Desert Nights, Rising Stars Writers Conference

February 22 - 23, 2019
Arizona State University

Virginia G. Piper Center for Creative Writing
Arizona State University

450 E Tyler Mall
PO Box 875002
Tempe, AZ 85281

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web: piper.asu.edu
Welcome writers. Welcome readers.

This year, we celebrate the 15th anniversary of the Desert Nights, Rising Stars Writers Conference. 2019 has me thinking about meaning, and specifically the meaning of numbers. The number 15 in numerology marks a manifestation of harmony, the steady flow of energy, the source of both power and cooperation. The number also holds significance for those who wish to learn, to make change in their lives. We gather over the next two days to do just this: unite in our passion for creative writing, gather with open minds and hearts to discover and surprise ourselves, and share space as artists, writers, readers, and community members with the hopes that our collective sensibility will bring good into the world. Thank you for being a part of this significant milestone. Welcome to our home at Arizona State University!

For 15 years, the Virginia G. Piper Center for Creative Writing has offered this conference to connect writers to each other, to the larger conversations on creative writing, and to support the individual journey that you are on as a reader, writer, and thinker. This conference exists because we believe gathered voices hold strength, we believe that education takes place within community, and we believe our combined voices, as writers and human beings both, are the necessary catalyst for thoughtful change and a bettering of our times.

How to navigate being a writer in today’s cultural climate, social justice, literary citizenship, equity, and, of course, craft all fill these discussions, panels, and sessions. Our faculty were carefully selected not only for their work as artists and educators but also their involvement in their communities. Our conference continues to evolve in ways that allow for more access and more engagement for you, our readers and writers. Thank you for being an integral part of this year’s conference. Welcome to the Desert Nights, Rising Stars Writers Conference 2019!

Alberto Ríos, Director
The Virginia G. Piper Center for Creative Writing
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ABOUT THE CENTER

Established in 2003 with a gift from the Virginia G. Piper Charitable Trust, the Virginia G. Piper Center for Creative Writing is a non-academic university center promoting literature and creative writing at Arizona State University.

As a center, we aspire to be a point of reference in people’s lives—a way to orient oneself in relation to others, of finding a direction—by creating moments of individual, social, and cultural significance around creative writing and contemporary literature.

Where other centers may focus on research or only be open to students and faculty, we’re dedicated to offering talks, readings, classes, workshops, and other literary events and programs for communities in the Valley, Arizona, and beyond.

Our center is housed in the historic Piper Writers House, which was originally built in 1907 as the President’s Cottage. Along with the University Club and Old Main, it’s one of the last historic buildings on ASU, and is listed on the National Register of Historic Places.

To learn more about who we are and what we do, visit our website at http://piper.asu.edu/about. You can also find a complete list of all our talks, readings, classes, and workshops at http://piper.asu.edu/calendar.

STAFF & VOLUNTEERS

Piper Center staff members and volunteers are committed to ensuring that your Desert Nights, Rising Stars experience is the best conference experience it can possibly be. If you have any questions about the conference, things you’d like to know about the Piper Center, or even if you’d just like to talk, please feel free to pull us aside.

While staff will be busy walking around the conference checking in on individual sessions and working behind the scenes, volunteers will be circulating throughout each building and stationed at the information table in front of Old Main. Piper staff will be wearing ASU name tags; volunteers will be wearing volunteer buttons. We’re thrilled to have you join us this year, we look forward to meeting you soon!
Putting together a creative writing conference is a monumental feat, one we couldn’t possibly accomplish by ourselves. Please join us in recognizing the following publishers, businesses, educational institutions, and other organizations whose generosity and support make this conference possible in the first place.

SPONSORS

IAIA
INSTITUTE OF AMERICAN INDIAN ARTS

[archi]TEXTS

Books of Kell’s Press

[6] THE DESERT NIGHTS, RISING STARS WRITERS CONFERENCE
We’d also like extend recognition to the following centers, departments, colleges, schools, and other units within Arizona State University for their support:

Barrett, The Honors College
College of Liberal Arts and Sciences, Humanities Division
Global Sport Institute
Office for Veteran and Military Academic Engagement

Beyond supporting a good cause, sponsors receive special registration rates, free advertising, and more. If you’re interested in becoming a sponsor for next year’s conference, visit our website at piper.asu.edu/conference/sponsorships.
All conference sessions take place in Old Main and the University Club, what is commonly referred to as the historic quarter of Arizona State University, Tempe Campus.

Finding your way around the conference can be a little confusing, especially if it’s the first time you’ve visited ASU. On-campus construction and other events only add to the challenge, too, but things generally get easier by the second day. Piper staff and volunteers will be on hand to assist you throughout the conference if you get lost or have any questions.

You can find more information about parking and getting here on p. 16, or by visiting our website at http://piper.asu.edu/getting-here.
If you’ve parked in the Fulton Center Parking Structure or are coming from the light rail, simply walk south down College Ave and cross University Drive at the light. Take a slight left due east to find the conference venues. (Look for the fountain in the middle of the plaza.)

**All sessions in Old Main occur on the 3rd floor.** To access the 3rd floor of Old Main, enter through the main entrance, walk straight through the lobby, and go up the stairs. Elevators and restrooms for Old Main are located on the south side of the building. Farnsworth Terrace is located on the south side of the building near the elevators and bathrooms.

**Please note:** all maps are oriented relative to the entrance of the building (as opposed to cardinal directions).
Harness the power of sport to make a positive impact on the world.

Explore Global Sport Stories
Read stories that go beyond the playing field on GlobalSportMatters.com.

You’re Invited
Join us for an informative event that brings together expertise across a diverse set of disciplines to thoughtfully examine timely topics impacting our 2018-2019 research theme, Race and Sport Around the Globe.

Global Sport Summit
Understanding Sport Matters
March 28-29 • Phoenix, AZ

GlobalSport.ASU.EDU
GO AHEAD,
JUDGE OUR BOOKS BY THEIR COVERS.®
tolsunbooks.com

TOLLESON, ARIZONA - LAS VEGAS, NEVADA
Looking for something a little more intimate? Beyond panels, craft talks, and the rest of our regularly scheduled activities, the Desert Nights, Rising Stars Writers Conference features **three-hour advanced workshops with Hanif Abdurraqib, Ramona Ausubel, Deborah Miranda, and Achy Obejas** on Thursday, February 21, 2019 at the Piper Writers House (450 E Tyler Mall, Tempe, AZ 85281).

By participating in advanced workshops, writers have the opportunity for **deeper learning, closer feedback, and more personal relationships** with conference faculty and fellow attendees. This year’s advanced workshops are:

- Writing Away from a Good/Evil Binary with Hanif Abdurraqib
- How to Survive Your Novel with Ramona Ausubel
- Writing Down the Demons with Deborah Miranda
- Multiplying Language: The Art of Codeswitching with Achy Obejas

Please note: advanced workshops are not included in your conference registrations. Each workshop is $149, with a $25 discount for conference attendees. If it’s too late to register by the time you’re reading this, there’s always next year.

To read the full descriptions, register, or learn more, visit our website at [http://piper.asu.edu/conference/workshops](http://piper.asu.edu/conference/workshops).
LITERARY FAIR
FRIDAY - SATURDAY, FEB. 22 - 23, 10:00 A.M. - 6:00 P.M.
FARNSWORTH TERRACE & FRONT LAWN, OLD MAIN

Make the conference feel a little more festive with our first ever Desert Nights, Rising Stars Literary Fair, Friday and Saturday, February 22 - 23, 2019 on the Front Lawn and Farnsworth Terrace of Old Main (400 E Tyler Mall, Tempe, AZ 85281) from 10:00 a.m. to 6:00 p.m. each day.

Drop in to enjoy readings, panels, and other literary activities presented by more than 25 authors, publishers, and literary organizations from ASU, the Phoenix metro, and the entire Southwest. Exhibitors will be on the front lawn. Performances will be on Farnsworth Terrace. All events and activities in the fair are open to the public and free.

To learn more about the fair, you can read exhibitor biographies and descriptions on p. 90. The full schedule of events and programs is also available as a printed handout or online at http://piper.asu.edu/conference/fair.

Please note: Saturday, February 23, 2019 is ASU Open Door, an annual outreach event that is expected to bring over 30,000 individuals to ASU Tempe on from 1:00 p.m. to 6:00 p.m. While it shouldn’t affect parking or interrupt the conference, be prepared for a crowd, and expect some extra foot traffic around campus.
Cap off another amazing year of literary craft, culture, and community with De Las Islas: A Celebration of Cuba and Puerto Rico with Achy Obejas, Jennine Capó Crucet, and Nicole Sealey on Saturday, February 23, 2019 in Carson Ballroom at Old Main, Arizona State University Tempe (400 E Tyler Mall, Tempe, AZ 85281) at 7:30 p.m. Open to the public and free.

Presented by the Borderlands Reading Series in partnership with the Virginia G. Piper Center for Creative Writing at Arizona State University. Sponsored by Natalie Diaz’s [archi]TEXTS and the Maxine and Jonathan Marshall Chair in Modern and Contemporary Poetry at Arizona State University.

For more information, visit our website at http://piper.asu.edu/events.
Parking

Parking at ASU can be relatively difficult. The closest parking for the conference is the Fulton Center Parking Structure on the corner of College Ave and University Dr, just a short walk away. Parking is $3/hr or $15/day Monday through Sunday. For more information, visit our website at http://piper.asu.edu/getting-here.

Light Rail & Public Transportation

The conference is also accessible via public transportation. Our light rail stop is College Ave and Veterans Way. The Orbit shuttle, GRID Bike Share, and the bus are available, too. There’s also Lyft, Uber, or other ride-sharing services. Again: more information is available on our website at http://piper.asu.edu/getting-here.

Registration & Check-In

The registration table is located in front of Old Main by the fountain. Once you arrive, check in during the following times:

• Friday, Feb. 22 from 7:00 a.m. to 4:00 p.m.
• Saturday, Feb. 23 from 8:00 a.m. to 12:00 p.m.

The registration table will have your name badge, conference program, and other conference materials. To check in during other times, visit the information table by the fountain in front of Old Main.

Information Table

The information table is next to the registration table in front of Old Main by the fountain. If you need extra conference materials, have questions about the Conference, or if there’s anything else you’d like to discuss, please feel free to drop by.

Name Badges

Your name badge is your official access to all conference venues and sessions. As there will be many community members coming to campus for the Literary Fair and ASU Open Door, it is extremely important that you wear your name badge at all times. If your name badge requires corrections or becomes lost, visit the information table to obtain a replacement.
Explore the human experience in all its forms

In the College of Liberal Arts and Sciences, we are at the forefront of inquiry as the academic powerhouse of the New American University. The study of humanities helps us gain a global perspective by examining other cultures and equips us with the knowledge to fulfill civic responsibilities.

- **25** undergraduate majors
- **41** graduate programs
- **3** schools and departments
- **11** research centers and institutes

The college underscores the power within each of us to create positive change locally, nationally and internationally.

**Our impact**

- Helped promote and protect the nation’s cultural and national treasures.
- Explored the role of sound in interactions between humans and other ecosystem populations.
- Addressed long-term sustainability problems with humanistic scholarship and scientific research.

Learn more about humanities in the College of Liberal Arts and Sciences clas.asu.edu/humanities
CLMP ensures a vibrant, diverse literary landscape by helping small literary publishers work better. We communicate the art of literary publishing to readers, writers, booksellers, librarians, educators, funders and other literary stakeholders, and work to bring all of these communities together.

CLMP carries out this mission so that essential literary voices from all corners can make their way from writers to readers.
Conference Schedule, Session Descriptions, & Last-Minute Changes

In addition to the printed program, all conference schedules and session descriptions are available online at http://piper.asu.edu/conference/schedule. It can also be downloaded as a PDF. Any last-minute changes will be updated on the website, posted in the Facebook event and outside of affected rooms, and distributed as printed handouts in the conference program or at the information table.

Dessert Reception & Keynote

Celebrate 15 years of the Desert Nights, Rising Stars Writers Conference with a catered dessert reception at 7:00 p.m on Friday, Feb. 22 in the Carson Ballroom of Old Main. Then, join us for the conference keynote from poet and editor Carmen Giménez Smith from 7:30 p.m to 9:00 p.m. A book signing will follow the keynote. The dessert reception and keynote are included in your registration.

ASU MFA Student Reading (Friday, Feb. 22, 11:30 a.m. to 12:30 p.m.)

Hear work from the graduate students of ASU’s Creative Writing program during the lunch break on Friday, Feb. 22 from 11:30 a.m. to 12:30 p.m. on the Farnsworth Terrace behind Old Main.

Open Attendee Reading (Saturday, Feb. 23, 11:30 a.m. to 12:30 p.m.)

Hear work from fellow conference attendees (or even read some yourself) at an open-mic style reading during the lunch break on Saturday, Feb. 23 from 11:30 a.m. to 12:30 p.m. on the Farnsworth Terrace behind Old Main. Please note: as space is limited, sign-ups for the open reading are first-come, first-served. Sign-up will open at 11:15 a.m. Participants should prepare to read no more than 5 minutes of material.

Water, Coffee, & Other Beverages

If you get thirsty, water stations will be located in each building (on the 2nd floor of University Club and the 3rd floor of Old Main). Coffee will also be available throughout the day. If you’d like something else to drink, there are vending machines near Old Main. There are also plenty of options in the ASU Memorial Union or along College Ave.
Lunch & Dinner Breaks

There will be two breaks for lunch and dinner on each day of the conference, Friday and Saturday, Feb. 22 and 23:

• A break for lunch between 11:15 a.m. and 1:45 p.m.; and
• A break for dinner between 5:15 p.m. and 7:00 p.m.

As lunch and dinner are on your own, you can find something to eat on campus at Memorial Union or visit any of the local restaurants along College Ave, University Dr, Mill Ave, and surrounding side streets. Otherwise, feel free to read, write, listen to readings and panels at the literary fair, get to know your fellow attendees, enjoy a walk around campus, or otherwise spend your time as you see fit.

Book Sales

Books from conference faculty are available for sale at the ASU Bookstore, located on the 3rd floor of Old Main outside of Carson Ballroom. The bookstore is open each day, Friday and Saturday, Feb. 22 and 23 at the following times:

• Mornings from 9:00 a.m. to 12:00 p.m.
• Afternoons from 1:45 p.m. to 5:00 p.m.
• Evenings from 7:00 p.m. to 9:00 p.m.

Exhibitors may also be selling books from other authors at the literary fair.
Book Signings

The conference will have two formal book signings:

- One for Carmen Giménez Smith on Friday, Feb. 22 at 8:30 p.m. after her keynote address; and
- Another for Jennine Capó Crucet, Achy Obejas, and Nicole Sealey on Saturday, Feb. 23 at 8:30 p.m. after the archi[TEXTS] reading.

Both signings will take place in the Carson Ballroom at Old Main. Beyond this, there are no formal book signings. As such, please feel free to approach individual faculty before or after their sessions if you’d like them to sign your books. (As faculty may have other sessions they have to present, please be understanding if they need to find another time.)

Get Social

Share your conference experience and connect with other attendees on social media using the hashtags #piperwriters, #desertnightsrisingstars, and #DNRS2019. You can also tag or follow us on the following platforms:

- Facebook: /PiperCenter
- Twitter: @Piper_Center
- Instagram: @PiperCenter
Help Us Be More Sustainable

Help us create a more sustainable conference by using a refillable water bottle, recycling as many materials as you can, and returning your name badge and lanyard to the Piper Center at the conference’s end.

Keep ASU Tobacco-Free

As ASU is a tobacco-free campus, smoking on campus is prohibited (including e-cigarettes and similar devices). If you’d like to smoke, feel free to take a short trip to the NW corner of University Drive and College Ave.

Accessibility

All conference venues are accessible to individuals with challenges with mobility, vision, or other forms of impairment or disability. If you encounter any challenges or require additional accommodations, please find a Piper Center staff member or volunteer to discuss.

Creating a Shared Space

The Piper Center seeks to create a welcoming and safe space for all community members across all programs. We ask all individuals to be respectful of each others’ ideas, spaces, and learning. Unwelcomed, aggressive, or bullying behaviors will not be tolerated. If you experience such behavior, please contact a Piper Center staff member immediately. Together, we can create a climate that’s safe for all!
Adventures in Reading

Open a Book to New Worlds

Save the Date for the
2019 Payson Book Festival

Saturday, July 20, 2019 from 9am to 3:30 pm
Mazatzal Hotel & Casino Ballroom in Payson, AZ

This FREE community event is for readers of all ages.

Meet 80+ professional writers
Enjoy entertainment and drawings
Children’s storytimes and more . . .

PaysonBookFestival.org
twitter.com/PaysonBookFest
facebook.com/PaysonBookFestival

Presented by Arizona Professional Writers
Professional Development Credit

Are you an Arizona educator? The conference can count for professional development and continuing education units for educators and other professionals. To learn more, send us an email at pipercenter.info@asu.edu.

Keep the Experience Going

While the Desert Nights, Rising Stars Writers Conference only happens once a year, there are plenty of classes, readings, talks, workshops, and other literary events and programs throughout the year. Just visit our information table, sign up for our mailing list, like the Piper Center on Facebook, or visit our website at http://piper.asu.edu/calendar.

Support our Work

Thanks to the kindness and generosity of various businesses, departments, and other organizations within and beyond ASU, we’re able to offer numerous sponsored scholarships to students, teachers, and other individuals for whom the value of this experience would simply be out of reach. To meet our sponsors, you can turn to p. 6 or visit our website at piper.asu.edu/conference/sponsors. To meet our sponsored scholars, you can turn to p. 98.

If you’re interested in learning more about making a donation, becoming a sponsor, or supporting our work, turn to p. 99, find a Piper Center staff member, or visit our website at piper.asu.edu/giving.

This is where we would have put pictures and endorsements of our titles, but we ain’t got space for that.

Come check them out for yourself at our booth during the conference and at hootnwaddle.com
Letras Latinas, the literary initiative at the Institute for Latino Studies at the University of Notre Dame, is proud to sponsor this year’s Desert Nights, Rising Stars keynote speaker, Carmen Giménez Smith.

Letras Latinas strives to enhance the visibility, appreciation and study of Latinx literature—supporting newer voices, fostering a sense of community among writers, and placing Latinx writers in community spaces.

To learn more about our work, visit https://latinostudies.nd.edu/institute-initiatives/letras-latinas/
The Institute of American Indian Arts’ (IAIA) MFA in Creative Writing is a two-year, low residency program that welcomes and celebrates diversity while emphasizing the importance of Native writers giving voice to the Native experience. Our curriculum is craft- and student-based, placing priority on Indigenous world views in a contemporary context.

The program offers one-on-one mentorships with faculty who specialize in multiple genres, including screenwriting, poetry, creative non-fiction, and fiction. Students gather twice a year on the IAIA campus in Santa Fe, NM for an intensive week of workshops, lectures, and readings with prominent Native and non-Native faculty and visiting writers.

Find your community of writers. Rewrite the literary landscape.
## SCHEDULE

**FRIDAY, FEBRUARY 22**

<table>
<thead>
<tr>
<th>TIME, LOCATION</th>
<th>EVENT</th>
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<tbody>
<tr>
<td>7:00 a.m. - 4:00 p.m.</td>
<td>Registration</td>
</tr>
<tr>
<td>Front Lawn, Old Main</td>
<td>Check in to receive your name badge, tote bag, program, and other materials you’ll need for the conference</td>
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<tr>
<td>8:00 a.m. - 8:45 a.m.</td>
<td>Conference Welcome</td>
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<tr>
<td>Carson Ballroom, OM</td>
<td>Meet fellow conference attendees and Piper Center staff as we recognize our inaugural cohort of Fellows and welcome you to this year’s Desert Nights, Rising Stars Writers Conference</td>
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<tr>
<td>9:00 a.m. - 10:00 a.m.</td>
<td>Morning Session A</td>
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<tr>
<td>Carson Ballroom, OM</td>
<td><strong>Writers Relationship to Reading</strong></td>
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<tr>
<td>Heritage, UC</td>
<td>Deborah Miranda, Patricia Colleen Murphy, Tara Ison with Mark Athitakis</td>
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<tr>
<td>Traditions, UC</td>
<td><strong>Speaking Their Language: The Voice of the Modern Teen</strong></td>
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<tr>
<td>Thoren, UC</td>
<td>Erin Jade Lange</td>
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<tr>
<td>Basha, OM</td>
<td><strong>Writing for Change</strong></td>
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<tr>
<td>Tooker, OM</td>
<td>Yvette Johnson</td>
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<td></td>
<td><strong>Resist the Erasure of Our [Im]Migrant Roots</strong></td>
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<td>Maria Luisa Arroyo</td>
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<td><strong>Writing Personal Essays for Newspapers</strong></td>
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<td>Jane Marcellus</td>
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<td><strong>Demystifying the Creative Process: Rituals, Self-Care, &amp; Habits for Writers</strong></td>
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<td>Elizabeth Charles</td>
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OM = Old Main      UC = U Club  
SEE PP. 60 - 97 FOR BIOGRAPHIES
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<thead>
<tr>
<th>TIME, LOCATION</th>
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<tr>
<td>10:15 a.m. - 11:15 a.m.</td>
<td><strong>Morning Session B</strong></td>
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<tr>
<td>Carson Ballroom, OM</td>
<td><strong>Poet as Bandleader</strong></td>
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<tr>
<td></td>
<td>Hanif Abdurraqib</td>
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<tr>
<td>Heritage, UC</td>
<td><strong>In Search of the Inciting Incident: Novel Plot &amp; Structure</strong></td>
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<td>Matthew Salesses</td>
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<tr>
<td>Traditions, UC</td>
<td><strong>Eight Drafts in Search of a Story</strong></td>
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<td>Ramona Ausubel</td>
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<td>Thoren, UC</td>
<td><strong>Compositional Improvisation</strong></td>
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<td>TC Tolbert</td>
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<tr>
<td>Basha, OM</td>
<td><strong>The Job of Culture &amp; Storytelling for the Resistance</strong></td>
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<td>Anna Flores</td>
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<td>Tooker, OM</td>
<td><strong>Fun &amp; Freedom in Writing</strong></td>
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<td>Susanne Brent</td>
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<td></td>
<td><strong>Lunch Break</strong></td>
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<tr>
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<td>Take your time to enjoy a leisurely lunch and connect with fellow</td>
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<td></td>
<td>attendees at the Memorial Union or local restaurants around ASU</td>
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<tr>
<td></td>
<td>Tempe</td>
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<tr>
<td>11:30 a.m. - 12:30 p.m.</td>
<td><strong>MFA Reading</strong></td>
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<tr>
<td>Farnsworth Terrace, OM</td>
<td>Come see what the MFA students at Arizona State University have been</td>
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<tr>
<td></td>
<td>up to with a mixed-genre reading</td>
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OM = OLD MAIN   UC = U CLUB   SEE PP. 40 - 59 FOR SESSION DESCRIPTIONS
<table>
<thead>
<tr>
<th>TIME, LOCATION</th>
<th>EVENT</th>
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<tr>
<td>1:45 p.m. - 2:45 p.m.</td>
<td><strong>Afternoon Session A</strong></td>
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Carson Ballroom, OM  
**Actual Lives: Writing & Performing Disability**  
Terry Galloway | Drama, Mixed Genre  
Heritage, UC  
**Electricity & the Service Panel**  
Bojan Louis | Experimental, Poetry  
Traditions, UC  
**The Family Saga: History & the Multigenerational Novel**  
Joseph Han | Fiction, Novels  
Thoren, UC  
**Trends in Literary Magazine Publishing**  
Patricia Colleen Murphy | Business of Writing, Publishing  
Basha, OM  
**Beyond Genre: How to Tell Unforgettable Science Fiction Stories**  
Malik Toms | Genre Fiction, Science Fiction  
Tooker, OM  
**Writing the Body in Illness & Health**  
Laura Maher | Disability Studies, Mixed Genre  

3:00 p.m. - 4:00 p.m. | **Afternoon Session B**                                                |

Carson Ballroom, OM  
**Literary Citizenship: Craft as Culture**  
Jennine Capó Crucet, Kirstin Chen, Bill Konigsberg, Matthew Salesses with Jake Friedman | Social Practice, Writing Life  
Heritage, UC  
**Imagination & the War on Cliché**  
James Sallis | Creative Practice, Mixed Genre  
Traditions, UC  
**Talking Back to Dominant Narratives**  
Douglas Manuel | Poetry, Social Justice  
Thoren, UC  
**Healing through Creative Writing**  
Briyana D. Clarel | Pedagogy, Social Justice  

OM = Old Main  
UC = U Club  
SEE PP. 60 - 97 FOR BIOGRAPHIES
## FRIDAY, FEBRUARY 22

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<thead>
<tr>
<th>TIME, LOCATION</th>
<th>EVENT</th>
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<tbody>
<tr>
<td><strong>3:00 p.m. - 4:00 p.m.</strong></td>
<td>Afternoon Session B</td>
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<tr>
<td>Basha, OM</td>
<td><strong>Making Facts Matter</strong>&lt;br&gt;Mike Conklin</td>
</tr>
<tr>
<td>Tooker, OM</td>
<td><strong>Building a City of Stories</strong>&lt;br&gt;Justin Noga, Noah Trammell</td>
</tr>
<tr>
<td><strong>4:15 p.m. - 5:15 p.m.</strong></td>
<td>Afternoon Session C</td>
</tr>
<tr>
<td>Carson Ballroom, OM</td>
<td><strong>Getting Down to Business: Publishing &amp; You</strong>&lt;br&gt;Sally Ball, Erin Jade Lange, Kirby Kim with Katie Berta</td>
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<tr>
<td>Heritage, UC</td>
<td><strong>Conflict as Heart &amp; Engine of Story</strong>&lt;br&gt;Achy Obejas</td>
</tr>
<tr>
<td>Traditions, UC</td>
<td><strong>The Big Fat World: Fiction for All Sizes</strong>&lt;br&gt;Kelly deVos</td>
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<tr>
<td>Thoren, UC</td>
<td><strong>Fact into Fiction</strong>&lt;br&gt;Tara Ison</td>
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<tr>
<td>Basha, OM</td>
<td><strong>Writers of Color in a White Man’s Literary World</strong>&lt;br&gt;Rashaad Thomas</td>
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<tr>
<td>Tooker, OM</td>
<td><strong>Writing Sex Fearlessly</strong>&lt;br&gt;Kalani Pickhart</td>
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<tr>
<td><strong>5:15 p.m. - 7:00 p.m.</strong></td>
<td>Dinner Break</td>
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OM = Old Main       UC = U Club

See pp. 40 - 59 for session descriptions.
## Schedule

### Friday, February 22

<table>
<thead>
<tr>
<th>Time, Location</th>
<th>Event</th>
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<tbody>
<tr>
<td>7:00 p.m. - 7:30 p.m.</td>
<td>Dessert Reception&lt;br&gt;Carson Ballroom, OM&lt;br&gt;Enjoy light refreshments and the company of fellow attendees as we celebrate 15 years of Desert Nights, Rising Stars</td>
</tr>
<tr>
<td>7:30 p.m. - 9:00 p.m.</td>
<td>Letras Latinas Keynote&lt;br&gt;Carson Ballroom, OM&lt;br&gt;Topography of the Self&lt;br&gt;Carmen Giménez Smith&lt;br&gt;&lt;em&gt;Proudly presented by Letras Latinas&lt;/em&gt;</td>
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### SATURDAY, FEBRUARY 23

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<tr>
<th>TIME, LOCATION</th>
<th>EVENT</th>
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<tbody>
<tr>
<td>7:30 - 8:15 a.m.</td>
<td>Registration</td>
<td>It’s never too late. Registration for the Desert Nights, Rising Stars Writers Conference will be open in front of Old Main until 12:00 p.m.</td>
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<tr>
<td>Front Lawn, Old Main</td>
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<tr>
<td>9:00 a.m. - 10:00 a.m.</td>
<td>Morning Session A</td>
<td>Queerness in Creative Writing</td>
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<tr>
<td>Carson Ballroom, OM</td>
<td></td>
<td>Terry Galloway, Achy Obejas, TC Tolbert with Piper J. Daniels</td>
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<tr>
<td>Heritage, UC</td>
<td>Establishing the Terms: Story &amp; Novel</td>
<td>Jennine Capó Crucet</td>
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<tr>
<td>Traditions, UC</td>
<td>Openings as Contracts</td>
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<tr>
<td>Thoren, UC</td>
<td>Mining Your Life for Fiction</td>
<td>Yi Shun Lai</td>
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<tr>
<td>Basha, OM</td>
<td>We are All Storytellers</td>
<td>Fernanda Santos</td>
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<tr>
<td>Tooker, OM</td>
<td>Setting as a Character: Using Sensory</td>
<td>Yohanca Delgado</td>
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<td></td>
<td>Details to Write a Place that Propels Narrative</td>
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<tr>
<td></td>
<td>Time &amp; Narrative: How We Add Weight to Our Stories</td>
<td>Warren Glynn</td>
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</tbody>
</table>
The Office for Veteran and Military Academic Engagement is honored to be a Desert Nights, Rising Stars Writers Conference sponsor in partnership with the Pat Tillman Veteran Center to provide three scholarships to veteran students this year to support their craft of writing.

Storytelling is central to the humanities and key to the processes of self-discovery and shared understanding.

For more information about our work, please visit our website at vetengagement.asu.edu
MATRESCENCE

SOPHIA STID

Become mother, become room, become food, become miracle. The heart of each devours the other’s heart. Hurry—become faster. Barely made myself, I knew what they said meant my body was a door, made for someone else to come through. Become sacrament. The commandments I kept, the ones I couldn’t keep—all practice before this one. Become sacrosanct. In birth, the pain is not like other pain. In birth, the pain is purposeful and anticipatory. Anticipate. Become vanishing act. Become numb, shaved, cut, split, crazy with pain—become bare beneath the wide washed lights of medicine and angels—become everything and so nothing, and no one, but a mother, a miracle room, a heart in someone else’s mouth.

“Matrescence,” by Sophia Stid is from issue 63 of Hayden’s Ferry Review, the international literary journal curated by MFA students at Arizona State University

Original image credit: coloured shell by James Pett. See more from this issue & subscribe at haydens-ferry-review.asu.edu
## SATURDAY, FEBRUARY 23

<table>
<thead>
<tr>
<th>TIME, LOCATION</th>
<th>EVENT</th>
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<tbody>
<tr>
<td><strong>10:15 a.m. - 11:15 a.m</strong></td>
<td><strong>Morning Session B</strong></td>
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| Carson Ballroom, OM | The Hidden Lives of Books: Publication Ins & Outs  
Ramona Ausubel, Matt Bell, Natasha Deón with Jonathan Danielson | Business of Writing, Publishing |
| Heritage, UC | Creating a Mixed-Genre Family Memoir  
Deborah Miranda | Hybrid, Memoir |
| Traditions, UC | What About Love?  
Bill Konigsberg | Mixed Genre, Romance |
| Thoren, UC | The Art of Persona: Condensing Social Distance Between Poet & Mask  
Jabari Jawan Allen | Poetry |
| Basha, OM | Fairytales for Truth & Justice  
Sarah Rafael García | Fairy Tales, Social Justice |
| Tooker, OM | The Exploration & Exploitation of Poetic Bodies  
Maritza N. Estrada, Erin Noehre | Poetry, Mixed Genre |
| **11:15 a.m. - 1:45 p.m.** | **Lunch Break** |
| On your own | Take your time to enjoy a leisurely lunch and connect with fellow attendees at Memorial Union or local restaurants around ASU Tempe |
| **11:30 a.m. - 12:30 p.m.** | **Community Reading** |
| Farnsworth Terrace, OM | Hear the work of fellow attendees or even read your own at our open-mic community reading. Read up to 5 minutes of material. Spaces are first-come, first-served. Sign-ups open at 11:15 a.m. |
## SCHEDULE

### SATURDAY, FEBRUARY 23

<table>
<thead>
<tr>
<th>TIME, LOCATION</th>
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<tr>
<td><strong>1:45 p.m. - 2:45 p.m.</strong>*</td>
<td>Afternoon Session A</td>
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</table>
| Carson Ballroom, OM | **The Art of Contemporary Nonfiction**  
  Mike Conklin, Yvette Johnson, Fernanda Santos  
  with Walonda Williams | Creative Nonfiction, Journalism  |
| Heritage, UC | **Seeing is Believing: Drafting the Lasting Image**  
  Nicole Sealey | Poetry, Mixed Genre  |
| Traditions, UC | **Subverting Biological Essentialism in Nature Writing**  
  Halee Kirkwood | Mixed Genre, Nature Writing  |
| Thoren, UC | **The Agent Journey: From Landing an Agent to Publication**  
  Kirby Kim | Agents, Business of Writing  |
| Basha, OM | **Ambiguity: Challenging Gender Stereotypes in Literary Fiction**  
  Sarah Leamy | Fiction, Mixed Genre  |
| Tooker, OM | **Interrogating Empathy**  
  Jabari Jawan Allen, Maritza N. Estrada, Joel Salcido, Elliot Rose Winter | Creative Practice, Mixed Genre  |
| **3:00 p.m. - 4:00 p.m.*** | Afternoon Session B |
| Carson Ballroom, OM | **Hip-Hop & Poetry: A Conversation on Intersections of Race, Class, Gender, & Representation**  
  Hanif Abdurraqib, Douglas Manuel | Poetry, Social Justice  |
| Heritage, UC | **The Private in Public Art**  
  Alberto Ríos | Community, Social Practice  |
### SATURDAY, FEBRUARY 23

#### Afternoon Session B

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<tbody>
<tr>
<td>3:00 p.m. - 4:00 p.m.</td>
<td><strong>Traditions, UC</strong>&lt;br&gt;<strong>Afternoon Session B</strong>&lt;br&gt;<strong>Did That Really Happen?: Writing Characters So Real, They Walk Right Off the Page</strong>&lt;br&gt;Kirsten Chen</td>
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<td></td>
<td><strong>Thoren, UC</strong>&lt;br&gt;<strong>Free-Range Writers</strong>&lt;br&gt;James Sallis</td>
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<td><strong>Basha, OM</strong>&lt;br&gt;<strong>The Direct Address of Objects</strong>&lt;br&gt;Sally Ball</td>
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<td><strong>Tooker, OM</strong>&lt;br&gt;<strong>Shifting Through Cultural Memory</strong>&lt;br&gt;haydée (hr) souffrant</td>
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#### Afternoon Session C

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<tr>
<td>4:15 p.m. - 5:15 p.m.</td>
<td><strong>Carson Ballroom, OM</strong>&lt;br&gt;<strong>Image, Form, &amp; Intersections of Identity in Poetry</strong>&lt;br&gt;Carmen Giménez Smith, Bojan Louis, Nicole Sealey with Justin Petropoulos</td>
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<tr>
<td></td>
<td><strong>Heritage, UC</strong>&lt;br&gt;<strong>Backstory: Moving Forward, Looking Back</strong>&lt;br&gt;Natashia Deón</td>
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<td></td>
<td><strong>Traditions, UC</strong>&lt;br&gt;<strong>Climate Fiction, Eco-Fabulism, &amp; the New Weird: Writing Fiction for the Future</strong>&lt;br&gt;Matt Bell</td>
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<td><strong>Thoren, UC</strong>&lt;br&gt;<strong>The Futurists: Writing for the Network Society</strong>&lt;br&gt;Leah Bailly</td>
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<td><strong>Basha, OM</strong>&lt;br&gt;<strong>Writing the Dead</strong>&lt;br&gt;Kirk Wisland</td>
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<td><strong>Tooker, OM</strong>&lt;br&gt;<strong>Is Happiness Interesting?: The Craft of Writing Joy</strong>&lt;br&gt;Annie Vitalsey</td>
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<tr>
<td>7:30 p.m. - 9:00 p.m.</td>
<td>[archi]TEXTS Reading</td>
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<td><strong>De Las Islas: A Celebration of Cuba &amp; Puerto Rico</strong></td>
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<td></td>
<td>Jennine Capó Crucet, Achy Obejas, Nicole Sealey</td>
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<td>*Proudly presented by Natalie Diaz’s [archi]TEXTS and the Maxine</td>
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<td></td>
<td>and Jonathan Marshall Chair in Modern and Contemporary Poetry at</td>
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<td></td>
<td>Arizona State University*</td>
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SEE THE WORLD.

Experience a world of wonder and find inspiration among abstract American modernist paintings, photographic views of 20th century Mexico, and extraordinary works exploring the intersection of art and Islam, all at PhxArt.

AGNES PELTON: DESERT TRANSCENDENTALIST / OPENING MARCH 9
RAGNAR KJARTANSSON: SCANDINAVIAN PAIN & OTHER MYTHS / THROUGH APRIL 14
WONDROUS WORLDS: ART & ISLAM THROUGH TIME & PLACE / THROUGH MAY 26
MEXICAN PHOTOGRAPHERS, MEXICAN VIEWS / THROUGH JUNE 9

Phoenix Art Museum

February 22 - 23, 2019 at Arizona State University
Writers Relationship to Reading (Carson Ballroom, OM)
Deborah Miranda, Patricia Colleen Murphy, Tara Ison with Mark Athitakis | Panel | Creative Practice, Literature, Writing Life, Writing Process

Many of us come to writing through a love of reading: the strike of literary lightning, a certain line or phrase that stays with us for years. As we continue to grow as writers and participate in the community, our creative process evolves, being shaped and informed by the relationships we have with the works of others. Join authors Deborah Miranda, Patricia Murphy, and Tara Ison for a discussion on the intimate and necessary relationships we have with literature: what books woke them up for the first time, how active reading impacts their lives and their art, and how reading is part of their writing rituals.

Speaking Their Language: The Voice of the Modern Teen (Heritage, UC)
Erin Jade Lange | Generative Workshop, Lecture, Presentation | Fiction, Genre Fiction, Young Adult Literature

If you open a book to find the word “groovy,” you are instantly transported to the 1960s and 1970s. If all the characters are “mad” for life and calling each other “Daddy-O,” they are probably straight out of the 1950s. But what vernacular belongs to today’s teens? In this session, we will explore how modern technology has impacted our lingo and how to capture the voice of contemporary teens, when there is no slang to define their generation. Attendees should come prepared to write.

Writing for Change (Traditions, UC)
Yvette Johnson | Lecture, Presentation | Creative Nonfiction, Fiction, Human Rights, Mixed Genre, Social Justice

Throughout the world people are trying to figure out how to connect, how to talk about things that matter without having those conversations devolve into chaos. Many are turning to the written word. But, how do we write about provocative topics without sounding like we’re standing on a soapbox or shouting through a bullhorn? This session will provide a framework for how to write about controversial issues in ways that open the hearts and minds of your readers and that may even lead to true healing and change.
Resist the Erasure of Our [Im]Migrant Roots (Thoren, UC)
Maria Luisa Arroyo | Generative Workshop | Experimental, Hybrid, Mixed
Genre, Poetry, Regional Literature, Translation, World Literature

Every single poet has complex roots – whether his/her/their family has lived in the States for generations or arrived here recently. This session provides poets the space and freedom to generate material that examines their cultural and linguistic identities in a safe environment. This workshop gives us permission to write about our roots, to learn more about how to use code-switching, and to become mindful of the musical friction and affinities between our English accents and Standard American English.

Writing Personal Essays for Newspapers (Basha, OM)
Jane Marcellus | Presentation, Workshop | Business of Writing, Creative Nonfiction, Essays, Hybrid, Journalism

Aimed at nonfiction writers, this workshop deals with publication opportunities that have emerged in recent years on the border between journalism and literary nonfiction. Arguably hybrid, these columns differ both from news-focused op-ed pieces and the work found in literary journals and magazines, often calling for different skills in the submission and editing processes.

Demystifying the Creative Process: Rituals, Self-Care, & Habits for Writers (Tooker, OM)
Elizabeth Charles | Discussion, Seminar, Talk | Creative Practice, Writing Life, Writing Process

Maya Angelou rented a motel room and took down all the wall art. Truman Capote wrote in bed and never started or finished something on a Friday. Charles Dickens, Virginia Woolf, Henry David Thoreau, and many others took long, rambling walks. Writers have been trying to hack creativity since quill and parchment existed, but for most people the act of sitting down to write a story or novel feels like an act shrouded in mystery. In this hybrid session combining instruction, discussion, and hands-on techniques, we will explore research-based strategies for getting the most out of your limited creative time and building a sustainable writing practice.
Poet as Bandleader (Carson Ballroom, OM)
Hanif Abdurraqib | Presentation | Poetry

Using sound and explorations of sound to better define the shapes of our poems. For example, what can the use of sampling tell a writer about the different modes their familiar language can be in? Or, what can percussive sounds tell a writer about their word selections, and how the language they select fills out the poem, and gives it a wave of sonic delights.

In Search of the Inciting Incident: Novel Plot & Structure (Heritage, UC)
Matthew Salesses | Presentation | Fiction, Mixed Genre, Novels

Have a great idea for a novel but don’t know how to start it? Stuck in the middle of novel-drafting and stalling out? Much of writing a novel through to its end is about what is set up by its premise. A novel, a great writer once said, is a structural machine. That structure begins at the beginning. Agents and editors want to see the first 50 pages of the novel for a reason—a lot has to happen in those 50 pages to sustain a book-length work of fiction. What exactly makes an inciting incident, though? Exploring that question will help the writer set the groundwork for a novel.

Eight Drafts in Search of a Story (Traditions, UC)
Ramona Ausubel | Generative Workshop, Presentation | Fiction, Mixed Genre, Novels, Short Stories

Writers are always talking about revision, but what exactly do they mean? I will offer eight of my favorite exercises and strategies for taking a story into bigger, wilder realms. Each draft will open your work up and and reignite your imagination.
Compositional Improvisation (Thoren, UC)
TC Tolbert | Performative Workshop, Performance | Experimental, Hybrid, Interdisciplinary, LGBTQIA Studies, Mixed Genre, Poetry

In this fully embodied, experiential session, we will study, inhabit, and practice the art of Compositional Improvisation – composing (individually and collaboratively) (with movement, text, sound, and space) in the moment to create dynamic, rigorous, complex, and fully realized “pieces” without rehearsal or planning. This session will allow writers a chance to work from and with their bodies and unique subject positions while demanding acute attention to choice-making and the elements of composition on and off the page. I think of Compositional Improvisation as queering the process all the way through.

The Job of Culture & Storytelling for the Resistance (Basha, OM)
Anna Flores | Discussion, Presentation | Human Rights, Mixed Genre, Social Justice, Storytelling

The current atmosphere of sensational opinion and clickbait headlines obsessed with a chaos-driven president has created a national eruption of misinformed dissent. In Arizona, artists and activists have seen a microcosm of present dangerous policies, electoral/resistance strategies. After the passing of SB1070, we gathered our truths to culturally and historically inform the present rhetoric of problem-solving. In this session, we will discuss how storytelling can and should function in the political sphere.

Fun and Freedom in Writing (Tooker, OM)
Susanne Brent | Generative Workshop, Presentation | Mixed Genre, Writing Life, Writing Process

Do you need to re-energize your writing? Looking for a fun and generative way to get your artistic momentum flowing? In this session, we’ll discuss how short, timed writing prompts can stimulate creativity, and demonstrate how individuals may express themselves through creative writing in ways they never believed possible. Many people are drawn to using this technique and find that they are able to move pen to paper with ease, even after gaps and breaks within their writing. We will put this technique into action to rediscover, wonder, and harness our creativity together. Get ready to write and generate your art in this session!
Actual Lives: Writing & Performing Disability (Carson Ballroom, OM)
Terry Galloway | Performative Workshop, Presentation | Disability Studies, Drama, Mixed Genre

What does it mean to explore the actual lives of others? What do we know of disability and how do we write about it? How do we perform disability? Join writer, director, and performer, Terry Galloway in exploring disability in creative writing and performance. In this session participants will spend fifteen minutes writing as frankly as they can about the subject, using as prompts either their experiences with disability or their impressions of disability. Individuals will then create improvised performances around these experiences/impressions exploring influences of both “inspirational” and “monstrous” social models of disability.

Electricity & the Service Panel (Heritage, UC)
Bojan Louis | Generative Workshop, Lecture, Presentation | Experimental, Poetry

This session will explore the basics of an electrical circuit as the foundation for creating tercets and other stanzas comprised of multiples of three. Participants will compose a poem using the methodology and building codes for a residential service panel. The group will examine poems that speak to—or are written by—poets with working class backgrounds in skilled trades and factory work.

The Family Saga: History & the Multigenerational Novel (Traditions, UC)
Joseph Han | Discussion, Presentation, Seminar | Fiction, Novels

This session explores the role of history in contemporary novels—of colonialism, war, and diaspora—as events and periods become catalysts for narrative and character movement through time. It will provide an overview of the “family saga” as a narrative structure: its merits and challenges from both a reading and writing perspective. What gaps are irreconcilable or inevitable in a novel’s spanning across time and through generations of characters? Through brief close readings of novel excerpts by Min Jin Lee and Shawna Yang Ryan, among others, we will observe how narrators and characters of family sagas negotiate memory and forgetting through shifting points-of-view, revelatory backstory, and flashbacks as they may hamper or move along a novel’s plot.
Trends in Literary Magazine Publishing (Thoren, UC)
Patricia Colleen Murphy | Presentation | Business of Writing, Editing, Publishing

The diverse world of literary publishing is changing more rapidly than ever. We will examine several top markets, identifying trends in design, editorial preferences, leadership, and technology. We will also discuss methods for managing submissions in a fast-paced publishing environment.

Beyond Genre: How to Tell Unforgettable Science Fiction Stories (Basha, OM)
Malik Toms | Presentation, Workshop | Climate Fiction, Fiction, Genre Fiction, Science Fiction, Short Stories

Science fiction, climate fiction, and more all represent molds into which we pour our stories. However, genre alone is not what makes stories memorable. The heavyweights of genre fiction all know this one secret: You must create characters worth following. In this workshop, we will discuss what makes a character story worthy. We will peel back the layers of genre convention and uncover how to place your character in a situation compelling enough to keep the reader turning pages until the end.

Writing the Body in Illness & Health (Tooker, OM)
Laura Maher | Discussion, Generative Workshop, Presentation | Disability Studies, Mixed Genre

What is the language of your body? What are the ways the language distances or connects you to your body? How do we write challenging physical experiences creatively and lyrically? This session will explore the ways in which language can shape our experiences of our bodies and our health outcomes. This session speaks to inclusivity and exploration, and will address how writers can write ethically, truthfully, and lyrically about their own and others’ bodies. This will be a space for writers to engage and think critically about how we write about the human body in health, disease, ability, and disability.
Literary Citizenship: Craft as Culture (Carson, OM)
Jennine Capó Crucet, Kirstin Chen, Bill Konigsberg, Matthew Salesses with Jake Friedman | Panel | Community, Social Justice, Social Practice, Writing Life

We often think about mass media and journalism in the context of social responsibility: what and how news is covered, as well as accuracy and objectivity. What about literature? Do writers have a responsibility to engage with critical societal issues or movements? What brings a writer to feel compelled to use their art as social commentary or activism? How do race, class, and other social categories affect our lives and lead us toward certain subjects or genres? Can creativity even be obligated at all? Join authors Kirstin Chen, Bill Konigsberg, Jennine Capó Crucet, and Matthew Salesses as they explore these ideas and share their understanding of what being a good literary citizen means.

Imagination & the War on Cliché (Heritage, UC)
James Sallis | Presentation, Seminar | Creative Practice, Mixed Genre, Writing Life, Writing Practice, Writing Process

Martin Amis said that all writing is a war on cliché—not only clichés of expression, but clichés of setting, character, even narrative style. Tim O’Brien wrote that what he finds lacking in so much of today’s writing is simple imagination. We’ll talk about rejecting the first streams of what comes to mind, about digging deeper: seeing, visualizing, recreating.

Talking Back to Dominant Narratives (Traditions, UC)

In this session, we will examine poems by people of color that directly speak back to/are in conversation with previous poets of the dominant culture. By exploring poems by Robert Frost and Thylias Moss, Allen Ginsberg and Craig Santos Perez, Maggie Smith and Natalie Scenters-Zapico, we will seek to discover why poets of color often feel the impulse to remix/revise/clap back at older canonized poems. This lecture will suggest that a type of agency and authority is achieved by remixing older verses in order to make something new that includes peoples, ideologies, and cultures that have too often been omitted, removed, forgotten, and/or misunderstood.
Healing through Creative Writing (Thoren, UC)
Briyana D. Clarel | Discussion, Generative Workshop, Presentation | Mixed Genre, Social Justice, Teaching

Do you have stories to unravel and unpack? Process-focused writing is a powerful tool for healing. This interactive session will focus on creative writing as an accessible tool for healing, self-care, and wellness, particularly in community settings. Participants will engage in a supportive, creative truth-sharing process and learn how to implement such activities in other settings. This session is ideal for writers on their own healing journeys, as well as educators, activists, and justice-oriented artists aiming to better support their communities. This session will center the experiences of marginalized groups most in need of creative healing opportunities and interventions.

Making Facts Matter (Basha, OM)
Mike Conklin | Presentation | Creative Nonfiction, Journalism

Join career journalist, Mike Conklin, on his approach to writing creative nonfiction with a focus on the basics: establish the narrative, match it with an intended audience and medium, collect facts, and, depending on length, construct your storytelling with an organized, clear pathway. The structure of sentences, paragraphs and relative details carry the reader. Sounds simple and journalistic, but nonfiction writing is about facts—their use and non-use. Let them tell the story, and the writer provides segues.

Building a City of Stories (Tooker, OM)
Justin Noga, Noah Trammell | Craft Talk, Generative Workshop, Presentation | Fiction, Mixed Genre

In fairy tales, there are royalty and dragons, wolves and goblins, knights and millers—but think of the world they occupy. Who are the characters on the margins of society and where are they during the events of the narrative? In this collaborative writing session, we’ll pry open a single fairy tale to discover those hidden characters. After sharing our work, we’ll pry open our own free-writes to spot our characters’ tangly relationships and use these discoveries to further our narratives.
Getting Down to Business: Publishing & You (Carson Ballroom, OM)
Sally Ball, Erin Jade Lange, Kirby Kim with Katie Berta | Panel | Agents, Business of Writing, Editing, Publishing, Submitting

What are the realities of publishing in today’s creative writing market? Do you have a work or a manuscript ready for the world to see? What is your plan for submitting your work to publishers and publications? Is your query letter ready to go? Have you inquired about an agent? Are you looking to learn the details of starting the publication process? How does a writer prepare for the next step in the journey of professional writing? Take a look behind the curtain of publishing with agent, Kirby Kim, poet and editor, Sally Ball, and young adult novelist, Erin Jade Lange in a discussion focused on the business of moving your manuscript from your desk to bookstore shelves.

Conflict as Heart & Engine of Story (Heritage, UC)
Achy Obejas | Presentation, Workshop | Fiction, Mixed Genre, Novels, Short Stories

In this workshop, we will have a laser-like focus on one thing: conflict. Without conflict, stories are flat or meandering. Conflict is the engine, the heart, ground zero of a story, whether it’s a blaster or a 900-page novel. But what is conflict, exactly? How do we set it up? How do we set it up so it’s not terribly obvious or cliché? And how do we use conflict to advance our story? Participants will be guided through a quick checklist approach to building conflict in stories.

The Big Fat World: Fiction for All Sizes (Traditions, UC)
Kelly deVos | Craft Talk, Presentation | Fiction, Mixed Genre

In the U.S., upwards of 40% of the population is currently classified as overweight and there is a growing cultural awareness of the body positive and fat positive movements. It is becoming increasingly important for fiction writers to fill their worlds with people of a variety of body types. This session will discuss how and why to incorporate people of all sizes into fiction as well as how to deal with and/or eliminate fat stereotypes. We will also discuss explicit versus implicit bias and how to make purposely choices in physical characterizations such that our texts are genuine reflections of our authorial intent.
### Fact into Fiction (Thoren, UC)

Tara Ison | Craft Talk, Presentation | Fiction, Mixed Genre, Research

This session will examine how seemingly dry facts and figures can be transformed into the stuff of fiction. How can raw data - historical, scientific, or technical information - create drama, inspire metaphor, drive character? And how, from a practical craft perspective, can and should we use such information in the service of story?

### Writers of Color in a White Man’s Literary World (Basha, OM)

Rashaad Thomas | Discussion, Seminar | African American Studies, Asian American Studies, Indigenous Studies, Latinx Studies, Writing Life

What is it like to be a poet of color in a literary world dominated by white men? What does it mean to be a writer of color without an MFA walking the hallways of the academy’s ivory tower that continue to colonize spaces of color? Writers of color will engage in a discussion exploring questions that are common while existing in a white man’s literary world. Participants will look at two poems and one essay that showcases how writers of color historically have nurtured their authentic voice and given a voice for the silenced. We will explore work of writers of color to generate more conversation around solutions we can use to experiment with strategies physically in our writing to navigate and push the boundaries of the old white man’s canon. Participants will share the stories, experiences, and strategies they’ve used that have helped them to survive and be successful. The discussion will create community, healing, and the voices they use in their work that represents their communities.

### Writing Sex Fearlessly (Tooker, OM)

Kalani Pickhart | Craft Talk, Discussion, Seminar | Mixed Genre

Sex is one of the basest of human driving behaviors and yet remains one of the most challenging topics to write. Whether we are describing love, intimacy, the act of sex, sexual violence, or simply describing the body, how do we navigate sex in our work without slipping into cliché, detached language, or tonal discord? In this session, we will look at examples of writers in fiction, nonfiction, and poetry who have written sex fearlessly and we will discuss how these authors’ approaches are effective. We will have fun in this space, but please be aware that conversations may be sensitive for some audiences and confidentiality is a must. Please come prepared to talk about a challenging topic with openness, compassion, and maturity.
Gloria Anzaldúa referred to her groundbreaking book *Borderlands* as an autohistoria-teoria, an epistemological autobiography. She conceived of the liminal space, El Mundo Zurdo, where becoming and thinking converge for radical acts of decolonization, and posited the possibility that writing is the praxis where activism, aesthetics, and scholarship converge. Together, we will consider the practice of telling self through and from different types of liminalities and/or polyvocalities at the intersection of the aesthetic and the intellectual as a path towards transformation.

*Proudly presented by Letras Latinas*
In an article for Lambda Literary, writer Marcie Bianco asks the following question to authors who identified as being queer about the nature of queer writing in its relation to identity politics: “What makes writing ‘queer’?” How does queer writing move counter to heteronormative literary traditions and forms? How does this disruption reshape current trajectories? This panel will explore queer writing in this country and how it may be impacted by gender fluid politics and the intersectional influences of other identities like disability, race and/or class. Addressing these important topics are writer and actor, Terry Galloway, novelist and translator, Achy Obejas, and poet and writer, TC Tolbert, in a discussion focused on the current state of queer writing, style, identity, and publishing, and on the intersections and inspirations found therein.

Establishing the Terms: Story & Novel Openings as Contracts (Heritage, UC)
Jennine Capó Crucet | Craft Talk, Presentation | Fiction, Mixed Genre, Novels, Short Stories

One could argue that the first few paragraphs of any work of short fiction establish a contract with the reader: they telegraph tone, character, and even—when exceptionally on point—the trajectory of the story’s action. When done well, openings say, “Here are the terms, now you know what you’re in for.” In this session, we’ll examine the opening moves from several short stories (and maybe a novel or two) to see how they establish a (sort of) contract with the reader, and we’ll identify the techniques used and how to deploy them ourselves when writing/revising our own stories and novel openings.
Mining Your Life for Fiction (Traditions, UC)
Yi Shun Lai | Generative Workshop, Presentation | Fiction, Mixed Genre

“Truth is stranger than fiction,” says the old adage, but how do we write successfully in the area between “write what you know” and work that requires suspension of disbelief? In this workshop, participants will learn to use techniques that will allow them to tell the emotional truth without losing their readers to side-eye. Drawing on years of experience editing and writing fiction, author and editor, Yi Shun Lai, will share with participants the techniques she’s learned, as well as examples of work that pass the test of verisimilitude, and make for compelling fiction. The group will also explore the concepts of stereotype and archetype.

We Are All Storytellers (Thoren, UC)
Fernanda Santos | Generative Workshop, Presentation | Fiction, Mixed Genre, Storytelling

“You’re not going to believe what happened at the party!” Who hasn’t said that (or some version of it)? The truth is, we’re all storytellers, but it’s when we put our writer’s hat on that telling stories gets complicated. In this interactive session, we’ll use live storytelling to identify the key elements of narrative, decode the process we all engage in to tell everyday stories, and explore strategies to help us incorporate such processes into our writing.

Setting as a Character: Using Sensory Details to Write a Place that Propels Narrative (Basha, OM)
Yohanca Delgado | Generative Workshop, Presentation | Creative Nonfiction, Fiction, Mixed Genre

Setting is an often untapped source of power in narrative writing. In this session, we’ll discuss ways to build a setting that calls on the five senses and helps propel narrative momentum by influencing character action. Generative prompts will include: writing from the perspective of place, writing across the five senses to generate description, writing object lists that can fuel character thought and action.
When we think of narrative, we typically think of a series of events that chain together and ultimately lead to a conclusion: A leads to B which finally concludes at C. But how much time should we spend on points A, B, and C? How do we determine where (and when!) to invest our narrative attention? In this session, we will examine how various authors use time to give their story elements emotional and narrative weight. Through our exploration, we will begin to develop a philosophy of time that helps us make these kinds of choices in our own stories.
A book is more than just an end of one journey, it’s the beginning of another. A book is an artistic expression, but also a product, and putting a book together is a production. Before it ever hits the hands of readers, a book has already lived a life all its own. In this panel, novelists Ramona Ausubel, Matt Bell, and Natashia Deón share their publication journeys, advice on what to anticipate in the publication process, author platforms, and author commitments once the book hits the shelves. How do you find a publisher? What should you expect as a writer before and after you are expecting? What are your responsibilities after you’re selected? How do you market? How do you engage with social media? How do you get reviews? What types of platforms are there that can help you spread the word?

This session will demonstrate ways to create richly layered memoir via multiple genres and visual storytelling. Our lives and those of our ancestors leave traces in the human archive that include much more than photographs. Documents like immigration records, religious institutions, letters, newspaper clippings, government forms, song lyrics, even fingerprints, prison records, school assignments, local histories or ethnographic notes—can all be "mined" for creative inspiration, expanding and enriching the narrative of your family. In the same way, your story doesn’t have to be purely non-fiction; you’ll see examples that switch up poetry, short fiction, and cultural-context research that engage readers more powerfully than straight narrative. We’ll brainstorm exercises for your own work!
What About Love? (Traditions, UC)
Bill Konigsberg | Craft Talk, Presentation | Fiction, Genre Fiction, Mixed Genre, Novels, Romance

How do we write about love in new ways? What new is there to say about the world’s oldest subject? In this session, we will talk about how to create a riveting relationship and a novel readers can’t put down—because if they do, their hearts will explode. What are some the pitfalls of writing in the romance genre—instalove, clichés, writing sex scenes, and how can we empower ourselves to push the boundaries of the romance genre?

The Art of Persona: Condensing Social Distance Between Poet & Mask (Thoren, UC)
Jabari Jawan Allen | Craft Talk, Presentation | Poetry

How does privilege affect authors’ renderings of the masks they employ? What exactly, for example, makes Anders Carlson-Wee’s “How To” poem, which recently appeared in The Nation, minstrelsy instead of persona? How does one avoid falling into stereotypical and indolent writing practices while engaging with persona? In this session, we will find out – studying daring and effective examples of persona poems that collapse social distance between poet and mask, such as Ai’s “The Kid,” Gregory Pardlo’s “Alienation Effects,” Frank Bidart’s “Herbert White,” Patricia Smith’s “Skinhead,” among others. Participants will leave with a clear understanding of the power dynamics behind persona and drafts of their own pieces going forward.

Fairytales for Truth & Justice (Basha, OM)
Sarah Rafael García | Generative Workshop, Presentation | Fiction, Human Rights, Mixed Genre, Short Stories, Social Justice

In this writing workshop, we’ll discuss SanTana’s Fairy Tales and blend Mexican folklore and folktales with themes such as gentrification and xenophobia to present stories with Mexican, Chicanx and white characters. Get ready to incorporate a historical character profile and social justice topic with the structure of a contemporary fairy tale. In “The Carousel’s Lullaby,” the city’s 19th-century founder reappears as a ghost, still fighting for white supremacy, while “Hector and Graciela,” the story of Hansel and Gretel is transformed into a tale of children left behind when ICE seizes their parents. The workshop leads participants to craft their own modern fairytales.
The Exploration & Exploitation of Poetic Bodies (Tooker, OM)
Maritza N. Estrada, Erin Noehre | Craft Talk, Generative Workshop | Mixed Genre, Poetry

In this session, we will dive into a deeper understanding of the poetic and imagined body by looking deeper into our own definitions of exploitation and exploration. Part of the session will press on language often used in connection to the body to explore the presence of emotion internally and how that may manifest externally. We will try to focus on the visualization of the poetic body and discuss its formation in poems from the perspectives of different writers. Taking these visualizations, we will try to map out the connection between the bodies we form in poems and how they are able to carry grief, guilt, and acts of atonement. This will be partially explored via brief presentations on contemporary poems, drawing/sketching, and a generative prompt. The goal of this session is to guide us to a better understanding of how we make sense of our complex identities through poems and how to ensure we are intentional about our practices with the imagined self.
In a world where the boundaries between fact and fiction are constantly blurred, where does creative nonfiction fit in at this moment in history? How do writers bring the story of the individual to life? What are the intricacies of writing characters who are real people? How does writing the factual impact the creative process? Spanning journalism, memoir, research, and essays, Fernanda Santos, Yvette Johnson, and Mike Conklin will discuss the unique challenges, complexities, and ultimate rewards of writing the real.

In The Poet’s Companion, Kim Addonizio and Dorianne Laux argue that images should “produce a bit of magic, a reality so real it is ‘like being alive twice.’” As we know, images are closely linked to memory. As poets, after mining our respective memories, how do we deepen a reader’s experience with the poem via the image? How does one draft a lasting image—an image readers will remember? This craft talk will explore the image, its implications, as more than mere scenery.

In this generative session, we’ll look at amazing examples in animal and plant life that exhibit unique biological, sexual, and familial structures. We’ll discuss how these creatures might subvert traditionally heterosexual and cisgender conceptions of biology, sex, and family, using these examples as a mirror to write about our own relationships to these topics.
The Agent Journey: From Landing an Agent to Publication (Thoren, UC)
Kirby Kim | Presentation | Agents, Business of Writing, Editing, Marketing, Publishing, Submitting

What does working with an agent look like? Join agent, Kirby Kim, as he pulls back the curtain from the agent-writer journey, starting with the moment a writer gets an agent. He’ll speak to the important processes of: pre-submission editing, how the agent puts together an editor list, how they sell, then post sale and what to expect in the deal, how writers work with an editor, marketing and publicity, getting blurbs, selling your book, book signings, writing pieces in support of your book, and how you get friends to help.

Ambiguity: Challenging Gender Stereotypes in Literary Fiction (Basha, OM)
Sarah Leamy | Craft Talk, Presentation | Creative Nonfiction, Fiction, LGBTQIA Studies, Mixed Genre

Is there such a thing as a genderless narrator? Why is it so instinctive to place and categorize each other by sex (female/male) and gender roles (masculine or feminine attributes)? How do we read fiction when these socially constructed markers are missing? And why should we? To be inclusive? To allow gender-nonconforming readers to be represented in literature? To focus on the common experiences without the social constraints of gender roles? Using examples from Written on the Body by Jeanette Winterson, this session will look at the ways Winterson crafted an unnamed, ungendered narrator in her novella. Participants will receive specific examples, craft techniques, personal anecdotes. The group will look at quotes from Winterson's book as well as others, and talk about biases, filters, assumptions and discuss the ways we can write characters for all to connect and empathize with.
Interrogating Empathy (Tooker, OM)
Jabari Jawan Allen, Maritza N. Estrada, Joel Salcido, Elliot Rose Winter | Panel
| Community, Pedagogy, Poetry, Social Justice

Join four poets/writers as they discuss the merits and shortcomings of the concept of empathy. These poets will focus on empathy as it functions in creative writing, pedagogy, performance, and currency to interrogate how these aspects affect othered bodies. How does the idea of empathy create a market for trauma? How are the performances of traumas used to placate the white gaze? Can there be new possibilities to describe and employ an empathy that is active and engaged in works, rather than the passive “feeling” of empathy that often functions only to benefit the empathizer? What wonders can we produce as a community, mindful of intersectionality, to explore the conditions that create the need for empathy and redirect them in ways that provide space for othered bodies, that provide means for which to alleviate the need for facile, inactive empathy?
Hip-Hop & Poetry: A Conversation on Intersections of Race, Class, Gender, & Representation (Carson Ballroom, OM)
Hanif Abdurraqib, Douglas Manuel | Conversation, Panel | African American Studies, Poetry

Music and other forms of art have impacted poetry through historical, social and cultural intersections. In this intimate discussion between poet, essayist, and cultural critic, Hanif Abdurraqib, and poet and editor, Douglas Manuel, the authors will explore how hip-hop sensibilities and aesthetics have influenced contemporary poetry, and how both art forms continue to shape and reshape the futures of social, racial, and gender representation.

The Private in Public Art (Heritage, UC)
Alberto Ríos | Presentation, Talk | Community, Social Practice, Visual Art

Public art at its best moves us from where we’re standing to what we’re feeling, from communal showiness and placement to personal, abiding sentiment. In this session, I’ll discuss some successful public art projects of mine in the Valley, with lean toward their secret sense of underlying story, their context from the artist’s point of view. In contemporary life, art in public is out of context and, therefore, surprising: a mural making us feel something about an otherwise plain wall, a few words in stone around a lake helping us, in that moment, to see water differently. In these ways, public art is startling. Mostly, that is good.

Did That Really Happen?: Writing Characters So Real, They Walk Right off the Page (Traditions, UC)
Kirstin Chen | Presentation, Workshop | Fiction, Memoir, Mixed Genre

Beginning—and even more experienced—writers sometimes feel the need to hide that parts of their fiction are rooted in reality. Incorporating details from one’s own life can be viewed as something to be ashamed of, or even as a form of cheating. But the use of autobiography is a fictional strategy like any other, such as choosing a particular point-of-view or a particular structure. No matter what strategies one employs, the goal is always the same: to tell a good story. This workshop explores how writers can strategically use details from their lives to craft vivid fictional characters and to tell resonant stories.
Free-Range Writers (Thoren, UC)
James Sallis | Presentation, Talk | Crime Fiction, Fiction, Mixed Genre, Poetry, Science Fiction, Translation

The challenge and wonder of writing freely—of not allowing oneself to be defined by or confined by any notions of genre, but of letting the imagination roam freely. The most popular song in the U.S. on novelist, musician, poet, editor, James Sallis’ birth year was “Don’t Fence Me In.” He’s lived his writing life by that. Science fiction? Poetry? Literary fiction? Translation? Crime novels? Yes please! Learn how your writing is limitless in all directions.

The Direct Address of Objects (Basha, OM)
Sally Ball | Craft Talk, Presentation | Poetry

An epistolary form offers intimacy and a sense of composure: the reader as voyeur, and the writer in charge, addressing a potential interlocutor, but one who will not, we all know, talk back—at least for now. There’s a sub-genre of the direct-address poem, one that might be both safer and stranger as a forum in which to work out a difficult idea: poems that talk to objects, poems that talk to some non-sentience. Why do we do it? To be freer of our own consciousness? To honor the ‘otherness’ we know must exist? To trick ourselves into a deeper place of reckoning than we feel able to approach with any witness actually watching, listening? The group will explore poems by Ponge, Vap, Koch, and Emanuel.

Shifting through Cultural Memory (Tooker, OM)
haydée (hr) souffrant | Generative Workshop, Presentation | Memoir, Mixed Genre, Poetry, Social Justice

The current trends in contemporary literature reflect a deep sense of using personal narrative and/or cultural history as both text and sites of investigating some of the following questions: How do I heal what’s been forced upon my body, my cultural and social communities? How do I use myself as an archive to resolve personal and social conflict? This workshop will ask participants to sift through cultural memories, stories and personal histories to generate poetic text as a form of self-healing. Join writer, haydée (hr) souffrant, as she leads the group in allowing individuals to see the power in writing oneself.
Saturday, February 23
Afternoon Session C: 4:15 P.M - 5:15 P.M.

Image, Form, & Intersections of Identity in Poetry (Carson Ballroom, OM)
Carmen Giménez Smith, Bojan Louis, Nicole Sealey with Justin Petropoulos | Panel | Mixed Genre, Poetry

How do our identities intersect with our writing? How do the concepts of identity manifest themselves in poetry? How does the page represent both the art, itself, and the artist? How does the writing of identity intersect with the political and cultural? What are the interconnections between the technical elements of poetry in consideration with identity? Three award-winning poets, editors, and social change agents will discuss the complexities the concepts of identity play in poetry and how the forms and images used may set tones and scaffolding for the artistic work in personal, cultural, and societal contexts.

Backstory: Moving Forward, Looking Back (Heritage, UC)
Natashia Deón | Presentation, Workshop | Fiction, Mixed Genre

Backstories help to create the world of your story. It tells us what’s driving your protagonist (and antagonist) to take the action, to attain a goal, and what your protagonist feels about passionately. Layering the characterization with these histories show us who they are today and will help you avoid writing stereotypes. The aim of this workshop is to address backstory and to get your creative juices flowing in writing scenes (the past affecting the present) and relevant history details. These details, when woven successfully into pertinent places of your story, will give it added meaning.

Climate Fiction, Eco-Fabulism, & the New Weird: Writing Fiction for the Future (Traditions, UC)
Matt Bell | Craft Talk, Presentation | Climate Fiction, Fiction, Mixed Genre, Science Fiction

In this session, we’ll explore some of the storytelling tactics used by writers such as Ursula K. Le Guin, Jeff Vandermeer, Paolo Bacigalupi, China Mieville, and N.K. Jemison to depict and confront climate change and its attendant ecological, economic, and political challenges, as well as the often uncanny nature of life in the twenty-first century.
The Futurists: Writing for the Network Society (Thoren, UC)
Leah Bailly | Craft Talk, Discussion, Presentation | Experimental, Fiction, Hybrid, Interdisciplinary, Mixed Genre, Science Fiction

How does the global village tell stories? How does the digital age change our thinking and our writing? Thanks to the internet, we are now used to events being broadcast instantly and simultaneously. Plural voices report on every issue, and text is always accompanied by video, sound and image. As we delve further into the digital age, we are increasingly comfortable with hyperlinks and hybrid forms and multiple narrators infiltrating our narration. But do we forsake a certain intimacy in our literature? Are we growing accustomed to the isolation of constant connectivity? This seminar examines what we gain and lose by writing in a networked society, and how these new forms appear on the page and screen.

Writing the Dead (Basha, OM)
Kirk Wisland | Generative Workshop, Presentation | Essays, Journalism, Memoir, Mixed Genre

This session explores the ethics, challenges, and diverse approaches to writing about the dead. Wisland will discuss the ways in which several writers (essayists, memoirists, journalists) have tackled narratives that require new and alternative approaches to their writing. Based on his own work and that of Adriana E. Ramirez, Tommy, and Maggie Messitt, Kirk Wisland will explore difficult questions: What do we do with the unanswerable and what does it mean to crowdsource the narrative of a life? When someone’s life ends in tragedy, how do we avoid writing a final moment that might define—or defame—that person? This session will include discussion and generative exercises.

Is Happiness Interesting?: The Craft of Writing Joy (Tooker, OM)
Annie Vitalsey | Craft Talk, Presentation | Creative Nonfiction, Fiction, Mixed Genre, Short Stories

Why is it so hard to write about happiness? Are happy characters boring? Where is the conflict in joy? In this session we’ll explore the pitfalls of writing joyful stories and characters, and discuss why as writers we often shy away from writing the happy. With an eye toward the craft of character development and narrative structure, as well as lenses from ancient and modern philosophy, we’ll dissect diverse examples of “happy” stories and figure out what makes them work.
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<th>Faculty Name</th>
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<tr>
<td><strong>Hanif Abdurraqib</strong></td>
<td>is a poet, essayist, and cultural critic from Columbus, Ohio. His first collection of poems <em>The Crown Ain’t Worth Much</em> was released by Button Poetry in 2016, and was nominated for a Hurston-Wright Legacy Award. His first collection of essays, <em>They Can’t Kill Us Until They Kill Us</em> was released to critical acclaim in November 2017 by Two Dollar Radio. His next projects are <em>Go Ahead In The Rain</em>, a book on A Tribe Called Quest due out in 2019 by University of Texas Press, and <em>They Don’t Dance No Mo’,</em> due out from Random House in 2020.</td>
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<td><strong>Ramona Ausubel</strong></td>
<td>is the author of two novels—<em>Sons and Daughters of Ease and Plenty</em> and <em>No One is Here Except All of Us</em>—as well as two collections of short stories—<em>Awayland</em> and <em>A Guide to Being Born.</em> She is the winner of the PEN/USA Fiction Award, the VCU Cabell First Novelist Award and was a finalist for the New York Public Library Young Lions Award. Her work has appeared in <em>The New Yorker, The New York Times, Tin House, One Story</em> and elsewhere. She lives in Boulder, Colorado, with husband and two children.</td>
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<tr>
<td><strong>Sally Ball</strong></td>
<td>is the author of three books: <em>Hold Sway</em> (2019), <em>Wreck Me</em> (2013), and <em>Annus Mirabilis</em> (2005), all from Barrow Street. Her poems have recently appeared in <em>American Poetry Review, Bennington Review, Boston Review (Forum 3), Ploughshares, Scoundrel Time, Tin House,</em> and elsewhere, and her essays in <em>Lit Hub, NOR, The Volta,</em> and other places. She’s an associate professor of English at Arizona State University and an associate director of Four Way Books.</td>
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Matt Bell is the author of the novels *Scrapper* and *In the House upon the Dirt between the Lake and the Woods*, as well as the short story collection *A Tree or a Person or a Wall*, a non-fiction book about the classic video game Baldur’s Gate II, and several other titles. His writing has appeared in *The New York Times*, *Tin House*, *Conjunctions*, *Fairy Tale Review*, *American Short Fiction*, and many other publications. A native of Michigan, he teaches in the Creative Writing Program at Arizona State University.

Jennine Capó Crucet is a novelist, essayist, and a contributing opinion writer for *The New York Times*. Her novel *Make Your Home Among Strangers* was the winner of the International Latino Book Award, a *New York Times* Editor’s Choice book, and was cited as a best book of the year by *NBC Latino*, *The Guardian*, and the *Miami Herald*. She is also the author of the story collection *How to Leave Hialeah* (winner of the Iowa Short Fiction Prize and the John Gardner Book award), and of a forthcoming essay collection, *Never Imagined Me Here*. Her writing has been awarded an O. Henry Prize and Picador Fellowship, among other honors, and her work has appeared in venues including *Medium*, the *Los Angeles Review*, *Guernica*, the *Virginia Quarterly Review*, and on PBSNewsHour. Raised in Miami, she’s currently an associate professor of Creative Writing and Ethnic Studies at the University of Nebraska.

Kirstin Chen’s new novel, *Bury What We Cannot Take* (Little A, March 2018), has been named a Most Anticipated Upcoming Book by *Electric Literature*, *The Millions*, *The Rumpus*, *Harper’s Bazaar*, and *InStyle*, among others. She is also the author of *Soy Sauce for Beginners*. She was the fall 2017 NTU-NAC National Writer in Residence in Singapore, and has received awards from the Steinbeck Fellows Program, Sewanee, Hedgebrook, and the Napa Valley Writers’ Conference. Born and raised in Singapore, she currently resides in San Francisco.
Natashia Deón is an NAACP Image Award Nominee and author of the critically-acclaimed novel, *Grace* (Counterpoint Press), which was named a best book of 2016 by *The New York Times*, *The Root*, *Kirkus Review*, *Book Riot*, and *Entropy*, and has been featured in *People Magazine*, *Time*, and *Red Book*. *Grace* won the 2017 American Library Association, Black Caucus Award for Best Debut Fiction. Deón is the 2018-2019 *L.A. Times* Book Award Prize judge for fiction and debut fiction and is creative writing professor for UCLA and has been a law professor for Trinity Law School. A practicing attorney, mother, and wife to an extraordinary man, Deón served as a 2017 U.S. Delegate to Armenia in partnership with the University of Iowa. She is the founder and co-host of Drunk Girls Bible Study podcast.

Terry Galloway, a deaf queer writer/performer/activist who writes, performs and agitates. Her solo performances have been produced in venues ranging from the American Place Theater in NYC to the Zap Club in Brighton England. She works as a community artist/activist and co-founded a series of theaters in Austin Texas and Tallahassee Florida promoting original work by members of marginalized communities. *The Ugly Girl*, her queer/disability themed musical, debuted at DaDaFest in Liverpool and toured the UK. Her memoir, *Mean Little Deaf Queer* was published by Beacon Press. Her work has garnered awards from, among others, the Corporation for Public Broadcasting, the Texas Institute of Letters, the National Endowment for the Arts and the Florida Division of Cultural Affairs.
Born in New York, poet Carmen Giménez Smith* earned a BA in English from San Jose State University and an MFA in creative writing from the University of Iowa. She is the author of six collections of poetry, including Cruel Futures (City Lights, 2018); Milk and Filth (2013), a finalist for the National Book Critics Circle Award; and Goodbye, Flicker (University of Massachusetts Press, 2012), winner of the Juniper Prize for Poetry. She is the author of the memoir Bring Down the Little Birds: On Mothering, Art, Work, and Everything Else (University of Arizona Press, 2010), which received an American Book Award. She also coedited Angels of the Americlypse: New Latin@ Writing (Counterpath Press, 2014). Giménez Smith is chair of the planning committee for CantoMundo and is the publisher of Noemi Press. A professor of English at Virginia Tech she is also a poetry editor of The Nation, with Stephanie Burt.

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Tara Ison is the author of three novels: The List (Scribner), A Child out of Alcatraz (Faber & Faber), a Finalist for the Los Angeles Times Book Prize, and Rockaway (Counterpoint/Soft Skull Press), featured as one of the “Best Books of Summer” in O, The Oprah Magazine, July 2013. Ball, a short story collection, was published in 2015, and her collection of essays, Reeling Through Life: How I Learned to Live, Love, and Die at the Movies, was the 2015 PEN Southwest Book Award winner for Creative Nonfiction. Her short fiction, essays, poetry and book reviews have appeared or are forthcoming in Tin House, Salon, Electric Literature, the Kenyon Review, The Rumpus, Nerve.com, Black Clock, TriQuarterly, the Mississippi Review, the Santa Monica Review, Publishers Weekly, The Week, LA Weekly, O, the Oprah Magazine, and numerous anthologies. She is also the co-writer of the cult film Don’t Tell Mom The Babysitter’s Dead.
Yvette Johnson is an accomplished writer, filmmaker, speaker, and the Executive Director of the Booker Writer Project which facilitates workshops on unconscious bias. Her memoir, *The Song and the Silence*, was published in 2017. Of her book, the *Library Journal* wrote, “This rich complex family history will appeal to anyone desiring a greater understanding of the consequences of intolerance.” Johnson co-produced the documentary, *Booker’s Place: A Mississippi Story*, which premiered at the internationally recognized Tribeca Film Festival. The film also won several industry awards including the 2013 International Cinema in Industry: Documentary Gold Award, the 2013 FOCAL International Award for Best Use of Footage in a Factual Production, and the 34th Annual Telly Silver Award for Social Issues.

A native of Los Angeles, California, Kirby Kim got his first job in publishing working for Charlotte Sheedy Literary. In 2008, he joined Endeavor which the following year merged with William Morris. He stayed at WME for five years before joining Janklow & Nesbit. Kirby represents both literary and commercial writers, adult and children’s literature. A few of the authors he works with include Craig Davidson, Karolina Waclawiak, Ted Chiang, Gina Apostol, Matt Bell, R. Zamora Linmark, Tracy O’Neil, Peter Bognanni, and Malcolm Brooks. He also represents a range of nonfiction working with leaders and journalists in the areas of science, culture, and current affairs. Kirby is currently a board member of the Asian American Writers Workshop.
Bill Konigsberg is the award-winning author of four young adult novels. *The Porcupine of Truth* won the PEN Center USA Literary Award and the Stonewall Book Award in 2016. *Openly Straight* won the Sid Fleischman Award for Humor, and was a finalist for the Amelia Elizabeth Walden Award and Lambda Literary Award in 2014. His debut novel, *Out of the Pocket* won the Lambda Literary Award in 2009. His most recent novel, *Honestly Ben*, received three starred reviews, from *Publisher’s Weekly*, *Booklist*, and *School Library Journal*. He lives in Chandler, Arizona, with his husband, Chuck, and their Australian Labradoodles, Mabel and Buford.

Erin Jade Lange is the award-winning author of contemporary young adult novels, *Butter*, *Dead Ends*, and *Rebel Bully Geek Pariah*. She is the winner of the Friedolin Youth Book Prize in Germany and the Sakura Medal in Japan. She has also been nominated for the Waterstones Children’s Book Prize (twice), the German Children’s Literature Award and multiple state book awards. Her debut novel was a 2013 Teens’ Top Ten Pick, and her books have appeared on several state reading lists. As a former journalist, Erin is inspired by current events and real-world issues and uses her writing to explore how those issues impact teenagers. She is an only child, so she spent a lot of time entertaining herself as a kid. This required her to rely heavily on her own imagination, which is probably why she became a writer. Erin grew up in the cornfields of northern Illinois, along the Mississippi River in one of the few places it flows east to west. She now lives in the sunshine of Arizona and will forever be torn between her love of rivers and her love of the desert.

Bojan Louis (Diné) is a poet, fiction writer, and essayist. He teaches various composition courses at Arizona State University’s Downtown Campus. His first poetry collection is *Currents* (BkMk Press 2017).
Douglas Manuel was born in Anderson, Indiana. He received a BA in Creative Writing from Arizona State University and a MFA from Butler University where he was the Managing Editor of Booth: A Journal. He is currently a Middleton and Dornsife Fellow at the University of Southern California where he is pursuing a Ph.D. in Literature and Creative Writing. He has been the Poetry Editor of Gold Line Press as well as was one of the managing editors of Ricochet Editions. His work is featured on Poetry Foundation’s website and has appeared or is forthcoming in Poetry Northwest, Los Angeles Review, Superstition Review, Rhino, North American Review, The Chattahoochee Review, New Orleans Review, Crab Creek Review, and elsewhere. His first full length collection of poems, Testify, was released by Red Hen Press in the spring of 2017.

Deborah A. Miranda is an enrolled member of the Ohlone-Costanoan Esselen. Her mixed-genre book Bad Indians: A Tribal Memoir, received the PEN-Oakland Josephine Miles Literary Award, a Gold Medal from the Independent Publishers Association, and was shortlisted for the William Saroyan Literary Award. Her most recent poetry collection is Raised by Humans; previous collections include The Zen of La Llorona and Indian Cartography. An unpublished manuscript, Altar for Broken Things, is looking for a publisher. Miranda is Professor of English at Washington and Lee University in Lexington, Virginia where she teaches literature and creative writing.
Patricia Colleen Murphy founded Superstition Review at Arizona State University, where she teaches creative writing and magazine production. Her book Hemming Flames (Utah State University Press) won the 2016 May Swenson Poetry Award judged by Stephen Dunn, and the 2017 Milt Kessler Poetry Award. A chapter from her memoir in progress was published as a chapbook by New Orleans Review. Her writing has appeared in many literary journals, including The Iowa Review, Quarterly West, American Poetry Review, and most recently in Copper Nickel, Black Warrior Review, North American Review, Smartish Pace, Burnside Review, Poetry Northwest, Third Coast, Hobart, decomP, Midway Journal, Armchair/Shotgun, and Natural Bridge. She lives in Phoenix, AZ.

Achy Obejas is the critically acclaimed author of The Tower of the Antilles, a finalist for the PEN/Faulkner Award, the PEN Open Book Award and the Aspen Word Prize. Her previous books include Days of Awe and Ruins. As a translator, she’s worked with Junot Diaz, Wendy Guerra and Rita Indiana, among others. Born in Havana, she currently lives in the San Francisco Bay area.

Alberto Ríos, Arizona’s inaugural poet laureate and a chancellor of the Academy of American Poets, is the author of eleven books and chapbooks of poetry, including The Theater of Night—winner of the 2007 PEN/Beyond Margins Award—three collections of short stories, and a memoir about growing up on the border, Capirotada. His book The Smallest Muscle in the Human Body was a finalist for the National Book Award. Ríos is the recipient of numerous accolades and his work is included in over 300 national and international literary anthologies. He is also the host of the PBS program Books & Co. Ríos is a University Professor of Letters, Regents’ Professor, and the Katharine C. Turner Chair in English at Arizona State University. His most recent book is A Small Story About the Sky.
Matthew Salesses* is the author of the novel *The Hundred-Year Flood* (Little A/Amazon Publishing), an Amazon Bestseller, Best Book of September, and Kindle First pick; an Adoptive Families Best Book of 2015; a * Millions* Most Anticipated of 2015; a *Thought Catalog* Essential Contemporary Book by an Asian American Writer; and a Best Book of the season at *Buzzfeed*, *Refinery29*, and *Gawker*, among others. Forthcoming are a new novel, *Disappear Doppelgänger Disappear* (Little A, 2020), and a collection of essays, *Own Story* (Little A, 2021). His previous books and chapbooks include *I’m Not Saying, I’m Just Saying* (Civil Coping Mechanisms), *Different Racisms: On Stereotypes, the Individual, and Asian American Masculinity* (Thought Catalog Books), and *The Last Repatriate* (Nouvella). *Buzzfeed* named him one of 32 Essential Asian American Writers in 2015. Matthew is an Assistant Professor of English at Coe College and teaches in the Low-residency MFA Program at Ashland University.

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James Sallis has published seventeen novels, multiple collections of short stories and essays, four collections of poetry, three books of musicology, reams of criticism, a classic biography of Chester Himes, a book on paperback novelists of the fifties, and a translation of Raymond Queneau’s novel *Saint Glinglin* – 36 books, to date. His novels include *Drive*, from which the award-winning film derived, the six-volume Lew Griffin cycle, *Death Will Have Your Eyes, Others of My Kind*, and *Willnot*. Jim has received a lifetime achievement award from Bouchercon, the Hammett Award for literary excellence in crime writing, and the Grand Prix de Littérature policière. This year sees a new novel, *Sarah Jane*, and a new poetry collection, *Ain’t Long ‘Fore Day*. 
FACULTY

Fernanda Santos teaches narrative journalism at the Walter Cronkite School of Journalism and Mass Communication. She joined Cronkite after 12 years at The New York Times, including five as its Phoenix Bureau chief. Her first book, The Fire Line: The Story of the Granite Mountain Hotshots, received the Western Writers of America 2017 Spur Award for Best First Nonfiction Book and was one of two finalists in the Contemporary Nonfiction category. Santos, who is from Brazil, has reported in three languages, throughout Latin America and United States. She is a recipient of the Kiplinger, International Reporting Project and Casey Children and Family fellowships, and co-author of “Latinos in the United States,” a reference guide by the National Association of Hispanic Journalists.

Born in St. Thomas, U.S.V.I. and raised in Apopka, Florida, Nicole Sealey is the author of Ordinary Beast, finalist for the 2018 PEN Open Book Award, and The Animal After Whom Other Animals Are Named, winner of the 2015 Drinking Gourd Chapbook Poetry Prize. Her other honors include a Jerome Foundation Travel and Study Grant, an Elizabeth George Foundation Grant, the Stanley Kunitz Memorial Prize from The American Poetry Review, a Daniel Varoujan Award and the Poetry International Prize, as well as fellowships from CantoMundo, Cave Canem, MacDowell Colony and the Poetry Project. Her work has appeared in or is forthcoming to Best American Poetry 2018, The New Yorker, The New York Times and elsewhere. Nicole holds an MLA in Africana studies from the University of South Florida and an MFA in creative writing from New York University. She is the executive director at Cave Canem Foundation and the 2018-2019 Doris Lippman Visiting Poet at The City College of New York.
TC Tolbert often identifies as a trans and genderqueer feminist, collaborator, dancer, and poet but really s/he's just a human in love with humans doing human things. The author of *Gephyromania* (Ahsahta Press 2014) and 4 chapbooks, TC is also co-editor (along with Trace Peterson) of *Troubling the Line: Trans and Genderqueer Poetry and Poetics* (Nightboat Books 2013). S/he is an EMT and spends his summers leading wilderness trips for Outward Bound. TC was recently named Tucson’s Poet Laureate. Gloria Anzaldúa said, Voyager, there are no bridges, one builds them as one walks. John Cage said, it’s lighter than you think.
FELLOWS

**Jabari Jawan Allen** is a Chicago, IL native. A 2018 Tin House Winter Workshop Scholar and 2018 Lucille Clifton Memorial Scholar, Allen has received fellowships from *Tin House, Community of Writers, Kenyon Review Writers Workshop*, and VONA. Allen’s poems either appear or are forthcoming in *Virginia Quarterly Review, Vinyl, Four Chambers*, and elsewhere. Allen currently lives in Phoenix, AZ.

**María Luisa Arroyo** was educated at Colby (BA), Tufts (MA) & Harvard (ABD) in German, her third language. She earned her MFA in poetry from the Solstice MFA program at Pine Manor College. In recognition of her community-based poetry workshops & readings, Arroyo received many awards including Poet Laureate (2014-2016) of Springfield (MA) & 2016 NEPR Arts & Humanities Award. Her publications include *Gathering Words: Recogiendo Palabras* (2008) & the chapbook, *Destierro Means More than Exile* (2018). She is Assistant Professor of Writing & First-Year Studies at Bay Path University.

**Leah Bailly** is a writer from Canada who currently splits time between Vancouver and Los Angeles. Her work has received support from the Canada Council for the Arts, the Alberta Foundation for the Arts, Yaddo, Breadloaf, the Banff Centre and elsewhere. Bailly is currently pursuing a Ph.D. in Creative Writing and Literature at the University of Southern California where she is the Wallis Annenberg Fellow in fiction.
Born and raised in Chicago, **Susanne Brent** moved to Colorado after high school and practiced being a hippie before earning a journalism degree from Metropolitan State University in Denver. She then moved to the small desert town of Coolidge, Arizona, to work on a weekly newspaper. Missing the big city lights, Brent moved to Phoenix where she wrote on a freelance basis for a variety of publications including the *Arizona Republic*. She recently had a short story *Hunger Pains* in the online journal *HCE Review* from Dublin, Ireland which makes her feel very European. Brent has been meeting in a Writer’s Inspiration Group for the past thirteen years and hopes to encourage others to write freely, without worry of critique. She also writes a blog and can be found at https://thatsnotmytable.wordpress.com/.

**Briyana D. Clarel** is a young, gifted, and black queer writer, performer, and educator dedicated to making the arts, education, and healing accessible to all. Clarel is the founder and director of The Starfruit Project, an initiative bringing creativity for radical healing and brilliant growth to communities of color. They are currently the Creative Nonfiction Editor for *Homology Lit*, a co-moderator for the Philadelphia Dramatists Center’s Playwrights' Happy Hour, and a member of Ring of Keys. Clarel’s writing is published in *Love, Always: Partners of Trans People on Intimacy, Challenge & Resilience* and *After Ferguson, In Solidarity*. Their solo show unboxed: a healing debuted at the 2018 OUTsider Festival and they directed “Rage to Heal,” a piece devised by a black cast exploring rage toward healing, as part of the 2017 Cohen New Works Festival. They are a 2016 recipient of the Acts of Greatness LGBTQ Youth Community Award and a 2018 ASTEP Artist as Citizen Fellow. Clarel has facilitated workshops on leadership, theatre, and justice to learners of all ages in the US and South Africa. Their research has focused on race in the SlutWalk movement, intersectionality in LGBTQ Activism in Salvador da Bahia, Brazil, and black women and violence in Austin, Texas. Clarel holds a BA in Sociology from Princeton University.
Mike Conklin is a career journalist, whose feature, news and daily column writing was familiar to Chicago Tribune readers for three-plus decades. His assignments were local, national and international, often appearing in Tribune Syndication distributed to over 300 newspapers. Other work appeared in The New York Times, Encyclopedia of Chicago, Encyclopedia of American Journalism, History Magazine, textbooks, and a variety of other publications. Conklin left The Tribune to join the full-time faculty at DePaul University, where he taught, served as student newspaper advisor, and helped found the school’s Journalism Department. He also taught communication at Xiamen University in China and writing as an adjunct at Cornell College (Ia.), Lake Forest College (Ill.), and University of Illinois-Chicago. Other projects have included editing, writing, and contributing to five nonfiction books, publishing two fiction novels, and peer reviewing for Northwestern University Press. Currently he is working on a nonfiction Dust Bowl novel. Conklin lives in Arizona in the winter, where he teaches writing and consults as a volunteer in the Scottsdale Public Library and Phoenix Public School systems.

Yohanca Delgado is a third-year MFA candidate in prose at American University in Washington, DC, where she also teaches undergraduate writing. She is a nonfiction reader for Folio Magazine and an assistant fiction editor for Barrelhouse. Yohanca is a graduate of Voices of Our Nations and Tin House and has received fellowships from the Indiana Review Writers Workshop and NY State Summer Writers Institute. She was a 2018 Peter Taylor Fellow at the Kenyon Review Writers’ Workshop.
**Kelly deVos** is from Gilbert, Arizona, where she lives with her high school sweetheart husband, amazing teen daughter and superhero dog, Cocoa. She holds a BA in Creative Writing from Arizona State University. When not reading or writing, deVos can typically be found with a mocha in hand, bingeing the latest TV shows and adding to her ever-growing sticker collection. deVos is represented by Kathleen Rushall of the Andrea Brown Literary Agency and her work on body positivity has been featured in *The New York Times* as well as on *Vulture, Salon, Bustle* and *SheKnows*. Her debut novel, *Fat Girl on a Plane*, named one of the “50 Best Summer Reads of All Time” by *Reader's Digest* magazine, is available now from HarperCollins. Her second book, *Day Zero*, is coming in 2019 from Inkyard Press/HarperCollins.

**Anna Flores** is a writer and actress born in the border town, Nogales, Arizona. She believes the fragmented, imagistic form of poetry is most like our inherent, human way of processing thought… and trauma. Flores was awarded a 2017 Swarthout Award for her poetry collection, *La Frontera* and is nominated for a 2018 Arizona Mayor’s Arts award for literary artist of the year. Her poems are featured in *Write On Downtown* literary journal, *Arizona Republic* newspaper, *Arizona’s Best Emerging Poets* Anthology, and *Shrew* literary zine among others. Her debut poetry collection *Pocha Theory* has been spotlighted by *Phoenix Magazine, Phoenix Fray* digital magazine, and *La Phoenikera* magazine. When she isn’t writing or reading, she works as a communications assistant for immigrant-rights centered grassroots organizations in the valley and produces radical works with New Carpa Theater Collective which she co-founded.
Sarah Rafael García is a writer, community educator and traveler. Since publishing Las Niñas (Floricanto Press 2008), she founded Barrio Writers, LibroMobile and Crear Studio. She is a Macondo Fellow and editor for the Barrio Writers and pariahs anthologies. In 2016, García was awarded for SanTana’s Fairy Tales (Raspa Magazine 2017), which was supported in part by The Andy Warhol Foundation for the Visual Arts, through a grant supporting the Artist-in- Residence initiative at CSUF Grand Central Art Center. Early 2018, she participated in a collaborative artist residency at The Guesthouse, Cork, Ireland. In October 2018, she will be honored as an Emerging Artist at the 19th Annual Orange County Arts Awards. Currently, she spends her days stacking books at LibroMobile, providing interdisciplinary literary art workshops and juggling time to write in Santa Ana, California.

Joseph Han was born in Seoul, South Korea and currently lives in Honolulu, Hawai’i. He is the author of Uncrossable: Stories (YesYes Books, forthcoming September 2019). His work has appeared in Joyland Magazine, McSweeney’s Internet Tendency, Little Fiction, Kartika Review, and The Margins. He is currently a Ph.D. candidate in English at the University of Hawai’i-M’noa, where he teaches creative writing and composition.

FELLOWS

Yi Shun Lai has been a writer and editor for the past twenty years. She is the fiction editor for the Tahoma Literary Review, a thrice-annual literary magazine that promotes literary citizenship, transparency, and sustainable literature, and a co-founder of the Red House Writers, a twice-annual invitation-only literary retreat for writers in all genres. Lai teaches in Southern New Hampshire University’s online MFA program. Her workshops and classes on creative writing and publishing at the Claremont Colleges, the University of La Verne, and other educational institutions are part of her continuous campaign to ensure that aspiring writers and wordsmiths understand the potential of this field as a career, and the importance of the diverse voice in publishing as a profession. Her debut novel, Not a Self-Help Book: The Misadventures of Marty Wu, is in its fourth printing. It was a semi-finalist for the 2017 Thurber Prize in American Humor. She writes regularly for The Writer magazine on the art of publishing and the craft of writing. She volunteers for ShelterBox, an international disaster-relief agency, as an in-field volunteer, delivering emergency shelter to areas affected by natural disaster and conflict. Find her online @gooddirt on Twitter and on the web at http://www.thegooddirt.org

Sarah Leamy is a queer immigrant writer and MFA candidate. Her novels won two NM/AZ Book Awards. She received the Director’s Award at VCFA, Vermont Book Award Fellowship, AWP Mentorship Program, and a scholarship to the Post Graduate Writer’s Conference. She has taught workshops in NM, VT, CA and MI. Leamy’s work appears in Hunger Mountain, SF Writer’s Project Quarterly, Wanderlust, and Medium. She is finishing up a collection of shorts as well as a novel.
Laura Maher is the author of the chapbook, *Sleep Water* (Dancing Girl Press, 2017). Her work has appeared in *The Common*, *Crazyhorse*, *The Collagist*, *New Ohio Review*, and *Third Coast*. She is the recipient of awards from the Arizona Commission on the Arts, Vermont Studio Center, and the Academy of American Poets. Maher holds a Master of Arts from the University of Texas at Austin and a Master of Fine Arts from Warren Wilson College. She lives and writes in Tucson, Arizona.

Jane Marcellus’ personal essays and short memoir have appeared in the *Washington Post*, *Gettysburg Review*, *Sycamore Review*, *Hippocampus*, and other publications. She is the 2018 winner of the Betty Gabehart Prize in nonfiction given by the Kentucky Women Writers Conference and has attended workshops with Rebecca McClanahan and Kiese Laymon. Also a media historian, she is the author of *Business Girls and Two-Job Wives: Emerging Media Stereotypes of Employed Women* (Hampton Press, 2011) and a co-author of *Mad Men and Working Women: Feminist Perspectives on Historical Power, Resistance, and Otherness* (Peter Lang, 2014). She is a professor at Middle Tennessee State University.
FELLOWS

haydée (hr) soufrant is a Chicago-based Haitian American teaching artist and doula-healer, whose work weaves performance, critical race and radical healing theory to probe the intersections of trauma healing and cultural memory through storytelling and creative writing. As an arts administrator, soufrant’s work through arts programming, healing and creative arts workshops connects multiple identities and cross-cultural communities together in order to create spaces of empathy, healing and social justice for people of color. soufrant’s literary work has been featured in numerous online literary publications at Oberlin College, Hair Trigger Issue 41, Sixty Inches from Center, and her performance work featured at The Whitney Biennale under the Dance Diaspora Collective, Links Hall @ Constellation, Threewalls at Navy Pier and other venues in and around Chicagoland. A graduate of Oberlin College with a BA in African American Studies and English, soufrant is currently an MFA Creative Writing Fiction candidate at Columbia College Chicago.

Rashaad Thomas is a USAF Veteran, essayist, poet, and Voices of Our Nation’s Art Foundation (VONA/Voices) alum, who resides in South Phoenix, AZ. He is an Associate Editor for Hayden’s Ferry Review. He is also a contributor for the University of Arizona Poetry Center Blog and MyClickUrban.com. Thomas is the recipient of the 2016 City of Phoenix Mayor’s Art Award for Language Artist. He is a Spring 2017 MacDowell Colony Fellow and 2017 Hellen Ingram Plummer MacDowell Colony Fellow of the Year. His work can be found in the book Trayvon Martin, Race, and American Justice: Writing Wrong, The Rumpus, Heart Journal Online, Columbia Poetry Review, and others.
Malik Toms was born and raised in Harlem, New York, and is a 20+ year veteran of the pen and keyboard. He did his undergraduate work in Sociology at Iowa State University, working as a drug rehabilitation counselor before returning to college to pursue a graduate degree in Creative Writing. He published his first short story at the age 18 after two years of “No thanks.” Since then he has worked as a freelance author, which is a bit like being a freelance mercenary minus all the bullets and moral ambiguity. His work has appeared in over thirty publications including multiple anthologies and a stand-alone novella. A graduate of Iowa State’s Creative Writing MFA program, Toms polished his writing skills crafting cyberpunk and steampunk fantasies on the way to multiple Origin and Ennie award nominations including six Ennie wins. Toms also was part of the Shadowrun Returns video game team which won Diehard gameFan’s PC Game of the year in 2013. He is presently hard at work writing his first fantasy thriller. Toms currently lives in Arizona where he is regularly super-smashed by at least one of his three video game obsessed boys. When he isn’t writing, he’s teaching writing and sociology at community colleges throughout the Arizona desert, and maybe watching a lot of TV.

Kirk Wisland is a Ph.D. Candidate in Creative Writing at Ohio University. His essay collection, The Melancholy of Falling Men, was selected by Roxane Gay as the winner of the 2015 Iron Horse Chapbook Contest. His work can also be found in Brevity, DIAGRAM, Proximity, The Normal School, Essay Daily, Terrain.org, Electric Literature, and Paper Darts. Wisland lives in Tucson, where he teaches Composition and Creative Writing at the University of Arizona.
Elizabeth Charles writes fiction and teaches undergraduate composition and creative writing at Arizona State University, where she is currently pursuing an MFA. She is a recipient of the 2017 Virginia G. Piper Global Residency Fellowship and 2018 Virginia G. Piper Global Teaching Fellowship in Singapore. Her work has appeared most recently in Bird’s Thumb and is forthcoming in Fiction Southeast.

Maritza N. Estrada is a first-year MFA student in Creative Writing at Arizona State University. She is the recipient of the 2019 Virginia G. Piper Creative Research Fellowship, winner of the Mabelle A. Lyon Poetry Award, and recently participated in Winter Tangerine’s workshop at Poet’s House. Her work can be found in Río Grande Review, The Flat Waters Stirs: An Anthology of Emerging Nebraska Poets, Misbehaving Nebraskans anthology, and 13th Floor Magazine. Estrada was born in Washington, raised in Nebraska, and is marking residencia in Arizona.

Warren Glynn is an MFA candidate in fiction at Arizona State University, currently in his third year, where he teaches creative writing and composition. He serves as the fiction editor for Hayden’s Ferry Review. He is originally from Scranton, Pennsylvania.
Erin Noehre is a Midwestern-born poet currently living and writing in Tempe, Arizona where she is an MFA candidate at Arizona State University and an associate editor at Hayden’s Ferry Review. She holds a Bachelor’s of Arts from Northern State University, where she studied English and Creative Writing. She is the recipient of an Interdisciplinary Enrichment Fellowship from the Graduate College at Arizona State University as well as the Dr. Russell Brock Memorial Scholarship for Non-Technical Writing. Her work can be found in The Poetry Spot feature at AZCentral and the e-zine Northern Lights where it won the 2016 award for Best Poetry.

Justin Noga is a second-year MFA student in Creative Writing (Fiction) at Arizona State University, where he teaches composition and creative writing. He is the recipient of the 2017-2018 Global Teaching Fellowship at the National University of Singapore, where he co-taught a fiction-writing course for NUS students and alumni. His work has been published in Conjunctions. He is from Akron, Ohio

Kalani Pickhart is an MFA fiction candidate at Arizona State University. She is the recipient of the 2018 Virginia G. Piper Creative Writing Research Fellowship where she traveled to Kyiv, Ukraine and Prague, Czech Republic to complete research on her first novel. Additionally, in 2018 she was selected as a Title VIII Fellow and awarded a grant from the U.S. Department of State Bureau of Intelligence in Eastern European Research. Pickhart was a finalist for the Yemassee Journal’s Fiction Writing Prizes. Her stories have appeared in Superstition Review, Spilled Milk Magazine, Four Chambers Press, and more.
MFA PRESENTERS

Joel Salcido was born in the San Fernando Valley and raised in West Phoenix. He is the son of Mexican immigrants, a first-generation college graduate, a husband, and father of three sons. Salcido characterizes his work as hood magical realism—a navigation between the grief and ecstasy of place and experience. His poetry and prose are not simply written to or about his culture and community—but from it. His work has been featured in *Write On, Downtown, Public Pool, The Decolonizer, Acentos Review,* and *Four Chambers* among others. He is the recipient of a Virginia G. Piper Creative Research Fellowship and a Winter Tangerine workshop alumnus. Salcido is the Editor-in-Chief of *Hayden’s Ferry Review* and an MFA candidate in poetry at Arizona State University.

Noah Trammell is a poet from Wichita, Kansas. He is an alumnus of the 2017 *BOAAT* Writer’s Retreat and the 2018 Idyllwild Writer’s Week and a 2019 Virginia G. Piper Global Teaching Fellow. His work has appeared in *BOAAT* and is forthcoming in *West Branch*. He is currently a graduate student in the creative writing program at Arizona State University.

Annie Vitalsey is a third-year MFA candidate in fiction at Arizona State University. Her stories have appeared in *Pacifica Literary Review, Bennington Review, Spilled Milk Magazine, Menacing Hedge, Bird’s Thumb, Watershed Review,* and elsewhere. Originally from North Carolina, Vitalsey now lives in Mesa, Arizona and is working on her first novel.

Elliot Rose Winter is a queer, trans, nonbinary poet originally from New Jersey, currently living in Tempe, AZ. They are an MFA candidate at Arizona State University, and a recipient of a Fellowship from the Virginia G. Piper Center for Creative Writing.
Mark Athitakis is a journalist and critic whose work has appeared in The New York Times, the Washington Post, LA Times, Humanities Magazine, and numerous other publications. His 2017 book, The New Midwest (Belt Publishing), is a critical study of contemporary fiction set in the region, and he has been a featured speaker on the subject for BBC Radio, the Society for the Study of Midwestern Literature, and other venues. A member of the board of the National Book Critics Circle, he lives in Chandler.

Katie Berta works as the Supervising Editor of Hayden’s Ferry Review. Her poems have appeared or are forthcoming in The Kenyon Review Online, Washington Square Review, Blackbird, Sixth Finch, Salt Hill, Hobart, and Forklift, Ohio, among other journals. She has her Ph.D. in poetry from Ohio University and her MFA from Arizona State.

Piper J. Daniels is a Michigan native, queer intersectional feminist, and professional ghostwriter who holds a BA from Columbia College Chicago and an MFA from the University of Washington. Her debut essay collection, Ladies Lazarus, received the Tarpaulin Sky Book Prize, was longlisted for the PEN/Diamonstein Spielvogel Award for the Art of the Essay, and was named one of Entropy’s favorite nonfiction books of 2018. Her work appears in or is forthcoming from Hotel Amerika, The Rumpus, Entropy, the VIDA Review and elsewhere. She lives in the American Southwest with her incredible partner and their coven of magical pets.
Jonathan Danielson is an Instructor at Arizona State University where he teaches composition and creative writing. He is a Writer-at-Large (“Desert Correspondent”) for Feathertale Review, and his work is forthcoming in Gulf Coast, and has appeared in Juked, Superstition Review, Gravel, Able Muse, The Saturday Evening Post, and elsewhere. His story “Borders” was the recipient of the 2016 Editor’s Prize from Switchback. Along with his full-time teaching duties at ASU, Jonathan is pursuing a doctorate in English literature with a creative emphasis. He received his MFA from University of San Francisco.

Jake Friedman joined the Piper Center in August 2016, where he is responsible for marketing and outreach, event planning, and program support. He is the Founder and Editor in Chief of an independent community literary magazine and small press called Four Chambers, and has extensive experience organizing numerous grassroots events and programs throughout the Valley (including readings, writing groups, workshops, classes, and presentation). He graduated Phi Beta Kappa from McDaniel College in 2011 with a BA in English and Philosophy. He also served as an intern with the Arizona Commission on the Arts in early 2016. Before that, he waited tables. Friedman writes poetry and experimental prose that it would not serve anybody to try to describe, and has abandoned a novel-length literary reconstruction of Dennis Rodman’s trips to North Korea in 2013 for other projects. He has also been known to edit.
MODERATORS

Justin Petropoulos is the author of two collections of poetry, *Eminent Domain* (Marsh Hawk Press 2011), selected by Anne Waldman for the 2010 Marsh Hawk Press Poetry Prize and *<legend> </legend>* (Jaded Ibis Press 2013), a collaborative work with multimedia artist, Carla Gannis. His poems have appeared in *American Letters & Commentary, Columbia Poetry Review, Mandorla*, among others, and have been included in the anthologies *Devouring the Green: Fear of a Human Planet* (Jaded Ibis Press 2015) and *The &NOW Awards 3* (Lake Forest College Press 2015). He is currently the program manager for Arizona State University’s Creative Writing Program.

Proud to be a Phoenix resident for five years, Walonda Williams hails from Detroit, Michigan, where she graduated with a BFA in theater from Wayne State University. Williams recently completed her MBA, specializing in project management, from Strayer University. Through flash memoir, poetry, short stories and staged-plays, Williams provides an otherworldly perspective and employs organic process, unleashing the marginalized voice. She trusts that transformative writing can shift painful pasts into dynamic action.
Established in 1988, Barrett, the Honors College at Arizona State University is a selective four-year residential college offering special honors courses, study abroad, research opportunities, and merit scholarships to academically outstanding undergraduates at all four ASU campuses. In 2015, *The New York Times* called Barrett “the gold standard” among honors colleges in the nation. In 2005, *Readers’ Digest* named Barrett “Best Honors College” in the nation. *USA Today* named ASU one of the 100 Best Value Colleges for 2010 and specifically cited Barrett as a factor in the recognition, identifying the honors college as “outstanding.” Now in its 30th year, Barrett has more than 7,000 students living and learning at ASU’s Tempe, Downtown, Polytechnic and West campuses. More information at https://barretthonors.asu.edu/.

**Books of Kell’s Press** is an independent fine press publisher founded by artist and poet Kelly M. Houle. We promote poetry and literature through the creation of handmade books. Titles include miniature books, such as the award-winning “Poem of the Gifts” by Jorge Luis Borges, “Love is Enough,” a hand-bound facsimile of the full play written by William Morris with the original illustrations by Edward Burne-Jones. Our newest release, “Selected Poems” by Abramek Koplowicz, is a fully-illustrated letterpress printed edition and the first print publication of the English translations by Malgorzata Koraszewska and Sarah Lawson.

**Cardboard House Press** is a 501c3 non-profit organization dedicated to cultural development through the publication and circulation of writing, art, and contemporary thought from Latin America and Spain and through bilingual events, community projects and workshops. Our work serves as a platform to exchange ideas and highlight meanings that stimulate diverse human connections and social actions.

**The Global Sport Institute** is where diverse disciplines come together to thoughtfully examine critical issues impacting sport. We bridge the gap between academic research and real-life implications by translating our findings into meaningful information that is easily understood, and we actively share that knowledge with the audiences who need it.
EXHIBITORS

Founded in 1986, Hayden’s Ferry Review is internationally recognized as one of the leading literary journals in the field. Pieces have been featured in prestigious collections like Best American Short Stories, Best American Essays, and the Pushcart Prize Anthology. Previous contributors include George Saunders, Haruki Murakami, Rita Dove, Joseph Heller, Peggy Shumaker, Raymond Carver, John Updike, TC Boyle, Lydia Davis, and more. To purchase issues or submit your work, visit our website at http://haydensferryreview.com.

Hayley Rose writes fun, educational and inspiring books for kids. The subjects of her interactive concept picture books range from manners to emotions to geography, and are perfect for families to promote bonding and enhance the learning experience.

The Heard Museum is a private non-profit, 501 (c) (3). Founded in 1929 the museum has emphasized the study, presentation, and public programs centered around American Indian art and culture.

Holum Press is a publishing collective based in Phoenix, AZ. We produce Oasis, a journal of anticapitalism in the desert. Oasis blends the personal with the critical, and its contributors grapple with anticapitalist themes through essay, prose, poetry, and art.

Hoot ‘n’ Waddle is an independent publishing and digital media company based in Phoenix, AZ. As a podcast network, our aim is to become THE destination for Phoenix-based arts and culture programming. As publishers, we look for poetry, creative non-fiction, and literary fiction that is surprising, unconventional, and experimental – we consider ourselves a home for misfit lit.

Debut novelist Howard Gershkowitz’s work has appeared in print and online, in such prestigious publications as Michigan State University’s quarterly The Offbeat, and the Arizona Consortium of the Art’s Blue Guitar. Most recently, “Window on the Square” took first place honors in the 2018 Tempe, Arizona, creative writing contest, judged by Arizona State University’s Creative Writing Department. Howard has served as an investment professional for the last thirty-four years. He earned a bachelor’s degree in mechanical engineering from Fairleigh Dickinson University in Teaneck, New Jersey, and lives in Chandler with his wife of 40 years, Lisa, who is his most ardent supporter.
For over 50 years, the Institute of American Indian Arts (IAIA) has played a key role in the direction and shape of Native expression. With the Low Residency MFA in Creative Writing, now entering its sixth year, and its successful BFA in Creative Writing, IAIA is continuing its legacy of graduating successful writers who contribute to the body of Native American and world literatures. The MFA in Creative Writing is a two-year, low residency program that welcomes and celebrates diversity while emphasizing the importance of Native writers giving voice to the Native experience. The program offers one-on-one mentorships with faculty who specialize in multiple genres, including screenwriting, poetry, creative non-fiction, and fiction. Students gather twice a year on the IAIA campus in Santa Fe, NM for an intensive week of workshops, lectures, and readings with prominent Native and non-Native faculty and visiting writers.

Iron City Magazine is an online and print journal devoted entirely to writing and art from the prison world. It is our hope that through this creative platform, incarcerated artists and writers find value in their stories, fuel for personal growth, and pride in their accomplishments. Prisoners are, first and foremost, people. They own stories worthy of telling and sharing. Iron City Magazine aims to highlight these stories in a way more permanent than a private journal.

Jennifer Spiegel is a writer and professor. She is half of Snotty Literati, a book-reviewing gig, with Lara Smith. Love Slave is a NY novel full of acerbic and witty cultural critique and Gen X woe. The Freak Chronicles is a story collection with stories set in the U.S., South Africa, Cuba, China, and Russia. And So We Die, Having First Slept, a second novel, follows an unorthodox marriage involving Sappho, brain injury, and addiction. Currently, Spiegel is working on a memoir, Cancer, I’ll Give You One Year: A Non-Informative Guide To Breast Cancer, or Cancer, I’ll Give You One Year: How To Get Your Ba-Da-Bing Boobies On The House!

Kay Hartford writes literary and speculative fiction and mysteries. Her first byline was “The Puzzle Cube,” published in 1982 in Ellery Queen Mystery Magazine’s Department of First Stories. That short story turned out to be a springboard for nonfiction assignments in local magazines and newspapers, which in turn took her to a staff job at a business journal chain and a two-decade newspaper career. Her first novel was published in 1998. After two decades as an editor and writer for regional newspapers, she turned back to writing fiction. She publishes under her own imprint, Nineteen Cents Press. Kay grew up in Southern California; she now lives in Scottsdale, Arizona. Her most recent book is All the Colors, a literary novel published on Jan. 8, 2019.
Lux Undergraduate Creative Review encourages the emerging talent of all undergraduate students by providing a creative outlet for their literary and artistic work. The review is produced with the help of Barrett, The Honors College at Arizona State University. Lux accepts poetry, fiction, visual art, song lyrics, screenplays, creative non-fiction, music, film, and other modes of expression beyond the bounds of traditional genres. We value originality, individuality, artistry, diversity, and passion.

Normal Noise is a semesterly magazine supported by Barrett, the Honors College at Arizona State University. Each issue provokes conversation about the complexities of everyday life through essays, creative nonfiction, journalism, poetry, photography and art. Our print publication seeks to examine the role that the arts and humanities play in shaping cultural, social, and political life in Arizona and especially in the ASU community. We hope to cultivate a space of resistance against the shrinkage of intellectual life and critical perspectives within the university. Brandishing our magnifying glasses, we go out into the wilderness of the New American University, Phoenix, and beyond, asking odd questions in hopes of coming to a new understanding of how forms of power work and shape our everyday life.

The Office for Veteran and Military Academic Engagement serves the Arizona State University community by promoting dialogue, teaching, and research that increases information, understanding, knowledge, and relationships among military, civilian, and academic cultures. Our goal is to listen to veteran students, look for ways to connect them with faculty and other students, and continue to learn where and how to build bridges between these different cultures. We welcome your suggestions and integration ideas, and look forward to learning together and developing opportunities to serve one another.

Phoenix Art Museum has provided access to visual arts and educational programs in Arizona for nearly 60 years and is the largest art museum in the Southwestern United States. In addition to an annual calendar of special exhibitions, Phoenix Art Museum’s permanent-collection galleries are drawn from more than 19,000 objects of modern and contemporary art, fashion design, and photography, as well as American, Asian, Latin American, and European art. Each month, the Museum hosts a wide variety of public programs, including lectures, performances, tours, workshops, and film screenings designed for audiences of all ages to enjoy. To learn more about Phoenix Art Museum, visit phxart.org, or call 602.257.1880.
Read Better Be Better is a non-profit, after-school reading comprehension program that focuses on solving Arizona’s literacy crisis. Read Better Be Better is a program targeted towards breaking the cycles of poverty and social injustice through our curriculum of good reading and good thinking skills. Books and learning hold the key to doing well in grades 4 and above, where students must start reading on their own to learn. It is at this critical juncture that the poor readers turn away from school, or earn barely passing grades until they can drop out. Literacy holds the key, and third grade is the precise moment to change their trajectory.

Red Hen Press is committed to publishing works of literary excellence, supporting diversity, and promoting literacy in our local schools. We seek a community of readers and writers who are actively engaged in the essential human practice known as literature.

rinky dink press – a Phoenix-based publisher of micropoetry in microzine form – is on a mission to get finely crafted poetry back in the hands of the people. Each of our single-author collections can fit in your pocket, but we never sacrifice craft, and despite the tiny format, we refuse to sacrifice style. We believe that we have the right aesthetic, price point, and diversity of published authors (and editors) to help make poetry part of the literary arts landscape again.

Superstition Review is the online literary magazine produced by creative writing and web design students at Arizona State University. Founded by Patricia Colleen Murphy in 2008, the mission of the journal is to promote contemporary art and literature by providing a free, easy-to-navigate, high quality online publication that features work by established and emerging artists and authors from all over the world. We publish two issues a year with art, fiction, interviews, nonfiction and poetry.

Susan Stoltz has had many writing opportunities throughout her varied career including journalism, editing, autobiography, short story, newsletter and magazine publishing, and children’s books. Her experience in front of classrooms is extensive, with nationwide tours presenting to over 15,000 K-4th grade students. Her children’s books are featured at zoos and aquariums from coast to coast, and each has a definitive message of wildlife and habitat conservation, written in a fun and extremely entertaining way. Ms. Stoltz has been the keynote speaker at many writers conferences nationwide and is an active member of the Society of Children’s Book Writers and Illustrators, Wyoming Writers, Inc., Florida Authors and Publishers Association, and the Scottsdale Society of Women’s Writers.
**Bioographies**

**Tahoma Literary Review** is an independent literary journal. We publish three issues of fiction, nonfiction, and poetry a year. We pay contributors and support staff, with feedback services available to prose submitters. Issues are available in hard copy and electronically.

**The Literary Review (TLR)** publishes the best new fiction, poetry, and prose from a broad community of international writers and translators, both emerging and established, whose commonality is literary quality and urgency of voice and artistic conviction. It is this genuine community of readers, writers, and publishers that distinguishes us. Our editorial standard is to read with an open, discerning mind, and to publish carefully and vigorously. We connect our writers to readers. TLR has been published since 1957 by Fairleigh Dickinson University.

**Tolsun Books, LLC** is a small press based out of Tolleson, Arizona and Las Vegas, Nevada. Tolsun Books believes in the cosmic power of strong relationships with authors, artists, partners, and the community. They make daring, energetic books that use separate parts to construct a whole: poetry, short stories, comics poetry, hybrids, photo stories, flash memoir. At Tolsun, the importance of aesthetic and design is paramount: A Tolsun Book will look beautiful on a bookshelf, coffee table, or nightstand. Go ahead, judge our books by their covers!

The only one of its kind in the U.S., the MFA at **The University of Texas at El Paso** offers a fully bilingual (Spanish and English) course of study in fiction, poetry, playwriting, screenwriting, literary translation and non-fiction. We understand bilingualism not as the requirement that our students speak Spanish and English but rather as the coexistence of both languages in the classroom. Students from Latin America, Spain, and the USA come to our department to develop as writers under the guidance of an award-winning faculty.

**Wasted Ink Zine Distro (WIZD)** is a small-press distribution center, storefront, and library located at The Hive that houses local and international zines. WIZD represents over 250 artists and provides a hub for creativity and community impact. WIZD contains an on-site zine library with over 700 titles to read through to gain inspiration and understanding. WIZD hosts and supports over 50 zine and literary events each year ranging from zine workshops to the Phoenix Zine Fest. Visit the website to find a way to get involved in the self-publishing world! [https://www.wizd-az.com/](https://www.wizd-az.com/)
Founded in 2007, **Write On, Downtown** (WOD) is the journal of student and community writing produced on Arizona State University’s Downtown Phoenix campus (DPC). For years, the journal’s mission was simply to showcase the creative and investigative work of students on the DPC. However, in our most recent issues (2017 & 2018), we have proudly debuted a broader range of voices, perspectives, and styles, all of which are essential to the (re)birthing of our city as an intercultural, intergenerational, collegial, and communal space of collaboration. Thus, we now feature evocative work with a “Downtown ethos” produced by DPC students, students from the Osher Lifelong Learning Institute, as well as community members. WOD wants to be the university journal that breaks the mold, and we’re committed to collapsing old paradigms and arbitrary boundaries in the process, building bridges between university and community.
The Piper Center would like to acknowledge the following attendees, each of whom’s attendance was made possible by the support of various institutions, organizations, and individuals through our sponsored scholarship program:

**Agnes Scott College**
- Alexa Pellegrini

**Arizona Educators**
- Claire Brock
- Sylvia Chan
- Michele Mosco
- Melissa Walker

**Barrett, the Honors College at ASU**
- Kylie Cochrane
- Primrose Dzenga
- Samuel Gerkin
- Rachel Hagerman
- Myra Khan
- Aryn Kodet
- Alyssa Lindsey
- Lucas Selby
- Emily Smith
- Shawn Sonies

**College of Liberal Arts and Sciences, Humanities Division**
- Jacqueline Aguilar
- Ambelia Barbee
- Samantha Barraza
- Kali Canedo
- Rachel Ekstrom
- Savannah Fields
- Patrick Fisher
- John Galati
- Inbal Galboa
- Matt Lasinis
- Mary Lee
- Spencer Litman
- Alex Myers
- Alexis Pagán
- Camryn Page Bottorff
- Yolati Perez
- Karson Samons
- Shyla Tanqary
- Michael Tavernier
- Dante Tran

**National University of Singapore**
- Tanya Ang
- Foo Lixin

**Office for Veteran and Military Academic Engagement**
- Dezaun Olive
- Tae Hi Yoo
- Joshua Young

**Superstition Review**
- Lian Ammerman
- Brynn Kowalski

**University of Arizona Poetry Center**
- Diana Delgado
- Sarah Gzemski

If you’re interested in supporting our scholarship program and becoming a sponsor, please contact a Piper Center staff member or visit our website at [http://piper.asu.edu/conference/sponsorships](http://piper.asu.edu/conference/sponsorships).
In our own lives here in the world, we all have an opportunity to do good things on a daily basis for others, and to do them in an unselfish manner; to provide our world and its people, through giving, an improved, beautiful culture and place to live, work, and grow healthy families.

—Virginia G. Piper

In 2003, the Virginia G. Piper Charitable Trust established the Virginia G. Piper Center for Creative Writing to serve as the artistic and intellectual heart of a vibrant, thriving literary community. Ever since, we’ve strived to fulfill that vision with humility, honor, and heart.

On this 15th anniversary of the Desert Nights, Rising Stars Writers Conference, all of us at the Piper Center thank you for joining us as we take some bold steps forward. For the 2019 conference, we’ve worked to increase our sponsored scholarship and fellowship offerings, engage our community in new ways through an on-site literary fair, and incorporate a range of reduced-cost and free conference activities to ensure everyone can participate in this community gathering without barriers to access.

By donating to the Virginia G. Piper Center for Creative Writing, you help us create scholarships for students, educators, and community members, develop new programs, and better serve our community. To learn more about how you can make a difference, please see the back of this page or visit our website at http://piper.asu.edu/giving.

With your help and support, we will continue to deepen our impact, open new doors, and expand our reach throughout Arizona and beyond. We’re so grateful for your participation in this conference and your partnership in this mission. We look forward to seeing you next year.
To make your donation, simply hand this completed form to a Piper Center staff member or mail it to us at the address below. All information is confidential and secure. All funds will be deposited with the ASU Foundation for A New American University, a nonprofit organization that exists to support Arizona State University (ASU). Gifts in support of ASU are subject to foundation policies and fees. Your gift may be considered a charitable contribution. Please consult your tax advisor regarding the deductibility of charitable contributions. Thank you so much for all of your generosity and support. We look forward to connecting with you soon.

**PLEDGE YOUR SUPPORT**

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To make your donation, simply hand this completed form to a Piper Center staff member or mail it to us at the address below. All information is confidential and secure. All funds will be deposited with the ASU Foundation for A New American University, a nonprofit organization that exists to support Arizona State University (ASU). Gifts in support of ASU are subject to foundation policies and fees. Your gift may be considered a charitable contribution. Please consult your tax advisor regarding the deductibility of charitable contributions. Thank you so much for all of your generosity and support. We look forward to connecting with you soon.

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480.965.6018 | pipercenter.info@asu.edu | piper.asu.edu

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