

Spring 2017

# CREATIVE WRITING

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## DIRECTOR'S NOTE

BY LEAH STEWART

This is my last note as director, as Rebecca Lindenberg will take over that position in the fall. We're delighted that Rebecca, who joined us two years ago as a visiting assistant professor in poetry, will also become a permanent member of the faculty. Michael Griffith will be taking a well-deserved sabbatical after his five years as Director of Graduate Studies, and as of the fall I'll be department head. I've enjoyed directing the program, particularly curricular development; we've just changed our Creative Writing major to a multi-genre approach, after years of requiring students to select a genre. This has allowed us to create innovative classes like Creative Writing and Research, Hybrid Forms, Comic Poetry and Prose, and so on, which we're looking forward to teaching—and inviting graduate students to teach—next year and beyond.

In other news, it's been a pleasure to welcome Lisa Ampleman, a poet who graduated from our program in 2013, back to the department in her new capacity as managing editor of *The Cincinnati Review*. Nicola Mason's new venture, Acre Books, released its first publication, *A Very Angry Baby*, an anthology that includes work by Brock Clarke, Andrew Hudgins, and Julianna Baggott. Back in February, *Cincinnati Magazine* wrote an article about our program, which you can read [here](#).

If you haven't yet taken a look at the Elliston Project—an audio archive of more than 700 recorded readings and lectures given at UC since 1951—you can do so [here](#).

Thanks to the archive, you can listen to John Ashbery, Terrance Hayes, Seamus Heaney, Adrienne Rich, Rita Dove, Claudia Emerson, and many others. Also available in the archive are episodes of the podcast *Dwelling*, in which our coordinator, Jenn Habel, asks visiting poets to read and discuss a poem of their choosing. At [this link](#) you can find, among

### **(DIRECTOR'S NOTE CONTINUED)**

others, Mary Szybist discussing a poem by Donald Justice and Carl Phillips on one by Robert Hayden. We're excited about the continuing work on the archive and the research possibilities it presents, and about our collaboration with the UC Libraries and the Digital Scholarship Center, co-directed by our literature colleague James Lee.

In the following pages, you can read more about our newest colleague Rebecca, and also about fiction professor Chris Bachelder's award-winning year, which included a nomination for the National Book Award. You'll also find the latest on our amazing, impressive alumni, current students, and incoming students. As always, we're proud of all you accomplish and delighted to hear from you.

## **DEPARTMENT NEWS**

### **UC CREATIVE WRITING PROFESSOR NAMED FINALIST FOR NATIONAL BOOK AWARD**

Chris Bachelder, who joined UC's creative writing faculty in 2011, was named one of the five finalists for the 2016 National Book Award in fiction for his latest novel, *The Throwback Special*. The novel was also awarded the Terry Southern Prize from *The Paris Review*. Bachelder recently received an Award for Faculty Excellence from UC and an Award in Literature from the American Academy of Arts and Letters. We asked Chris about his experience as a finalist for the National Book Award and what it was like to be at the awards ceremony. Here's what he had to say:

"When I was longlisted and then shortlisted for the National Book Award, I heard from so many people—friends, family, former colleagues, students, and teachers. That was one of the great gifts of the whole experience, being in touch with dear, generous people spread out all over the country. Writers work alone, but each of us is at the center of a large web of kind and supportive folks who root for us with exclamation points. That web is usually invisible, but when something like this happens, you can suddenly see it and feel it.

"The ceremony was not precisely 'fun'—I was a bit too nervous and dumbstruck for fun—but it was thoroughly enjoyable and memorable. I never for a moment thought the novel would get a lot of attention or be considered for national awards, so it was just a thrill to be a part of it. I felt very little



Photo credit: Beowulf Sheehan

anxiety about winning, so I was free just to be happy to be there.

“One highlight was meeting Katherine Paterson, who was a judge in the young adult category. I read and loved her books as a kid, and now my daughters have started to read her work. I met many other writers and publishing people, but under the circumstances it was difficult to talk and get to know anyone. Many of us went to the Miami Book Fair the following weekend, and this was a much more relaxed atmosphere. I enjoyed spending time with the other writers there, as well as at subsequent events at Rollins College and Amherst College for the NBA on Campus. So this nomination ended up being much more than the ceremony in November. It was a big part of my life for six months, and it's obviously the highlight of my writing life.”

### **REBECCA LINDENBERG JOINS PERMANENT POETRY FACULTY**

We're thrilled that Rebecca Lindenberg, who has been a Visiting Assistant Professor at UC for the past two years, will be joining our permanent faculty this fall. Rebecca is the author of *Love, an Index* (McSweeney's, 2012) and *The Logan Notebooks* (Center for Literary Publishing at Colorado State, 2014), winner of the 2015 Utah Book Award. She's the recipient of an Amy Lowell Traveling Poetry Fellowship, an NEA Literature Fellowship, a Provincetown Fine Arts Work Center Fellowship, and two Dorothy Sargent Rosenberg Poetry Prizes.

We asked her about the work she's been doing at UC and what's to come.



**Rebecca Lindenberg**

### **Tell us about some of the courses you've taught at UC. What courses are you excited to teach in the future?**

Since I arrived at UC in August 2015, I've designed and taught an undergraduate Forms of Poetry course that's essentially a tour through the history of poetry in the Western tradition, starting with Sappho (and sapphics) and the origin of the lyric through contemporary free verse. As we move through both fixed forms (sonnets, villanelles, pantoums) and modal forms (elegies, ekphrasis, aphorisms, aubades) we look at the origins of the form, and the ways the poet-practitioners of the forms have changed and evolved those forms throughout the centuries and up to the present day. One of my firm beliefs as a poet is that (especially in the English-language tradition) we honor our forms more in the breach than the observance, and we tend to canonize our

innovators. The class, then, is a course in poetic craft and poetic tradition - and poetic experimentation and innovation. I've also taught two different Advanced Poetry Seminars, the Capstone course for the Poetry major (though happily, we've restructured the Creative Writing major, so there will be even more Capstone options for undergraduates now, and they will not have to choose a genre when choosing Creative Writing as a major). In those poetry capstones, students read a full book of poetry each week, and write and workshop a poem each week as well - so it's a lot of work, but in the end, the students grow enormously and their ability to read and analyze and converse about poetry, as well as their ability to write ambitious original work really takes off. In the Spring of 2016, the Advanced Poetry Seminar was a course in First Books - we read debut poetry collections from poets like Natalie Diaz, Jamaal May, Tarfia Faizullah, Sara Eliza Johnson, Kathryn Cowles, and many more, and as a final project, students created chapbooks of their own work. In the Spring of 2017, all of the material we read in the Advanced Poetry Seminar was drawn from poets who have given readings or talks here at UC that have been recorded and comprise a part of the digital-audio Elliston Poetry Archive here at UC. We read books by Terrance Hayes, Mary Szybist, Tracy K. Smith, Galway Kinnell, Jillian Weise, Yusef Komunyakaa, and many others. As a final project (and even final exam of sorts) for the class, students gave a reading in the Elliston Poetry Room and fielded questions from the audience, all of which we recorded for its own entry into the archive. This past Spring I also designed and taught an intermediate undergraduate course in Writing the Love Poem. My first book of poems, *Love, an Index*, is essentially a full collection of love poems - elegies, really, both

amatory elegies and elegies of mourning - so I was very excited to have the opportunity to talk about love poetry with our students. In my thinking about both writing and teaching love poems, I imagine that we don't ever really write about "love," but rather we write about various things that get in the way of love - everything from annoyance to pride to distance to death. That gives me an opportunity to think about how we create tension and drama in poems. Love poems also, of course, represent a unique opportunity for sensual writing - the careful curation of specific, convincing details. Whether recalling a moment with a loved one, or trying to seduce a would-be lover, love poems really require us to pay close attention to various kinds of tangible imagery. So those are the kinds of craft issues we got a chance to look at through the "love poem" lens. I'm very excited to be teaching a Hybrid Forms workshop in the Fall of 2017, one of the new capstones in the redesigned Creative Writing major. Talking about "hybrid" forms is really challenging because it's really a conversation about the relationship between certain kinds of forms and our expectations for those forms, both as readers and writers. When we experiment with form, we also enter into a pretty open field in terms those expectations. So we'll have to think very, very closely about the relationship between form and content, between concept and execution or implementation, and about creating expectations in our reader or audience which we either satisfy or surprise. We'll do some cross- or inter-genre work (like haibun, prose poems, lyric essays) and we'll do some cross- or inter-disciplinary work (writing lyrics or librettos, creating micro "graphic novels," making games). If all goes well, we'll also get the chance to do some seriously innovative work with new technology through the A&S

iPad initiative, giving students an opportunity not only to think about content creation, but also about new platforms for their content. It'll be a lot of work, but I think it'll be fun.

But one of the best aspects of this job is the work I get to do with our incredibly smart and accomplished graduate students. In the Spring of 2016, I taught the Graduate Poetry Workshop, organizing the course around the question "How can poetry intervene in conflict?" We read broadly across the concept of "conflict" - thinking about it on the macro scale of things like war and human and civil rights, all the way down to the micro scale of domestic relationships and even internal psychological struggle. We also read across various ways that poetry can, in fact, address itself to conflict, as witness, as documentary record, as call to action, as action itself, as a space for discovery, and so forth. Carl Phillips joined the class twice as that semester's Elliston Poet, and his contributions were (unsurprisingly) really insightful and valuable. I think we all especially appreciated his April lecture, "The Politics of Mere Being," which has since appeared as a poetics essay on the Poetry Foundation website. This past fall, I ran what I hope will be the first of many "manuscript" workshops. So in the Graduate Poetry Workshop, we read several full-length poetry projects of various kinds to think about different strategies for curating book-length poetry projects. For about the first half of the semester, students brought in individual poems for workshop, but during the second half of the semester, each week we workshoped a full-length poetry manuscript from each of the workshop members. It gave us an opportunity to think about individual poems, and larger-scale strategies, and it was fascinating to see how patterns emerge - both intentional and sometimes delightfully

unintentional - in the work. And everyone in that workshop got to know each other as poets very, very well. It went well enough I plan to teach the Graduate Poetry Workshop as a manuscript or long-form workshop regularly - so that each new cohort has at least one crack at it, if they want. But I'm looking forward to teaching the Graduate Poetry Workshop this coming fall as a "Theory and Practice of Poetry" workshop. We'll read several authors' poems as well as their writing ON poetry, and have a chance to discuss their theory, their practice, and the ways those two things do and perhaps do not always seem to reflect each other. In addition to writing poems, students will generate their own writing-on-writing essays, whether craft essay or ars poetica or work of creative criticism. We'll mostly look at authors from the 20th and 21st century, but as I am a bit of a sucker for origins and foundational texts, we'll look at a few things from the tradition as well.

**In addition to teaching a variety of courses at UC, you've been involved in several collaborative projects, such as the Elliston Project and working with the Department of Romance Languages and Literature on bilingual literary programming. Tell us about your work on these projects and your hopes for them in the future.**

I'm really excited about both of these projects. The Elliston Poetry Archive (as I mentioned above) is an audio archive dating back to the early 1950's. The archive consists of recordings of poets reading from their work and giving talks and lectures on poetry, and it reads like a virtual who's-who of American (and even International) Poetry. Everyone from Robert Frost to Allen Ginsberg to Rita Dove to Nobel laureate Seamus Heaney, hundreds and hundreds of

recordings of some of our finest poets, preserving their voices, their work in their own words, their answers to questions about their work, their comments on their own poems. It's a treasure trove and many people have worked long and hard to digitize and clean up all of the recordings, and now we're in the process of doing all of the long, hard work to make the archive really useful to students, teachers, scholars, and the general poetry-loving public, doing things like breaking the readings into "tracks" so someone using the archive can find and hear a particular poem from a particular reading, and creating a website people can use to easily browse or search the archive. We're getting closer and closer to being able to launch a version of that website that will allow people to easily find and access these recordings, and everybody working on this project in English and in the libraries and in the Digital Humanities Scholarship Center are all really excited.

We also have a thrilling and unique opportunity here at UC in that our Department of Romance Languages and Literature has (and has had, for a while) a lot of faculty and graduate students in their Spanish program who are novelists, poets, and story writers. A couple of years ago, they began to design an official Creative Writing track in the Spanish program, and this year for the first time, have begun to offer a PhD in Creative Writing in Spanish. There are only a small handful of universities in North America that offer that degree, so it attracts some of the most accomplished students from all over the world here to UC, and represents a really exciting opportunity for various kinds of cross-pollination with our English-language Creative Writing program. This year, for example, Carlos Gutierrez and I co-authored a proposal and earned a grant

from the Office of Equity and Inclusivity to initiate a new series of bilingual literary events, which will begin with a visit in October from our current Poet Laureate of the United States, Juan Felipe Herrera. We're also looking forward to exploring programming and coursework in literary translation for our graduate students in both English and Spanish, and working on or contributing to a couple of bilingual literary magazines to which myself and Carlos are connected. We're brainstorming additional avenues of collaboration, including co-hosting an International Literary Festival, or getting our students involved in existing festivals across the Americas, but we're pretty sure that's a good start for now.

**In terms of writing projects, what are you at work on?**

I'm mostly focused right now on my third poetry collection, which is very much a work-in-progress. At first I thought I was writing about ruin and the body - the intersections of cultural and personal history and themes related to chronic disease and disability. I still am, I think, writing about that, but it also turns out (perhaps because I began many of these poems while I was living abroad alone on an Amy Lowell Poetry Fellowship, which stipulates that the recipient may not return to the USA for the duration of the year-long fellowship) that the poems are also a lot about distance, and the ways we use language to try to close distances between us. So some of the poems take the form of, for example, text messages. One piece, which is either a long poem or a lyric essay, called "Transcripts of Texts Sent from the Beelitz Heilstätten," will appear in the *Seneca Review*. Other poems focus on what kinds of things get lost in translation, not only from English to other languages and back again,

but from experience into language itself. A poem dealing with some of those questions, called “At Teufelsberg in the Subjunctive Mood” will appear in the *American Poetry Review*. A “cover” of Frank O’Hara’s “Having a Coke With You” (set in Berlin and Budapest and addressed to my sister) recently appeared in *McSweeney’s Quarterly*. It’s slow and steady work, but I’m enjoying learning more about the project as I write my way into it.

I’m also working on a translation from the Spanish of Ana Maria Matute’s book of prose poems/micro fictions, *Los Niños Tontos (The Foolish Children)*. It’s a curious little book from an author who lived mostly in small villages in Spain around and after the Guerra Civil. She doesn’t get quite as much attention as some of the major male authors of that era in Spain’s literary history, I think in part because she writes predominantly about children. *The Foolish Children* is a collection of little fable-like tales, each told from the point of view of a different child who dies at the end. Matute doesn’t write about children for children, but because for her, children are capable of being monstrous or cruel and innocent at the same time, and because the experience of childhood is one of being somewhat at the hands of fate or the will of others. These are some of the recurring obsessions in Matute’s somewhat surreal, lyric work. I’ve had the help of one of our PhD poets, Rochelle Hurt, in working on these translations, and it has been great to have her help on the project. I’m also tinkering with a series of essays organized around the five senses, which I look forward to focusing on more when the poetry project is a little further along.

## VISITING WRITERS SERIES

One highlight of the 2016-17 Visiting Writers Series was the Robert and Adele Schiff Fiction Festival, which featured Catherine Lacey, Elizabeth McKenzie, Antonio Ruiz-Camacho, and Jung Yun. This was the seventh time we’ve hosted this biennial event formerly known as the Emerging Fiction Writers Festival. In addition to giving readings, our guests took part in two panels: “The Engines of Fiction,” in which they discussed the propulsive elements of narrative, and “The Writer as Reader,” in which they discussed influences, the landscape of contemporary literature, and books they love and recommend.



From left: Jung Yun, Elizabeth McKenzie, Antonio Ruiz-Camacho, and Catherine Lacey

We also enjoyed Elliston Poet Denise Duhamel’s lecture on humor in poetry, her master class on concrete details, and her poetry reading,



Denise Duhamel lectures in the Elliston Poetry Room

which included several poems from her new book, *Scald*. In the fall we were honored to have Sandra Cisneros meet with students and give a reading to approximately two hundred people. Other readers in 2016-17 were Michelle Y. Burke, Sarah Domet, Ada Limón, Nancy Reisman, and A. E. Stallings.



Sandra Cisneros meets with students



Ada Limón reads in the Elliston Poetry Room



Sandra Cisneros signs books

We are delighted to announce that the 2018 Elliston Poet will be Amit Majmudar, and that Juan Felipe Herrera will read at UC on October 5, 2017. Stay tuned for more information about the 2017-18 Visiting Writers Series.

## FACULTY NEWS

**Chris Bachelder:** My novel, *The Throwback Special*, was named a finalist for the 2017 National Book Award in fiction, and I attended the NBA ceremony in New York in November. It was the first time I've worn a cummerbund since my catering days. The novel was published in paperback in March. This spring I traveled to a number of colleges and universities, and in May I received an Award in Literature from the American Academy of Arts and Letters.

**John Drury:** When I was on sabbatical last fall, I wrote a seven-page poem in three parts, "The Ruined Aristocrat: My Mother, Ambergris, and John Waters." It will be the eighth and final poem in my sequence, *Imaginary Movies*. The poem is a fantasy based on my mother's conversation with the director on an all-night radio call-in show in the 1980s, during which she told him about a scoundrel, Edward Waters, who survived a shipwreck in Bermuda in 1609 and who might be our common ancestor. I've had publications in three genres: my poem "Rebecca in the Shadows" in *The Hudson Review* (Autumn 2016), my essay "Updike in Venice" in *The John Updike Review* (Winter 2017), and a memoir chapter, "My Mother's Choice," in *Alligator Juniper* (May 2017). In April, I gave a reading and conducted a workshop with my wife, LaWanda Walters, at Otterbein University and gave another reading in the Poetry in the Garden Series at the Cincinnati Public Library. I also read three poems and was interviewed by Kelly Blewett for a [broadcast on WVXU](#).

**Kristen Iversen:** This has been a busy year! I'm very excited about the growth of our Literary Nonfiction program, including a new

certificate in Literary Journalism, a visit and reading by Sandra Cisneros, and several new courses (including Creative Writing and Social Change, offered for the first time this fall). My readings and speaking engagements included a visit to Otterbein University (who chose *Full Body Burden* for their First Year Experience program), a presentation in Washington, DC for the Rachel Carson Conference, and in April a keynote address at an international conference in Oslo, Norway on "The Legacy of Chernobyl: Nuclear Weapons and Nuclear Waste Issues Faced by East and West." This fall, I will be doing the keynote address at the 2017 Midwest Modern Language Association (MMLA) conference, where my talk is titled "A New Palette: Art as Activism in a Volatile World." *Full Body Burden* is also the subject of a forthcoming documentary film.

I'm in the final stages of a book on Mark Twain and Nikola Tesla, an essay collection entitled *Wide and Generous World* (title recently changed), and a novel centering on a family dealing with an unexpected death. I am currently co-editing a book entitled *Doom with a View: Historical and Cultural Contexts of the Rocky Flats Nuclear Weapons Plant 1952-2017* (due out next spring), and I've begun research on a new work of literary nonfiction, the story of a little-known, historic African American mountain community in Colorado that provided sanctuary for authors and musicians including Zora Neale Hurston and Lena Horne.

A final note: I'm thrilled to be doing a reading at the Mercantile Library on May 12, which will also be the launch party of our new small press, Acre Books, with Editor Nicola Mason.

**Rebecca Lindenberg:** I have poems forthcoming in *McSweeney's Quarterly* and

*American Poetry Review*, and a hybrid lyric piece forthcoming in *Seneca Review*. I'm excited to join the permanent faculty at UC in the fall.

**Leah Stewart:** My fifth novel, *The New Neighbor*, came out in paperback last summer, and my sixth, *What You Don't Know About Charlie Outlaw*, will be out from Putnam in June 2018.

## ALUMNI NEWS

**Lisa Ampleman** has poems forthcoming in *Presence: A Journal of Catholic Poetry* and *Unsplendid*, and nonfiction in *America* magazine. She is the new managing editor of *The Cincinnati Review*.

**Susan S. Carpenter:** I'm pleased to announce that my story "Ten Thousand Mile" is in Issue 9 of the *Tahoma Literary Review*.

**Kelcey Parker Ervick:** My new book, *The Bitter Life of Božena Němcová* - a hybrid work of biography, memoir, and visual art - was published by Rose Metal Press in 2016.

**Laurie Filipelli's** second collection of poetry, *Girl Paper Stone*, is forthcoming from Black Lawrence Press in 2018. She recently incorporated her own business, Mighty Writing, and publishes a blog of essay writing tips at <http://mightywriting.org/>.

**April Lindner:** My young adult novel, *Love, Lucy*, was just published in Bulgaria by PAN Publishing House.

**Matt McBride:** This year, I accepted a lecturer position with University of Iowa's Department of Rhetoric. My other piece of

big news is that my manuscript, *Polis*, was accepted for publication by Black Lawrence Press and will be released in May of 2018.

**Leah McCormack** started a tenure-track position this year as Assistant Professor of English at the University of South Dakota, where she teaches fiction and creative nonfiction to BA, MA, and PhD students. Her work recently appeared in *New England Review* and *Hotel Amerika*.

**Dave Nielsen:** My book of poems, *Unfinished Figures* (Lynx House Press), was published in 2016. New poems are forthcoming in *The Southern Review*, *Folio*, *Poetry East*, and *Forge*. I am currently a writer and historian for the Church History Department of the Church of Jesus Christ of Latter-day Saints. I write about the lives of nineteenth century Mormon pioneers in Utah, Idaho, Arizona, and California.

**Rhonda Pettit's** book of poems, *Riding the Wave Train*, will be published by Dos Madres Press in August 2017. Her essay published in *Pine Mountain Sand & Gravel*, "Finding Buried Creek," was nominated for a Pushcart Prize, her third Pushcart nomination.

**David James Poissant:** This summer, I will serve as a Fiction Fellow at the Seaside Writers Conference. I have stories in recent issues of *Glimmer Train*, *Ninth Letter*, *Arkansas International*, and *The Southern Review*. This fall, I will travel to Argentina for the Filba Internacional literary festival. My story "Comet" is forthcoming in *Atlanta Noir*, edited by Tayari Jones (Akashic Books, 2017). My story collection *The Heaven of Animals* (Simon & Schuster, 2014) is currently in print in five languages.

**Linwood Rumney's** first book, *Abandoned*

*Earth*, won the Gival Press poetry prize and was published in October, a day before his wife, Jessica Rae Hahn, gave birth to their first child. The book was an honorable mention for the New England Book Festival Prize. He received the 2017 fellowship in creative writing from the American Antiquarian Society and a residency from the Kimmel Harding Nelson Center. His poems and translations appeared in *Harpur Palate*, *Arts & Letters*, *Hotel Amerika*, *Quarter after Eight*, and *Painted Bride Quarterly*. He graduated from the PhD program as a Taft Fellow in August, and he is now employed as writing and literature faculty at Union Institute & University in Cincinnati.

**Anne Valente's** stories have recently appeared in *The Kenyon Review*, *Passages North* and *The Southern Review*, and her work was selected by Amy Hempel for inclusion in *The Best Small Fictions 2017*. Her second novel, *Utah*, is forthcoming from William Morrow/HarperCollins in early 2019.

**Ruth Williams:** In the last year, my poems have appeared in *32 Poems*, *Zone 3*, *Whiskey Island*, *Pembroke*, and *Split Lip Magazine*. I also had a scholarly article, "A Poet's 'Canny Acts of Sabotage': Diasporic Language in Cathy Park Hong's *Dance Dance Revolution*" published in *College Literature*. Finally, I received some good news: my poetry collection, *Flatlands*, will be published in spring 2018 by Black Lawrence Press. I continue my work as an Assistant Professor of English at William Jewell College where I teach workshops in poetry and creative nonfiction as well as courses in American, women's, and multiethnic literature.

**Ian Wissman:** I graduated with an MA from the Creative Writing Fiction track in 2011. Since graduating, I have launched a fiction

publishing venture called Waxing Press ([www.waxingpress.com](http://www.waxingpress.com)), which has just launched its first publication, *An Accidental Profession*, written by former University of Cincinnati Creative Writing PhD student Daniel S. Jones. The book tells the tale of a corporate-employee who finds himself lust-struck with a colleague while away at a work-related convention. Former 2009-2011 Creative Writing students may recognize pieces from workshops. I'm currently working with several writers on potential new manuscripts, but always eager to see new, daring work.

**Katherine Zlabek:** I'll be finishing my year as VAP of Creative Writing at Salisbury University. I've had fiction in *Boulevard* and nonfiction taken by *Puerto del Sol*.

## STUDENT NEWS

**Austin Allen's** first poetry collection, *Pleasures of the Game*, won the 11th Anthony Hecht Poetry Prize and was published by The Waywiser Press. The official launch reading took place at the Folger Shakespeare Library. He published poems in *32 Poems* and *Literary Matters* and two essays on the Poetry Foundation website. He appeared on the *Poetry Off the Shelf* podcast to discuss one of these essays.

**Ashley Anderson** published essays in *Assay: A Journal of Nonfiction Studies* and *SFWP Quarterly*. She was a finalist for the 2016 Ohioana Library Association's Walter Ramsey Marvin Grant. She presented at The Louisville Conference on Literature and Culture since 1900 and participated in an off-site reading

at the Association of Writers and Writing Programs Conference.

**José Angel Araguz** published two chapbooks, *The Book of Flight* (Essay Press) and *The Divorce Suite* (Red Bird Chapbooks). He published poems in *Borderlands*, *Poet Lore*, *Carve*, *Crab Creek Review*, and *RHINO Poetry*, and book reviews in *The Volta Blog*, *Queen Mob's Tea House*, and *Fjords Review*. He has a story forthcoming in *The Windward Review* and a poem written in Spanish forthcoming in *Entropy*. He gave readings at Del Mar College, Texas A&M University-Corpus Christi's Author's Day, and Foy H. Moody High School. He won an Academy of American Poets Prize, served as the Visiting Writer for Adelphi University's Alice Hoffman Young Writer's Retreat, and participated in his second CantoMundo conference. He continues to run the poetry blog *The Friday Influence*.

**Andrew Bales** published an interactive poem in *DIAGRAM*. His project "American Lynching" received 2nd place in the National Endowment for the Humanities Chronicling America Data Challenge. He presented this project at the 2016 National Digital Newspaper Program meeting in Washington, D.C.

**Julialicia Case's** writing was published in *The Chattahoochee Review* and is forthcoming in *The Writer's Chronicle*. One of her stories was a finalist for the Lamar York Prize, and one of her essays won the UC Bicentennial Essay Contest in the student category.

**Emily Rose Cole's** chapbook, *Love & a Loaded Gun*, won Minerva Rising's "Dare to Be" chapbook contest and will be published next year. She was a finalist for contests administered by *Arts & Letters*, *The Fairy Tale*

*Review*, *Sycamore Review*, *So to Speak*, *Tinderbox Poetry Journal*, and *Smartish Pace*, and she received an Honorable Mention from Press 53's Prime Number Poetry Prize. She published poems in *Yemassee*, *Phoebe Journal*, *The Pinch*, *THRUSH Poetry Journal*, *BOAAT Journal*, and *Luna Luna Magazine*. She also published nonfiction in *Luna Luna Magazine*.

**Christopher Collins** won the Georgia Poetry Prize, and his poetry collection, *My American Night*, will be published by University of Georgia Press in February 2018. Chris also presented papers at the 2017 AWP Conference in Washington, D.C., the 2017 College English Association of Ohio at Xavier University in Cincinnati, Ohio, and the 2017 CCCC Summer Conference, "Diverse Writers, Diverse Writing," at Clermont College, University of Cincinnati.

**Caitlin Doyle's** work has recently appeared or is forthcoming in *The New Criterion*, *The Los Angeles Review of Books*, *Literary Matters*, *The Evansville Review*, and *The Golden Shovel Anthology* (University of Arkansas Press), and her poems have been featured through the PBS *NewsHour* Poetry Series and the Poetry Foundation Poem of the Day Series. She held a Yaddo Colony Fellowship in 2016 and she has been awarded the 2017 Frost Farm Poetry Prize. This fall, she will start as an Assistant Editor at *The Cincinnati Review*.

**Samantha Edmonds** published stories in *Midwestern Gothic* and *Pleiades*, and has stories forthcoming in *Indiana Review* and in an anthology from SFWP (Santa Fe Writers Project) Quarterly. She presented at the Association of Writers and Writing Programs Conference and the Louisville Conference on Literature and Culture. She

was awarded a 2017 GSGA Research Fellowship.

**James Ellenberger's** work appeared in *Beloit Poetry Journal*, *Painted Bride Quarterly*, and the anthology *The Dead Animal Handbook*. One of his poems was nominated for a Pushcart Prize.

**Bernard Grant** published two chapbooks, *Puzzle Pieces* (Paper Nautilus Press) and *Fly Back at Me* (Yellow Chair Press). He was awarded a June Dodge Fellowship for a 2016 summer residency at Mineral School, as well as a VSC fellowship from the Vermont Studio Center for a 2017 summer residency. His stories, essays, and flash fiction appeared in *Chicago Tribune Printers Row*, *The Nervous Breakdown*, *Crab Orchard Review*, *Spartan*, *Talking Writing*, *Lunch Ticket*, and *New Delta Review*. In addition, his work appeared in several anthologies, including *Turn: Turn: Turn: A Season of Short-Short Stories*, *Braided Rivers: An Anthology of Lyric Essays*, and *Selected Memories: Five Years of Hippocampus Magazine*. One of his stories was a finalist for the Jack Dyer Fiction Prize and the Charles Johnson Award. He gave a reading at Margin Shift in Seattle, was interviewed by *Saftacast*, a podcast produced by Sundress Academy for the Arts, was invited to serve as a guest editor for *SmokeLong Quarterly*, and was awarded a GSGA Research Fellowship.

**Kevin Honold's** essays are forthcoming in *Fourth Genre*, *Louisville Review*, and *Image*.

**Rochelle Hurt's** second book, *In Which I Play the Runaway*, was published by Barrow Street Press. She won the Greg Grummer Poetry Prize from *Phoebe*, as well as residency fellowships from Vermont Studio Center and Yaddo. Her poetry

appeared or is forthcoming in *American Literary Review*, *Greensboro Review*, *Hotel Amerika*, *Indiana Review*, *North American Review*, and *Pleiades*. She served as a poetry mentor in *The Adroit Journal's* summer mentorship program for high school students, and currently serves as an editor at *Tupelo Quarterly*.

**Gwen E. Kirby's** stories appeared in *Ninth Letter*, *Mississippi Review*, *New Ohio Review*, *SmokeLong Quarterly*, *Hobart*, and *Midwestern Gothic*. This summer, she will be fiction faculty at the Sewanee Young Writers' Conference and will continue to work as staff for the Sewanee Writers' Conference.

**Jessica Masterton** recently published a short story in *The Chicago Tribune's Printer's Row* and has an essay forthcoming in *Post Road*. This spring, she presented her nonfiction at UC's Graduate Student Conference "Composing Underground: Conventions and Subversions" and co-moderated "The Engines of Fiction" Panel with Kelly Kiehl at UC's Fiction Festival. Next year, she will serve as EGO's secretary and Reading Series organizer.

**Sarah Rose Nordgren's** poems have appeared or are forthcoming in *The Bennington Review*, *The Adroit Journal*, *Narrative Magazine*, *Painted Bride Quarterly*, *DIAGRAM*, *Pleiades*, *Free Verse*, *Two Peach*, and *Poetry Daily*. Her essays have appeared in *Kenyon Review Online* and *Florida Review*. Her second book of poetry, *Darwin's Mother*, has been accepted for publication by University of Pittsburgh Press and will appear in fall 2017. Her performance and video installation *Digitized Figures* premiered in Brooklyn, and, thanks to a Taft Summer Research Fellowship, she traveled to New Jersey to film a text art video. She also spent a month at the Vermont Studio Center as an

Ohio Arts Council fellow. This summer, she will present her recent text video work at the NonfictionNow Conference in Reykjavik, Iceland.

**Dan Paul** published work in *New Delta Review*, *Moon City Review*, *Puerto del Sol*, and *McSweeney's Internet Tendency*. His stories won the 2017 Briar Cliff Fiction prize and the Yemasee short fiction prize. He presented at the National Popular Culture Association Conference and the Cincinnati Conference in Romance Languages and Literature.

**Brenda Peynado's** writing won the Dana Award for Short Fiction and the Sycamore Review Flashcard Contest. It was named a finalist or runner up by, or received an honorable mention from, *Zoetrope: All-Story Short Fiction Contest*, *Indiana Review's ½ K Prize*, *The Masters Review Short Story Award for New Writers*, *American Short Fiction Prize*, *The Lascaux Review Prize in Short Fiction*, *Permafrost New Alchemy Award*, *Sequestrum Reprint Award*, *International Literary Awards Reynolds Price Short Fiction Award*, and the Stella Kupferberg Short Story Contest. Her stories appeared in the *Georgia Review*, *EPOCH*, *The Masters Review*, *Ninth Letter*, *Pleiades*, *Daily Science Fiction*, *Sycamore Review*, *Evansville Review*, and *Permafrost*. She received a fellowship from the Vermont Studio Center.

**Molly Reid's** stories appeared or are forthcoming in *Gulf Coast*, *The Normal School*, *The Orison Anthology*, and *The Masters Review* online. One of her stories received third place in the *The Masters Review Contest for Emerging Writers*; another received an Honorable Mention from *Gulf Coast's* Barthelme Prize. Her story

collection was a finalist for the St. Lawrence Book Award, and she received a fellowship from Virginia Center for the Creative Arts.

**Emily Skaja** is the new Associate Poetry Editor of *Southern Indiana Review*. Her poems have recently come out in *The Adroit Journal*, *jubilat*, and *Quarterly West*, and she also wrote a craft essay for *Blackbird*. In December, she was interviewed for the *Prairie Schooner* blog about her first manuscript, *Brute*. This summer, she has been awarded a Taft Summer Research Fellowship to visit the archives at Smith College to compose a hybrid lyric essay about feminist theory, women's history, and Sylvia Plath. Emily also has poems forthcoming from *FIELD*, *Redivider*, *Prairie Schooner*, and *Salt Hill*.

**Woody Skinner's** debut story collection, *A Thousand Distant Radios*, will be published by Atelier26 Books this fall. His fiction is forthcoming in *River Styx*.

**Ryan Ruff Smith** had theater and book reviews published this year in *The Threepenny Review* and *The Miami Rail*. In January, the Queen City Queer Theatre Collective produced a staged reading of his play *Lockdown*. He has received a Taft Graduate Summer Fellowship and will be conducting research for a novella this summer in New York City.

**Rachel Steiger-Meister** gave readings at the 37th International Conference for the Fantastic in the Arts and the World Fantasy Convention. She published stories in *Heavy Feather Review* and the feminist anthology *Mosaics: A Collection of Independent Women*.

**Suzie VanderVorste** published essays in *The Lindenwood Review* and *Chariton Review*. She presented at the Taft humanitiesNOW Conference and the 2017 Louisville Conference of Literature and Culture.

**Eric Van Hoose** had a story shortlisted at the *Masters Review*, and he'll present at the 2017 CCCC Summer Conference.

**Corey Van Landingham** was awarded a 2017 National Endowment for the Arts Literature Fellowship. She published a poem in *The New Yorker* and essays in *West Branch* and *Gulf Coast*.

**Bess Winter** begins teaching at StoryStudio Chicago this spring. She has work forthcoming in *Ecotone*.

## INCOMING STUDENTS

We are delighted to welcome nine new students next year:

**Alex Evans** is a short fiction writer and essayist native to Southwest Ohio. He holds a BA in Creative Writing from the University of Cincinnati, where he served as Fiction Editor of *Short Vine*. His stories have been featured in *Jet Fuel Review*, *Peacock Journal*, and *Persimmons Magazine*. In addition to creative writing, Alex also contributes to the coffee news website *Sprudge* and enjoys photography, cooking, and playing music.

**Tricia Harris Evanson** graduated with a BA in English Education from Brigham Young University in 2002. After teaching high school in Utah and Cincinnati, she spent ten delightful years as the full-time COO of the Evanson Family, throwing herself whole-

heartedly into the world of raising three little boys. She is a sucker for volunteerism, which organizations like the PTA, Meals on Wheels, Ronald McDonald House, and her local church group have taken full advantage of. She currently serves on the Southwest Board of Education, where she is trying to pass a 79 million dollar levy to build new schools and teach her fellow board members to show enthusiasm through jazz hands. One of those is a realistic goal. She is thrilled to be starting her MA, where she hopes to finally learn how to write the stories she needs to tell.

**Kimberly Grey** is the author of *The Opposite of Light*, winner of the 2015 Lexi Rudnitsky First Book Prize and published by Persea Books. Her work has appeared in *A Public Space*, *Boston Review*, *Kenyon Review*, *Tin House* and other journals. She's the recipient of a Wallace Stegner Fellowship and a fellowship from the Civitella Ranieri Foundation in Umbria, Italy. Most recently she served as the Marsh McCall Lecturer in Continuing Studies at Stanford University. In fall 2017, she will begin teaching and pursuing her PhD in Literature and Creative Writing at the University of Cincinnati.

**Sakinah Hofler** is from Newark, New Jersey. She received her MFA from Florida State University where she was a recipient of the Kingsbury Fellowship. She was shortlisted for the 2016 Manchester Writing Competition. A former quality and chemical engineer for the United States Department of Defense, she now lives in Tallahassee, Florida and spends her time working as an ER Registrar and writing fiction, screenplays, and poetry. She looks forward to joining UC's PhD Creative Writing Program in fiction this fall!

**Toni Judnitch** earned her MFA in fiction from Southern Illinois University in Carbondale,

where she worked as an assistant editor for *Crab Orchard Review*. Her work has appeared or is forthcoming in *Sycamore Review*, *Ninth Letter*, and *Nashville Review*.

**Claire Kortyna's** nonfiction has been published in *The Offbeat*, *Crack the Spine*, the *Daily Palette*, and her essay "Lunar Musings" won *Flyway: Journal of Writing and Environment's* Home Voices Contest. She earned her MFA in nonfiction at Iowa State University.

**Maggie Su** is a recent Indiana University MFA graduate whose work has appeared or is forthcoming in *The Offing*, *The Journal*, *Green Mountains Review*, *New Flash Fiction Review*, *SmokeLong Quarterly*, and elsewhere. She serves as fiction editor for *Indiana Review* and staff reader for *Ploughshares*. She will be studying fiction at University of Cincinnati's Creative Writing PhD in the fall. You can follow her @litmagreject.

**Madeleine Wattenberg** returns to Cincinnati after recently completing her MFA in poetry at George Mason University. Her poems appear or are forthcoming in journals such as *Tinderbox Poetry Journal*, *Mid-American Review*, *Muzzle Magazine*, *Ninth Letter*, and *Guernica*. While at GMU, she served as blog editor for *So to Speak*. She received her MA in English from University of Cincinnati in 2015.

Born and raised in the Carolinas, **Chelsea Whitton** holds a BA in Literature from the University of North Carolina-Asheville and an MFA in Poetry from The New School. Her poems have appeared or are forthcoming from various print and online publications, including *Cimarron Review*, *Main Street Rag*, *Bateau*, *Sixth Finch*, *Forklift Ohio*, and *Stand*. Her first chapbook, entitled *Bear Trap*, is

forthcoming from Dancing Girl Press in the fall. She currently lives in New York with her husband, Matthew, and is thrilled to begin a new chapter in Cincinnati!

Director's notes are pretty much just that. They're the notes the director makes on the script or during shooting regarding production. It can be notes the director wants to remember or experimental notes with about directing a particular scene. It can be notes the director takes after a shot to remind them of something they like or didn't like. It can be something a director gives the writer to adjust the script the next draft around. 2.1k views · Answer requested by. Daith "Cinnide. Directors Notes. 4,954 likes · 132 talking about this. Directors Notes scours the globe for the very best that independent cinema has to offer, whilst... I didn't want words to get in the way of mystery, I'd rather have the audience experience it directly. Director Notes is a series of online publications in which The Conference Board engages experts from several disciplines of business leadership, including corporate governance, risk oversight, and sustainability, in an open dialogue about topical issues of concern to member companies. The opinions expressed in this report are those of the author(s) only and do not necessarily reflect the views of The Conference Board.