



Spring 2021 Residency @ Home

F: Fiction
NF: Nonfiction
P: Poetry
PL: Playwriting
S: Screenwriting

***All Students Must Attend At Least 10 Lectures To Earn Credit**

All Lectures Will Be Recorded

Professional Meetings For Graduates 1-4pm, unless otherwise directed

All Graduate Lectures: <https://ucr.zoom.us/j/97052954287>

Friday, June 4

4:00PM: All Student Orientation
<https://ucr.zoom.us/j/98817731021>

***All Students Are Required to Attend**

6:00pm: Karen McCullah in conversation with Elizabeth Crane
<https://ucr.zoom.us/j/8077353758>

Breaking In, Staying In: A conversation with one of Hollywood's most successful and acclaimed screenwriters.

Saturday June 5

9:00: Faculty Lecture: Bill Rabkin (S)

<https://ucr.zoom.us/j/98127957653>

Everything I Needed to Know About Learning to Write I (Re)learned Through Piano Lessons:

After more than 35 years as a professional writer, it's hard to remember what it was like to learn the craft. But thanks to an electronic keyboard, a brilliant app called Playground Sessions, and a lifelong desire to be able to pound out the opening to Backstreets, I have recently found myself in the beginning stages of learning how to create art -- and it's brought back all the lessons I had long since internalized about how to become a writer. In this decidedly non-musical lecture I will lay out the essentials of learning a craft that I've rediscovered."

9:00 Faculty Lecture: Jill Alexander Essbaum (P)

<https://ucr.zoom.us/j/92768082637>

Throwing Shades: Variables of Nuance in the Poetic Line

Gradations of meaning. Covert implications. Subtext. Degrees of perception. Connotation. Variation. Calibration. The subtleties of sense, the subtleties of sensation. A poem's every word must matter. Nuance is the *how* of that mattering.

9:00: The Tomas Rivera Guest Lecture: Roberto Lovato (NF)

<https://ucr.zoom.us/j/93285920555>

Writing Crisis: Crafting the Literature of Turbulent Times

Living in times marked by relentless and intersecting crises, the serious writer must ask, "Where is the literature that responds to this astonishing moment?" Our goal for this class is to answer the question by crafting our own, by writing crisis. This introduction to the art of writing the prose of crisis—memoir, journalism, different genres of fiction and science fiction—(and poetry if there's interest) will begin by looking at the crisis in literature that has created the vacuum that we will fill with our own work.

10:30: A Special Presentation from the Office of Diversity, Equity, and Inclusion

<https://ucr.zoom.us/j/99475811585>

Inclusive Excellence & Unconscious/Implicit Bias: Understanding the Principles & the Vocabulary

Vice Chancellor Mariam Lam will join us to talk about the climate we're living in and how best to ensure that everyone feels the support they need to thrive.

***This is a mandatory event.**

11:30: Office Hours with Guests

<https://ucr.zoom.us/j/7608340926>

1:15-4:15: Main Genre Workshops

4:30: Graduate Lecture: Amy Reardon (F)

From Jane Eyre to Bridget Jones: How to Make Your Protagonist the Hero of Her Own Life

Favorite novel protagonists stay with us, planting tiny seeds of discord. We're either mad at them for bowing to the status quo, or we're moved by the power of their agency. In this lecture, we'll study the emotional arcs that lead characters to change. We'll begin with Charlotte Brontë's great contribution to the novel form, *Jane Eyre*, then move on to examine how modern writers Madeline Miller, Lily King and Bernardine Evaristo build on Brontë's work, inventing new structures that build narrative tension toward catharsis. Finally, we'll reverse engineer the work of Laurie Halse Anderson, James Baldwin and Brandon Taylor to consider why certain plot decisions feel inevitable.

TW: Assault is a plot point on the narrative arcs of three novels discussed in this lecture, Madeline Miller's *Circe*, Laurie Halse Anderson's *Speak* and Brandon Taylor's *Real Life*.

5:15: Graduate Lecture: Monique Hart (NF)

Putting the Fun in Dysfunction: How to Mine Trauma for Laughs.

Comedy is tragedy plus time, but how to get that on the page? Memoirs don't have to be long and painful slogs through remembered trauma. We will examine the tools a writer can employ to excavate laughter from pain.

Sunday June 6

9:00 Guest Faculty Lecture: Joshua Mensch (NF/S)

<https://ucr.zoom.us/j/95028036258>

Re-Writing and Researching History

How do you take history...and make it compelling for today? And how do you do it for today's audience, who barely believes in what they can see with their own eyes? In this talk, we'll cover that big question with New York Times bestselling author Joshua Mensch, as well as go through how he researches his fascinating stories...and how he chooses between books and TV for his work.

9:00: Faculty Lecture: Rob Roberge (ALL)

<https://ucr.zoom.us/j/95942486022>

What We Wish We'd Known at the Start of Our Careers: How to Avoid the Months and/or Years of Mistakes that Could Hold you Back.

In this lecture, I'll offer a frighteningly large number of mistakes I made earlier in my career. Beyond mistakes, I'll include just simple naivete and general cluelessness (my wheelhouse). I've also crowdsourced a bit from your fine professors, some agents, and editors--all of whom were generous with revealing common and not so common mistakes born of inexperience or a lack of guidance. So,

save yourself some time and set yourself up to better succeed in your chosen field. Any genre--I will share my experiences making mistakes in every genre we cover here at UCR!

10:30: Guest Faculty Lecture: Joy Priest (P)

<https://ucr.zoom.us/j/95105427039>

The Return

There are received forms that require repetition in one iteration or other: the pantoum requires that two whole lines be repeated in a successive stanza; the villanelle requires the six end-words of the first sestet to be repeated in a varying pattern throughout the poem; the ghazal requires the word that ends the first couplet to end each successive couplet; and so forth. However, I would like to talk about how repetition occurs outside of these established forms—such that an image, a line or phrase, returns throughout a poem in a strategic way, and often as a variation. How does this strategy elevate or heighten the emotion of a poem? What does it do for a poem at all? Is it merely an aural appeal? When is it called for? How can we balance repetition and variation to great effect? What does it have to do with the world outside of the poem? We'll look at several poems and decide for ourselves.

Some poems we'll maybe look at:

“Say It, Say It Anyway You Can” by Vievee Frances

“100 Bells” by Tarfia Faizullah

“Aubade with Burning City” by Ocean Vuong

“doubt” by francine j. harris

10:30: Guest Faculty Lecture: David Harris (S)

<https://ucr.zoom.us/j/93608171631>

Who We Are And How We Write. A conversation between playwright/poet/screenwriter Dave Harris and Professor Malkin about who we are and where we've come from informs how we write, what we write... and how we “market” ourselves.

11:30: Office Hours with Guests

<https://ucr.zoom.us/j/7608340926>

1:15-4:15 Cross-Genre Workshops

4:30: Graduate Lecture: Matthew Ellis (F)

INEVITABLY FLAWED - ART IMITATING LIFE: How to employ character flaws to add depth and plot inevitability. Flaws are an inherent part of the human condition, causing drama and conflict in our everyday lives. They drive our decisions, make us complex, and, when faced honestly, can draw empathy, especially when we fail. Our fictional characters should be no different—from antagonist to protagonist. In this lecture, we will examine what the true crime genre can teach us

about digging deeper to avoid cliché and explore contemporary crime fiction for examples of how deep-seated flaws can help us create robust characters and drive plot inevitability.

5:15: Graduate Lecture: Trey Burnette (NF)

Gods and Truths: Using God When Writing Universal Stories in Nonfiction

Nonfiction writing can break the confines of a unique protagonist and world to become a universal story when using God as a literary reference. *I Know Why the Caged Bird Sings*, *On Earth We're Briefly Gorgeous*, *Twentynine Palms*, *Traveling Mercies*, and *Down and Out in Paris and London* will be discussed to understand how their authors were able to make their unique stories, with references to God, universal. Conversely, *The Executioner's Song* will be discussed to examine the differences between God and religion, truth and belief, and how religion and belief will alienate a story's protagonist and world.

Monday June 7

8:00: Jennie Dunham & Tod Goldberg (All)

<https://ucr.zoom.us/j/98241746769>

Author & Agent Breakfast

An informal conversation about how authors and agents work with each other, because it will super early for Tod but 11am for Jennie, so, you know, we really have no idea how this will go! Bring a bagel! And coffee. Lots of coffee.

9:00: Guest Faculty Lecture: Annie Connole (NF)

<https://ucr.zoom.us/j/96554260512>

THE BOOK AS ART OBJECT

Books can be more than a collection of words. They can also be art objects. In this lecture, we will discuss how images interact with prose and the aesthetics choices that go into the book design process. We will consider the use of photography + text through the critical lens of Roland Barthes, John Berger, Geoff Dyer, Susan Sontag and others. My book, *THE SPRING* will be a jumping off point for the discussion, in addition to other works.

9:00 Guest Faculty Lecture: Ivy Pochoda (F)

<https://ucr.zoom.us/j/94944537381>

Writing the Victim Forward Novel

This lecture will take you through the looking glass and ask you to consider what if crime in fiction wasn't only meant to be solved or understood. What if it was also meant to be seen from the perspective of those who experience it at its worst: victims. We'll discuss various ways to center the victim in the story and see whether that adds or distracts from the task at hand.

10:30 Faculty Lecture: John Schimmel & Joshua Malkin (S)

<https://ucr.zoom.us/j/95290615125>

Fantastic Finales. The ending of a film can serve many masters. It can resolve complex theme. It can satisfy a complex system of payoffs. And as the final words read, images seen or imagined... it can be deciding factor in "Yes" or "No." Come join Professors Schimmel and Malkin as they analyze some movie conclusions that really worked.

10:30: Guest Faculty Lecture: Luis Alfaro (PL)

<https://ucr.zoom.us/j/99154974968>

ART, ACTIVISM & CHANGE: MAKING THE CAREER THAT YOU NEED FOR YOURSELF

Playwright Luis Alfaro is presenting a short interactive talk (with slides!) designed to help you think about how you want to have impact in the field; make the work that you need to do; and create a career that allows room for your best expression. Luis Alfaro is a community-based artist that works in both major regional theatres and community-based spaces. He develops plays, audiences, and possibilities for how we can all engage in telling the stories of today.

11:30: Office Hours with Guests

<https://ucr.zoom.us/j/92491139509>

1:15-4:15: Main Genre Workshops

4:30: Graduate Lecture: Jackie DesForges (F)

Bodies of Work: The Naked Woman in Crime and Art

Traditionally, western art and crime fiction really love naked women, but not just any naked woman: she has to be more object than subject. She is present more as a body than a person. Thankfully, more and more writers and artists today are acknowledging this problem and offering new alternatives, and they aren't removing women's bodies from artwork in order to accomplish this. In fact, in this talk I will only examine crime novels that deal directly and abundantly with female bodies, naked or not. We will look at a crime novel that takes place in the art world, a novel whose characters suffer from PMDD, and a novel that challenges the role of the mother in both crime stories and visual art--all the while examining the way that visual art and crime fiction actually have way more in common than we might have realized.

5:15: Graduate Lecture: Dennis Spencer (S)

The Short: Benefits of short form narrative content for the screenwriter

Crafting the feature film or television pilot into a story that resonates with an audience is the task of all screenwriters. Countless interpretations of the narrative structures used to reach this resolve have been theorized and documented in the many texts we all use to aid us on this journey. But, what about the short film? Is feature film structure being condensed into a three-minute film? How is that possible-or is it? This lecture will focus on the structure of short form narrative content, how it relates to feature film and television structure, and how creating this content can benefit the skills and career of the aspiring screenwriter.

7pm: The Coachella Review Presents **The Student Reading!**

<https://ucr.zoom.us/j/92184274555>

Join the staff of The Coachella Review as we host our last virtual student reading/launch party of the Summer 2021 TCR issue! Swing by with dinner and drinks like you're kicking back at the R Bar, and cheer on guest readers from the new TCR issue: Alison Bullock, Maria Santa Poggi, and Krista Varela Posell. We'll also have our talented current students sharing their work in poetry, fiction, and nonfiction.

Tuesday June 8

9:00: Faculty Lecture: Sara Borjas (P)

<https://ucr.zoom.us/j/98895530497>

Beyond Witness: Participation & Accountability in Poetry through Innovative Forms

This craft lecture will offer ways for poets to move beyond the role of witness to participant. Definitions of "poetry of witness" are shifting as poets seek to defy the inherent passivity of the term "witness." Increasingly, poets are interrogating the safety afforded by privilege, time and distance, engaging legacies of trauma, including those they have inherited or been proxy to, in order to confront the past and their own participation. Sara will present ways to stretch and flex qualities of the sonnet and survey various innovative forms like graphs, parodies, mad libs, and quizzes. We will discuss how we can create innovative forms that require the reader's engagement and excavate often-invisible layers of participation, eschewing language of witness in favor of a poetics of active accountability.

9:00 Guest Faculty Lecture: Aimee Bender (F) in conversation with Mary Otis

<https://ucr.zoom.us/j/93973767447>

An in-depth conversation with Aimee about her latest book, her career, and the craft of surrealism.

10:30 Guest Faculty Lecture: James Sie (F)

<https://ucr.zoom.us/j/8077353758>

First, Do No Harm: Writing Outside Your Own Experience in YA Fiction

In publishing, especially in the YA world, there is an increasing desire for stories that reflect the identities of their author. And that's a good thing! But what happens when an author wants to write a character outside their own experience? Should they? James Sie offers a nuts-and-bolts perspective on the pitfalls and possibilities of creating characters from outside your personal sphere, based on his own journey through the publishing world after selling his YA book *All Kinds of Other*.

10:30: Guest Faculty Lecture: Mary Robertson (S) in conversation with Maggie Downs

<https://ucr.zoom.us/j/93198786919>

On the making of “Framing Britney Spears” and more!

10:30: Guest Faculty Lecture: Edgar Gomez (NF)

<https://us02web.zoom.us/j/88215893817>

How to Get Here From There.

Just a few years ago, Edgar was just like you – an MFA candidate at UCR (though on campus) – and now he's just months away from the debut of his memoir. How did he get from there to here? He'll break it down in this informative talk about writing, networking, and good old fashioned good luck.

11:30: Office Hours with Guests

<https://ucr.zoom.us/j/92491139509>

1:15-4:15: Cross-Genre Workshops

4:30: Graduate Lecture: Ioannis Argiris (F)

Unstable, Unreliable, or Unpredictable? How character mental health has shaped narrative over time.

How long have writers focused on mental health? A long time and in most all genres, whether they knew it or not, but we'll narrow in on how it's progressed over the past fifty years. So how does one craft a character's mental health? We'll focus on that too, because character mental health is a conduit to narrative, specifically: trauma origins, coping mechanisms, setting, memory, and relationship dynamics. We'll examine books like *The Talented Mr. Ripley*, *Like a Hole in the Head*, *Barbarian Days*, *Parakeet*, and *The Committed*.

5:15: Graduate Lecture: Collin Mitchell (F)

Absurdity in Fiction. Absurdity in fiction is often humorous, engaging the reader with a novel's particular worldview. Sometimes the novel's humor is satirical, with over-the-top plot and characters; sometimes the author creates a world that isn't too far off from our own. In this talk we'll look at

absurdity as a kind of exaggeration that allows the reader to leave her assumptions behind and become open to the novel's "spirit"—the will to submit. Works to be discussed include *The Sellout* by Paul Beatty, *Convenience Store Woman* by Sayaka Murata, *Big Giant Floating Head* by Christopher Boucher, and *Ride A Cockhorse* by Raymond Kennedy.

Wednesday June 9

9:00: Guest Faculty Lecture: Francesca Lia Block (F/S)

<https://ucr.zoom.us/j/96618587324>

SAVE THE...NOVEL? HOW TO STRUCTURE FICTION WITH SCREENPLAY BEATS

How do you tackle plot in your writing? How do you meet the demands of your audience and at the same time free yourself from what might otherwise feel formulaic? How do you use the alchemy of left-brain organization and right-brain intuition to create a story that is grounded but also natural and unique? More and more, novelists as well as screenwriters are applying Blake Snyder's Save the Cat screenplay beats to their work in order to create powerful plots, and there are methods to using these beats in authentic, organic ways. In this seminar, we will go over Snyder's beats, give examples of them in film (Jordan Peele's *Get Out*) and fiction (Jesmyn Ward's *Sing, Unburied, Sing*), and look at other storytelling methods from Gustav Freytag, Vladimir Propp, Joseph Campbell and Maureen Murdock. Then we will combine formal beats with intuitive imagery to create a story as a class. You will leave the seminar with the tools to structure or restructure your novel, screenplay or short story.

9:00 Guest Faculty Lecture: Lisa Quigley & Mackenzie Kiera (All)

<https://ucr.zoom.us/j/91705159385>

But I Don't Have Time: How to Create A Successful Podcast/Launch A Writing Career/And Oh Yeah Teach And Have A Life At The Same Time

The creators of *Ladies of the Fright* and the acclaimed horror authors take on the task of how, exactly, one does everything, at once.

10:30: Guest Faculty Lecture: Don Handfield (S)

<https://ucr.zoom.us/j/92478762854>

Screenwriting... the writer/producer perspective. Professor Malkin will pepper Don with questions about what he's learned most about screenwriting from being a successful producer... and the other way around.

10:30: Guest Faculty Lecture: Gracie Doyle (F/N)

<https://ucr.zoom.us/j/93384879937>

Inside Amazon Publishing

We know you have questions. Gracie has answers.

11:30: Office Hours with Guests

<https://ucr.zoom.us/j/92491139509>

1:15-4:15: Main Genre Workshops

4:30: Graduate Lecture: Rodney Schmidt (F)

An Examination on the Development of Science Fiction

For hundreds of years, Science Fiction has welcomed readers to escape the Earth and recolonize another planet. The stories take readers to the stars, where epic battles take place. At other times, readers travel deep into Morlock territory. But it's not all escapism; a good portion of Science Fiction leans towards utilizing the scientific method and creating a hypothesis about alternate uses for technology, humanity, pharmacology, and everything else. In this lecture, I'll discuss a short history of Science Fiction, the development of the genre, and how others can write their space opera or dystopian nightmare, just like Asimov, Vonnegut, and Clarke. And if there's time, we'll discuss the futurists in the genre and how you too can predict the future with your own story.

5:15: Graduate Lecture: Laurie Rockenbeck (F)

The Big Twist: Messing with Readers' Minds

What happens when authors subvert story-telling expectations with lying and manipulation through story structure? If done well, a novel becomes a best-seller or part of the literary canon. If done poorly, it languishes in obscurity or is mocked for the attempt. We'll talk about how books like *Atonement* and *Gone Girl* utilize point of view, characterization, chronology, and structure to sock readers in the gut. We'll also talk about why some other books have tried and failed to do the same thing.

Thursday June 10

9:00 Guest Faculty Lecture: Kate Maruyama (F)

<https://ucr.zoom.us/j/97211033911>

Writing the Novella

It's not a novel. It's not a short story. It's not a long short story. It's something unto itself. And there's a burgeoning marketplace for it, too. In this seminar, we'll look at how (and why) to write a novella.

9:00 Faculty Lecture: Mickey Birnbaum (PL)

<https://ucr.zoom.us/j/99959255553>

No More Geezer Theatre!

In this lecture we'll explore the work of renowned avant-garde playwright Mac Wellman as a means to learn how we can push through boundaries in our own work. Wellman's plays and critical writing will inspire playwrights to innovate with language and structure, to embrace play and nonsense in theatrical composition, and to avoid the pitfalls of what Wellman terms "geezer theatre." Playwrights will leave this lecture with new playwriting strategies and an enlarged sense of what's possible on stage.

10:30: Faculty Lecture: Stephen Graham Jones (F)

<https://ucr.zoom.us/j/94608760956>

Horror 101: Horror wants your soul, your sleep, and your waking hours too, and these are some of the ways it goes about getting them. Not a talk for the squeamish — there will be examples to watch, to listen to, from both fiction and film, and hopefully there'll be time for a little Q&A at the end.

10:30: Guest Faculty Lecture: Andrea Seigel (S)

<https://ucr.zoom.us/j/95838597759>

Writing Adaptations

Some of the most popular films and streaming shows are literary adaptations...and not just of new books. In this talk, we'll go over the nuts and bolts of how precisely to adapt a book for the screen, plus strategies for preparing yourself to take on such a project, and more!

11:30: Office Hours with Guests:

<https://ucr.zoom.us/j/92491139509>

1:00: Guest Faculty Lecture: Gabino Iglesias (All)

<https://ucr.zoom.us/j/97035198844>

Obsession, Thick Skin, and Sleep Deprivation: Valuable Tools No One Told You About. If you want to survive in this game, you need to wear a lot of different hats. So in this lecture, we'll talk about the differences between writing and publishing as well as what it's like to write, edit, and review.

1:00 Guest Faculty Lecture: Sean Berard in conversation with Joshua Malkin (S)

<https://ucr.zoom.us/j/95662517446>

The TV & Film Marketplace

2:00: Guest Faculty Lecture: Norma Barksdale & Ryan Harbage in conversation with Tod Goldberg

<https://ucr.zoom.us/j/95902800899>

The Book Marketplace

3:00: Guest Faculty Lecture: Gina Frangello (NF)

<https://ucr.zoom.us/j/96576289070>

Go Big or Go Home: Breaking Form and Taboos to Achieve Intimacy in Creative Nonfiction

So you're writing a memoir. Except that you're not going to include _____ because what if your mom reads it and cries? And you're not going to reveal that time your ex did _____, because you might really come under fire from your mutual friends. Well, and clearly you can't include that night you went out with your best friend and _____ happened, because what if someone sues you for revealing _____? And it goes without saying that you aren't going to admit that you _____ because oh my god what if your neighbors read the book and you have to face them every day when you go water the garden? Writing memoir is hard--and putting one into the world is perhaps even harder. But if there is one thing the publishing industry does not need, it's another play-it-safe, make-yourself-look-impeccable, paint-by-numbers and water-it-all-down book. When it comes to memoir, if you aren't taking risks, why do it? After all, you could dress it all up as "fiction" and publish a more no-holds-barred novel, right? But somehow, even knowing that, something about this story being yours matters to you. You know you want to tell it, but you're afraid. You're not sure what's allowed. You're not sure how far is "too far." You're not sure what to include, and what to leave on the cutting room floor. Besides, who wants to read this much about you anyway? In this interactive discussion, Gina Frangello, author of the recent memoir *Blow Your House Down: A Story of Family, Feminism, and Treason*, will walk you through the crucial ins and outs of crafting a memoir that matters, and that also leaves you in one piece after the telling. Tracing the evolution of the Creative Nonfiction genre, as well as her personal experiences, this discussion will cover the sticky debates around emotional truths vs. hard facts, legal issues, the difference between a diary and a "curated" piece of literature, drawing yourself as a complex and flawed character (and throwing the need to be well-behaved and "inspirational" out the window!), using your life as a lens for larger issues, and finally what it means to disturb the comfortable and comfort the disturbed and how your story has the power to achieve that.

4:00: Graduate Lecture: Oliver Brennan (S)

Character Introduction in Genre Film: what elevates the story?

In genre films, we might not have such high expectations for a great character. We're looking for all the other "good stuff" that makes us scream, laugh, or cringe. But in some cases, when the character is introduced well, and an emotional hook is securely anchored, a movie that's stuck in a genre box can truly transcend. In the films discussed, we'll look at character introductions that broke the proverbial mold and launched genre film onto the Oscar stage and a couple that, with the right character introduction, might have made that leap.

4:45: Graduate Lecture: Leanne Phillips (F)

Words and Music: How Writers Use Music to Add Depth, Texture, and Meaning to Fiction

Music has more in common with writing than any of the other arts. It evokes emotion and increases empathy like poetry, fiction, and creative non-fiction do. Music can be a particularly useful and versatile craft tool for a writer. In this lecture, we will take a look at novels like *Accordion Crimes*, *A*

Visit From the Goon Squad, and *Juliet, Naked*, and short stories like “Sonny’s Blues,” “Wunderkind,” and “The Royal Californian,” to examine some of the ways writers use music to take their work to another level.

Friday June 11

9:00: Guest Faculty Lecture: Julia Pistell (All)

<https://ucr.zoom.us/j/8077353758>

Improvisational Techniques for Storytelling

Find your writing flow and spontaneity by exploring the philosophies behind a totally different art form: improvisation. This lively session will explore the techniques that make improv work and invite you to steal the mindset of adaptive, accepting comedy professionals. Our goal will not be humor; rather, we will look for ways to trust ourselves, dig deep for better details, escape cliché, and follow the fun in our writing. Veteran improviser, writer, and podcast host Julia Pistell is on hand to teach you to be your own best collaborator, and to invite you to discover how inspiration comes not from pressure but from play.

9:00 Guest Faculty Lecture: Megan Fishmann (All)

<https://ucr.zoom.us/j/91441316695>

Building Your Platform

In this talk, publicity guru Megan will build her perfect debut author...showing you what you need to have from the moment your book gets purchased to the day your book comes out.

10:30 Guest Faculty Lecture: Matt Bell (F)

<https://ucr.zoom.us/j/94771846138>

The Sentence: Acoustics, Syntax, and Style

We all know great prose when we read it or when we hear it, but what is it that makes such prose "great"? In this session, we'll explore a wide-ranging survey of styles at use in contemporary fiction, paying special attention to sentence construction, syntactical possibilities, and acoustic effects. In addition to sharing tactics for writing and revising memorable and impactful sentences, we'll also improve the vocabulary we use for describing the inner workings of the sentence and its possibilities, in the hopes of leaving the session better attuned to the pleasures of the writers we read and the possibilities of our own works-in-progress.

10:30: Faculty Lecture: David Ulin

<https://ucr.zoom.us/j/93735504138>

Writing the Bad Review

Not everything is good. But how do you say that, in print, with the entire world reading along? Or just in a paper you're turning in to your professor? In this talk, we'll look at the anatomy of a bad review, how to write them, how to defend them, hopefully now to never get them...

10:30 Guest Faculty Lecture: Jasper Grey in conversation with Joshua Malkin (S)

<https://ucr.zoom.us/j/91022944112>

The Production Slate

11:30: Office Hours with Guests

<https://ucr.zoom.us/j/7608340926>

1:15-4:15 Main Genre Workshops

4:30: **The Coachella Review Needs You**

<https://ucr.zoom.us/j/94332742961>

TCR Recruitment Meeting and Lecture

Run by the students and alumni of UCRPD, The Coachella Review literary journal is looking for a few good writers, readers, and editors to join our staff. Come learn more about how we operate, what positions are open, and how we can get you free books. Our editors will also give you a look at the editorial process and discuss why we accepted (or rejected) the pieces we did for the latest journal issue and for the TCR Daily blog.

Saturday June 12

9:00: Faculty Lecture: Emily Rapp Black (NF)

<https://us02web.zoom.us/j/85447455728>

The ABCs and 123s of Creative Nonfiction: Making the Personal Matter

“The personal essay,” writes essayist Philip Lopate, “has historically sought to puncture the stiffness of formal discourse with language that is casual, everyday, demotic, direct.” It also provides a forum in which essayists can “converse with the reader because they are already having dialogues and disputes with themselves.” Today we will look at essays written out of their authors’ contradictions, dialogues, and disputes. We’ll explore strategies for integrating research into our own first-person writing, toward answering some burning questions about creative non-fiction. How do essayists use “real” experiences to make stories that move? How do they create context that matters, turn personal anecdote into universally applicable meaning and write fresh perspective into experience and topics that are age old: culture, travel, death or love? What is the best way to build context, to shape essays so that they have momentum and meaning? In other words, how do we make meaning? One of the ways in which we’ll experiment with these questions will be to have a conversation about genre, one that helps us create a working definition of creative nonfiction. What exactly do we mean by

“personal” or “topical” narratives? We’ll keep these in mind as well as other issues we’ll talk about in a minute. Where does creative nonfiction intersect with fiction and poetry? The masters import the most useful components of each form into the others: the clarity and momentum of fiction into poetry; poetry’s economy of language into fiction and nonfiction; and the perspective, restraint and applicability of creative nonfiction into all writing. We will explore the concept of “truth,” and how and whether honesty matters for essayists. Directness, irony and perspective are key, as is the ability to structure your writing so that it happens in an order that’s logical, engaging, and propulsive.

9:00: Faculty Lecture: Alex Espinoza (F)

<https://ucr.zoom.us/j/91667553244>

A Dialogue on Dialogue

Description: Dialogue in fiction isn’t just two characters “talking.” Dialogue should convey emotion, complicate plot, and play with tension. We’ll take a close look at different examples of dialogue in fiction to better help us understand how it’s more than a simple conversation in a scene between two characters, but rather an opportunity to add shade and dimension to lived experiences of the people we write about.

10:30: **FALL GRADUATES MEETING**

<https://ucr.zoom.us/j/91607566163>

All Fall Graduating Students Must Attend This Meeting

11:30: Special Graduate Lunch!

<https://ucr.zoom.us/j/92636370875>

1:15-4:15 Cross-Genre Workshops

Sunday June 13

10:00: Main Genre Workshops and/or Student Meetings

1:30: The Sad Goodbye...until October.

Guest Faculty

Luis Alfaro is an associate professor of dramatic writing at the USC School of Dramatic Arts. He has been working in theatre, performance, poetry and journalism since the early 1980s. A multi-disciplined artist, he is also a director, curator, producer, educator and community organizer. A Chicano born and raised in the Pico-Union district of downtown Los Angeles, Alfaro is the recipient of a John D. and Catherine T. MacArthur Foundation fellowship, popularly known as a “genius grant,” awarded to people who have demonstrated expertise and exceptional creativity in their respective fields. Alfaro spent over two decades in the Los Angeles poetry community, and toured North and Latin America as a Performance Artist for over 10 years. An anthology of his plays, *The Greek Plays of Luis Alfaro*, will be released in September by Methuen Drama/Bloomsbury Press, and licensed by Dramatists Play Service, Inc. He currently holds commissions with Denver Center, Geffen Playhouse, South Coast Repertory and Victory Gardens Theatre. He is currently member of the artist collective at Center Theatre Group. He is the first playwright-in-residence in the 90-year history of the Oregon Shakespeare Festival, the largest repertory company in the United States, serving for six seasons (2013-19) through the generous support of the Andrew S. Mellon Foundation. His work at OSF included curating a yearly writer’s retreat (Brown Swan Lab), yearly conference (Latino Play Project) and working as a member of the artistic staff. In 2018, he was awarded the PEN/America/Laura Pels International Foundation for Theatre Award for a Master American Dramatist; the United States Artists Fellowship, through the generous support of the Doris Duke Foundation; the Ford Foundation Art of Change Fellowship and the Annenberg Artist-in-Residence for the city of Santa Monica. He is also a Joyce Foundation Fellow. Alfaro is the only playwright to have received two Kennedy Center ‘Fund for New American Play’ awards in the same year.

Norma Barksdale joined Ecco in 2020 after working for Viking Books and Farrar, Straus and Giroux. She comes from Oxford, Mississippi, where she was a longtime bookseller at Square Books. She studied Art History and French at Davidson College in North Carolina, and her interests include Southern fiction and nonfiction, fiction-in-translation, voice-driven memoir and essays, and literary fiction. She’s been fortunate to work with award-winning authors such as Ani DiFranco, Rebecca Dinerstein Knight, Andrew Marantz, and Tom Rosenstiel.

Matt Bell’s next novel, *Appleseed*, is forthcoming from Custom House in July 2021. His craft book *Refuse to Be Done*, a guide to novel writing, rewriting, and revision, will follow in early 2022 from Soho Press. He is also 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 creative writing at Arizona State University. His novel *In the House upon the Dirt between the Lake and the Woods* was a finalist for the Young Lions Fiction Award and an Indies Choice Adult Book of the Year Honor Recipient, and

was selected as the winner of the Paula Anderson Book Award, among other honors. Both *In the House* and *Scrapper* were selected by the Library of Michigan as Michigan Notable Books.

Aimee Bender is the author of six books: *The Girl in the Flammable Skirt* (1998) which was a NY Times Notable Book, *An Invisible Sign of My Own* (2000) which was an L.A. Times pick of the year, *Willful Creatures* (2005) which was nominated by *The Believer* as one of the best books of the year, *The Particular Sadness of Lemon Cake* (2010) which won the SCIBA award for best fiction, and an Alex Award, *The Color Master*, a NY Times Notable book for 2013, and her latest novel, *The Butterfly Lampshade*, which came out in July 2020, and was longlisted for the PEN/Jean Stein Award. Her books have been translated into sixteen languages. Her short fiction has been published in *Granta*, *GQ*, *Harper's*, *Tin House*, *McSweeney's*, *The Paris Review*, and more, as well as heard on PRI's "This American Life" and "Selected Shorts". She lives in Los Angeles with her family, and teaches creative writing at USC.

Sean Berard is an agent at Grandview Talent Management.

Francesca Lia Block is the author of more than twenty-five books of fiction, non-fiction, short stories and poetry, and has written screenplay adaptations of her work. She received the Spectrum Award, the Phoenix Award, the ALA Rainbow Award and the 2005 Margaret A. Edwards Lifetime Achievement Award, as well as other citations from the American Library Association and from the *New York Times Book Review*, *School Library Journal* and *Publisher's Weekly*. Her work has been translated into Italian, French, German, Spanish, Japanese, Danish, Norwegian, Swedish, Finnish and Portuguese. Francesca has also published stories, poems, essays and interviews in *The Los Angeles Times*, *The L.A. Review of Books*, *Spin*, *Nylon*, *Black Clock*, *The Fairy Tale Review* and *Rattle* among others. In addition to writing, Francesca is a beloved and devoted teacher. She was named Writer-in-Residence at Pasadena City College in 2014 and in 2018-19 became a Visiting Assistant Professor in Creative Writing at the University of Redlands where she was a finalist for Professor of the Year award. Currently she teaches fiction at UCLA Extension, Antioch University, and privately in Los Angeles where she was born and raised. She holds an MFA from UC Riverside.

Sara Borjas is a Xicanx pocha, is from the Americas before it was stolen and its people were colonized, and is a Fresno poet. George Floyd. Delaina Ashley Yaun Gonzalez. Lorenzo Perez. Xiaojie Tan. Say their names. Joyce Echaquan. Her debut collection of poetry, *Heart Like a Window, Mouth Like a Cliff* was published by Noemi Press in 2019 and won a 2020 American Book Award. Juanito Falcon. Breonna Taylor. Daoyou Feng. Elcias Hernandez-Ortiz. Sara was named one of Poets & Writers 2019 Debut Poets, is a 2017 CantoMundo Fellow, and the recipient of the 2014 Blue Mesa Poetry Prize. Hyun Jung Grant. Ahmaud Arbery. Suncha Kim. Her work can be found in *Ploughshares*, *The Rumpus*, *Poem-a-Day* by The Academy of American Poets, *Alta* and *The Offing*, amongst others. Sandra Bland. Soon Chung Park. Yong Ae Yue. She teaches innovative undergraduates at UC Riverside, believes that all Black lives matter and will resist white supremacy until Black liberation is realized, lives in Los Angeles, and stays rooted in Fresno. Say their names.

Justice for George Floyd and the countless others. She digs oldiez, outer space, aromatics, and tiny prints is about decentering whiteness in literature, creative writing, and daily life.

Annie Connole is a writer and artist living in the Mojave Desert. She was born and raised in the rocky highlands of Helena, Montana. Annie received a BA from The New School where she studied art and philosophy and MFA in Creative Writing from University of California Riverside - Palm Desert. Her work has appeared in literary journals including *The Rumpus*. *The Spring* is her first book.

Grace Doyle is the Editorial Director of Thomas & Mercer and 47North where she's worked on numerous bestsellers, including Lee Goldberg's *True Fiction* and *Lost Hills*, Robert Dugoni's *The Eighth Sister*, as well as acclaimed series from Barry Eisler and Matthew Fitzsimmons. A native of the San Francisco Bay Area, Grace began her career at Houghton Mifflin, where her projects included the Best American Mystery Stories and Buzz Bissinger's *Three Nights in August*.

Jennie Dunham founded Dunham Literary, Inc. in 2000 after working for several years at three literary agencies. She represents literary fiction and non-fiction for adults and children. Her clients have had both critical and commercial success. Books she has represented have appeared on the New York Times Best Sellers in adult hardcover fiction, children's books, and children's book series. Her clients have won numerous awards including: New York Times Best Illustrated Book, The Schneider Family Award, Boston Globe Horn Book Honor, and Los Angeles Times Book Prize Finalist. She is a member of AAR (Association of Authors Representatives) and SCBWI.

Megan Fishmann is currently the Vice President/Associate Publisher, Director of Publicity for Catapult/Counterpoint/Soft Skull Press. She holds a MFA in fiction from UVA. Previously she has worked at both Random House and Algonquin, and has held editorial positions at VQR, Narrative, and Zoetrope. She currently lives in San Francisco with her husband and two children.

Gina Frangelo is the author of four books of fiction and the memoir *Blow Your House Down*, out now. Her novel *A Life in Men* (Algonquin, 2014) is currently under development by Netflix, produced by Charlize Theron's production company, Denver & Delilah. Her most recent novel, *Every Kind of Wanting* (Counterpoint, 2016) was included on several "best of" lists for 2016, including Chicago Magazine's and The Chicago Review of Books. She has nearly 20 years of experience as an editor, having founded both the independent press Other Voices Books, and the fiction section of the popular online literary community The Nervous Breakdown. She has also served as the Sunday editor for *The Rumpus*, and as the faculty editor for both TriQuarterly Online and The Coachella Review. Her short fiction, essays, book reviews and journalism have been published in such venues as Salon, the Los Angeles Times, Ploughshares, the Boston Globe, BuzzFeed, the Chicago Tribune, the Huffington Post, Psychology Today, and in many other magazines and anthologies. After two decades of teaching at many universities, including UIC, Northwestern's School of Continuing Studies, UCLA Extension, the University of California Riverside Palm Desert, Roosevelt University, the School of

the Art Institute of Chicago and Columbia College Chicago, Gina is excited to be a student again at the University of Illinois-Chicago's Program for Writers, where she has returned to complete the PhD she left unfinished 20 years ago.

Edgar Gomez is a Florida-born writer with roots in Nicaragua and Puerto Rico. A graduate of University of California, Riverside's MFA program, he is a recipient of the 2019 Marcia McQuern Award for nonfiction. He has written for POPSUGAR, Narratively, Longreads, Catapult, Ploughshares, The Rumpus, Lamda Literary, and elsewhere online and in print. His first book, a memoir titled High-Risk Homosexual, is forthcoming in January 2022 with Soft Skull Press. He currently lives in Queens, New York, where he is saving up for good lotion.

Jasper Grey is a Los Angeles based Manager and Producer who runs The Vendetta Group, an independent management company dedicated to championing emergent female and diverse voices in addition to an established roster of award-winning tv and film Writers and Directors. Jasper also represents production companies and financing entities that enable a holistic approach to development and production of content. With a penchant for darker themed material, Jasper is constantly on the look for tomorrow's Cronenberg, Wachowski or Tarkovski. The team Jasper has built at The Vendetta Group has more than five decades of experience developing and producing some of the world's biggest blockbusters including 300, V for Vendetta, and Safe House. The Vendetta Group also represents commercial productions companies that build branded content and animation for some of the largest companies in the world including Facebook, Johnson & Johnson, Ford and Marvel.

Don Handfield is a filmmaker, screenwriter, producer and novelist. He is the co-creator of History Channel's drama series Knightfall. He produced The Founder starring Michael Keaton and Kill The Messenger starring two-time academy award nominated actor Jeremy Renner, with whom Handfield co-founded production company The Combine. Handfield wrote and directed the Saturn Award winning film Touchback that starred Kurt Russell and Christine Lahti. Handfield also wrote the novel, which was a top seller on Amazon and received a starred review from Publisher's Weekly. He has co-written three comic series, including The Rift, published in 2017 and the upcoming series The Source and The Mall. His short film My Name Is starring French Stewart won best short at several film festivals including the top prize at the Atlanta Film Festival, qualifying it for entry into the Academy Awards. He was named one of the top new faces of independent film by Filmmaker Magazine in 2005 and has written screenplays for Warner Brothers, DreamWorks, Paramount and Lionsgate, among others.

Ryan Harbage founded The Fischer-Harbage Agency in January, 2007 and has placed books for five #1 New York Times bestselling authors. Ryan's most lauded clients include Karim Dimechkie, Jen Doll, Miranda Esmonde-White, Thomas Healy, Alicia Menendez, Melissa Harris-Perry, Janet Mock, Taylor Plimpton, Rob Roberge, Robbie Robertson, Susan Shapiro, J. Ryan Stradal, and Jackson Taylor. He represented Gérard de Villiers until the author passed away—his S.A.S. series has sold more than 120 million copies worldwide; Ryan continues to work on behalf of the estate. Previously,

Ryan was an editor at Simon & Schuster where he helped create and launch a new imprint, Simon Spotlight Entertainment (now Gallery Books). He also worked as an editor for Little, Brown & Company as well as Penguin Random House (where he edited books for Plume, Dutton, and Viking). He acquired and edited the Pulitzer Prize winning Boston Globe Spotlight Team's *Betrayal: The Crisis in the Catholic Church*, which informed the movie *Spotlight*, winner of the Academy Award for Best Picture as well as Peter Singer's New York Times bestseller *The President of Good & Evil: Questioning the Ethics of George W. Bush*. He has also worked with numerous other bestselling authors, including Michael Connelly, Matthew Diffee, John Feinstein, Malcolm Gladwell, Brad Listi, Alice Sebold and Danny Wallace. For many years, Ryan taught courses on writing book proposals and fiction at The New School University's MFA Program, Pratt, and Mediabistro. He addresses students and writers regularly at New York University's MFA program, Sarah Lawrence College's MFA program and conferences including The Colgate Writers' Conference, Miami Writers Institute, The New Orleans Writers Conference, and The Writers' League of Texas, among others. He has been quoted on writing and publishing in *The New York Times*, *The Chicago Tribune*, *The Los Angeles Times*, *The Atlanta Journal-Constitution*, *Poets & Writers*, *Publishers Weekly* and on "Good Morning America," among other outlets. Ryan is a graduate of Kalamazoo College, The Radcliffe Publishing Course and the Master of Fine Arts program in writing and literature at Bennington College. He lives with his children in Bedford-Stuyvesant, Brooklyn.

David Harris is a poet and playwright and screenwriter from West Philly. He is the Tow Playwright-in-Residence at Roundabout Theatre Company. His play *TAMBO & BONES* will be produced at Playwrights Horizons and Center Theatre Group, and his play *EXCEPTION TO THE RULE* will be produced at Roundabout whenever theatre allows. His work has been seen at Actors Theatre of Louisville Humana Festival, Roundabout Underground, Manhattan Theater Club, Center Theatre Group, The Goodman, Victory Gardens, The Kennedy Center, Oregon Shakespeare Festival, *SPACE* on Ryder Farm, The Ground Floor at Berkeley Rep, and Ojai Playwrights Conference amongst others. Honors include: the 2019 Ollie Award, The Lorraine Hansberry Award and Mark Twain Award from The Kennedy Center, The International Commendation for The Bruntwood Prize, the 2018 Venturous Fellowship from The Lark, and a Cave Canem poetry fellowship amongst others. His adapted film *Summertime* had its premiere at Sundance in 2020 and will be distributed in 2021. His first full-length collection of poetry, *Patricide*, was published in May 2019 from Button Poetry. Dave received his B.A. from Yale University and his MFA from UC San Diego.

Gabino Iglesias is a writer, professor, book reviewer, editor, and translator living in Austin, TX. He is the author of *Zero Saints* and *Coyote Songs* and the editor of *Both Sides*. His work has been translated into five languages, optioned for film, nominated to the Bram Stoker Award and the Locus Award, and won the Wonderland Book Award for Best Novel in 2019. His reviews appear regularly in places like NPR, the Los Angeles Review of Books, the San Francisco Chronicle, Vol. 1 Brooklyn, Criminal Element, Mystery Tribune, and other venues. He's been a juror for the Shirley Jackson Awards twice, the Newfound Prose Prize, the Splatterpunk Awards, and PANK Magazine's Big Book

Contest. He teaches creative writing at SNHU's online MFA program and runs a series of low-cost writing workshops.

Mackenzie Kiera is co-founder and co-host of the dark fiction podcast Ladies of the Fright, where they interview authors and review everything dark and stormy. She is the author of a novella, *ALL YOU NEED IS LOVE AND A STRONG ELECTRIC CURRENT*, from Unnerving Press, and over 30+ articles, essays, and short stories that have appeared in Gamut Magazine, The Mighty, The Nervous Breakdown, The Manifest-Station, Ink Stains Anthology Vol. IV, The Stokercon Anthology, This is Horror, and Dwarf+Giant. To make money she works for Western Governors University as professional communications faculty. In her off time, she watches slashers, runs, and plays pretend with her toddler. Find out more at mackenziekiera.contently.com.

Mariam Lam joined the UCR faculty in 2002 as a member of the Department of Comparative Literature and Languages with specialization in Southeast Asian studies, part of a Henry Luce Foundation and College of Humanities, Arts and Social Sciences initiative in Southeast Asian Studies. She is trained in comparative Asian and diasporic literatures, arts and cultures, postcolonial criticism, critical race and ethnic studies, globalization, gender and sexuality, translation, tourism, community politics, media and educational development, trauma and affect, minoritization and multiculturalism, la Francophonie, and academic disciplinarity. She was founding co-editor-in-chief of the Journal of Vietnamese Studies for the University of California Press from 2005-2016, served as Director of Graduate Studies and Admissions Advisor for both Comparative Literature and the Southeast Asian Studies Interdisciplinary Research Program, later stepping into the position of Director of the Southeast Asian Studies Program from 2011-2016. As a faculty member, Lam has served as Vice Chair of the Academic Senate (2014-2016), Chair of the Committee on Committees and systemwide UCOC member (2012-2014), CHASS Executive Committee member (2009-2011), and in many other systemwide roles. Professor Lam was president and a longtime board member of the Riverside Asian American Community Association, and has served on the boards of Thirdway Human Rights and Development, Vietnamese American Arts and Letters Association, Diasporic Vietnamese Artists Network, Global Village Foundation, and on the Grades 7-12 Vietnamese American Curriculum Project for the Orange County Asian Pacific Islander Community Association. She earned a Bachelor's degree in English, a Minor in Spanish, and Master's and Ph.D. degrees in Comparative Literature with Certificates of Emphasis in Feminist Studies and Asian American Studies from UC Irvine. In her role as the Vice Chancellor and Chief Diversity Officer, Lam advises the leadership team, including the Chancellor, on all issues related to diversity, equity and inclusion, and sets the vision and course for positioning UCR as a national leader in reimagining diversity in higher education. She heads a wide range of initiatives and committees that address DEI, partners with campus and community stakeholders to advance UCR's diversity mission, and represents UCR at the system, state and national levels.

Roberto Lovato is the author of *Unforgetting: A Memoir of Family, Migration, Gangs and Revolution in the Americas* (Harper Collins), a memoir picked by the New York Times as an

“Editor’s Choice” that the paper also hailed as “Groundbreaking... A kaleidoscopic montage that is at once a family saga, a coming-of-age story and a meditation on the vicissitudes of history, community and, most of all for [Lovato], identity.” Newsweek listed Lovato’s memoir as a “must read” 2020 book and the Los Angeles Times listed it as one of its 20 Best Books of 2020. Lovato is also an educator, journalist and writer based at The Writers Grotto in San Francisco, California. As a Co-Founder of #DignidadLiteraria, he helped build a movement advocating for equity and literary justice for the more than 60 million Latinx persons left off of bookshelves in the United States and out of the national dialogue. A recipient of a reporting grant from the Pulitzer Center, Lovato has reported on numerous issues—violence, terrorism, the drug war and the refugee crisis—from Mexico, Venezuela, El Salvador, Dominican Republic, Haiti, France and the United States, among other countries.

Kate Maruyama novel Harrowgate was published by 47North and her novella Family Solstice is out now from Omnium Gatherum. Her short work has appeared in Asimov’s, Entropy, and Arcadia among other journals and is featured in numerous anthologies including Winter Horror Days, Accolades, and the upcoming December Tales. She is a member of the SFWA and the HWA where she serves on the Diverse Works Inclusion Committee. She has been a juror for the Bram Stoker Awards and twice for the Shirley Jackson Awards. She is a book coach and instructor for LA Writing classes and is faculty for the BA program at Antioch University Los Angeles. She writes, teaches, cooks, and eats in Los Angeles where she lives with her family.

Karen McCullah has co-written the movies LEGALLY BLONDE starring Reese Witherspoon, 10 THINGS I HATE ABOUT YOU starring Julia Stiles and Heath Ledger, ELLA ENCHANTED starring Anne Hathaway, SHE’S THE MAN starring Amanda Bynes and Channing Tatum, THE HOUSE BUNNY starring Anna Farris, and THE UGLY TRUTH starring Katherine Heigl and Gerard Butler. She adapted the novel Angel Angel which became the indie dramedy CRAZY KIND OF LOVE. She also did uncredited work on GIRLS TRIP which was the highest grossing comedy of 2017. Her novel The Bachelorette Party (St. Martin’s Press) was translated into twelve languages. Upcoming projects include HOPE, a rom-com for Netflix and PARTY GIRLS, a comedy for Paramount. Karen is a graduate of James Madison University in Virginia. Before becoming a screenwriter and novelist, her careers included marketing and PR, painting furniture sold in galleries in New Mexico, travel writing, and teaching creative workshops to teen gang members. In her youth, she worked for such prestigious firms as McDonald’s, Bob’s Big Boy and The Olive Garden.

Josh Mensch is the coauthor of two bestselling and critically acclaimed books about American history: the New York Times #2 nonfiction bestseller The First Conspiracy: The Secret Plot to Kill George Washington (Flatiron Books, 2019); and the New York Times #6 nonfiction bestseller The Lincoln Conspiracy: The Secret Plot to Kill America’s 16th President—and Why it Failed (Flatiron Books, 2020). In addition to writing books, Josh has been a documentary television showrunner,

writer, director, and producer. He has created a wide variety of historical, cultural, and journalistic programming for the most prominent nonfiction networks including the History Channel, PBS, National Geographic, Discovery and others. Remarkably, two television stories that Josh wrote and directed led to the recovery of significant artifacts from American history: the iconic flag raised by firefighters at Ground Zero on 9/11 (as featured in *Lost History*, for the History Channel), and the electric guitar played by Bob Dylan when he famously “plugged in” at the Newport Folk Festival in 1965 (as featured in *History Detectives*, on PBS). Also in the realm of American history and politics, Josh has written and produced stories about subjects ranging from World War II battles, to the Hatfields & McCoys, to the early days of jazz, to the buildup to the Iraq War, to the history of superheroes. Josh’s television credits as a showrunner, writer, director, or producer include: *Superheroes Decoded* (History Channel), *Generation X* (National Geographic), *Lost History* (History Channel), *Frontline* (PBS), *History Detectives* (PBS), *Border Wars* (Nat Geo), *True Life* (MTV), and others. In the course of his projects, Josh has conducted interviews with many famous and/or fascinating figures including senators, actors, film directors, historians, political activists, fashion designers and the occasional astrophysicist. Josh grew up mostly in Buffalo, New York. He is a graduate of Princeton University and the Columbia University Graduate School of Journalism. He currently lives in Brooklyn, New York, with his filmmaker wife and their two children.

Julia Pistell is the Managing Director of Sea Tea Improv and the co-host of the podcast *Literary Disco* (along with Tod Goldberg and Rider Strong). Julia has an MFA in Creative Nonfiction from Bennington College, and has written for the radio programs *Science Friday/Science Diction*, *The Radius Project*, and *This I Believe*. Her strange and wide-ranging writing career has spanned everything from book reviews, marketing copy for LEGO, scripts for giant puppet shows, essays, fiction, and more. She is also known for hosting live events, including interviews with Judy Blume, Joan Didion, Christopher Moore, and Colm Toibin, as well as live call-in radio shows on WNPR. Julia one was one of the founding members of the award-winning Sea Tea Improv in Connecticut and has spent twelve years performing and teaching improv. She has taught comedy and communications to radio DJ's, nurses, corporate executives, fourth graders, writers, actuaries, and everyone in between.

Ivy Pochoda is the author of the critically acclaimed novels *Wonder Valley*, *Visitation Street* and *These Women*. *Wonder Valley* won the 2018 Strand Critics Award for Best Novel and was a finalist Los Angeles Times Book Prize and Le Grand Prix de Litterature Americaine, as well as being chosen as an NPR and Los Angeles Times Book of the Year. *Visitation Street* won the Prix Page America in France and was chosen as an Amazon Best Book of the Month, Amazon Best Book of 2013, and a Barnes & Noble Discover Great New Writers selection. Her books have been translated into five languages. Her writing has appeared in *The New York Times*, *The Wall Street Journal*, *The Los Angeles Times* & *The Los Angeles Review of Books*. Her first novel *The Art of Disappearing*, was published by St. Martin’s Press in 2009. She teaches creative writing at the Studio 526 Skid Row.

Joy Priest is the author of *HORSEPOWER* (Pitt Poetry Series, 2020), winner of the Donald Hall Prize for Poetry. She is the recipient of a 2021 NEA fellowship and a 2019-2020 Fine Arts Work Center fellowship, and has won the 2020 Stanley Kunitz Memorial Prize from APR, and the Gearhart Poetry Prize from *The Southeast Review*. Her poems have appeared in the Academy of American Poets' Poem-a-Day, *The Atlantic*, and *Virginia Quarterly Review*, among others. Her essays have appeared in *The Bitter Southerner*, *Poets & Writers*, ESPN, and *The Undefeated*, and her work has been anthologized in *Breakbeat Poets: New American Poetry in the Age of Hip-Hop*, *The Louisville Anthology*, *A Measure of Belonging: Writers of Color on the New American South*, and *Best New Poets 2014, 2016 and 2019*. Joy received her M.F.A. in poetry, with a certificate in Women & Gender Studies from the University of South Carolina. She is currently a doctoral student in Literature & Creative Writing at the University of Houston.

Lisa Quigley lives in New Jersey and writes spooky speculative fiction. She holds an MFA in Creative Writing from the University of California, Riverside's low-residency MFA program in Palm Desert. Her work has appeared in *Unnerving Magazine*, *Journal of Alta California*, *Automata Review*, *IDEA Fitness Journal*, and *Dwarf + Giant*. She is the co-founder and co-host of the award winning podcast *Ladies of the Fright*. *Hell's Bells* is her debut novella. Find her at <http://www.lisaquigley.net>.

Mary Robertson is an Emmy Award-winning showrunner and director. Presently she works as the showrunner of *The New York Times Presents*, the anthology documentary series from the New York Times, *Left/Right*, FX and Hulu. Her most recent effort for the series is 'Framing Britney Spears', a critically-lauded documentary that has broken ratings records around the world and touched-off a reckoning on Spears' treatment, misogyny and tabloid culture. Before her work on *The New York Times Presents* Mary helped create and executive produce *The Weekly*, whose first season garnered nine Emmy nominations and four wins. Prior to that Mary created, directed and executive produced the award-winning all-archival limited series *Tricky Dick* for CNN. *The Wall Street Journal* described *Tricky Dick* as a, "remarkably penetrating portrait of Richard Nixon" and named it to its year-end best of TV list. Before that she directed and produced the feature documentary *Trumped* which premiered at the Sundance Film Festival and premiered on Showtime. And before that Mary helped develop and executive produce the inaugural season of Showtime's doc series on the Presidential election 'The Circus: Inside the Greatest Political Show on Earth'. Season one of *The Circus* was honored with IDA, and Television Critics Association nominations and the series is now in its sixth season. Additionally Mary directed, produced and wrote five films for *Frontline* on PBS, two of which received Emmy nominations. Some of Mary's earlier credits include multiple stories produced for *This American Life*, the SXSW award-winning digital series 'She's the Ticket', the short doc 'Missed Connections' which premiered in competition at the Tribeca Film Festival before going on to play at over 20 festivals, and dozens of hours of non-fiction television for PBS, History, Discovery and AMC networks (to name a few). Mary is a member of the Writers Guild of America

and the Academy of Television Arts and Sciences. A lifelong New Yorker, she graduated from Wesleyan and today she proudly calls Brooklyn home.

Andrea Seigel is a screenwriter and author. She is the author of four novels -- *Like the Red Panda*, *To Feel Stuff*, *The Kid Table*, and *Everybody Knows Your Name* – and wrote the films *Laggies* and *Handsome*. Her latest film, *Silent Twins*, which Andrea adapted from the book of the same name, will be released soon from Focus Films.

James Sie is the author of *Still Life Las Vegas*, his debut novel, which was a Lambda Literary Award nominee for Best Gay Fiction. An award-winning playwright, he has had productions performed in Chicago, Los Angeles, New York (Lincoln Center Institute) and across the country. He has contributed essays to *The Rumpus*, *The Advocate*, *Pen America*, and *Esquire*. In addition to writing, James is also a voiceover artist for many cartoons and games, including *Jackie Chan Adventures*, *Kung Fu Panda: Legends of Awesomeness*; *Final Fantasy VII Remake*, and *Avatar: The Last Airbender*, where his excessive love of cabbages has earned him immortal fame. James now lives in Los Angeles with his husband and son.

MFA Faculty

Mickey Birnbaum's play *Big Death & Little Death* inaugurated Woolly Mammoth's new Washington D.C. theatre in 2005. It has been produced subsequently at Perishable Theatre in Providence, Rhode Island; Crowded Fire in San Francisco; the Road Theatre in Los Angeles; and the Catastrophic Theater in Houston. The play was nominated for a 2006 Helen Hayes/Charles MacArthur Award for Outstanding New Play, and was a 2006 PEN USA Literary Awards Finalist. His play *Bleed Rail* premiered at the Theatre@Boston Court in Los Angeles in 2007, and won a 2008 Garland Award for Playwriting. Mickey spent two months living in playwright William Inge's boyhood home in Independence, Kansas as the recipient of a 2006 Inge Fellowship. He has written numerous children's plays for L.A.'s celebrated non-profit organization, Virginia Avenue Project. He is a founding member of Dog Ear, a Los Angeles collective of nationally-renowned playwrights (visit www.dogear.org), as well as The Playwrights' Union, and was a member of the 2008-2009 Center Theatre Group Writer's Workshop. Over a thirty year career, Mickey has written screenplays for Universal, Paramount, Columbia/Sony, Interscope, Warner Brothers, and Leonardo di Caprio's Appian Way Productions. He collaborated with director Steven Shainberg (*Secretary*, *Fur*) on the screenplay for *The Big Shoe* and recently adapted the John Irving novel *The Fourth Hand* in collaboration with Shainberg. He wrote *The Tie that Binds* (1995), starring Keith Carradine and Darryl Hannah, for Interscope/Hollywood Pictures. Mickey received his MFA in Creative Writing and Writing for the Performing Arts from the University of Riverside, Palm Desert in 2013. He teaches screenwriting at Santa Monica College as well. Mickey plays bass accordion for the

Accordionaires, an accordion orchestra. His most recent play, *Backyard*, was a finalist for the 2015 PEN Center USA Award for Drama.

Yennie Cheung is the Executive Editor of the Coachella Review and co-author of *DTLA/37: Downtown Los Angeles in Thirty-seven Stories*. She holds an MFA in Creative Writing from UC Riverside-Palm Desert, where she currently serves as executive editor of its literary journal, *The Coachella Review*. Her writing has been published in such places as *The Los Angeles Times*, *Writers Resist*, *Angels Flight • Literary West*, *The Rattling Wall*, and *The Best Small Fictions*.

Elizabeth Crane is the author of four collections of short stories, *When the Messenger is Hot*, *All this Heavenly Glory*, *You Must Be This Happy to Enter*, and *Turf*, and the novels *The History of Great Things* and *We Only Know So Much*. Her work has been translated into several languages and has been featured in numerous publications including *Other Voices*, *Ecotone*, *Guernica*, *Catapult*, *Electric Literature*, *Coachella Review*, *Mississippi Review*, *Florida Review*, *Bat City Review*, *Hobart*, *Rookie*, *Fairy Tale Review*, *The Huffington Post*, *Eating Well*, *Chicago Magazine*, *the Chicago Reader* and *The Believer*, and anthologies including *Altared*, *The Show I'll Never Forget*, *The Best Underground Fiction*, *Who Can Save Us Now?*, *Brute Neighbors* and *Dzanc's Best of the Web*. Her stories have been featured on NPR's Selected Shorts. She is a recipient of the Chicago Public Library 21st Century Award, and her work has been adapted for the stage by Chicago's Steppenwolf Theater company. A feature film adaptation of her debut novel, *We Only Know So Much*, won Best Feature at the Big Apple Film Festival in 2018.

Alex Espinoza was born in Tijuana, Mexico to parents from the state of Michoacán and raised in suburban Los Angeles. In high school and afterwards, he worked a series of retail jobs, selling everything from eggs and milk to used appliances, custom furniture, rock T-shirts, and body jewelry. After graduating from the University of California-Riverside, he went on to earn an MFA from UC-Irvine's Program in Writing. His first novel, *Still Water Saints*, was published by Random House in 2007 and was named a Barnes and Noble Discover Great New Writers Selection. The book was released simultaneously in Spanish, under the title *Los santos de Agua Mansa, California*, translated by Lilliana Valenzuela. His second novel, *The Five Acts of Diego León*, was also published by Random House in March 2013. Alex's fiction has appeared in several anthologies and journals, including *Inlandia: A Literary Journey Through California's Inland Empire*, *The Southern California Review*, *Flaunt*, and the *Virginia Quarterly Review*. His essays have been published at Salon.com, in the *New York Times Magazine*, in *The Other Latin@: Writing Against a Singular Identity*, in *The Los Angeles Review of Books*, and as part of the historic Chicano Chapbook Series. He has also reviewed books for the *LA Times*, the *American Book Review*, the *Los Angeles Review of Books*, and NPR. His awards include a 2009 Margaret Bridgeman Fellowship in Fiction to the Bread Loaf Writers' Conference, a 2014 Fellowship in Prose from the National Endowment for the Arts, a 2014 American Book Award from the Before Columbus Foundation for *The Five Acts of Diego León*, and a 2019 Fellowship from MacDowell. His newest book is *Cruising: An Intimate History of a Radical Pastime*, which was published by The Unnamed Press in June, 2019. An active participant in Sandra

Cisneros' Macondo Workshop and the Community of Writers, Alex serves on the board of California Humanities, a statewide non-profit whose aim is "to connect Californians to ideas and one another in order to understand our shared heritage and diverse cultures, inspire civic participation, and shape our future." Alex is also deeply involved with the Puente Project, a program designed to help first-generation community college students make a successful transition to a university. A Puente student himself, he has since served as a Puente mentor and often visits Puente classes to talk with students and teachers about writing, literature, and the opportunities he gained through education. Alex is the Tomás Rivera Endowed Chair of Creative Writing at UC Riverside. He's visiting faculty for 2020.

Jill Alexander Essbaum is the author of several collections of poetry including *Heaven* (winner of the Katherine Bakeless Nason prize), *Necropolis*, *Harlot*, and most recently the single poem chapbook *The Devastation*. Her first novel, *Hausfrau*, was a *New York Times* Bestseller and has been translated into 26 languages. Her work has appeared in dozens of journals including *Poetry*, *The Christian Century*, *Image*, and *The Rumpus*, and has been included in textbooks and anthologies including *The Best American Erotic Poems* and two editions of the annual *Best American Poetry* anthology. A two-time NEA fellow, Jill's next book of poetry, *Would-Land*, will be out soon, followed by her second novel.

Tod Goldberg is the *New York Times* bestselling author of over a dozen books, including *Gangster Nation* (Counterpoint), *The House of Secrets* (Grand Central), *Gangsterland* (Counterpoint), a finalist for the Hammett Prize, *Living Dead Girl* (Soho Press), a finalist for the *Los Angeles Times* Book Prize, the popular *Burn Notice* (Penguin) series, three times a finalist for the Scribe Award, and two collections of short stories, most recently *Other Resort Cities* (Other Voices Books). His short fiction has appeared in numerous journals and anthologies, including *Black Clock*, *The Normal School*, *Post Road* and *Las Vegas Noir*, where his story "Mitzvah" was subsequently named a Distinguished Story of the Year in *Best American Mystery Stories*. His essays, journalism, and criticism appear regularly in many publications, including the *Los Angeles Times*, *USA Today*, and *the Los Angeles Review of Books* and have earned five Nevada Press Association Awards for excellence, while his essay "When They Let Them Bleed," which first appeared in *Hobart*, was most recently featured in *Best American Essays*. In addition, he is also the co-host, along with Julia Pistell & Rider Strong, of *Literary Disco*, named one of the best literary podcasts by the Washington Post, the Guardian, Good Housekeeping, and Bustle, among countless others, and, along with Maggie Downs, *Open Book*, which airs on KCOD in Palm Springs. Tod Goldberg holds an MFA in Creative Writing & Literature from Bennington College and is a Professor of Creative Writing at UC Riverside, where he founded and directs the Low Residency MFA in Creative Writing and Writing for the Performing Arts. His next book, *The Low Desert*, will be out next year, followed by *Death of a Gangster*, shortly thereafter.

Stephen Graham Jones is the author of sixteen novels, six story collections, a couple of standalone novellas, and, so far, one comic book. Most recent are *Mongrels* and *Mapping the Interior*. Up soon

are a couple of horror novels from Saga and another horror novella from Tor. Stephen's been an NEA recipient, has won the Texas Institute of Letters Award for Fiction, the Independent Publishers Award for Multicultural Fiction, a Bram Stoker Award, four This is Horror Awards, and he's been a finalist for the Shirley Jackson Award and the World Fantasy Award. He's also made Bloody Disgusting's Top Ten Horror Novels. Stephen lives in Boulder, Colorado. His next book *The Only Good Indians*, will be released this coming spring.

Joshua Malkin has written feature projects for Sony, Warner Brothers, Cross Creek Entertainment, Universal Pictures as well as for more than a dozen production companies, both big and small. These include: an adaptation of the 80s cult franchise *Beastmaster*, a supernatural thriller for Australian company See Films and a "re-boot" of the franchise *Buck Rogers In the 25th Century*. He also wrote and produced three documentaries; two about the art of puppetry, and the other about underground comics. In 2008, his screenplay *Cabin Fever 2: Spring Fever* completed production for Lionsgate. He is currently developing an animated family film for Intrigue Entertainment, a horror movie for Traveling Picture Show, and a TV series for Canadian-based Rezolution Pictures/showrunner Jonathan Glassner (*Outer Limits*, *Stargate SG-1*.) Joshua is a professor of screenwriting at the University of California Riverside, an occasional story architect for the video game industry, and the proud father of twins.

Mary Otis is the award-winning author of the short story collection *Yes, Yes, Cherries*. Her stories and essays have been published in *Best New American Voices (Harcourt)*, *Tin House*, *Los Angeles Times*, *Electric Literature*, *McSweeney's*, *Zyzzya*, *the Los Angeles Review of Books Fiction Issue*, *The New American Canon*, and in numerous other venues. Her writing has been performed by WordTheatre and recorded for Electric Literature. The New York Times has said of her work, "Sadness and humor sidle up to each other, evocative of the delicate balance of melancholy and wit found in Lorrie Moore's stories." Her writing is anthologized in *Woof: Fiction Writers on Dogs (Viking)*, *Do Me: Tales of Love and Sex (Tin House)*, and *My First Novel (Writer's Tribe Books)*. Her story "Pilgrim Girl" received an honorable mention for the Pushcart Prize, and her story "Unstruck" was a Distinguished Story of the Year in *Best American Short Stories*. Mary attended Bennington College and previously taught creative writing in the UCLA Writers' Program and served as a mentor in the Mark Program for PEN. She also teaches at the Noepe Writing Center in Martha's Vineyard. Mary is part of the core faculty of the UC Riverside Palm Desert M.F.A. in Creative Writing and Writing for the Performing Arts program.

Agam Patel is the Associate Director of both the MFA program and of the UCR Palm Desert campus and is on the board of directors of Lotus Outreach International, a 501(c)(3) non-profit organization dedicated to ensuring the education, health and safety of vulnerable women and children in the developing world. He holds an MBA in Strategic Management from Alliant International University and lives in Rancho Mirage, CA with his wife and two children.

William Rabkin has written and/or produced hundreds of hours of dramatic television. He served as show runner on the long-running Dick Van Dyke mystery series “Diagnosis Murder” and on the action-adventure spectacle “Martial Law” and is currently creating series in China and Brazil. He has also written a dozen network TV pilots. His work has twice been nominated for the Edgar Award for Best Television Episode from the Mystery Writers of America. He has written three books on writing for television, “Writing the Pilot” (2011), “Writing the Pilot: Creating the Series” (2017), and, with Lee Goldberg, “Successful Television Writing” (2003) and seven novels. He is the co-creator and co-editor of “The Dead Man,” a 28-book series of supernatural action thrillers published by Amazon’s 47 North imprint. Rabkin is part of the core faculty of UCR-Palm Desert’s M.F.A. in Creative Writing & Writing for the Performing Arts, as well as serving as an associate professor in television writing and producing for Long Island University’s TV Writers’ Studio MFA program. His latest show, DREAM RAIDER, recently debuted on HBOChina!

Rob Roberge most recent book, the memoir *Liar* (Crown, 2016) was named a Spring 2016 Barnes and Noble “Discover Great New Writers” pick. It was singled out in *The New Yorker*, who wrote, “...both the smallest and the biggest pieces of his memoir fascinate,” and was chosen as one of the best non-fiction books of 2016 by both Powell’s Bookstore and Entropy Magazine. Roberge is the author of four books of fiction, most recently the novel *The Cost of Living* (OV Books, 2013), about which Cheryl Strayed wrote “is both drop dead gorgeous and mind-bendingly smart.” He is core faculty at UC Riverside’s Palm Desert MFA in Writing Program, his short fiction and essays have been widely published and anthologized, and several of his plays have been produced in Los Angeles. As a musician, he has released two solo albums, and has played with the LA-based roots rock bands The Violet Rays and The Danbury Shakes, and he plays guitar and sings with LA’s art-punk band The Urinals. He is at work on a new novel.

John Schimmel is in the middle of an extraordinarily diverse career as a writer/producer. He’s been the President of Furthur Films and Ascendant Pictures, an executive at Douglas-Reuther Productions, Belair Entertainment, and Warner Bros, co-penned the Tony-nominated musical “Pump Boys And Dinettes,” published fiction and nonfiction, including his first book, *Screenwriting Behind Enemy Lines: Lessons from Inside the Studio Gates*. He currently works as Senior Producer (narrative content) and Head of Global Video Production for Cloud Imperium Games which is in the Guinness Book of World Records as the largest crowd funding effort in history. He recently executive produced the film *Foster Boy* with Matthew Modine and Lou Gossett Jr., written and produced by his student Jay Paul Deratany and also executive produced by Shaqueal O’Neil. John is also part of the core screenwriting faculty at the University of California at Riverside’s Low Residency MFA Program in Creative Writing and Writing for the Performing Arts, providing not just an insight into how to write screenplays, but how to write screenplays that sell.

Mark Haskell Smith is the author of six novels with one word titles including *Moist*, *Baked*, and *Blown*; and the nonfiction books *Naked at Lunch: A Reluctant Nudist's Adventures in the Clothing-*

Optional World and *Heart of Dankness: Underground Botanists, Outlaw Farmers, and the Race for the Cannabis Cup*. He has written extensively for film and television. His work has appeared in the *Los Angeles Times*, *The Independent*, *Vulture* and others.

Deanne Stillman has written several books of literary nonfiction and her plays have been produced in festivals around the country. Her latest book is *Blood Brothers* (Simon Schuster), which received a starred review in Kirkus, won the 2018 Ohioana Book Award for nonfiction, and appears on several "best of the year" lists, including two at the Millions. Her other books include *Desert Reckoning*, based on a *Rolling Stone* piece, winner of the Spur and LA Press Club awards, an Amazon editors pick, recipient of rave reviews in *Newsweek* and elsewhere, currently under option for film; *Twenty-nine Palms*, an *LA Times* bestseller and "best book of the year" praised by Hunter Thompson, and *Mustang*, an *LA Times* "best book of the year," recipient of rave reviews from the *Atlantic* to the *Economist*, now available in audio with Anjelica Huston, Frances Fisher and John Densmore. Her essays have appeared in the *NY Times*, *LA Times*, *Tin House*, *the rumpus*, *Angels Flight – Literary West*, *Salon*, *Slate*, *Orion*, *High Country News*, *the LA Review of Books* (where she is a columnist), *Literary Hub*, and elsewhere, and her work is widely anthologized. She has also written for film and television, including the groundbreaking series "Square Pegs" and "A Different World." Her play, "Reflections in a D'Back's Eye," is a finalist in the 2019 Garry Marshall Theatre New Works Festival and a semi-finalist for the 2019 Blues Ink Playwriting Award from American Blues Theater. "Star Maps" received its West Coast premiere in the Ink Fest series at the Hudson Theatre (LA) in 2016. Additionally, she was a winner of the first announced Amtrak writers residency. She's a member of the core faculty at the UCR-Palm Desert MFA Low Residency Creative Writing Program. For more, see www.deannestillman.com.

David L. Ulin is the author or editor of ten books, including *Sidewalking: Coming to Terms with Los Angeles*, shortlisted for the PEN/Diamonstein-Spielvogel Award for the Art of the Essay; *The Lost Art of Reading: Books and Resistance in a Troubled Time*; and *Writing Los Angeles: A Literary Anthology*, which won a California Book Award. He is the recipient of a Guggenheim Foundation Fellowship, a Tom and Mary Gallagher Fellowship from Black Mountain Institute at the University of Nevada, Las Vegas, and a Lannan Foundation Residency Fellowship. The former book editor and book critic of the *Los Angeles Times*, he has written for *AGNI*, *The Atlantic Monthly*, *Black Clock*, *Columbia Journalism Review*, *Harper's*, *The Nation*, *The New York Times*, *The New Yorker*, *The Paris Review*, *Virginia Quarterly Review*, *Zyzyva*, and National Public Radio's *All Things Considered*. He is editing the Library of America's collected works of Joan Didion, the first volume of which is out now.