

# Haiku North America 2025 Program

## Book Fair Hours

Book Fair (with silent auction, art displays, and freebies) will be in the Redwood Room, which will be locked except for the following open hours.

- **Wednesday, September 24:** 2:30 to 4:15 p.m.: Bookseller load-in only (NO sales)
- **Thursday/Friday, September 25/26:** 9:00–11:00 a.m., 12:00 noon–4:00 p.m.
- **Saturday, September 27:** 9:00–10:00 a.m., 12:00 noon–1:30 p.m., 2:30–4:30 p.m.
- **Sunday, September 28:** 9:00a.m.–12:00 noon: Bookseller pickups only (NO sales)

## Wednesday, September 24, 2025

Time	Room	Facilitator	Event	Description
11:30 a.m.– 2:30 p.m.	Get yourself to Charlie’s Deli Café on your own, or meet in the hotel lobby at 10:30 a.m. to coordinate transportation (Uber, etc.)	Tom Gage from San Francisco City Guides, with Allyson Whipple	Mission District Mural Walk <i>(for those who have pre-purchased tickets, but please ask to see if you can join at the last minute)</i>	Murals first appeared in the San Francisco’s Mission District in the 1970s and soon became central to the area’s identity. Over the decades artists have used the district’s walls, buildings, and even entire alleyways to give voice to matters of social and political importance to the neighborhood. You’ll start in beautiful Precita Park, hear stories that inspired the murals, and finish in Balmy Alley where you will see a display of powerful works expressing feelings about immigration, war, and gentrification, as well as healing and the celebration of women. This is an unforgettable walk, both visually dazzling and emotionally impactful. Meet at 11:30 a.m. in front of Charlie’s Deli Café, 3202 Folsom St. at Precita. Public transportation: MUNI lines 12, 27. View <a href="#">Transit Directions</a> on Google Maps. As part of this walk, Allyson Whipple will facilitate haiku writing in response to the murals, with practice strategies and suggestions for solo or collaborative linked verse.
3:00 p.m.	Front Desk / Main Lobby		Hotel Check-In	
3:00 p.m.	Lower Lobby Foyer		HNA Conference Registration Begins	
4:30 p.m.	Hotel Bar		Opening Reception	Sponsored by the Haiku Society of America, the Haiku Poets of Northern California, and the Yuki Teikei Haiku Society
<b>5:30–7:00 p.m.</b>	<b>DINNER (on your own)</b>			
7:00 p.m.	Gold Rush A	Renée Owen, Chuck Brickley, and Stephanie Baker, with musicians Mel Ellison, Brian Foster, and Agnes Eva Savich	Poems from the Last Wild Place: Music and Haikai	Haiku poets grant new life to poems as they are lifted from the page into the air. This collaborative performance transports listeners with poets Renée Owen, Chuck Brickley, and Stephanie Baker, accompanied by Brian Foster on shakuhachi, Mel Ellison on keyboards, and Agnes Eva Savich on flute, jaw harp, and ocarina. Join us for the percolating syncopation of spoken word and world music.

7:40 p.m.	Gold Rush A	Michael Dylan Welch	Welcome to Haiku North America 2025!	
8:20 p.m.	Gold Rush A	Fay Aoyagi	Fortune Cookie Winners	
8:30 p.m.	Gold Rush A	Allyson Whipple, Susan Antolin, and Michael Dylan Welch, MCs	Where Are We From? Regional Haiku Readings <ul style="list-style-type: none"> <li>• International</li> <li>• First-timers</li> <li>• East Coast/Midwest</li> <li>• West Coast</li> </ul>	Please be prepared to read up to three of your haiku/senryu in time-slots for the groupings listed.
10:00 p.m.	Oregon / Nevada		Renku and Rengay Writing / Socializing	Patricia Machmiller leading renku, Garry Gay and Michael Dylan Welch leading rengay.

## Thursday, September 25, 2025

9:00–9:50 a.m.	Gold Rush A	Jennifer Hambrick	Imagine That: Embracing the Explorative in Haiku	Explorative (“avant-garde”) haiku have roots that extend back to Bashō’s <i>shōfū</i> style but are nonetheless routinely viewed as nonnormative outliers to “traditional” haiku. Despite a wealth of published materials on explorative haiku, confusion remains about poems in this style, which sometimes call for unique ways of experiencing poetic language. This session demystifies explorative haiku through a discussion of published poems and a consideration of explorative style elements as extensions of traditional haiku. Writing prompts will offer ways into crafting explorative haiku.
	Gold Rush B	Holly Brians Ragusa	Dying to Write Haiku	Death has long buried itself in the nature of haiku. Jung referred to death as “an archetype rich in secret life, which seeks to add itself to our own individual life in order to make it whole.” This workshop digs into our shared inevitability and unspoken fears revealing the long connection between death and haiku from the masters to today in conveying the essence of life.
10:00–10:50 a.m.	Gold Rush A	Jennifer Hambrick, Clayton Beach, Scott Metz, and Richard Gilbert	Creating New Worlds in Explorative Haiku (panel)	Join some of today’s most adventurous haiku poets and scholars as they delve into the rich creative possibilities of explorative haiku. Jennifer Hambrick (panel chair), Clayton Beach, Scott Metz, and Richard Gilbert present and discuss the paradox of realism and imagination in haiku, the play of language as the basis for haiku exploration, the Japanese roots of explorative haiku and the interrelation of psyche and ma (間, conceptual space), and related topics.
	Gold Rush B	Cristina Rascón and David Watts	Eyelids of the Wind: First Haiku in Hispanic America	Celebrate three of the first Latin American haiku authors from the beginning of the 20th century: José Juan Tablada (Mexico) followed Japanese tradition, Flavio Herrera (Guatemala) created surrealistic images, and Jorge Carrera (Ecuador) explored ludic definitions of nature. This presentation features poems from <i>Eyelids of the Wind: First Haiku in Hispanic America</i> , a bilingual book translated by Cristina Rascon and David Watts, soon to be published by Red Moon Press.

11:00 a.m.– 12:00 noon	Gold Rush A	Judy Halebsky	Haibun Expansions: Roy Kiyooka's Travel Journals <b>(Higginson Lecture)</b>	In 1969, the Canadian poet and painter Roy Kiyooka traveled through Japan and created a poetry journal of his trip, later published as <i>Wheels: A Trip Thru Honshu's Backcountry</i> . When I retraced parts of Bashō's route from <i>Narrow Road to the Interior</i> , I realized that it was not just Bashō's work but also Kiyooka's that had brought me on this journey. This talk introduces Kiyooka's work and explores ways that it dovetails with aspects of haiku travel journals while also being shaped by modern literary and artistic movements in North America.
<b>12:00 noon– 1:30 p.m. LUNCH (on your own)</b>				
1:30–2:20 p.m.	Gold Rush A	Shinko Fushimi	The Relationship Between Haiku and the Art of Calligraphy	In the art of haiku calligraphy, grasping the essence of the original haiku comes first—the season, mood, feelings, and situation. After you prepare paper and a brush, the art of calligraphy continues with choosing the best <i>kanji</i> and <i>kana</i> letters to balance the configuration of letters on paper. Most Japanese haiku calligraphy emphasizes shades of ink and the speed and continuity of brush strokes. This presentation and workshop shows and explains samples of haiku calligraphy by a professional calligrapher.  NOTE: After this presentation, Fay Aoyagi will collect haiku from the audience. Five haiku will be selected and translated into Japanese for the calligraphy presentation on Friday by Akemi Hinoki.
2:30–2:55 p.m.	Gold Rush A	Maggie Chula and Chuck Brickley	Haiku and Haibun Reading	<ul style="list-style-type: none"> <li>▪ Maggie Chula reads from recent haibun collections, <i>Firefly Lanterns: Twelve Years in Kyoto</i> and <i>Clothes to Go Out In</i>.</li> <li>▪ Chuck Brickley, author of award-winning <i>Earthshine</i> (Snapshot Press, 2017) reads from his new, more personal collection, <i>Downhill Home</i> (Snapshot Press, 2025). Written since moving back from rural Canada to his hometown, San Francisco, this book features senryu bearing witness to a troubled city, country, and planet, along with haiku focused on <i>wabi sabi</i>, love and family, a diverse community, and the natural wonders of the San Francisco area.</li> </ul>
	Gold Rush B	David Oates	Senryu: A Poke in the Eye, or More?	While senryu are often described as only comic or satirical, they can sometimes provide a lens through which to view other facets of humanity. This talk shares examples from senryu masters that explore simple joys, grief, fear, hope, and love, among other emotions. Senryu can also explore the vast range of human quirks, not necessarily looking down on them but recognizing them as signs of what varied and interesting creatures we are.
3:00–3:50 p.m.	Gold Rush A	Richard Tice	Kire to Kireji: Cutting Haiku to Pieces	The <i>kire</i> (cut) divides Japanese hokku and haiku into two parts juxtaposed against each other. It is a defining characteristic of the genre. <i>Kireji</i> (characters that cut) are word endings and particles that can break haiku into two parts or act as a cut-off at the end. This presentation examines both <i>kireji</i> and <i>kire</i> , what they are, where the cuts occur, what they do, and how they are used in Japanese haiku.

	Gold Rush B	Richard Gilbert	Creative Freedom through the Space of Mind: Haiku, Thought, and Language	Every haiku creates a novel world, in mind—this is a unique aspect of the genre. By examining, through examples, how creativity in thought and language opens us to new experiences of poetry, this presentation hopes to illustrate brilliancies in haiku encouraging creative freedom, and aspects of poetic savor worth treasuring.
4:00 p.m.			Free time for socializing	
4:30 p.m.	Hotel Bar		No-Host Reception	
<b>5:30–7:00 p.m.</b>	<b>DINNER (on your own)</b>			
7:00 p.m.	Gold Rush A	Michael Dylan Welch and Chuck Brickley	<i>Nowhere Else: Haiku North America Conference Anthology Reading</i>	A reading, led by the book’s editors, of 134 poems in our 2025 HNA conference anthology, <i>Nowhere Else</i> . Contributors should be prepared to stand in the audience to read their poems.
8:00 p.m.	Gold Rush A	Crystal Simone Smith	<i>Runagate: Songs of the Freedom Bound—Field Notes Reading</i>	<i>Runagate: Songs of the Freedom Bound</i> collects haiku and tanka that reimagine the flights of fugitive slaves. A reading of the notes in this collection chronicles the process of writing from archival materials of fugitive ads and recorded interviews of the formerly enslaved. A discussion with Ce Rosenow follows the reading.
8:30 p.m.	Break			Sign up for the reading, for haiku-related books published in the <i>last two years</i> .
8:45 p.m.	Gold Rush A	Susan Antolin, MC	Recent Books Reading	If this reading is short enough, we’ll have an open-mic reading afterwards.
10:00 p.m.	Oregon / Nevada		Renku and Rengay Writing / Socializing	Patricia Machmiller leading renku, Garry Gay and Michael Dylan Welch leading rengay.

## Friday, September 26, 2025

9:00–9:50 a.m.	Gold Rush A	Margaret Chula	Let It All Go: Writing Haibun As Catharsis	Catharsis means “cleansing” in Greek—releasing repressed emotions to bring clarity and leave us feeling calmer. This workshop looks at examples of how poets have transformed negative emotions such as grief, anger, and fear into positive change through the creative act of writing. Haibun, with its interplay of prose and haiku, is an excellent vehicle for blending story with emotional resonance and resolution.
	Gold Rush B	Joan C. Fingon	Somewhere Over the Rainbow: The Power of Color in Haiku	This presentation explores the power and meaning of color in haiku: “exquisite” synonyms and shades (such as cerulean, tangerine, amber), emotional tones, and imagery specificity. We examine how the senses relate to color (synesthesia), such as hearing, tasting, or smelling a color. We discuss poems that imply and use color in unique and inspiring ways, with examples from the masters and contemporary English-language haiku poets.
10:00–10:50 a.m.	Gold Rush A	Ce Rosenow	Robert Epstein, Haiku, and the Poetics of Well-Being	Robert Epstein is a Bay Area psychotherapist and poet who has worked with haiku for decades. His publications include more than twenty-five books, fifteen anthologies, and numerous essays and introductions. His work emphasizes haiku’s ability to help us cope with illness, aging, mortality, and grief. This presentation focuses on Epstein’s original haiku and prose to demonstrate the ways haiku can help us regain a state of well-being even when facing difficult circumstances, and argues that Epstein’s approach to haiku creates a poetics of well-being.

10:00–10:25 a.m.	Gold Rush B	Katherine J. Munro (kjmunro)	Gardening and Jazz: Discover the Joys of Collaboration	What do community gardeners and jazz musicians in Whitehorse, Yukon Territory have in common? Amid our time as poets spent in quiet isolation—reading, writing, and revising our work—here are ways to expand your circle, your experiences, and your horizons by collaborating with others. Founder and facilitator of the Solstice Haiku Discussion Group in northern Canada, kjmunro shares inspirational true stories and shows how one thing can lead to another.
10:30–10:55 a.m.	Gold Rush B	Kenneth Pearson	Leading Like a Season: What Haiku Teaches Us About Cycles of Growth	Haiku captures the essence of each season in just a few words, inviting us to slow down and notice life’s natural rhythms. This presentation explores how the shifting seasons in haiku can serve as metaphors for leadership and personal growth. From winter’s stillness to spring’s renewal, we’ll reflect on how poetic thinking can help us move through change with more awareness, rhythm, and grace—whether we’re leading others or simply leading ourselves.
11:00 a.m.–12:00 noon	Gold Rush A	Bruce Feingold and Beverly Acuff Momoi	2025 Haiku North America Memorial Reading	Celebrate the lives and poems of haiku poets, scholars, and translators who have passed away since our previous Haiku North America conference, with flute accompaniment by Agnes Eva Savich.
<b>12:00 noon–1:30 p.m. LUNCH (on your own)</b>				
1:30 p.m.	Gold Rush A	Kyoko Uchimura	The Power of Season Words for World Peace	This presentation begins by focusing on seasonality in haiku. Season words are not only for nature but also for annual events, and are flexible for each country in helping haiku succeed as a highly interactive art. The reader enriches the meaning, through season words, using personal experiences, imagination, and cultural backgrounds. The second part of this presentation explores haiku as a means to world peace. Haiku does not favor fight. Why? We’ll explore how haiku contributes to world peace, a goal championed by the late Akito Arima.
	Gold Rush B	Robin Palley	Empowering Youth Expression, Growth, and Healing Through Poetry	The Nick Virgilio Haiku Association has delivered a trauma-informed haiku poetry curriculum in Camden, New Jersey schools, including special-needs children. This curriculum, developed by educators, a therapist, and poets, can help others in other cities. The process of dealing with difficult experiences in poetry enables children to express and share deep or scary feelings, exploring their creativity and developing pride in their creative output.
2:00–2:50 p.m.	Gold Rush A	Jeff Hoagland	Salamander Rain—Phenology and Haiku: Embracing Nature’s Seasonal Clock	This presentation connects phenology, the study of nature’s seasonal clock, with the art of haiku. After a hands-on exploration of some hallmark nature phenomena, we’ll showcase ways to capture these moments. By chronicling these annual happenings—the salamander rain, the cherry blossom snow, the firefly storm—the poet gains an intimacy with the natural world while honoring haiku’s seasonal tradition.
2:00–2:25 p.m.	Gold Rush B	Patricia J. Machmiller	The Line Break	The line break is an element of craft in English-language poetics. In addition to affecting speed and syntax, it shapes the poem’s physical and psychological space. This session examines how line breaks function, and how you can use them to pace, enliven, and even surprise the reader.

2:30–2:55 p.m.	Gold Rush B	Arlie Parker	Teaching Haiku in Today’s World	Techniques and values that are most important in writing can be learned from writing haiku. In an AI world, how can writing haiku help writers, and today’s younger generation of writers, discover what authentic writing means?
3:00–3:50 p.m.	Gold Rush A	Allyson Whipple	Working with Saijiki During the Climate Crisis	This talk explores strategies for working with saijiki in the era of climate change. Haiku poets are often in conversation with established texts that do not easily reflect the current state of our environment. Existing <i>saijiki</i> (season-word almanacs) are invaluable tools for haiku practice, but we can create new ones in the present that reflect the spirit of the past. This presentation provides strategies for building your own saijiki based on your observations of the world around you. We’ll end with an emphasis on community engagement, including climate activism and the mutual development of new saijiki as we continue through the climate-change era.
	Gold Rush B	Judson Evans	The “Burning Haibun” Challenge	In 2023, self-identified “disabled, neurodivergent, trans woman writer” Torrin A. Greathouse invented the so-called “Burning Haibun,” constructing the haibun through stages of erasure, with “haiku” carved from prose text. For Greathouse, “erasure” was more than an “aesthetic flourish”; it was a response to forms of political and social erasure.
4:00–4:25 p.m.	Gold Rush A	Phillip Kennedy	The Yuki Teikei Haiku Society Season Word Handbook Project	The Yuki Teikei Haiku Society will be releasing, over the next few years, a series of English-language season word handbooks, akin to a Japanese <i>kiyose</i> (season word list). Each handbook will contain season words for a specific season, related season words and synonyms, definitions, and sample haiku. All sample haiku are taken from the Yuki Teikei Society’s fifty-year-long history. These handbooks are not translations, but all-new works illustrating the development of season-word culture in California.
	Gold Rush B	Sandra Simpson	Master Gardeners: Bashō, Issa, and Shiki	Bashō, Issa, and Shiki all had gardening interests that resulted in memorable haiku. This illustrated presentation adds historical and personal context to the poems, and information about their plants and gardens. It includes artworks, photographs, and maps. The presenter is a garden writer and photographer, an award-winning haiku poet and an award-winning hobbyist orchid grower.
4:30 p.m.	Hotel Bar		Reception	Sponsored by <i>Tinywords</i> and <i>Acorn</i>
5:30–7:00 p.m.	<b>DINNER (on your own)</b>			
7:00 p.m.	Gold Rush A	Akemi Hinoki	Calligraphy of Participant Haiku	A rare honor awaits five poets. Your haiku, if selected, will be reborn in Japanese and rendered in graceful calligraphy on a <i>shikishi</i> , a traditional Japanese art board. This is a magical moment you might experience only once . . . unless you’re a cat with nine poetic lives!
7:30 p.m.	Break			
7:40 p.m.	Gold Rush A	Lee Gurga & Scott Metz	<i>Haiku 21.2</i> Reading	In 2011 Modern Haiku Press published <i>Haiku 21</i> , an anthology of contemporary English-language haiku covering the years 2000 to 2010. Modern Haiku Press is now releasing <i>Haiku 21.2</i> , covering 2011 to 2020. The editors will provide a short introduction followed by a reading by poets who have work in the anthology.

8:10 p.m.	Break			
8:20 p.m.	Gold Rush A	Jim Kacian	New Resonance: A Brief History and Reading	The New Resonance community reading gathers poets who have had their work featured as “emerging voices in English-language haiku” over the 26 years and 14 volumes of the <i>New Resonance</i> series from Red Moon Press. With the addition of the volume 14 poets, the group now numbers 238 poets, many of whom will be reading for the first time.
9:10 p.m.	Break			Sign up for the “Anything But Haiku” open-mic reading
9:20 p.m.	Gold Rush A	Michael Dylan Welch and Susan Antolin, MCs	“Anything But Haiku” Open-Mic Reading	Haiku poets don’t write in a vacuum. Dazzle us in this open-mic time by reading longer poetry, performing music, telling a story, or surprising us—but <i>no</i> haiku, senryu, haibun or anything related to haiku. Maximum of five minutes per person.
10:00 p.m. (or later)	Oregon / Nevada		Renku and Rengay Writing / Socializing	Patricia Machmiller leading renku, Garry Gay and Michael Dylan Welch leading rengay.

## Saturday, September 27, 2025

9:00–9:50 a.m.	Gold Rush A	Michael Dylan Welch	Still Life with Oysters and Lemon: The Intimacy of Attention	If poems are paintings, then haiku are the “still lifes” of poetry. How does this metaphor apply to haiku, and how we can pay attention to our environment more closely? Haiku can arise not out of “paying” attention, suggesting a cost, but of “giving” attention, which is at once selfless, altruistic, and receptive. This PowerPoint presentation and discussion expands upon the thoughts of poet Mark Doty on still life paintings, applying this inspiration to haiku as a deeply intimate poetry.
10:00–10:50 a.m.	Gold Rush A	Patrick Gallagher	Fifty Years of Haiku and the Arts: Yuki Teikei Haiku Society Anniversary Presentation	In 2025, the Yuki Teikei Haiku Society celebrates fifty years of collaboratively studying and publishing haiku in the context of Japanese traditions and arts. Highlights of its accomplishments in literature and arts will be presented in photos and video, supported with readings by multiple speakers.
11:00 a.m.–12:00 noon	Gold Rush A	Susan Antolin, Garry Gay, and Carolyn Hall	The San Francisco Haiku Anthology: Volume Two Reading	Hear local poets read from <i>The San Francisco Haiku Anthology: Volume Two</i> , edited by Susan Antolin, Garry Gay, and Carolyn Hall, a collection celebrating some of the best haiku written by Bay Area poets over the past thirty years.
<b>12:00 noon–1:30 p.m.</b>	<b>LUNCH (on your own)</b>			
1:30–2:20 p.m.	Gold Rush A	Robert Hass	Thirteen Ways of Looking at Haiku <b>(Keynote Address)</b>	Join former United States poet laureate and translator of <i>The Essential Haiku: Versions of Bashō, Buson, and Issa</i> (Ecco/HarperCollins) for out-loud musings on haiku, haiku links, and haiku sequences.
2:30–2:50 p.m.	Gold Rush A	Scott Mason	“Mr. Haiku”—A Lifetime of Discovery (remembering Cor van den Heuvel)	Cor van den Heuvel (1931–2024) truly lived “a haiku life,” so thoroughgoing was his decades-long involvement with and dedication to the practice of haiku poetry—and it all began with a conversation he overheard one evening in San Francisco. This presentation briefly examines how Cor used haiku to “discover” his world, in the process making it a vivid and memorable part of the English-language haiku canon and our collective haiku experience.

3:00–3:50 p.m.	Gold Rush A	Susan Antolin, Katie Dozier, Judy Halebsky, Ce Rosenow, and Crystal Simone Smith, chaired by Michael Dylan Welch	The Places of Haiku in Mainstream Poetry (panel)	Join poets and scholars Susan Antolin, Katie Dozier, Judy Halebsky, Ce Rosenow, and Crystal Simone Smith, with Michael Dylan Welch serving as panel chair, for a freewheeling discussion on how haiku is received and perceived in mainstream poetry in North America, and what we can do about it.
	Gold Rush B	Jim Kacian	Anthropocene Haiku: In Search of +	Kigo (usually translated as “season words”) have long been at the stable core of how haiku have contained meaning. But with seasons under siege due to our current climate crisis, contemporary poets must mediate how haiku continues to mean. One approach is to reinvigorate kigo, which must evolve to include contemporary experiences and events to remain viable. This presentation seeks to find out how poets have done this, and, in their quest, have gone beyond it, to +.
4:00–4:50 p.m.	Gold Rush A	Yukari Saisho	Let’s Make a Sequence of Haiku	In Japan, it’s not uncommon for poets to publish sequences of haiku to show their personal characteristics and vision. This is not easy to show with individual haiku. This presentation explores how the author has sequenced her haiku.
4:50 p.m.				Group photo instructions
5:00 p.m.		Garry Gay	Group Photo	
6:00 p.m.	Emerald Ballroom		Reception	No-host bar; settle silent auction bids
6:30 p.m.	Emerald Ballroom		Haiku North America BANQUET	With DJ Gabriela and dancing
10:00 p.m.	Oregon / Nevada		Renku and Rengay Writing / Socializing	Patricia Machmiller leading renku, Garry Gay and Michael Dylan Welch leading rengay.

## Sunday, September 28, 2025

9:00–9:50 a.m.	Gold Rush A	Dennis Frolich <i>(originally prepared by Jay Friedenberg, with Dennis Frolich as a copresenter)</i>	Artificial Intelligence and Haiku: Tool or Terror?	Advances in Artificial Intelligence have accelerated in recent years, especially models trained on large data sets that can reproduce human creativity in fields such as literature, music, and painting. Does this mean that AI will inevitably create haiku superior to human-level capability? This presentation briefly introduces AI, with demonstrations from ChatGPT haiku training sessions and speculations about the future of AI in the arts.
10:00–10:50 a.m.	Gold Rush A	J.B. (John Burgess)	A History Leading to Haiku Comics	Words and pictures have gone together practically since the beginning of writing. Tracing influences and identifying forerunners, this history slideshow highlights representative work that illustrates how poetry comics evolved over the past 200 years. It concludes with a deep dive into the appearance of haiku comics starting 30 years ago and includes examples from haiku poets/cartoonists working today.
	Gold Rush B	Billie Dee	Scent, Emotion, and Memory: A Haikai Writing Exercise	This writing session explores reptilian brain anatomy and the hard-wired links between scent, emotion, and deep memory. A short introduction offers simplified neuroanatomy slides and published haikai to illustrate these connections. A writing session follows, using scented cotton-ball handouts as prompts for feeling-based haikai. We’ll close with a read-around and brief discussion.

11:00 a.m.– 12:00 noon	Gold Rush A	David Lasky	Beyond Haiga: Haiku Comics	Building on the tradition of haiga, haiku comics add a sequence of images to written haiku. In this workshop, you will write at least one haiku (or senryu) and adapt it into a short comic strip. No prior drawing experience is required. We'll explore examples of haiku comics and basic tips on drawing comics. Please bring a pencil and paper.
	Gold Rush B	Sandra Simpson	Going in Blind: Letting Our Other Senses Lead Us into Poetry	For most, vision is our dominant sense—reflected in the fact that most haiku use sight as their main or only sense. This presentation includes some easy science around how our senses interact with our brains, as well as exemplary haiku demonstrating other senses.
12:00 noon	Front Desk		Hotel Check-Out	<i>(for those leaving today)</i>
<b>12:00 noon– 1:30 p.m.</b>				
<b>LUNCH (on your own)</b>				
2:00 p.m.			Bay Cruise <i>(for those who have pre-purchased tickets; standby may be possible)</i>	Meet in hotel lobby for ride-share to Pier 41 for Bay Cruise (Uber, etc.)
<b>Whenever!</b>				
<b>DINNER (on your own)</b>				
7:00 pm	Gather in hotel lobby		Informal Tanka Gathering	We'll meet in the hotel lobby and convene either at the outdoor seating by the hotel swimming pool, at the bar, or elsewhere. (Tanka Monday is unfortunately cancelled.)