

# Kristina Marie Darling

School of the Arts · Columbia University in the City of New York

Email: kristina.marie.darling@columbia.edu · Tel.: +1 636.399.7403 · <http://kristinamariedarling.com>

Literary Agents: Marilyn Allen of The Allen O'Shea Literary Agency & Mark Falkin of Falkin Literary

Booking Agent for Speaking Engagements: Jean Jay of The Ovation Agency

## SELECTED EDUCATION

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**Master of Fine Arts in Creative Writing—Nonfiction**, Columbia University, 2022

- Nonfiction Fellowship Award (\$30,000)

**Master of Fine Arts in Creative Writing—Poetry**, New York University, 2017

**Doctor of Philosophy in English Literature**, State University of New York at Buffalo, 2017

- Gender Institute Dissertation Fellowship, Presidential Fellowship, Teaching Assistantship, and Tuition Scholarship
- Dissertation Title: "An Imagist Turned Philosopher': Formal Innovation, Conscious Experience, and the Self in Modernist Women's Poetry," advised by Steve McCaffery, Ewa Ziarek, and William Solomon

**Master of Arts in American Culture Studies**, Washington University in St. Louis, 2009

- Dean's Fellowship
- Thesis Title: "H.D.'s *Helen in Egypt*: Myth, Symbol, and Subjectivity," advised by Heidi Aronson Kolk, Henry Schvey, and Erin M. Finneran

**Bachelor of Science in English**, Washington University in St. Louis, 2007

- Dean's Fellowship, David Dale Willmore Undergraduate Scholarship, Women's Club Scholarship, Wednesday Club of St. Louis Scholarship
- Graduated with honors, elected to Phi Beta Kappa, and selected to serve as Student Marshal at commencement

## CURRENT EMPLOYMENT

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**Editor-in-Chief**, Tupelo Press and *Tupelo Quarterly*, 2018 – Present

**Freelance Book Critic & Op-Ed Writer**, *The New York Times*, 2018 – Present

**Staff Writer**, *The Constant Critic* & Fence Digital, 2018 – Present

**Contributing Writer**, *Publishers Weekly*, 2017 – Present

**Staff Writer**, *The Kenyon Review Online*, 2017 – 2020

**Opinion Columnist**, *The Los Angeles Review of Books*, 2017 – 2020

## ACADEMIC POSITIONS HELD

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**Specialist**, The United States Fulbright Commission, 2019 – 2024

**Permanent Faculty**, Tupelo Press Manuscript Conference Series & Tupelo Truchas Conference Series, 2017 - Present

**Visiting Professor**, Wichita State University, Fall 2017 – Spring 2018

**Core Faculty**, University of Arkansas – Monticello M.F.A. Program, Fall 2016 – Spring 2018

## INVITED TEACHING

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**Faculty**, The Aegean Arts Circle Workshops, May 2021

**Visiting Faculty**, Calvin College, Festival of Faith & Writing, April 2021

**Visiting Faculty & Guest Editor**, The Poets & Writers Maureen Egan Writers Exchange Program

**Visiting Faculty**, Maslow Family Foundation Graduate Creative Writing Program at Wilkes University, October 2020 & January 2021

**Faculty**, The Loft Literary Center's Wordsmith Conference, October 2020

**Faculty**, The Santa Fe Workshops, August 2020

**Faculty**, The Greater Los Angeles Writers Conference, August 2020

**Faculty**, Writer's Digest University, April 2020, August 2020, & October 2020

**Faculty**, Yale Writers Workshop, June 2020

**Faculty**, The Muse & the Marketplace: GrubStreet's National Conference for Writers, April 2020

**Guest Faculty**, Centenary University, March 2020

**Guest Faculty**, Boise State University, February 2020

**Faculty**, The Fine Arts Work Center in Provincetown, January 2020 & Summer 2020

**Faculty & Featured Speaker**, Nonfiction Authors Association, January 2020

**Visiting Faculty**, Vermont College of the Fine Arts, December 2019

**Visiting Faculty**, Susquehanna University, October 2019

**Visiting Speaker**, Columbia University Undergraduate Writing Program, 2019

**Faculty**, The Leopardi Writing Conference: Writing Workshops in Italy, July 2019

**Faculty**, Idyllwild Writers Week, July 2019

**Faculty**, The Hudson-Townsend Publishing Institute, May 2019

**Faculty**, The Cambridge Writers Workshop Paris Retreat, July 2018

**Editor-in-Residence**, San Diego State University, March 2018

## BOOK PUBLICATIONS

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### POETRY COLLECTIONS

- *Angel of the North*. Cliffs of Moher: Salmon Poetry, 2023.
- *Dark Horse*. Winston-Salem: C & R Press, 2017.
- *Women and Ghosts*. BlazeVOX [books], 2015.
- *Failure Lyric*. Buffalo: BlazeVOX [books], 2015.
- *Scorched Altar: Selected Poems and Stories, 2007-2014*. Buffalo: BlazeVOX [books], 2014.
- *The Arctic Circle*. Buffalo: BlazeVOX [books], 2014.
- *Fortress*. Knoxville: Sundress Publications, 2014.
- *The Sun & the Moon*. Buffalo: BlazeVOX [books], 2014.
- *Pharmakon (A Case History)*. Buffalo: BlazeVOX [books], 2014.
- *Required*. Buffalo: BlazeVOX [books], 2014.
- *Vow*. Buffalo: BlazeVOX [books], 2013.
- *Brushes with*. Buffalo: BlazeVOX [books], 2013.
- *Correspondence*. Sacramento: Scrambler Books, 2013.
- *Palimpsest*. New York: Patasola Press, 2013.
- *Petrarchan*. Buffalo: BlazeVOX [books], 2013.
- *Melancholia (An Essay)*. Spokane: Ravenna Press, 2012.
- *The Moon & Other Inventions: Poems After Joseph Cornell*. Buffalo: BlazeVOX [books], 2012.
- *The Body is a Little Gilded Cage: A Story in Letters & Fragments*. Boston: Gold Wake Press, 2012.
- *Compendium*. New York: Cow Heavy Books, 2011. Reissued by Scrambler Books, 2013.
- *Night Songs*. Boston: Gold Wake Press, 2010. Reissued by Gold Wake Press, 2013.

### POETRY CRITICISM

- *Difficult: Essays on Contemporary Feminist Poetry*. Boston: Black Ocean, 2023.
- *Formal Innovation, Conscious Experience, and the Self in Modernist Women's Poetry*. Lanham: Rowman & Littlefield, 2022.

- *Silence in Contemporary Poetry*. Clemson: Clemson University Press, 2021. Liverpool University Press, 2021 (U.K. Edition).
- *Look to Your Left: A Feminist Poetics of Spectacle*. Akron: University of Akron Press, 2021.
- *In the Room of Persistent Sorry: Essays*. Winston-Salem: C & R Press, 2020.
- *Je Suis L'Autre: Essays and Interrogations*. Winston-Salem: C & R Press, 2017.

#### SHORT STORY COLLECTIONS

- *Frances the Mute/The Bright Continent (A Diptych)*. Buffalo: BlazeVOX [books], 2015.

#### COLLABORATIONS

- *X Marks the Dress: A Registry* (co-written with Carol Guess). New York: Persea Books, 2022. Penguin Random House Canada, 2022 (Canadian Edition).
- *Re: VERSES* (co-written with Chris Campanioni). New York: The Operating System, 2019.
- *The Ghosts of Birds* (co-written with Kristin Giordano). Georgetown: Finishing Line Press, 2017.
- *Instructions for Staging* (co-written with Carol Guess). Frankfurt: Broadstone Books, 2017.
- *Ghost / Landscape* (co-written with John Gallaher). Buffalo: BlazeVOX [books], 2016.
- *In love with the ghost* (co-written with Max Avi Kaplan). Mobile: Negative Capability Press, 2016.
- *Music for another life* (co-written with Max Avi Kaplan). Buffalo: BlazeVOX [books], 2013.

#### EDITED ANTHOLOGIES

- *Trespassing in the Archive: Poetry in Conversation with History*. Rowman & Littlefield Publishing Group, 2023.
- *The Best of Tupelo Quarterly*. North Adams: Tupelo Press, 2023.
- *Four Quartets: Poetry in the Pandemic*. Co-Editor (with Jeffrey Levine). North Adams: Tupelo Press, 2020.
- *narrative (dis)continuities: prose experiments by younger american writers*. Chicago: Moria Books, 2013.

#### CHAPBOOKS

- *errata*. Fort Collins: Mud Luscious Press, 2011.
- *Footnotes to a History of the Victorian Novel*. San Francisco: Birds of Lace Press, 2011.
- *Traveling with Virginia Woolf*. Malmo: Ungovernable Press, 2010.
- *Strange Machine*. Boston: Gold Wake Press, 2009.
- *Opera: Prose Poems*. Boston: Gold Wake Press, 2009.
- *An Abridged Version for the Modern Reader*. Boston: Gold Wake Press, 2009.
- *Night Music*. Buffalo: BlazeVOX [books], 2008.
- *House of Mirrors*. Greensboro: March Street Press, 2006.

- *Fevers and Clocks*. Greensboro: March Street Press, 2006.
- *The Traffic in Women*. Chicago: Dancing Girl Press, 2006.
- *House of Fame*. Willingboro: Maverick Duck Press, 2006.
- *Strange Gospels*. Willingboro: Maverick Duck Press, 2006.

#### COLLABORATIVE CHAPBOOKS

- *History of My Locked Wrist* (co-written with Carol Guess and Kelly Magee). Chicago: Dancing Girl Press, 2015.

*Please note: I have published over one hundred poems, essays, and stories in literary journals, which include New American Writing, Poetry International, Verse Daily, Harvard Review, The Mid-American Review, and the Academy of American Poets' website, Poets.org. Additionally, over one hundred reviews of my books have been published in such journals as The Boston Review, Ploughshares, The Iowa Review, Pleiades, and others. A complete list is available upon request.*

#### RECENT AWARDS & HONORS

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2021

- Visiting Scholar, The University of Cambridge
- Faber Andorra Residency in the Arts, Sciences and Humanities, Andorra Ministry of Culture
- Faber Residency in the Arts, Sciences and Humanities, Faber Olot Cultural Center
- Artist-in-Residence Fellowship, The Millay Colony for the Arts
- Artist-in-Residence Fellowship, Cassis A.I.R.
- Artist-in-Residence Fellowship, The Tyrone Guthrie Centre
- Artist-in-Residence Fellowship, Scuola Internazionale de Grafica Venezia
- Artist-in-Residence Fellowship, Venezia Contemporanea Association
- Artist-in-Residence Fellowship, Ancora del Chianti
- Artist-in-Residence Fellowship, Shankill Castle
- Artist-in-Residence Fellowship, The Cove Park Foundation
- Artist-in-Residence Fellowship, S.I.M./The Council of Icelandic Artists
- Artist-in-Residence Fellowship, Belgrade Studio Residency Foundation
- Artist-in-Residence Fellowship, La Macina San Cresci
- Artist-in-Residence Fellowship, Arte Studio Ginestrelle
- Artist-in-Residence Fellowship, The Westfjords Residency

## 2020

- Winner, Zachary Doss Friends in Letters Memorial Fellowship
- Visiting Artist Fellowship, The American Academy in Rome
- Artist-in-Residence Fellowship for Faculty, The Provincetown Fine Arts Work Center
- Artist-in-Residence Fellowship, Cassis A.I.R.
- Artist-in-Residence Fellowship, The Wallace Stegner House
- Artist-in-Residence Fellowship, 360 Xochi Quetzal
- Contributing Editor's Nomination, The Pushcart Prize (two nominations)

## 2019

- Visiting Artist Fellowship, The American Academy in Rome
- Faber Residency in the Arts, Sciences, and Humanities
- Artist-in-Residence Fellowship, 360 Xochi Quetzal
- Artist-in-Residence Fellowship, Can Serrat
- Artist-in-Residence Fellowship, The Chalet Châtelet International Residency Program
- Artist-in-Residence Fellowship, The Cove Park Foundation
- Artist-in-Residence Fellowship, Listhus Iceland
- Publishing Fellow, The Los Angeles Review of Books / University of Southern California Publishing Workshop
- Shortlisted, The Disquiet International Literary Prize
- Contributing Editor's Nomination, The Pushcart Prize Anthology

## 2018

- Grant Recipient, The Regional Arts Commission of St. Louis (\$560)
- Artist-in-Residence Fellowship, Cité Internationale des Arts
- Artist-in-Residence Fellowship, Fundacion Valparaiso
- Artist-in-Residence Fellowship, Gullkistan Center for Creativity
- Artist-in-Residence Fellowship, La Porte Peinte Centre Pour les Arts
- Artist-in-Residence Fellowship, The Writers Room, The Betsy Hotel – South Beach
- Shortlisted, Villa Lena Foundation Fellowship
- Nomination, The Pushcart Prize Anthology, *Bayou Magazine*

2017

- Grant Recipient, The Whiting Foundation (\$750)
- Visiting Artist Fellowship, The American Academy in Rome
- The Howard Moss Residency in Poetry, The Corporation of Yaddo
- Artist-in-Residence Fellowship, The Helene Wurlitzer Foundation of New Mexico
- Artist-in-Residence Fellowship, The Leighton Artist Colony, The Banff Center for the Arts
- Artist-in-Residence Fellowship, The Marble House Project
- Artist-in-Residence Fellowship, The Seaside Institute
- Artist-in-Residence Fellowship, The Virginia Center for the Creative Arts
- Nomination, The Harvard Society of Fellows
- Nomination, The Ted Hughes Award for New Work in Poetry<sup>16</sup>
- Grant Recipient, The Whiting Foundation (\$600)
- Grant Recipient, Robert G. and Carol L. Morris Fellowship Fund (\$400)
- The Martha Walsh Pulver Residency for a Poet, The Corporation of Yaddo
- Visiting Artist Fellowship, The American Academy in Rome
- Artist-in-Residence Fellowship, The Edward F. Albee Foundation
- Artist-in-Residence Fellowship, The Writer's Room, The Betsy Hotel — South Beach
- Artist-in-Residence Fellowship, The Hambidge Center for the Creative Arts and Sciences
- Artist-in-Residence Fellowship, The Winston C. and Surel L. Mitchell Family Foundation
- Artist-in-Residence Fellowship, The Dorland Mountain Arts Colony
- Artist-in-Residence Fellowship, The Caldera Foundation for the Arts
- Artist-in-Residence Fellowship, The Playa Foundation for the Arts
- Artist-in-Residence Fellowship, The Virginia Center for the Creative Arts
- Artist-in-Residence Fellowship, Le Moulin à Nef, V.C.C.A. France
- Winner, Dan Liberthson Prize, The Academy of American Poets
- Finalist, The Steel Toe Books Open Manuscript Competition
- Nomination, The Harvard Society of Fellows
- Nomination, The National Book Award
- Nomination, The National Book Critics Circle Award

- Nomination, The Pulitzer Prize
- Nomination, The Balakian Citation for Excellence in Reviewing, The National Book Critics Circle

2015

- Grant Recipient, The Rockefeller Archive Center (\$1,000)
- Grant Recipient, The Ora Lerman Trust (\$500)
- Grant Recipient, The Regional Arts Commission of St. Louis (\$500)
- Visiting Researcher Fellowship, The Helen R. Whiteley Center, University of Washington
- Associate Artist Fellowship and Pabst Cultural Endowment Scholarship, The Atlantic Center for the Arts
- Artist-in-Residence Fellowship, The I-Park Foundation
- Artist-in-Residence Fellowship, The Kimmel Harding Nelson Center for the Arts
- Artist-in-Residence Fellowship, The Brush Creek Foundation for the Arts
- Artist-in-Residence Fellowship, Jentel Foundation for the Arts
- Artist-in-Residence Fellowship, Willapa Bay AiR
- Artist-in-Residence Fellowship, 360 Xochi Quetzal
- Artist-in-Residence Fellowship, Soaring Gardens
- Winner, Dan Liberthson Prize, The Academy of American Poets
- Semifinalist, The Bolin Fellowship, Williams College

2014

- Visiting Artist Fellowship, The American Academy in Rome
- Artist-in-Residence Fellowship, The Ucross Foundation
- Artist-in-Residence Fellowship, The Hambidge Center for the Creative Arts and Sciences
- Artist-in-Residence Fellowship, The Ragdale Foundation
- Artist-in-Residence Fellowship, The B.A.U. Institute
- Finalist, The Olive B. O'Connor Fellowship, Colgate University
- Finalist, The Cathlamet Prize for Poetry, Ravenna Press
- Nomination, The Kingsley Tufts Award
- Nomination, The Paterson Poetry Prize
- Nomination, The Poetry Society of America's William Carlos Williams Book Award



2013

- Artist-in-Residence Fellowship, The Helene Wurlitzer Foundation of New Mexico
- Artist-in-Residence Fellowship, The Hawthornden Castle International Retreat for Writers
- Winner, Dan Liberthson Prize, The Academy of American Poets

2012

- Grant Recipient, The John Anson Kittredge Educational Fund (administered by Harvard University) (\$2,000)
- Artist-in-Residence Fellowship, The Virginia Center for the Creative Arts
- Artist-in-Residence Fellowship, The Santa Fe Art Institute
- Artist-in-Residence Fellowship, The Vermont Studio Center
- Winner, The Albert Cook, Mac Hammond, and John Logan Prize for Creative Writing
- Nomination, The PEN/Diamonstein-Spielvogel Award for the Art of the Essay
- Nomination, The San Francisco State University Poetry Center Book Award

2011

- Grant Recipient, The Elizabeth George Foundation (\$4,000)
- Artist-in-Residence Fellowship, The Corporation of Yaddo
- Artist-in-Residence Fellowship, The Vermont Studio Center

*Please note: A more detailed list is available upon request.*

## SELECTED LITERARY CRITICISM

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2019

- “‘In Her Light’: Towards a Poetics of Humility,” *American Poetry Review*
- “The Aesthetics of Silence: New Books by Ilya Kaminsky & Donna Stonecipher,” *The Brooklyn Rail*
- “Beyond Metaphor: On Prose by Chris Campanioni & Elizabeth Powell,” *The Brooklyn Rail*
- “An artistic and harmonious balance between the reader’s mind and the author’s mind: Vladimir Nabokov’s Literary Criticism as a Performance of Reading Practices,” *The Kenyon Review*
- “Mina Loy’s Poetics of Rupture & Resistance: A Retrospective,” *The Kenyon Review*
- “Public by Varying Degrees: Understanding Audience in Relation to Emily Dickinson’s Artistic Subject,” *The Kenyon Review*

- “Reclaiming the Intellectual Agency of Women: Marianne Moore & Jamesian Psychology,” *The Kenyon Review*
- “Textual Difficulty: A Performance of Otherness & Difference,” *The Kenyon Review*
- “The Page as a Visual Field: New Books by Asiya Wadud, Gracie Leavitt, & Eve Ewing,” *The Kenyon Review*
- “Creativity in the Age of the Twitter Mob,” *The Los Angeles Review of Books*
- “Silence as Rupture & Revolution: Enjambment in Feminist Poetry,” *The Los Angeles Review of Books*
- “‘What Is the Weight of Light’: Notes on Silence, Intimacy, and the Lyric Imagination,” *The Los Angeles Review of Books*
- “Renegotiating Negativity: Silence as Empowerment and Resistance,” *The Los Angeles Review of Books*
- “Silence as Threshold and Possibility: New Books by Anna Maschovakis and Allison Benis White,” *The Los Angeles Review of Books*
- “Silence, Alterity, & Poetic Voice: From Homer to H.D., Spicer, & Twenty-First Century Collaborative Poetry,” *The Los Angeles Review of Books*
- “This Labor Was Never for You: Sex and the Small Press,” *The Millions*
- “The Generative Violence of the Experiment,” *The Millions*
- “Silence in *Mount Carmel* & *the Blood of Parnassus* and *Take This Stallion*,” *Ploughshares Magazine*

2018

- “The Poetics of Ephemera: On Recent Books by Karla Kelsey, Kate Greenstreet, & Sarah Ann Winn,” *The American Book Review*
- “The Violence of Collision: Notes on Collage, Precarity & the Archive,” *The Green Mountains Review*
- “Dissimilar Multitudes” (co-written with Karla Kelsey), *Gulf Coast*
- “Difficult Sentences” (co-written with Lisa Olstein), *Gulf Coast*
- “Re: Verse: Anonymity and the Future of Collaborative Poetry” (co-written with Chris Campanioni), *Gulf Coast*
- “Surveillance, Metanarrative, & the Female Gaze: Books by Solmaz Sharif, Andrew Seguin, & Jessica Baran,” *Gulf Coast*
- “Textual Violence & the Workshop: Responding to Difficult Poetry by Women,” *Gulf Coast*
- “Let her balance on nothing”: Notes on Victimization, Complicity, & the Gaze, *The Kenyon Review*
- “Modernism & the Question of Genre: Julie Carr’s *Real Life: An Installation*,” *The Kenyon Review*
- “The Poetics of Disbelief,” *The Kenyon Review*
- “Southern Masculinities & the Violence of Spectacle: Anne Barngrover’s *Brazen Creature*,” *The Kenyon Review*

- “Spare this body, set fire to another: Speech & Silence in Work by Kaveh Akbar, Henk Rossouw, & Brenna Womer,” *The Kenyon Review*
- “‘A Succession of Images’: H.D., Pool Group, & the Poet as Filmmaker,” *The Kenyon Review*
- “On Collective Acts of Forgetting: New Writing by Elizabeth Lyons, Lisa Olstein, & Carolina Ebeid,” *The Literary Review*
- “Voice, Alterity, & Appropriation: Recent Books by Diana Kho Nguyen, Ming Holden, & Claire Marie Stancek,” *The Literary Review*
- “A Fresh Look at How Poets Evolve Over the Course of a Career,” *The New York Times*
- “Authority and Rebellion in Feminist Poetry,” *Ploughshares Magazine*
- “Silence in Poetry,” *Ploughshares Magazine*
- “Textual Difficulty as a Feminist Gesture: New Writing by Laurie Sheck & Julia Story,” *Ploughshares Magazine*
- “The Literary Text as Performance and Spectacle: New Books by Virginia Konchan, Barbara Tomash, & Julie Doxsee,” *Ploughshares Magazine*
- “School Ties: Poetry Presses Find Support Through University Partnerships,” *Publishers Weekly*

2017

- “‘Whether It’s Coming or Leaving We Can’t Say’: Desire & Proximity in Three Recent Texts,” *The Chattahoochee Review*
- “The Mind Set Alight: Suzanne Buffam’s *A Pillow Book* and Kathryn Nuereberger’s *Brief Interviews with the Romantic Past*,” *The Kenyon Review*
- “Theater of the Mind: On Recent Performance Texts by Meredith Stricker & Khadijah Queen,” *The Laurel Review*
- “‘The Natural Language of Architecture’: Notes on the Domestic Sublime,” *The Literary Review*
- “Repetition as Voyage and Transfiguration: On Recent Work by Ben Lerner, Elizabeth Colen & Kristy Bowen,” *The Literary Review*
- “Beauty, Risk, & the Paratext: On Chapbooks by Sarah Minor, Carrie Lorig, & Sarah Ann Winn,” *The Los Angeles Review*
- “Time as Empire and Resistance: On Recent Work by Shane McCrae, Christopher Kempf, and Toby Martinez de las Rivas,” *The Los Angeles Review*
- “‘Almost Everyone Was Mistaken’: On Secrets, Light, & the Lyric Imagination,” *The Los Angeles Review of Books*
- “‘The Heart Grows Stranger’: Sorrow & the Unspeakable in Three Recent Prose Texts,” *The Los Angeles Review of Books*
- “Lyric Address: Impossible Desire, Infinite Possibility,” *The Los Angeles Review of Books*
- “On Looking: Victoria Chang’s Poetics of Female Spectacle,” *The Los Angeles Review of Books*

- “Readerly Privilege and Textual Violence: Towards an Ethics of Engagement,” *The Los Angeles Review of Books*
- “Melancholy, Wonder, & the Archive in Three Recent Poetry Collections,” *OmniVerse*
- “Absence as Radiant Presence: On John Gosslee’s *Out of Context* & the Poetics of Erasure,” *Ploughshares Magazine*

2016

- “‘This Nameless Miraculous Crime’: On Form, Philosophy, & Disobedience in Kara Candito’s Poetry,” *Agni*
- “Voice, Alterity, & Hybrid Forms: Three Recent Prose Experiments,” *The Best American Poetry* (web)
- “Sentenced to Gender: The Women of Blazevox Books,” *The Best American Poetry* (web)
- “Landscape and Sorrow in Three Recent Experimental Texts,” *Descant*
- “‘To let them remain, in some measure, unknown’: Affect & the Object World in Two Recent Hybrid Texts,” *Descant*
- “The Place Where Memory Lives: Negative Space in Three Recent Essay Collections,” *The Iowa Review*
- “‘My Heart Pedals Shut’: On Distance, Desire, and Lyric Address in Recent Poetry by Women,” *The Literary Review*
- “Method Is Unnecessary to Remove the Past Season: Towards a Poetics of Uncertainty,” *The Los Angeles Review*
- “Sorrow and the Feminine in Three Experimental Texts,” *The Los Angeles Review of Books*
- “Sorrow as Distance and Proximity: On Sueyeun Juliette Lee’s *Solar Maximum* and Other Recent Experimental Texts,” *Poetry International*
- “The Loveliest Arrow: Notes on the Dark Sublime,” *Tupelo Quarterly*
- “‘The Etiolating Stars’: On Sorrow, Sentiment, & the Sublime in Donna Stonecipher’s Poetry,” *Tupelo Quarterly*
- “‘I would never say I’m sorry in a dream’: Voice & Alterity in Three Recent Collaborative Texts,” *Tupelo Quarterly*
- “The Postmodern Lyric as Collective Disenchantment: Three Books by Joshua Clover,” *Tupelo Quarterly*

2015

- “‘Aesthetic Imagination That Shadows History’: A Response to Peter Balakian’s *Vise And Shadow* and *Ozone Journal*,” *The Colorado Review*
- “Dark Archive: On G.C. Waldrep’s *Testament* & Its Sources,” *Tupelo Quarterly*
- “‘A thread across the universe’: Three Recent Titles from the Cleveland State University Poetry Center,” *Tupelo Quarterly*

- “The Lyric ‘I’ as a Conversation: On Collaborative Poetry and the Fiction of the Single Speaker,” *Tupelo Quarterly*
- “The Last Clear Narrative: Contemporary Women Poets & the Sonnet,” *Tupelo Quarterly*
- “Anxiety, Projection, & the Female Psyche: Four Recent Titles from Dorothy: A Publishing Project,” *Tupelo Quarterly*
- “Reinventing Hybridity: Five Recent Titles from Sidebrow Books,” *Tupelo Quarterly*
- “Your Scholar: Tracking Emily Dickinson's Ghost,” *Tupelo Quarterly*

2014

- “Time and Image in Recent Collections by Women,” *The Colorado Review*
- “On *The Ecopoetry Anthology* and Other Recent Publications in Environmental Writing,” *The Colorado Review*
- “Carly Harryman's *W—/M—* and Catherine Meng's *The Longest Total Solar Eclipse of the Century*,” *The Colorado Review*
- “From Online to Print: Building Publication Credits as a Graduate Student in the Humanities,” *Scholarly Publication in a Changing Landscape: Models for Success*, Palgrave Macmillan
- “Grammar: An Essay,” *Tarpaulin Sky Magazine*

2013

- “Mark Scroggins' *Torture Garden* and *Red Arcadia*,” *The Colorado Review*
- “Craig Morgan Teicher's *Cradle Book* and Sarah Goldstein's *Fables*,” *The Colorado Review*
- “‘The Moment Stands Still’: Poetry from Brick Books,” *New Letters*
- “Form, Narrative, and the Invisible Machinery of a Culture: A Response to Jenny Bouilly's *of the mismatched teacups, of the single-serving spoon*,” *Pleiades: A Journal of New Writing*
- “The Musical Primer as *Ars Poetica*: G.C. Waldrep's *Archicembalo*,” *Pleiades: A Journal of New Writing*

2012

- “‘The memories of so many rivers’: Family History and the Pastoral in Recent Poetry by Women,” *The Gettysburg Review*
- “‘This desire for linkage’: Form, Narrative, and History in Four Recent Poetry Collections by Women,” *The Gettysburg Review*

*Please note: A complete list of publications is available upon request.*

## SELECTED READINGS, TALKS, & PANELS

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2021

- Featured Speaker, The Festival of Faith & Writing, Calvin College
- Poetry Reading, The River Styx Reading Series

2020

- Poetry Reading, Couplet Reading Series Winter Edition
- Panelist, “The Role of Women Editors with Small Presses and Literary Journals,” the A.W.P. Conference in San Antonio

2019

- Keynote Speaker, The Hudson-Townsend Publishing Institute
- Panelist, “Creating an Anthology from Start to Strong Finish,” the A.W.P. Conference in Portland
- Poetry Reading, C&R Press Off-Site Event at the A.W.P. Conference in Portland
- Poetry Reading, Puerto del Sol Magazine Off-Site Event at the A.W.P. Conference in Portland
- Poetry Reading, Susquehanna University
- Poetry Reading, The New York University Bookstore
- Poetry Reading, The Leopardi Writers Conference
- Poetry Reading, Idyllwild Writers Week
- Poetry Reading, Vermont College of the Fine Arts
- Poetry Reading, The KGB Bar

2018

- Visiting Writer, Florida International University
- Visiting Writer, New York University’s Paris Writing Program
- Panelist, “Pitching, Publishing, and Promoting Book Reviews,” the A.W.P. Conference in Tampa
- Poetry Reading, C&R Press Off-Site Event at the A.W.P. Conference in Tampa
- Poetry Reading, Berkeley Books of Paris
- Poetry Reading, Paris Lit Up
- Poetry Reading, Wichita State University
- Speaker Series, Wichita State University

2017

- Symposium Presenter, “Appropriation and Fair Use in Poetry,” American University
- Visiting Writer, Drake University
- Poetry Reading, Beyond Baroque
- Poetry Reading, The Brooklyn Book Festival
- Poetry Reading, C&R Press Off-Site Event at the A.W.P. Conference in Washington, D.C.
- Poetry Reading, Rhino Poetry Off-Site Event at the A.W.P. Conference in Washington D.C.
- Poetry Reading, The River Styx Hungry Young Poets Series

2016

- Visiting Writer, Florida International University
- Poetry Reading, The Surel Mitchel Foundation
- Poetry Reading, The Gold Wake Press / Noctuary Press / Handsome / Poor Claudia Reading at Opulen Studios, Off-Site Event at the A.W.P. Conference in Los Angeles

2015

- Visiting Writer, University of Arizona
- Visiting Writer, Western Washington University
- Visiting Writer, Yale University Writers Conference

2014

- Visiting Writer, University of Missouri—Columbia
- Poetry Reading, The Castle of Otranto
- Poetry Reading, Gold Wake Press Off-Site Event at the AWP Conference in Seattle
- Poetry Reading, “Ladies Night” (Featuring authors from Noctuary Press, Sundress Publications, Hyacinth Girl Press, and Dancing Girl Press), Off-Site Event at the A.W.P. Conference in Seattle

2013

- Visiting Speaker, The Poetry Collection, The University at Buffalo
- Poetry Reading, Bryant Park Reading Room
- Poetry Reading, Talking Leaves Books

2012

- Visiting Speaker, New York University
- Roundtable Participant, “Yes, But What is Your Discipline?: The Ph.D. in Creative Writing and the Creative Writer with a Literature Ph.D.,” Northeast Modern Language Association Annual Conference

- Poetry Reading, Buffalo State College
- Poetry Reading, University of North Texas
- Poetry Reading, Poetics Plus Reading Series, The University at Buffalo

*A complete list of readings and other presentations is available upon request.*

## RECENT EDITORIAL POSITIONS HELD

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### KENYON REVIEW

- Staff Writer, November 2018 – Present
- Contributed website content, which included essays, reviews, and interviews
- Solicited featured content from established writers

### GULF COAST

- Guest Blogger-in-Residence, Winter 2017
- Contributed website content, which included essays, reviews, and interviews
- Solicited featured content from established writers

### TUPELO QUARTERLY

- Editor-in-Chief, 2016 – Present, Associate Editor, 2014 - 2016
- Supervised forty Senior and Associate Editors
- Recruited over twenty staff members from personal network of contacts
- Proposed, created, and designed the journal's reviews component, *TQ Reviews*
- Solicited reviews, assigned books to staff reviewers, and contributed reviews
- Evaluated submissions for issues of the journal
- Screened contest entries and recruited contest judges
- Contributed Editor's Features, which included essays and interviews
- Facilitated production-related tasks, including website design and proofreading

### NOCTUARY PRESS

- Founding Editor and Publisher, 2012 - Present
- Secured grant funding to maintain the press's daily operations
- Solicited and evaluated manuscript submissions



- Worked with authors on edits and revisions
- Completed the interior layout for all titles
- Selected cover artwork and oversaw the cover design for all titles
- Facilitated reviews, interviews, and events for authors

#### BLACK OCEAN

- Book Publicist and Grants Specialist, 2014-Present
- Worked with authors to secure individual artist grants
- Secured grant funding for translations projects
- Facilitated reviews, interviews, and features for authors
- Managed shipping of inventory from warehouse

#### THE BEST AMERICAN POETRY

- Guest Author, February 2014, February 2015, and February 2016, November 2017, & July 2018
- Contributed blog content, which included reviews, interviews, and promotional copy for forthcoming books of poetry

#### HANDSOME

- Co-Editor, 2015-Present
- Assistant Editor, 2014-2015
- Solicited poetry submissions from established authors and evaluated general submissions
- Proofread and assisted with interior layout

*Please note: I have also served as editor for such literary journals as Delirious Hem, Cordite Poetry Review, and American Micro Reviews and Interviews, and proofreader for the Northeast Modern Language Association's Annual Conference. A complete list of editorial positions held is available up on request.*

#### TEACHING EXPERIENCE

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##### IDYLLWILD ARTS ACADEMY

- Idyllwild Writers Week, July 2019

##### CALVIN CENTER FOR FAITH & WRITING

- Hudson-Townsend Publishing Institute, May 2019

##### CAMBRIDGE WRITERS WORKSHOP

- Cambridge Writers Workshop Paris Retreat, July 2018

#### TUPELO PRESS CONFERENCE SERIES

- Tupelo Press Mass MoCA Poetry Residency, April 2017 and July 2017
- Tupelo Press NYC Manuscript Conference, September 2017
- Tupelo Truchas Manuscript Conference, November 2017

#### WICHITA STATE UNIVERSITY

- English 803: Graduate Poetry Workshop, Spring 2018
- English 303: Poetry Writing, Spring 2018
- English 403: Poetry Workshop, Spring 2018
- English 801: Graduate Poetry Workshop, Fall 2017
- English 310: The Nature of Poetry, Fall 2017
- English 230: Exploring Literature, Spring 2019, Fall 2019
- English 232: Modern American Writers, Fall 2018, Fall 2019
- English 102: College English II, Fall 2018, Spring 2019

#### THE UNIVERSITY OF ARKANSAS – MONTICELLO

- English 517V: Graduate Workshop in Poetry, Fall 2017
- English 5153: Breaking Books: How to Get Started as a Reviewer, Summer 2017
- English 5153: An Introduction to the Prose Poem, Spring 2017

#### NEW ENGLAND COLLEGE

- English 1010: Writing in the Liberal Arts and Sciences, Fall 2014, Spring 2015
- English 1020: Writing in the Liberal Arts and Sciences II, Spring 2015
- English 2570: Beginning Creative Writing, Fall 2014

#### THE DOCTOR T.J. ECKLEBURG REVIEW WORKSHOPS: A PROGRAM SPONSORED BY THE MASTER OF ARTS IN WRITING AT JOHNS HOPKINS UNIVERSITY

- Breaking Books: How to Get Started as a Reviewer, March 2015, October 2015, November 2015, December 2015, January 2016, February 2016
- Crafting, Publishing, and Promoting Hybrid Genre Work, July 2014, September 2014, February 2015, March 2015, August 2015
- The Fine Art of Application Writing, August 2015
- Poetry II, February 2016

## THE CHICAGO SCHOOL OF POETICS

- Poetics: Level I, Spring 2013, Fall 2013, Spring 2014, Fall 2014, Spring 2015
- Poetics: Level II, Summer 2014, Summer 2016
- Poetics: Level III, Fall 2015
- The Chapbook as a Literary Form, Summer 2016
- Erasure Poetry, Spring 2014, Summer 2014
- Poetry and Feminist Theory, Summer 2014 and Fall 2015
- The Prose Poem, Fall 2015
- Sentenced to Gender, Spring 2015

## THE UNIVERSITY AT BUFFALO, STATE UNIVERSITY OF NEW YORK

- English 101: Introduction to Writing, Fall 2011, Fall 2012, Fall 2013, Spring 2014
- English 201: Advanced Writing, Spring 2012, Spring 2013

## THE UNIVERSITY OF MISSOURI, ST. LOUIS

- Philosophy 1090: Humanities through the Arts (two sections), Fall 2010, Spring 2011

## RELATED SERVICE & PROFESSIONAL EXPERIENCE

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- Preliminary Judge, The Colorado Prize for Poetry, 2020, 2018, 2016, and 2014
- Final Judge, The Oregon Publisher Fellowships, 2020
- Final Judge, *The Sigma Tau Delta Review* Writing Prizes, 2019
- Literature Selection Committee, The I-Park Foundation, 2017
- Selection Committee for Grants and Fellowships, The Ora Lerman Trust, 2017
- External Reviewer, University of Akron Press, 2017, 2016, and 2015
- Fellowship Jury, The Vermont Studio Center, 2017, 2016, 2015 and 2013
- Advisory Board Member, Negative Capability Press, 2016
- Fellowship Jury, Willapa Bay AiR, 2015
- Final Judge, *Heavy Feather Review* Featured Chapbook Contest, 2014
- Guest Judge, The Writers' Digest April Poem-A-Day Challenge, 2014
- Selection Committee, Riverrun Research Fellowship, State University of New York at Buffalo, 2012

- Session Chair, Midwest Modern Language Association Conference, 2012
- Session Chair, Northeast Modern Language Association Conference, 2011
- Session Chair, Rocky Mountain Modern Language Association Conference, 2010
- Preliminary Judge, The "Glass Woman" Prize for Women's Writing, 2009
- Preliminary Judge, The storySouth Million Writers Award, 2007

## REFERENCES

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Available upon request.

## TEACHING RESUME: COURSES TAUGHT 2010-2020

### ACADEMIC COURSES

#### Wichita State University, College of Arts & Sciences & the M.F.A Program for Writers

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#### **ENGL 713. Graduate Studies in Poetry**

Selected topics in forms, techniques and history of poetry. Prerequisite(s): completion of or concurrent enrollment in ENGL 700, or English graduate coordinator's consent.

#### **ENGL 230: Exploring Literature**

Written literature is the fundamental document of human experience: ever since we figured out how to leave marks on stone walls we've used text and language to record and explore our accomplishments, hopes, fears, aspirations, failings. To be an informed and engaged citizen is not simply to be aware of this eternal conversation, but to engage it, contribute to and sustain it, no matter what your personal or career goals may be.

Put simply, in this course we read, discuss, and write about literature. It will be something of an 'English (and a bit of American) Literature's Greatest Hits', looking at poems, short stories, plays, and essays from Beowulf to Shakespeare to James Joyce to Zadie Smith. We'll speak with ghosts and we'll speak with people still among us. We'll talk about how literature has been essential to the development of the English language, the printing press, the book trade, the internet, and social media. Above all, we'll dare disturb the universe, eat all the plumbs in the icebox, and justify the ways of God to man.

#### **ENGL 303: Poetry Writing**

In this course, we will focus on writing poetry as a way of exploring the world and the self. Beyond any concern for product, this course will prioritize each student's deepening relationship to the creative process—beginning with freeing students from inhibitions, self-censorship, and fears of vulnerability, and guiding each writer to touch the world up close with the imaginative power of language. The poem will be presented as a field in which a vision of the world is enacted, a space in which anything can happen, a song in which essential experience comes to life. We will read diverse models of great poems and gradually introduce formal considerations of the craft as we share and respond constructively to each other's work.

More perhaps than any other class, this course is all about you. How do you touch the world, see the world, feel the world? What is your vision? However, while this course is about you, writing poetry is more than just a means of self-expression, more than a way of expressing our familiar selves. Rather, it can be a way of exploring the mystery of the world and of our selves beyond all our accustomed identities and concepts—a vehicle that can help us to realize a magical and transformative self that connects with all things everywhere. It is presumed that, if you enroll in this class, you seek to explore your world through words, and your total engagement with both the class and your writing process is expected. Though this class offers much opportunity for fun and playful discovery, it also demands an intense commitment on a daily level. Prerequisite: ENGL 285 with a grade of B- or better.

#### **ENGL 310: The Nature of Poetry**

*General education humanities and fine arts advanced further study course.* Poetry is perhaps the most caricatured and misunderstood of literary forms. Pop-cultural depictions of poetry portray it as a spontaneous gushing of flowery or sentimental language devoted to wooing a love interest, rhapsodizing over one's passions, or

brooding over one's sufferings. Anyone who has these universal motivations and experiences can write poetry; he/she need only purchase a fountain pen and moleskin notebook and find a secluded forest glade or a quiet corner of the local coffee shop. As this course will show, the popular perception of poetry is as wrong as it is cliché. Poetry is not only a serious literary form marked by extreme technical discipline and imaginative creativity; it is, per square inch of text, perhaps the most difficult one to engage with. This course will train you in the concepts and skills required to appreciate and interpret this extremely challenging literary form. We will examine a wide variety of poetic genres by a historically and nationally diverse range of poets, and in the process we shall see that, in sharp contrast to its popular image, poetry is both one of the most demanding and one of the most rewarding of human creative pursuits. Prerequisite: ENGL 102.

## **New England College, Department of English**

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### **EN 1010: Writing in the Liberal Arts and Sciences I Fall 2014**

The goals of this course are, first, to develop the students' critical and analytical thinking skills in the context of a sound rhetorical approach to written communication; and, second, to instill a fundamental sensitivity to and facility with language. Areas of study include the nature of the writing process, situation and audience, problem definition, invention techniques, thesis statements, organization, drafting, revisions, and the fundamentals of editing. Assignments follow thematic sequences leading students from experience-based, issue-oriented arguments to the essentials of formal academic research. This course is offered every semester and is required of all students to meet institutional graduation requirements. Prerequisites: Students must earn a grade of C or better to fulfill the College Writing requirement.

### **EN 1020: Writing in the Liberal Arts and Sciences II Spring 2015**

The goal of this course is to teach academic research as a tool for critical thinking that provides the basis for well-developed arguments. This course requires synthesis, analysis, and application of information through writing in a variety of rhetorical forms for a variety of audiences. Students are asked to research and discuss a variety of social issues through the use of selected readings from modern essayists and the available library resources. This course is offered every semester and is required of all students to meet institutional graduation requirements. Prerequisites: Writing in the Liberal Arts and Sciences I. Students must earn a grade of C or better to fulfill the College Writing requirement.

### **CW 1100 (EN 2570): Introduction to Creative Writing Fall 2014**

This course is a writing workshop that exposes students to the various genres of creative writing such as poetry, fiction, non-fiction and drama. This course satisfies the LAS 3 Creative Arts requirement. This course is offered every semester.

## **State University of New York at Buffalo, Department of English**

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### **ENG 101: Introduction to Writing Fall 2011, Fall 2012, Fall 2013, Spring 2014**

First semester of the General Education Writing Skills Requirement for students required to take both ENG 101 and ENG 201. Practice in developing essays with variable emphases on purpose, subject,

audience, and persuasion; in constructing mature sentences and paragraphs; and in revising. Introduces documenting and writing from sources. Twenty pages of graded, revised writing, excluding first drafts, exercises, and quizzes. Students may not receive credit for both ENG 101 and ESL 407. This course is a controlled enrollment (impacted) course. Students who have previously attempted the course and received a grade other than W may repeat the course in the summer or only in the fall or spring semester with a petition to the College of Arts and Sciences Deans' Office.

### **ENG 201: Advanced Writing (Theme: Myths of Progress in American History) Spring 2012**

This course centers around narratives constructed by our culture as a whole, whether they be myths, dreams and fantasies, or beliefs and assumptions about how our world works. Narrowly understood, myths are sacred and sometimes false stories; broadly understood, they are modes of knowing that construct, articulate, and make visible both existing and alternative worlds. We will explore and study these myths and stories by looking at the importance they hold in a number of different areas, including the psychological, the historical, and the sociological. Our purpose is to better understand the roles that these stories, imaginings, and constructions play in our lives and our understanding of experiences. This section of English 201 will focus specifically on myths of progress in American history. Some of the questions we will attempt to answer as a class include: What constitutes progress for a society? Do advancements in science and technology create a better society? Or are opportunity and equality for all more important? How have we as a culture defined progress historically? How do the mythologies we have inherited about social progress influence life in the 21st century? In an attempt to answer these questions, we will examine and write about a wide range of historical documents. We will focus on reading, interpreting, and analyzing these cultural texts, and we will use them as the basis for our own arguments about American life and history.

### **English 201: Advanced Writing (Theme: Gender, Media, and the Image) Spring 2013**

This course centers around narratives constructed by our culture as a whole, whether they be myths, dreams and fantasies, or beliefs and assumptions about how our world works. Narrowly understood, myths are sacred and sometimes false stories; broadly understood, they are modes of knowing that construct, articulate, and make visible both existing and alternative worlds. We will explore and study these myths and stories by looking at the importance they hold in a number of different areas, including the psychological, the historical, and the sociological. Our purpose is to better understand the roles that these stories, imaginings, and constructions play in our lives and our understanding of experiences. This section of English 201 will focus specifically on representations of gender in the media, primarily advertisements. Some of the questions we will attempt to answer as a class include: What claims about gender are set forth in advertisements? Do advertisements, and the depictions of gender found within them, shape our behavior in society? Do advertisements contribute to social inequalities? How have advertisements defined masculinity and femininity historically? How do these past representations of gender in the media influence social relations in contemporary society? In an attempt to answer these questions, we will examine and write about a wide range of cultural texts. We will focus on reading, interpreting, and analyzing these cultural texts, and we will use them as the basis for our own arguments about gender, media, and the image.

**University of Missouri—St. Louis, Department of Philosophy**

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**PHIL 1090: Philosophy Through the Arts and Humanities Fall 2010, Spring 2011**

In one sense, Philosophy 1090 is an arts appreciation course. Since it is housed in a Philosophy Department, it emphasizes general questions rather than specialized history or theory. The course explores the distinct resources of various arts—the raw materials of each, what each can represent, express, convey—and key differences among them. After an introductory unit devoted to art in general, the course will present eight units devoted/covering to the arts of painting, photography, sculpture, architecture, music, literature, drama, and film. We will devote two weeks to each art with the exception of photography and drama; we will spend only one week on these. The course will employ a variety of instructional materials. These include posted essays, links to websites and to particular images and examples, readings from an assigned text, and participation on a My Gateway Discussion Board.

## CONTINUING EDUCATION

### **The Fine Arts Work Center in Provincetown**

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#### **Collaboration Across Genres & Disciplines, Winter 2020**

Collaborations inevitably lead creative practitioners to reflect on their own voice, aesthetic choices, and their subject position, expanding one's sense of what is possible in one's own projects, even when working alone. With that in mind, this workshop will place a particular emphasis on collaborating with those whose work differs significantly from one's own in style, genre, and/or medium. Part of the workshop will address finding collaborators, and will offer strategies to expand one's community beyond one's chosen discipline. We will consider collaborations between writers and artists (for example, Yuliya Lanina's poetry and music box project), examples of self-ekphrasis, where collaboration becomes a dialogue between parts of the self or parts of consciousness, as in Sandy Longhorn's most recent work, Karen Green's *Bough Down*, and Elizabeth J. Colen's *The Nature of Daylight*. We will also look at text-based collaborations between writers whose style and genre differ significantly – for example, poet Daniela Olszewska and novelist Carol Guess, who have co-authored several innovative prose works. Lastly, we will also consider the ethics of collaboration, how to be a good collaborator, and different models and structures for collaboration.

#### **The Fine Art of Application Writing: How to Successfully Apply for Residencies, Fellowships, and Grants, Spring 2020**

This workshop will walk students through the basics of writing convincing and persuasive applications to fellowships, residencies, grants, and other opportunities. We will address such topics as crafting personal statements, writing compelling project proposals, choosing the writing sample, and compiling your dossier as a whole. Students will leave the workshop with a packet of resources for researching residencies and grants, as well as sample application materials and strategies for effectively presenting their own work to selection committees.

#### **Perfecting the Book: A Workshop for Full-Length Poetry Manuscripts, Summer 2020**

This workshop will provide detailed feedback on individual poems, as well as offering students a variety of strategies for sequencing, structuring, sectioning, and titling a full-length poetry manuscript. We will glean insights about these elements of craft from a wide range of published collections, which include Julianna Baggott's *Lizzie Borden in Love*, Lucie Brock Broido's *The Master Letters*, Shane McCrae's *In the*



Language of My Captor, Ruth Ellen Kocher's *Domina Un/blued*, Krisin Bock's *Cloisters*, Jen Moore's *The Veronica Maneuver*, Jennifer S. Cheng's *House A*, and other texts as determined by student interests. We will discuss the steps one takes to build an audience for a book prior to publication, strategies for effective pitches to publishers, and standard submissions procedures within the industry, in addition to offering personally tailored journal and publisher recommendations.

## **Writers Digest University**

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### **Advanced Poetry Workshop, Spring 2020, Summer 2020, Fall 2020, Winter 2020**

Build your poetry writing skills by working with a highly accomplished poet! The workshop will consist of six one-week sessions, focused on individualized feedback and critique. Through detailed discussions of your own work, you will learn the kinds of questions editors ask of poems submitted to literary magazines. As a result, you will learn to revise and polish with an editor's eye, gaining insight into how to craft poems suited for publication. You will leave this workshop with a folio of six polished poems, ideal for magazine and literary journal submissions, as well as personalized recommendations for publication and professional development.

At the beginning of each session, you will submit an original poem to the instructor for review. There will be no lectures, reading assignments or exercises for this workshop, but we'll give you plenty of tips and reminders along the way. Because you will be expected to submit your work at the beginning of each session, you should have at least three poems ready for submission prior to the class start date, and three more ready to submit at the appropriate time.

## **The Chicago School of Poetics**

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### **Poetics Level I Spring 2013, Fall 2013, Spring 2014, Fall 2014, Spring 2015**

Blending lecture, written exercises, and in-class feedback this course is designed to help you: view your poetry with the cold eyes that are necessary to make instinctual edits based on the many tools at your disposal; meld the inspiration behind a poem with the types of effective techniques that will really bring it across to the reader; and use a wide and varied set of tools to write poems that resonate with readers and to write poems that inhabit multiple zones or levels of meaning.

### **Poetics Level II Summer 2014**

Blending lecture, written exercises, and feedback. Brief discussions of experiments that help start the writing process followed by the writing of original work in friendly and supportive environment.

In a supportive and collaborative environment students begin to draft original poems based on the fundamental concepts already learned and use those concepts to revise old work if necessary.

Less isn't more at the beginning of this process. Poets should use techniques such as automatic writing, random effect, shifts in writing method and even location, personal archeology, access to a wide variety of secondary source texts, found language, investigative poetry techniques, journal keeping, experiments/or understanding of the basics of all traditional form, list poems, etymological research to expand areas of a work, turning a popular prose work into a poetic work of your own, ekphrastic poetry, bestiaries, abecedarians, autobiography, and so forth. Students should generate a copious amount of writing from which to work, edit, and revise and exhaust all resources in the writing of poetry.

### **Poetics Level III Fall 2015**

Blending lecture, written exercises, and feedback in a friendly and collaborative environment. Continue to use the previously-learned techniques, not writing prompts, to start the writing process. Advanced students will continue to apply the previous critiques to their own writing and continue to generate new work. The goal will be for each student to have written and/or polished 20 pages of poetry in total. These poems can build on works created in Poetics: Level I and Poetics: Level II.

### **Poetry and Feminist Theory Summer 2014, Fall 2015**

This class will consider the ways that poets can use form and technique to comment on existing debates in feminist theory. We will focus particular attention on theorists who have revolutionized the style of academic writing, particularly Luce Irigaray, Julia Kristeva, and Helene Cixous. Questions we will address in class include: Where does the boundary between critical and creative writing exist, if at all? Who gets to decide what is "critical" and what is "creative" writing? How can one use the resources of poetry to question these manifestations of power and authority within the academy? We will interrogate (and subvert) the larger social structures that inform our writing practices. With that in mind, the theoretical texts for each class will be paired with weekly writing prompts and texts by contemporary poets (Sarah Vap, Joanna Ruocco, Kristy Bowen, Simone Muench, Khadijah Queen, Jenny Bouilly, and others).

### **Erasure Poetry Spring 2014, Summer 2014**

This course will focus on erasure poetry, meaning poetry created by excising significant portions of a found text, which is then edited, shaped, and structured by the poet. Questions we will address in the class include: When may one take liberties with someone else's text? How does one reconcile found texts with one's own voice as a poet? How does one present erasure material from a visual standpoint (meaning its layout on the printed page)? In what ways have writers blended erasure poetry with procedural and constraint-based writing? Finally, what is the relationship between an erasure poem and the original source text (i.e., does the erasure always function as a critique, parody, or argument about the original text)? We will also discuss how one chooses a source text for an erasure poem, as well as strategies for editing, revising, and placing erasure poems with literary magazines and small presses. Every week students will receive feedback on erasure projects, with the option to work toward a book-length erasure manuscript or numerous shorter projects. Readings will include excerpts from Yedda Morrison's *Darkness* (an erasure of Joseph Conrad's classic work, *Heart of Darkness*), Ronald Johnson's *Radi Os* (an erasure of John Milton's *Paradise Lost*), Srikanth Reddy's *Voyager*, and other texts to be assigned based on the students' interests.

### **The Prose Poem Fall 2015**

In this course, we will focus on prose poetry, meaning prose that draws from the extensive tradition, formal repertoire and literary devices that readers associate with poetry. Questions we will address in class include: How can the writer become aware of the expectations that readers bring to prose, and work to undermine these readerly expectations? What approaches to (and revisions of... and critiques of...) received narrative structures are possible within prose poetry? How can narrative conventions be revised and

expanded, allowing for prose works that use imagery, the space of the page, and the sonic qualities of language to forge connections between ideas and events within a text? Finally, how do we create meaning within prose works, and what alternative modes of creating meaning, connection, and coherence within a literary work are possible? We will also discuss strategies for structuring longer literary works that incorporate prose poems, focusing ways of using prose poems to compliment (and complicate) other works within the sequence, chapbook, or book manuscript. Readings will include work by Rochelle Hurt, Thalia Field & Abigail Lang, Carol Guess, Kerri Webster, Joanna Ruocco, and other writers as determined by student interests.

### **Sentenced to Gender Spring 2015**

This workshop will focus on innovative poetry by women, particularly the ways in which stylistic experimentation in poetry allows one to question, interrogate, and revise the various hierarchies we impose upon language. We will consider the myriad ways that our understanding of language, its conventions, and the categories we impose upon it are gendered. Questions we will address during weekly discussions include: How does grammar reflect (and perpetuate) values and assumptions implicit in today's cultural landscape? When poets re-envision the minutia of grammar, what else do they dismantle, reconstitute, and revise? To what extent are received grammatical structures necessary for maintaining community and dialogue? Can writers simultaneously inhabit and revise received modes of writing and thinking? Finally, what is the relationship between writing and social justice, and how can seemingly small stylistic choices in poetry contribute to a more just society? As we explore potential answers to these questions, we will read texts by Carol Guess and Daniela Olszewska, Olena Kalytiak Davis, Joanna Ruocco, Kara Candito, Molly Gaudry, and others as determined by students' interests. Readings in contemporary women's poetry will be paired with weekly writing prompts and ongoing discussions of student poems.

### **The Doctor T.J. Eckleburg Review Writing Workshops: A Program Sponsored by the M.A. in Writing at Johns Hopkins University**

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#### **Crafting, Publishing, and Promoting Hybrid Work July 2014, September 2014, February 2015, March 2015**

Hybrid is the study of and creation of works with a structural emphasis on crossing boundaries. Join us and push beyond the parameters and into the edges of literary while learning which editors and venues are looking for hybrid works. 4 weeks. 4 new works written by you.

#### **Breaking Books: How to Get Started as a Reviewer March 2015, October 2015**

This course will walk students through the basics of writing, pitching, and publishing book reviews. We will discuss the many ways book reviews are valuable for literary citizenship, networking, and building relationships within the publishing community. Assignments will include submissions bombing (in which students will craft work for interested markets that are lined up in advance of the course), drafting pitches, and mapping the ways that reviews can help accomplish one's goals for one's own creative work.

#### **The Fine Art of Application Writing August 2015**

This course will walk students through the basics of writing convincing and persuasive applications to fellowships, grants, and other opportunities.

#### **Poetry I January 2016**

Poetry I is the study of and creation of poems with a focus on place, subject, body and gender, how authentic experience informs our linguistic expression.