



Saturday, June 15, 2019

Eccles Conference Center,
Utah State University
5005 Old Main Hill
Logan, UT

The League of Utah Writers and Utah State University English Department are proud to present the 2019 Summer Writing Symposium, featuring renowned authors, university writing educators, and presenters from the League of Utah Writers.

This is a full day of creative writing classes and presentations for just \$25 (early bird pricing).

Intensive critique sessions and lunch are also included!



CLASSES AND PANELS

Classes

Star Coulbrooke, Logan City Poet Laureate

Humor in Poetry Writing: Enlightened by Wit, High Spirits, and Celebration

Serious poetry doesn't have to be obscure. Humorous poetry doesn't have to be silly. Good poetry reaches its readers on many levels of intellect and emotion. A little laughter—or at least a knowing smile—can bring your readers along more willingly “to get the news from poetry.” In this workshop, we will explore contemporary works to discover how writers employ the craft of humor to appeal to a general audience. We will then practice writing from prompts that ask us to incorporate just the right mix of humor and seriousness. Our goal is to discover hidden wit, lift our spirits, and celebrate the rich energy of poetic inspiration. Perhaps we'll have time for some silliness as well.

Shanan Ballam

Engaging the Reader through Sense and Senses

Writers who incorporate the glow, texture, and fragrance of vivid sensory detail are more likely to engage their readers on a physical level. But writers who understand and utilize connotation and prose rhythm are likely to engage the reader on the more abstract levels of emotion and intellect. In this workshop we'll examine passages by writers who have successfully engaged their readers on the physical, emotional, and intellectual levels, and then we'll practice writing our own.

Entering the Labyrinth, Emerging Transformed: Using Myth and Fairy Tale in Poetry

Myth is alive inside of us. Myth is alive inside of art. In *The Power of Myth*, Joseph Campbell says “Shakespeare said that art is a mirror held up to nature. And that's what it is. The nature is your nature, and all of these wonderful poetic images of mythology are referring to something in you.” In this workshop we'll look at well-known myths and fairy tales like the Minotaur and Red Riding Hood and examine how poets and artists have reimagined these stories in fresh, surprising ways. We'll then practice techniques for writing our own mythic poetry while keeping in mind what Campbell says “Whether you call someone a hero or a monster is all relative to where the focus of your consciousness may be.”

Ben Gunsberg

Tone and the Stakes of Engagement in Poetry

What happens when the writer's attitude toward her subject is inconsistent or contradictory? Can a poem hold together while its emotional winds swirl in different directions? This discussion will focus on the mercurial and essential concept of *tone* in poetry. Generally described as the attitude of the writer toward his subject, tone reveals the sensibility of a speaker and colors the world in which that speaker exists. When a poem's tone seems appropriate, we feel as though the poem has expressed a felt truth. Whether that truth is menacing, defiant, or somber depends on the poet's subtle—or not so subtle—linguistic shading. We will read and discuss a number of poems that illustrate tonal complexity and, keeping tone in mind, try our hand at writing a few short pieces.

Brock Dethier

Getting Inspiration from the Music We Listen To

We will discuss how music inspires us, what it teaches us, and how we can turn the inspiration into our own art. We will spend some time digging into and writing about personal musical favorites, so you might want to bring a music-playing device and earbuds.

Rediscovering the Joy in Writing

We will analyze why sometimes writing is less fun than it could be, discuss some attitude-changing advice, take some steps to get excited again, and try to track down and replicate what went well the last time it was fun.

Felicia Rose

From Experience to Insight: Keys to Writing the Personal Essay

Writing personal essays can be daunting. Where do we begin? How do we proceed? How can we harness self-doubt so that it facilitates rather than impedes the writing process? How can we convey experiences in ways that engage the reader? How can we cull insight from those experiences? What is the role of the double perspective? This workshop will address these and related questions through a discussion of excerpts from personal essays by Dinty Moore, Vivian Gornick, Phillip Lopate, and Meghan Daum.

Chadd VanZanten

Get BENT: the Art of Making Your Point in Creative Nonfiction.

Learn to employ “the BEND” in your narrative essay, memoir, or personal essay, and make your point, state your case, or reveal your subject with POWER. Warning: this class may include a critical analysis of “The Wonder Years,” a hit television series from the late 1980s.

Short FRICTION: a Survey of Exposition and Scene in Short Fiction

A discussion on exposition and scene, when to use one instead of the other, how to prevent them from polluting one another, and how to make them work harder in your writing. Warning: this class may include a discussion of postmodernism.

Russ Beck

The Notebook Sans Ryan Gosling

Everyone knows that keeping a writing journal is key to writing consistently—yet so few of us actually do it. In this presentation, we’ll discuss how to strip the notebook of its mystique and sacredness and transform it into a useful, productive tool that will increase your creative output. It also might make you more productive overall. So bring your notebook and your favorite felt-tip pen. We’ll discover what it means to fall in love during WWII, and what it means to keep a writing schedule.

Anne Stark

When to choose Magical realism over Speculative Fiction

Have you wondered about the difference between speculative fiction and magical realism? An expert on magical realism, Gabriel Garcia Marquez had some ideas about how to create a real-world setting where magical realism can occur. Take this class to study some examples from Marquez, Haruki Murakami, and others, and freewrite the beginning of a magical realism story from a prompt. Share your writing with the class if you wish. This class can be paired with a class on Deep 3rd person POV.

When to choose Deep 3rd Person POV over 1st Person

Have you ever said to yourself, I want to write my piece of fiction in 1st person so that I can get deeper into the head of my character? Take this class to discuss where that idea falls apart. Here we look at examples of stories

where 3rd person POV gets just as deep “into the head” of your main character as 1st person. Learn when to choose 1st person over limited 3rd person POV. Freewrite from a prompt to discover your descriptive powers writing in 3rd person POV. Share your writing with the class if you wish.

Robb Kunz

Reflection and Scene in Creative Nonfiction

We’ve all heard the adage, “Show, don’t tell.” That’s generally good advice. But there’s a place for summary, exposition, and reflection as well. How do we know when it’s better to tell than to show? This presentation will discuss effective uses of showing and telling in creative nonfiction.

E. B. Wheeler

Novel Writing: The Good, the Bad, and the Ugly

How do you start your novel? More importantly, how do you finish it? And what do you do with it after you type “the end?” Luckily (or unluckily) for us, there’s not just one right answer, but in this class, we’ll talk about methods to get your novel off to a running start, keep it going strong through the middle, and stick the landing at the end, and then what to do with that shiny manuscript when it’s complete.

Amanda Luzzader

Beyond the Hero’s Journey: Plotting with Emotion and Desire

Story Structure isn’t just about the events in your book. Learn about how character needs and emotions translate into effective storytelling.

Rachael Bush

Intimacy and Consent in Fiction

Are you interested in writing better romantic relationships? In this session, you’ll learn why love, intimacy, and consent go hand in hand to build healthier, happier characters your readers will care about.

Let’s Talk About Sex

People think romance and sex go together. Sometimes they do, sometimes they don’t. In this session, you’ll learn what’s at the heart of a romance. We’ll touch on age levels, romance subgenres, and heat levels. Then we’ll discuss what makes a good sex scene and how to write one.

Tim Keller

Taking Humor Seriously

Humor is an important part of our lives. It can serve as entertainment, a coping mechanism, and even the way we choose to get our news. But it’s more than kitty-cat memes and YouTube vines; more even than swapping jokes around the water cooler. Research shows that laughter helps us bond with our peers and ease anxiety. Humor isn’t just funny, it’s fun. It engages us, endears us, and invests us. This presentation will focus on the benefits of using humor in writing of any genre.

John Engler

Building a Better Box: Examining the Framing of Narrative Nonfiction

As with “unboxing” videos of iPhones, electric lawnmowers, Yo-Gi-Oh! cards, badminton shoes, and voodoo dolls—all real unboxing videos, by the way—we will unbox several pieces of writing from authors like Tim O’Brien and Scott Russell Sanders. Our primary interest, however, is the box itself—how the narrative was arranged and packaged in order to produce a specific, unique effect for readers. Naturally, we’ll carry the conversation into discussing how we artists might build better boxes for our own narratives.

Tim Tarbet

The Anatomy of Violence

Action scenes are among the most difficult to render effectively, as the author must balance a variety of essential factors, such as pacing, vivid blocking, emotional impact, and the consequences of violence on your characters and their enemies. In this hour we will examine each of these aspects, as well as put forth some strategies to effectively incorporate them individually and interweave them as a whole for a successful action scene.

Shaun Anderson

Linear vs. Lyric Nonfiction

In this workshop we will discuss the ways that lyric nonfiction diverges from the linear narrative arc. We will be discussing the strengths and weaknesses of linear and lyric writing. Come learn the reasons why writers sometimes choose to abandon the linear in favor of lyric nonfiction.

Jef Huntsman, Sherrie Lynn Clarke and Shaun Anderson

Catharsis to Craft

Catharsis is the process of releasing and thereby providing relief from strong or repressed emotions, primarily through art. Though cathartic writing is healing for the author, the early drafts are often too raw to share. This class will examine the process of turning grief into healing, and healing into a well-honed piece that benefits the writer and the reader.

Stephanie Pointer

Poetry—Freedom in Form

This workshop will be centered on the different forms of poetry. Often, the boundaries of form feel like they limit expression, but poetry provides a place where creating and breaking form add meaning for discerning audiences. Together we'll explore the tensions poetic form creates for both writers and readers. Come and discover what poetic form can do to enhance your writing process.

Jackson Byland

Killing Characters Effectively

A brutal fact of fiction is that characters die. They sacrifice themselves to save their friends and motivate the hero to go on, they die so their children can be isolated Chosen Ones...characters die a lot. Sometimes they go out with panache and literary grace. Sometimes they go out flat. This presentation will deal with character death and the purposes that it can and needs to serve.

The Cache Valley Community Writing Center team

Writing Compelling Female Characters

Join the discussion on the harmful tropes and clichés that so many female characters fall victim to in contemporary media. In this discussion, we will be exploring the representation of women in contemporary film and television, searching for examples of compelling female characters and problematic female characters

Panels

Cross Pollination

Many authors limit themselves to writing and even reading a single genre, oftentimes going as far as a condescending dismissal to anything outside their chosen specialty. "Nothing exciting happens in literary fiction." "Speculative fiction lacks any sort of substance." "Romance is vapid and repetitive. If you've read one, you've read them all." Not only are these sentiments not true, but counterproductive. Each genre has a battery of useful skills that authors can use regardless of their chosen specialty. We've brought together a panel of experts to explore what these skills are and how authors might apply them in their own work.

Three Dimensional Characters

More than scene, imagery or sophisticated prose, characters are the most important element in your story. They're the source from which tension is generated, and the foundation against which conflict will break. Characters are the reason we come to the story, and the reason we stay. Skillfully rendered characters set the mood, drive the plot and bring the story to life. Join our panel of experienced authors to explore ways of creating three-dimensional characters in your stories.



PRESENTERS

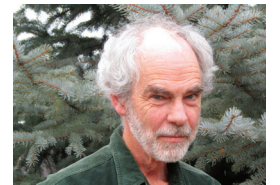
Star Coulbrooke, Poet Laureate of Logan City, Utah, and Utah State University Writing Center Director, is co-founder and coordinator of Helicon West, a bi-monthly open readings/featured readers series. Published widely in lit mags and anthologies, Star's poems are also available in chapbooks, notably *Walking the Bear*, which can be accessed through the Digital Stacks at the University of Utah Marriott Library. Her most recent poetry collection is *Thin Spines of Memory*.



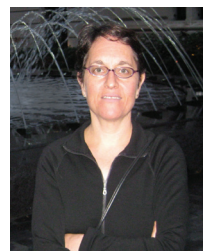
Shanan Ballam teaches creative writing at Utah State University and was named the 2014 Lecturer of the Year for the College of Humanities and Social Sciences. Her poetry has appeared or is forthcoming in several literary journals, most recently in *DIAGRAM* and *Tar River Poetry*. She is the author of the chapbook *The Red Riding Hood Papers* (Finishing Line 2010) and the full-length poetry collection *Pretty Marrow* (Negative Capability 2013). A semi-finalist for the Brittingham and Pollak Poetry Prizes, the May Swenson Award, the Philip Levine Prize in Poetry, and the Louise Bogan Award, in 2012 *Pretty Marrow* received first place in the Utah Division of Arts and Museum's Original Writing Contest, judged by Sue Walker, former Poet Laureate of Alabama. In 2013, Shanan was appointed to the Utah Arts Council Board of Directors where she served a four-year term.



Brock Dethier retired from USU last June after 43 years teaching writing and writing teachers. He has published five books for college composition teachers and students as well as two books of poems. His book, *21 Genres and How to Write Them*, compiles most of his best ideas about writing.



A native New Yorker, **Felicia Rose** works as a writer, editor and homesteader. She taught for many years at The New School before becoming a faculty development coordinator at LaGuardia Community College. She has published in *The Way to My Heart: An Anthology of Food-Related Romance*, *The Sun*, *The Change Agent*, and other anthologies and journals. When the spirit moves her, she pens essays and how-to articles for *Mother Earth News*.



Chadd VanZanten is a writer of outdoor essays and short fiction. He is author of *On Fly-Fishing the Wind River Range*, a narrative essay collection about the Wind Rivers of Wyoming, and he is author of *The Key To This Whole Entire Thing*, a collection of short fiction. His short fiction and essays have also appeared in magazines, journals, and anthologies, including *Backpacker*, *Big Sky Journal*, *Fly Culture Magazine* and the League of Utah Writers anthology *Volatile When Mixed*. When Chadd is not writing, he is fishing—the opposite is also true.



Russ Beck received the Frederick Mannford Award for creative writing from the Western Literature Association. He co-wrote the book *On Fly Fishing the Northern Rockies: Essays and Dubious Advice* which won the Silver Quill in nonfiction from The League of Utah Writers. His essays have appeared in the *Huffington Post* and *Eat Sleep Fish*. He teaches writing at Utah State University.



Anne Stark has been teaching writing and literature at Utah State University for twenty-eight years. Her fiction and non-fiction won Honorable Mention and finalist awards from *Glimmer Train*, Writers at Work, League of Utah Writers, as well as Honorable Mention in the 2015 Utah Arts and Humanities Council for her first novel, *Danger on Board*. Her short pieces are in *Wordriver*, *Pear Noir!* and *Huffington Post*. In 2014 she lived and blogged for eight months in Sevilla, Spain, with her husband. She is currently working on her second novel set in a rural Spanish-speaking town called Todos Santos.



Robb Kunz hails from Teton Valley, Idaho. After receiving his MFA in creative writing from the University of Idaho, Robb returned to his parent's farm to cut grain and hay, fix fences, and hone his skills as a small-town barista. He currently teaches writing at Utah State University. Robb enjoys television, books, seltzer water, and cross-stitch.



E. B. Wheeler is the award-winning author of six novels, including Whitney Award finalist *Born to Treason*, and two novellas, as well as several short stories, magazine articles, and scripts for educational software programs. The League of Utah Writers named her the 2016 Writer of the Year, and she has been a mentor for Pitch Wars. Her youth fiction is represented by Abigail Samoun of Red Fox Literary. In addition to writing, she teaches history at USU.



Amanda Luzzader is the award-winning author of dozens of short stories and essays. She is the author of the Among These Bones series and also the co-author of the Creep Factor series. Her work can be found in numerous collections and anthologies, from *Apocalypse Utah: A Collection of Utah Horror* to *Chicken Soup for the Soul*. Amanda writes mainly upmarket science fiction and horror, and she is a self-described 'fraidy cat.' Things she will run away from include (but are not limited to): mice, snakes, spiders, bits of string and litter that resemble spiders, most members of the insect kingdom, and (most especially) bats. Bats are the worst. But Amanda is first and primarily a mother to two energetic and intelligent sons, and this role inspires and informs her writing, which frequently involves mothers and women as main characters. As Amanda likes to say, "Moms are people, too." Amanda has worked as a technical writer and a professional editor and is currently employed as a grant writer for a Utah nonprofit organization. She is a devout cat person.



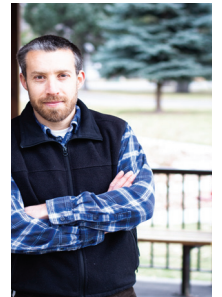
[Rachael Bush](#) published her fourth novel in 2018 with The Wild Rose Press. She writes paranormal, new adult, and contemporary romance erotica that's smoking hot and always happy ever after.



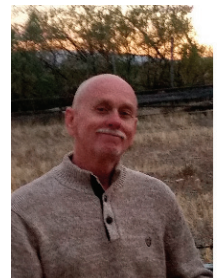
[John Engler](#) has been teaching courses in the English department at Utah State since 2003, primarily in research writing and creative nonfiction writing. Raised in small-town Wisconsin, he has graduate degrees from Utah State University (MA, American Studies) and Pacific Lutheran University (MFA, Nonfiction Writing). He volunteers with the international nonprofit, Their Story is Our Story, which aims to address the global migration crisis by gathering and sharing refugee stories. He also coaches the Sky View boys tennis team. Over the last twenty years, he and his wife have raised their six children in an 1899 Smithfield farmhouse, which they have gutted and remodeled themselves. They are now looking forward to their second grandchild.



[Ben Gunsberg](#) is an Associate Professor of English at Utah State University. He earned an M.F.A. from the University of Alabama and a Ph.D. from the University of Michigan. His poems have appeared in numerous literary magazines, including *CutBank*, *Tupelo Quarterly Review*, and *The South Carolina Review*. He is the author of two poetry collections, *Rhapsodies with Portraits* and *Welcome, Dangerous Life*.



[Jef Huntsman](#) is the award-winning author of *Heart Attack, Yak, Yak*, a humorist memoir of hospital time and recovery. He has been published in magazines and pamphlets. Jef has also received numerous awards for his short stories and poems. He has been the president of the Salt Lake Chapter and board member of the League of Utah Writers. He received the LUW's Writer of the Year award for 2017.



[Tim Keller](#) is a former president of the League of Utah Writers and is currently the president of the League's Cache Valley Chapter. The only thing he likes better than reading a good story is telling one. Tim always wanted to try his hand at writing and began work on the Great American Novel. Since then, he's branched out into short prose and essays, and even works on the novel from time to time.



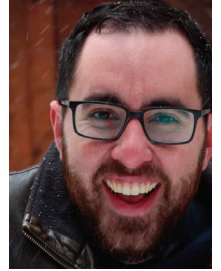
His work, "The Gift," appears most recently in the *Helicon West Anthology* and was voted the readers' choice for best non-fiction essay in the literary journal the *Provo Orem Word*. Tim's short stories and essays can also be found in the anthologies *Words to Paint With*, *In the Shimmering*, *Between Places*, *Mirrored Realities*, *At First Glance*, and *Volatile When Mixed*.

Tim Tarbet is an avid reader, writer, martial artist, and role player. He is the founder and president of the Good AF Writers, a critique group. The members of the chapter often joke that his motto is, “It’s not good unless it has a body count.” He feels this is somewhat unjustified as he has, in fact, written several pieces in which nobody dies, including the title story of the 2016 anthology, *Volatile When Mixed*.

Some of his favorite authors include Cormac McCarthy, Madeline Le’Engle, Brandon Sanderson, Robert Jordan, and Glen Cook.



Shaun Anderson is a graduate student in Utah State University’s English department. He has been published in *Mud Season Review*, the *45 Parallel Literary Magazine*, *Nebo Literary Magazine*, and *Nightlight Zine*. He received first place in creative nonfiction in the 2016 and the 2019 Utah State University creative writing contest.

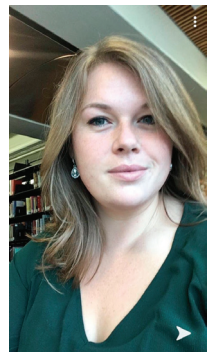


Sherrie Lynn Clarke was born and raised in northern Utah. She attended Utah State University, majoring in English with an emphasis in creative writing. After graduating, she joined the League of Utah Writers to continue her writing journey. She’s the award winning author of several short stories, some of which are published in the anthologies, *Mirrored Realities*, *Volatile When Mixed*, and *Intersections*. She now serves as the secretary of the League and spends her time working on improving her writing and mothering her three boys. If she had more free time, she would spend it knitting, watching anime, reading, traveling, cafe hopping, playing trumpet in every ensemble she could find, and otherwise making a nuisance of herself.



Jackson Bylund is an undergraduate student at Utah State University studying English, where he works at the Writing Center tutoring students on their writing and preparing rants about creative writing for presentation. He is the president of the Bull Pen, USU’s creative writing club, and vice president of the English Honor Society chapter there. His creative writing has been published in *The Dangling Modifier* and *Nightlight Zine*. He likes piña coladas and getting caught in the rain.

Stephanie Pointer is an undergraduate student at Utah State University. She is pursuing a B.A. in English, with an emphasis in literature. Stephanie works at the University’s Writing Center and is president of the English Honors Society. When she is not dedicating her time to helping students and community members improve their creative and critical work, she is writing and researching Samoan literature.



	ROOM 305	ROOM 303	ROOM 307	ROOM 309	ROOM 311
8:30-8:55	CHECK IN				
9:00-9:55	TROUBLESHOOTING/INTENSIVE CRITIQUE SESSION				
10:00-10:55	Brock Dethier Rediscovering the Joy of Writing	Rachael Bush Intimacy and Consent in Fiction	Panel Cross Pollination: Crossing Genres for Better Writing	Felicia Rose From Experience to Insight: Keys to Writing the Personal Essay Part 1	Jackson Bylund Effectively Killing Characters
11:00-11:55	Ben Gunsberg Tone and the Stakes of Engagement in Poetry	Rachael Bush Let's Talk About Sex	Brock Dethier Getting Inspiration from the Music We listen to	Felicia Rose From Experience to Insight: Keys to Writing the Personal Essay Part 2	Shaun Anderson Linear Vs. Lyric Nonfiction
12:00-12:55	LUNCH				
1:00-1:25	WELCOME! STAR COULBROOKE, ROOM 205-207				
1:30-2:25	Shanan Ballam Engaging the Reader through Sense and Senses	Emily Wheeler The Good, the Bad, and the Ugly of Commercial Novel writing	John Engler Building a Better Box: the Framing of Narrative Nonfiction	Chadd VanZanten Short FRICTION: a Survey of Exposition and Scene in Short Fiction	
2:30-3:25	Star Coulbrooke Humor in Poetry Writing: Enlightened by Wit, High Spirits, and Celebration	Panel Creating Three Dimensional Characters	Jef Huntsman, Shaun Anderson, and Sherrie Lynn Clarke Catharsis to Craft	Robb Kunz Reflection and Scene in Creative Nonfiction	Anne Stark When to choose Deep 3rd Person POV over 1st Person
3:30-4:25	Shanan Ballam Entering the Labyrinth, Emerging Transformed: Using Myth and Fairy Tale in Poetry	Panel CVCWC Writing Compelling Female Characters	Russ Beck The Notebook: Sans Ryan Gosling	Amanda Luzzader Beyond the Hero's Journey: Plotting with Emotion and Desire	Tim Tarbet The Anatomy of Violence
4:30-5:25	Chadd VanZanten Get BENT: the Art of Making Your Point in Creative Nonfiction	Anne Stark When to choose Magical realism over Speculative Fiction	Stephanie Pointer Poetry—Freedom in Form		Tim Keller Taking Humor Seriously

Green=Craft

Pink=Fiction

Turquoise=Creative Nonfiction

Yellow=Poetry