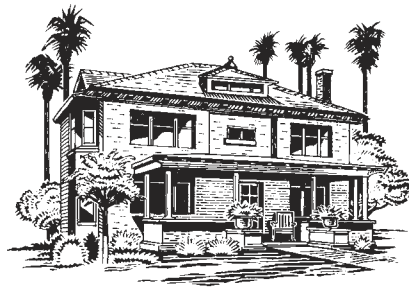


*Tell you want
that feels so much?
more than you, fe*

DESERT NIGHTS RISING STARS

ASU WRITERS CONFERENCE

Schedule & Maps



VIRGINIA G. PIPER
CENTER *for*
CREATIVE WRITING

ARIZONA STATE UNIVERSITY

WEDNESDAY, FEBRUARY 22, 2006

7:30–9:30am

University Club

7:30–9:30AM EACH DAY

Coffee, Cappuccino, and Pastry Bar: fresh coffee and pastries will be available for purchase in the University Club Bistro, adjacent to the Piper House, on the first floor.

Before 9:30am

Piper House

9:30AM EACH DAY

Boxed Lunch Orders: if you choose to purchase a boxed lunch from Atlasta at the University Club, you must place your lunch orders at the Piper House Info Desk by 9:30am. Each lunch is \$8. Payment must be cash only, and exact change is appreciated. Lunches will be ready for pick-up at the University Club by 12pm each day. If you choose not to use this service, there are many dining opportunities on the ASU campus and nearby.

8:30am–12pm

Piper House

Registration (ongoing throughout the day)

12–2pm

Lunch on your own

Concurrent Small Group Instruction

These sessions are open only to participants who have received confirmation of their paid registration in these workshops. These classes are not open to general Writers Conference participants.

Seminar: Bernard Cooper

Premiere: Carolyn Forché

Dotts: Forrest Gander

Crown: Lee Gutkind

Refsnes: Tania Katan

Basha: Kevin McIlvoy

Tooker: Elizabeth Searle

Carson: Peggy Shumaker

North: Mary Sojourner

Piper Artistic Director Office: Michael A. Stackpole

Thoren: Indu Sundaresan

South: Ron Carlson

2:15–3:15pm

Basha, Old Main

Concurrent Classes

POETRY: “Poetry is an Act of Listening,” Ron Smith and W.H. New

This session will be a dialogue, considering such questions as sound, cadence, music, rhythm (in the environment, in our bodies, in the line). We will ask what is voice and perhaps explore the politics of voice. We will also consider the reader’s role as listener. At what point does the poet become reader, the reader poet?

WEDNESDAY, FEBRUARY 22, 2006 (CONTINUED)

2:15–3:15pm (session continued)

Concurrent Classes

 **North, University Club**

FICTION: “Finding Your Voice: Tips, Strategies, and Exercises to Find and Nurture a Unique Voice to Tell Your Story,” Indu Sundaresan

Voice breathes life into your story and distinguishes your plot and characters from any other work. Learn, in this class, to use differing points of view to tell specific stories, and to develop your own distinctive narrative voice, dialogue, atmosphere, tone, and authorial voice through examples and exercises.

 **South, University Club**

NON-FICTION: “The Personal Story and the Public Story in Creative Non-Fiction,” Lee Gutkind

This is the essence of memoir writing: To make an indelible impact on a reader with personal story and insight that humanizes and universalizes. How to achieve this objective through research and compelling, intertwining narrative will be the focus of this workshop. The workshop will focus on structure and technique.

 **Carson, Old Main**

AGENTS AND EDITORS: “Crossing Your T’s: Getting Your Manuscript Ready to Publish,” Reagan Arthur

Make sure your novel or proposal looks and sounds its best when making a first impression. We’ll cover basic rules for structure and presentation, consider successful and unsuccessful examples of submitted material, and learn about editors’ Top Ten Pet Peeves—as well as what they most like to see on the first page.

 **Seminar, Piper House**

SPECIAL TOPICS: “Writing Performances of Technology,” John Sparrow

The evolution of digital and internet technology has led to new innovative ways of producing and performing texts. This workshop will look at some of the ways in which technology can be used and misused in order to achieve certain effects in poetic texts, as well as calling into question traditional readings and the roles of reader and author.

3:30–4:30pm

 **Carson, Old Main**

READING: Celebrating Canadian Literature

Patricia Smith, W. H. New, Robert Kroetsch, and Ron Smith (moderator)

4:45–5:30pm

 **Carson, Old Main**

MEET THE WRITERS: Group Booksigning & Tea Time

Reagan Arthur, Lee Gutkind, Robert Kroetsch, W. H. New, Ron Smith, Patricia Smith, and Indu Sundaresan

5:30–7:30pm

Dinner On Your Own

7:30–9pm

 **Carson, Old Main**

WELCOME: Jewell Parker Rhodes

READING & BOOKSIGNING: Bernard Cooper

THURSDAY, FEBRUARY 23, 2006

7:30–9:30am

University Club

7:30–9:30AM EACH DAY

Coffee, Cappuccino, and Pastry Bar: fresh coffee and pastries will be available for purchase in the University Club Bistro, adjacent to the Piper House, on the first floor.

8:15–9:15am

South, University Club

Concurrent Classes

CROSS-GENRE: “Embodiment Your Story,” Mary Sojourner

This class is informed by the hiking injury and subsequent limitation I have experienced since late spring of 2005. I find the threads of my writing weaving very differently and realize even more deeply how I carry my stories in my body. We will spend most of the class writing, after a brief “incursion” into our hearts, minds and histories.

Basha, Old Main

CROSS-GENRE: “Fast Track Development for Writers,” Michael A. Stackpole

This class will cover the basic tricks of the trade writers pick up in the first three years of writing and publishing. It will include basic rules of writing, quick characterization techniques, and simple plot creation systems for all writers.

Carson, Old Main

FICTION: “Opening Gambits: Strategies for the All-Important Opening Pages of Novels and Stories,” Elizabeth Searle

How, in your all-important novel or story openings, do you seduce your reader; cause them to fall through the page? In a mix of lecture and discussion, we will explore some dynamic fiction openings and determine their common factors. If inspired, students should bring along to class one of their all-time favorite novel or story ‘first lines.’

North, University Club

SPECIAL TOPICS: “Introduction to Comic Book Writing,” Hershman John

Superman, X-Men, Wonder Woman, Spiderman . . . literary icons? Explore a hidden and often overlooked genre in the creative writing field. A look into comic books as an innovative career. We’ll look at the superhero genre and independent comics for some creative ideas.

9:30–10:30am

South, University Club

Concurrent Classes

NON-FICTION: “It’s All About YOU: Using Your Life in Creative Non-Fiction,” Laurie Notaro

In this class, we will explore how to use personal experiences and events as a basis for creative non-fiction pieces, particularly humor essays and columns. We will learn how to build a narrative thread around real-life material and people and what to do when your mother stops speaking to you because of it.

THURSDAY, FEBRUARY 23, 2006 (CONTINUED)

9:30–10:30am (session continued)

 **North, University Club**

Concurrent Classes

FICTION: “Essence: Four Ways to Evoke,” T.M. McNally

A standard equation for writers is Character is Greater than Plot (or ____). C > All. I prefer to replace the word “character” with the word “essence”—the spirit of one’s life—manufactured by the hand and breath of God (the author, or “originator”). Here, then, we will explore four ways to evoke the essence of a given life.

 **Carson, Old Main**

POETRY: “The Poetry of Witness,” Carolyn Forché

In this class, I will present what I learned from gathering the works of twentieth-century poets who lived through wars, imprisonment, exile and oppression, and wrote poetry in the aftermath. We will talk about the relationship of poetry and politics, the poet and the state, and the ways in which the poem becomes, as Paul Celan has said, a message in a bottle.

 **Basha, Old Main**

SCIENCE FICTION: “Writing the Science Fiction Novel,” Paul Cook

In this workshop, we’ll consider how to conceive, plot, and then write (and rewrite) the Science Fiction novel, with a few words on what the market is looking for and how to aim at the market.

 **Seminar, Piper House**

CROSS-GENRE: “Writing from Youth,” Kelly McWilliams

This class will focus on the unique voice that young adults have in the writing world. Inexperience is not necessarily a disadvantage: as Flannery O’Connor said, anyone who has lived through childhood has enough material to write about for the rest of his life. In fact, our advantage is that we reflect and shape the rising culture. What we have to say is important and vital. This class discusses how to say it, and how to get it heard.

10:45–11:45am

 **Tooker, Old Main**

Concurrent Classes and Panels

CROSS-GENRE: “The Hook, The Door, The Invitation: Strong Titles,” Peggy Shumaker

Which titles make you want to read a poem or story? Which encourage you to close the book? Which would keep you from picking up a book? We’ll look at specific titles and think about how they help or hurt a piece of writing.

 **Carson, Old Main**

POETRY: “The Negative Image Poem,” Daniel Bosch

This class will explore a technique introduced to American poets by Donald Justice in which a poet chooses an existing text and then writes the verbal analog to the photographic “negative image” by “oppositing” that precursor. By the end of this class, students will have met some wonderful examples of this “negative” process. And they will even give it a try.

 **Basha, Old Main**

PANEL: “Putting Your Foot in Your Mouth: Trends in Canadian Writing”

Patricia Smith, W. H. New, Alistair MacLeod, Robert Kroetsch, and Ron Smith (moderator)

THURSDAY, FEBRUARY 23, 2006 (CONTINUED)

10:45–11:45am (session continued)

Concurrent Panels

 **North, University Club**

PANEL: “Getting Your Foot in the Door: Publishing in Small Press Journals”
Elizabeth Hiscox, Lee Gutkind, and Marylee MacDonald (moderator)

 **South, University Club**

PANEL: “The Gift of Voice: Teaching Writing to Youth”
Sarah Vap, Julie Hampton, Lilibeth Curenno, Lynette Turnbaugh, and Sean Nevin (moderator)

12–2pm

Lunch on your own

Concurrent Small Group Instruction

Please see Page 2, 12–2pm for instructors’ names and class locations.

2:15–3:15pm

Concurrent Panels

 **South, University Club**

PANEL: “What’s Happening with How2?: Innovative Writing on the Web”
John Sparrow, Cynthia Hogue, and Jeanne Heuving (moderator)

 **Carson, Old Main**

PANEL: “In Brief: The Craft of Short Fiction”
Ron Carlson, Alistair MacLeod, Elizabeth Searle, and Kevin McIlvoy (moderator)

 **North, University Club**

PANEL: “Two Voices: Translating Poetry”
Tomaž Šalamun, Forrest Gander, and Gary Short (moderator)

 **Tooker, Old Main**

PANEL: “It’s All Talk: Playwrights Discuss Writing Drama”
Tania Katan, Guillermo Reyes, and Jay Boyer (moderator)

 **Basha, Old Main**

PANEL: “Changing Feet: Canadian Writers Discuss Metrical Matters”
Ron Smith, Patricia Smith, W.H. New, and Robert Kroetsch (moderator)

3:30–4:30pm

Concurrent Readings

 **Carson, Old Main**

FICTION: Jewell Parker Rhodes and Kelly McWilliams

 **South, University Club**

POETRY: Forrest Gander and Peggy Shumaker

4:45–5:30pm

 **Carson, Old Main**

MEET THE WRITERS: Group Booksigning and Tea Time

Ron Carlson, Forrest Gander, Julie Hampton, Jeanne Heuving, Elizabeth Hiscox, Cynthia Hogue, Robert Kroetsch, Kevin McIlvoy, T.M. McNally, Kelly McWilliams, Laurie Notaro, W.H. New, Guillermo Reyes, Jewell Parker Rhodes, Elizabeth Searle, Peggy Shumaker, Patricia Smith, Ron Smith, and John Sparrow

5:30–7:30pm

Dinner On Your Own

7:30–9:30pm

 **Carson, Old Main**

Evening Reading and Booksigning

Aaron Shurin, Indu Sundaresan, and Tomaž Šalamun

FRIDAY, FEBRUARY 24, 2006

7:30–9:30am

University Club

7:30–9:30AM EACH DAY
Coffee, Cappuccino, and Pastry Bar: fresh coffee and pastries will be available for purchase in the University Club Bistro, adjacent to the Piper House, on the first floor.

8:15–9:15am

 **Basha, Old Main**

Concurrent Classes

SCIENCE AND NATURE: “Science as Metaphor: Looking Beyond Facts to the Idea,”
David L. Ulin

For many writers, science feels like a mess of information with very little soul. The key to writing about science is to look for larger structures to get at broader concepts or ideas. This workshop will focus on looking at science as a non-scientist and how to connect scientific issues to the wider world.

 **Carson, Old Main**

FICTION: “Inspiring the ‘Thinking’ Reader to ‘Feel’,” Kevin McIlvoy

Using examples of work by Isaac Babel, Anaïs Nin, Katherine Anne Porter, and Zora Neale Hurston, we will discuss the methods of writers who often give prehension a higher value than comprehension. Handouts will be provided at the class.

 **South, University Club**

POETRY: “The Art of the Intricate and Short Poem,” Gary Short

This session will consider short poems of 14 lines or less. I will bring some poems for discussion and analysis and some poets to consider. Participants are asked to bring one short poem that they have found in a book, journal, or website.

 **North, University Club**

POETRY: “Seeding Words and Poetic Invention,” Jeanne Heuving

We will explore diverse techniques for creating poetry through the stimulus of prior writing, engaging the writing of poets who utilize “seeding words” as well as the freshly minted words of participants in this class.

9:30–10:30am

 **North, University Club**

Concurrent Classes

CROSS-GENRE: “Prose Poems, Paragraphs, and Brief Lyric Non-Fiction,”
Peggy Shumaker

Using examples from *Short Takes: Brief Encounters with Contemporary Nonfiction, No Boundaries* (prose poems), *Sudden Fiction, In Short, In Brief*, and other sources, we’ll consider how the short short works.

 **Carson, Old Main**

AGENTS & EDITORS: “How to Engage the Attention of a Literary Agent and Through Him/Her an Editor, Bookseller, and Reader,” Nat Sobel

Everyone in publishing has too much to read. Even for a talented writer, it is a challenge to capture my attention, but a very good submission letter can do that. In this class, we’ll discuss ways to craft the best submission letter possible.

FRIDAY, FEBRUARY 24, 2006 (CONTINUED)

9:30–10:30am (session continued)

Concurrent Classes

 **Tooker, Old Main**

SCRIPTWRITING: “Everything You Could Possibly Want to Know About Writing a Script: Why Only a Fool Would Take a Class in Scriptwriting,” Jay Boyer

This workshop begins with the assumption that no one can teach you what you need to know but you and you alone. Through analysis of film clips, excerpts from screenplays, and preliminary exercises, we will call your attention to some of the concerns that may help you to become your own best instructor.

 **Basha, Old Main**

SCIENCE AND NATURE: “Writing the Real,” Steven Pyne, Sharman Russell, David L. Ulin, and Paul Morris

How do we write about the natural world? Whether we’re writing about earthquakes, roses or the wonder of ordinary things, we face the challenge of reporting on the real. Three nature writers talk and lead a discussion on different approaches to nature writing.

 **South, University Club**

POETRY: “The Art of Surrender: How to Get Out of the Poem’s Way,” Aaron Shurin

Using Keats’s leap of artistic faith (“negative capability”) as a touchstone, we’ll look at some strategies for removing an excess of control from the process of composition, letting the poem breathe, and letting the writing surprise even you.

10:45–11:45am

Concurrent Classes and Panels

 **Carson, Old Main**

FICTION: “Literature and Geography,” Alistair MacLeod

As descriptions of motor accidents or presentations in court may vary and shed new light, so also does the narrator’s stance affect the story. “Who gets to tell the story” is tremendously important. The same material may vary considerably when filtered through the imagination of a different narrator. This workshop will discuss different approaches to point of view.

 **South, University Club**

POETRY: “Writing the Metaphysical Poem in the 21st Century,” Jeannine Savard

We will discuss and determine just what “The New Metaphysical Poem” might be by examining the subjects they investigate, and their relation to time and to where Reality exists. We will consider the courage and openness of being it takes to combine dissimilar images and complex ideas and allow them to be transformed in our own consciousness via the writing of the poem.

 **Seminar, Piper House**

SPECIAL TOPICS: “A Virtual Circle: Online Literary Communities,” Charles Jensen

Combining aspects of the personal journal, the author’s notebook, and the literary salon, managing a weblog (or “blogging”) can reap huge rewards for engaged writers—including access to a widespread community of writers and a supportive network of artists. This class will provide participants with skills to create their own literary blog.

FRIDAY, FEBRUARY 24, 2006 (CONTINUED)

10:45–11:45am (session continued)

 **Basha, Old Main**

 **North, University Club**

Concurrent Panels

PANEL: “From the World to the Word: Contemporary Science and Nature Writing”
Steven Pyne, Sharman Apt Russell, David L. Ulin, and Paul Morris (moderator)

PANEL: “Balancing the Fine Art of Parenting with the Craft of Writing”
Sally Ball, Daniel Bosch, and Marylee MacDonald (moderator)

12–2pm
Lunch on your own

Concurrent Small Group Instruction

Please see Page 2, 12–2pm for instructors’ names and class locations.

2:15–3:15pm

 **Carson, Old Main**

 **North, University Club**

 **Basha, Old Main**

 **South, University Club**

Concurrent Panels

PANEL: “Mapping the Past: Approaches to Writing Historical Fiction”
Indu Sundaresan and Jewell Parker Rhodes (moderator)

PANEL: “Life as Narrative: the Nerve of Memoir”
Tania Katan, Bernard Cooper, and Lee Gutkind (moderator)

PANEL: “Bases Loaded: Successful Agent/Writer/Editor Relationships”
Katharine Sands, Laurie Notaro, Nat Sobel, and Reagan Arthur (moderator)

PANEL: “Giving Voice to the Voiceless: the Poet as Witness”
Tomaž Šalamun, Carolyn Forché, Aaron Shurin, and Cynthia Hogue (moderator)

3:30–4:30pm

 **South, University Club**

 **North, University Club**

 **Carson, Old Main**

Concurrent Readings

POETRY: Gary Short, Sean Nevin, and Hershman John

SCIENCE FICTION/FANTASY: Michael A. Stackpole

FICTION: Mary Sojourner and Kevin McIlvoy

4:45–5:30pm

 **Carson, Old Main**

MEET THE WRITERS: Group Booksigning and Tea Time

Reagan Arthur, Daniel Bosch, Jay Boyer, Paul Cook, Cynthia Hogue, Charles Jensen, Hershman John, Tania Katan, Marylee MacDonald, Kevin McIlvoy, Paul Morris, Sean Nevin, Laurie Notaro, Steven Pyne, Sharman Apt Russell, Katharine Sands, Jeannine Savard, Gary Short, Nat Sobel, Mary Sojourner, Michael A. Stackpole, and David Ulin

5:30–7:30pm

Dinner On Your Own

7:30–9:30pm

 **Carson, Old Main**

EVENING READING AND BOOKSIGNING: Carolyn Forché and Alistair MacLeod

SATURDAY, FEBRUARY 25, 2006

7:30–9:30am

University Club

7:30–9:30AM EACH DAY

Coffee, Cappuccino, and Pastry Bar: fresh coffee and pastries will be available for purchase in the University Club Bistro, adjacent to the Piper House, on the first floor.

9:30–10:30am

Basha, Old Main

Concurrent Classes

AGENTS AND EDITORS: “The Seven Steps to Getting Your Work Published,”

Katharine Sands

Publishers are always in search of writing that takes a fresh look, writing that is insightful, observant, funny or urgent. This workshop will guide participants step by step through the getting-published process. Participants who bring samples of their works-in-progress will receive a professional evaluation.

South, University Club

CROSS-GENRE: “Writing For Your Life; Writing From Your Life,” G. Lynn Nelson

First, this experiential workshop will demonstrate and direct the participants toward the life-saving power of keeping and personal journal. Beyond that, we will look at some simple and effective ways to move this personal writing into meaningful and publishable public writing. Bring your journal and your heart. The rest will follow.

Carson, Old Main

POETRY: “Lament, Praise, and the Origin of Genre in Poetry,” Robert Hass

The idea of this class is to look at some of the fundamental gestures in poetry. There are many ways in which the tradition writes the poems through us. This will also be a chance to think a little about derivation and originality. I hope that we will look at poems and talk and make notes toward an actual writing.

North, University Club

CROSS-GENRE: “Pillow Books: Writing the Erotic,” Elizabeth Searle and Mary Sojourner

Looking for answers to “everything you’ve always wanted to know about writing sex but were afraid to ask?” In this relaxed and interactive seminar, we will explore innovative strategies for writing sex scenes through literary examples, freewheeling discussion and quick in-class exercises. Come prepared to write—and get a hands-on start on your own “pillow book.”

10:45–11:45am

Carson, Old Main

Concurrent Readings

POETRY: Sally Ball and Daniel Bosch

South, University Club

FICTION: Elizabeth Searle

North, University Club

NON-FICTION: Lee Gutkind

11:45am–1:45pm

Lunch On Your Own

SATURDAY, FEBRUARY 25, 2006 (CONTINUED)

1:45–2:45pm

Concurrent Panels

 **South, University Club**

“Collaborations” Peggy Shumaker, Hershman John, Kris Sanford, Sarah Vap, and Charles Jensen (moderator)

 **Basha, Old Main**

“Trade Secrets: Advice From Small Poetry Press Publishers”
Jen Currin, Gerald Costanzo, Kevin Vaughan-Brubaker, and Sally Ball (moderator)

 **Carson, Old Main**

“Vanishing Points: Writers on Race, Gender, and Sexuality”
Bernard Cooper, Jeanne Heuving, and Tania Katan (moderator)

 **North, University Club**

“What If: Sci-Fi and Fantasy” Michael A. Stackpole and Paul Cook (moderator)

3–4pm

Concurrent Readings

 **South, University Club**

POETRY: Gerald Costanzo and Jeanne Heuving

 **Carson, Old Main**

PLAYWRITING/NON-FICTION: Tania Katan and Laurie Notaro

4–4:30pm

MEET THE WRITERS: Group Booksigning and Tea Time

 **Carson, Old Main**

Sally Ball, Daniel Bosch, Paul Cook, Bernard Cooper, Gerald Costanzo, Lee Gutkind, Jeanne Heuving, Charles Jensen, Hershman John, Tania Katan, Kelly McWilliams, G. Lynn Nelson, Laurie Notaro, Jewell Parker Rhodes, Katharine Sands, Kris Sanford, Elizabeth Searle, Peggy Shumaker, Mary Sojourner, Michael A. Stackpole, Sarah Vap, and Kevin Vaughan-Brubaker

4:30–6:30pm

Dinner On Your Own

6:30–8pm

Closing Remarks and Evening Reading

 **Carson, Old Main**

CLOSING REMARKS: Jewell Parker Rhodes

READING: Robert Hass

8–9pm

 **University Club**

Closing Reception at University Club

CONFERENCE VENUES AND SEATING CAPACITY

CONFERENCE VENUES AND SEATING CAPACITY

OLD MAIN

	Basha, Old Main	Seating for 50
	Carson, Old Main	Seating for 300
	Tooker, Old Main	Seating for 30

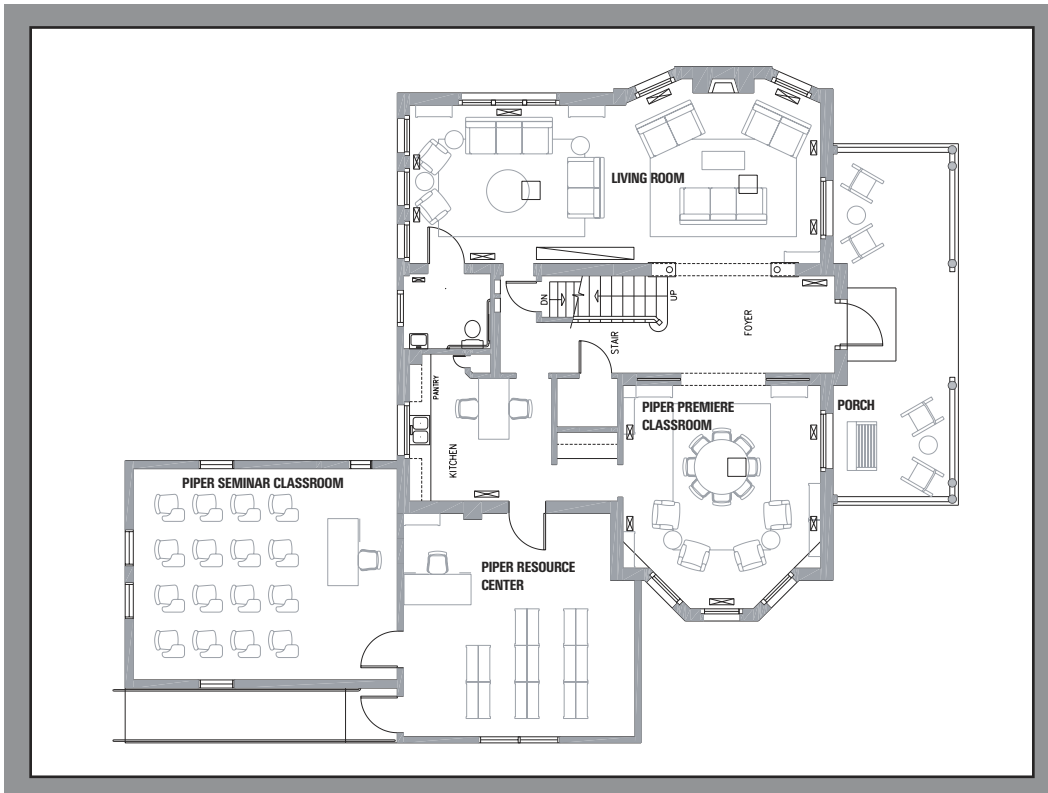
PIPER HOUSE

	Seminar, Piper House	Seating for 30
	Premiere, Piper House	Seating for 10

UNIVERSITY CLUB

	North, University Club	Seating for 50
	South, University Club	Seating for 100

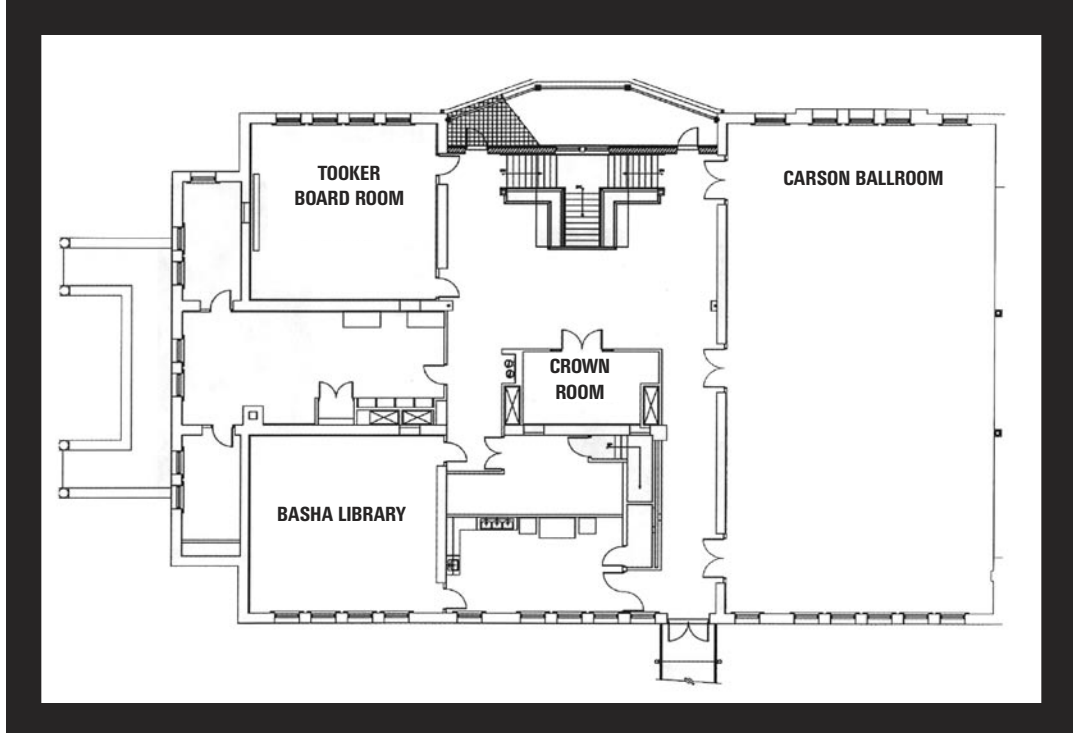
VIRGINIA G. PIPER WRITERS HOUSE, FIRST FLOOR



Tell you want more than you expect
CONFERENCE VENUES AND SEATING CAPACITY
that feels more than you, for

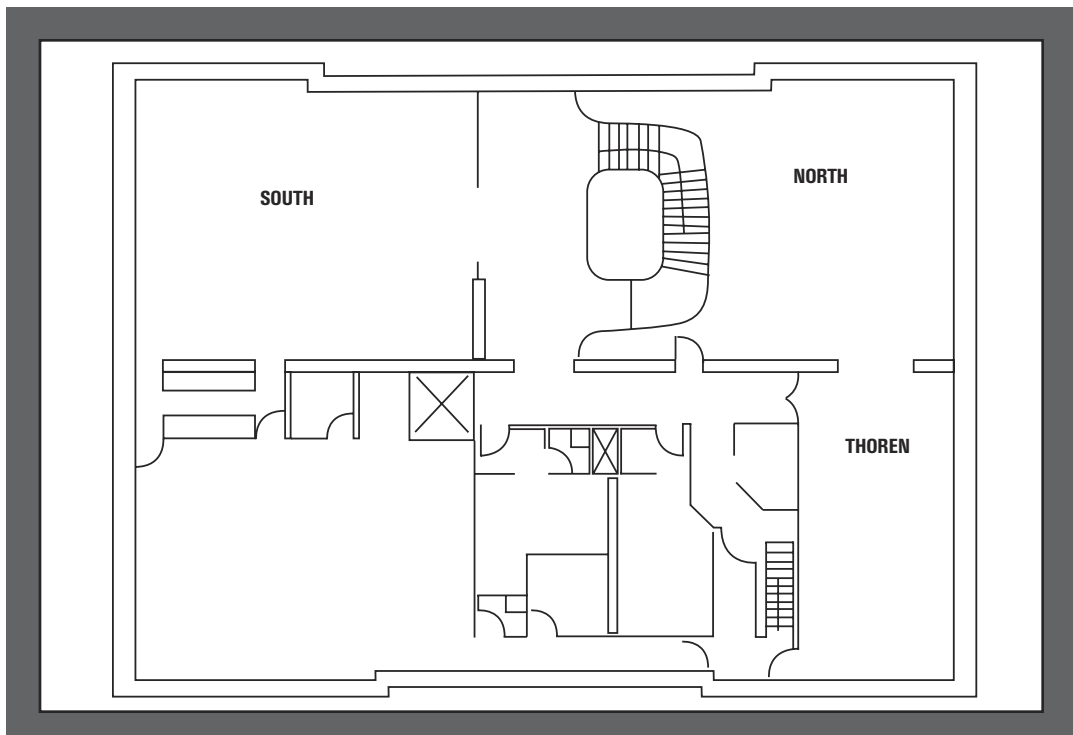
OLD MAIN, THIRD FLOOR (USE SOUTH ENTRANCE)

Note: Refsnes and Dotts conference rooms are located on the second floor.



UNIVERSITY CLUB, SECOND FLOOR (USE WEST ENTRANCE)

Note: Bistro is located on the first floor.

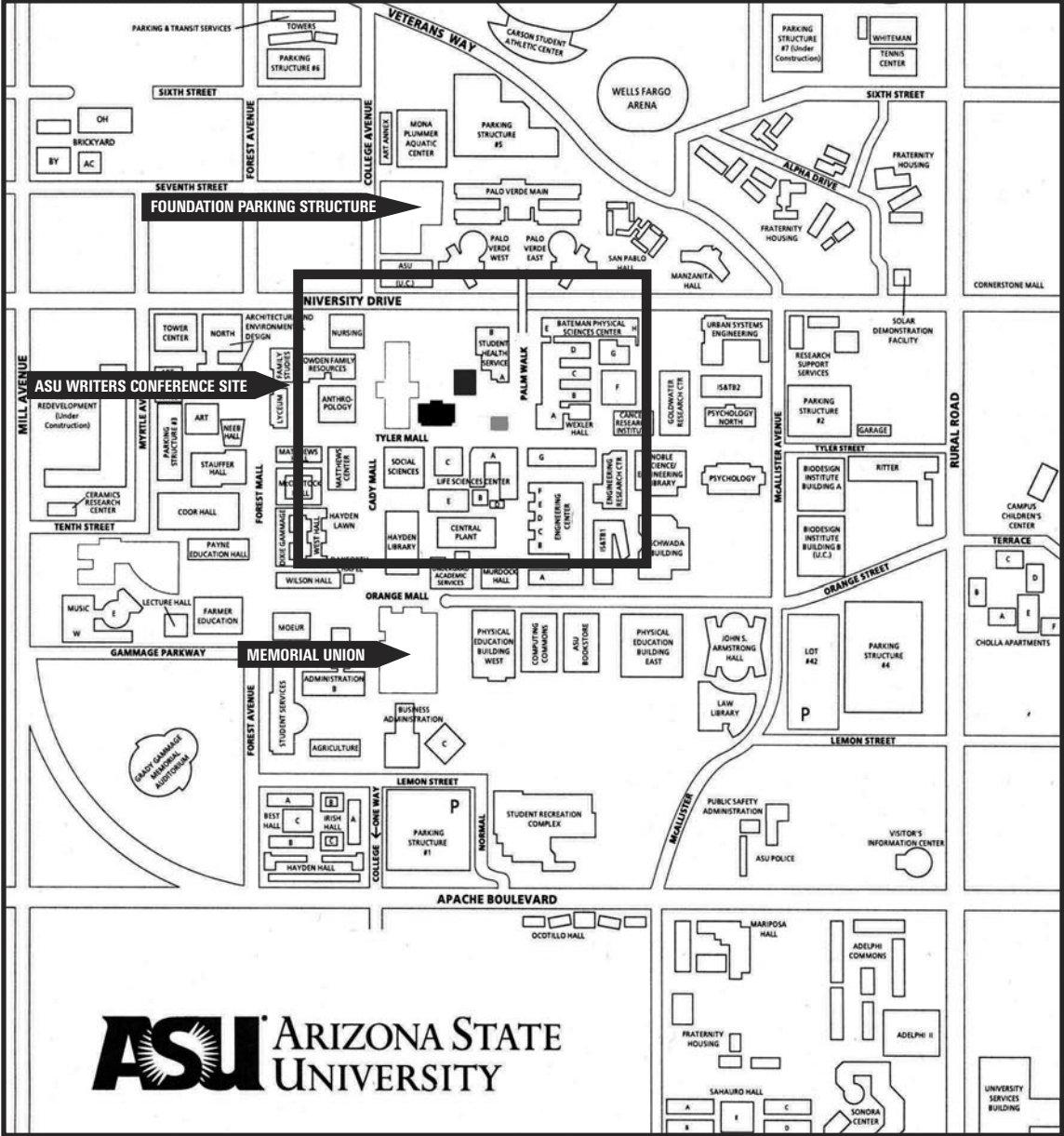


ASU MAIN CAMPUS MAP

ASU CAMPUS MAP ■ OLD MAIN ■ PIPER HOUSE ■ UNIVERSITY CLUB

The Historic Quarter of the ASU Tempe campus is currently undergoing a grounds renovation. We apologize in advance for any inconvenience this construction project may cause you. You will still have easy access to all of our conference venues with only a minimum of disruption. We will clearly mark the best pathways for you to use to reach the conference area from our main parking area at the University Foundation Building. If you have any questions about the construction, the Information Table will be happy to assist you.

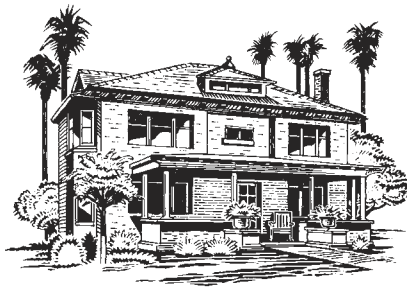
The 2006 ASU Writers Conference will take place entirely in the historic quarter of the ASU Tempe campus and in fact, the construction actually serves to make our conference site more private. All conference sessions will take place in Old Main, the University Club, and the Piper House.



*Tell you want
that feels so much?
more than you, fe*

DESERT NIGHTS RISING STARS


ASU WRITERS CONFERENCE



VIRGINIA G. PIPER
CENTER *for*
CREATIVE WRITING

ARIZONA STATE UNIVERSITY

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CONFERENCE FACULTY

REAGAN ARTHUR grew up in Los Angeles and moved to New York in 1989. She worked at St. Martin's Press and was a founding editor of Picador USA before joining Little, Brown as a Senior Editor in 2001.

SALLY BALL is the author of *Annus Mirabilis*, which received the Barrow Street Press Book Prize. Her poems have appeared in *Boulevard*, *Ploughshares*, *Slate*, and *The Best American Poetry* anthology, and her prose in *Pleiades* and the *Review of Contemporary Fiction*. She is the senior editor of *Four Way Books*.

DANIEL BOSCH is Director of the Writing Studio at Walnut Hill, a school for young artists in Natick, Massachusetts. His poems, translations, and reviews have appeared in journals such as *The New Republic*, *Agni*, and *Harvard Review*.

JAY BOYER teaches in the Creative Writing program at ASU. In addition to books of non-fiction and shorter works, his plays have been produced in Europe and Canada, as well as across the United States.

RON CARLSON is the author of eight books of fiction, most recently his selected stories *A Kind of Flying*, the novel *The Speed of Light*, and the story collection *At the Jim Bridger*. He is Foundation Professor and Regents' Professor of English at Arizona State University.

PAUL COOK is the author of eight novels, the latest of which is called *Life Among the Parallels*. He teaches courses in English and American literature, including science fiction at Arizona State University.

BERNARD COOPER has written two collections of memoirs; a novel, *A Year of Rhymes*; and a collection of short stories, *Guess Again*. Most recently, he is the author of *Bill From My Father: A Memoir*. He is the recipient of numerous literary awards and prizes.

GERALD COSTANZO has published seven collections of poetry. His new book, *Regular Haunts: New and Selected Poems*, is forthcoming, as is *Spiderman for Life: The Collected Poems of James W. Hall*, which he edited. He currently teaches at Carnegie Mellon.

JEN CURRIN's first book, *The Sleep of Four Cities*, was published by Anvil Press in 2005. Her second book, *Hagiography*, won the 2005 Winnow Press Open Book Award, and will be published in early 2007. She lives in Vancouver, B.C., where she teaches for the Vancouver Film School and Langara College.

CAROLYN FORCHÉ has published several books of poetry and translations. Her articles and reviews have appeared in *The New York Times*, *The Washington Post*, *Esquire*, and others. She teaches at Skidmore College in Saratoga Springs.

FORREST GANDER is the author of numerous books of poetry. His translations include *No Shelter: Selected Poems of Pura Lopez Colome* and, with Kent Johnson, *Immanent Visitor: Selected Poems of Jaime Saenz*. Gander is a Professor of Literary Arts and Comparative Literature at Brown University.

LEE GUTKIND is founder and editor of *Creative Nonfiction*. He is a former director of the writing program at the University of Pittsburgh where he is currently a Professor of English.

JULIE HAMPTON received her MFA in Creative Writing from Arizona State University in May 2005. Her work has been published in *Indiana Review*, *Hayden's Ferry Review*, and *Spork*.

ROBERT HASS is a former US Poet Laureate. In addition to his work in poetry and translation, he is the founder of River of Words (ROW), an organization that promotes environmental and arts education. He is a professor of English at UC Berkeley.

JEANNE HEUVING's book *Incapacity* just won a Book of the Year Award from Small Press Traffic in San Francisco. She is an associate professor at the University of Washington, Bothell and on the graduate faculty in English at the University of Washington, Seattle.

ELIZABETH HISCOX is co-editor of poetry for *Hayden's Ferry Review*. Her poetry has appeared most recently in *Watershed* and *Gulf Coast*. She has taught creative writing at California State University-Chico and is currently an MFA candidate at Arizona State University.

CYNTHIA HOGUE, Maxine and Jonathan Marshall Chair in Poetry and Interim Director for the Creative Writing Program at ASU, has published three collections and two chapbooks of poetry, most recently *Flux*. Her fourth collection, *The Incognito Body*, is forthcoming from Red Hen Press in 2005.

CHARLES JENSEN is the author of the chapbook *Little Burning Edens*. His poetry has appeared in *Quarterly West*, *West Branch*, *Field*, and *New England Review*. He works as the Community & Adult Enrichment Coordinator at the Piper Center for Creative Writing.

HERSHMAN JOHN is a poet and a short fiction writer. Some of his publications include: *Flyway-A Literary Review*, *Hayden's Ferry Review*, *Journal of Navajo Education*, *O Taste and See: Food Poems*, and *Family Matters: Poems of Our Families*.

TANIA KATAN is an essayist, playwright, and performer. Her plays have been seen at Connecticut Repertory Theatre, Circle Repertory Theatre, Theatre Rhinoceros, and other theatres throughout the United States. Her memoir, *My One-Night Stand With Cancer* is the 2006 ALA Stonewall Book Award Honoree in Non Fiction.

MARYLEE MACDONALD has published fiction and creative nonfiction in *StoryQuarterly*, *The Bellevue Literary Review*, *Raven Chronicles*, *River Oak Review*, and *Four Quarters*, among others. She received her MA in Creative Writing/English from San Francisco State.

ALISTAIR MacLEOD is the author of two collections of short stories, teaches creative writing at the University of Windsor, Ontario, and has taught in the writing program at the Banff School of Fine Arts for seven years.

KEVIN McILVOY teaches in the MFA Program in Creative Writing at New Mexico State University, where he edits the national literary magazine *Puerto del Sol*. His most recent novel, *The Complete History of New Mexico*, was published this year by Graywolf Press.

T. M. McNALLY is the author of five works of fiction: *Low Flying Aircraft*, *Until Your Heart Stops*, *Almost Home*, *Quick*, and *The Goat Bridge*, portions of which received the Faulkner-Wisdom Gold Medal for the Novella.

KELLY McWILLIAMS loves music, studies Aikido, plays jazz and classical piano, and published her first book, *Doormat*, at the age of fifteen. She lives in Arizona, where she shares a room with her semi-tame cat, Griffin.

PAUL MORRIS directs the new Master of Liberal Studies Program at ASU, which offers a concentration in Nature, Science, and Creative Nonfiction writing. His poetry, essays, and translations have appeared in the *Alaska Quarterly Review*, *Black Warrior Review*, *Translation*, *Threepenny Review*, among others.

G. LYNN NELSON, PhD, is a professor in the English Department at Arizona State University. In addition to his book *Writing and Being: Taking Back Our Lives Through The Power of Language*, Nelson has written

many articles, including "Warriors With Words: Toward a Post-Columbine Writing Curriculum."

SEAN NEVIN teaches creative writing for ASU. He is Assistant Director of ASU's Young Writer's Program and is co-editor of *22 Across: An Anthology of Young Writers*. His poetry has appeared in: *The Gettysburg Review*, *Poet Lore*, *5AM*, *JAMA*, and *Runes: A Review of Poetry*. His chapbook, *A House That Falls*, won the 2005 Slapering Hol Press Prize.

W. H. NEW is a critically acclaimed author of six books of poetry. He is also the author of three children's books. He has written several hundred articles, reviews, and monographs, and he is the editor of over a dozen widely used anthologies.

LAURIE NOTARO began her career writing for Arizona State University's newspaper, the *State Press*, while she attended the Walter Cronkite School of Journalism. She is the author of five books, including *The New York Times* bestseller *The Idiot Girls' Action-Adventure Club*.

STEPHEN PYNE is a Regents professor at Arizona State University and the author of seventeen books. *The Los Angeles Times* has awarded him its Robert Kirsch Prize for body-of-work contribution to American letters.

GUILLERMO REYES is the author of various plays, including the off-Broadway hits, *Men on the Verge of a His-Panic Breakdown* and *Mother Lolita*. He is currently head of the Playwriting Program at Arizona State University and a member of the Dramatists Guild.

JEWELL PARKER RHODES is the Virginia G. Piper Chair in Creative Writing and Artistic Director of the Virginia G. Piper Center for Creative Writing at Arizona State University. She has received a National Endowment of the Arts Award in Fiction for *Voodoo Dreams* and the American Book Award for *Douglass' Women*.

SHARMAN APT RUSSELL is the author of five books, and her essays have been widely published. She currently teaches at Western New Mexico University and at the low-residency MFA program at Antioch University in Los Angeles.

TOMAŽ ŠALAMUN is widely recognized as one of the leading Central European poets. He is the author of more than thirty collections of poetry in Slovenian and has had books translated into most of the European languages.



CONFERENCE FACULTY

KATHARINE SANDS is a literary agent with the Sarah Jane Freymann Literary Agency. She represents a wide range of authors in a broad range of categories, and her book reviews have appeared in *Publishers Weekly* and *The New York Times Book Review*.

KRIS SANFORD lives in Tempe, Arizona, where she is a graduate of Arizona State University's MFA photography program. Her art explores intimate relationships, specifically queer desire, through the use of appropriated images and text.

JEANNINE SAVARD is a poet and Associate Professor of English at Arizona State University. She has published several volumes of poetry, including *Trumpeter* and her most recent book, *My Hand Upon Your Name*. New work appears in *Hayden's Ferry Review*, Issue 36.

ELIZABETH SEARLE is the author of three books: *A Four-Sided Bed*, *My Body to You*, and *Celebrities in Disgrace*, a novella which *The New York Times Book Review* called "a miniature masterpiece" and which is currently being adapted for film.

GARY SHORT received his MFA from ASU and went on to become a fellow at the Fine Arts Work Center in Provincetown and a Stegner fellow at Stanford University. He is an editor of *Ash Canyon Review* and a visiting writer at the University of Tampa.

PEGGY SHUMAKER writes both poetry and nonfiction. Professor Emerita from University of Alaska Fairbanks, she currently teaches at the low-residency MFA Rainier Writing Workshop.

AARON SHURIN is the author of eight books of poetry and a collection of prose, *Unbound: A Book of AIDS*, and is completing a book of narrative essays. He lives in San Francisco, where he co-directs the Master of Fine Arts in Writing Program at the University of San Francisco.

PATRICIA SMITH is the author of *The Golf Widow's Revenge* and *Double Bind*, a novella. Her newest work is *The Song of Salmon Woman*. She lives with her husband, Ron Smith, on Vancouver Island.

RON SMITH has played an essential role in the growth of literary, historical and public policy publishing in British

Columbia. He is the author of a suite of poems, two collections of poetry as well as a collection of fiction. He lives with his wife, Patricia Smith, in Lantzville on Vancouver Island.

NAT SOBEL founded the literary agency Sobel Weber Associates, Inc. in 1970. He is a former bookseller, publisher's sales representative, marketing director, and subsidiary rights agent. His clients include Julianna Baggott, Beth Ann Fenelly, and Richard Russo.

MARY SOJOURNER is the author of the 2004 memoir, *Solace: Rituals of Loss and Desire* and the essay collection, *Bonelight: Ruin and Grace in the New Southwest*. She lives in Flagstaff, Arizona, following the threads of her third novel, *Scylla*.

JOHN SPARROW is a poet studying for a PhD at Royal Holloway, University of London, UK. He is webmaster for the online *How2* journal (<http://www.how2journal.com>), which explores contemporary innovative writing by women worldwide.

MICHAEL A. STACKPOLE is an award-winning novelist, game, and computer game designer. His work combines tight plots and suspense with strong character development. He lives in Scottsdale.

INDU SUNDARESAN is the author of *The Feast of Roses* and *The Twentieth Wife*, for which she won the 2003 Washington State Book Award. She is currently working on a third novel set in India during the 1940s.

DAVID L. ULIN is the author of *The Myth of Solid Ground: Earthquakes, Prediction, and the Fault Line Between Reason and Faith*. He teaches in the MFA in Creative Writing Program at Antioch University Los Angeles.

SARAH VAP received her MFA in 2005 from Arizona State University. She has won several awards for her poetry, and has published poems in journals such as *Field*, *Barrow Street*, *Denver Quarterly*, and *Natural Bridge*.

KEVIN VAUGHAN-BRUBAKER is a writer, musician, actor, sound designer, and cultural maven-at-large. He has an MFA in Creative Writing from ASU, works for the Arizona Commission on the Arts, and teaches creative writing for University of Phoenix Online.

SPECIAL NOTE: Unfortunately, Chitra Banerjee Divakaruni and Gail Tsukiyama had to cancel their participation in the 2006 ASU Writers Conference. We hope to host both writers at a future event.

Tell you want more than you feel
ACKNOWLEDGEMENTS
that feels so much more than you, for

The Virginia G. Piper Center for Creative Writing would like to thank the following for their generous support:

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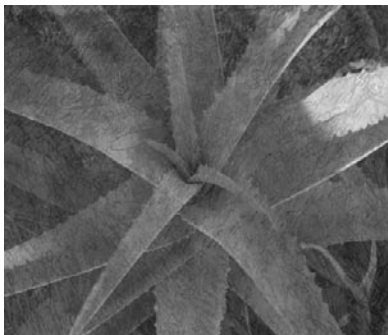
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Fall 2006 Distinguished Visiting Writers Series

Zadie Smith **September 16**

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Ben Bova **October 19**

Edith Grossman/Cervantes Symposium **November 4**

THE FIFTH ANNUAL ASU WRITERS CONFERENCE WILL BE HELD FEBRUARY 21–24, 2007. REGISTER BEFORE SEPTEMBER 30, 2006 AND RECEIVE \$25.00 OFF THE FULL REGISTRATION PRICE. FOR MORE INFORMATION OR TO REGISTER, E-MAIL PIPERCENTER.INFO@ASU.EDU, CALL (480) 965-6018, OR VISIT WWW.ASU.EDU/PIPER/CONFERENCE.

ASU Creative Writing offers an exceptional program in creative activity—a curricular model that guides talented individuals in writing original poetry, fiction, nonfiction, and plays. Equally, this model informs service projects that reach out to Arizona, the nation, and an international community of writers. Program innovation and vitality together with exemplary mentorship from a superior teaching faculty combine to shape and define pragmatic, successful outcomes for students of the Master of Fine Arts program—new century graduates we distinguish as artist-citizens.

Nationally classified by the Associated Writing Programs as a major interdisciplinary “studio/academic program,” MFA students divide work equally between writing workshops and literature and theory courses. In a flexible curriculum, poets and prose writers work mainly with professors in the Department of English; playwrights study with professors in the Department of Theatre. While the MFA is a professional, not a vocational degree program, each student confronts the challenge of producing primary works of literature in a real-world setting. Courses such as “Creative Writing and the Professions” and “Internship for Community Outreach” encourage students to envision life beyond graduation, providing training that will lead to mainstream publishing and performance, moving students from the classroom to the New York stage, and from theory to first book.

Creative Writing, with deep historic roots at ASU, has been a part of the English Department since the 1930s. With the inception of the MFA degree in 1985, Creative Writing became a professionally ascendant unit, ranked within the top twenty MFA programs in the nation by US News and World Report. In the past seven years, ASU Creative Writing faculty members have produced twelve books of fiction, four collections of short stories, twelve volumes of poetry, a memoir, and forty-four plays. During this period, they have garnered multiple awards including Pushcart Prizes, two Howard Foundation Fellowships from Brown University, an H. D. Fellowship, a Cleveland State Poetry Prize, the *Gettysburg Review* Annual Poetry Prize, the University of Akron Press Poetry Prize, a National Hispanic Playwriting Award, a Lannan Foundation Literary Selection, lifetime achievement awards from the Western Literature Association and the Arizona Historical Museum, the Pen USA Literary Award for Poetry, and a Poetry Finalist for the National Book Award. Over these last seven years, the faculty has appeared in all major American literary anthologies and in prestigious journals from *The Atlantic* to *The New York Times*. Creative Writing faculty members have developed an increasingly international reputation, having works performed in varied and celebrated venues including off-Broadway theater, the London stage, and Garrison Keillor’s “The Writers’ Almanac.” Public art grants have funded projects such as the “Arizona Poetry Model for Alzheimer Residential Communities,” The Museum Heart” a twelve-foot steel poetry installation at the Scottsdale Museum of Contemporary Art, and \$60,000 for a 603-tile granite installation “Words Over Water” around the Tempe Town Lake. Faculty and administrative staff have mentored graduate students in 119 community-outreach efforts in an informed ethic we call “the ivory street,” a campus mall stretching from the “ASU Community Writers’ Workshop” to Phoenix and nearby Native American communities, and to the farthest corners of the state.

The ASU Creative Writing is and has always been an unswervingly student-first program. It remains a place of shelter for graduate students where the centuries-old apprenticeship model thrives within a New American University.

For more information about ASU’s Creative Writing Program, visit: www.asu.edu/clas/english/creativewriting

ASU WRITERS CONFERENCE EVALUATION FORM

Who would like you like to see/hear/learn from at future ASU Writers Conferences?

What were you hoping to accomplish by attending the Conference? In what ways did the Conference meet or fail to meet your expectations?

Please rank the following new or changed aspects of our conference on how easily you were able to access or enjoy them.

	VERY ACCESSIBLE/ ENJOYABLE	MODERATELY ACCESSIBLE/ ENJOYABLE	NEUTRAL	NOT AT ALL ACCESSIBLE/ENJOYABLE
<i>Bookstore location</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Opportunities to meet conference faculty</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Food options</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Social opportunities with other attendees</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Conference venues/classrooms</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Conference volunteers & staff</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Closing reception</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please rank the following aspects of our conference by checking one option:

- Class sizes* too many participants just right not enough participants
- Number of class/panel offerings per session* too many just right too few
- Range of class/panel offerings per session* too hard to choose Good balance of topics
 not enough variety
- Overall conference value* this conference is a bargain it's worth the money
 it's not worth the money

What other genres or topics would you like to see addressed in future conferences?

- Nature writing Romance writing Spiritual writing Mystery writing
- Book reviews Writing for children Science writing Anthology editing
- Small press publishing Travel writing Western writing Lyric essay writing
- Cross-genre writing Writing with technology Playwriting Translation
- Performance poetry Health/healing writing How to get started as a writer Screenwriting
- Personal essay writing Jobs in editing/publishing Other: _____
