

# BEFORE WE GET STARTED

Remember to register your  
attendance and  
complete session evaluations.

Session numbers  
are in the program.



Scan Me



# BEFORE WE GET STARTED

Remember to register your  
attendance and  
complete session evaluations.



Session numbers  
are in the program.  
This session is 302.



**9:00 a.m. - 10:30 a.m.**

**Session 302**

\*\*\* QR Codes are posted in each room and throughout the building for sign-in on your device.

# **Prose and Poetry: Let's Start at the Very Beginning**

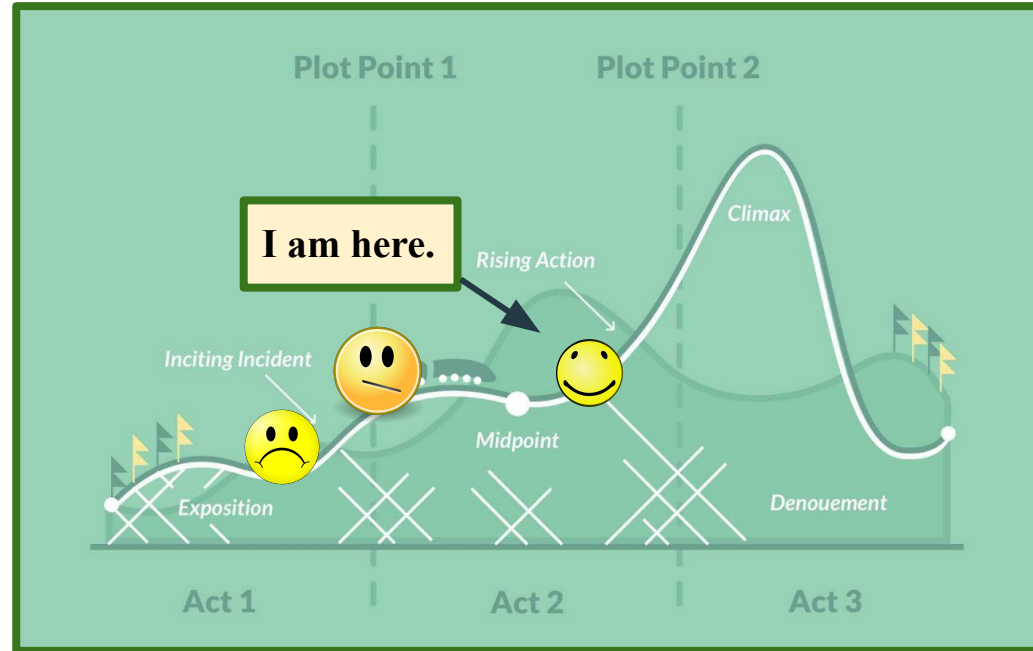
For novice competitors, starting at the very beginning is a very good place to start if you're new to oral performance in high school.

*Includes student demonstration ~*

Emily King, Liberty Hill High School  
ROOM UTC 2.112A

# Personal Parallel Plot Structure

**23 District Champions**  
**13 Region Champions**  
**9 State Champions**  
**\* 3 time Team**  
**Runners Up**  
**State UIL Meet**



**I am starting the second year at LHHS, and  
it's still overwhelming!**



## A look back at the State UIL Speech and Debate Championships

2009 - Silver Medalist - Wade King (prose)  
2010 - Fourth Finalist - Kassidy Gandy (prose)  
2011 - Fifth Finalist - Drew Dunn (poetry)  
2012 - Bronze Medalist - Jessica Polson (poetry)  
2012 - State Qualifier - Collin Evans (prose)  
2012 - State Qualifier - Drew Dunn (poetry)  
2013 - Silver Medalist - Jessica Polson (poetry)  
2014 - Silver Medalist - Jade Pool (poetry)  
2014 - **Gold** Medalist - Drew Dunn (poetry)  
2014 - State Alternate - Reis Smith (prose)  
2015 - Silver Medalist - Wyatt King (poetry)  
2015 - **Gold** Medalist - Jade Pool (poetry)  
2015 - State Alternate - Reis Smith (prose)

2016 - Bronze Medalist - Abby Nichols (poetry)  
2016 - **Gold** Medalist - Reis Smith (poetry)  
2016 - **Gold** Medalist - Wyatt King (prose)  
2017 - **Gold** Medalist - Reis Smith (poetry)  
2017 - **Gold** Medalist - Wyatt King (prose)  
2018 - State Alternate - Peyton Hastings (poetry)  
2018 - Fifth Finalist - Abby Nichols (poetry)  
2018 - **Gold** Medalist - Wyatt King (prose)  
2019 - State Qualifier - Jonna Pool (prose)  
2020 - Covid Reset - DNC  
2021 - State Alternate - Watson Evans (poetry)  
2021 - Fifth Finalist - Karolynn Torrez (poetry)  
2021 - Bronze Medalist - Lexie Lee (prose)  
2021 - **Gold** Medalist - Jonna Pool (prose)  
2022 - State Alternate - Jonna Pool (prose)  
2022 - Fourth Finalist - Hunter Russell (prose)  
2022 - Silver Medalist - Watson Evans (poetry)  
2022 - **Gold** Medalist - Karolynn Torrez (poetry)  
2023 - State Alternate - Sahasra Gollapudi (poetry)

1) Speech and debate events are business contests -  
*dress like it!*



## What to Wear?



Pearls or nothing at all!



Nothing but pearls...



## 2021 Prose Champion



## 2021 Prose Bronze Medalist

Dress as though  
you are  
interviewing for a  
six figure  
business position.  
Stop it with the  
prom hair and  
nails.



**Converse Judson**

## 2) Constructing the Black Book

No page slicks.

Cut 6 x 8 construction paper in black.

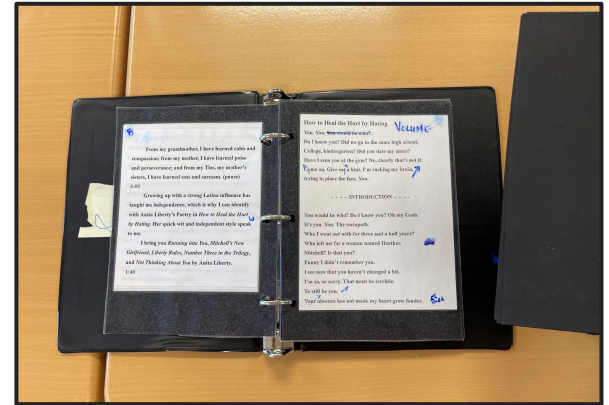
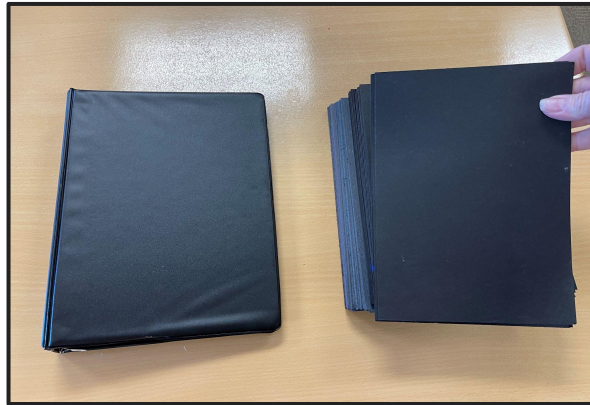
Laminate those pages.

Practice.

[Interp Books](#)

[Xyron Laminator](#)

<https://www.pbminc.com/laminate-film>



**900 School EZ Laminator**  
**Two Sided Laminate 9" x 60'**  
**145612                      \$25.99**





# 3) Bookwork

- Judges should not “see” the black book. Judges should see the performance.
- No page slicks. Cut 6 x 8 construction paper in black. Laminate those pages.
- Learn to turn pages without looking: with your eyes shut. Don’t watch page turns.
- Place a piece of paper on the inside of the front cover. Make sure the coach cannot see it.
- Opening the book should be natural, not fancy.
- Use one holder hand, typically left, and one working hand, typically right.
- Turn pages by the bottom right corner.
- Keep book in a V and “heart high”

**(This is new for me because we’ve always been centered.)**

- Avoid “Lazy L” positioning. Read your manuscript even though you have it memorized.
- It’s okay to occasionally use the book, but in general it’s not a prop.
- Practice. Practice. Practice. Clean. Clean. Clean.

There are practices where I have said, “book, book, Book, BOOK, **BOOK,**” while my speaker is trying desperately to perform.



#### 4) Documentation Forms Guide Construction

**There are two categories for  
poetry competition.**

**Category  
A**

**Category  
B**

Poetry Documentation Forms

#### 4) Documentation Forms Guide Construction

**There are two categories for  
prose competition.**

**Category  
A**

**Category  
B**

Prose Documentation Forms

## Recognizing Joy: Focusing on the Little Things

### ***5) Restrictions are a thing - know them!***

#### **Poetry Category A Restrictions**

**Material chosen for use in Category A of Poetry Interpretation shall meet the following restrictions:**

- (A) One to six poems may be used.
- (B) If performing a single selection, the poem shall be published, printed material; internet material shall be poetry published concurrently in hard copy.
- (C) If multiple poems are used, one poem may be unpublished.
- (D) Selections from plays or screenplays, movies, and monologues shall not be used.
- (E) Song lyrics published as music only and not as poetry may be used, but their use shall be limited to transitions between the poems.**
- (F) No contestant shall use the same poet in more than one category in the contest.
- (G) No contestant shall use selections from the same literary work more than one year at UIL State Meet.
- (H) Selections shall be read in the English translation; however, incidental use of foreign language words and phrases in any selection may be used as in the original.

**Poetry Categories A and B**

## Category A: Recognizing Joy Focusing on the Little Things

**The goal of this category is to recognize joy in even the simplest of things.**

In this category, the contestant may read one single poem, an excerpt of a poem or poems, or may create a program containing no more than six literary works of poetry. If a program is used, one poem from an unpublished source is allowed to be included in the program. The majority of the performance must be *published* poetry. The intent of this category is not to encourage an entirely originally-authored program.

For Category A, co-authored and anonymous works are permissible. The poet(s) used in this category shall not be used in Category B of poetry. When using copyrighted material each member school is responsible for obtaining permission from the publisher for their participant to use the material. UIL assumes no responsibilities for copyright permission to perform material.

Unless published as poetry, song lyrics may be used only as transitions between poems. Although these shall not count as poems in the six allowed in this category, lyrics used as transitions should not be excessive, with the focus placed on the poetry itself. If transitions are sung, the singing should be limited in scope. The introduction and/or transitions shall include all titles and poets read and should connect the literature to the goal of the category. If the program is woven, it shall be stated in the introduction, and the different poems should be distinguishable through interpretation. **If song lyrics are used as transitions between poems, it shall be stated in the introduction.**

## Inspiring Change: Striving for a Better Tomorrow

### *5) Restrictions are a thing - know them!*

#### **Poetry Category B Restrictions**

- (A) Two to six selections of poetry may be used.
- (B) All poetry may be published, printed material, internet material or transcribed material but must be poetry.
- (C) No contestant shall use the same poets in more than one category in the contest.
- (D) Selections from plays or screenplays, movies, and monologues shall not be used.
- (E) Song lyrics published as music only and not as poetry may be used, but their use shall be limited to transitions between the poems.**
- (F) Anonymous works may be used.
- (G) No contestant shall use selections from the same literary work more than one year at UIL State Meet.
- (H) Selections shall be read in the English translation; however, incidental use of foreign language words and phrases in any selection may be used as in the original.

[Poetry Categories A and B](#)

## **Category B: Inspiring Change: Striving for a Better Tomorrow**

**The goal of this category is to celebrate positive change over time. Students will explore developments that enhance our world.** In this category, the contestant shall read a minimum of two selections. The contestant shall create a program containing no fewer than two poetry selections and no more than six. Students should consider using poetry that spans different time periods. Students may use poems from one or more poets.

Poetry Category B may include traditional and contemporary poetry and novels-in-verse. Co-authored and anonymous works are permissible. The poet(s) used in this category shall not be used in Category A of Poetry.

When using copyrighted material, each member school is responsible for obtaining permission from the publisher for their participant to use the material. UIL assumes no responsibilities for copyright permission to perform material.

**Songs lyrics published as music only and not as poetry may be used but only as transitions between the poems. Although these shall not count as poems in the six allowed in this category, lyrics used as transitions should not be excessive, with the focus placed on the poetry itself. If transitions are sung, the singing should be limited in scope.**

The introduction and/or transitions shall include all titles and poets read and should connect the poetry to the goal of the category. If the program is woven, it shall be stated in the introduction, and the different poems should be distinguishable through interpretation. If song lyrics are used as transitions between poems, it shall be stated in the introduction.

## Recognizing Joy: Focusing on the Little Things

### *5) Restrictions are a thing - know them!*

#### **Prose Category A Restrictions**

- (A) One to four selections of prose may be used.
- (B) If performing a single selection, the prose shall be published, printed material; internet material shall be prose published concurrently in hard copy.
- (C) If multiple prose selections are used, one prose selection may be unpublished.
- (D) Selections from plays, screenplays, movies, and monologues shall not be used.
- (E) Speeches shall not be used in this category.
- (F) No contestant shall use the same writer in more than one category in the contest.
- (G) No contestant shall use selections from the same literary work more than one year at UIL State Meet.
- (H) Selections shall be read in the English translation; however, incidental use of foreign language words and phrases in any selection may be used as in the original.

**Prose Category Restrictions**

## Prose Category A

### Recognizing Joy: Focusing on the Little Things

**The goal of this category is to recognize joy in even the simplest of things.**

In this category, the contestant may read a single literary work of prose, an excerpt of a work of prose or may create a program containing no more than four literary works of prose. If a program is used, one prose selection from an unpublished source is allowed in the program. The majority of the performance must be *published* prose. The intent of this category is not to encourage an entirely originally-authored program.

The performance may be fiction or nonfiction. Examples may include, *but are not limited to* oral histories, testimonies, interviews, and letters. For Category A, co-authored and anonymous works of prose are permissible. The author(s) used in this category shall not be used in Category B of prose.

When using copyrighted material, each member school is responsible for obtaining permission from the publisher for their participant to use the material. UIL assumes no responsibilities for copyright permission to perform material.

The introduction and/or transitions shall include all titles and authors read and should connect the literature to the goal of the category. If the program is woven, it shall be stated in the introduction, and the different literary works should be distinguishable through interpretation.



## Inspiring Change: Striving for a Better Tomorrow

### *5) Restrictions are a thing - know them!*

#### **Prose Category B Restrictions**

- (A) Two to four selections of prose may be used.
- (B) All selections may be published, printed material, internet material or transcribed material but must be prose.
- (C) No contestant shall use the same author in more than one category in the contest.
- (D) Selections from plays, screenplays, movies, and monologues shall not be used.
- (E) Anonymous works may be used.
- (F) No contestant shall use selections from the same literary work more than one year at UIL State Meet.
- (G) Selections shall be read in the English translation; however, incidental use of foreign language words and phrases in any selection may be used as in the original.

**Prose Category Restrictions**

## Prose Category B

### Inspiring Change: Striving for a Better Tomorrow

**The goal of this category is to celebrate positive change over time. Students will explore developments that enhance our world.**

In this category, the contestant shall read a minimum of two selections. The contestant shall create a program containing no fewer than two prose selections and no more than four selections. Students should consider using prose that spans different time periods. **Students may use prose selections from one or more authors.** Prose Category B includes fiction, nonfiction, news sources, speeches, essays, letters and diaries. Co-authored and anonymous works of prose are permissible. The author(s) used in this category shall not be used in Category A of prose.

When using copyrighted material, each member school is responsible for obtaining permission from the publisher for their participant to use the material. UIL assumes no responsibilities for copyright permission to perform material.

The introduction and/or transitions shall include all titles and authors read and should connect the prose to the goal of the category. If the program is woven, the contestant shall state it in the introduction, and the different prose works should be distinguishable through interpretation.

## 6) Meaningful Introductions

Peggy Sue Gerron was a teenager in Lubbock, Texas with Buddy Holly when his hit song, “Peggy Sue,” made her an iconic part of Rock ‘n Roll history. And it was through her tireless efforts the Buddy Holly Museum was founded, drawing thousands from around the world to Lubbock.

Not only did Buddy Holly create a template for change and engage in musical experiments, but posthumously, he inspired musicians to create better tomorrows for rock and roll. Who knows what else his template will produce. His legacy lives.

I bring you *Whatever Happened to Peggy Sue?* by Peggy Sue Gerron and Glenda Cameron, and *The Day the Music Died* by Alexandra Pollard.

### INTRO

In the award-winning memoir, *Burn Down the Ground*, the author looks back on an unconventional life as the child of deaf parents.

As the lifelong friend of a deaf woman, I can relate to the story of Kambri Crews and her challenges with her father. This semester I continue my sign language education which will enhance years of communication with my friend.

*Burn Down the Ground* by Kambri Crews

### INTRODUCTION

After my grandfather’s bout with cancer, I began to study the particulars of the disease thinking I might have inherited an increased risk for certain types of cancer. I’ve become increasingly aware and sensitive to those who had been diagnosed. While Pop eventually would succumb to the horrific disease, he kept a sense of humor about his fight. In fact, he was downright sarcastic about it. I get my humor and sarcasm from Pop.

Rob Ballister humorously describes his experience with cancer and the removal of his cancerous “issue” in *Cancer Hits and I Hit Back.*”

Here’s to ya, Pop!

## Intros

Before my freshman year, my lung collapsed four times and I endured four surgeries. This situation caused a great deal of disappointment because I missed fun activities. Not only did I miss athletic events for months, but also summer camps that I generally attended. I went to theater camp, got the lead male role, and then had to drop out the night before the performance because my lung collapsed, again. (Pause) The constant sense of impending doom that something tragic would happen was overwhelming and it made me overly sensitive.

This is why Jack McCarthy's poem speaks to me. However, my experience has helped me become more supportive of others and to take nothing for granted. *Careful What You Ask For* by Jack McCarthy (PAUSE)

In 1883, Emma Lazarus penned the famous words emblazoned on the base of the Statue of Liberty, "Give me your tired, your poor, your huddled masses yearning to breathe free."

The immigration crisis has been a major source of interest for me, the grandson of courageous Latino immigrants. Without the bold actions of my grandparents, I would not be standing here now; I would not be an honors student, a member of the theater, or a speech and debate competitor. From crossing to citizenship, Mexican Americans strive for a better tomorrow. In my selection, I celebrate positive change over time for my people. I am descended from immigrants, and this is my home.

I bring you, *Dear America*, by Sholeh Wolpe, *Undocumented Joy* by Yosimar Reyes, *Mexicans Begin Jogging* by Gary Soto, *Self-Portrait with no Flag* by Safia Ehilló, *The New Colossus* by Emma Lazarus, and *The Pledge of Allegiance* by Francis Bellamy.

## INTRODUCTION

The music of the Andrews' Sisters has been a part of my life since my sisters and I began performing as a trio of small children. We've sung for jamborees and entertained at barn dances, or what some folks in the south call, "hootenannies." And like the Andrews' sisters, we sing vocal harmonies and tap dance.

In a unique chapter in American History, the Andrews sisters responded to the war effort in the best way they knew how: as American patriots.

My sisters and I have also attempted to preserve that patriotic spirit during Veteran's Day and Fourth of July celebrations for more than a decade, with the songs of the Andrews sisters.

I bring you a woven presentation of *The Andrews Sisters* by Arlo Nimmo, *Swing It!* by John Forza, and *Over Here Over There* by Maxene Andrews and Bill Gilbert. (pause) This is me.

# Intros

From my Nana, I've learned what a wonderful grandparent looks like. Nana has directed my efforts in baking, my relationship with my parents and siblings, and even my attempts at tooth extraction. The simplest interaction with her is delightful. She is the maker of sweet tea and sweet dreams: completely southern and gracious. She represents every little thing that is joyful about spending time with a grandparent. **6:00**

In my woven selection, we meet seven-year-old Augusten, who vividly describes his anticipation of waiting on the tooth fairy. From Possible Side Effect by Augusten Burroughs, I bring you "Pest Control."

## INTRO

As a ten-year-old, I wrote a play that was awarded a performance at the Lubbock Community Theater where I portrayed the lead character. I guess you could say that I am an award-winning playwright.

I have always enjoyed writing and performing, which is why I can identify with Tina Fey's comedic performances on Saturday Night Live. **6:00**

In my woven selection from *Bossypants*, Tina Fey who was the head writer for *Saturday Night Live* for many years - performs her most memorable character: Governor Sarah Palin of Alaska. Both Ms. Fey and I put our *Bossypants* on - one leg at a time. **5:30**

The Vietnam War had an indelible historical impact on the United States. An entire generation of Americans was captivated by the endless replaying of the war on their television screens. **6:00**

Those horrific scenes that played out in living rooms across the country could not prepare our citizens for the reality of suffering endured by our armed forces.

I have become increasingly interested in the Vietnam conflict after my uncle's tour in 1970 which brought him in contact with Agent Orange. While he was compensated by the U.S. Government, he would eventually succumb to the effects of the deadly chemical. My thematic selection follows the perspective of soldiers who survived the Vietnam Era and like my uncle, have a story. A story that affected my family while he was alive and beyond.

## 7) The Importance of a TEASER (It's an art, y'all.)

On the day it happened, I had my mind set on a cold Orange Crush. Orange Crushes were the onliest cold drinks I would touch.

When I pushed open the screen door to Nelle's Grocery 'N Rollerama there was Nelle.

I can still remember the way she looked that day, beautiful like always. She had a deep tan and pretty light brown hair that she cut very short. That hair had a mind of its own, and so did Nelle.

I sat on the edge of my seat. My heart beating fast in anticipation. I was seventeen and attending my first rock 'n roll show.

My friends from Lubbock, Texas, had a hit record - a rock 'n roll hit at that!

The house lights dimmed, and a hush swept across the audience - a calm before the storm. The Master of Ceremonies appeared... "They've taken the charts by storm. All the way from Lubbock, Texas, Ladies and Gentlemen, ... *The Crickets!*"

"That'll be the Day."

**"From the beginning, we were the girls next door, the kid sisters. We were never glamorous, never great beauties, but we had a wonderful thing about us: *we were adorable.*"**

**"We wanted to please people and we wanted people to like us. We were never considered sex symbols."**

**"We had the girl-next-door image and that suited us just fine. Our mother told us, choosing her words the only way a mother can, "Girls, never let it bother you that you're not beautiful. You all have," then she'd pause, "wonderful personalities."**

## 7) The Importance of a TEASER (It's an art, y'all.)

What an exciting time to be alive!

The Democrats are in Los Angeles to choose their candidate for president, and they chose Jack, of course. It was the most triumphant time of his life ... and he wanted to see me!

I watched him give his acceptance speech, "We're standing today on the edge of a new frontier."

I said to myself, "This man has power. The power to change lives. I could be worthwhile if only he would love me."

The congregation of the First Assembly of God would be his first audience. He loved the choir and - *he* - could carry a tune.

As a child of the South, he was steeped in gospel music, and he loved the four-part harmony style sung by gospel quartets. They weren't afraid to move with the music.

His 1967 album, *How Great Thou Art*, reveals his lifelong passion for gospel music and reflects the influence of this music on his career.

*HOW GREAT THOU ART*

**Most of the boys in my graduating class were drafted to go to Vietnam. I felt it was my duty to be at their side and serve my country.**

**I trudged through nursing school in a weary, uphill dream. At graduation, I smiled for pictures. (pause)**

**I awoke in another dream, high above an exquisite tropical landscape in a troop plane approaching Saigon. We descended from naïve purity forever.**

## 8) What in the Cat Hair are you doing with your hands?

Rule of “thumb” and arm and hand... Do only what is necessary. Be natural.  
Avoid air quotes, numbers, harsh gestures.

**This is not theater! Use an “interpretive reach” only, unless the material calls for physical movements.**

**Dad had climbed up onto the stage and was now doing his best gyrating Elvis impersonation into a microphone. Swinging his arm in wild, giant moves to strum his imaginary guitar, “**You ain’t nothing but a hound dog.**”**

Only make one big gesture. **I thought *Gee What happened?* This thing I created, this persona, this Marilyn Monroe, has somehow become a phenomenon.**

Holding the book is okay. Let your voice and facial expressions do most of the work.



## 9) Performance - POISE POISE POISE

**The PERFORMANCE begins before the actual performance and after the performance.**

- Place characters but never go profile.
- Character voices do not have to drop low for a guy or high for a girl
- Establish characters - change inflection not necessarily a lower voice.  
Your demeanor can establish the character.
- Eye contact - Start with the center judge and hold that gaze.
- Look at your book. Everyone knows you have memorized the piece.
- Learn to use silence because it is powerful (Cutting must make room.)
- Know your audience; Tremendously foul language serves no purpose...
- Clean performances win in the long run

## 10) Practice Practice Practice

- Schedule speakers for 45 minutes each week
- Specific speech issues
  - **Any, many, get, again, hard T's, the - not thee**
  - **Combinations like “is the” (slow down)**
  - **Difficult words and phrases like**
- Practice or *perfect* one page at a time
- Delivery of the INTRODUCTION is crucial
- Practice “the look” and owning the room (not smugness)
- Practice “looking” at judges
- Establish reasonable goals, *not state championships*
  - Speak with confidence
  - Clean up speech patterns
  - Use silence in everyday conversations





## 11b) Cutting Poetry

I impeccably clothed, coiffed, and caffeinated myself for your interviews: sharpening my wit into the spike that would eventually nail the decision into your brain to hire me, making you think I'm perfect for this job, that you couldn't live without me.

But like the Backstreet Boys, you  
*"Kept playing games with my heart ..."*

*I should've known from the start*

*You know you got to stop*

*(page turn)*

*Quit playin' games with my heart*

*Cristin Aptowicz wrote this poem and suggested the Backstreet Boys' song directly in the poetry.*

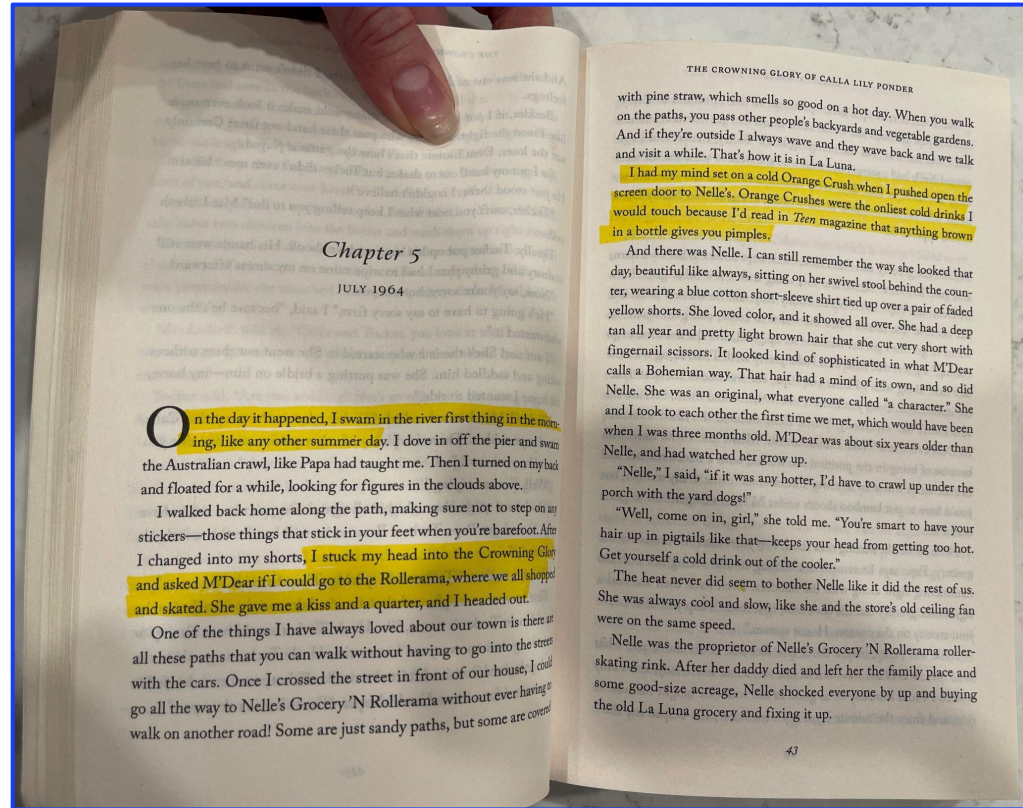
Yep, I took advantage of that and incorporated the song, "Quit Playing Games," by the Backstreet Boys, which is used at the page turn in transition.

## 12a) Cutting Prose - READ THE BOOK!

This cutting came from Chapter 5 of *The Crowning Glory of Calla Lily Ponder*.

This is what a real prose cutting looks like.

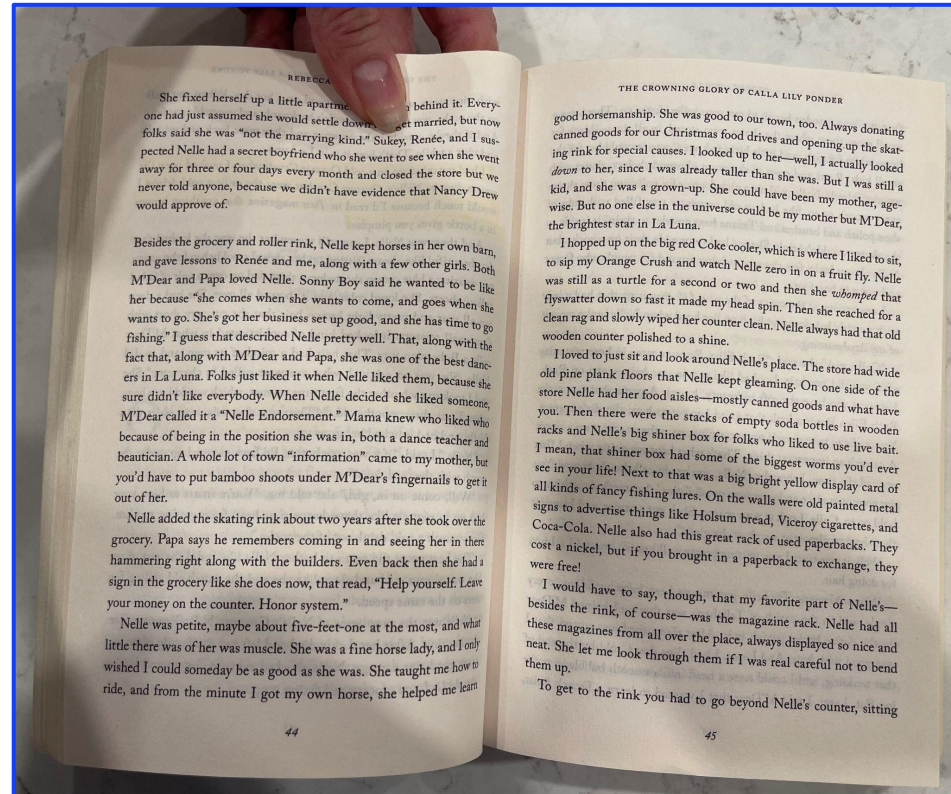
These are the first two pages of Chapter 5, 42 & 43.





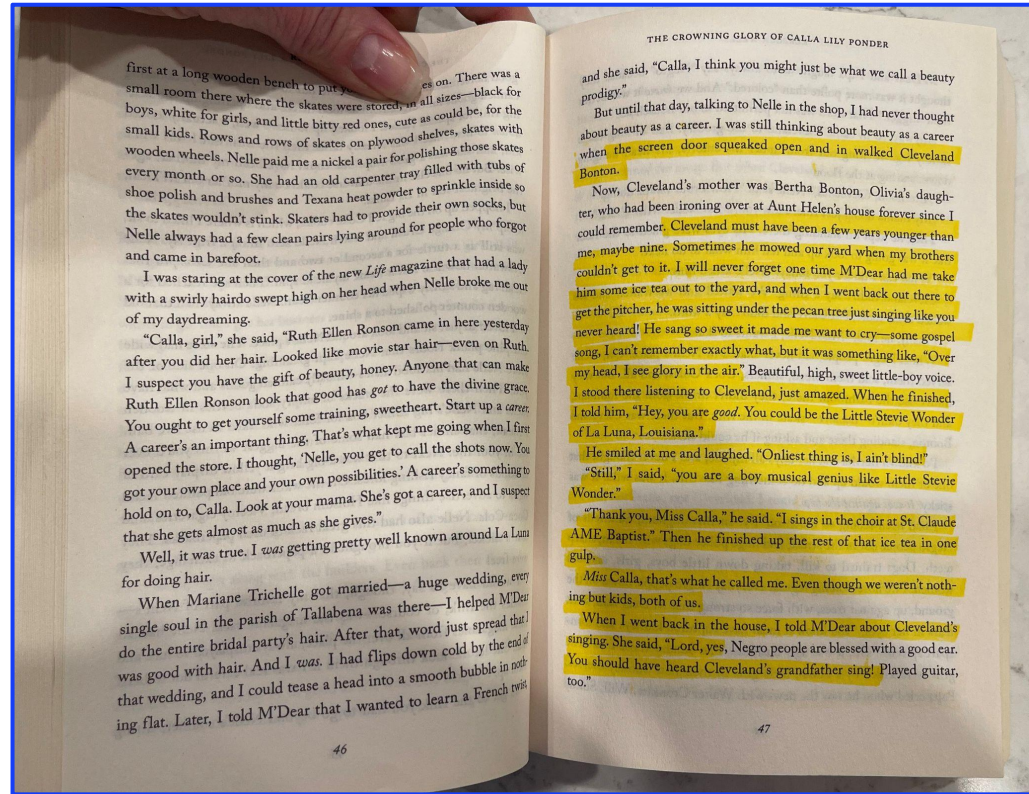
## 12b) Cutting Prose - There are no shortcuts

I found nothing that would advance the theme of Chapter 5 in the next two pages, 44 & 45.



## 12c) Cutting Prose - There are no shortcuts

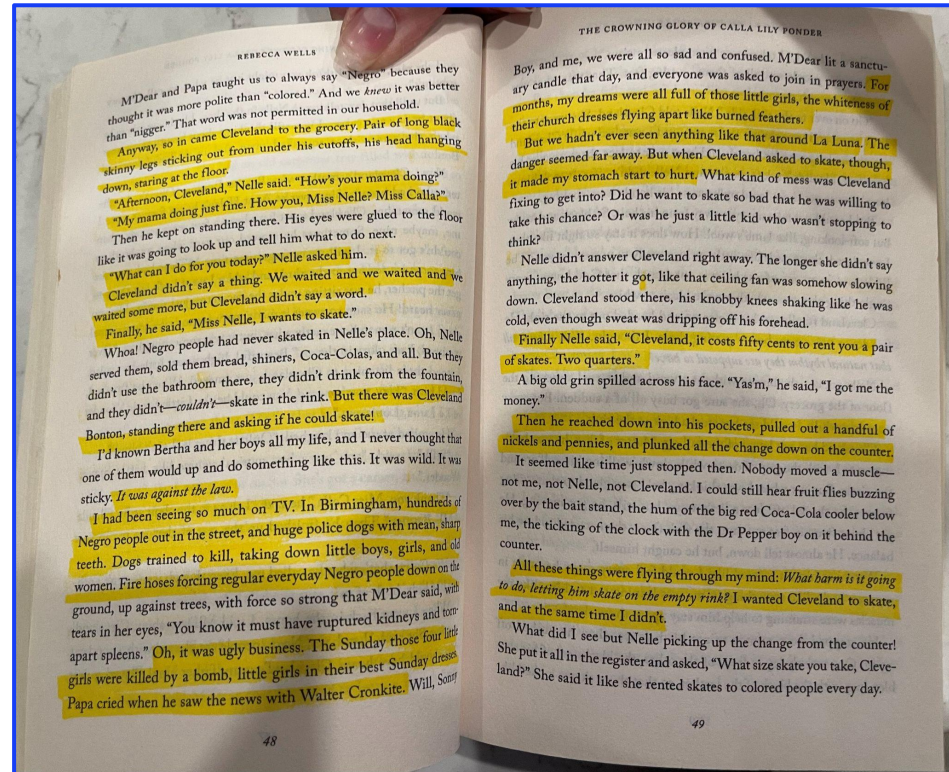
The information on page 47 developed Cleveland's character from a flat character to a lovable personality.





## 12d) Cutting Prose - There are no shortcuts

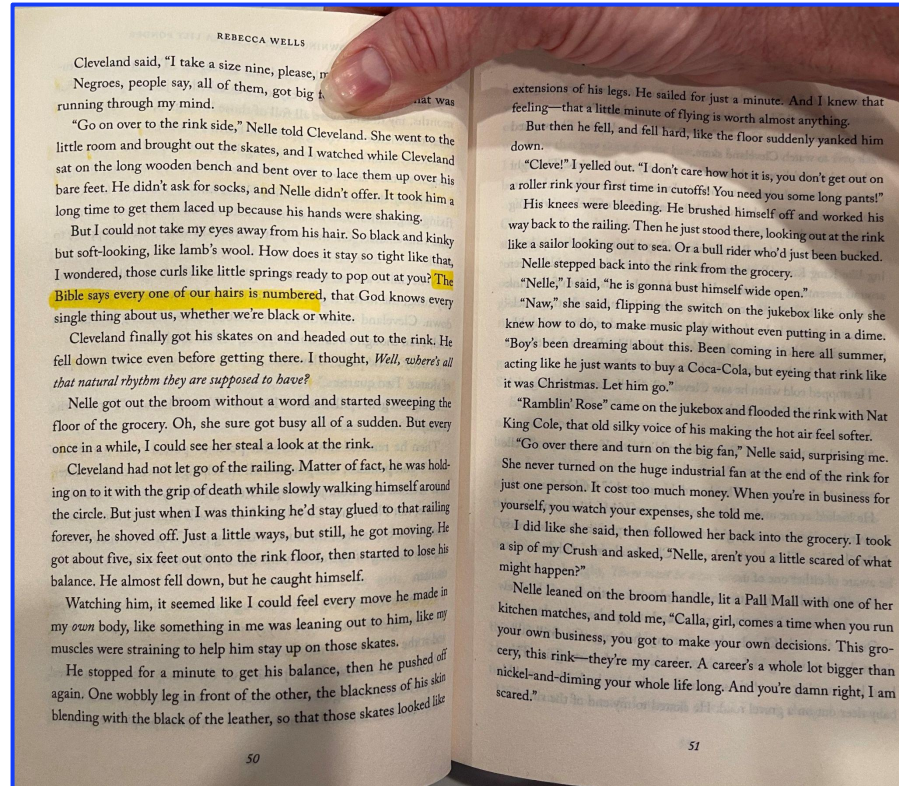
The information in pages 48 & 49 had to be cut further after timing the piece, which was difficult because the material that was cut advanced the theme.






## 12e) Cutting Prose - There are no shortcuts

Finally, page 50 offered one beautiful concluding idea for the entire piece.





**Emerson Curtis**  
**Converse: Judson High School**  
**Coached by Larry Bailey**



**Thank you so much for allowing me to present this morning!**

# Questions?

Emily King, Liberty Hill High School  
[emilytexas512@gmail.com](mailto:emilytexas512@gmail.com)

# Amazing students who brought me to Austin, Texas.

## District UIL Interpretation Champions

2009 - Wade King (prose)  
2010 - David McVey (poetry)  
2011 - Drew Dunn (poetry)  
2012 - Collin Evans (prose)  
2012 - Jessica Polson (poetry)  
2013 - Drew Dunn (prose)  
2013 - Jessica Polson (poetry)  
2014 - Reis Smith (prose)  
2014 - Drew Dunn (poetry)  
2015 - Reis Smith (prose)  
2015 - Jade Pool (poetry)  
2016 - Wyatt King (prose)  
2016 - Reis Smith (poetry)  
2017 - Jade Pool (prose)  
2017 - Reis Smith (poetry)  
2018 - Wyatt King (prose)  
2018 - Abby Nichols (poetry)  
2019 - Karli Torrez (poetry)  
2020 - COVID/DNC  
2021 - Jonna Pool (prose)  
2022 - Jonna Pool (prose)  
2022 - Karli Torrez (poetry)  
2023 - Hailey Torno (prose)

## Region UIL Interpretation Champions

2009 - Wade King (prose)  
2010 - Kassidy Gandy (prose)  
2012 - Jessica Polson (poetry)  
2012 - Collin Evans (prose)  
2013 - Jessica Polson (poetry)  
2014 - Drew Dunn (poetry)  
2016 - Wyatt King (prose)  
2016 - Reis Smith (poetry)  
2017 - Wyatt King (prose)  
2018 - Wyatt King (prose)  
2020 - COVID/DNC  
2021 - Jonna Pool (prose)  
2021 - Karli Torrez (poetry)  
2022 - Watson Evans (poetry)