

Kristina Marie Darling

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EDUCATION

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

Master of Arts in Philosophy, University of Missouri—St. Louis, 2011

- Departmental Teaching Assistantship
- Thesis Title: "Mourning, Melancholia, and the Possibility of Transformation: Comparing Julia Kristeva's *Black Sun* and Judith Butler's *The Psychic Life of Power*," advised by Brit Brogaard, Anna Alexandrova, and David Griesedieck

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

EMPLOYMENT HISTORY

Core Faculty, The Chicago School of Poetics, 2011-Present

Core Faculty, The Doctor T.J. Eckleburg Review Workshops: A Program Sponsored by the M.A. in Writing at Johns Hopkins University, 2014-Present

Adjunct Instructor, New England College, 2014-2015

BOOK PUBLICATIONS

POETRY COLLECTIONS

- *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.
- *Requited*. 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.
- *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.

ESSAY COLLECTIONS

- *Women and Ghosts*. BlazeVOX [books], 2015.
- *Failure Lyric*. Buffalo: BlazeVOX [books], 2015.
- *Melancholia (An Essay)*. Spokane: Ravenna Press, 2012.

SHORT STORY COLLECTIONS

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

COLLABORATIONS

- *Instructions for Staging* (co-written with Carol Guess). Frankfurt: Broadstone Books, forthcoming 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.
- *X Marks the Dress: A Registry* (co-written with Carol Guess). Boston: Gold Wake Press, 2013.

EDITED ANTHOLOGY

- *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 CHAPBOOK

- *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, The Journal, Verse Daily, The Columbia Poetry 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

2016

- Grant Recipient, The Whiting Foundation (\$600)
- Grant Recipient, Robert G. and Carol L. Morris Fellowship Fund (\$400)
- Visiting Artist Fellowship, The American Academy in Rome
- Visiting Researcher Fellowship, The Helen R. Whiteley Center, University of Washington
- Artist-in-Residence Fellowship, The Corporation of Yaddo
- Artist-in-Residence Fellowship, The Virginia Center for the Creative Arts
- Artist-in-Residence Fellowship, The Writer's Room, The Betsy — South Beach
- Artist-in-Residence Fellowship, The Dorland Mountain Arts Colony
- Artist-in-Residence Fellowship, Caldera
- Artist-in-Residence Fellowship, Playa
- Winner, Dan Liberthson Prize, The Academy of American Poets
- Finalist, The Steel Toe Books Open Manuscript Competition
- Nomination, The National Book Award
- Nomination, The National Book Critics Circle Award

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, 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

2016

- “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)
- “The Place Where Memory Lives: Negative Space in Three Recent Essay Collections,” *The Iowa Review*
- “‘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 ‘P’ 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: I have also published over one hundred reviews in such magazines as The Boston Review, The Iowa Review, Pleiades, Colorado Review, New Letters, and Shenandoah. A complete list is available upon request.

SELECTED READINGS, TALKS, & PANELS

2016

- Visiting Writer, Florida International University
- 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

Please note: A complete list of readings and other presentations is available upon request.

TEACHING EXPERIENCE

Please see attached document for complete course descriptions.

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
- Poetics: Level III, Fall 2015

- 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

RECENT EDITORIAL POSITIONS HELD

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
- Facilitated reviews, interviews, and events for authors

TUPELO QUARTERLY

- Associate Editor, 2014 - Present
- 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
- Contributed Editor's Features, which included essays and interviews

THE BEST AMERICAN POETRY

- Guest Author, February 2014, February 2015, and February 2016
- 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

BLAZEVOX BOOKS

- Board of Directors, 2013-Present
- Advised the press on strategies for book promotion

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.

RELATED SERVICE & PROFESSIONAL EXPERIENCE

- Preliminary Judge, The Colorado Prize for Poetry, 2016 and 2014
- External Reviewer, University of Akron Press, 2015
- Fellowship Jury, Willapa Bay AiR, 2015
- Fellowship Jury, The Vermont Studio Center, 2015 and 2013
- 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

Available upon request.

TEACHING RESUME: COURSES TAUGHT 2010-2015

ACADEMIC COURSES

New England College, Department of English

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

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.

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 Chicago School of Poetics

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 Boully, 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 Kalaytiak 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

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.