meeting will feature presentations by caucus members to help generate discussion around issues of pedagogy, and how to build a creative writing curriculum that is accessible to students no matter their identity or background. This meeting does not require a registration to attend.

Celebrating John Crawford and West End Press (Julie Parson Nesbitt, Cherrié Moraga, Joseph Bruchac, Ellen Smith, Ebony Isis Booth)

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

Centering Immigrant and Refugee Narratives: A Craft Perspective (Jessica Goudeau, Dina Nayeri, Krystal Sital, Victoria Blanco)

Viet Thanh Nguyen writes, “true justice is creating a world” where displaced persons can “tell their stories and be heard, rather than be dependent on a writer or a representative.” This panel examines representational strategies for writing refugee and immigrant stories as justly as possible. The panelists focus on practical ways to develop a co-writing relationship, interview around trauma, structure narratives, challenge stereotypes, and create essential spaces in a crowded publishing field.

Centering the “I” in Addiction: BIPOC Writers on Crafting Addiction Narratives (Nicole Shawan Junior, Angelique Stevens, Joel L. Daniels, Heather Stokes)

Back when Adidas track suits were buttah, gold names sprawled across knuckles & La Di Da Di bumped from boomboxes, colorful lids & plastic vials signified crack cocaine's impact on the socio-political landscapes of impoverished black and brown communities. This is a panel

discussion that centers the BIPOC addiction experience. BIPOC writers will discuss addiction's impact, challenges inherent to writing about addiction & the need for our addiction narratives in contemporary literary canon.

Children and Art: How Parenting Makes Us Better Writers (Kate Hope Day, Melissa Rivero, Katie Gutierrez, Julia Fine)

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

Close Readings: Experiments in Bibliomemoir (Alden Jones, Stacie Williams, Adam Colman, Stephanie Reents, Kim Adrian)

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

Cold Open: Teaching Poetry in High School (Keith Leonard, Meghan Dunn, Kenyatta Rogers, Michael Bazzett)

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

Comics Editors & Literary Journals (Chris Gavalier, Kristen Radtke, Zach Linge, Gabriel Mambo)

Graphic literature, poetry comics, sequential art -- whatever the term, the hybrid form of image-text sequences in all of its diverse expressions is finding new homes in literary journals, including those that might once have considered comics too lowbrow to publish. Now journal mastheads increasingly include editors devoted specifically to comics. What are the experiences, goals, and challenges of literary comics editors? Find out from five major journals.

Compelling Plots: from the first draft to publishing and marketing (David Heska Wanbli Weiden, Natalie Jenner, Heather Chavez, Quế Mai Nguyễn Phan, Margarita Montimore)

Three-act structure, nonlinear arc, or experimental design? Subplot or counternarrative? A diverse group of best-selling and critically-acclaimed novelists discuss techniques for creating plots that keep readers glued to the page. From literary fiction, crime fiction, historical fiction, women's literature, to magical realism, these authors provide practical strategies for

developing a compelling plot, publishing and marketing it while staying sane in today's tumultuous publishing environment.

Compounding the Line: Visual Poetics in a Word Doc World (Diana Nguyen, Octavio Quintanilla, Isabel OHare, Philip Metres, Jennifer Steinorth)

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

Conflicts of Interest in Literary Criticism (Ilana Masad, Kamil Ahsan, Hope Wabuke, Anjali Enjeti, Jenny Bhatt)

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

Confronting the Question of "Essay vs. Memoir" (Jessie van Eerden, Sydney Tammarine, Kathryn Brittany Jackson, Joanna Eleftheriou, Lina Maria Ferreira Cabeza-Vanegas)

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

Corridas, Cumbias, y Chicana Poetics: Embodiment of Cultural Trauma & Resilience (Leslie Contreras Schwartz, Sara Borjas, Michelle Otero, Vanessa Angélica Villareal, Jennifer Givhan)

Following foremothers including Gloria Anzaldúa, Cherríe Moraga, Ana Castillo, and Sandra Cisneros, five Chicana poets from across the US discuss their interdisciplinary influences and how their intersectional Chicana poetics articulate tensions arising from their focus on the Chicana body in the face of cultural trauma and resilience. They will discuss how the development of their selves, writing, and histories are necessary, connected, and central to the future of Chicana literature.

Crafting with the Words of Others (Heidi Scott, Kristin Hackler, Darlene Ricker, Chip St. Clair)

Ghostwriter enchant and mystify. Equal parts writer, editor, professor, and therapist. They are a rare breed. While they may seem to dwell in the shadows, they are critical to the publishing industry. Hillary Clinton, David Beckham, John F. Kennedy, and Robert Ludlum used ghosts.

Even the Bible relied on ghosts. An estimated 60% of all books at any given time were made possible by ghostwriters. In this session, we pull back the curtain and show you what ghostwriting looks like from the inside.

Creative Writing in Spanish in the United States: A Movement in the Making (Keila Vall de la Ville, Cristina Rivera Garza, Naida Saavedra, Pedro Medina León, María Mínguez Arias)

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

Crippling/ Deafing the Book Tour (Leah Lakshmi Piepzna Samarasinha, Aurora Levins Morales, Naomi Ortiz, Meg Day)

Many of us have been taught that in order to tour and promote our work we must be on the road for weeks, saying yes to every opportunity. This model is inaccessible for many disabled, chronically ill, Deaf and neurodivergent writers (as well as other writers who parent, work or just get tired). On this panel, four disabled and Deaf writers share the ways we've crippled and Deafed the book tour, innovatively publicizing without destroying our bodies or submitting to a lack of access.

Crossover Collaboration: Poets with Visual Artists and Musicians (Jeffrey Bean, Joanna White, Rebecca Morgan Frank, Timothy Liu, Douglas Kearney)

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

Days of the Locust: Conflict and Metaphor in the age of Plague (kt Mather, David Tromblay, Joey Truman, Svetlana Lavochkina)

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

Debuting During a Disaster: What the 2020 Debuts Learned About Book Marketing (Lainey Cameron, Lisa Braxton, Eddy Boudel Tan, Barbara Conrey, Linda Rosen)

2020 was an interesting year to launch any book, never mind a debut novel! Four authors who debut-ed during the pandemic share what they've learned about book promotion.

These four debuts found ways to reach readers, learning much about online marketing under pressure! They hope to equip you with the knowledge to optimize your own book marketing and launches by sharing the tactics that did (and did not) work; including virtual events and engaging booksellers and readers in creative ways.

Difficult Muses and Damaged Gods: On Writing Birthed from Darkness (Lee Ann Roripaugh, Karen McElmurray, Luisa Igloria, Lisa Chavez, Natanya Pulley)

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

Disabled & D/deaf Writers Caucus

More information about this caucus is forthcoming.

Disabled Voices: Disfluent Writers Speak (Adam Giannelli, Jennifer Bartlett, Denise Leto, Rachel Hoge)

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

Embracing the Strange: The Power of Genre-Bending in Fiction (Joy Baglio, Sarah Cody, Sequoia Nagamatsu, Lara Ehrlich, Matthew Lansburgh)

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

Experimenting from Hood to Holler: Affrilachian Poets Doing Experimental Poetics (makalani bandele, Dr. Randall Horton, Keith Wilson, Jerriod Avant)

Like the racial make-up of Appalachia, the tradition of experimental American verse is not all-white. There are robust communities of color in Appalachia just like there is a rich American tradition of experimental poets of color; it stands to reason that there are experimental poets of color within Appalachia. In individual presentations, four Affrilachian Poets will expand on

ongoing conversations with each other on their poetics of experimentation in its theory and praxis. Followed by a Q & A

EXTREME MOTHERHOOD: Writing motherhood when circumstances are out of the ordinary

(Alice Eve Cohen, Marie Myung-Ok Lee, Doreen Oliver, Julie Metz, Gayle Brandeis)

Parenting is easy, said no one ever! But some parenting challenges are extraordinary. What are the complexities of writing stories of extreme motherhood? Why is it important to share, and what are special concerns? How might it benefit individual readers and the larger community? What are the ethics of telling your child's story? The essayists, memoirists, and solo theatre artists on the panel will discuss the artistic and personal complexities of writing about their children and themselves.

Facts vs. Fascism: Women Nonfiction Writers on WWII (Sonya Bilocerkowycz, Julija Šukys, Susanne Paola Antonetta, Cade Leebron, Inara Verzemnieks)

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

Fat & Queer: from Proposal to Publication (Bruce Owens Grimm, Miguel M. Morales, Tiff Joshua TJ Ferentini)

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

Figure, Image, Form: Diverse Ekphrasis in Contemporary Poetry (Eric Tran, Charles Kell, makalani bandele, Jane Satterfield, Katherine Barrett Swett)

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

Financial Realities in Fictional Spaces (Elizabeth Gonzalez James, Kate Milliken, Eddy Boudel Tan, Casey E. Berger, Sarah T. Bond)

Broad economic trends such as recessions, globalization, and increased automation shape history and impact the lives of everyone on the planet. But how do economic realities inform

fictional worlds and constrain characters? In this panel we will explore the ways money informs character and shapes story, and how fiction will have to respond to the lived reality of a post-COVID world of high unemployment and housing insecurity.

For Colored Girls' Fam, Friends, Fans: A Celebration of Ntozake Shange (Tamara J. Madison, Amanda Johnston, Remica Bingham-Risher, Gabrielle Lawrence-Cormier, JP Howard)

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

For the Ancestors--Literary Conduit of the Divine (Natasha Herring, Virginia Vasquez, Allia Abdullah-Matta, McKinley Melton, Morgan James Peter)

This panel/reading explores writers (Jayne Cortez, Tyehimba Jess, Stephen Graham Jones, Nnedi Okorafor, Sonia Sanchez, and Puerto Rican poets) whose works engage African cosmology, culture, history, and spirits of the divine. Panelists discuss African Diasporic identities and representative voices who resist colonial and oppressive silence(s) to foster healing, and explore local and global BIPOC (Black, Indigenous, People of Color) who use the word/craft as conduits of transformative justice.

For the Culture: the challenges of being authentic, informed, and unique (Michaeljulius Y. Idani, Okwudili Nebeolisa, Vivek Gowda, Kindra Lidge, Janelle Prevost)

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

Free Verse: Making a Life Outside the Tenure Stream (Paul Guest, Ada Limón, Victoria Chang, Maggie Smith, Jasmine V. Bailey)

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

From Darkness to Light: Unearthing Family Secrets in Memoir (Joanna Rakoff, Dani Shapiro, Grace Talusan, Garrard Conley, Tova Mirvis)

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

From Magnolias to Meth: Place in the Southern Short Story (Susan Finch, Angela Mitchell, Stephanie Powell Watts, Crystal Wilkinson, Michael Croley)

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

From Memoir to the Personal Essay: Race Studies Today (Bridgett Davis, Emily Bernard, Tisa Bryant, Artress Bethany White)

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

From Microblogs to Book Deals: the Tumblr Writing Community's Impact (Eric Boyd, Devon Price, Mars Sebastian, Erika Swyler, K. Ancrum)

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

Frustrated Pastorals: Burning Fields, Ruined Gardens, Desert Shores (Joseph Campana, Katie Peterson, Jennifer Foerster, Cecily Parks, Sandra Lim)

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

FUSE Caucus 2021 (Jordyn Taylor, Mark O'Connor, Audrey Colombe)

FUSE, which is the Forum for Undergraduate Student Editors, hosts an annual caucus event where undergraduate student writers and editors, accompanied by faculty advisors and mentors, meet to network and discuss issues related to the world of undergraduate literary publishing, editing, and writing. Organizational updates are followed by an open discussion, elections, and event planning for the upcoming year. The focus will be Virtually Yours: Connection, Collaboration, and Professional Growth. This meeting does not require a registration to attend.

Gag Me with Nonfiction: Writing and Publishing Gross Stuff (Clinton Crockett Peters, Angela Pelster-Wiebe, Lina Ferreira, Jill Sisson Quinn, Joey Franklin)

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

Gen X & Millennial Writers on the Border: Controversy, Mutability, & Crisis (Elizabeth Huerta, Adriana Ramírez, Gabino Iglesias, Francisco Cantu)

The US-Mexico border is a controversial place, and the border writer's role is no less controversial. The risk is great: even if the writer gets it right, there's a good chance they still got it wrong. This panel explores craft, research, positionality, and POV as a younger generation of writers from both sides of the river considers writing around and through one of the most defining topics of our time.

Gendered Land: the Meaning of Metaphor in Environmental Writing (Erica Watson, CMarie Fuhrman, Emily Withnall, Keila Vall de la Ville)

Virgin wilderness, fertile land, Mother Nature, barren ground: American English is infused with gendered metaphors describing our landscape, and these metaphors inform our experiences, our cultural identities, and our writing. A diverse panel explores the creative spaces and limitations of these metaphors across genre, examining the settler colonial roots of common perceptions of land and bodies, and the potential such metaphor can offer stories of environmental and social justice and survival.

Get Lost: Redefining Literary Travel Writing (Sarah Beth Childers, Janine Joseph, Tyler Mills, Micah McCrary, Hannah Baker Saltmarsh)

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

Give It a Name: Mental Health and the Writing Life (Bruce Owens Grimm, Sarah Fawn Montgomery, Katie Mullins, Paul Pedroza, Ilana Masad)

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

Here's Why It Matters: Responding to Contemporary Issues in Fiction (Belle Boggs, Deb Olin Unferth, Susan Steinberg, Wayétu Moore, Jakob Guanzon)

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

Hey, You!: Craft and Social Justice Possibilities of You, We, He, She, and They (Sonja Livingston, Monica Berlin, Ira Sukrungruang, Sarah Beth Childers, Elliot Phillips)

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

High Style and Misdemeanors: The Virtues and Vices of Elevated Prose (Lauren Alwan, Anita Felicelli, Olga Zilberbourg, Lillian Howan, Aatif Rashid)

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

Hollywood Endings: Seeing Your Story Adapted for Film (Joanna Rakoff, Adrienne Brodeur, Steven Rowley, Garrard Conley, Eleanor Henderson)

Having a book adapted for film is—whether we admit or not—every writer's dream. But no matter how well the process goes, that dream often isn't quite as glamorous as we imagined. In this panel, five writers with films in various stages of production—from released in theaters, to

shot and edited, to early screenplay development—will dish about the good, the bad, and the ugly of seeing our words—and, in some cases, our lives—portrayed on the screen.

Home in the Diaspora, Poetics of (Owen Lewis, Nathan McClain, Aaron Coleman, Danielle Legros Georges, Eamonn Wall)

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

How do we get free? (Somayeh Shams, Carrie M. Mar, Adrienne G. Perry, Francine Conley)

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

How Libraries Collect Small Press Material (Catherine Blauvelt, Julie Swarstad Johnson, Katherine Litwin, Melissa Eleftherion, Nick Twemlow)

Libraries play a key role in documenting small press activity of the present. In this panel five institutions—New York Public Library, The Poetry Foundation, UA Poetry Center, SFSU Poetry Center, and Emory's Rose Library—will come together to discuss how they discover and collect chapbooks, small print periodicals, zines, hand-bound books and other hard-to-find ephemera. The panel will explain to AWP participants how to increase the visibility of their work for libraries and other institutions.

How Program Directors Sleep at Night: The Dilemma of Debt and Creative Writing (Kevin Clouther, Tod Goldberg, Jen McClanaghan, Kiki Petrosino, Rebecca Johns)

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

"I leave you this poem": A Tribute to Chana Bloch (Andrea Hollander, Rachel Mennies, Danusha Lameris, James Crews, Yehoshua November)

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

appreciations, and finishing with a reading of one of her poems, each panelist will honor Chana as a mentor, poet, friend, and guide.

If not now: Jewish poets and racial justice (Dan Alter, Melisa Cahnmann-Taylor, Alan Shapiro, Chanda Feldman, Alison Pitinii Davis)

How does the struggle for racial justice affect the practice of Jewish poets? In what ways does a Jewish heritage inform writing and literary citizenship? In the larger reckoning around racism, Jewish poets grapple with intersections of Jewish, White, and Black identities. Jewish positions of access, for some, to white privilege, while being target of white supremacy, are complex. But poetic craft can contain difficult honesties. Panelists will read and engage as poets with this critical issue.

IMAGINING GLOBALISATION: FROM CHILDREN'S TALES TO THE INTERWEBBED (Thomas Durwood, Kiran Bhat, Sanaz Fotouhi, Maryam Elika Ansari)

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

In It for the Long Haul: Circulation Building for Literary Magazines, Sponsored by CLMP (David Gibbs, Abigail Serfass, Dani Hedlund, Kellen Braddock)

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

In Limbo: The Dilemma of Digital Thesis Repositories (Alan Soldofsky, Lilly Dayton, Douglas Unger, Lorinda Toledo, Lan Samantha Chang)

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

Indigenous-Aboriginal American Writers Caucus

Indigenous writers and scholars participate fluidly in AWP--teaching, directing affiliated programs, working as independent writers, editors, scholars, and/or within community language revitalization efforts. Annually imparting field-related craft, pedagogy, celebrations, and concerns as programming understood by Indigenous-Native writers from the Americas and surrounding island nations is necessary. AWP Conferences began our caucus discussions in

2010. Essential program development continues in 2021. This meeting does not require a registration to attend.

Interrogating the Racial Past Through Research-Based Poetry (Nzadi Keita, Herman Beavers, Len Lawson, Henk Rossouw, Nathalie F. Anderson)

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

Invincibles: Women Writers Publishing After 50 (Naomi J. Williams, Val Brelinski, Peg Alford Pursell, Jimin Han, Geeta Kothari)

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

Is a Creative Writing PhD Right for Me? (Kara Dorris, Donald Quist, Samyak Shertok, Todd Seabrook, Gwendolyn Edward)

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

Just Getting Started--On Ageism and Debunking Our Expiration Dates (Anjali Enjeti, Kelly Thompson, Karen McElmurray, Yvonne Conza, Jenny Bhatt)

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

Knocking Down Death's Door: How Nonfiction Writers Address Capital Punishment (Leslie Jill Patterson, David Dow, Shani Raine Gilchrist, Jordan Smith)

Panelists will discuss the dig-deep research that takes their work beyond the predictable headlines running in news outlets. How do we interview traumatized witnesses, access records? How do we practice the self-care so necessary for immersion in the death penalty

world? We'll read briefly to show the range of topics: perpetrators/victims, the executioner's hood, gun control, clemency, racist jurors, even museum/art exhibits. Ultimately, we'll answer the question: are we historians or activists?

LAMPLIGHT: Creating a Virtual International Writers' Residency (Veechi Stuart, Amy Sambrooke, Bronwyn Lovell, Moheb Soliman, Jerod Santek)

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

Latin American women writers and filmmakers in translation (Adriana Pacheco, Robin Myers, Isabel Zapata, Carolina Orloff, Liliana Valenzuela)

Although women writers in Latin America are being translated into English in unprecedented numbers, they still struggle to gain recognition. There is an opening and even a boom of these writers' work in translation, but there are few platforms in which to present and talk about their work. In this panel, we moderate a conversation with a podcaster, a translator, a writer, and a small press U.K. editor. We also explore the challenges of translating and adapting Latinx film scripts.

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

Latinx writers are becoming increasingly visible in literary spaces. However, there is still work to be done to address inequalities in access and visibility. The Latinx Writers Caucus creates space for new, emerging, and established writers of varied Latinx identities to network, discuss obstacles to publication (e.g. active oppression and the cultural marginalization of Latinx writers), and discuss panel and event planning that will increase Latinx participation at future AWP conferences. This meeting does not require a registration to attend.

Latinx Writers in the Midwest (José Faus, Huascar Medina, Deanna Muñoz, MG Salazar, Miguel Morales)

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

Lessons from Lambda Literary: Making Space for Queer Craft (Milo Todd, William Johnson, Joseph Cáceres, Nicole Shawan Junior, J K Chukwu)

"What fundamental joy, to relax my shoulders, my jaw, to remove my tongue from the roof of my mouth. For one week, I got to be a person." In a (writing) world not designed for you, it can mean everything to finally have space to exist and create. Join Lambda Literary Fellows as they discuss their experiences from the nation's premier writing retreat for queers in the country, the ways it changed them, and the importance of having space for marginalized writing, networking, and community.

Let's Get Digital: What You Need to Know about Writing for the Web (Whitney Levandusky, Paulette Beete, ShaMyra Sylvester, Lerae Funderburg, Carolyn Supinka)

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

LGBTQ Caucus (Eduardo Ballesterro, Mary Ann Thomas, Lisa Marie Brimmer, Ahimsa Timoteo Bodhrán, Alan Lessik)

The LGBTQ Writers Caucus provides a space for writers who identify as lesbian, gay, bisexual, transgender, or queer to network and discuss common issues and challenges, such as representation and visibility on and off the literary page; and how to incorporate one's personal identity into their professional and academic lives. The Caucus also strives to discuss, develop, and increase queer representation for future AWP conferences, and serve as a supportive community and resource for its members. This meeting does not require a registration to attend.

Life Studies: Poets Writing Biographies of Poets (Peter Filkins, Angela Jackson, Terese Svoboda, Rosanna Warren, David Yezzi)

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

LitMag.edu: Maintaining and Advancing Institutional Legacy with a Student Staff (Ryan Smith, Emma Kuli, Sara Fan, Helen Meservey, Su Cho)

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

Loss, Memory, Transformation: Women Poets and the Elegy (Cara Dees, Yalie Kamara, Allison Adair, Melissa Cundieff, Janine Joseph)

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

Low-Residency Directors' Caucus

More information about this caucus is forthcoming.

Make It New: Creative Empowerment in Independent Small Press Publishing (Sarah Kruse, Carey Salerno, Stephen Motika, Peter Covino, Ryan Murphy)

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

Mangoes or Pizza: Battling Self-Censorship to Write/Right the Self (Farah Habib, Mushtaq Bilal, Sehba Sarwar, Soniah Kamal)

For writers of color, rendering the authentic self in their writing is messy and complicated, especially when the landscape they identify with and write about is the subject of western stereotypes and misrepresentation. How does a writer write freely without having to worry about always looking at oneself through the eyes of the other? Four Pakistani writers discuss how they maintain a genuine voice when writing about themselves as the other in their poetry, fiction, and non-fiction.

Mapping the Experience of Intersectional Trauma and Multiple Identities (Mario Gonzales, Julia Moncur, India Hackle, Michelle Donahue, Ariel Yisreal)

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

Maximizing Virtual Events (Conor Moran, Steph Opitz, Amanda Bullock, Sara Ortiz)

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

Militant Feminist Stories: from Novels to the Small Screen (Aya de Leon, Sarai Walker, Sofia Quintero, Lisa Gray)

From WeNeedDiverseBooks to DignidadLiteraria to BlackLivesMatter to MeToo, stories of people of color, of survivors, and the intersections between various identities are finally breaking through into mainstream visibility in fiction, screen, and public discourse. These three women writers have been creating militant feminist stories in novels and are also part of a wave of more radical storytelling in television.

Misrepresentation and Stigmatization of Suicide in YA Novels About Suicide (Virginia Wood, Minadora Macheret, Carly Susser, Brian Clifton)

1. How should we define the responsibility of YA writers and publishers to represent suicide as a public health issue, in order to avoid common misconception, stigmatization, or taboo associated with the topic? 2. What genre conventions or narrative techniques are privileged over the understanding and analysis the topic deserves? 3. What are some ways YA writers can better represent the complexities of suicide, in an effort to encourage young readers who experience suicidality to seek help?

"My Tongue in the Mouth of My Friend": Literary Translation in Creative Writing (Piotr Florczyk, Mira Rosenthal, Amaia Gabantxo, Mihaela Moscaliuc, Jeff Leong)

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

Navigating Residencies as a Writer of Color (Amanda Galvan Huynh, Rowena Alegria, Alyssa Songsiridej, Mike Soto, Kay Ulanday Barrett)

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

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

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

neuroqueer fiction and begin to consider the possible paths forward for the whole writing community.

New and Known: Poetic Forms and Traditions (Mark Wunderlich, Diane Seuss, Roy G. Guzmán, Eduardo C. Corral, Khaled Mattawa)

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

New Latinx Musicals: Malinalli and The Canción Cannibal Cabaret (Robert Paul Moreira, Amalia Ortiz, Marci McMahon, Cathryn Merla-Watson, Josiah Esquivel)

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

Of Two Minds: Editors Who Are Writers (Jim Cihlar, Heid E. Erdrich, William Johnson, Craig Morgan Teicher, Karen Babine)

The relationship between writers and editors is as storied as the history of publishing itself. An editor must be able to subsume one's own voice in order to attend to another's. Yet there are creative benefits to the writer who also edits. What is the overlap between writing and editing? What does it take to function effectively as both a writer and an editor? In this panel, contemporary writers who are also editors will discuss the practice of being of two minds: editorial and authorial.

Our Name Is Offred: Living the Handmaid's Tale (Elizabeth Isadora Gold, Kate Tuttle, Alisson Wood, Alexandra Kleeman)

Since its publication in 1986, Margaret Atwood's novel *the Handmaid's Tale* has only grown in relevance and popularity. With adaptations from film to opera to graphic novel to the hit television series, as well as Atwood's own sequel, *the Testaments*, forthcoming in fall 2019, this speculative fiction is particularly resonant in 2020. From across genres and perspectives, we will discuss the history, legacy, controversy, and prescience of this canonical—yet topical—work.

Out of Their "Quarrel": Poets Argue with Their History (Andrea Carter Brown, Nick Carbó, Scott Hightower, Andy Young, Megan Sexton)

"Out of the quarrel with others we make rhetoric; out of the quarrel with ourselves we make poetry." After Yeats, four poets from diverse backgrounds reflect on their geographic, cultural,

linguistic, socio-economic, and culinary history. For some it provides a generous metaphor one can draw on with confidence; for others it is a revelation of complicity, a source of reckoning, an occasion for rebellion. For all it is the place where questions and quests are shaped, justice savored or delayed.

Page to Stage Reading: "FLY, The Musical" Aligning History & Folklore (Judy Card, Deborah Ferguson, Kern Jackson, rhonda Mc Lean Nur, Cequita Mckennley)

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

People of the Book: the Sami Rohr Prize Finalists Talk About Jewish Literature (Rachel Kadish, Michael David Lukas, Dalia Rosenfeld, Mark Sarvas, Margot Singer)

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

Personifying the Mag: The Undergrad Literary Magazine as a Campus Personality (Rhonda Krehbiel, Elizabeth Brueggemann, Paris Taylor, Caroline Igo)

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

Poetry and Science: Writing Our Way to Discovery (Lucille Lang Day, Alison Hawthorne Deming, Ann Fisher-Wirth, Allison Adelle Hedge Coke, Elizabeth Bradfield)

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

Poets to Prose: Finding Footing in Multiple Genres and Industries (Remica Bingham-Risher, Ross Gay, Carrie Fountain, Gregory Pardlo, Jon Pineda)

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

Postcards from My Bed: How Autoimmunity Shapes Form, Practice, and Career (Alexa Weinstein, Katie Willingham, Judy Halebsky, Jennifer Militello, Giovanni Singleton)

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

Publishing: The Next Generation (Matthew Batt, Barrie Jean Borich, Chantz Erolin, Joanna Demkiewicz, Chris Santiago)

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

#PublishingPaidMe: Industry Panel w/ BIPOC Writers & Editors (Laura Goode, Denise Andrews, Faylita Hicks, Jihan Forbes)

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

Queering the Essay/Queer Essayists Consider Genre (Jenny Ferguson, Marcos Gonzalez, Kayla Whaley, Danny Ramadan, Tania De Rozario)

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

Radical Healing: What Does It Mean To Be Well? (Jess Row, Lacy Johnson, Kiese Laymon, Marcos Gonzalez, Meghan O'Rourke)

Toni Cade Bambara's *The Salt Eaters* begins: "Are you sure, sweetheart, that you want to be well?" The paradox Bambara names is that truly being "well," feeling healthy or feeling whole, has to do with political and social change, not just choices we make about our own bodies—the kind of healing that requires both individual and collective action. On this panel, five writers discuss how they bring together physical, spiritual, and political health in their work.

Raising the Volume: Women in Translation (Nancy Naomi Carlson, Kazim Ali, Sharon Dolin, Katherine E. Young)

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

Revisiting History: Diverse Approaches to Historical Fiction (Michelle Donahue, Kase Johnstun, Christina Wood Martinez, Aimee Ashcraft, Christa Pirl)

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

Room 222 and the Lineage of Confessional Poetry (Frederick Speers Speers, Mũkoma wa Ngũgĩ, Jacob Strautmann Strautmann, Kirun Kapur, Rachel DeWoskin)

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

Schrodinger's Paradigms: Science As a Literary Act (Atenea Garza, Jenny Qi, Jan Steckel, Pamela McCorduck, Sarah Sala)

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

Science at the Source: Poetic Methods (Rosalie Moffett, Nomi Stone, John James, Rushi Vyas, Kathryn Nuernberger)

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

Screenwriting 101 for the Novelist (Leslie Kreiner Wilson, Tom Provost, Andrea Baltazar)

Many novelists want to transform their book into a marketable screenplay. This panel focuses on the beginning concepts they will need to get started: genre considerations, loglines, beat sheets, treatments, format, writing for a visual medium, the hero's journey, and more.

Screenwriting: Building a Scaffold for Character and Plot (Karol Hoeffner, Mary Kuryla, Beth Serlin, Patty Meyer)

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

Seeking the Ex-Centric: A Conversation with Editors and Translators (Katherine Hedeem , Johannes Goransson, Jeannine Marie Pitas, Michelle Gil-Montero, Jesse Lee Kercheval)

This panel gathers translators and editors to discuss the crucial yet overlooked curatorial aspect of translation. How to resist the forces of (cultural) imperialism? With little time and resources, what criteria for selection should we follow? How to address persistent inequities? Panelists showcase recent projects from various cultural, aesthetic, and geographical peripheries and discuss the complex process of encountering, translating, and building context for poets in English translation.

Serious Daring: Building a Summer Writing Workshop in the Deep South (Margaret McMullan, Mary Miller, Shalanda Stanley, Maurice Ruffin, Liz Egan)

Five Southern writers tell the story of building a residential creative writing workshop for talented youth. Students from diverse backgrounds live and write together as they explore the literary legacy of Mississippians from Eudora Welty to Margaret Walker and craft their own writerly identities. From twenty students to eighty in just five years, the story of the McMullan Young Writers Workshop is a harbinger of the next generation of great writers to emerge from the Deep South.

Shrews, Foxes, Wallflowers: Metaphorizing Women (Kate McIntyre, Karen Leona Anderson, Sarah A. Chavez, Wendy Oleson, Carley Gomez)

This cross-genre discussion explores how animal and plant metaphors are deployed to constrain women in literary texts. Metaphors can shore up power for those who already have it, reifying

the boundary between the rational/civilized/human/(male) and the irrational/wild/animal or plant/(female). We'll spotlight the women writers who reject toxic metaphors that construct hierarchical binaries, instead composing texts celebrating their animal selves, their intricate roots and sun-reaching stalks.

Singing Still: A tribute to LeAnne Howe (Travis HedgeCoke, Oscar Hokeah, Ryan Neighbors, Deborah Taffa, Michael Wasson)

As an award winning poet, playwright, novelist, scholar, and instructor, LeAnne Howe has been instrumental in transforming the landscape of Native American literature over the course of two decades. She has taught in multiple universities, lectured internationally, and helped create seminal works of literary criticism. Come celebrate Howe's' contributions to Native letters, theater, and her recent *Savage Conversations* with members of the Indigenous Aboriginal American Writers Caucus.

Small Press Book, Big Ideas (Erin Hoover, Julia Bouwsma, Marianne Chan, Arisa White, Keith Kopka)

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

Small Press Success: A Business Primer for Both Authors and Publishers (Todd Seabrook, Amanda Miska, Deena Drewis, Abby Beckel, James Brubaker)

Small presses are a vital wellspring of emerging and underrepresented voices, but the financial challenges of running a small press are as present as ever. The successful release requires a savvy, creative, and efficient approach from both publisher and author. Publishers from both independent and institutional presses will discuss the benefits and limitations of small press publishing, and offer insider knowledge on how to best produce and market an author's book while remaining solvent.

Special Problems in Vocabulary: A Tribute to Tony Hoagland (Adrian Blevins, Hayan Charara, Reginald Dwayne Betts, Kevin Prufer, Kay Cosgrove)

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

Speculative Fiction for Dreamers (Matthew David Goodwin, Alex Hernandez, Sarah Rafael Garcia, Frederick Luis Aldama)

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

Spoken Identities: Crafting Character through Slang and Multilingualism (Juliana Delgado Lopera, Emma Ramadan, Ivelisse Rodriguez, Joseph Cassara, Wayetu Moore)

Writers consider how both spoken and internal dialogue is used to create character, as well as illustrate relationships and dynamics between individuals and society at large. Through use of slang, multilingualism, and culturally-specific syntax and vocabulary, writers situate characters in a particular time and place. Dialogue allows one to show characters' lives rather than tell about them, making it a powerful tool to avoid tokenism, while exploring the full diversity of people's experiences.

Stories from the Margins and the Actions they Inspire: Publishing and Leading (Bellamy Shoffner, Sonia Montalvo)

Independently and together, panelists redefine the way literature is used to amplify and empower marginalized voices. They will discuss the development of their respective organizations and the local and global outreach that stems from their publications and writing workshops. Shoffner's *Revolutionary Humans* began as *Hold the Line Magazine*, a literary delve into the intersection of parenthood and social justice. Montalvo's *The Girls Are Al* writer mentors Black girls in the literary arts.

Taking Up Space: Fat Poets Enlarge the Canon (Jessica Rae Bergamino , Diamond Forde, Claudia Cortese, Eduardo C. Corral, Jenn Givhan)

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

Tenemos Tumbao: On Building a Black Latinx Poetics (Malcolm Friend, Jennifer Maritza McCauley, Julian Randall, Jasminne Mendez, Yesenia Montilla)

Black Latinx writers are often excluded when it comes to discourse around Latinx literature, and when included only tend to come from a few specific places and backgrounds. In this panel, five Black Latinx poets from various ethnic and geographical backgrounds will discuss how their upbringings inform their notions of Black Latinidad, and what figures they turn to in building a Black Latinx poetics.

That's Hot: Women Poets Take Back the Sonnet (Sara Henning, Kim Addonizio, Moira Egan, Patricia Smith, Diane Seuss)

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

The American Project and Moral Imagination: Un settling the Narratives (Patricia Jones, John Keene, Cathy Park Hong, Rachel Eliza Griffiths, Brian Turner)

Since the earliest days of European settler colonialism, the "American Project" has comprised meta narratives fostering social, political and economic domination, including enslavement, dispossession of indigenous people, exploitation of natural resources, subjugation of women, and imperialistic adventures. Our cross-genre panel will explore ways that moral imagination and imaginaries are used to un-settle these mythologies to create an open, just, and inclusive vision of the American Project.

The Art of Teaching Writing for Children and Young Adults (Precious McKenzie, Edie Hemingway, Leah Henderson)

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

The Borders Within Families: Writing Through Our Separations and Unknowns (Tanya Rey, Ingrid Rojas Contreras, Yalitza Ferreras, Nancy Jooyoun Kim, Angie Chau)

Borders—geographic, linguistic, intergenerational, carceral—exist everywhere in our complex world, bearing their pervasive weight onto our families. As writers, how do we shape narratives that lap the distance? How do we use language to address the nameless gaps carved into our most intimate relationships? Five women writers from various diasporas read from their work and discuss the ways in which these shifting borders inform their process.

The City and the Country: Writing and Re-Defining "Nature" (Monica Wendel, Emily Alta Hockaday, Danielle Arceneaux, Peggy Robles- Alvarado)

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

The Cooperative Press in a Time of Social Change (Amelia Díaz Ettinger, Jennifer Perrine, Brittney Corrigan, Jessica Mehta)

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

The Craft We Didn't Learn: Retroactive Writing Advice from the Archives (Kendra Sullivan, Iris Cushing, Zohra Saed, Megan Paslawski)

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

The Cultural Contours of Grief (Frankie Rollins, Addie Tsai, Monica Macansantos, Kimi Eisele, Michelle Chikaonda)

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

The Embodied Imagination: what writing projects into the physical world (Eireene Nealand, Alta Ifland, Kate Colby, Kazim Ali)

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

The Emotional Currency of International Writing Programs: Sozopol Seminar's Case (Kelly Luce, Ben Bush, Eireene Nealand, Christopher Castellani, Milena Deleva)

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

The End of the World as We Know It: The Nonfiction of Apocalypse (Beth Peterson, Joni Tevis, Matt Donovan, Desirae Matherly)

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

The Evolution of Truth: How Nonfiction Has Changed Over Time (Mia Herman, Patricia Horvath, Phillip Lopate, Lee Gutkind)

Due to its unconventional evolution, many words get tossed around when talking about creation nonfiction, including essay, memoir, narrative, and reportage. In this panel, attendees will hear from creative nonfiction writers and editors as they recall their first encounters with the genre and reflect on how it has changed over time, thereby enriching our understanding of the genre's complicated history and how that history informs our writing today.

The Futures of Documentary and Investigative Poetries (Solmaz Sharif, Erika Meitner, Craig Santos Perez, Tyehimba Jess, Philip Metres)

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

The Hustle: Learning to Promote Yourself and Your Writing (Joseph Scapellato, Kit Frick, Adrienne Finlay, Jeremy Schraffenberger, Samantha Clark)

You have a book or a book deal, and now you're looking for the most efficient, cost-effective, and interesting ways to start marketing. Whether your book is with a big publisher, small press, or self-published, it is vital to have self-promotion strategies that you feel confident in. As an author, what can you do to move the needle on sales, engage with potential readers, and be well positioned to publish your next book? Authors come together to discuss their own challenges and successes.

The Influence of White Gaze on the production of African Literature (Saddiq Dzukogi, Olufunke Ogundimu, Tola Rotimi Abraham)

This event will attempt to examine the African Literature published in America. The expectation that it should be centered around the White Gaze and negative stereotypes about Africa. African writers have stories, personal experiences, of the influence of the white gaze on our work and its reach into the decisions of agents, editors, and publishers.

The Past is Present: Writing the Legacy of Historical Injustice (Sheila O'Connor, Victoria Blanco, LeAnne Howe, Margaret McMullan)

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

The Perfect Match: Finding the Right Agent for You and Your Work (Michelle Brower, Kent Wolf, Emily Forland, Sarah Domet, Melissa Danaczko)

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

The Screenplay Rewrite: Dos and Don'ts (Leslie Kreiner Wilson, Tom Provost, Andrea Baltazar)

After screenwriters type the last period, they may be tempted to send the screenplay out to producers, agents, managers, and contests. On this panel, screenwriters encourage writers to do many rewrites before they let others see their work as well as offer tips for the dos and don'ts involved in that process.

The So-Called Yellow Rose - Talking With Five Women Texas State Poets Laureate (Emmy Pérez, Jenny Browne, Carrie Fountain, Laurie Ann Guerrero, Carmen Tafolla)

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

The Topical Poem (Rae Armantrout, Stephanie Elliott Prieto, Paolo Javier, Lyn Hejinian, Monica Youn)

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

The Wilds: Sex-Positivity as Disruption (Nancy Au, Miah Jeffra Milla, Tomas Moniz, Haldane King, Carson Beker)

Inspired by Elizabeth Barrette's "Elements of Aversion," writers can "imagine ourselves on the edge...rattle our cages...shake us out of our complacency" through the writing of sex and

sexuality. We will delve into how Queerness, race, sex and consent are explored by writers—across culture and genre (horror, lyrical memoir, Afro-futurism, speculative poetry, literary fiction)—as a means to arrest, to transport readers into the wilds, “to confront ideas we might rather ignore.”

The Woven Verse - an exploration of the Latinx verse novel in kidlit. (Elizabeth Acevedo, David Bowles, Aida Salazar, Guadalupe Garcia McCall, Vickie Vertiz)

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

Thunderbird Series: A Pop-Up of Indigenous-led Literary Space-Making (Shaina Nez, Jay Mercado, Elee Kraljii Gardiner, Chandre Iqugan Szafran)

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

Time Passes: When Life is Long and Art is Short(er) (Derek Palacio, Adrienne Celt, Caitlin Horrocks, Kathleen Rooney, Joseph Scapellato)

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

To Contest or Not to Contest: River Teeth and UNM Press Provide Insight (Elise McHugh, Joe Mackall, Angela Morales, Joan Frank, Phillip Lopate)

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

Transcreación/Transcreation: Literary Translation and Hemispheric Poetics (Andrea Cote Botero, Olivia Lott, Rosa Alcalá, Katherine Hedeem)

Literary translators have always played crucial roles in facilitating poetic exchange and making possible literary dialogues across spatial, temporal, and linguistic borders. This panel brings

together poet-translators of United States and Latin American poetry for a conversation on how our work engages in a hemispheric project. We will discuss the aesthetic, (geo)political, and critical significance of translation as transcreation for inter-American poetics. This panel includes a reading.

Translating Allyship: Smuggling Solidarity Beyond the Anglosphere (Jeremy Tiang, Allison Markin Powell, Alta Price, Heather Cleary, Sean Gasper Bye)

At a time when solidarity across borders is more important than it has ever been, it is vital that we build a global literary community and foster conversations that reach beyond the Anglosphere. There are gaps in our discourse that we are not aware of, until translation exposes them and fills them in. Social justice, diversity, climate change, minority rights of all kinds are worldwide struggles. How can literary translation be a means of making these conversations truly international?

Translation as conversations (Ashwani Kumar, Gábor Lanczkor, Harish Trivedi, Zingonia Zingone, Dr Omid Tofighian)

Is translation a retelling or a faithful version of the original for a newer audience? Is it a shape-shifting conversation across genres and geographies? Or is it a rewriting, recreating of something new and unexpected? Uncover some answers when this globally renowned panel of translators and literary theorists from India, Spain, Hungary, and Iran get together to discuss the same.

Trespassing: On Writing Nature (Kathleen Blackburn, Byron Aspaas, Cecilia Villarruel, Joni Tevis, Amal Ahmed)

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

Tribute to Linda Gregg (Timothy Liu, Tree Swenson, Charif Shanahan, Paisley Rekdal, David Semanki)

This tribute will celebrate the life of Linda Gregg as a poet, mentor, and beloved friend who died on March 20, 2019. Participants will include Tree Swenson, the Director of Hugo House; Paisley Rekdal, the Poet Laureate of Utah; Charif Shanahan, a Stegner Fellow at Stanford University and former undergrad student of Linda's at Princeton University; David Semanki, Linda Gregg's literary executor; & myself, a close friend of Linda's for almost thirty years.

Tribute to Stanley Plumly (David Baker, Jill Bialosky, Patrick Phillips, Liz Countryman, Maggie Smith)

A tribute to Stanley Plumly (1939-2019), one of the most important, admired, and influential teachers of his generation. The author of ten volumes of poetry, including *Old Heart* (2007),

winner of the LA Times Book & Paterson Poetry Prizes, and finalist for the NBA, as well as several books of stunning prose, most notably about Keats, Plumly taught & mentored some of the strongest and most significant poets now writing. Five of them read from his work and remark on his legacy.

Two Year College Caucus Meeting (JoNelle Toriseva, Marianne Taylor, Joe Baumann, Stephanie Lindberg, Marlys Cervantes)

Do you teach at a two-year college? Interested in job opportunities at two-year colleges? Join us for our annual networking meeting. With almost half of all students beginning college careers at two-year colleges, and increasing numbers of MFAs landing two-year college teaching jobs, the future of creative writing courses and programs at our campuses looks bright. We'll discuss teaching at the two-year college, hold a short business meeting, and provide tangible resources for faculty. This meeting does not require a registration to attend.

United States of Writing: Strengthening Literary Communities Nationwide (Ricardo Hernandez, Kelly Harris, Lupe Mendez, Justin Rogers)

In 2019, Poets & Writers launched United States of Writing with a commitment to deepen its service to writers nationwide as the organization celebrates its 50th Anniversary. Poets & Writers staff and its outreach coordinators in Detroit, Houston, and New Orleans will share experiences from the project's inaugural year including how they've used events, convenings, and social media to build community across genres and neighborhoods.

Untold Stories: Whose Stories Do We Read? (Ava Homa, Nguyễn Phan Quế Mai, Jennifer J. Chow, Nancy Johnson, Julie Carrick Dalton)

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

Voice is Dead: Or, How to Get to the Future of Poetry (Sarah Vap, Danielle Pafunda, Katie Jean Shinkle, Bojan Louis, Cindy Arrieu-King)

In poet as compulsive confessor, poem's vessel, magician conjuring illusory speakers, or paradoxical ally to human-decentering tech--voice flickers, flares, persists. Climate change and drone warfare whisper over us, a wall to divide continents clangs, drug-resistant germs sweep the globe in subsonic secrecy. What's the value of a warning cry? Is voice now gratuitous, hilarious, irresponsible, a mirage, essential to the maintenance of a human record, saving grace, or literal last gasp.

We'll Give You Something To Laugh About: Navigating Disability Through Humor (Dianne Bilyak, Jim LeBrecht, Terry Galloway, Jonathan Mooney, Teresa Milbrodt)

This panel gathers together a group of disability activists who work in a variety of creative genres to discuss how humor functions in disability narratives. After briefly sharing excerpts

from our work we'll consider: Are any topics taboo? What's the fine line between laughing at or laughing with? Does the use of humor give typical people permission to mock others? When you grow up using humor as a defense mechanism, what's underneath that's also important to share?

We're Here, We're Queer: LGBTQ+ Small Presses and Journals Speak Up (Luiza Flynn-Goodlett, tammy lynne stoner, Jack Kaulfus, Dena Rod)

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

What To Expect When You're Expecting A Book (Clare Beams, R.L. Maizes, Chaitali Sen, Charlie Eskew, Irina Reyn)

You sold your debut book! Now what? Experienced authors discuss what happens from the sale of a book to publication and beyond. Topics include the contract, edits and copyedits, the dreaded author questionnaire, first and second pass pages, the cover, blurbs, title changes, marketing and promotion, publicity, ARCs, interviews, book tours, and reviews. The birth of a book brings happy surprises, inevitable disappointments, and lots of stress. Panelists offer advice to on how to handle it all.

What's Poetry Got to Do With It?: Creative Writing in the Wider World (Samantha Fain, Chloe Martinez, Helena Mesa, Annie Finch, Patrycja Humienik)

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

Where Fact Becomes Fiction: Short Stories and Novels as Science Communication (Amanda Niehaus, Krissy Kneen, Helen Marshall, Ted Chiang, Anne Charnock)

Worldwide, public attitudes toward science are shifting as scientific information is inundated by and confused with opinions, speculations, and falsehoods. Our panel will explore the role of fiction in communicating scientific facts—as a means of contextualising ideas, applying them to everyday lives, and reaching more-diverse audiences. We will draw on our own and others' work to share writing and research techniques that weave science into stories organically.

Who Are Adoptees and Who Has the Right to Write about Them? (Marci Calabretta Cancio-Bello, Tiana Nobile, Leah Silvius, Ansley Moon)

Books featuring adoption have garnered attention in recent years, and yet, many portrayals of adoptees in literature continue to be one-dimensional. This panel will take a critical look at

adoptee representations in several examples of contemporary literature in order to interrogate the ways in which adoptee narratives reflect broader understandings of adoptee identity. We will also examine the consequences that such problematic depictions can have on US international relations and policy-making

Who Tells Your Story: Analyzing Appropriation in Literature and Writing (SJ Sindu, Octavia C. Saenz, Zora Squish Pruitt, Jiana Johnson, Andrea Saravia Pérez)

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

Witness at a Distance (Andy Smart, Randall Horton, Lisa Allen, Quintin Collins, Stephen Kuusisto)

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

Women Poets Sharing their Success Stories & Immigrant Experiences Through Poetry (Kalpna Singh-Chitnis, Shadab Zeest Hashmi, Deema Shehabi, Pramila Venkateswaran, Usha Akella)

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

Women's Caucus (Jennifer Givhan, Hafizah Geter, Lynn Melnick, Anel Flores, Melissa Studdard)

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.). This year's panel includes two guest editors who will speak and answer questions about publishing and what they look for in manuscripts. The Women's Caucus is an inclusive space and welcomes the diverse perspectives of women writers. This meeting does not require a registration to attend.

Words to condense the world: crafting short stories to reveal diverse universes (Sheryl J. Bize-Boutte, Akash Rumade, Rochelle Potkar, Tina Egnoski, Carlos José Pérez Sámano)

An exploration of the elements of craft that makes short stories a form full of potential. A path of discovery of diverse approaches to this genre, through the intersectionalities of origin, race,

gender, age, occupation, religion, etc. to the possibilities of building stories that anyone can feel identified with.

Working Together: Writers and Journal Editors in Dialogue (Alyssa Greene, Yilin Wang, Jenny Ferguson, Kerry Seljak-Byrne)

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

Working with Literary Agents: Insider Advice for Small Press Publishers, Sponsored by CLMP (Jisu Kim, Sonali Chanchani, Erin Harris, Michelle Brower)

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

Writers, of Color, Christian, Jewish, Muslim, LGBTQ, Confront the Holocaust (Ellen Bass, Jacqueline Osherow, Sara Lippmann, Howard Debs, Geoffrey Philp)

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

Writing Away & Back to the Border: Unlearning Toxic Masculinity Through Poetry (Miguel M. Morales, José Héctor Cadena, Oswaldo Vargas)

How can poets actively contest reproducing toxic masculinity in our craft? This Queer Latinx poetry panel examines heteropatriarchy rooted in the physical and internal borderlands. Panelists explore how distance, memory, and space serve as lenses to identify and unlearn toxicity, including misogyny and machismo, by writing about and from those toxic spaces. This multi-generational, mixed status panel will also share texts challenging masculinity inhabiting both sides of the border and the page.

Writing Between the Worlds: Story, Setting, Identity (Ava Homa, Ehsaneh Sadr, Brenda Peynado, Michael Zapata, AH Kim)

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

they discuss their successes and failures in introducing the 'other' while conveying our shared humanity.

Writing Beyond Binaries: Transgender and Non-Binary Writers on Craft Resilience (Milo Todd, Eddie Maisonet, Tahirah Alexander Green, Naseem Jamnia)

With transgender and non-binary visibility on the rise, demand has increased for authentic stories in literature. But how far have we come and how far do we have left to go? Join panelists as they discuss their experiences writing beyond cisgender expectations in memoir, poetry, young adult, fiction, and storytelling, along with the greatest joys in their craft and their hopes for the next generation of transgender and non-binary writers.

Writing Cross-Racial Literary Criticism (Erik Gleibermann, David Mura, Ingrid Rojas Contreras, Jess Row, Lisa Teasley)

Just as quality fiction writers build their racial awareness to portray racial experience outside their own, literary critics can develop such awareness to review books by authors of other races. How well should a critic understand an author's racially-informed artistic tradition? Should a critic seek guidance on a review to identify potential racial blind spots? This racially diverse panel brings together critics, editors and creative writers to explore how to strengthen cross-racial criticism.

Writing South-East Asia Away From the Western Gaze (Jeremy Tiang, Gina Apostol, Tiffany Tsao, YZ Chin, Sunisa Manning)

How can we tell our stories on our own terms? Five Anglophone novelists from Indonesia, Malaysia, the Philippines, Singapore and Thailand talk about reclaiming perspectives and writing that does not pander to orientalist expectations. What does it mean to use English, an imperial language, in this decolonial work, particularly in such multicultural, multilingual countries, and what is the role of translation in navigating this cultural and linguistic fluidity?

Writing the Abuser in Nonfiction (Bernadette Roe, Amy Parker, Leslie Heywood, Mercia Kandukira)

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

Writing Through Wounds: Myth, Fantasy, and Trauma in the Work of Five Poets (Bridget Lowe, Jenny Molberg, Dorothy Chan, Rosebud Ben-Oni, Darrell Holnes)

Poets will read from recently published or forthcoming books that employ elements of myth and fantasy to confront personal and institutional trauma. Myth, fantasy, and metaphor serve as survival language, translating the disorienting, isolating, and silencing experience of trauma. Presenters travel through invented settings and narrative structures borrowed from literature,

myth, sci-fi, and fantasy as lenses to address sexual assault, abuse, racial, ethnic, and gender-based violence.

Writing while multilingual: how to leverage your languages for strong fiction (Marjan Kamali, Dariel Suarez, Henriette Lazaridis, Anjali Mitter Duva)

The circumstances of our growing up, colonization, immigration, belonging versus otherness, all influence how we feel about and use our languages. We will explore how our relationships with our languages influence what/how we write. Using excerpts by writers such as Aleksandar Hemon, Oscar Casares, Edwige Danticat, and Amitav Ghosh, we will identify some practical techniques for when and how to incorporate different languages to craft the strongest, truest fiction.

Pedagogy

Aftermath: Teaching in the Age of “After” Poems (Jennifer Moore, Claudia Cortese, Roy Guzmán, Diane Goettel)

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

Beyond Academia: Teaching Strategies for the Community Classroom (Kimberly Grey, Mitchell L. H. Douglas, Jill McDonough, Rebecca Lindenberg, Jason Koo)

Five teachers of creative writing share their pedagogical approaches to teaching incarcerated people, disenfranchised youth, continuing education adults, and working professionals. Each panelist will respond to the questions: what are the similarities and differences between teaching academic and community workshops? How do you best fulfill your community’s writing needs? What challenges have you faced, successes have you celebrated? How can we make the writing workshop accessible to all?

Code-switching in Class: Writing and Teaching with Vernaculars (BK Fischer, Molly Sutton Kiefer, Anna Ross, Eduardo Vega, Antoinette Cooper)

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

Contagion and Writing: Tradition, Language, and Cultures in Contact (Nelson Cárdenas, Sylvia Aguilar-Zeleny, Mariela Dreyfus, Luis Muñoz)

This encounter of Creative Writing professors from Texas, Iowa, and New York will address the cross-pollination experience created by the emergence of Bilingual MFAs. We will discuss what each of our programs is doing to redefine the landscape of heritage, and the horizon of language and culture. Diversity in the classroom becomes a lab for international creative community building; ours is a process in which both professors and students become co-creators who inform each other's writing.

Eighty-Five Years of Anti-racist Books: Teaching the Anisfield-Wolf Canon (Michael Garriga, Katharine G. Trostel, Maria Judd, Kirsten Parkinson, Eugene Gloria)

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

Fake News and Hard Truths: Teaching Students Creative Research Approaches (Charlotte Pence, Kwoya Fagin Maples, Andrew Malan Milward, Tyehimba Jess, Ander Monson)

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

Game On Again: Teaching Writing for Video Games 2.0 (Salvatore Pane, Eric Freeze, Julialicia Case, Nick Potter)

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

Grading the Ungradable: Reimagining Assessment in the Creative Writing Classroom (Jason McCormick, Jake Skeets, Ángel Garcia, Michelle Dominique Burk, Erika Luckert)

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

Identity Politics: Minority Professors in the University Classroom (Allison Amend, Marisa Matarazzo, Adriana Ramírez, Dhipinder Walia, Jenny Yang Cropp)

It's a familiar and problematic narrative: white teacher travels to the "hood" to "save" urban students. But what if the educator is a member of a minority or traditionally marginalized group? What are the responsibilities/challenges for these instructors in representing their own identities as they educate those who are different? This panel explores best practices and concerns when teaching in communities whose race, gender, sexual orientation, and privilege are different from the educator's.

Internet Inclusivity: Non-Ableist Frameworks for Remote Writing Programs (Zoe Hughes, Emily Schuck, Janine Bassin, Ariel Henley)

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

Making the Grade: How to Reduce Inherent Bias in Evaluating Creative Writing (Lauren Fath, Julie Marie Wade, Aldrena Corder, Andrew Escanuela, Nicole Stellon O'Donnell)

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

MFA or PhD vs WOC (Namrata Poddar, Raina Leon, Shubha Venugopal, Vanessa Garcia, Soniah Kamal)

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

MFA to ELA: Teaching K-12 Students (Molly Sutton Kiefer, Kenyatta Rogers, Robyn Art, William Archila, Kerrin McCadden)

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

city arts schools, and Montessori elementary. These can be rewarding and nourishing sites of income and pedagogy.

On Grading Creative Writing: Process, Product, and Talent (Rachel M. Hanson, Bryn Chancellor, Susan McCarty, Chun Ye, CJ Hauser)

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

Poetics Across the Disciplines (David Welch, Sumita Chakraborty, Emily Jungmin Yoon, Nomi Stone, Keith S Wilson)

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

¿Qué, qué? What did you say?: Bilingualism in the Creative Writing Classroom (Alessandra Narváez Varela, Nelson Cardenas, Irma Nikicicz, Paula Cucurella)

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

Queer is as Queer Does: Enacting Queer Pedagogy in the Writing Classroom (Jen Sammons, Ames Hawkins, Samuel Autman, Violet Defiant Livingston)

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

Re-working the Workshop: Changing Dynamics for a Diverse Classroom (Alexandra Teague, Sean Hill, Prageeta Sharma, Divya Victor, CMarie Fuhrman)

Professors and students spend hours in workshops, often using the classic model of the silent writer who listens. How does this model, and even taxonomies such as "essay" versus "story,"

privilege dominant power structures? How can poetry and prose workshops serve writers who are indigenous, of color, multilingual, and/or women and LGBTQ+ when workshop themselves often reinforce their silence? Professors and a recent grad consider ways to better serve complex communities and diverse voices.

Riding the Coronacoaster: Teaching Teen Writers During a Pandemic (Tori Weston, Patricia Dunn, Seth Michelsons, Dharani Persaud)

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

Runway to the Leap: Students and Their Teachers Explore Mentoring Relationships (Jennifer Sinor, Abi Newhouse, Justin Smith, Amy Hassinger, Kyoko Mori)

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

Student Voice and the Creative Writing Workshop in the 21st Century (Jameelah Lang, Barney Haney, Shonda Buchanan, Christopher J Coake, Alexandra Kleeman)

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

Teaching the Tenth Draft: Centring Revision in the Classroom (John Vigna, Eleanor Panno, Annabel Lyon, Padma Viswanathan, Billy-Ray Belcourt)

As writers, we know that revision is 90% of our job. So why isn't revision 90% of the workshop? It's all too easy to prioritize new writing over seeing the same piece again and again. We take the "revision as afterthought" model down to the studs and rebuild a robust, integrated approach to revision. Hear from writers across multiple genres about what works and what doesn't, and how centring revision is actually a radical revisioning of what it means to teach writing.

The Case for Digital Pedagogy in Creative Writing (John Vigna, Jasmine Sealy, Tamara Girardi, Nancy Lee, Charlotte Gill)

These five accomplished diverse writers and instructors share experiences from the frontiers of online and blended teaching for BFA and MFA programs. They'll share best practices in cultivating foundational tools in craft, technique and critical analysis while considering various online community-building practices to create a deeper connection with students. They'll also discuss valuable strategies for faculty to create institutional buy-in to develop online creative writing courses.

The King Died and Then the Queen Died (of Grief!): Can Plot Be Taught? (Melanie Abrams, Vivian Lee, Maria Hummel, Kirstin Valdez Quade, Laura Mazer)

If plot is a foundation of fiction, why do many writers have such a hard time with it? In this panel, we discuss what readers, agents, and editors are looking for when it comes to plot, and how to teach this in the creative writing classroom and while mentoring individual writers. We consider how plot often plays into marketability and how to give writers an understanding of simple and complex plotting whether you're looking at a ten page workshop story or doing a developmental edit on a novel.

To Be Young, Black, and Tenure-Track: Diversity in Higher Education (bridgette bianca, Natalie Graham, Arisa White, Kiese Laymon, Ryane Nicole Granados)

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

To Make a Long Story Short: How to Design a Successful Course in Flash Fiction (Andrew Porter, Pamela Painter, Marcela Fuentes, Sherrie Flick, Venita Blackburn)

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

Towards a "Third Language": Rethinking Text + Image Assignments in the Workshop (Katy Didden, Kelcey Ervick, Sarah Minor, Saara Raappana, Kristen Radtke)

Of synthesizing verbal and visual material, CD Wright wrote: "In collaboration we create a third language." How can we adapt the workshop to practice this "third language"? On this panel, we'll present useful assignments--essays, films, poems, stories--that help students engage the flux and friction between text and images: from adaptation to activism, sampling to speaking out, illustration to transfiguration. We'll also consider how multi-modal forms call us to re-think the workshop itself.

When Confession Isn't Enough: Adversity, Art, and Remembering Mike Steinberg (Tom Larson, Sandi Wisenberg, Mimi Schwartz, Renee D'Aoust, Michelle Morano)

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

Working-Class Witnesses in the Academy (Kelly Sundberg, Hope Wabuke, TaraShea Nesbit, Michael Czyniejewski, Christa Parravani)

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

Readings

A Showcase of Fat Poets: An Unapologetic Celebration of Radical Visibility (Jessica Rae Bergamino, Diamond Forde, Simone Person, Rachel Wiley)

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

A Woman's Place: Rewriting Women into the Historical Landscape (Tess Taylor, Hyejung Kook, Athena Kildegaard, Iris Jamahl Dunkle, Elizabeth (Lizzie) Tran)

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

All My Hexes Live in Texas: Writing the Weird, Weird West (Alexander Lumans, Fernando Flores, Ramona Ausubel, Kimberly King Parsons, Marisa Matarazzo)

The Sand Creek Massacre, Yucca Mountain, Area 51—the West’s desolate “emptiness” belies depths of the dangerous and the bizarre. Writing its mysteries, consequently, runs deeply: from

Louise Erdrich's *Love Medicine* to Joy Williams's *The Quick and the Dead*. In this panel, five established and emerging prose writers read within this regional tradition, ranging in subject from mesa megafauna to ghosts of annihilation. These writers present an updated essence of the phantasmagorical American West.

An FC2 Reading (Araki-Kawaguchi, Dennigan, Krollos, Maierhofer, Neville) (Marream Krollos, Kiik Araki-Kawaguchi, Grant Maierhofer, Susan Neville, Darcie Dennigan)

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

And Then They Clearly Flew Instead of Fell: Poets Writing Creative Nonfiction (James Allen Hall, Jennifer S. Cheng, Danielle Cadena Deulen, Jehanne Dubrow, Lia Purpura)

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

Bending the Arc Toward Justice: Poetry on the Law (Kathleen McClung, Rebecca Foust, George Higgins, Laura Schulkind, Lynne Thompson)

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

Black Took Life: Archives of Performance (Ronaldo Wilson, Dawn Lundy Martin, Duriel E. Harris, R. Erica Doyle)

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

Charlie Parker Had a Daughter: Kansas City Modern! (M. I. Devine, Brian Gilmore, Teri Ellen Cross Davis, Joel Dias-Porter)

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

“City birthed from the refuse”: **Intersectional Rust Belt and Appalachian Poetry** (Allison Pitinii Davis, Rochelle Hurt, Karen Schubert, Julio Valentin, Joy Priest)

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

Fierce Lineage, Poetic Agency: Women of Copper Canyon Press (Leila Chatti, Ellen Bass, Traci Brimhall, Victoria Chang, Monica Sok)

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

Hay poesía en el Midwest (Juana Goergen, Silvia Goldman, Miguel Marzana, Oriette D'Angelo, León Leiva Gallardo)

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

Hybrid Jewish American Poetry, An Intersectional Reading (Joshua Gottlieb-Miller, Allison Pitinii Davis, Rosebud Ben-Oni, E.G. Asher, Tom Haviv)

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

"I Was in His Shoes:" Poetry Towards Peace with Justice in Palestine/Israel (Alicia Ostriker, George Abraham, Philip Metres, Philip Terman)

Israel poet Amichai writes: "Searching for a goat or for a child has always been/The beginning of a new religion in these mountains." Palestinian poet Darwish writes: "remove the chains from my body." The difference is that Amichai reflects those needs as equal, whereas Darwish presents the power difference between them. Voices of protest have diminished. What are the

roles of poets? This session will present readings from Palestinian and Jewish poets toward a dialogue of mutual understanding.

"If You Want to Know What We Are": A Reading of Filipinx American Literature (Marianne Chan, Mark Galarrita, Jan-Henry Gray, Grace Talusan, Oliver de la Paz)

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

Imagination & the Anthropocene (Beatrice SZYMKOWIAK, Angie Trudell Vasquez, Kyce Bello, Arianne True)

The way we understand the natural world induces the way we engage with it. The environmental crisis of the Anthropocene and the present pandemic remind us of the lived consequences of this engagement. Alumni poets from the Institute of American Indian Arts MFA program, ponder, imagine, and re-write the world towards a possible future. Advocating that "imagination is the greater activism" (Kane), they explore a vision that they hope will flourish through the generations and into a viable future.

Iowa Short Fiction Award Series 51st Anniversary Reading (Ashley Wurzbacher, Anthony Varallo, Allegra Hyde, Ruvanee Vilhauer, Emily Wortman-Wunder)

Since its creation in 1969, the Iowa Short Fiction Award series, juried through the Iowa Writers' Workshop, has awarded the publication of the first fiction books of over sixty-five writers. This reading will bring together current and past winners of the Iowa Short Fiction Award and John Simmons Short Fiction Award in celebration of the series' fiftieth-- er, fifty-first!-- anniversary and the University of Iowa Press's ongoing commitment to elevating the voices of emerging fiction writers.

It's Not Ekphrastic: Contemporary Poets, Contemporary Art (Jared Stanley, Raquel Gutiérrez, Farid Matuk, Cole Swensen)

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

Land, Language, Survival: Women Eco-Writers (Petra Koppers, Pam Uschuk, Margaret Noodin, DJ Lee, Ann Fisher-Wirth)

Women eco-writers share language, survival, and land practices. Margaret Noodin discusses Anishinaabemowin/English poetry and the power of knowing one place well. Ann Fisher-Wirth writes about chronic illness and meditation in Mississippi. DJ Lee writes about the Selway

Wilderness, ghost forests, and her mysterious grandmother. Pam Uschuk discusses Southwestern wild lands, refugee crossings, and healing from cancer. Petra Kuppers, a disabled Michigan settler, moves with insects and mushrooms.

Latinx Debut Authors (Elizabeth Gonzalez James, Michael Zapata, Jonathan Hernandez, Brenda Peynado)

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

Making Place in Hybrid Tongues (Nadia Misir, Minerva Laveaga Luna, Sehba Sarwar, Sorayya Khan, Torsa Ghosal)

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

Many-Splendored Muslim Literature (Samina Najmi, Shadab Zeest Hashmi, Alison Mandaville, Maryam A. Sullivan, Kazim Ali)

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

New Nature: Rewriting Place in the Anthropocene (Crystal Gibbins, Jen Karetnick, Rachel Morgan, Rosemarie Dombrowski, Wendy Oleson)

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

New Poetry from Graywolf Press (Natalie Diaz, Carmen Giménez Smith, Sally Wen Mao, Danez Smith, Eduardo C. Corral)

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

Old School Slam (Bill Schneider, Stanton Hancock)

We welcome students to return to the roots of Slam! Open mic, special guests, and then undergraduate and graduate students partake in a hardcore-break-your-heart-strut-out-the-good-stuff slam competition. Students are welcome to sign up to participate on Thursday, March 4, 2021 and Friday, March 5, 2021 at the Wilkes University/Etruscan Press booth and read original pieces (three minutes or less with no props) at the Slam later that night. Sponsors: Wilkes University/Etruscan Press.

Open Mic (Stanton Hancock, Bill Schneider)

We welcome students to return to the roots of Slam! Open mic, special guests, and then undergraduate and graduate students partake in a hardcore-break-your-heart-strut-out-the-good-stuff slam competition. Students are welcome to sign up to participate on Thursday, March 4, 2021 and Friday, March 5, 2021 at the Wilkes University/Etruscan Press booth and read original pieces (three minutes or less with no props) at the Slam later that night. Sponsors: Wilkes University/Etruscan Press.

Poem About My Rights: June Jordan Speaks (Michael Wiegers, Rio Cortez, Jericho Brown, Monica Sok)

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

PROTEST AND PANDEMIC IN THE HEARTLAND: A READING BY KC POETS (Erin Adair-Hodges, Jenny Molberg, Hadara Bar-Nadav, Courtney Faye Taylor, Hyejung Kook)

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

Pushing Boundary: Trans and Genderqueer Poets Beyond the Page (Samuel Ace, Ching-In Chen, Trish Salah, Duriel Harris, Andrea Abi-Karam)

Five trans, genderqueer and non-binary identified poets will showcase how they work beyond the printed page. In addition to work that exists at the intersection of the body and text, these poets produce interdisciplinary work which creates embodied, living, and breathing works through the use of image, sound, dance, performance, recording, and video. The results are multi-disciplinary, often refractive, accumulating into fluid, rich, and multi-layered forms.

(R)Evolution: Cuban-American Novelists on Writing Political Upheaval (Alejandro Nodarse, Achy Obejas, Chantel Acevedo)

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

Risk Prone: You Do You (Sabina Khan-Ibarra, Nancy Au, Kimberly Reyes, Alison Littman, Lillian Giles)

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

Soñando Juntos: Latinx Speculative Futures (Stephanie Nina Pitsirilos-Boquin, Sara Rivera, Karlo Yeager Rodriguez, William Alexander, Matthew David Goodwin)

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

The Bubble in the Spirit Level: Catching and Freeing Poetic Beauty (David Woo, Jane Hirshfield, Henri Cole, Derrick Austin)

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

The Only Gaze Is Ours: Reading Black Girls (Tamara Winfrey-Harris, Deesha Philyaw)

Join the authors as they read from their latest works, drawing rich and layered portraits of Black girls in America. Deesha Philyaw will read passages from her collection of short stories *The Secret Lives of Church Ladies* (West Virginia University Press 2020). Tamara Winfrey-Harris will “answer” these stories with passages from her book *Dear Black Girl: Letters From Your Sisters On Stepping Into Your Power* (Berrett-Koehler Publishers 2021).

The Scalpel of Imagination: Writing to Cut and Heal (E. Lily Yu, Usman Malik, S.A. Jones)

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

Translating the Untranslatable: A Reading of International Experimental Poetry (Larissa Shmailo, Marc Vincenz, H  l  ne Cardona, Michelle Gil-Montero, Jennifer Kwon Dobbs)

From the manifestos of Breton to the wordplay of Stein to the fantastical lines of Borges, avant garde movements have always driven poetry into revolutionary directions. This panel offers a panoramic view of international experimental poetics by noted world translators from French, German, Korean, Russian, and Spanish (Latin American) poets of the 20th and 21st centuries. Intercultural and intersectional issues in translation will be discussed as panelists read from a range of avant poetics.

Voices from the Iranian Diaspora (Katherine Whitney, Siamak Vossoughi, Persis Karim, Babak Elahi, Darius Atefat-Peckham)

Five authors representing different facets of the rapidly diversifying Iranian diaspora in the United States read excerpts from the anthology *My Shadow is my Skin: Personal Essays from the Iranian Diaspora* (University of Texas Press, Spring 2020). Their stories of immigration, sexuality, and identity further the canon of Iranian literary tradition, exploring the ways that language reveals and conceals and offering antidotes to the recurring reductive representations of Iranian Americans.

'Wild Tongues Can't be Tamed'—Crossing Borders, Identities, and Accents (Fayeza Hasanat, Cecilia Milanes, Obi Nwakanma)

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

Women Who Wit: Readings by Writers (Who Happen to be Women) of McSweeney's (tiffany midge, Mia Mercado, Rebecca Saltzman, Juliana Gray, Sarah Aswell)

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

common (aside from happening to be women), they are all hilarious contributors to McSweeney's, an American institution.

Writing Northeast Indian Diaspora in the US (Aruni Kashyap, Reema Rajbanshi, Grace Singh Smith, Uddipana Goswami, rōzumarī saṃsāra)

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