

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

Moderator Bio:

Shana Youngdahl is the author of the poetry collection *History, Advice and Other Half-Truths* (SFASU Press 2012), three poetry chapbooks, and the novel *As Many Nows As I Can Get* (Dial/Penguin Teen 2019) which was noted as a best book of the year by Kirkus, *Seventeen Magazine* and The New York Public Library, and a 2020 RISE title for Best Feminist Books of the year for teens from the American Library Association. Her second novel for teen readers, *A Catalog of Burnt Objects* is forthcoming from Dial/Penguin Teen. Shana is Assistant Professor of Writing in the MFA program at Lindenwood University.

Panelist Bios:

Brynne Rebele-Henry's poetry collection, *Autobiography of a Wound*, won the AWP Donald Hall Poetry Prize, was one of *Library Journal's* Top Fall Poetry Picks for 2018, and was a finalist for the 2019 Publishing Triangle Audre Lorde Award. Her first novel, *Orpheus Girl*, received the 2021 Young Adult Virginia Author Award from the Richmond Public Library and was listed as one of the most anticipated YA novels by Barnes & Noble and Chicago Review of Books. She is also the author of a bilingual (English and Slovenian) chapbook, *Vizije Se Začnejo Pri Šestih* (Visions Begin at Six), and is a 2021–2022 Fulbright Scholar at the Institute of Anthropological and Spatial Studies, Research Centre of the Slovenian Academy of Sciences and Arts. Her most recent poetry collection, *Prelude*, is forthcoming from the University of Pittsburgh Press in the spring of 2022.

Guadalupe Garcia McCall

Born and raised in Eagle Pass, Texas, Guadalupe García McCall is the award-winning author of many young adult novels and children's poetry. Guadalupe received the Prestigious Pura Belpre Award, a Westchester Young Adult Fiction Award, the Tomás Rivera Mexican-American Children's Book Award, and was a finalist for the William C. Morris Award and the Andre Norton Award for Young Adult Science Fiction and Fantasy, among many other accolades. She is an advocate for literacy, diverse books, and Own Voices. In her travels, she is always looking for a good taco place and she never met a chocolate mole sauce she didn't love! She is currently an Assistant Professor of English at George Fox University and lives with her husband in the Pacific Northwest. Her new book, *The Keeper*, has just come out from Harper Collins, and her next book, *Echoes of Grace*, will be out this summer!

Kit Frick is a MacDowell fellow and ITW Thriller Award finalist from Pittsburgh, Pennsylvania. She studied creative writing at Sarah Lawrence College and received her MFA from Syracuse University. The author of the poetry collection *A Small Rising Up in the Lungs* and the young adult thrillers *See All the Stars*, *All Eyes on Us*, *I Killed Zoe Spanos*, and *Very Bad People*, Kit loves a good mystery but has only ever killed her characters. Honest.

Raquel Vasquez Gilliland is a Mexican American poet, novelist and painter. She received her MFA in poetry from the University of Alaska, Anchorage in 2017. She's most inspired by fog and seeds and the lineages of all things. When not writing, Raquel tells stories to her plants and they tell her stories back. She lives in Tennessee with her beloved family and mountains.

Opening Remarks and Housekeeping Announcements:

When my first YA novel was accepted for publication I admit that I was a bit stunned at the different world that I suddenly found myself in—despite having been writing, publishing, and interacting with writers for most of my life I was suddenly in a very different space where there seemed little cross-over between my long-standing poetry community and my new YA community—my poet friends cheered me on, even if they were perplexed by this new thing I was doing. It reminded me a bit of the first writer's conference I attended where I was repeatedly asked if I was a poet or a writer? I was stunned. Are these two really separate? Maybe. I mean that magazine separates them in its title. But it always seemed a false distinction. I was a writer, who wrote things. Usually poems, until I wrote a novel.

I knew that there had to be a lot of other poets who ended up in this world. I often read bios and notes at the back of books looking for this specifically. And as many YA readers will know poetry is often referenced and Jandy Nelson's bio notes that she studied poetry, I knew Kathleen Glasgow got her MFA in poetry from Minnesota a few years before I did and then began to write YA. But I didn't have the opportunity to talk to these writers and find out what the different forms meant to them, how it impacted their thinking as creatives, and what the study of poetry had done for them as writers of YA fiction. Then I discovered that my agent sister Raquel Vasquez Gilliland was also a publishing poet who felt strongly about nurturing her poetry along with her fiction and we conceived of this panel. Together we found several other inspiring poet-novelists to talk with about the ways in which poetry and fiction have worked together in our lives and careers, and how both nurture us as creative practitioners.

In the ways of AWP the first time we pitched the panel it wasn't accepted. But, as we all know revision and persistence is key in this business and I am thrilled to finally get to have this conversation with authors I so admire.

One other note—the program bios are a bit out of date. Apologies! I have updated them in my introduction. I'm going to have our panelists provide a few minutes of opening remarks and then I will ask questions. My order will be alphabetical by first name: Brynne, Guadalupe, Kit, Raquel.

Participant Opening Remarks:

Moderator Questions:

1. How did you come to writing? Through poetry or story?
2. Do you distinguish between your poet-self and your story or fiction writing self? What has it been like negotiating your role as poet-novelist related to how people perceive you and your career? Have there been challenges?
3. In what ways do you feel that being a poet has served you as a novelist and in particular a novelist for Young Adults?
4. Can you tell a story of a specific incident where you felt that your knowledge as a poet has positively impacted your craft as a novelist? Or vice versa that your craft as a novelist for young adults has positively impacted your craft as a poet?
- 5.