

# ANASTACIA RENEE TOLBERT

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## Education

University of Missouri Kansas City  
BA, English, Creative Writing

## Teaching Experience Grade K-12<sup>th</sup>

- Seattle Girls' School Performance Studies Director, Teacher 5-8<sup>th</sup> Grade (2014-present)
- Seattle Girls' School Resident Writer, (2014-Present)
- Seattle Girls' School 5<sup>th</sup> Grade Teacher (2013-2014)
- Seattle Girls' School, 8<sup>th</sup> Grade Teacher, (2009-2011)
- Seattle Girls' School, Resident Writer, 6<sup>th</sup> and 7<sup>th</sup> grade (2009-2011)
- Seattle Girls' School, 5<sup>th</sup> Grade Teacher (2008-2009)
- Richard Hugo House Youth Poetry Teacher (2007-2008)
- Writers in the Schools (WITS), Seattle Arts and Lectures, 9<sup>th</sup>, 10<sup>th</sup> and 11<sup>th</sup> grade (2007-2008)
- ACT Theater, Young Playwrights Program, Teaching Artist, (2007-2008)

## Creative Writing Workshop Facilitation

- The Project Room
- Hedgebrook Master Class
- Seattle University
- Richard Hugo House
- Chukonaut Writers Conference
- Northwest African American Museum
- Langston Hughes Performing Arts Institute
- Doe Bay
- New College of Florida
- University Missouri of Kansas City
- Kansas City Public Library
- Kansas City Young Audiences
- Kansas City Urban Academy
- Toussaint Teen Center
- East County Performing Arts Center Hip Hop Poetry Choir
- Centro De La Raza Teatro Cosmos
- YWCA Battered Women's Shelter
- Dewey Elementary
- 21<sup>st</sup> Century Youth Camp

## Selected Workshops

EM(Bodied): A Workshop With Anastacia Tolbert

Use the stories your body holds as a vehicle for creativity. Everyone welcome! Since October 2014, The Project Room has been following writer Anastacia Tolbert [in the making](#) of her upcoming One Woman show, [9 Ounces](#), which debuts at TPR in July. On Sun, March 22nd, Anastacia will offer a free cross-genre workshop that exposes aspects of her creative process. As participants, we will use both the body and the body's memory as a catalyst to generate new written material. We will examine work by contemporary writers (all of whom use the body) as a substructure for poetry, fiction and non-fiction. We will work through and in our bodies and mesh body movement, brainstorm, and memory. Lastly, there will be an opportunity to have new writing workshopped. Bring your body, memory and creativity!

### Cry Out loud

We will examine overarching themes, hybridity, historical nuances, technique, and writing with courage from Jamaica Kincaid, Zora Neale Hurston, and Edwidge Danticat. Discussion will include intersection(s) and entry points of race, culture, and sexuality and what it means when, as Audre Lorde said, “There’s always someone asking you to underline one piece of yourself—whether it’s Black, woman, mother, dyke, teacher, etc.—because that’s the piece that they need to key in to.” We’ll write pieces that demonstrate courageous hybrid writing and end with a workshop and group share out.

### Get it Straight, This is Queer Writing

In this class, we will read the works of Hilton Als, Michelle Tea, and queer contemporary poets. We will discuss, analyze, and celebrate contemporary queer writing; we will also create and workshop a first draft of a poem, short story, or editorial essay, with foundational support from our reading. We will talk about the role of queer writers in a predominately straight literary scene and bulldoze stereotypes along the way.

### Writing From the Body and Memory

Use your body and memory as the catalyst for three pieces. Through a mesh of body movement, brainstorm, and memory, we will create a new prose form as a class. Before class begins, students will submit one short memory from the body. We’ll examine work from writers such as Eve Ensler, Jericho Brown, Lucille Clifton, and others who use the body as a substructure for their writing. On the last day of class, we’ll workshop pieces anonymously. Bring your body, memory, and creativity.

### Not a brother’s keeper? How about an ally?

Do you get overwhelmed or feel helpless at the mere thought of raging against the racism machine? Do you ever feel like you want to help individuals who are systemically and subconsciously racially targeted or consistently being treated unfairly but you aren’t sure how? This is the class for you! Bring your guilt, your overwhelm, and your open mind as we successfully navigate the path to proper allyship. (workshop)

### Selected Panels

R218A. Beef Jerky, Bras, and Car Parts: What We Write About When We Write for Money (Rachel Kessler, Mathew Dickman, Jan Wallace, Ryan Boudinot and Anastacia Tolbert)

F. Scott Fitzgerald did it, Salman Rushdie did it, Don DeLillo did it – it is no surprise that many serious writers have earned their rent money by writing copy for advertisements. The poets and novelists on this panel discuss their anecdotal experiences of technical and review writing (including about lingerie, car parts, and porn)—and how the peculiarities of this work sustained, flattened, inspired, or challenged their own literary writing and sense of self. Sellouts? Or workhorses? You decide

R259. Writers Write, No Matter What: The Role of the Writing Prompt in the (Elementary to Post-Graduate) Classroom and Beyond. (Wendy Call, Stephanie Elizondo Griest, Anastacia Tolbert, Sejal Shah)

Writers of poetry, fiction, essay, and memoir will share favorite writing prompts. Each panelist—representing Cave Canem, Kundiman, or Macondo—will offer specific pedagogical strategies and learning outcomes for their writing prompts. Audience members will add a favorite writing prompt to a collective basket and later receive the entire collection via email. Panelists will begin and end this generative session with writing exercises that build upon each other and offer an extensive bibliography.

Risks and Red Lineages: Love, labor and Black Women’s Creative Collectives, National Women’s Studies Association (Natasha Marin, Bettina Judd, Ashaki Jackson, Khadija Queen and Anastacia Tolbert)

We are circle of artists and writers who are bound by love for our crafts and each other. We are single, married, with children, without children, same gender loving, heterosexual and all of the spaces in between. We operate within the academy, outside of it and sometimes dance on its iron gates. What always binds us is a commitment to creative production and a support of craft and community that affirms our existence as Black women. In addition to our work as individual artists and writers, we have worked in collaboration and support of other artists outside and within our circle. In this workshop/roundtable we will discuss what it means to be a circle of Black women artists and writers supporting each other in craft and life. We will discuss how it impacts our creative production, and how we align ourselves with feminist thought and action. Further, we will present our work and discuss the intellectual tethers that connect us in love and labor

### **Awards, Nominations, Residencies and Fellowships**

Pushcart Nomination, Duende, “Alice”	(2015)
Ragdale Fellowship	(2014)
Jack Straw Writers Program	(2014)
VONA (Voices of our Nation)	(2011)
Hedgebrook	(2010)
Edge Professional Writers (Artist Trust)	(2009)
Cave Canem Fellow	(2007-2009)
NAACP Award Nomination	(2006)
The San Diego Journalism Press Club Award	(2004)

### **Broadcasting Experience Radio and Television Appearances**

## Curriculum Vitae (updated 2015)

- KUOW, guest, WA
- Jack Straw Studios, Memoir
- KSDS, Jazz 88, On Air Radio Personality, Illfonix
- KKFI, guest host, Urban Connections
- KCUR, guest
- KPBS THE LOUNGE, CA
- KCUR/NPR 88.1 MO
- KPRS, 103.3, MO
- KKFI, 90.1, MO
- The Black Family Channel, Spoken Word Poetry, GA

## Selected Published Writing

- “Multiple Choice,” \*Bone Bouquet (2015)
- “Cold,” Blackberry Journal (2015)
- “Judy,” Blackberry Journal (2015)
- “Dear Gerald Letter,” PANK (2014)
- “Alice,” Duende, (2014)
- “No Fairytale,” Duende (2014)
- “Memoir,” Jack Straw Writers Anthology (2014)
- “Change,” Hedgebrook Blog (2014)
- “Picture This,” Dismantle Anthology (2014)
- “How to Comfort and Say Goodbye,” The Far Field (2013)
- “Conversations,” Vida, Women in Literary Arts, Herkind.org, (2013)
- “Instructions for Black Boys,” Your Hands, Your Mouth (2013)
- “Lady in the House,” Vida, Women in Literary Arts, Herkind.org, (2012)
- Women’sArts Quarterly (2012)
- “A Year of Wishful Thinking,” Specter Magazine (2012)
- “Houses on the Block,” Crab Creek Review (2012)
- “Longstanding,” Everyday Other Things (2012)
- Tuesday Poet, The BlackBottom, (2012)
- “Shapezoids,” The Poetry Breakfast (2012)
- “Change,” Hedgebrook Blog (2011)
- “First Aid Kit,” Saltwater Quarterly (2011)
- Women Writers in Bloom Magazine (2011)
- “Rewind,” River Poets Journal (2010)
- Reverie Journal (2010)
- “August” Midnight Tea Exhibition Book (2009)
- Little Red Studio Poetry Anthology (2009)
- “Strangers Neighbors and Places: The People Poems Excerpt, The Drunken Boat (2009)
- “Jesus Lives in China,” Cave Canem Anthology XII (2009)
- “The People Poems Excerpt,” Torch Magazine, (2009)
- “Mbembe” Alehouse Journal, (2008)
- “Red Benediction,” Women. Period, Spinksters Press, (2008)
- “A,B,C,Drunk,” Number One Magazine, (2007)
- “Hottentots, Hotties & History,” Clamor Magazine, (2006)
- “Check the Rhyme,” An Anthology of Female Poets & Emcees, (2006) (Nominated for the 2007 NAACP Award.)

- “Hair,” Hair Piecez, The Anthology, (2006)
- I Woke Up and Put My Crown On: 76 Voices of African American Women
- “Moon Mama’s,” Essence Magazine, (2005)
- “Breast...and the People Who Love Them,” San Diego City Beat Magazine (March 2004)
- "War Torn, The Children of Vietnam Vets are Still Living With the Scars," San Diego City Beat Magazine (February 2004)
- “Griot Coast to Coast,” Poetix.com, (April 2003)
- “Javier,” Album Review, The Source Magazine, (October 2003): 176.
- “Good Works and Bean Pies,” Africana.com, (July, 2002)
- “Get Yo’ Mojo Workin,” The Pitch Weekly Newspaper, (July 2000): 23.
- “A Mother of a March,” The Pitch Weekly Newspaper, (May 2000): 25

### **Books, Plays, Documentaries and Recordings**

- 26, Dancing Girl Press (2015)
- GOTBREAST? Documentary, writer, director, co-producer, (2007)
  - Langston Hughes African American Film Festival (2008)
  - Elliott Bay Bookstore (2008)
  - YMCA (2008)
  - Hedgebrook (2008)
  - Kansas City Film Festival, (2007)
- Not My Size, play, writer, producer and director, (2006)
- The Awakening, various artist, spoken word CD, (2005)
- Unspoken, spoken word CD, (2005)
- Baring My Soul, Sisterlocs Press (2002)

### **Interactive Multidisciplinary Art Installations and Exhibitions**

Northwest African American Museum (2015)

The Fabric of Our Lives is an interactive, interdisciplinary, interrogation of history. It seeks to visually display the systemic baggage (dirty laundry) of slavery as it relates to the: disconnection of the body, hyper-sexualization of the body, de-sexualization of the body, forced conformity, negativity passed down through DNA, untrue stories stained on post 13th Amendment African Americans, and painfully true stories the body holds as a sacred text—soiled memory which includes and/or is inclusive of the subliminal message to be bleached. This installation explores the legalized and internalized trauma that exist as a result of our nation’s history of enslavement. We, all American citizens and residents, consciously and subconsciously inflict this abuse on ourselves as well as each other through words and deeds. As a result, our collective transition to freedom is a continuous struggle. This year marks 150 years since the 13th amendment formally abolished slavery in the United States (December 6, 1865); yet, slavery still affects attitudes about race, gender, and sex that penetrate all parts of American society. One hundred and fifty years later, how does the legacy of slavery affect our present, our memories, and our bodies—all of our bodies?

CORE Gallery (2014)

Embody-ment: Black and White photographs and text questioning the realms of commercialized body acceptance and systemic, subliminal legacy of body hatred vs. the empowerment and positive acceptance of queer women of color body figures (all sizes and all shapes).

Elliott Bay Bookstore (2013)

Luna: Abstract art and text as a visual blog representation for personal experiences in Japan.

### **Selected Features and Performances**

- Margin Shift, WA
- Hugo Literary Series, Laugh After Death, WA
- Seattle University
- La Lanta Fine Art Gallery, Bangkok Thailand
- University Bookstore, WA
- Chuckanut Writers Conference, WA
- Seattle Public Library (PechaKucha) WA
- Antioch College, WA
- Folk Life, WA
- Jack Straw Studios, WA
- Twilight Gallery, WA
- The Midnight Channel, WA
- Cheap Wine & Poetry, WA
- Hedgebrook, Town Hall, WA
- Seattle Slam, WA
- Small Press Fair, WA
- Da'Daedal, WA
- Seattle Lit Crawl, WA
- Greenwood Lit Crawl, WA
- Breadline, Vermillion Gallery, WA
- DOE Bay, WA
- P.L.O.P. Theater, WA
- Richard Hugo House, WA
- Hedgebrook, WA
- Elliot Bay. Book Store, WA
- Seattle Arts Museum (SAM), WA
- ArtXchange, WA
- Miko Kuro's Midnight Tea, Vancouver BC
- New School College, FL
- Oliver Gallery, FL
- AWP Conference, Cave Canem Reading, CO
- Greenlake Library, WA
- Book Worm Exchange, WA
- ARISE Celebration, WA
- Bar Natasha, Words of Love, MO
- The Writers Place, MO
- Kabals, MO

## Curriculum Vitae (updated 2015)

- The Plaza Library, MO
- The Hang Out, MO
- The Blue Room, MO
- The GEM Theater, MO
- University of Missouri Kansas City, MO
- Southwest Missouri State University, MO
- Lincoln University, MO
- Classic Cup Café, African American Film Society, MO
- Copley Symphony Hall, CA
- San Diego State University, CA
- San Diego City College, CA
- California School of Law, CA
- University of Southern California, CA
- East County Performance Arts Center, CA
- Sixth and Penn Theater, CA
- Hoover High School, CA
- Dewey Elementary School, CA
- Canes, CA
- The Juke Joint Café, Incidence in the Life of a Free Girl, CA
- Malcolm X Library, Expressions Unlimited, CA
- Kedans, CA
- R Spot Book and Barber, CA
- Candella's, CA
- Gallery 504, CA
- Dizzy's, CA
- Clair De Lunes, CA