

# Schedule of Events

## Wednesday, February 28

12:00 Noon–7:00 PM

### W100. Conference Registration.

*Lobby Level*

Attendees who have registered in advance may pick up their registration materials throughout the day at AWP's registration desk. On-site registration passes are available for purchase.

12:00 Noon–5:30 PM

### W101. Bookfair Setup.

*Exhibit Hall, Lower Level*

The exhibit hall on the lower level of the Hilton Atlanta will be open for exhibitor setup. Only those wearing an exhibitor badge, or those accompanied by an individual wearing an exhibitor badge will be permitted inside the exhibit hall during setup hours. Bookfair exhibitors are welcome to pick up their registration materials in the registration area located on the lobby level of the Hilton Atlanta.

5:00–6:30 PM

### W102. CLMP Membership Meeting.

*Salon A, 2<sup>nd</sup> Floor*

The CLMP staff will discuss needs for the membership, goals for the organization, and upcoming events.

## Submit your 2008 Conference event proposal online!

The deadline to submit an event proposal for AWP's 2008 Conference in New York is **May 1, 2007**.

To review AWP's proposal guidelines and submit your proposal online please visit [www.awpwriter.org](http://www.awpwriter.org).

## Thursday, March 1

8:00 AM–5:00 PM

### R100. Conference Registration.

*Lobby Level*

Attendees who have registered in advance may pick up their registration materials throughout the day at AWP's registration desk. On-site registration passes are available for purchase.

8:30 AM–5:30 PM

### R101. Bookfair.

*Exhibit Hall, Lower Level*

9:00–10:15 AM

### R102. Evolution of a Writer: On Ekeing, Emerging, and Becoming Established. (Matt Roberts, Steven Church, Adam Braver)

*Salon B, 2<sup>nd</sup> Floor*

How does one move from trying to eke out a place for themselves in the pages of literary journals to the *New York Times* Bestseller List? This panel will address the professional development of writers by examining the various perspectives of an unknown up-and-comer, an emerging writer, and an established writer. The panel will address publishing, shameless self-promotion, the business of writing, job opportunities, maintaining momentum, and balancing your writing against other concerns.

### R103. History into Poetry, Poetry into History. (Martha Collins, Pamela Alexander, Andrew Hudgins, Marilyn Nelson, Frank X. Walker)

*Ballroom B, 2<sup>nd</sup> Floor*

This panel explores ways in which, and reasons why, poetry may use history as a starting point and focus. Panelists will discuss historical research they have done to create extended poems or sequences of poems focusing on historical events or figures, primarily from 19<sup>th</sup>- and early 20<sup>th</sup>- century America. They will also discuss the process of transforming their research into poetry, and ways in which such poetry can in turn deepen our sense of our own history.

**R104. Writing a Larger World: Stories of Cross-Cultural Connections and Collisions.** (Josip Novakovich, Samrat Upadhyay, Sharon May, Shawn Shiflett, Stacy Bierlein)

*Ballroom C, 2<sup>nd</sup> Floor*

Writers of international fiction discuss the essentiality of writing across cultures and the challenges associated with marketing works set in distant lands.

**R105. Making a Debut: What constitutes an effective first novel?** (Tom De Haven, Andrew Blossom, Scott Hoffman, Patty Smith)

*Ballroom D, 2<sup>nd</sup> Floor*

What constitutes an effective first novel? In their capacity as organizers of the VCU First Novelist Award and, in one case, as an agent who represents first novels, these panelists have read their fair share of debut fiction. Come hear what they have to say about current trends. Learn about common problems, too, and what characterizes “typical” and successful literary starts.

**R106. Must a Translator Be a Poet or a Writer?** (Alexis Levitin, Ellen Doré Watson, Stephen Kessler, Sheryl St. Germain, Danuta Borchartd)

*Cherokee, 2<sup>nd</sup> Floor*

Is it necessary to be a poet in order to be a good translator of poetry? Is it necessary to be a fiction writer in order to be a good translator of fiction? These basic questions will be discussed by four translators, two of them translators of poetry, two of them translators of fiction. The role and possibly distinctive nature of the translator’s muse will be considered, along with questions of visibility and invisibility, originality, creative freedom, service and the translator’s art and craft.

**R107. Two-Year College Caucus.** (John Bell, Kris Bigalk, Charles Burm, Tobey Kaplan)

*Henry, 2<sup>nd</sup> Floor,*

This annual event brings together faculty from two-year colleges for networking within this growing AWP constituency. After an update on our completed hallmarks for a two-year college creative writing program and caucus bylaws, we will discuss technology issues, pedagogy at our campuses, development of AFA degrees and writing concentrations or majors at our colleges, and panels for next year’s conference in New York.

**R108. Teaching the Classical Essay: Why, How, and What?** (Patrick Madden, Desirae Matherly, Michael Danko, Shannon Lakanen, Kelley Evans, Michelle Disler)

*North Court East, 2<sup>nd</sup> Floor*

We are right to recommend and teach exemplary contemporary essays, but which pre-20<sup>th</sup> century essays should we also teach, and why, and how? Six panelists will offer annotated bibliographies of ten thematically related classical essays each, elucidating

their methods and reasons, and explicating one or two essays in a spoken presentation.

**R109. AWP Program Directors: Plenary Assembly.** (David Fenza)

*North Court West, 2<sup>nd</sup> Floor*

This is an opportunity for all program directors of AWP to meet, share information, and hear reports on AWP projects. The officers of the AWP Board of Directors and Executive Director David Fenza will conduct the meeting. All AWP program directors should attend this plenary meeting and represent their programs. As soon as the plenary meeting concludes, the program directors will meet in regional breakout sessions that correspond to AWP’s voting districts.

**R110. Literary Theory: It Works in Practice, but Does It Work in Theory?** (Karen Brennan, M. L. Williams, Wendy Rawlings, Margot Singer, Jeffrey Vasseur, Lawrence Coates)

*Salon A, 2<sup>nd</sup> Floor*

Literary theory is sometimes considered alien to programs in Creative Writing. Conversely, Departments of English sometimes consider programs in Creative Writing to slight theory and to be modest in terms of academic rigor. Counter to both positions, writers on this panel will discuss how literary theory has been important in their own work.

**R111. Taking Measures: Poetry and the Media.** (Stephen Young, John Barr, Jeffrey Brown, Nancy Pearl, Anne Halsey)

*Ballroom A, 2<sup>nd</sup> Floor*

The Poetry Foundation has launched several initiatives in the last year designed to raise poetry’s profile in our culture. The latest of these is the Poetry Institute, a new forum for poets, scholars, publishers, and media experts to explore fresh ideas about poetry. Poetry’s audience was the Institute’s inaugural topic. This panel will report on the first Institute and consider poetry outreach from diverse perspectives, as well as some of the philosophical objections to it and its many practical frustrations.

**R112. Divine Order or Free Will?—Getting to the Heart of Syntax.** (Janet Holmes, Connie Voisine, Michelle Boisseau, Sharon Dolin, Carmen Gimenez Smith)

*Salon C, 2<sup>nd</sup> Floor*

The order and placement of words and other linguistic units, otherwise known as syntax, is one of the most basic structural elements of writing. However, it is nearly impossible to find cogent writings on the topic in text books, craft essays, or other critical discussions of literature. Masterful syntax is often invisible or blindingly obvious (think of Lyn Hejinian’s *My Life*). This panel of poets will provide models for thinking about syntax, that elusive, central presence.

**R113. Peter Taylor and the Lost World of the Modern.** (John Casey, Mary Flinn, David Lynn, Wyatt Prunty, James Wood)

*Salon D, 2<sup>nd</sup> Floor*

9:00 AM–10:15 AM *continued...*

A look at the importance of Peter Taylor's contribution to American literature from the point of view of writers and editors who admire or were influenced by his work. Like Checkov's (whom Taylor admired), Taylor's work can seem deceptively uncomplicated and calm. When his fiction is read closely, however, it reveals a sensibility comfortable in navigating a landscape as shifting as the perceptions of memory and the understanding of the past or as thorny as any humanly flawed pursuit of love and companionship.

**R114. Do I Have to Work the Bookfair?: A Look at the Art of Self Marketing in the Publishing World.** (Speer Morgan, Tod Goldberg, Kathleen Anderson, Lee Gutkind, Sophie Ballo)

*Salon E, 2<sup>nd</sup> Floor*

The word "schmooze" has mostly negative connotations; however, there are times when this skill is not only beneficial, but seemingly required. How much can good self marketing skills help when writers are trying to promote their work, and their career, in the industry? And how does one accomplish it without sounding like a used car salesman? Editors and authors will discuss various angles of this broad topic, including what editors like to hear at bookfairs, how agents like to be contacted by authors, how readings can impact ones career, and simple tips to remember when first meeting a potential contact or publisher.

**R115. Can literature bridge the widening chasm between the Middle East and the West?** (Nahid Mozaffari, Lila Azam Zanganeh, Nathalie Handal, Reza Aslan, Ravi Shankar, Persis Karim)

*South Court West, 2<sup>nd</sup> Floor*

Six editors of major anthologies featuring work from and about the Middle East will discuss the role of literature in moving Western consciousness away from the terrorists and fanatics towards the cultural heritage of that region. To what extent can such anthologies play a role in bringing about a more balanced sense of shared humanity, and how can they contribute to the ongoing dialogue now taking place between the East and the West?

**R116. Native American Literature in the Creative Writing Classroom.** (Heid Erdrich, Allison Hedge Coke, Gordon Henry, Deborah Miranda, Janet McAdams, LeAnne Howe)

*Walton, 2<sup>nd</sup> Floor*

Six indigenous writing teachers will discuss their experiences teaching American Indian texts to creative writing students, including Native and non-Native students, in both academic and community settings. In this presentation, we will explore such issues as the challenges and values of an indigenous-based pedagogy; the vital questions of voice, history, community that Native writing can bring to the creative writing workshop; and the ways teachers new to Native American writing can begin to introduce it in their classes.

**R118. Literary Ventures Fund: The Business of Publishing.** (James Bildner, Zachery Marcus, Ande Zellman, Jeffrey Lependorf)

*Carter, 3<sup>rd</sup> Floor (accessible by elevator)*

Join in a discussion on effective budgeting for books, including P&L statements, cash flow management, and sales predictions.

10:30 AM–11:45 AM

**R119. Breaking the Horse: Pegasus and Disability.** (Jim Ferris, Rosemarie Garland-Thomson, Stephen Kuusisto, Nicole Markotic, Gregory Orr)

*Crystal Ballroom, Lobby Level*

Since the beginning of time, poetry has been about loss and desire simultaneously—not about healing and cure, but about living in a world in which pain and loss are inevitable. Poets express loss and pain usually through metaphor and evocative similes. Such elevated language, however, has fixed poetic ideas about loss into the very metaphors poets used to escape fixed and rigorous language. How, then, do poets "cure" traditional metaphors and continue to evoke the body/mind/psyche "broken"?

**R120. Historical Fiction: A Multi-level Approach.** (Janet Burroway, Enid Shomer, Michael Garriga, Rita Mae Reese, Brandy Wilson)

*Ballroom A, 2<sup>nd</sup> Floor*

Panelists, made up of both students and established novelists, will discuss writing historical pieces at various stages of the process. These authors will share anecdotal advice about writing set in history using the diverse perspectives from which they have written. The many issues that arise from writing historical fiction such as questions about research and how to use it in the writing, the writer's freedom vs. reader's expectations, authority of voice, and issues of using real people are addressed.

**R121. National Poetry Series Reading.** (Steve Gehrke, Patricia Smith, S. A. Stepanek, Tryfon Tolides, Nadine Meyer)

*Ballroom B, 2<sup>nd</sup> Floor*

This reading will feature winners of the 2005 National Poetry Series. For the last twenty five years, the National Poetry Series has sponsored the publication of poetry by an impressive array of both new and more established talent. The range of judges and publishers who have worked with NPS has resulted in an eclectic collection of winning books and this years' winners display the diversity of poetic styles supported by the National Poetry Series.

**R122. A Celebration of Southern Women Writers.** (Kelly Cherry, Judith Cofer, Mary Hood, June Spence, Karen Salyer McElmurray)

*Ballroom C, 2<sup>nd</sup> Floor*

A reading by preeminent Southern women writers of poetry, fiction, and creative nonfiction, all who have been featured readers in the long-running Southern Women Writers Conference held at Berry College in Mount Berry, Georgia.

**R123. 15 Books Every Poet should Read (But Probably Hasn't).** (Michael Wiegers, Jeffrey Shotts, Joshua Beckman, Matthew Zapruder, Matvei Yankelovich)

*Ballroom D, 2<sup>nd</sup> Floor*

This panel will focus on reading. Five poetry editors from noted presses discuss those overlooked books, out-of-print favorites and unexpected oddities they believe should be on every poet's bookshelf. Most writers come to writing—and writing programs—out of a love of reading, and it is no different for editors. This will be an opportunity to discuss those out-of-print and rarely discussed gems that are still current and poetically influential. There will also be an opportunity for audience members to acknowledge those books they believe worthy of more attention.

**R124. The Literary Sequence, Trilogy, and Cycle.** (Katherine Towler, K.L. Cook, Susan Lang, Robert J. Begiebing)

*Cherokee, 2<sup>nd</sup> Floor*

Cycles of novels that create a collective story through linked characters and settings have a long tradition in literature, from Faulkner to John Updike, Louise Erdrich, and Cormac McCarthy. This panel of four award-winning fiction writers will present and discuss their multi-book projects, exploring the opportunities that sequels and trilogies (and longer book cycles) offer the writer. Topics addressed will include creating a character or cast of characters that can be sustained, handling the passage of time and different time periods in a cycle of books, using a fictional or real setting as a focus, and maintaining the writing stamina for a multi-book sequence.

**R125. Celebrating Subtropics: Readings by Contributors to Subtropics Literary Magazine.** (David Leavitt, Kent Annan, Eileen Pollack, Geoffrey Brock, Randall Mann, David Galef)

*Henry, 2<sup>nd</sup> Floor,*

David Leavitt will deliver a small presentation on *Subtropics*, the literary magazine from the University of Florida, then introduce several *Subtropics* contributors who will read from their work.

**R126. Student Involvement from Screening to Proofs: Publication Process at a Teaching Press.** (Alan Davis, Thom Tamaro, Elizabeth Severn, Joel Hagen, Heather Steinmann, Lonna Whiting)

*North Court East, 2<sup>nd</sup> Floor*

At New Rivers Press, a teaching press associated with Minnesota State University Moorhead, students from many disciplines participate in acquisition, design, editing, marketing, Web maintenance and other areas of operations. Faculty and students associated with the press will describe how it works and how other publishers and MFA or writing programs might set up a similar arrangement. Time for questions from and discussion with the audience will follow presentations.

**R127. Shot- Reverse Shot: The Translation of Images from Comic Book to Big Screen.** (David Baier, Jo Lynn Pack, Lindsay Burton)

*North Court West, 2<sup>nd</sup> Floor*

This presentation will focus on the translation of stories from comic books into motion pictures, with particular attention paid to the

treatment of the narrative and the image. The presentation of comic books more and more resembles that of cinema, especially regarding the increasingly dynamic use of panels as shots. The discussion will consider the advantages and limitations of both comics and film, as well as the inherent effect on storytelling as works are translated from one medium to the next.

**R128. A Celebration of Robert Dana.** (David Lynn, Ted Solotaroff, Stephen Corey, David Hamilton, R.M. Ryan, Hilda Raz)

*Salon A, 2<sup>nd</sup> Floor*

Author of ten collections of poetry and two works of literary non-fiction, winner of numerous literary and founding editor of the revived *North American Review*, Poet Laureate of Iowa, Robert Dana was Poet-in-Residence at Cornell College for forty years and has been Distinguished Visiting Writer at Stockholm University and at the University of Florida.

**R129. The Southern Poet/The Southern Journal.** (Wyatt Prunty, Ted Genoways, Greg Donovan, James Smith, R. T. Smith, Tony Morris)

*Salon B, 2<sup>nd</sup> Floor*

Southern poets, like many of the poetry journals in the South, have struggled for years either to distance themselves from the American South to find meaningful connections that play off distinct ideas of what it is to be “Southern.” But what is “Southern Poetry” and if there is such an animal, what is the relationship between Southern poets and the journals that publish them in the South? Is there a need to promote Southern poets, or poetry?

**R130. Pull My Daisy: The Making of Collaborative Poetry.** (Denise Duhamel, Maggie Anderson, Joanna Fuhrman, Lisa Glatt, David Trinidad, Charles Harper Webb)

*Salon C, 2<sup>nd</sup> Floor*

In 1949, Allen Ginsberg, Jack Kerouac, and Neal Cassady wrote a collaborative poem “Pull My Daisy” and since then, the beat of collaborative poetry has gone on. New York School poets, L=A=N=G=U=A=G=E poets, and formal poets have all drawn on collaborative experiments as a way to generate poetry. The poets on this panel will discuss processes they have used when collaborating with one or more poets on a single poem, all of which are published in *Saints of Hysteria* (Soft Skull Press).

**R131. Grown-Up Girls: Adolescent Female Characters in Fiction.** (Judy Doenges, Kellie Wells, Margaret Lazarus Dean, Mary O’Connell)

*Salon D, 2<sup>nd</sup> Floor*

Adolescent girls are in many ways ideal protagonists. They bring with them many familiar conflicts, such as sexual ambivalence, an unstable identity, and the desire for emancipation. However, their ubiquitous presence in other media also presents a challenge to fiction writers. How does a writer find new territory for an adolescent girl to discover? Four fiction writers discuss the craft of creating these girls and offer insights about their importance to their own writing and to fiction in general.

10:30 AM–11:45 AM *continued...*

**R132. The Impersonal Essay.** (Judith Kitchen, David Lazar, Eric Miles Williamson, Ken Chen, Anis Shivani, J. D. Smith)

*Salon E, 2<sup>nd</sup> Floor*

While the personal essay has attracted a great deal of attention in recent years, the “impersonal” essay that extends beyond memoir offers possibilities for exploring a wider range of subjects, with rewards for both readers and writers. This panel of practitioners and scholars will discuss the issues involved in writing and teaching essays that mention the self only in passing, or not at all.

**R133. Tongues (Un)Tied: Workshop Culture and the Development of the African American Voice.** (Kendra Hamilton, Opal Moore, Hermine Pinson, Sharan Strange, Cheryl Floyd-Miller)

*South Court West, 2<sup>nd</sup> Floor*

The event explores the implications of Edward Kamau Brathwaite’s theories on the “history of the voice” and “nation languages” for the African American artist by looking at the primal connections between poetry and history—its telling, retelling, reconstruction and deconstruction—as well as the impact of unknown and/or unacknowledged histories on creative writing workshop culture.

**R134. CLMP Keynote Address—Phil Ollila of Ingram Book Group.**

*Walton, 2<sup>nd</sup> Floor*

The Vice President of Publisher Services at Ingram Book Group discusses his take on independent literary publishing and distribution.

**R135. Northeast Region: AWP Program Directors Breakout Session.** (Ron Tanner)

*Carter, 3<sup>rd</sup> Floor (accessible by elevator)*

If you are a program director of an AWP member creative writing program in the following states, you should attend this session: Connecticut, District of Columbia, Delaware, Maryland, Massachusetts, Maine, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, and Vermont. This regional breakout session will begin immediately upon the conclusion of the Program Directors Plenary Assembly, so we recommend that you attend the Plenary Assembly first. Your representative on the AWP Board of Directors, Ron Tanner, will conduct this meeting.

**R136. Midwest Region: AWP Program Directors Breakout Session.** (Rane R. Arroyo)

*Jackson, 3<sup>rd</sup> Floor (accessible by elevator)*

If you are a program director of an AWP member creative writing program in the following states, you should attend this session: Iowa, Illinois, Indiana, Kansas, Michigan, Minnesota, Missouri, Nebraska, Ohio, Oklahoma, and Wisconsin. This regional breakout session will begin immediately upon the conclusion of the Program Directors Plenary Assembly, so we recommend that you attend the Plenary Assembly first. Your regional representative on the AWP Board of Directors, Rane R. Arroyo, will conduct this meeting.

**R137. Southeast Region: AWP Program Directors Breakout Session.** (David Fenza, Donald Morrill)

*Madison, 3<sup>rd</sup> Floor (accessible by elevator)*

If you are a program director of an AWP member creative writing program in the following states, you should attend this session: Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia. This regional breakout session will begin immediately upon the conclusion of the Program Directors Plenary Assembly, so we recommend that you attend the Plenary Assembly first. Your newly elected regional representative on the AWP Board of Directors, Donald Morrill will conduct this meeting.

**R138. Pacific West Region: AWP Program Directors Breakout Session.** (Catherine Brady)

*Monroe, 3<sup>rd</sup> Floor (accessible by elevator)*

If you are a program director of an AWP member creative writing program in the following states, you should attend this session: Alaska, California, Hawaii, Oregon, and Washington. This regional breakout session will begin immediately upon the conclusion of the Program Directors Plenary Assembly, so we recommend that you attend the Plenary Assembly first. Your regional representative on the AWP Board of Directors, Catherine Brady, will conduct this meeting.

**R139. West Region: AWP Program Directors Breakout Session.** (Kevin McIlvoy)

*Roosevelt, 3<sup>rd</sup> Floor (accessible by elevator)*

If you are a program director of an AWP member creative writing program in the following states, you should attend this session: Arizona, Colorado, Idaho, Montana, North Dakota, Nevada, New Mexico, South Dakota, Texas, Utah, and Wyoming. This regional breakout session will begin immediately upon the conclusion of the Program Directors Plenary Assembly, so we recommend that you attend the Plenary Assembly first. Your regional representative on the AWP Board of Directors, Kevin McIlvoy, will conduct this meeting.

12:00 Noon–1:15 PM

**R140. Queer Poetry/Queer Myth.** (Kay Murphy, Maureen Seaton, Reginald Shepherd, Jim Elledge, Kevin McLellan, Jeff Mann)

*Crystal Ballroom, Lobby Level*

How can mythology serve as an evocative and relevant reflection of modern LGBT concerns? What myths already embody same-sex desire, and which can be easily “queered”? Ranging from Greek and Nordic narratives to pre-colonial Native America’s two-spirit tradition to contemporary lesbians’ butch/femme paradigm, six gay or lesbian poets discuss the uses of myth in their own works as well as in the culture at large.

**R141. Cave Canem Poets and the South.** (Nikky Finney, Cornelius Eady, Camille Dungy, Sharan Strange, Zetta Elliott, Forrest Hamer)

*Ballroom A, 2<sup>nd</sup> Floor*

While the South has played a significant role in shaping the lives and craft of many contemporary African-American poets, its influence is frequently overlooked or misunderstood by outside observers. Contributors to the forthcoming anthology of southern Cave Canem poets will read their work and speak frankly about their complex, challenging, and sometimes wonderfully necessary relationship with a region layered with meaning.

**R142. Aesthetic Diversity: A Reading by George Mason's MFA Poetry Faculty.** (Peter Klappert, Susan Tichy, Eric Pankey, Sally Keith, Jennifer Atkinson)

*Ballroom B, 2<sup>nd</sup> Floor*

A reading by the MFA poetry writing faculty at George Mason University in Fairfax, Virginia.

**R143. Deviant Fictions by Women.** (Kathryn Davis, Jaimy Gordon, Kate Bernheimer, Kellie Wells)

*Ballroom C, 2<sup>nd</sup> Floor*

In her introduction to Halldór Laxness's novel *Under the Glacier*, Susan Sontag says, "Narratives that deviate from [the] artificial norm" of realist fiction "and tell other kinds of stories, or appear not to tell much of a story at all...still, to this day, seem innovative or ultraliterary or bizarre," suggesting they "occupy the outlying precincts of the novel's main tradition," and it is with some of these deviant, Martian fictions that this panel will be concerned. Panelists will read from and discuss their work.

**R144. A Tribute to Jerome Stern: Midcareer Students of a Master Teacher Tell All.** (Stephen Watkins, Jesse Kercheval, Heather Sellers, Mary Jane Ryals, Joe Taylor, Allen Woodman)

*Ballroom D, 2<sup>nd</sup> Floor*

Jerome Stern, long-time director of the Florida State University Creative Writing Program, renowned essayist for National Public Radio, and author of the widely-read creative writing book *Making Shapely Fiction*, died ten years ago this spring. Six of his former students, all published authors, all creative writing teachers at schools around the country, discuss his legacy, his pedagogy, his influence on their writing and teaching, and the strange pictures he used to draw in the margins of their short story drafts in graduate writing workshops.

**R145. Dramas of Craft: Women Playwrights Read their Work.** (Charissa Menefee, Laura Maria Censabella, Cassandra Medley, Ginny Cerrella, Barbara Blatner)

*Cherokee, 2<sup>nd</sup> Floor*

The architecture of a play—the rhythms of a central conflict that move a story forward—is what makes the play stand on stage. How do playwrights construct dramatic narratives? Does character and language come first, or plot and action? What are the challenges and distinctions of traditional and nontraditional play structures? And finally, do women write plays differently than men? Five women playwrights will read scenes from their work and discuss their craft.

**R146. The Prairie Schooner Book Prize Reading.** (Kathleen Flenniken, Rynn Williams, K. L. Cook, Brock Clarke)

*Henry, 2<sup>nd</sup> Floor*

Winners of the *Prairie Schooner* Book Prize in Poetry and Fiction read from their prizewinning collections.

**R147. Poets on Appropriative Writing.** (Laura Mullen, Mairead Byrne, Shin Yu Pai, Gregory Betts, Camille Martin)

*North Court East, 2<sup>nd</sup> Floor*

Raphael Rubinstein says "appropriative writing." Michael Davidson says "palimtexts." Gregory Betts says "plunderverse." Purists say "plagiarism." This panel features poets whose work incorporates source texts, challenging ideas of textual ownership and perhaps also showing a relationship between source and resulting poem. Panelists discuss methods of appropriation from such disparate sources as vintage sports manuals, news coverage of the invasion of Iraq, and "The Rime of the Ancient Mariner."

**R148. Thomas E. Kennedy: A Lifetime of Literature.** (Duff Brenna, Walter Cummins, Greg Herriges, Michael Lee, Gladys Swan, Robert Stewart)

*North Court West, 2<sup>nd</sup> Floor*

Fiction writers, editors, and publishers discuss Thomas E. Kennedy's fifteen books, focusing on the recent, critically praised novels and documentary film of his Copenhagen Quartet, four novels about his adopted city in four styles (experimental, noir, satiric, realistic). An American expat in Europe, Kennedy is widely published and anthologized, frequently guest edits the *Literary Review* and is Int'l Ed of *StoryQuarterly* with 20+ years experience teaching writing in US and European universities.

**R149. Breakthrough: First Books of Poetry from the University of Arkansas Press.** (Enid Shomer, Patrick Phillips, K. E. Duffin, Annie Boutelle)

*Salon B, 2<sup>nd</sup> Floor*

For more than twenty-five years, the University of Arkansas Press Poetry Series has often featured a poet's first book. Current Poetry Series editor Enid Shomer joins three recent "first book" authors from the University of Arkansas Press.

**R150. Literary Gossip: Do's and Don'ts.** (Elizabeth Stuckey-French, Robin Hemley, Janet Burroway, Patricia Henley, Bob Shacochis)

*Salon C, 2<sup>nd</sup> Floor*

"If you don't have anything nice to say, sit by me," Dorothy Parker supposedly said. Gossip can hurt, and yet who can resist it? Certainly not writers. Is gossip always backbiting and character assassination, or is it really just talk about people, talk that is interesting and honest? Why aren't men said to gossip? Certainly they do. Panelists provide infamous examples of literary gossip and discuss how to transform scandal into engaging fiction. Is living well—and writing well—the best revenge?

**R151. What the Reporter Saw: How Journalism Informs Creative Writing.** (Valerie Nieman, Tom Lombardo, Valerie Miner, Philip Gerard, Jessica Handler)*Salon D, 2<sup>nd</sup> Floor*

If journalists are, as Marguerite Duras said, “the manual workers, the laborers of the word,” then this artisanship is due respect. Many choose journalism as an immediate path to the page, later adding academic degrees or simply writing into other genres. This panel of veteran journalists working in poetry, fiction and creative nonfiction addresses the pros and cons of a writing life approached from the newsroom, and considers how journalism provides not just a set of skills but a philosophical approach to art and craft. Writer’s block? Not here. Journalists live by their pens, day in and day out.

**R152. Tribute to Jim Simmerman.** (Anne Cummins, Alison Hawthorne Deming, Mark Irwin, Tim Seibles, William Trowbridge)*Salon E, 2<sup>nd</sup> Floor*

Panelists will offer perspectives, tribute, readings and reflections on the life and work of poet Jim Simmerman (1952 – 2006).

**R153. Chapbook Creation and Production: Empowered People/Students.** (Stephen Frech, Lee Newton, Demetrice Anntía Worley)*South Court West, 2<sup>nd</sup> Floor*

From the 17<sup>th</sup> century to the Black Arts Movement in the 1960s to a nomination for a Pulitzer Prize in 2003, chapbooks have allowed everyday people to publish, own, and create literary texts. This panel presentation discuss the history and production of chapbooks, the creation and production of chapbooks in an undergraduate and graduate level creative writing class, and the “power” of chapbooks in the Black Arts Moment and for undergraduate writers of color.

**R154. Fiction from Elixir Press.** (Kerala Goodkin, Sherre Myers, Sandy Florian)*Walton, 2<sup>nd</sup> Floor*

Elixir Press publishes fiction in three forms: full-length book, chapbook, and in *Elixir* magazine. All three will be represented at this reading.

**R155. Pedagogy Forum Session: Multi-genre.***Jackson, 3<sup>rd</sup> Floor (accessible by elevator)*

This session is designed to give contributors to the 2007 Pedagogy Papers an opportunity to discuss their work, though all are welcome. The papers themselves will provide a framework to begin in-depth discussion in creative writing pedagogy and theory. Amy Lemmon will contextualize the discussion with some brief remarks before attendees break out into small discussion groups. These groups will be facilitated by trained pedagogy paper contributors.

**R156. Pedagogy Forum Session: Fiction and Drama.***Madison, 3<sup>rd</sup> Floor (accessible by elevator)*

This session is designed to give contributors to the 2007 Pedagogy Papers an opportunity to discuss their work, though all are welcome. The papers themselves will provide a framework to begin in-depth discussion in creative writing pedagogy and theory. Emily Lundin will contextualize the discussion with some brief remarks before attendees break out into small discussion groups. These groups will be facilitated by trained pedagogy paper contributors.

**R157. PEN USA's Emerging Voices Program—Bringing to Light Unheard Literary Voices.** (Janet Fitch, Qevin Oji, Leslie Schwartz, Ellen Slezak, Adam Somers)*Monroe, 3<sup>rd</sup> Floor (accessible by elevator)*

Many writers from culturally diverse communities are excluded from the literary establishment. To address this issue, PEN USA developed a unique program to give writers from minority, immigrant and underserved communities access to the publishing world through free writing classes and mentoring. Panelists will discuss how the program creates a vital bridge between underserved writers and the larger world of publishing.

**R158. The New Literary Start-Ups.** (Martha Rhodes, Frederick Marchant, Garrick Davis, Steven Cramer, Joan Houlihan, Jeffrey Levine)*Roosevelt, 3<sup>rd</sup> Floor (accessible by elevator)*

What does it take to found, fund, and operate a literary organization? How does one find the participants, get the word out, create programs, and sustain both excitement and substance? This panel will look at start-ups in four categories: a community poetry center, a graduate creative writing program, an independent press/reading series, and a university-based poetry center. Representatives from these start-ups will discuss the challenges and rewards of following their visions.

1:30–2:45 PM

**R159. A Tribute to Leon Stokesbury.** (John Holman, Leon Stokesbury, Katie Chaple, Maudelle Driskell, Delisa Mulkey)*Crystal Ballroom, Lobby Level*

Three former students honor Leon Stokesbury on his 20<sup>th</sup> year as a creative writing professor at Georgia State University. Stokesbury is co-winner of the first Associated Writing Programs Poetry Competition in 1975 for his book *Often in Different Landscapes*. Speakers will discuss Stokesbury’s influence and read from their work before Stokesbury shares his poetry.

**R160. Wesleyan University Press 50<sup>th</sup> Anniversary Reading and Celebration.** (Yusef Komunyakaa, Peter Gizzi, Karen Brennan, Alice Notley, Rae Armantrout)*Ballroom A, 2<sup>nd</sup> Floor*

A reading to celebrate Wesleyan University Press’s 50<sup>th</sup> anniversary. Recent authors in the Wesleyan Poetry series will

read from their poetry. The Wesleyan Poetry series has published many volumes of historical importance, including four Pulitzer Prize-winners and three National Book Award-winners, and is best known for promoting the early work of James Wright, Charles Wright, Ellen Bryant Voigt, Marge Piercy, Donald Justice, James Tate and many others

**R161. On Subject, Story, and Syntax: Poetry and the Problem of Time.** (David Baker, Linda Gregerson, Patricia Clark, Stanley Plumly, Ann Townsend)

*Ballroom B, 2<sup>nd</sup> Floor*

Four contributors to *Radiant Lyre: Essays on Lyric Poetry* investigate the tantalizing conundrum of “time” in the lyric poem. We often assume that lyric poems seek to stop or impede time, or to propose an alternate temporality to the world’s procedures. But lyric is constructed of time-bound elements—from syntax to form, from style to story.

**R162. Poetry Daily 10<sup>th</sup> Anniversary Reading.** (Jacqueline Osherow, Michael Chitwood, Bob Hicok)

*Ballroom C, 2<sup>nd</sup> Floor*

In celebration of its 10<sup>th</sup> Anniversary on the World Wide Web, Poetry Daily has invited some of its featured poets to read from their work.

**R163. A Reading in Celebration of the Creative Writing Program at Agnes Scott College.** (Amber Dermont, Waqas Khwaja, Christine Cozzens, Rachel Trousdale)

*Ballroom D, 2<sup>nd</sup> Floor*

Faculty from Agnes Scott College, a premier Southern women’s college whose annual Writers’ Festival is the oldest continuous literary event in Georgia, will read from their poetry, fiction, and creative nonfiction. They will also highlight the accomplishments of their students and alumnae and discuss the important role of the creative writing program on campus life and within the Atlanta community.

**R164. The Case for Fiction Chapbooks.** (Casey Huff, Eric Delehoy, Beth Spencer, Carmen Gimenez Smith)

*Cherokee, 2<sup>nd</sup> Floor*

Each publisher on this panel has his or her own criteria for publishing, but we all share the belief that the chapbook is a viable and vigorous form for publishing short fiction because it offers fiction writers an opportunity to introduce new work to new audiences in an affordable package. We will address questions such as “What are the challenges of publishing fiction chapbooks?” and “What do editors look for in fiction chapbook manuscripts?”

**R165. Deep Travel: Contemporary American Poets Abroad.** (Sandra Meek, Barbara Hamby, Laurence Lieberman, Terese Svoboda, Nicholas Samaras)

*Henry, 2<sup>nd</sup> Floor*

Whether recording vanishing cultures in the Cook Islands and Sudan or witnessing the American bombing of Grenada, whether wandering across the Israel/Jordan border or racing through the underworld of the Paris Metro, these poets have all been changed by their experiences living or traveling abroad. The poets, contributors to Ninebark Press’s debut volume, the just-released anthology *Deep Travel: Contemporary American Poets Abroad*, will read and discuss the formative nature of place on their work.

**R166. Poetry Meant to be Seen.** (Joshua Beckman, Nick Carbo, Denise Duhamel, Stephanie Strickland, Jeanne Marie Beaumont)

*North Court East, 2<sup>nd</sup> Floor*

The critic Willard Bohn defines visual poetry as “poetry meant to be seen. Combining art and poetry, it is neither a compromise nor an evasion but a synthesis of the principles underlying each medium.” The poets on this panel will show some of their recent visual poetry projects—sculptural, painterly, film-based and on-line. They will discuss how to publish and exhibit such work and how to incorporate visual poetry in both graduate and undergraduate syllabi.

**R167. Writing, Politics, and the Politics of Writing.** (Susan Schultz, R. M. Berry, Cynthia Hogue)

*North Court West, 2<sup>nd</sup> Floor*

What is political writing? Is it even possible, in these days of spin doctors, for serious writers to intervene in political life in a meaningful way? Can we offer an antidote to the propaganda that so often passes for political discourse? What might a politically effective writing look like in the future? This panel of poets and fiction writers will approach these and other questions of contemporary political writing by considering contemporary and historical writings, as well as the rapidly changing face of politics and the importance of media in the political process.

**R168. Inventors in the Temple: Avant-Garde Formalism.** (Catherine Daly, Timothy Donnelly, Annie Finch, Brian Johnson, Ravi Shankar)

*Salon A, 2<sup>nd</sup> Floor*

This panel will discuss the decisive influence of avant-garde formalism on contemporary poetry. Oulipo, the New York school, Language poetry—all of these movements, though viewed as turns from verse tradition, are equally concerned with form. But their formalism is generative, playful, and, at times, an end-in-itself rather than a means. The result is not a respectful worship of old forms, but a restless and heterodox invention of new ones.

**R169. The Online Writing Community and Flash Fiction: Words Across the World.** (Darlin Neal, Claudia Smith, Jeff Landon, Girija Tropp, Liesl Jobson, Kathy Fish)

*Salon B, 2<sup>nd</sup> Floor*

This event will focus on the online writing community and its merits and challenges. Panel members will discuss the challenges, benefits, and outcomes of their online group. Panelists will share the group’s writing prompts and exercises, and read pieces that have grown from this community; we will discuss our concept of

1:30–2:45 PM *continued...*

FAD (flash a day) and how this started, by providing five prompt words per day, posting individual works, and responding to each other individually in an open forum.

**R170. Ashbery at 80.** (Susan Wheeler, Donald Revell, Kathleen Ossip, Wayne Miller, Randall Mann, John Gallaher)

*Salon C, 2<sup>nd</sup> Floor*

Since the publication of his Yale Series winning first book, *Some Trees*, over fifty years ago, John Ashbery's influence has been everywhere apparent in American poetry. In this, his 80<sup>th</sup> year, six diverse poets come together to speak toward an understanding and celebration of John Ashbery's singular achievement and genius.

**R171. Experimental Nonfiction: Inspirations and Applications.** (Patrick Madden, Desirae Matherly, Michael Danko, Michelle Disler, Kelley Evans)

*South Court West, 2<sup>nd</sup> Floor*

Modern and postmodern experimentations are identifiable in poetry and fiction, but where do they exist in nonfiction? How can we employ these techniques to push our writing? This panel takes on avant-garde groups such as Oulipo and writers such as Gertrude Stein and Rachel Blau du Plessis, and each panelist will demonstrate how one has affected his or her own work.

**R172. Four Poems Shedding Their Skins: Poetry Translation.** (Alexis Levitin, Roger Greenwald, Cathy Park Hong, Eugene Ostashevsky)

*Walton, 2<sup>nd</sup> Floor*

This session focuses in detail on the nitty-gritty of how established translators of poetry from a variety of languages transform a poem so as to recreate what they apprehend as the inner poem and embody it in a new linguistic skin. The translators' model and practice of reading and crafting a new variant of the original in English speak to the heart of the translation process in its impossibilities, possibilities, compromises and successes as the original fits, or resists, its changed self.

**R173. Panel: Reaching Experimental Readers.** (Anna Moscovikis, Dan Machlin, Brenda Mills, Deb Klowden)

*Carter, 3<sup>rd</sup> Floor (accessible by elevator)*

In order to change our literary culture, experimental literature requires committed readers. Learn how four publishers reach, engage, and maintain these readers.

3:00–4:15 PM

**R174. Pitt Poetry Series Reading.** (Robin Becker, Peter Meinke, Malena Morling, Reginald Shepherd)

*Crystal Ballroom, Lobby Level*

Readings from recently published books in the Pitt Poetry Series by Robin Becker, Malena Morling, Peter Meinke, and Reginald Shepherd.

**R175. Poets as Inter-/Intralingual Translators.** (Norma Cole, Donald Revell, Christopher Arigo, Alice Jones, Peter Covino)

*Cherokee, 2<sup>nd</sup> Floor*

Poets as translators—both as mediators between different languages and within their own languages—have played a profound role in shaping poetry. This panel will explore the contemporary poet/translator role and the catalytic results. What can other languages' poetries offer contemporary poets? How do poets "translate" their mother tongue? How can translation help shape contemporary poetics? How does translating affect poets' relationships with their own language?

**R176. A Reading by Robert Olen Butler.** Sponsored by Florida State University Creative Writing Program/The *Southeast Review*.

*Grand Salon West, 2<sup>nd</sup> Floor*

**R177. Oxford's Newest Entry: A Celebration Reading with the "Affrilachian" Poets.** (Nikky Finney, Frank X Walker, Crystal Wilkinson, Kelly Norman Ellis, Mitchell L.H. Douglas, Parneshia Jones)

*Henry, 2<sup>nd</sup> Floor*

*Affrilachia*, a term conceived by Frank X. Walker, has become one of the largest literary movements to emerge from the South. *Affrilachia* defines writers of color in the Appalachian region. After fifteen years of carrying the words of their ancestors on their backs, the Affrilachian Poets were officially acknowledged and the word *Affrilachia* was authenticated in the *Oxford American Dictionary*. This event features a reading from Affrilachian poets.

**R178. Raising Funds to Help Writers, Programs, & Literary Organizations.** (Consuelo Marshall, Constance DeVereaux, Chris Burawa, Debora Ott)

*North Court East, 2<sup>nd</sup> Floor*

This panel will give writers, organization staff and grantmakers current and proven practices in arts fundraising and concise tips on how to get grants for individuals or organizations. Attendees will learn effective methods to raise funds from individuals, government, corporations and foundations. Discussion will also include how to maintain good relationships with supporters. Attendees will receive hard copies of information. Fifteen minutes will be allotted for questions and answers.

**R179. Poets on Poetics.** (Mark Bibbins, David Daniel, Christina Davis, Jena Osman, Kathleen Ossip)

*North Court West, 2<sup>nd</sup> Floor*

Poets are inspired by other poems, but also by prose theories, manifestos, creeds, and rants. Hear six poets, representing widely varied styles and aesthetics, talk about the statements of poetics, written by other poets of the past and present, that have brought them pleasure, made them think, and stirred their imaginations. We'll also look at how poetics texts can be useful in the creative writing classroom.

3:00–4:15 PM *continued...*

**R180. Voice by Voice: Creating Queer Literary Communities.** (Jim Elledge, Charles Flowers, David Groff, Reginald Harris, Amy Hoffman, Eileen Myles)

*Salon A, 2nd Floor*

Even as lesbian, gay, bisexual, and transgender people endure political assault, their identities are marketed and mainstreamed. How can queer writers of different aesthetics, agendas, and geographies come together to sustain their challenging and idiosyncratic voices? This panel explores ways that community literary efforts and institutions—writing groups, magazines, and beyond—can advance the cause of queer letters and encourage LGBT writers to remain augurs of cultural change.

**R181. The Southeast Review 25<sup>th</sup> Anniversary Reading.** (Paul Griner, Ander Monson, Dorianne Laux, Beth Ann Fennelly, D. A. Powell, Lori Horvitz)

*Salon B, 2<sup>nd</sup> Floor*

The *Southeast Review* (formerly *Sundog*) has been publishing excellent fiction, creative nonfiction, and poetry for twenty-five years. This reading showcases former contributors in each genre as well as a previous winner of the World's Best Short Short Story Contest.

**R182. Reconsiderations III: Neglected and Forgotten Poets of the South.** (Martha Collins, William Pitt Root, Pamela Uschuk, Richard Katrovas, Sebastian Matthews, Richard Jackson)

*Salon C, 2<sup>nd</sup> Floor*

This is a continuation of the successful Vancouver and Austin panels but will focus on Southern Writers such as Paula Rankin, John Beecher, Elinor Ross Taylor, and others. Each panelist will discuss one such poet.

**R183. Sanctuary in the Southeast: Time, Space, and Mentoring at Atlantic Center for the Arts.** (Sonia Sanchez, Terry Thaxton, Terri Witek, Ann Brady, Valerie Miner)

*South Court West, 2<sup>nd</sup> Floor*

Atlantic Center for the Arts, an interdisciplinary artists' community dedicated to promoting excellence, provides writers an opportunity to work and collaborate with renowned writers in the field. Atlantic Center's collegial atmosphere nurtures writers by providing time and space in an authentic Florida preserve. Atlantic Center former artists-in-residence and staff present the residency experience from a variety of perspectives.

**R184. Publishing the ATL.** (James Iredell, Dan Veach, Daren Wang, Tania Rochelle, Megan Sexton, Christopher Bundy)

*Walton, 2<sup>nd</sup> Floor*

This panel, consisting of editors from Atlanta journals and magazines (*Five Points*, the *Atlanta Review*, *GSU Review*, *Verb*, the *Chattahoochee Review*, and *Terminus*), focuses on each publication's mission to serve both its immediate and greater literary community. Panel participants discuss their editorial preferences in terms of their pub's specific audience, be it international, academic, student, audio, independent, and combinations of these.

**R185. Panel: Subscription Models for Literary Presses.** (Lori Shine, Teresa Carmody, Luke Gerwe)

*Carter, 3<sup>rd</sup> Floor (accessible by elevator)*

A conversation about how subscriptions can build readership and support for your press. Editors will discuss terms and benefits of their subscription models, as well as challenges they've faced.

4:30–6:15 PM

**R186. The Georgia Review's 60<sup>th</sup> Anniversary prose reading.** (Judith Kitchen, Kevin Brockmeier, Judith Ortiz Cofer, George Singleton)

*Crystal Ballroom, Lobby Level*

As part of the celebration of the 60<sup>th</sup> year of the *Georgia Review*, we've invited some of our favorite fiction writers and essayists to come together for a reading.

**R187A. How to Read and Write: Walter Mosley and Francine Prose on the Writing Process.** (Walter Mosley, Francine Prose)

*East Ballroom, 2<sup>nd</sup> Floor*

A panel discussion from these leading novelists, stemming from Walter Mosley's new novel *This Year You Write Your Novel*.

**R187B. A Poetry Reading by Sandra Gilbert & Barbara Ras.**

*West Ballroom, 2<sup>nd</sup> Floor*

Barbara Ras and Sandra Gilbert will read from their recent work.

**R188. New Landscapes: Innovative Fiction by Women.** (Alicita Rodriguez, Danielle Dutton, Wendy Walker, Pedro Ponce, Danielle Alexander)

*North Court East, 2<sup>nd</sup> Floor*

Formally innovative fiction by women writers is flourishing. This event will focus on questions such as whether there is a specifically feminine aesthetic and what these fictions' new approaches can offer writers seeking fresh narrative strategies. Panel members will showcase innovative women writers past and present as well as discussing their own work.

**R189. Secrets, Betrayals, and Half-told Tales: Writing under the Spell of Traditional Ballads.** (Lee Ann Brown, Betty Smith, Susan Tichy, Margaret Yocom)

*North Court West, 2<sup>nd</sup> Floor*

Southern Appalachian ballads and their European counterparts often obscure rather than reveal their tales of love and power, relying on fragments, gaps, repetition, and resonant metaphors that call forth lives of centuries past. Three writers of drama, nonfiction, and poetry who have lingered in the "gude green-wood" of the traditional ballad will read—and sing—from their works, and then discuss why and how they weave the ballads' language, sound, and other-worldliness into their writing.

4:30–6:15 PM *continued...*

**R190. Losing Our Linebreaks (and Cashing the Cow): genre-crossing and creative nonfiction.** (Laurel Snyder, Daphne Gottlieb, Alison Stine, Daniel Nester, Rebecca Wolff, Jennifer Hecht)

*Salon C, 2<sup>nd</sup> Floor*

Why do poets leap into the world of creative nonfiction? Is there a dialogue between these forms, a shared aesthetic? Self absorption? The image-narrative? And if so, what do we bring to nonfiction? Do some subjects just require transparency, a longer form? Or is it the brass ring of a larger audience, and monetary compensation? Finally, why are we afraid of prose? Is there shame in accessibility? Why does it sometimes feel like we're "selling out"? A group of writers who've made the leap will discuss the good, the bad, and the craft—of writing nonfiction.

**R191. Community College Teaching: Challenges and Opportunities.** (John Bell, Kristine Anderson, Michael Darcher, Margaret Rozga, Leo Hwang-Carlos, Jill Karle Leahman)

*South Court West, 2<sup>nd</sup> Floor*

As creative writing instructors widen their job search, many are looking at the opportunities that exist at the two-year colleges. Joining the faculty at a community college offers the opportunity to work with a diverse student body as well as the potential to become involved with program development. What new faculty often find is a thriving creative community, a growing academic community, a dynamic population, a home.

7:00 PM

**R192. Reception Hosted by Piper Center for Creative Writing.**

*Roosevelt, 3<sup>rd</sup> Floor*

Cash bar and Hors d'Oeuvres.

**R193. Reception hosted by Wilkes University.**

*Walton, 2<sup>nd</sup> Floor*

Cash bar and Hors d'Oeuvres.

**R194. Reception hosted by Vanderbilt University.**

*Cherokee, 2<sup>nd</sup> Floor*

Cash bar and Hors d'Oeuvres.

**R195. Robert Dana Tribute Reception: Sponsored by Anhinga Press and the *Chattahoochee Review*.**

*Madison, 3<sup>rd</sup> Floor*

Cash bar and Hors d'Oeuvres.

**R196. A Reception hosted by Hollins University.**

*Carter, 3<sup>rd</sup> Floor*

Cash bar and Hors d'Oeuvres.

**R197. Reception Hosted by NEOMFA.**

*Henry, 2<sup>nd</sup> Floor*

Cash Bar.

**R198. A Reception Hosted by FC2.**

*Jefferson, 3<sup>rd</sup> Floor*

Cash Bar.

**R199. A Reception Hosted by Agnes Scott College.**

*Monroe, 3<sup>rd</sup> Floor*

Cash Bar.

8:30 PM

**R200. Keynote Address by Lee Smith.**

Sponsored by Georgia College & State University/*Arts & Letters*/Flannery O'Connor Review.

*Grand Ballroom, 2<sup>nd</sup> Floor*

David Fenza, AWP's Executive Director will present the George Garrett Award for Outstanding Community Service in Literature followed by an address from novelist Lee Smith, author of *Oral History*. Introduction by Martin Lammon.

10:00 PM–12:00 Midnight

**R201. Party Nation Public Dance Reception.** Sponsored by the University of North Carolina, Greensboro, and *Chattahoochee Review*, the Literary Quarterly of Georgia Perimeter College.

*Crystal Ballroom, Lobby Level*

Music by Party Nation, a premiere Southeast dance and show band. Free beer and wine bar courtesy of The *Chattahoochee Review* and the University of North Carolina, Greensboro, from 10:00–11:00 PM. Cash Bar from 11:00 PM–12:00 Midnight.

10:30 PM–11:30 PM

**R202. Open-Mic Reading.**

*Carter, 3<sup>rd</sup> Floor (accessible by elevator)*



## Friday, March 2

8:00 AM–5:00 PM

**F100. Conference Registration.** Attendees who have registered in advance may pick up their registration materials throughout the day at AWP's registration desk. On-site registration passes are available for purchase.

*Lobby Level*

8:30 AM–5:30 PM

**F101. Bookfair.**

*Exhibit Hall, Lower Level*

9:00–10:15 AM

**F102. Keys to the Puzzle Box: What Creative Writers from the Working and Underclass Need to Know to Pursue a Life in Academe.** (C. Vincent Samarco, Daniel Crocker, Craig Bernier, Dan Nowak)

*Ballroom A, 2<sup>nd</sup> Floor*

Working and underclass writers who pursue graduate study or become academics do so unprepared about what to expect. This panel seeks to inform working and underclass students about the world of graduate study in creative writing and to prepare those students for a possible career in academe. Topics to be addressed will include how to pick a class, how to prepare application packets on a budget, how to build a vita in order to land an academic job, and what to expect from a life in academe once a student has accepted his/her first job.

**F103. Emerging Voices: Arab-American Writers in the 21<sup>st</sup> Century.** (Leila Abu-Saba, Steven Salaita)

*Ballroom B, 2<sup>nd</sup> Floor*

Arab-American writers have been producing poetry and fiction in the US for over a hundred years, but with the exception of Khalil Gibran, their voices have been marginalized. With the attacks of 9/11/2001 and subsequent war in Iraq, interest in this community has grown, yet its diversity and strength remain hidden from mainstream literary discourse. This panel discusses past and contemporary Arab-American writers, journals, anthologies and cultural festivals, with a special focus on teaching issues in the college classroom.

**F104. In the Tongue of Our Elders: The Ancestral Voice in the Poetry of African Diaspora.** (Matthew Shenoda, Quraysh Ali Lansana, Camille Dungy, Kwame Dawes, Maria E. Hamilton Abegunde)

*Ballroom C, 2<sup>nd</sup> Floor*

What role does ancestral lineage have in contemporary poetics? In this panel we will explore the use of persona, historical texts, cultural memory, oral tradition and voice in contemporary poetics written by poets of the African diaspora. Participants will speak about their engagement with African historical narratives and experiences ranging from narratives of the Trans-Atlantic slave trade to the experiences of contemporary African immigration.

**F105. Post-Avant: Strategies of Excess.** (Jed Rasula, Johannes Goransson, Anne Boyer, K. Silem Mohammad, Joshua Corey, Lara Glenum)

*Ballroom D, 2<sup>nd</sup> Floor*

Certain contemporary poetry flies in the face on the well-worn strategies of elegance and eloquence. Such poetry is invested in strategies of excess, violence, and aberrance. Opposed to the New Critical "no noise in art" dictum, these poets oppose the functional and the tasteful and revel in extravagance. Six writers inquire into the nature of these post-avant modes, from the grotesque to flarf to the postmodern baroque.

**F106. Brevity's Lure: A Poetics of The Small.** (Rae Armantrout, Elizabeth Robinson, Devin Johnston, David Pavelich, Laura Sims)

*Cherokee, 2<sup>nd</sup> Floor*

The poets on this panel, practitioners of the "small poem," will read from their work and discuss predecessors such as Dickinson, Oppen, Niedecker, and Creeley. They will consider how the small poem, surrounded by white space, constructed of fragments, gaps, and significant pauses, acts as a particularly "open text," which, in Lyn Hejinian's words, "invites participation, rejects the authority of the writer over the reader."

**F107. Con Tinta: A Coalition of Chicano/Latino Writer-Activists.** (Kathleen Alcalá, Brenda Cárdenas, Richard Yañez, Rigaberto Gonzalez)

*Henry, 2<sup>nd</sup> Floor*

Panelists include Advisory Circle members of Con Tinta, who believes in affirming a pro-active presence in American literature. These panelists come together in the spirit of intellectual/artistic dialogue and of recognizing our literary/social histories. Their mission is to create awareness through cultivating emerging talent, through promoting creative expression, and through establishing alliances with other cultural/political organizations.

**F108. Caucus of FUSE (Forum for Undergraduate Student Editors).** (Anielle Daczka, Sara Basher, Gary Fincke)

*North Court East, 2<sup>nd</sup> Floor*

The fifth annual Forum for Undergraduate Student Editors (FUSE) caucus provides a meeting ground for undergraduate editors and their faculty advisors. FUSE will provide and update on its membership, demonstrate the changes and improvements to its new Web site, which include browsable databases for graduate school, internships, employment, as well as discussion boards, and will solicit ideas for new features. Participants are encouraged to bring copies of their magazines to display and swap.

9:00–10:15 AM *continued...*

**F109. AWP Townhall Meeting: Getting the Job and Keeping It: The Creative Writing Tenure Track.** (Pablo Medina, Katherine Coles, Joel Brouwer)

*North Court West, 2<sup>nd</sup> Floor*

Open to all AWP members, this presentation and open discussion will focus on the challenges of seeking a tenure-track position in a difficult job market and acquiring tenure. The session will address topics such as effective cover letters, interview strategies, publications, and nontraditional approaches to finding a full-time position. The panelists will suggest ways to improve your chances of success and will also respond to your questions.

**F110. Brevity and Echo: A Short Short Fiction Reading from Rose Metal Press.** (Kathleen Rooney, Abigail Beckel, Jennifer Pieroni, Rusty Barnes, Cam Terwilliger, Chip Cheek)

*Salon A, 2<sup>nd</sup> Floor*

Rose Metal Press, an independent organization dedicated to the publication of works in hybrid and often-overlooked genres, presents a reading from *Brevity and Echo*, their first book, an anthology of previously published short short stories by Emerson College alums.

**F111. The Writer's World.** (Barbara Ras, Edward Hirsch, Eavan Boland, Adam Zagajewski, Margaret Sayers Peden)

*Salon B, 2<sup>nd</sup> Floor*

This international panel will draw from three new anthologies, *Polish Writers on Writing*, *Irish Writers on Writing*, and *Mexican Writers on Writing*, and brings together their volume editors. Panelists introduce work previously unknown to American audiences and consider how writers from Poland, Ireland, and Mexico define what it means to write in their respective countries.

**F112. Using Fiction to Seek One's Ethnic and Cultural Roots.** (Adria Bernardi, Anthony Bukoski, Miriam Levine, Iqbal Pittalwala, Gerda Saunders, Kathryn Lang)

*Salon C, 2<sup>nd</sup> Floor*

Five Southern Methodist University Press authors will discuss how they use their fiction to explore their own bicultural backgrounds and the issues of acculturation and assimilation. They'll read snippets from their work and discuss as a panel how their fiction has helped them discover their roots.

**F113. Making History: Writing Fiction about the Civil Rights Movement.** (William Heath, Anthony Grooms, Denise Nicholas, Deborah Wiles)

*Salon D, 2<sup>nd</sup> Floor*

Four novelists will discuss the challenge of creating fiction around historic events from the Civil Rights Movement, including the complexities inherent when writing about race relations. How do you create a fresh scene when the subject has received media-saturation, such as the "I Have a Dream" speech? Panelists will present strategies for incorporating real-life figures into fiction and

discuss their motivations and methods—field research, interviews, autobiography, and invention they wove into fiction.

**F114. "Can You Clarify That?": Experimental Poetry and the Workshop System.** (Bruce Beasley, Julie Wade, Timothy Liu, Suzanne Paola, Joshua Marie Wilkinson)

*Salon E, 2<sup>nd</sup> Floor*

Can experimental or nonlinear poems be workshoped? Should they be? This panel will explore the workshop's relevance to generation and revision of nonlinear, linguistically disruptive, experimental poems. Does the workshop inherently promote poetic values (narrative coherence, thematic clarity, mimetic description) that might be alien—or even hostile—to avant-garde poetics? How can workshop discussions accommodate poetic forms that resist closure and referentiality?

**F115. Shalom, Y'all: Jews Writing South.** (S. L. Wisenberg, Roy Hoffman, Rosellen Brown, Jessica Handler)

*South Court West, 2<sup>nd</sup> Floor*

Jews and Southerners are both "stepchildren of an anguished history," Eli Evans wrote in his classic study, "The Provincials: A Personal History of Jews in the South." Join us as we explore this history by discussing and reading our work on identity, race, politics and family in the South, Old and New. Panelists are natives, sojourners and transplants who write about early immigrants, civil rights workers, the contemporary bourgeoisie—and even religion.

**F116. Creative Writing in the Community.** (Terry Ann Thaxton, Jewell Parker Rhodes, Keren Taylor, Michael Cirelli, Joann Gardner, Ben Moorad)

*Walton, 2<sup>nd</sup> Floor*

Many people in our communities don't have the resources to attend costly writing workshops. This panel of founders and directors of community-based writing programs from around the country, some within a university and some without university affiliation, will discuss the challenges and rewards of starting and operating creative writing programs for vulnerable children, youth, and adults in both large and small cities, all with the goal of enhancing the lives of the under-served through the arts.

**F117. Pedagogy Forum Session: Poetry.**

*Jackson, 3<sup>rd</sup> Floor (accessible by elevator)*

This session is designed to give contributors to the 2007 Pedagogy Papers an opportunity to discuss their work, though all are welcome. The papers themselves will provide a framework to begin in-depth discussion in creative writing pedagogy and theory. J. Eric Smith will contextualize with some brief remarks before attendees break out into small discussion groups.

**F118. Pedagogy Forum Session: Nonfiction.**

*Madison, 3<sup>rd</sup> Floor (accessible by elevator)*

This session is designed to give contributors to the 2007 Pedagogy Papers an opportunity to discuss their work, though all are

9:00–10:15 AM *continued...*

welcome. The papers themselves will provide a framework to begin in-depth discussion in creative writing pedagogy and theory. A speaker will contextualize the discussion with some brief remarks before attendees break out into small discussion groups.

**F119. The Power of the Pen in Underserved School Communities.** (Eitan Kadosh, Qevin Oji, Adam Somers, Leslie Schwartz, Christine Lanoie Newman, Ellen Slezak)

*Monroe, 3<sup>rd</sup> Floor (accessible by elevator)*

As part of its mission to secure the freedom of all people to write and express themselves, PEN USA places professional writers in public school classrooms to enhance creative writing skills and examine culturally diverse literature. Hear about the rewards and challenges that educators face teaching writing to urban school students and demonstrating to them that reading and writing can be vital and empowering.

**F120. Low-Residency Program Directors' Meeting.** (Kathleen Driskell)

*Roosevelt, 3<sup>rd</sup> Floor (accessible by elevator)*

This is an opportunity for all program directors of low-residency MFA Programs to convene and discuss the challenges and opportunities that are specific to the low-residency model of graduate creative writing programs.

9:30 AM–12:00 Noon

**F121. \$\$ Workshop: Individual Fundraising.** (Jeffrey Lependorf)

*Carter, 3<sup>rd</sup> Floor (accessible by elevator)*

Learn how to identify funding sources, set attainable targets, and establish an infrastructure for individual giving. (Note: CLMP Workshops cost \$30 for CLMP members and \$60 for nonmembers. To register, please stop by the CLMP booth.)

10:30 AM–11:45 AM

**F122. Narrative Poetry: Past, Present, Future.** (B. H. Fairchild, David Mason, Kate Daniels, David J. Rothman)

*Crystal Ballroom, Lobby Level*

In many times and places it has been assumed that one role of poetry is to tell stories, and before the 20<sup>th</sup> century this was also taken for granted in the English-speaking world. Over the last century, however, the debate over whether poets can and should tell stories has become passionate and perennial, with arguments ranging from the position that it is impossible, to that it is necessary, to that it is inevitable. This panel presents three leading and diverse practitioners of narrative poetry in English in discussions.

**F123. The Agent Advantage.** (Catherine Wald, Allen Gee, Christina Ward, Amy Holman, Jeff Kleinman, Renee Dodd)

*Ballroom A, 2<sup>nd</sup> Floor*

Not every author needs an agent, especially those who publish exclusively with university and small presses. But what about those who want to reach a wider audience? This panel would answer questions such as: How can you tell when or if you need a literary agent? What is the best way to select and approach potential agents? What should you expect from your agent, and how can you foster a collaborative relationship that benefits both of you?

**F124. Poets, Scholars, Women.** (Ann Fisher-Wirth, Elisabeth Frost, Cynthia Hogue, Sarah Kennedy, Janet McAdams, Deborah Miranda)

*Ballroom B, 2<sup>nd</sup> Floor*

How do the activities of poetry and scholarship nourish one another? How do they intersect or compete? Which literary communities support or thwart these endeavors? What complications does gender introduce? This panel brings together six poet-scholars with diverse histories and approaches to poetry in order to discuss the “problem” of their divided labors.

**F125. Toward a Theory of Slippery Nonfiction.** (Phillip Lopate, Abigail Thomas, Bonnie J. Rough, Robin Hemley, David Shields, Brian Goedde)

*Ballroom C, 2<sup>nd</sup> Floor*

A given: nonfiction—Augustine to Carson—is literature. What does this mean, though, amidst contemporary squabbling about what the form “can” and “can’t” do? We put forward theoretical frameworks—from psychoanalysis to forensics, epistemology to reader response—that, grasping the genre’s complexities and possibilities, position (re-position) the genre on the slippery terrain it has always been on and always will be on and always must be on.

**F126. American Alphabets: A Celebration.** (Bruce Beasley, Lee Upton, Beckian Fritz Goldberg, Linda Gregerson, David Walker, Bob Hicok)

*Ballroom D, 2<sup>nd</sup> Floor*

*American Alphabets: 25 Contemporary Poets* (Oberlin College Press, 2006) is the first major anthology to concentrate on the generation of poets born immediately after World War II. Join us for a reading by five of the anthologized poets, introduced by the editor.

**F127. Translation as Collaboration (With the Living and the Dead).** (Bill Zavatsky, Zack Rogow, C.M. Mayo, Mark Statman)

*Cherokee, 2<sup>nd</sup> Floor*

Four writers who are experienced translators of poetry and fiction frame this art as one of collaboration, each with different and overlapping approaches. These approaches include working with other poets to translate poets, working with living writers writing in other languages to translate their works into English, working with living poets to help them complete translations from their native languages into English, and working with jazz musicians at translating their music into poetry.

**F128. Birmingham Poetry Review 20<sup>th</sup> Anniversary Reading.** (Carolyn Elkins, Joanne Lowery, Al Maginnes, R. T. Smith, Michael Sowder)

*Henry, 2<sup>nd</sup> Floor*

Frequent contributors to *Birmingham Poetry Review* over the past two decades with ties to the Southeast Region read from their work to celebrate the journal's twentieth anniversary

**F129. Fairy Tales and Contemporary Fiction.** (Judy Budnitz, Kathryn Davis, Rikki Ducornet, Kelly Link, Kate Bernheimer, Stacey Levine)

*North Court East, 2<sup>nd</sup> Floor*

Distinguished writers discuss the influence of fairy tales in their work, and read from selected writings. This gathering seeks to reveal how the traditional form of fairy tales inspires innovative contemporary writing.

**F130. The Game is Afoot: Blogging, Video Games, and Technology in Fiction and Creative Nonfiction.** (Janet Bland, Laura Little, Bev Hogue)

*North Court West, 2<sup>nd</sup> Floor*

Panelists will discuss the marriage of technology and creativity relating to the teaching of fiction and nonfiction writing. Points of focus include the nature of and connections between good games and good learning, the use of a simulation game in the fiction workshop, and the relationship between blogging and creative nonfiction.

**F131. Looking for Ms. Goodbar: Why Is Your Writing So Violent?** (Kim Barnes, Claire Davis, Beverly Lowry, Lisa Norris)

*Salon A, 2<sup>nd</sup> Floor*

While male authors are allowed, even expected, to include violence in their stories, women who choose to depict violence are often met with resistance, anger, and rejection on the part of their readers. What's a nice girl to do when the story she is writing is one of graphic, and sometimes irredeemable, violence? Four published authors will hold a roundtable discussion on the role of—and response to—violence in their work.

**F132. Literature for Young Readers: Voice as Arbiter of the Fictive Dream.** (Deborah Wiles, Sharon Darrow, Mary Ann Rodman)

*Salon B, 2<sup>nd</sup> Floor*

Voice propels today's literature for young readers, defining place as well as character. Three Southern writers explore what it means to grow up hearing Southern voices and to write for young readers today in voices that cannot deny issues of race, religion, and social class.

**F133. In Conclusion: A Few Opening Thoughts About Endings in Fiction.** (Amber Dermont, Mark Jude Poirier, Holiday Reinhorn, Michelle Wildgen, Andrew Porter, Jonathan Blum)

*Salon C, 2<sup>nd</sup> Floor*

In fiction the emotional impact of a story is often determined by when and how a writer chooses to end the narrative—with a

final arresting image, a revelation, a lyric meditation, a twist. The panelists will examine how authors arrive at their endings. They will discuss innovative strategies for writing and revising endings that resist easy closure, defy expectations and transport the reader beyond the finish line of the story.

**F134. The Book-Length Sonnet Sequence: A Roundtable.** (Tony Barnstone, Marilyn Nelson, William Baer, Willis Barnstone, Marilyn Hacker)

*Salon D, 2<sup>nd</sup> Floor*

Five distinguished sonneteers talk about their work with extended sonnet sequences. Questions to be addressed include: How does one structure a book-length sequence? What pressure does the form put on the narrative and the narrative on the form? In what ways has the sonnet form been reinvented and experimented with in the work of the panelists and others? How to play with the question of the expectation of rhyme on the one hand and the injection of a random element into a poem. How does the sonnet form relate to questions of politics and history in the work of the panelists?

**F135. The Singing School: Lesbian Poet Foremothers.** (Eloise Klein Healy, Robin Becker, Gabrielle Calvocoressi, Lisa Freeman, Lyrae Van-Clief Stefanon)

*Salon E, 2<sup>nd</sup> Floor*

Panelists describe the influence on their craft, aesthetics, and their sense of place in a literary tradition by examining the impact of a lesbian "foremother" poet on their poetry.

**F136. True Blue: Writing & Teaching from a Working Class Perspective.** (Richard Hoffman, Joe Mackall, Linda McCarriston, Afaa Michael Weaver, Vershawn Ashanti Young, Mary Childers)

*South Court West, 2<sup>nd</sup> Floor*

According to James Baldwin, the writer's job is to tell the story of the people who raised him. This panel will explore what it means to write from one's blue-collar origins, to refuse the cartoon version and portray that life honestly. What does it cost to "pass" in the academy? How do we encourage "first generation" students to embrace their histories and use that power? How do we teach and write in the country with the widest gulf between rich and poor of any industrialized democracy?

**F137. Who's Really Reading This Stuff? Making Literary Work Relevant in a Post "Reading at Risk" World.** (Marc Fitten, Mark Bauerlein, Steve Wallace, Brigid Hughes, Thom Didato)

*Walton, 2<sup>nd</sup> Floor*

Much was made of the NEA's "Reading at Risk" survey which documented the significant decline in literary readership (an estimated loss of twenty-million potential readers). And yet, every year more and more literary publishers, journals, and magazines are present at AWP. This paradox beckons the question: Who's really reading this stuff? A panel of independent and mainstream publishers, as well as the former NEA representative who headed the survey, address the issues of literary relevance and readership in the modern world.

10:30 AM–11:45 AM *continued...*

**F138. Exploring the “Value” of Undergraduate Creative Writing Programs.** (Martha Serpas, Claire Lawrence, Lawrence Coates, Josip Novakovich, Yvonne Murphy, Jerry Wemple)

*Roosevelt, 3<sup>rd</sup> Floor (accessible by elevator)*

Teachers in five diverse undergraduate creative writing programs will discuss the “value” of their programs, in light of a recent trend in academia to measure success via “outcomes assessment.” The panelists represent a range of institutions and programs: public and private, large and small, “traditional” and “adult.” Through discussion, the panelists hope to bring into focus the “worth” of their work and its benefits to their students.

12:00 Noon–1:15 PM

**F139. Reading by Vanderbilt Writers.** (Mark Jarman, Kate Daniels, Tony Earley, Lorraine Lopez, Nancy Reisman, Rick Hilles)

*Crystal Ballroom, Lobby Level*

The writers on the creative writing faculty of Vanderbilt University read from their work.

**F140. MFAs For The Real World.** (Judith Baumel, Askold Melnyczuk, David Muschell, Melanie Moore, Brian Bouldrey, Wendy Brenner)

*Ballroom A, 2<sup>nd</sup> Floor*

In answer to the lament “what can you do with an MFA in creative writing?” a group of program directors will discuss the internships, teaching opportunities and practical work experiences we have incorporated into our programs. Panelists will talk about how to make connections with organizations, get grants, and build soft and hard money lines. Discussion will also address ways to make learning the practical aspects of living a writer’s life as important as the critical and creative components of our pedagogy.

**F141. Antioch University Los Angeles MFA Program’s 10<sup>th</sup> Anniversary Reading.** (Eloise Klein Healy, Gayle Brandeis, Joel Barraquiel Tan, Richard Beban, Kimberly Berwick, Sefi Kuti)

*Ballroom B, 2<sup>nd</sup> Floor*

This reading by a diverse group of faculty, students, and alumni will celebrate the 10<sup>th</sup> anniversary of the founding of the MFA in Creative Writing Program at Antioch University Los Angeles, the nation’s only MFA Program with a mission specifically devoted to the pursuit of social justice.

**F142. 20 over 40.** (David Leavitt, Alice Mattison, Phyllis Nobles, David Galef, Beth Weinhouse)

*Ballroom C, 2<sup>nd</sup> Floor*

*20 over 40* is a fiction anthology that celebrates those of us over 40 with our over-40 concerns, from mid-life crises to second marriages, from caring for children to taking care of aged parents. We’re no longer in the bloom of youth, but we’re also not geriatric.

We’re inviting a few authors from the collection to read for us and explain how this time is too often ignored in life and literature.

**F143. A Celebration of Marie Ponsot.** (David Groff, Marilyn Hacker, Marie Ponsot, Alice Quinn, Jean Gallagher)

*Ballroom D, 2<sup>nd</sup> Floor*

Marie Ponsot’s five collections of poetry (one the winner of the National Book Critics Circle Award), her two books on the teaching of writing (co-authored with Rosemary Deen), and her forty-odd years of undergraduate and graduate writing workshops have taught a generation of poets and teachers about the elemental linguistic energies and pleasures available to an attentive, observant writer, whether of freshman essays or of sonnet cycles. The panel will include editors, fellow writers, and former students, and end with a reading by Marie Ponsot.

**F144. Found in Translation: Poetry that Stems from Multilingual Homes.** (Sandra Simonds, Eileen Tabios, Johannes Goransson, David Lau, Addie Tsai, Dominika Wrozynski)

*Cherokee, 2<sup>nd</sup> Floor*

This panel explores the advantages and difficulties of being raised in a multilingual home and the aesthetic, outcome(s) of such an upbringing on the craft of poetry. Can a poet be caught between two or even three languages in an attempt to convey meaning? If we leave one language behind, can we ever feel at home writing in the one that we have found? Is poetic silence different from language to language? Finally, we will broaden out to look at the interconnection between multilingualism and the current socio-political environment in the United States.

**F145. Virtually Infinite: The Broad Reach and Vast Potential of the Online Literary Journal.** (Danielle Pafunda, Bruce Covey, Thom Didato, Amy King, Joyelle McSweeney, Zachary Schomburg)

*North Court East, 2<sup>nd</sup> Floor*

No longer quirky outsiders, online literary journals publish well-known writers, foster careers, and garner recognition from “best of” publications. Employing Pod casting, e-books, and print-on-demand, online journals become media moguls. With virtually unlimited audiences, gorgeous design, and techie perks, will online journals replace print? Are online journal editors better positioned to launch presses and print projects? And how can writers become more involved?

**F146. Graywolf Press Reading.** (Ander Monson, Albert Goldbarth, Alyson Hagy, Leslie Adrienne Miller, Mark Doty)

*North Court West, 2<sup>nd</sup> Floor*

Graywolf Press is one of the country’s premier literary publishers of poetry, fiction, and creative nonfiction. This reading will showcase Graywolf writers from each of those genres.

**F147. Mirror Neurons, Mathematics, Metaphor, and Mind: Where Science and Poetic Craft Meet.** (Bin Ramke, Emily Grosholz, Kurt Brown, Laura McCullough, Janaka Stucky)

*Salon A, 2<sup>nd</sup> Floor*

12:00 Noon–1:15 PM *continued...*

We will investigate the confluence of science and poetics, empathy, mind, and poetry with a focus on practical use for poets. How can poets use mathematical concepts of number and rationality? What are the ways we map and mirror the infinite in poetry? We will also explore brain-wave patterns observed during writing and how theories of matter/energy apply to this as well as how the discovery of a new brain cell called Mirror Neuron may prove Shelley and Eliot were both right after all.

**F148. Here is Where We Meet.** (Rob Davidson, Dimitri Keriotis, Chad Lawson, Fred Arroyo)

*Salon B, 2<sup>nd</sup> Floor*

This panel, composed of fiction writers and literature scholars, will focus on where stories are found, especially when the writer has a desire to explore, enter into, represent, and write the lives of cultures, ethnicities, and languages quite different from his or her own. This panel will articulate how the writer needs to consider carefully “whether you’re lying or whether you’re trying to tell the truth,” and why “you can’t afford to make a mistake about that distinction any loner” (Berger).

**F149. Sex, Race, & Religion: an Examination of Humor in Poetry & Prose.** (Andrew Hudgins, Nick Carbo, Peter Johnson, Lee Newton)

*Salon C, 2<sup>nd</sup> Floor*

“Humor is not a mood but a way of looking at the world.”—Wittgenstein. The panelists will examine humor in their work and the work of other contemporary American authors. While explaining their motives for using humor, they will explore its various aspects as they relate to social and cultural constructs, such as race and religion. The panel will discuss craft, as well as humor’s role and value in examining social issues.

**F150. On Moral Fiction: Writing, Publishing, and Promoting Socially and Politically Engaged Literature.** (Charles Baxter, Fenton Johnson, Martha Southgate)

*Salon D, 2<sup>nd</sup> Floor*

American publishers, editors, and critics often dismiss social and political literature as merely didactic, even as other nations and cultures assume political and social engagement as central to the literary endeavor. Americans read socially engaged books only then to downplay or neutralize their powerful social and political messages. Why do Americans so strongly resist politically and socially engaged fiction? What challenges face writers seeking to publish such work? Panelists will discuss the roots of the American unease with socially engaged literature as well as its persistence, its successes, and its future.

**F151. Developing Your Creative Writing Program: What Should Your Program Do to Achieve Stature and Support?** (Mark Cox, Susan Hertz, Martin Lammon, Philip Gerard)

*Salon E, 2<sup>nd</sup> Floor*

Four writer-panelists with wide and varied administrative experience as founders, directors, and chairs will address the challenge of enlisting support for a new program from colleagues in other disciplines at a chronically underfunded university in which everyone scrambles for the last penny, and in addition how to make other faculty members see that this new program is a win for them, too, by creating a curriculum that benefits rather than harms them.

**F152. Establishing Normalcy When Writing the Extraordinary.** (Daniel Mueller, Bernard Balizet, Michelle Brooks, Brian Castleberry)

*South Court West, 2<sup>nd</sup> Floor*

How do writers encourage readers to abandon disbelief and embrace the extraordinary, even the magical? How do they establish normalcy when treating the bizarre? Five writers, to whom the fabulous is a critical source of inspiration and material, will discuss how they incite readers to believe in the unbelievable.

**F153. Teaching Innovation: Experiments in the Poetry Workshop.** (Rachel Zucker, Steve Gehrke, Brian Teare, Brian Clements, Jena Osman, Elisabeth Frost)

*Walton, 2<sup>nd</sup> Floor*

How do we “teach” experimentation and/or cross-genre writing? What techniques are useful in evaluating—and encouraging students to evaluate—innovative writing, as opposed to work in more traditional forms? What methods are useful for teachers seeking to encourage formal diversity in the workshop setting? This panel presents techniques to promote formal risk-taking in student work, while at the same time providing evaluative criteria for the resulting “experimental” works in progress.

1:00–3:30 PM

**F154. \$\$ Workshop: Developing a Business Model.** (Johnny Temple, Brenda Keen)

*Carter, 3<sup>rd</sup> Floor (accessible by elevator)*

Two of America’s leading literary editors will discuss how to develop a manageable, sustainable business model. (Note: CLMP Workshops cost \$30 for CLMP members and \$60 for nonmembers. To register, please stop by the CLMP table at the Bookfair.)

1:30–2:45 PM

**F155. From the Boundary Waters to the Tropic of Capricorn: Forgotten and Neglected Essayists.** (Karen Babine, Kim Barnes, Peter Chilson, Dawn Marano, Debra Marquart)

*Crystal Ballroom, Lobby Level*

It’s impossible to read everything, so as a result, we read what we like and remain blissfully ignorant of the brilliance beyond our periphery. Five nonfiction writers will discuss the merits of their favorite neglected essayists. Each panelist will provide a discussion of the essayist’s work and share a bibliography of other works they consider neglected.

**F156. Selected and New: A Copper Canyon Press Reading.**

(Chase Twichell, Richard Jones, Gregory Orr, John Balaban, David Bottoms)

*Ballroom A, 2<sup>nd</sup> Floor*

The publication of a “New and Selected” marks a significant milestone in a poet’s career. This reading features five poets who have published—or will soon publish—such a volume with Copper Canyon Press. Each poet will speak briefly about their process of choosing poems for inclusion, as well as their movement towards and preparations for the next new book. Moderated by Georgia’s Poet Laureate, David Bottoms.

**F157. No Trousers Rolled Here: Poets on Aging.** (Sandra Gilbert, Peter Meinke, Diane Wakoski, Al Zolynas, Andrea Budy, Meg Files)

*Ballroom B, 2<sup>nd</sup> Floor*

Poets have always written about aging, but now that the first of the baby boomers have turned sixty, the subject is on many other minds. How does poetry help us face what happens to the body and the mind? What can poetry teach us about living while we’re alive? How do poets come to terms with mortality (or not)? The 158 poems in the anthology *Lasting: Poems on Aging* form an intimate discussion on the subject. This reading/panel continues the conversation with five of the poets in the book.

**F158. Prize Stories: Reading of the Year’s Best.** (Kevin Moffett, Jim Tomlinson, Greg Downs, Todd James Pierce, Randy Nelson)

*Ballroom C, 2<sup>nd</sup> Floor*

This reading features a celebration of short fiction—readings by the winners of the 2006 Flannery O’Connor Prize, the 2006 Iowa Short Fiction Prize, and the 2006 Drue Heinz Literature Prize. In the world of short stories, these three prizes are among the most prestigious given to original collections of short fiction each year. Winners of all three prizes will read from their work and discuss the impact the award has made on their writing career and professional life.

**F159. A Tribute to the Poetics of James Dickey.** (Robert Wrigley, Betty Adcock, T. R. Hummer, Derick Burleson, Claudia Emerson, Scott Hightower)

*Ballroom D, 2<sup>nd</sup> Floor*

This panel of poets will assess the legacy of James Dickey, native son of Atlanta, in the contemporary landscape, and in their reading of his work and its influence on other authors.

**F160. Literary Magazine as bridge to the community.** (Julie Wakeman-Linn, Gregory Robison, Leslye Friedberg, Julie Odell, Katherine Smith)

*Cherokee, 2<sup>nd</sup> Floor*

College literary magazine editors, a literary conference program chair, and an urban writing center director will discuss serving the community and sustaining their journals through internships,

advisory and editorial boards, local writing and literary conferences, area reading series, and open mike events which engage the writers at all levels.

**F161. The Legacy of August Wilson.** (Gus Edwards, Kermit Frazier, Cassandra Medley, Richard Wesley)

*Henry, 2<sup>nd</sup> Floor,*

This panel explores some of the major influences of the work of the late August Wilson on contemporary theater, especially American theater, and particularly African American theater and its writers and other artists.

**F162. Poetry Out Loud: the California Case Study.** (Dan Stone, Al Young, Ray Tater, Jacqueline Diaz, Ken Huffman, Brad Buchanan)

*North Court East, 2<sup>nd</sup> Floor*

A panel of poets and administrators discuss attributes and challenges of the new National Recitation Project, Poetry Out Loud. The National Endowment for the Arts and Poetry Foundation partnered with the California Arts Council in a pilot, which encouraged high school students to memorize and perform classic poems at competitive readings. The program encouraged close reading and developed confidence in public speaking. Unlike many other state pilots, California involved writer residencies with California Poets in the Schools to prepare students.

**F163. Literary Journalism about Poetry: Telling the Story Without Sounding Academic.** (Meghan O’Rourke, David Orr, Mark Doty, Emily White)

*North Court West, 2<sup>nd</sup> Floor*

Your hunch is right—poetry is being covered more frequently in mainstream media outlets, places such as *Slate*, *O Magazine*, the *New York Times*, and PBS. Is this because the audience for poetry is growing, or because editors and journalists have figured out how to write intelligently about poetry and poets for a broad audience? Find out how editors and journalists from some of these publications craft their stories about poets’ lives and work without dumbing them down.

**F164. AWP Award Series Reading.** (Nona Caspers, John Hodgen, J. D. Scrimgeour)

*Salon A, 2<sup>nd</sup> Floor*

A reading featuring AWP’s 2005 Award Series winners.

**F165. Writing Faith for the Faithless (and the Faithful).** (Jason Schneiderman, Laurel Snyder, Kazim Ali, Danielle Alexander, Lauren Rooker Cardwell)

*Salon B, 2<sup>nd</sup> Floor*

As our society polarizes further and further into the believers and the nonbelievers, how do we manage questions of faith in our writing and our teaching. What happens when we teach religious poetry as secular teachers to fundamentalist students? What happens when we begin writing about a faith that is not our own? What happens when a religious writer brings religious

1:30–2:45 PM *continued...*

work to a secular workshop or journal? What happens when we begin to address faiths we were raised in, but from a position of exclusion? What happens when we try to write in the space between two faiths?

**F166. Bread Loaf Writers Conference Reading of Faculty and Fellows.** (Charles Baxter, Stuart Dischell, Martha Southgate, David Baker, Antonya Nelson, Ann Townsend)

*Salon C, 2<sup>nd</sup> Floor*

The Bread Loaf Writers Conference presents a reading of fiction and poetry by three popular faculty members.

**F167. Voices from the New South.** (Jim Grimsley, Joseph Skibell, Natasha Trethewey, Lynna Williams, Kevin Young)

*South Court West, 2<sup>nd</sup> Floor*

From poems about popular culture, the blues, lost or forgotten histories of African Americans in the South, to stories, novel excerpts, and essays exploring the lives of working class whites, Kurdish immigrants, the cultural and spiritual lives of American Jews, to issues of sexuality and mixed-race identity, we will present a reading against the backdrop of the questions: What is southern? Whose “south” are we talking about? And how does the diversity of writers in the New South transform the ways we think about what is southern?

**F168. Craft of the Unsayable: Paul Celan, Hiromu Morishita, Sadako Kurihara, and Art Spiegelman.** (Scott Minar, Edward Dougherty, Michael Kobre)

*Walton, 2<sup>nd</sup> Floor*

The “management” of artistic responses to the Holocaust and the bombing of Hiroshima is a rare moment in the observation of a writer’s craft or art. How does the “unsayable” strain of a world-sized grief come out through a writer’s efforts? How does that strain color the art it produces? What does the act of writing in and through such memories and conditions tell us about the writer’s craft and the evolution of the art?

3:00–4:15 PM

**F169. Exercising the Unconscious: Writing in the Moment.** (Robert Olen Butler, Cassie Cross, Rebecca Soppe, Kathy Conner)

*Crystal Ballroom, Lobby Level*

Pulitzer Prize-winning Robert Olen Butler will share his alternative to technique-oriented workshops. Based on concepts from his book, *From Where You Dream: The Process of Writing Fiction*, Butler’s coached exercises prompt writers to invent reality from sense memories, trust.

**F170. Graphic Lit and Indie Publishing.** (Robert Arellano, Richard Nash, Jen Benka, Rob Spillman, Kris Dresden)

*Cherokee, 2<sup>nd</sup> Floor*

From ancient illustrated Hindu texts and the illuminated manuscripts of William Blake to Art Spiegelman’s “Maus” and

Lynda Barry’s “Marlys Magazine,” graphic literature has been a serious narrative genre, making incisive observations into the spiritual, political, and social lives of its characters and readers. The Graphic Lit and Indie Publishing panel will use multimedia (computer projection) to illuminate the presenters’ experiences in this hybrid genre.

**F171. The Georgia Review’s 60<sup>th</sup> Anniversary Poetry Reading.** Sponsored by The *Georgia Review*. (Rita Dove, Albert Goldbarth, Kevin Young, Paul Zimmer)

*Grand Salon West, 2<sup>nd</sup> Floor*

A poetry reading in celebration of the 60<sup>th</sup> anniversary of the *Georgia Review*, featuring four of our favorite poets.

**F172. Engaging the Teacher in the Classroom: Necessary Conversations Between Writers in Residence and K–12 Teachers.** (Rebecca Hoogs, Jack McBride, Ennis McCrery, Paul Shaffer, Beverly Strager, Christy Zink)

*Henry, 2<sup>nd</sup> Floor,*

The relationship between writers in residence and K–12 students has been credited with improving students’ writing skills and self-confidence. But too seldom are teachers real collaborators, when this connection can provide a powerful blend of creative and practical teaching methods. Veterans from innovative programs discuss how writers can learn to speak the language of teachers and open up the conversation, resulting in partnerships that improve writers’ teaching and students’ writing.

**F173. One Program, Four Universities: The Making of the NEOMFA.** (Maggie Anderson, Mary Biddinger, Neal Chandler, Carol Maier, Craig Paulenich, Robert Pope)

*North Court East, 2<sup>nd</sup> Floor*

Six faculty members from the Northeast Ohio Universities Consortium discuss the process of creating and implementing a revolutionary MFA program that incorporates faculty and students from the University of Akron, Cleveland State University, Kent State University, and Youngstown State University. Panelists address administrative concerns while also sharing insights on developing coursework in a variety of genres, including playwriting, creative nonfiction, and literary translation.

**F174. Poets Translating Poets.** (Ralph Angel, Christopher Merrill, Sholeh Wolpe, Willis Barnstone, Tony Barnstone)

*North Court West, 2<sup>nd</sup> Floor*

Should only poets translate poetry? Poems carry their own music; can that music somehow be translated from one language to another without compromising meaning? Is a poem translated by a scholar still a poem? Is the poem translated by a poet to be relied upon? When is the scholar a poet, and when is the poet a scholar?

**F175. Trashy Women.** (Lorraine M. Lopez, Heather Sellers, Joy Castro, Rosemary Daniell, Lynn Pruett)

*Salon A, 2<sup>nd</sup> Floor*

Dorothy Allison writes, “The inescapable impact of being born in a condition of poverty that this society finds shameful,

3:00–4:15 PM *continued...*

contemptible, and somehow oddly deserved, has had dominion... to such an extent that I have spent my life trying to overcome or deny it.” This panel explores the aftereffects of this condition—compounded by challenges imposed by family dysfunction, class, and gender—as a source of adversity and inspiration on five women propelled by writing to live beyond their beginnings.

**F176. A Reading Celebrating over Forty Years of Creative Writing at the University of North Carolina at Greensboro.**

(Lee Zacharias, Michael Parker, Stuart Dischell, Craig Nova, Jennifer Grotz, Terry Kennedy)

*Salon B, 2<sup>nd</sup> Floor*

Formalized in 1965, the MFA Writing Program at Greensboro remains one of the premier programs in the South and the nation. While remaining intentionally small and intimate, the achievements of our faculty and alumni continue to grow. Come hear our current award-winning faculty read from their work. Introductions by Terry Kennedy.

**F177. Old Flames.** (Ellen Lesser, Antonya Nelson, Victoria Redel, Xu Xi)

*Salon C, 2<sup>nd</sup> Floor*

In our lives as writers and readers, we all have books that have exerted a powerfully formative influence, and to which we return again and again for enduring lessons in vision and craft. We will each talk about one of these special relationships, and how it’s helped to define and inspire us as writers of fiction. The “flames” are Bowles’ *The Sheltering Sky*, Connell’s *Diary of a Rapist*, McCullers’ *Member of the Wedding*, and Paley’s *Enormous Changes at the Last Minute*.

**F178. Fact and Mystery: The Legacy of Flannery O’Connor.**

(Gregory Wolfe, David Griffith, Jessica Mesman, Amy Alznauer)

*South Court West, 2<sup>nd</sup> Floor*

O’Connor’s fiercely honest essays hold special resonance for a new generation of Catholic writers who have turned to nonfiction because of its commitment to fact and truth-telling, hoping to find answers to questions about their faith and themselves through spiritual autobiography. From a Pittsburgh cloister to a Louisiana abortion clinic to Abu Ghraib prison, four Catholic nonfiction writers discuss the difficulties of reconciling an ancient faith with the moral complexities of modern life.

**F179. Black Poets on Generosity, Collaboration, and the Community.** (Afaa Michael Weaver, Crystal Wilkinson, Kelly Norman Ellis, Natasha Marin, Mitchell L. H. Douglas)

*Walton, 2<sup>nd</sup> Floor*

Writing from the periphery of mainstream society is basically writing from a point of crisis. Join these panelists in discussing how the tradition of forming collectives, salons, guilds, and artists’ groups has been passed along from the Harlem Renaissance through the Black Arts Movement to the Dark Room Collective, and still continues today.

**F180. Creative Writing Outside the Academy: One Model for a Literary Center.**

(Deborah Woodard, Lyall Bush, Waverly Fitzgerald, Polly Rosenwaite, Brian McGuigan, T. Hetzel)  
*Roosevelt, 3<sup>rd</sup> Floor (accessible by elevator)*

For the past ten years, Seattle’s Richard Hugo House has been creating a combination safe house and launch pad for writers of diverse ages and social and economic backgrounds, drawn to the center by a desire for productive interchange and a need for literature and the written word. Now, a decade after opening its doors, Hugo House staff, teachers, and the new Executive Director talk about the nuts and bolts of running a literary center in the evolving cultural landscape of the Pacific Northwest.

4:30–6:15 PM

**F181. What Really Happened: Research and the Novel.**

(Julianna Baggott, Justin Cronin, Tom Franklin, Jennifer Vanderbes, Mark Winegardner)

*Crystal Ballroom, Lobby Level*

Research manhandles plot and character while enriching setting, voice, and authenticity. Writers who have published novels set decades before their own births reveal the role of research in the creation of their fiction, sharing opinions on the perils of fact-cramming. They discuss what to look for and how to look for it, negotiating between historic fact and story-truth, portraying historic figures in fiction, approximating what can’t be looked up, what’s better made-up, and everybody’s favorite: what really happened.

**F182. A Reading by Poets Terrance Hayes & Charles Wright.**

Sponsored by Vanderbilt University

*Grand Ballroom, 2<sup>nd</sup> Floor*

Poet Charles Wright, author of *Chickamauga*, and poet Terrance Hayes, author of *Wind in a Box*, will read from their work.

**F183. Leaps of Faith: A Fiction and Poetry Reading by Bret Lott and Honorée Fanonne Jeffers.**

Sponsored by Georgia College & State University/*Arts & Letters!* Flannery O’Connor Review.

*Grand Salon West, 2<sup>nd</sup> Floor*

For a special issue on “Writing in the South,” *Southern Review* editor Bret Lott called for works that “breathe new life into representations of all things southern,” open to any “forms, genres, positions, glimpses, and shadows that might come our way, all in an effort to discover yet again who we are.” Lott (author of the novel *Jewel* and many other books) and Honorée Fanonne Jeffers (author of the poetry collections *The Gospel of Barbecue and Outlandish Blues*), two southern writers whose works are shaped by place, identity, and leaps of faith, read and talk about their work.

**F184. Late Bloomers: Career Development for Nontraditional New Writers.**

(Christine Gelineau, Dorianne Laux, Tom Hansen, Gray Jacobik, Nancy Mckinley)

*Henry, 2<sup>nd</sup> Floor*

New doesn’t need to mean young. Increasingly we are seeing emerging writers who have come to their career as a writer in

4:30–6:15 PM *continued...*

nontraditional ways. How are the challenges different when you're already over forty (or fifty, or sixty) when that first book comes out? How does a writer who often has been outside of the traditional avenues of support and publication learn the ropes and find mentoring? This panel will look to identify the pot holes and hopefully map out some directions that will be of use to any writer at the start of their career but be of particular use to writers who began publishing after their twenties and thirties.

**F185. Joy: The Last Taboo in Creative Nonfiction?** (Karen Salyer McElmurray, Joe Mackall, Rebecca McClanahan, Dinty W. Moore, Sue William Silverman)

*North Court West, 2<sup>nd</sup> Floor*

Memoirs often come from dark territories of experience—from loss and its repercussions—yet life is more than just pain and difficulty. Why aren't there more contemporary memoirs focusing on joy and the many pleasures of being alive? Is it a question of audience, authors, or is it that happiness and contentment are actually harder to capture on the page? Five writers and editors of creative nonfiction wrestle with these issues in a roundtable discussion focused on their own writing and other memoirists working today.

**F186. Flannery's Family: Fiction Readings by Winners of the Flannery O'Connor Award.** (Molly Giles, Mary Hood, Dana Johnson)

*Salon C, 2<sup>nd</sup> Floor*

In celebration of the legacy of the famous Georgia writer, winners of the University of Georgia Press Flannery O'Connor Award for Short Fiction read their stories.

**F187. Writers and Politics.** (Lucina Kathmann, Kelley Alexander, Heriberto Yépez, Joshua Clover, Brent Cunningham)

*South Court West, 2<sup>nd</sup> Floor*

This panel will briefly set aside the vital discussion about whether (and how) the act of writing can itself be political, to look instead at some ways in which writers are already engaging in successful political interventions. How and why do writers act politically outside of, or in tandem with, their actual writing? The five panelists will discuss the many ways they have been specifically and productively political: via institutions, via organizations, via activism, or via publishing.

**F188. CLMP Roundtable: Marketing Indie Lit.** (CLMP Staff)

*Carter, 3<sup>rd</sup> Floor (accessible by elevator)*

This discussion will examine all aspects of marketing mission-driven publishing, beginning with finding and defining your target audience all the way through creating successful catalog copy.

7:00 PM

**F189. A Reception in Celebration of Five Points.**

*Walton, 2<sup>nd</sup> Floor*

Cash Bar.

**F190. Reception hosted by Purdue University.**

*Cherokee, 2<sup>nd</sup> Floor*

Cash bar and Hors d'Oeuvres.

**F191. University of North Carolina Wilmington MFA & BFA Program Reception.**

*Roosevelt, 3<sup>rd</sup> Floor*

Cash bar and Hors d'Oeuvres.

**F192. Reception hosted by Emory University.**

*Monroe, 3<sup>rd</sup> Floor*

Cash bar and Hors d'Oeuvres.

**F193. A Reception Hosted by Counterpath Press & Omnidawn Publishing.**

*Madison, 3<sup>rd</sup> Floor*

Public Reception hosted by Counterpath Press & Omnidawn Publishing. Join us to celebrate the launch of Counterpath, and the latest books from Omnidawn. Readings by Counterpath's Laynie Browne & Andrew Joron; Omnidawn's Christopher Arigo & Donald Revell. Free drink tickets provided at the door, compliments of Counterpath Press & Omnidawn Publishing.

**F194. A Reception Hosted by Berry College.**

*Henry, 2<sup>nd</sup> Floor*

Cash Bar.

**F196. A Reception Hosted by Crazy Horse.**

*Jackson, 3<sup>rd</sup> Floor*

Cash Bar.

**F197. Reception Hosted by the Georgia Review, University of Georgia Press, and & The University of Georgia Creative Writing Department.**

*North Court East, 2<sup>nd</sup> Floor*

Cash bar and Hors d'Oeuvres.

8:30 PM

**F198. A Reading by John Barth & Michael Martone.**

Sponsored by the Virginia G. Piper Center for Creative Writing at Arizona State University.

*Grand Ballroom, 2<sup>nd</sup> Floor*

Novelist John Barth, author of *The End of the Road*, and Michael Martone, author of *Blue Guide to Indiana*, will read from their work.

**F199. Poetry Extravaganza Hosted by the Academy of American Poets.** (David Bottoms, Cornelius Eady, Thomas Lux, Brigit Pegeen Kelly, Tree Swenson, Dean Young)

*Grand Salon, 2<sup>nd</sup> Floor*

10:00 PM–12:00 Midnight

**F200. Public Reception.**

*Crystal Ballroom, Lobby Level*

Music from DJ Mark Nations and Cash Bar 10:00 PM–Midnight.

**F201. A Party Hosted by Split This Rock Poetry Festival**

*Cherokee, 3<sup>rd</sup> Floor*

Sarah Browning & Regie Cabico invite you to drinks with Mark Doty, Alicia Ostriker & Patricia Smith.

10:30–11:30 PM

**F202. Open-Mic Reading.**

*Carter, 3<sup>rd</sup> Floor (accessible by elevator)*

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**POETRY AT ROUND TOP 2007**

**May 4-6**

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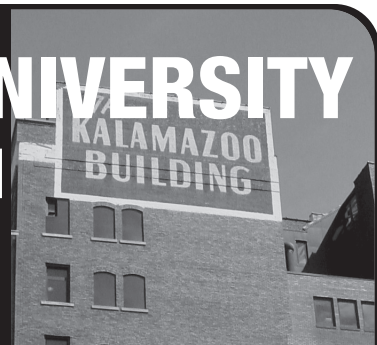
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Friday, March 2, Evening

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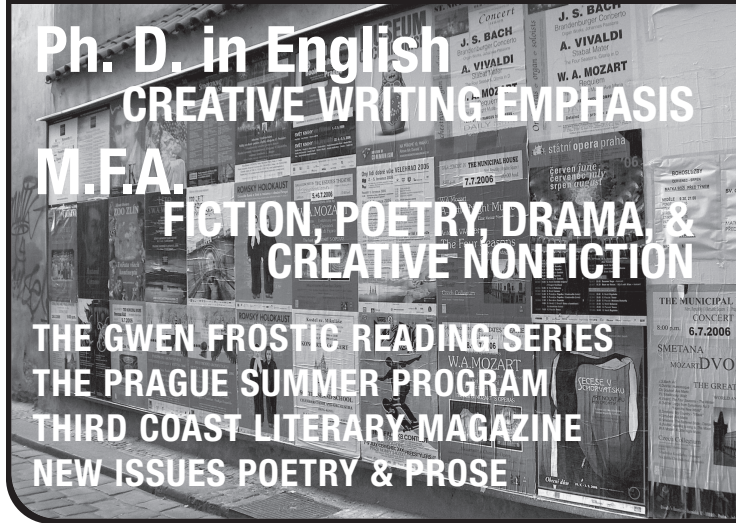
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**WILLIAM OLSEN**

# Saturday, March 3

9:00 AM–2:00 PM

**S100. Conference Registration.** Attendees who have registered in advance may pick up their registration materials throughout the day at AWP's registration desk. On-site registration passes are available for purchase.

*Lobby Level*

8:30 AM–5:30 PM

**S101. Bookfair.**

*Exhibit Hall, Lower Level*

9:00–10:15 AM

**S102. Beyond Realism: Fiction That Tangles With Tangibles.** (Brian Evenson, Jeff VanderMeer, Gwenda Bond, Laird Hunt, Eric Lorberer, Ken Keegan)

*Crystal Ballroom, Lobby Level*

This panel's writers, publishers, editors, and critics will consider the dangers and demands of prose that destabilizes readers' reference frames. How are standard craft elements, as well as craft experiments, impacted when one writes beyond realism's bounds? What is this work's place in popular culture, in literature's history? Does it challenge criticism's norms? Does such writing ask us to reconsider the psychological, social, political frames we accept as reality, a questioning germane to our times?

**S103. From the MFA to the Editor's Desk: MFA Graduates Talk About Careers in Publishing and Editing.** (Jim Clark, Kelly Link, Leigh Anne Couch, Matt O'Donnell, Renee Soto, Allison Seay)

*Ballroom A, 2<sup>nd</sup> Floor*

In this panel, editors from five different publishing arenas will talk about the editorial opportunities and challenges available to creative writers. The panelists will also consider how being an editor has added to and taken away from their lives as writers and how their lives as writers influence their decisions as editors. Introductions by Allison Seay.

**S104. Wild Classrooms: Experiential Education and Creative Writing.** (Alison Hawthorne Deming, David Gessner, John Lane, Phil Condon, William Stott, Katie Fallon)

*Ballroom B, 2<sup>nd</sup> Floor*

What happens when a red-tailed hawk eats a mouse in front of twenty creative writing students? What kind of writing results from a hike in the wilderness? This panel explores ways to use experiential or outdoor education to enhance the teaching of creative writing. What can students gain from hands-on activities? What assignments are given? What costs and risks are involved?

Panelists will describe experiential education they employ in their own classes, and discuss benefits and drawbacks.

**S105. Battle of the Terminal Degrees: PhD vs. MFA.** (Graeme Harper, Tom Hunley, Jenna Kalinsky, Michael Kardos, Misty Urban, Jocelyn Cullity)

*Ballroom C, 2<sup>nd</sup> Floor*

Despite AWP's official position that the MFA is the appropriate degree for teaching at the university level, prospective employers increasingly require the PhD. Fiction writers and poets describe pros and cons of their degrees and share tips for negotiating the job market. We discuss universities in the US, UK, Canada and Australia, pointing to some differences in attitude. We also present how a mix of publications, academic credentials, and a third, vital ingredient leads to success.

**S106. Writing on Working, Working on Writing.** (Larry Heinemann, Chuck Taylor, Tom Nawrocki, Lowell Mick White)

*Cherokee, 2<sup>nd</sup> Floor*

We live in a nation where work is the center of most peoples' lives. Work stories are everywhere. Yet fiction often seems removed from the day-to-day concerns of working people. How can we as writers tell our stories if we ignore this vital topic? Can work stories be brought onto the page and into the classroom? Can we discover and develop voices that remind the nation of its working heritage? This panel will discuss how the lives of ordinary working people inform and enrich our literature.

**S107. In the Beginning There Was the Middle: A Panel on How Poems Begin.** (Sharon Dolin, Beth Gylys, David Kirby, Phillis Levin, Lisa Russ Spaar, Connie Voisine)

*Henry, 2<sup>nd</sup> Floor*

There are so many theories afloat about how to end a poem. What's the best way to begin a poem? Is it really always best to begin in the middle? Or does that only hold true for narrative poems? Can a strong poem begin at the beginning or at the end? Why are first lines so hard to write? Poets with divergent aesthetics will muse on the subject of poetic beginnings.

**S108. What's the Conversion Rate for Euros? Americans Publishing Abroad.** (Simmons B. Buntin, Philip Fried, Marck L. Beggs, John Hildebidle, Laura Lundgren Smith, Michael Heffernan)

*North Court East, 2<sup>nd</sup> Floor*

Five American poets and one American playwright who have published books review the advantages, challenges, and unique circumstances of publishing an English-language books overseas while living in the United States. Areas of focus include finding the publisher (or the publisher finding you), the give-and-take process, marketing and book-selling, working with North American distributors, and more

**S109. Interlocutor: An Alternative Literary Reading.** (Trevor Dodge, Kat Meads, Davis Schneiderman, Maya Sonenberg, Lance Olsen, Gina Frangello)

9:00–10:15 AM *continued...*

*North Court West, 2<sup>nd</sup> Floor*

Chiasmus, one of the leading independent presses in the northwest, proposes an alternative to the conventional literary author-event in an effort to rethink what we mean when we say the word “reading.” Chiasmus writers will respond to each other’s words in a variety of forms, including critical, creative, performative, and via visual media. The purpose is to become conscious of what a reading is and can be by opening a new collective and collaborative space.

**S110. The Performance of Writing.** (Christian Bök, Clem Martini, Robyn Read, Aritha Van Herk)

*Salon B, 2<sup>nd</sup> Floor*

Writers must often “give voice” to their words through literary recital or dramatic staging—and hence their writing does not simply record their anecdotes or their arguments, but instead their writing must also guide the actions of its readership by providing a kind of “score” for performance. This panel will discuss some of the ways by which authors of poems and plays have dramatized their texts to the public, becoming charismatic reinventors of their own work through the act of reading it aloud

**S111. Does Poetry Make Nothing Happen?: Politics and the Poet.** (Wendy Barker, Ralph Black, Lorna Dee Cervantes, Kimiko Hahn, Alicia Ostriker, Kevin Clark)

*Salon C, 2<sup>nd</sup> Floor*

In a time when Earth’s future seems in the balance, a poet may feel only, to quote W. S. Merwin, “another priest of ornaments.” Yet poets have always witnessed and warned of crises—Homer, Chaucer, Blake, Whitman, Celan, Neruda, and Ahkmatova were all political poets. Our panelists will read from their own poems, and discuss the problems they face and the strategies they employ to address their concerns.

**S112. Beyond Direct Address & Imperative Mood: Second-Person Narration in Fiction.** (Diane Glancy, Josh Russell, Lisa Phillips, Margaret Luongo)

*Salon D, 2<sup>nd</sup> Floor*

Authors and teachers who use second-person narration discuss the varied and complex effects of this much-maligned technique. Topics include narrative distance, psychic distance/dislocation, protagonist agency, narrative transparency, and more.

**S113. Carolina Wren Press: 30 Years Young.** (Preston Allen, William Pitt Root, Ken Rumble, Andrea Selch, Evie Shockley, Linda Tomol Pennisi)

*South Court West, 2<sup>nd</sup> Floor*

A reading by several recent Carolina Wren Press authors—one fiction writer and five poets—who represent the Press’s original and continuing commitment to diversity of voices, including women, writers of color, writers from the south—as well as its more recent emphasis on experimental writers.

**S115. Issues and Ideas in Administration of Creative Writing Programs at Two-Year Colleges.** (Thomas Ray, Lyman Grant, Simone Zelitch, Leo Hwang-Carlos)

*Monroe, 3<sup>rd</sup> Floor (accessible by elevator)*

This panel will address many of the common challenges and opportunities in administering writing programs at two-year colleges. The presenters will discuss topics including fundraising, college and community support, student literary magazines and curriculum development. Representing colleges from different regions, rural and urban, large and small, the panelists each offer different perspectives and ideas for developin

**S116. 2006/2007 Writers’ Conferences & Centers Meeting.** (Felicia Olivera, WC&C Representative; Matt Burriesci, Associate Director of AWP; Christian Teresi, Associate Director of Membership Services & WC&C Coordinator)

*Roosevelt, 3<sup>rd</sup> Floor (accessible by elevator)*

An opportunity for members of the Writers’ Conferences & Centers to meet one another and the staff of AWP to discuss issues pertinent to building a strong community of WC&C programs.

10:30 AM–11:45 AM

**S117. Freedom to Write? Our Obligation to Protect Expression.** (Larry Siems, Joanne Leedom-Ackerman, Eric Lax)

*Crystal Ballroom, Lobby Level*

Are writers being silenced around the world? Are our first amendment freedoms at risk here at home? How do current affairs affect the rights of writers to practice their craft? What is the role of self-censorship in a culture of real or imagined threats to freedom of expression? Join PEN America and PEN USA, the two United States centers of PEN for this discussion about the state of the Freedom to Write. International PEN has been defending the rights of writers around the world for eighty-five years.

**S118. Leading the Double Life.** (Phillip Lopate, Sven Birkerts, Ladette Randolph, Spencer Nadler, Diana Wagman, Dinah Lenney)

*Ballroom A, 2<sup>nd</sup> Floor*

So many writers purposefully pursue other channels, from teaching to medicine to editing to performance to parenthood, without necessarily feeling compromised or diminished as artists. On the contrary, our “day jobs” serve to inspire and deepen the work whether or not we mine them for material. How does it serve us to shuttle between our different worlds? It’s worth examining our obligations—practical, social, spiritual—and how they directly and indirectly inform the writing life.

**S119. These Are a Few of My Favorite Things: Structure in Narrative.** (Lan Samantha Chang, Michael Martone, Peter Turchi, C. J. Hribal)

*Ballroom B, 2<sup>nd</sup> Floor*

Four fiction writers will each pick a story they admire for its structure, talk about how it works, and how it helped their thinking about structuring narratives or teaching structure to our students.

**S120. The Greensboro Review at Forty.** (Natasha Trethewey, Patrick Phillips, Katrina Vandenberg, Jake Adam York, Kevin Wilson, Dan Albergotti)

*Ballroom C, 2<sup>nd</sup> Floor*

This multi-genre reading will celebrate the 40<sup>th</sup> anniversary of the *Greensboro Review*. Readers will include recent contributors to the *Greensboro Review*. Dan Albergotti, former *Greensboro Review* poetry editor, will chair the session.

**S121. Tampa Review and University of Tampa Press: Celebrating 43 Years of Poetry Publishing.** (Jenny Browne, Lance Larsen, Julia Levine, Sarah Maclay, Barry Silesky, Jordan Smith)

*Ballroom D, 2<sup>nd</sup> Floor*

In 1964, *UT Poetry Review* began publishing poetry at the University of Tampa with work from Philip Whalen, Jerome Rothenberg, LeRoi Jones, Diane Wakoski, and William Stafford, as well as Florida poets. In 1986, the journal reinvented itself as *Tampa Review* with poets including Stephen Dunn, Derek Walcott, Mark Halliday, and Richard Chess. UT Press launched its poetry series in 2000, and awards the *Tampa Review* Prize annually. Celebrate forty-three years as UT Press poets read from their latest books.

**S122. Southern Lights: Community College Instructor-Writers and Experiments in Poetry and Prose.** (Jill Karle Leahman, Sandy Longhorn, Al Maginnes, Kelly McQuain, Brett Eugene Ralph, Lois Roma-Deeley)

*Cherokee, 2<sup>nd</sup> Floor*

The AWP Two-Year College Caucus presents six cross-genre instructor-writers who have personal and professional ties to the South. Panelists will read and discuss original experiments and traditional influences in new Southern poetry and prose, offering insight with regard to the construction of fractured narratives and the discovery of new positive/negative values in white space and punctuation, including the virgule, as well as the effect of the community college experience on their work.

**S123. OUTspoken: Readings by Atlanta's GLBTQ Poets.** (Franklin Abbott, Larry Corse, Collin Kelley, Theresa Davis, Robin Kemp, Maria Helena Dolan)

*Henry, 2<sup>nd</sup> Floor*

A poetry by Atlanta's diverse gay, lesbian, bi-sexual, transgendered and questioning poets will celebrate the one-year anniversary of *Atlanta Rainbow Muse*, the city's GLBTQ online literary journal.

**S124. National Book Critics Circle Panel on Poetry Reviewing.** (John Freeman, Kevin Prufer, Craig Morgan Teicher, Jerry Harp, Michael Theune, David Orr)

*North Court East, 2<sup>nd</sup> Floor*

For this panel, a group of writers and editors—including poetry reviewers, poets, an assigning editor, a blogger, and a book publisher—will discuss the ethics, vagaries, conflicts, and troubles of poetry reviewing.

**S125. Playwrights and screenwriters: We do Belong.** (Jan Quackenbush, Jean Klein, Nicholas Pierce, Bonnie Culver)

*North Court West, 2<sup>nd</sup> Floor*

Presenting plays and film scripts in their final form includes a performance and industry-specific process that makes including these genres “challenging” for most creative writing programs. This presentation will offer a model approach, a partnership of industry and academe, that provides a potential approach for other creative writing programs that must balance the needs of the student writer—to learn how to write—with the demands of play and film industry's expectations and conventions.

**S126. Lewis Nordan's *Song of the South*.** (John Dufresne, Steve Yarbrough, Mary Troy, Lee Martin, Jo McDougall, Donald Hays)

*Salon A, 2<sup>nd</sup> Floor*

A celebration of the life and work of this outrageously talented writer and beloved writing teacher by six writers who knew him when—back there in Fayetteville at the start of his brilliant career. We'll talk about Buddy's achingly beautiful, bluesy short stories and his wildly original novels, their influence on us and on a generation of contemporary Southern writers, and, of course, about the Nordan Effect: You're reading one of Buddy's stories and laughing so hard your sides ache when suddenly you realize you're crying.

**S127. Tell It on the Mountain: Appalachian Writers and the Literature of the New South.** (Kathryn Stripling Byer, Ann Pancake, Susan Tekulve, Diane Gilliam Fisher, Anita Rose)

*Salon B, 2<sup>nd</sup> Floor*

The creative and scholarly work of the panelists will explore the rich literary and cultural heritage of the Appalachian region. Presentations will question the influence of the timber and coal mining industries on the region, investigate the roles of women in the community, explore the ways writers and historians present the past, and discuss opportunities for bringing the literature of Appalachia into writing and literature classrooms

**S128. Our Elegiac Age: Contemporary American Poets and Mourning.** (Cate Marvin, Alex Lemon, Michael Dumanis, D. A. Powell, Catherine Barnett, Christopher Davis)

*Salon C, 2<sup>nd</sup> Floor*

The *Princeton Encyclopedia of Poetics* argues that the elegy as a genre is “deeply implicated in the making of literary history” as it “often involves the questions of initiation and continuity, inheritance and

10:30 AM–11:45 AM *continued...*

vocation.” How, in the face of “war,” AIDS, and violence in the media, does the American poet write about death? Six panelists will discuss younger American poets working within the elegiac tradition, with particular attention to how the personal utterance becomes public.

**S129. Now What?: A Frank Look at Life After the MFA.** (Paulette Beete, Tom Avila, Alex MacLennan, Gimbiya Kettering, Lisa Lister)

*Salon D, 2<sup>nd</sup> Floor*

Five MFA graduates, all less than three years out and engaged in writing-related careers, discuss finding your way as a writer in the “real world.” Intended primarily for current MFA students or recent graduates, this panel frankly talks and answers questions about the realities of employment options, funding writing as a full-time career, balancing writing and other work, fellowships, writer’s colonies, internships, establishing effective writing groups, and building professional connections.

**S130. Book Contracts.** (Jan Constantine)

*Salon E, 2<sup>nd</sup> Floor*

Authors Guild General Counsel Jan Constantine will offer attendees her expert advice on reviewing a book contract and the key points for negotiation with publishers. She will review the important clauses routinely found in traditional publishing agreements, such as copyright, royalties, and out of print, and answer audience questions.

**S131. What’s So Funny About Suffering? Writing Buddhist Humor.** (Bich Minh Nguyen, Nin Andrews, Ira Sukrungruang, Tony Trigilio, Dinty W. Moore)

*South Court West, 2<sup>nd</sup> Floor*

The first noble truth of Buddhist philosophy suggests that “life is suffering,” yet one defining characteristic of much recent American Buddhist literature—poetry, fiction, and memoir—is a focus on playfulness and humor in service of a spiritual message. Is this a contradiction, or just a koan? Five American writers of differing ethnicities and Buddhist backgrounds discuss the use of humor and playfulness in their own writing and in the writing of others, such as Ginsberg, Bassho, and the Dalai Lama himself.

**S132. Nu?: What’s new about Jewish poetry?** (Ilya Kaminsky, Arielle Greenberg, Rachel Zucker, Erika Meitner, Jehanne Dubrow, Jason Schneiderman)

*Walton, 2<sup>nd</sup> Floor*

How are Jewish writers approaching spiritual and religious material differently than other writers? What are the major issues that very contemporary Jewish-American poets are tackling in their work? How does the religious/cultural Jewish conundrum manifest itself in current Jewish-American poetry? Six diverse Jewish poets share their insights on the evolution of Jewish-American identity, the inheritance of the Shoah, the re-emergence of Yiddishkayt, and the struggle with Jewish tradition.

**S133. Panel: How to Use Lit Mags in Your Curriculum.** (Jay Baron Nicorvo, Ian Morris, Steve Tomasula, Kathy Fagan)

*Carter, 3<sup>rd</sup> Floor (accessible by elevator)*

Notable literature appears every month on newsstands, but is rarely incorporated in classroom syllabi. This panel will recommend strategies to make the most of the wide range of work published by today’s literary magazines.

**S134. 2008 New York City Conference & Bookfair Forum.** (Ron Tanner)

*Madison, 3<sup>rd</sup> Floor (accessible by elevator)*

Join 2008 New York City conference chair and AWP staff for an open forum to discuss topics of interest and relevance to AWP’s upcoming conference in New York City.

**S135. The Poetry Caravan.** (Usha Akella, Ruth Handel, E. J. Antonio)

*Roosevelt, 3<sup>rd</sup> Floor (accessible by elevator)*

In 2003, the Poetry Caravan was launched. The goal was to provide free poetry readings and writing workshops to people who may not be able to access such opportunities by themselves. Since then, the Poetry Caravan has hosted more than 160 readings and ten writing workshops at nursing homes, senior centers, women’s shelters, healthcare facilities etc. If you are interested in starting a chapter of the Poetry Caravan, the panel will share the story and provide you with the necessary documents to organize your own chapter of Poetry Caravan.

12:00 Noon–1:15 PM

**S136. Approaches to the Craft Class.** (Robert Boswell, Catherine Barnett, Chris Castellani, Alan Shapiro, Michael Collier)

*Crystal Ballroom, Lobby Level*

Faculty and fellows from the Bread Loaf Writers Conference will provide examples of craft classes they’ve taught while talking about the ingredients of, approaches to, and rationale for the craft class, a popular and valuable form of programming in universities, writing centers, and conferences.

**S137. Avoiding Ineptitude: Teaching Fiction Writing to Beginners.** (Mark Winegardner, Tom Bligh, Dan Chaon, Brock Clarke, George Singleton, Lan Samantha Chang)

*Ballroom A, 2<sup>nd</sup> Floor*

Experienced teachers share their approaches to teaching fiction writing to high school and college students. What advice proves most fruitful? Do prescriptive rules or guidelines liberate or discourage students? What’s the best balance of praise, encouragement, and constructive criticism? Why do workshop “stars” so rarely develop into career writers? How can teachers help students achieve competence in the short story.

**S138. Sex, Death, and Creative Nonfiction.** (Kristen Iversen, Laurie Lynn Drummond, Kate Evans, Bob Cowser)

*Ballroom B, 2<sup>nd</sup> Floor*

Sexuality, mortality, violence, desire—these are the experiences that shape our lives and fuel our writing. As writers of creative nonfiction, how do we write skillfully and honestly about sensitive subject matter? How does a writer move beyond sentimentality, sensationalism, melodrama, or cliché to reveal the true complexities of human experience? This panel will discuss aspects of objectivity, subjectivity, narrative distance, and emotional vulnerability, and provide ideas and strategies for writing about difficult emotional subjects.

**S139. Southern Migration: Readings from Georgia's "Newcomer" Poets.** (Beth Gylys, Stephen Corey, Alice Friman, Martin Lammon)

*Ballroom C, 2<sup>nd</sup> Floor*

There's a standing joke around these parts: "Where are you from," someone asks; "Atlanta," the person responds. "No, I mean where do you really come from?" Although many writers are native to Atlanta and Georgia, many more have moved here from "up north." Four poets whose "roots" go back to Buffalo, New York City, Pittsburgh, and rural Ohio, but who now call Georgia home—read from their poetry and discuss how moving "down south" has influenced their work.

**S140. Nimrod 50th Anniversary Reading and Celebration.** (Linda Pastan, John Balaban, Alicia Ostriker, Virgil Suarez, Sherry Fairchok, Francine Ringold)

*Ballroom D, 2<sup>nd</sup> Floor*

For fifty years, *Nimrod* has meant the discovery of the best new voices in fiction and poetry from around the country and around the world. To celebrate *Nimrod's* 50<sup>th</sup> anniversary of continuous publication, five distinguished contributors read from the issues in which their work appeared, as well as from a selection of their new work. These writers, diverse in their styles and backgrounds, demonstrate the range and scope that *Nimrod* continues to prize and seek for its pages.

**S141. The Roving "I": Constructing Narrators in the Travel Essay.** (Michele Morano, Susannah Mintz, John Price, Dan Stolar)

*Cherokee, 2<sup>nd</sup> Floor*

"Travel whirls you around, turns you upside down and stands everything you took for granted on its head," writes Pico Iyer. Sometimes, in the process of all this whirling, the traveler can begin to feel like an entirely new person, less inhibited than usual, more easily seduced by the foreign and the familiar alike. But how does one translate travel into prose when the "I" who experienced a journey feels so different from the "I" who writes about it later? The writers on this panel will discuss the crafting of complex, multi-layered narrators in the travel essay, touching on the intersections between place and persona, accuracy and imagination.

**S142. The Baobab Poetry Collective Reading.** (James Richardson, Lita Hooper, Nagueyalti Warren, Danielle Deadwyler, DeNatalie Phillips, Cheryl Floyd-Miller)

*Henry, 2<sup>nd</sup> Floor*

Poets from The Baobab Poetry Collective, an African-American workshop based at Atlanta's Southwest Arts Center, showcase their narrative, formalist, experimental, spoken-word and other voices.

**S143. Contemporary Poetry and the Vernacular.** (Molly Bendall, Joshua Clover, Martin Corless-Smith, Maurice Manning, Susan Wheeler)

*North Court East, 2<sup>nd</sup> Floor*

Five contemporary poets discuss the verbal materials and models available to poetry from an array of vernacular sources. Vernacular expression encompasses not only dialect and various pidgin languages, but the jargon of criminal, sexual, and corporate underworlds, specialized vocabularies, and the changing elements of slang.

**S144. Structure and Surprise: A New Paradigm for Teaching Poetry Writing.** (Christopher Bakken, Corey Marks, Mark Yakich, Mary Szybist, Michael Theune, John Beer)

*North Court West, 2<sup>nd</sup> Floor*

T. S. Eliot calls the ability to make surprising and still convincing poetic turns "one of the most important means of poetic effect since Homer." While most agree that poems turn, this panel investigates how and why poems turn, introducing new ways to conceive of, categorize, and so craft poems, providing methods for creating the kind of poem Randall Jarrell envisions when he states, "A successful poem starts from one position and ends at a very different one...yet there has been no break in the unity of the poem."

**S145. Celebrating the Legacy of Barbara Guest.** (Mei-mei Berssenbrugge, Andrew Joron, Elizabeth Robinson, Catherine Wagner)

*Salon A, 2<sup>nd</sup> Floor*

A Frost Medalist for her distinguished lifetime achievements in poetry, Barbara Guest, who died in 2006, was one of the United States' premier poets. Often associated with the New York School, Guest was the author of twenty-three books of poetry and collaborations with visual artists, including an acclaimed biography of the poet H. D., an innovative novel, *Seeking Air*; and books of art criticism and poetics. This panel will consider the ongoing import of Barbara Guest's writing and celebrate her legacy.

**S146. Rear View: Southern Expatriate Writers on Regionalism, Distance, and Perspective.** (Rebecca Black, Forrest Hamer, Rodney Jones, Stacey Lynn Brown, Lyrae Van Clief-Stefanon)

*Salon B, 2<sup>nd</sup> Floor*

Whose job is it to define a place? Is Regionalism the domain of the people who remain? Or can a place equally be defined by those who leave it, bringing with them its language, landscape, and

12:00 Noon–1:15 PM *continued...*

customs? How does the act of leaving inform the ways in which writers understand and write about the South? A cross-genre look at crossing state lines, this panel will explore the ways in which memory, understanding, and perspective become constructs as a result of distance from the place itself.

**S147. I Like You, I Like You Not.** (Rachel Pastan, Roger Turnau, Forrest Anderson, Jessica Pitchford, Jill Caputo)

*Salon C, 2<sup>nd</sup> Floor*

This panel will examine the different factors that deem a character as likable or unlikable. Panelists will explore whether or not the likeability of a character varies according to genre, gender, and point of view, focusing on the questions: Is there a way to present the unlikable character effectively? Should we, as writers, strive to make all of our characters likable, or is this the definition of mediocrity?

**S148. Girl Stories: Lost Voices.** (Rosemary Magee, Elaine Orr, Quinn Dalton, Lisa Allen)

*South Court West, 2<sup>nd</sup> Floor*

Four writers from the Georgia/Carolina region read short fiction depicting coming-of-age girl protagonists who are tested in significant life-altering ways. Their stories focus on psychological or spiritual events that lead toward belief, conversion, and enlightenment—or toward doubt, uncertainty, and fragmentation. The stories build on an important but slender canon of stories that include Sarah Orne Jewett’s “The White Heron” and Tillie Olsen’s “Oh Yes!”

**S149. Five Takes on the Lyric Essay: A Sarabande Reading in Memory of Deborah Tall** (Jenny Bouilly, Brenda Miller, Lia Purpura, Patricia Vigderman, Stephen Kuusisto)

*Walton, 2<sup>nd</sup> Floor*

Literature today is in a period of overlap and integration. New genres have developed, or have benefited opportunistically, as a result of living along the borders between poetry and prose. We have poems that look like prose, stories that resemble poems, and essays that utilize poetic techniques. Sarabande gathers together five masters of the lyric essay: Jenny Bouilly, Brenda Miller, Lia Purpura, and Patricia Vigderman, who each offer their unique take on this intriguing form.

**S150. Bridge and Interchange: Literary Centers Spanning Community and Academy.** (Gail Browne, Rosemary Catacalos, Rich Levy, Kim Stafford, Thea Temple)

*Roosevelt, 3<sup>rd</sup> Floor (accessible by elevator)*

Literary centers come in all stripes and sizes, some independent and community based, others housed in or deeply associated with university creative writing programs. What unites most centers is that we are profoundly dedicated to the widest possible range of writers, readers, and thinkers—from the polished professional to the grandmother who wants to record her family stories. This panel will explore how the general public and the academy are both enriched through the diverse work of literary centers.

1:30–2:45 PM

**S151. Purdue University MFA Program 20th Anniversary Reading.** (Marianne Boruch, Patricia Henley, Elizabeth Stuckey-French, Mairead Byrne, Rob Davidson)

*Crystal Ballroom, Lobby Level*

The MFA Program in Creative Writing at Purdue University is celebrating twenty years as a graduate program. Two faculty members who have taught at Purdue from the beginning and four alumni will help us celebrate the milestone.

**S152. Poets House Builds for the Future.** (Kim Addonizio, Major Jackson, Thomas Lux, Nathalie Stephens)

*Ballroom A, 2<sup>nd</sup> Floor*

A poetry reading to celebrate the relocation of Poets House, in late 2007, to a marvelous new building in Battery Park City, the beautiful riverfront neighborhood in lower Manhattan. With free rent guaranteed through 2069, the organization’s singular poetry collections and programs will be secure for generations to come. Poets House is a 45,000 volume-poetry library and literary center that is open free to the public. Please visit <[www.poetshouse.org](http://www.poetshouse.org)> for more information.

**S153. Show Me the Money!** (Christina Lovin, John D. Thompson, Kristin Johanssen, Dhana-Marie Branton)

*Ballroom B, 2<sup>nd</sup> Floor*

Most writers see little compensation, even for their published work. In this session, panel members will divulge their sources and discuss methods for any writer to tap into the millions of dollars given each year to the arts. Individual writers, collectives, and small presses can all benefit from grants geared to their particular niche in the writing community. The usual suspects when it comes to grants, as well as more obscure funding sources based on specific criteria, will be discussed.

**S154. Southern Experimental Writers: A Reading.** (R. M. Berry, Kate Bernheimer, Lucy Corin, Michael Mejia, Brenda Mills)

*Ballroom C, 2<sup>nd</sup> Floor*

Whether writers have grown up Southern or moved to the South as adults, they swim in a cultural gumbo that is unique to this region, and must decide how to respond to it in their writing. These experimental writers enlarge the grand Southern literary tradition embodied by William Faulkner, Sherwood Anderson, Laura Riding Jackson, and Guy Davenport. Introduction from Michael Martone.

**S155. Black, White and Read All Over: Discussing Literature “of Color.”** (Andrew Hsiao, Francisco Aragón, Kyoko Mori, Nick Chiles)

*Ballroom D, 2<sup>nd</sup> Floor*

In the world of literature, excellence is simply that: it has no special qualifications, only qualities that may be appreciated as unique, as universal or as both. Concern arises when ethnicity is included as an element to be considered when approaching and appreciating a literary text. The question arises: what weight does ethnicity carry, in describing outstanding literature?

**S156. The Imagination of Displacement.** (Sehba Sarwar, Sorayya Khan, Ilona Yusuf, Maniza Naqvi)*Cherokee, 2<sup>nd</sup> Floor*

Four women novelists and poets of Pakistani origin currently living in the US explore issues of displacement and identity. Each writer's work reflects her personal history which includes being multiracial and/or belonging to an immigrant community twice, once with the creation of Pakistan/India and the second time by leaving the Subcontinent for the US. Each will read excerpts that address these themes and an open discussion will follow readings.

**S157. A Reading by Jayne Anne Phillips & Susan Shreve.** (Sponsored by Wilkes University Low Residency MA Program)*Grand Salon West, 2<sup>nd</sup> Floor*

Jayne Anne Phillips will be reading from her forthcoming novel and Susan Shreve will be reading from her forthcoming nonfiction book.

**S158. What We Need To Talk About: On Teaching Writers of Color.** (Opal Moore, Jason Koo, Allen Gee, Jack Wang, Anthony Farrington, Sean Hill)*Henry, 2<sup>nd</sup> Floor*

This panel of teaching poets and fiction writers will address considerations for teaching writers of color, such as: encouragement, voice, style, to protest or not, to acknowledge race or not, avoiding stereotypes, cultural pride, cultural nationalism, authenticity versus pandering, racial intersections, assumed racial identities, and writing beyond or outside of race.

**S159. Is It Ever Too Much? A Discussion on Classroom Censorship.** (Ryan Van Cleave, Virgil Suarez, Marguerite Scott, Vivian Shipley, Todd James Pierce)*North Court East, 2<sup>nd</sup> Floor*

This panel will discuss the particular pedagogical challenges involved in encouraging true free expression in a creative writing class. Is classroom censorship ever appropriate? Should certain topics be taboo in writing? What is the difference between censorship and guidance? Panelists will offer strategies and advice for encouraging the safe exploration of a wide range of subjects in a respectful, responsible manner.

**S160. Beyond the Book.** (Nancy Zafris, Richard Peabody, Urayoan Noel, Joseph Bednarik, Richard Beban, C. M. Mayo)*North Court West, 2<sup>nd</sup> Floor*

Are books the be-all and end-all “delivery system”? This panel examines a variety of content delivery systems, including Web sites, blogs, podcasts, audio CDs, DVDs, and “vidlit,” as well as time-tested print technologies such as chapbooks and broadsheets. Panel participants discuss the benefits, costs, synergies, and surprises of publishing in these ways.

**S161. In Defense of Difficulty.** (Maxine Chernoff, Paul Hoover, Rusty Morrison, Jaime Robles, Susanne Dyckman)*Salon A, 2<sup>nd</sup> Floor*

Recently, editors and reviewers in the media have argued that today's poetry is too “difficult,” and that the worth of writers such as Wallace Stevens, the surrealists, and the language poets should be reevaluated, based on accessibility. This panel will examine the label as applied to literature. Who determines what constitutes “difficulty”? How is difficulty related to complexity? Is difficulty connected, or unconnected, to commercial success? And finally, how do challenging texts serve us?

**S162. Writing Islam.** (Khaled Mattawa, Raza Hasan, Kazim Ali)*Salon B, 2<sup>nd</sup> Floor*

This panel will discuss the difficulties and opportunities of writing poems and stories dealing with the Islamic World. We will talk about the strategies for managing references to political events, places, and people unfamiliar to American readers. As outsiders as well as insiders, we will discuss how we negotiate that position in our writings. Our discussion will raise awareness of an emerging body of poetry and fiction dealing with the Islamic World and the West published in the US.

**S163. The 'I' in Contemporary Poetry: Its Intersections With the Autobiographical and the Fictive.** (Judith Baumel, Sven Birkerts, Liam Rector, Susan Kinsolving, Timothy Liu, Victoria Clausi)*Salon C, 2<sup>nd</sup> Floor*

This panel of five poets and one reader/critic discuss their views on the use of the ‘I’ in contemporary poetry. Questions of interest include: Do panelists more often view the ‘I’ as autobiographical or fictive? How do the poet panelists view the ‘I’ in their own work? Do readers tend to view the ‘I’ as autobiography or fiction? What effect (if any) does naming the ‘I’ as autobiographical have on the artistic merit of a poem, on a book of poems, on an oeuvre? And, what about the nonexistent ‘I’? The fragmented ‘I’ or The ‘I’ of, say, a ‘Borges and I’?

**S164. Building with Words: Fiction as Architecture.** (Rikki Ducornet, Lance Olsen, Steve Tomasula, Christopher Grimes)*South Court West, 2<sup>nd</sup> Floor*

Usually the metaphor of architecture is applied to fiction in order to italicize craft in its creation. This panel will probe a different sense of that relationship by asking, along with such writers as Bachelard and William Gass, how it is illuminating and stimulating to conceptualize fiction's structures and discourses as spaces one lives in and moves through as one might, say, a Bauhaus building, a tenement, a cathedral. What experiments along these lines have been and should be attempted, and why?

**S165. How to Start, Sustain, and Promote Your Reading Series.** (Megan Sexton, Rochelle Spencer, Collin Kelley, Marc Fitten, Bonnie Rose Marcus)*Walton, 2<sup>nd</sup> Floor*

This panel focuses on the nuts and bolts of running successful reading series. Panelists, all of whom run reading series in the Atlanta area, speak about how to select writers, where to find funding, how to promote events, and the value of collaboration. Bonnie Rose Marcus, from *Poets & Writers*, moderates the panel

1:30–2:45 PM *continued...*

and provides information about *Poets & Writers* Readings/Workshops program which helps pay fees to writers giving readings and conducting workshops in New York, California, Chicago, Detroit, Atlanta and Seattle.

**S166. The Art of Advocacy: How to Make Legislators Your New Best Friends.** (Jeanie Thompson, Wendy Rawlings, Albert Head)

*Monroe, 3<sup>rd</sup> Floor (accessible by elevator)*

Writers, educators and arts administrators make powerful advocates for arts funding, provided they know the territory and the players. Educating legislators about arts in their home districts and building relationships are key to stable funding. Panelists discuss Alabama arts advocacy that involves an on-going coalition of nonprofits, educators, and state officials and give tips for meeting legislators, working with partners, and teaching advocacy in practical MFA courses.

3:00–4:15 PM

**S167. More Than One Way to Tell a Story.** (Stephen Dunn, Rosellen Brown, Lee Martin, Hilda Raz, Mimi Schwartz)

*Crystal Ballroom, Lobby Level*

For writers, a story can change with each telling. What seems central can become inconsequential (and visa versa), as mood and perspective shift. On this panel, five writers of poetry, fiction, and creative nonfiction will discuss the ways they find the “truth of a story,” and the means by which tone, rhythms, structures, facts added and omitted, and points of view all shift in a process that evolves over time and across genres.

**S168. Kennesaw State University Faculty Reading.** (Ralph Wilson, Greg Johnson, Anthony Grooms, Jeffrey Stepakoff)

*Cherokee, 2<sup>nd</sup> Floor*

Three writers from the Master of Arts in Professional Writing program read from their work in the genres of fiction and non-fiction. Greg Johnson is the author of more than eleven books, including novels, short story collections, and criticism. Tony Groom’s novel is *Bombingham*, and his collection of stories, *Trouble No More*, was named the “Book Every Georgian Should Read” by The Georgia Center for the Book. Jeff Stepakoff’s memoir, *Billion Dollar Kiss*, details his experiences as a screen writer and producer for film and television.

**S169. A Reading by Poet Les Murray.** Sponsored by the University of Alabama.

*Grand Salon West, 2<sup>nd</sup> Floor*

Leading Australian poet Les Murray, author of *Poems the Size of Photographs*, will read from his work.

**S170. All Collegiate Poetry Slam.** (James Warner, Phil Brady, Christine Gelineau)

*Henry, 2<sup>nd</sup> Floor*

All Collegiate Poetry Slam sponsored by Wilkes University and Etruscan Press. Event is open to all undergraduate and graduate students attending the conference. Participation is limited to twenty-five poets. Sign-up at the Wilkes University low residency MA in Creative Writing/Etruscan Press table in the book Fair. Prizes, judges, and organization of the event all handled by Wilkes University Asst. Program Director and poet—James Warner.

**S171. Talking English: Anything but Token.** (Allison Hedge Coke, Gordon Henry, Evelina Lucero, LeAnne Howe, Heid Erdrich, Kim Blaeser)

*North Court East, 2<sup>nd</sup> Floor*

This reading event will offer a sampling of emerging and well-proven Indigenous literary work from some of the brightest contributors to the body of American/Canadian literature with Native lifeblood. As diverse in stylistic approach, intellectual shape, rhythm, content and form as the nations they derive from, these writers are anything but token and bring a fresh vitality and remarkable force to ever-developing collective literary movements as of yet rarely rivaled, from their own thousands of generations of ancestral lives and landscapes here in this country, as well as our northern neighbor.

**S172. Picturing the Story: Graphic Novels and Illustrated Literature.** (Laurenn McCubbin, Ali Liebegott, Anna Joy Springer)

*North Court West, 2<sup>nd</sup> Floor*

This fiction panel will explore contemporary graphic novels via those who create them and those who teach from them. Questions to be explored include, how do graphic novels differ from comics in both content and production? What does the process of creating an illustrated work look like, and how does it contrast to the writing of non-illustrated works? How does one bring graphic novels into the classroom? Issues of collaboration will be discussed, as well as the way the graphic novel has been both impacted by and has helped to facilitate feminism, GLBT visibility, personal narrative, the zine revolution, and mainstream pop culture.

**S173. Adult Authors Who Cross Over To Young Adult.** (Marina Budhos, Helen Benedict, Susan Shreve, Kyoko Mori, Stacy Leigh)

*Salon A, 2<sup>nd</sup> Floor*

Many adult authors are unaware of the vibrant field of literary young adult publishing. However, in the past few years, several adult authors have tried their hand at publishing in young adult and many quite successfully. This panel will offer a chance to explore the challenges of “crossing over” as an adult author and for other members of AWP to hear about the publishing experiences of authors in this area of publishing.

**S174. Sex, Drugs and Rock & Roll in the Contemporary Urban South.** (Suzanne Kingsbury, Tom Piazza, Madison Smartt Bell, Victoria Lancelotta)

*Salon B, 2<sup>nd</sup> Floor*

This discussion will include four authors writing about the urban south and focuses on literary fiction and non-fiction set in four

3:00–4:15 PM *continued...*

southern cities. How does this literature differ from rural southern writing? Authors will discuss issues they face in researching an urban landscape including issues such as gun running and drug abuse and will ponder the question of whether books set in the urban south are considered “southern literature” character.

**S175. Bending Genre.** (Margot Singer, Nicole Walker, Nick Flynn, David Shields)

*Salon C, 2<sup>nd</sup> Floor*

What is unique about nonfiction is the way it capitalizes on the formal structures of both poetry and fiction. What is a line break in poetry is an interrupted sentence or white space in a lyric essay. The linear action of plot in fiction becomes reflection and reconstitution in memoir. Panelists will look at the ways genre informs genre and how the lines between genres are at once blurred and drawn more thickly as they try to dissect the operation of structure and form.

**S176. Designing to Entertain: Exploring the Novelists’ Desire to find Readers Among those Who’d Otherwise Rent a DVD.** (Justin Cronin, Tom Barbash, Dan Chaon, Jennifer Vanderbes, Hannah Tinti)

*South Court West, 2<sup>nd</sup> Floor*

Panelists will focus on the struggle to create works of literature that manage to be well crafted and psychologically complex; but also readable, and entertaining. Conventional wisdom states that books usually fall into one or the other category. Panelists will discuss how books cross into both, as well as their own struggles to capture the inner and outer world’s of our characters while taking our readers on an engaging ride.

**S177. Cut Off from the Roots: Four Eastern European Poets Respond to Displacement.** (Sibelan Forrester, Anna Moschovakis, Mira Rosenthal, Adam J. Sorkin, Christopher Mattison)

*Walton, 2<sup>nd</sup> Floor*

In this multi-lingual presentation, four literary translators will both read from and discuss the work of Czech poet Ivan Blatny, Russian poet Elena Ignatova, Romanian poet Mariana Marin, and Polish poet Tomasz Rozycki, focusing on each poet’s experiences of uprootedness—from country, language, and culture—and what those ruptures fomented in their work and lives.

4:30–6:15 PM

**S178. Sheep in Wolves’ Clothing?: The Problem of Contemporary Christian Fiction.** (Bret Lott, Erin McGraw, Mary Kenagy, David McGlynn)

Saturday, March 3, Afternoon

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4:30–6:15 PM *continued...*

*Crystal Ballroom, Lobby Level*

Contemporary fiction circles often discuss religion beneath the more-palatable banner of “spirituality,” a category that allows writers to avoid claiming membership in particular religious communities. What are the consequences of writers “outing” themselves as Christians? How do Christian writers both reject religious stereotypes and critique religious discourse? Panel will feature a discussion and readings from the *2006 Best Christian Short Stories*.

**S179. A Reading by Ann Beattie & Elizabeth Spencer.** Sponsored by the University of North Carolina Wilmington.

*Grand Ballroom, 2<sup>nd</sup> Floor*

Novelist and short story writer Anne Beattie, author of *From Grey Soup to Gateau*, and novelist and short story writer Elizabeth Spencer, author of *The Light in the Piazza*, will read from their work.

**S180. An Address by John Barr. The Importance of Being Wrong: American Poetry in the Coming Century.**

Sponsored by the Poetry Foundation. Introduction by Sidney Wade, President, AWP Board of Directors.

*Grand Salon West, 2<sup>nd</sup> Floor*

The turn of the last two centuries has marked the emergence of a new kind of writing. Will the 21<sup>st</sup> century be so lucky? American poetry is ready for something new, not only because of the calendar, but because contemporary poets have too long been writing in the rain shadow thrown by Modernism. A new poetry will be wrong in the eyes of that which it displaces, but recognizing and championing it is paramount. The new era of poetry will spring not from further innovation of form, but from an evolution of sensibility based on lived experience.

**S181. War, Literature & the Arts: a Reading From 20 Years of Great Writing.** (Donald Anderson, Vivian Shipley, Dale Ritterbusch, David Keplinger, Karen Head, Kyle Torke)

*Salon A, 2<sup>nd</sup> Floor*

The international journal *War, Literature & the Arts* has been publishing poetry, fiction, nonfiction, essays, reviews, and art for twenty years! The journal, dedicated to exploring the intersections between the humanities and war, will present six contributors reading original material: poetry, nonfiction, and fiction.

**S182. PSA New American Poets Read Poetry in Motion® Poems.** (Timothy Donnelly, Cathy Park Hong, Major Jackson, Ilya Kaminsky, Alice Quinn, Prageeta Sharma)

*Salon C, 2<sup>nd</sup> Floor*

Two of the Poetry Society of America’s most innovative programs come together for the first time in a special reading. Former participants in the biannual PSA Festival of New American Poets read their favorite poems featured in the nationally celebrated Poetry in Motion® program, as well as their own work.

**S183. PMS poemmemoirstory “Lucky Seven” Reading.** (Kelle Groom, Honorée Fanonne Jeffers, Emily Lyons, Ada Long,

Sonia Sanchez, Linda Frost)

*South Court West, 2<sup>nd</sup> Floor*

Now in its seventh year, *PMS* has been publishing the poetry, memoirs, and fiction of women writers nationwide since 2001. Based in the historic city of Birmingham, Alabama, *PMS* features an essay in each issue written by a woman who has experienced something of national significance and import. Join five of our finest writers, including 1998 Birmingham clinic bombing survivor, Emily Lyons, for a celebration of the publication of *PMS* 7.

7:00 PM

**S184. Reception Hosted by University of North Carolina at Greensboro.**

*Madison, 3<sup>rd</sup> Floor*

Cash bar and Hors d’Oeuvres.

**S185. Reception hosted by Kennesaw State University.**

*Jackson, 3<sup>rd</sup> Floor*

Cash bar and Hors d’Oeuvres.

**S186. A Reception Hosted by Arts & Letters.**

*Walton, 2<sup>nd</sup> Floor*

Cash bar and Hors d’Oeuvres.

**S187. UT Press Presents the James A. Michener Fiction Series.**

*Monroe, 3<sup>rd</sup> Floor*

Reading, Signing, Refreshments.

**S188A. Poets Out Loud/Fordham University Press Reception.**

*Cherokee, 2<sup>nd</sup> Floor*

Readings by Jennifer Clarvoe, Elisabeth Frost, Jean Gallagher, Karin Gottshall, Scott Hightower, Julie Sheehan, Robert Thomas. Sundae Bar, coffee and tea served.

**S188B. A Reception Hosted by the University of Alabama.**

*Carter, 3<sup>rd</sup> Floor*

Cash bar.

8:30 PM

**S189. A Reading by Kaye Gibbons & Tayari Jones.** Sponsored by Poets & Writers.

*Grand Ballroom, 2<sup>nd</sup> Floor*

Novelist Kaye Gibbons, author of *Ellen Foster*, and novelist Tayari Jones, author of *Leaving Atlanta*, will read from their work.

8:30 PM *continued*

**S190. A Reading by Coleman Barks & C. D. Wright.** Sponsored by Poetry at Georgia Tech.

*Grand Salon, 2<sup>nd</sup> Floor*

Poet C.D. Wright, author of *Deepstep Come Shining*, and poet Coleman Barks, author of *The Essential Rumi*, will read from their work.

10:00 PM–12:00 AM

**S191. Public Reception.**

*Crystal Ballroom, Lobby Level*

Music by Tech-Radio, an energetic local band to play a variety of your requests. Cash Bar 10 PM–12:00 Midnight.

10:30–11:30 PM

**S192. Open-Mic Reading.**

*Carter, 3<sup>rd</sup> Floor (accessible by elevator)*

## M.A. and Ph.D. in Fiction, Poetry, and Nonfiction at Ohio University

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**nonfiction**  
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spring 2007

/nor

New Ohio Review (*/nor*), the new literary journal from Ohio University's Creative Writing program, announces its inaugural spring 2007 issue.

Contributors include: Rachel Blau Du Plessis, Allen Grossman, Carla Harryman, Nathaniel Mackey, Khaled Mattawa, Thylas Moss, David Shields, Rodrigo Toscano, and Charles Simic.

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**RESIDENT FACULTY**  
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 [New Hire TBA 2007]

**SPRING 2007  
 COAL ROYALTY CHAIR**  
 Jean Valentine

- > Guaranteed financial support & new Capote Fellowships
- > Innovative & flexible curriculum encourages genre promiscuity
- > Eclectic & committed international student body
- > Engaged & accessible faculty
- > Editorial & internship opportunities at *Black Warrior Review*, *Fairy Tale Review*, & FC2
- > Bankhead Visiting Writers Series & Coal Royalty Chairholders
- > Lively local culture

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