

UNIVERSITY OF NEBRASKA AT OMAHA MFA IN WRITING

PROGRAM FACULTY



Faculty Mentors

Many of our Faculty Mentors publish and teach in multiple genres, including Adult and Young Adult Fiction, Creative Nonfiction, Poetry, and Playwriting. Our mentors are chosen not only on the basis of their literary and teaching accomplishments, but also because their approaches to teaching and the craft of writing coincide with our emphasis on Mentorship.

Faculty Mentors



(Fiction/CNF) POPE BROCK received his BA in English from Harvard University and his MFA in Drama from New York University School of the Arts. He is author of the *New York Times* bestseller *Charlatan: America's Most Dangerous Huckster, the Man Who Pursued Him, and the Age of Flimflam* (Crown), which appeared on *New York Times* critic Janet Maslin's ten-best list for 2008. (More information, including audio clips of Brinkley's 1930s radio talks and commercials for dangerous products, at: www.popebrock.com/page/Testimonials.aspx.)

Brock is also the author of *Indiana Gothic* (Doubleday/Nan A. Talese), the story of the murder of his great-grandfather in 1908. His profiles, investigations, travel writing, and humor have appeared in *GQ*, *Rolling Stone*, *Esquire*, *Talk*, *People* and other publications, and he has been a regular contributor to the *London Sunday Times Magazine*. He has taught and lectured on creative writing at Bowdoin College, Randolph College, SUNY Oswego, University of South Dakota and elsewhere. He is currently working on a book about the future of the moon.

Teaching Philosophy

"Great nonfiction writers come in all styles and colors, but what unites them is relentless curiosity. You have to love over-researching; if you don't leave a lot on the cutting room floor, you haven't gone deep enough. I think that to write good subjective or creative nonfiction, you have to be objective first – to park your opinions going in. Being surprised is part of the job and a lot of the fun. The work often lands you in strange scenes and situations you'd never have experienced otherwise, which gives you something to talk about later in bars. A good journalist also needs to learn how to interview people. It may not be as complicated as playing the violin, but it is an art, not to mention a privilege."



(Playwriting) CHARLENE A. DONAGHY's plays have been produced in New York City, Boston, New Orleans, St. Louis, Pittsburgh, Memphis, and in other cities around the United States, with recognition in Great Britain and Canada. Charlene's publications include *Best American Short Plays* (2x), *Best Ten Minute Plays for Teens*, *Estrogenius* (2x), *In the Eye*, the *Louisiana Literary Journal*, and the *Mad River Literary Journal*. Her recognitions and awards include international finalist for Great Britain's North American Actors Association Playreading Award, nominee for the National Partners in American Theatre Playwriting Award, a two-time John Cauble national semi-Finalist, a finalist for the Actors Theatre of Louisville Heideman Award, a finalist for Canada's Bottle Tree Productions, and other accolades. Charlene is Festival Director for the Warner International Playwrights Festival, Producing Director for the Provincetown Tennessee Williams Theater Festival, and Producer of the Association for Theatre in Higher Education's New Play Development Workshop. She teaches in the University of Nebraska's MFA in Writing, University of Nebraska Omaha's Department of Theatre, Lesley University's MFA in Creative Writing, and the Warner Theatre Center for Arts Education. Charlene is the Connecticut Regional Representative of The Dramatists Guild of American. She is a member of The Playwrights Center, Association for Theatre in Higher Education, Association of Writers and Writing Programs, New York City's 9th Floor Playwrights' Collective, and she is a founding member of Boston's Proscenium Playwrights. www.charleneadonaghy.com

Teaching Philosophy

"Make Voyages! Attempt them! There's nothing else!" So writes Tennessee Williams and I couldn't agree more! Every student is on a voyage and everything I do as an educator is to encourage you to find your own voice, muse, self, bliss, fun, and fulfillment in their art and craft. I think one of the greatest accomplishments for any writer is to find your voice: that heart of who you are as a writer which pushes you forward with enthusiasm and the obsession of knowing you cannot live without it. I'm devoted

to that voyage: opening minds, developing and fostering competency, and gaining understand where students say, with a smile, “I am a writer!” and know that you are. My joy as an educator is encouraging students to take the elements of craft, unite them with your own thoughts and passions, and create works that are your journey to understanding and fulfillment as writers. I believe teaching is collaboration between student and mentor so I teach in a manner that allows students to develop critical writing, reading, and thinking skills by actively contributing. I challenge my students to express their ideas with greater preciseness and persuasiveness. I awaken student minds by encouraging discussion, questions, performance, imagination, and, most importantly, superior writing and reading skills that speak to who you are as writers. My real-world experiences in theatre production add invaluable levels of education and writing development for my students. As a playwright and theatre professional, I write every day, cultivate my place in theatre, and I love every second – even the times when the writing is in infancy, the research is deep, and the muse tries to hide behind daily life - because, eventually, everything comes together and the voyage is as wondrous as the destination. What brought me to teaching is a love of writing and theatre, coupled with my desire to guide others to fulfillment in their own art so they also “love every second”. My teaching philosophy is about that world of thought where individuality explodes into something both rewarding to the writer and also relatable to readers and audiences. Finally, I hope that my students always recognize my enthusiasm for this voyage that we attempt together: there’s nothing else!”



(Program Director/Fiction/CNF) RICHARD DUGGIN was raised in New England and received his bachelor’s degree in literature and writing from the University of New Hampshire. He received his MFA degree in fiction writing from the University of Iowa Writers’ Workshop. He has taught fiction writing at the University of Nebraska at Omaha for the past fifty years! In that time he founded the UNO Writer’s Workshop BFA degree program in creative writing, and the University of Nebraska MFA in Writing Program. Duggin’s published work includes the novel *The Music Box Treaty*, a collection of selected short fiction, *Why Won’t You Talk To Me?*, and numerous short stories which have appeared in such periodicals as *American Literary Journal*, *Beloit Fiction Journal*, *Laurel Review*, *Kansas Quarterly*, *The Sun*, *Playboy*, and elsewhere. His work has been cited by *Best American Short Stories*, *Pushcart Prize Anthology*, and *Playboy Magazine Best Fiction*. He was awarded a National Endowment for the Arts Fellowship, two Nebraska Arts Council Individual Artist Merit Awards, and artist’s residencies at Ragdale, Yaddo and the Anderson Center for Interdisciplinary Studies.

Teaching Philosophy

“Stories live inside you. The craft of fiction gives them an external life, so others may experience them too. To accomplish this, we must pay attention to the smallest matters of craft with the same attention to the details of construction that any artisan pays in wedding form with functionality. The rudiments of craft can be learned in a group, but to master our craft we are better served working one on one with a mentor: a book by a writer we admire, a friend whose judgments we trust, a teacher whose experience in writing we can tap into. I see my job as the latter. My approach to teaching fiction is to determine where each student is, then coach her to go where she wants to be. It has always been my approach with students to persist in reminding them that a story, a poem, an essay are made objects. They have their own existence outside their authors. Find the right form and the subject takes on life and substance of its own. Find the proper voice—the most advantageous point of view—and the lives of the characters are illuminated, so that even their most mystical, magical moments become real as flesh.”



(Fiction/CNF/P) Dr. **KATE GALE** is Managing Editor of [Red Hen Press](#), Editor of the Los Angeles Review and President of the American Composers Forum, LA. She teaches in the Low Residency MFA program at the University of Nebraska in Poetry, Fiction and Creative Non-Fiction. She serves on the boards of A Room of Her Own Foundation, Kore Press and Poetry Society of America. She is author of five books of poetry and six librettos including *Rio de Sangre*, a libretto for an opera with composer Don Davis which had its world premiere October 2010 at the Florentine Opera in Milwaukee. Her current projects include a co-written libretto, *Paradises Lost* with Ursula K. LeGuin and composer Stephen Taylor, and a libretto based on *The Inner Circle* by T. C. Boyle, based on Dr. Kinsey's life with composer Daniel Felsenfeld which is in production in 2014 by the American Opera Projects. Her newest book is *The Goldilocks Zone* from the University of Nebraska Press in January 2014, and her forthcoming book *Echo Light* is from Red Mountain Press fall of 2014. It won the Red Mountain Press Editor Choice Award. Articles, poems and fiction published in various literary journals and magazines, including: *Arshile*, *Bakunin*, *The Brownstone Review*, *Chattahoochee Review*, *Clackmas Literary Review*, *The Forum*, *Inside English*, *Northeast Journal*, *Paterson Literary Review*, *Quarterly West*, *Poems & Plays* and *Salmon*. She lives in Los Angeles with her husband and children. www.kategale.com

Teaching Philosophy

"Teaching consists of getting out of the way. Good ideas flow and if you allow the students to quiet down and think, they can tell stories. I don't want to mash student's writing, I don't want to put it in the blender. What I would like is for students to learn to write and write and be willing to let go of the work that doesn't work, and keep writing. Ideally we learn how to let go of the editor in our head when we're writing the first draft and then put on their editorial hat and be able to tell what works and what does not.

"If we, as writers can teach ourselves to get out of the way, we can write. If you are a writer, even a young writer, the process of writing is a quiet pull, a voice, talking to you, stringing you along. Many times we let ourselves get sucked in by all the other stuff we need to do, or the nasty editor in our head who says we're no good and that gets in the way of writing. We need to learn to shape and craft and edit, and that's very important too.

"But what a good writing teacher does is get out of the way of good writing and teach his or her students to do the same. Language wants to emerge if only we can make room for it, a place, a home, that home is the framework you give the language."



(Poetry) **TERI YOUMANS GRIMM** received her BFA in poetry at the University of Nebraska at Omaha and her MFA at Vermont College. Her poetry collection, *Dirt Eaters*, was chosen for the University of Central Florida's poetry series and was published by the University Press of Florida. The *New York Times Book Review* said of the work, "as in Rita Dove's *Thomas and Beulah*, the emotional weight derives from her characters' accumulated experience: surviving a house fire, rejecting evangelical Christianity, or feeling stranded and lonely at a school dance. Grimm's technique shows in her judicious quotation from other speakers and in her diversity of forms, from two-beat lines to expansive verse paragraphs to a tightly wound villanelle." She just completed *Becoming Lyla Dore*, a collection of persona poems in the voice of a fictional silent film star. Her poetry and book reviews have appeared in *Prairie Schooner*, *Green Mountains Review*, *Indiana Review*, *South Dakota Review*, *Connecticut Review*, *Sugar House Review*, *EAT* and *Homegrown in Florida: An Anthology of Florida Childhoods*, among other journals and anthologies. She is the recipient of a Nebraska Arts Fellowship and has been awarded residencies at Virginia Center for the Creative Arts and the Hambidge Center. Teri was raised

in Jacksonville, Florida and currently resides there with her husband and two children where she sings in a cover band.

Teaching Philosophy

“If there’s anything I want my students coming away believing about poetry, it’s the idea that anything is possible in the world of a poem. Everything is at our disposal: a play with language, punctuation, syntax, a subversion of form. Often times students need to learn how to get out of their own way, to be shown the manner in which our own writing will surprise us if we can let go of the initiating idea of a poem and resist forcing the work to go in a preconceived direction. It can mean all the difference between writing that is static and writing that has a pulse. A transformation can occur that takes language from simply meaning into being when we allow our initial drafts to come to us unfettered and then later come back to them to see what has emerged and begin the process of utilizing our knowledge and understanding of craft to create something that is both immediate and resonant. To that end, I believe it is important to study craft. That, for instance, we understand fully the “line” and its power or learn various ways of structuring metaphors or rethink what musicality can mean for a particular poem. We learn craft because we are here to become Masters of our art. We learn craft so that it gets imbued into our writing seamlessly. We learn craft so that we can forget it.”



(Fiction/CNF) AMY HASSINGER is a graduate of Barnard College and the Iowa Writer’s Workshop and the author of two published novels, *Nina: Adolescence* (Putnam 2003)—deemed “superb” by *O, the Oprah Magazine* and “truly penetrating” by *Salon*—and *The Priest’s Madonna* (Putnam 2006). *After the Dam*, her third novel, is currently under consideration. Her books have been translated into Dutch, Portuguese, Spanish, Russian, and Indonesian. She has earned awards from *Creative Nonfiction* magazine, *Publisher’s Weekly*, *ForeWord Magazine*, and the Illinois Arts Council. Her fiction, non-fiction, and poetry have appeared in many publications, including *Creative Nonfiction*, *The Writer’s Chronicle*, and *The Los Angeles Review of Books*. She is also the author of a history textbook called *Finding Katahdin: An Exploration of Maine’s Past* (University of Maine Press 2001). Amy lives in Illinois with her family. You can find out more about her at www.amyhassinger.com.

Teaching Philosophy

“When I approach a student’s work, I like to play the ‘believing game,’ as Peter Elbow calls it: entering into the piece with faith in its potential, and making an effort to discern what it’s trying to be. My first priority is to read with this purpose in mind, and to echo what I discover back to the writer. Usually a piece’s core, its essence, resides where the writing is strongest. It’s very important that a writer know where and how she is succeeding. Once that is clear, we can begin to sort out the problems, where the piece may be missing its own mark.”



(Poetry/CNF/Fiction) ALLISON ADELLE HEDGE COKE’s books include: *Streaming*, from Coffee House Press, 2014; *Dog Road Woman* (American Book Award) and *Off-Season City Pipe* (Labor volume, Wordcraft Writer of the Year in Poetry), also from Coffee House Press; *Burn*, MadHat Press, 2014; *Blood Run* (free verse-play regarding the Indigenous mound site in Iowa and South Dakota), Salt Publications (UK); *Rock, Ghost, Willow, Deer* (memoir, AIROS Book of the Month Selection, paperback 2014, Bison Books), University of Nebraska Press; a chapbook, *The Year of the Rat*, a dramatic long poem/libretto regarding her bout with illness from rat infestation, and she has edited nine anthologies, including: *Effigies II* (Salt 2014); *Sing: Indigenous Poetry of the Americas* (University of Arizona, 2011), *Effigies: New Indigenous Pacific Rim Poetry* (Salt, 2009), *Ahani: Indigenous American Poetry* (To Topos Edition, Oregon State University, 2007), *They Wanted Children*, and *Coming to Life*. Her poetry, fiction, and creative nonfiction have been pressed

in numerous magazines, including *Kenyon Review*, *The Iowa Review*, *Gargoyle*, *South Dakota Review*, *World Literature*, and *Akashic Noir*. She is also a contributing editor and editorial board member for NYU's *Black Renaissance Noire*. Her play *Icicles* was a first finalist for the National Repertory Theater Prize, and she is a visual artist and activist.

Hedge Coke is the 2014 Distinguished Writer at the University of Hawaii, Manoa, serves as Visiting Writer for the University of Central Oklahoma (2012-2014) and the University of California, Riverside (2014), formerly held the Paul W. Reynolds and Clarice Kingston Reynolds Chair in Creative Writing at the University of Nebraska and a National Endowment for the Humanities Distinguished Visiting Professorship at Hartwick College, NY, taught Creative Writing for the Institute of American Indian Arts, and was core faculty teaching writing, literature, philosophy, education, cultural studies, and poetry in the MFA program at Northern Michigan University. She has won numerous awards for her writing and excellence in teaching (including a King-Chavez-Parks Award), and performs on an international basis, most recently in Ireland, Scotland, Canada, Argentina, Colombia, and Venezuela. She has been instrumental in creating literary venues and programming with a special focus on Sandhill Cranes/ EcoPoetics, Environmental Writing, Labor writing, and incarcerated youth and underserved communities. She is a UNL Center for Great Plains Fellow, and has been awarded fellowship residencies at MacDowell Colony, Weymouth Center, Hawthornden Castle, and the Lannan Foundation at Marfa and serves as visiting faculty in summer sessions at Naropa University MFA program. She is currently at work on a CD with funk guitarist, Kelvyn Bell, and a feature-length film, *Red Dust: Native Resiliency in the Dirty Thirties*.

Teaching Philosophy

"To foster a new generation of writers and thinkers in the world, is my personal goal. I believe a teacher's role is one that encourages students to find their niche, their inspiration, and to expand their horizons simultaneously fulfilling individual relation to the world around them.

"Ultimately, I believe the concentration on image and development of language in an experiential sense are necessary engagements for students and becomes more important as an endeavor with developing maturity. In a graduate program, my role as an educator is most certainly that of a mentor and provider of possibility, direction, and choice. I look forward to each new semester with the hope of adding to students' accumulation of knowledge and realization of purpose, with a sense of duty to ensure I pass along whatever is possible to make certain they carry with them the best I have to offer. Positive influence on a portion of the new generation of writers, readers and thinkers."



(Poetry/CNF) Raised in the Missouri Ozarks and the Pacific Northwest, **ART HOMER** worked on forest trail crews, as an animal caretaker, and as a journeyman ironworker before finishing his education at Portland State University and the University of Montana Graduate Program in Creative Writing. He worked for two years in the Montana Poets in the Schools, has edited *Portland Review*, *CutBank*, *SmokeRoot Press*, and *The Nebraska Review*—and has taught at several colleges and universities. Since 1982, he has taught poetry and nonfiction writing at the University of Nebraska at Omaha Writer's Workshop, where he was named a Regents Professor in

1995. Homer's most recent of five poetry collections, *Blind Uncle Night*, was published by WordTech Press in November 2012. His nonfiction book, *The Drownt Boy: An Ozark Tale* (University of Missouri Press, 1994) was a finalist for the AWP Award in Creative Nonfiction. His poetry has appeared in scores of literary magazines, and his creative nonfiction has been anthologized in *In Short* (W.W. Norton) and *Yonder Mountain: Ozark Writers* anthology (University of Arkansas Press). His books have been reviewed in *The Bloomsbury Review*, *Iowa Review*, *L.A. Times Book Review*, *Library Journal*, *Publisher's Weekly*, *the Des Moines Register*, *Kansas City Star*, *Western American Literature*, *Western Humanities Review* and elsewhere. His awards include a Nebraska Arts Council Fellowship, a National Endowment for the Arts Fellowship, and a Pushcart Prize. He and his wife, poet &

fine press printer Alison Wilson, live in rural Nebraska in a house they largely built themselves.

Teaching Philosophy

“My approach to teaching changes with each student and each class—and depending upon the genre, sub-genre, or subject matter. I often find myself returning to ‘the basics’—balance, conciseness, tone, the musical qualities of the language, engaging the reader’s senses—not as ends in themselves, but as touchstones by which a writer can define their own goals and assess their own growth amongst what Walt Whitman called the ‘pulling and hauling,’ of literary schools, fashions, and markets. In both poetry and nonfiction, I find much to admire in Emily Dickinson’s advice: ‘tell the truth, but tell it slant.’ I add only that the writer should be sure they have a truth to tell, and that the ‘slant’ they take is truly their own.”



(Playwriting) MICHAEL KINGHORN has spent the bulk of his career writing and developing new plays. He has led the literary departments of three regional theaters: the Guthrie, Arena Stage and the Alliance Theatre, where he directed the GroundWorks new play program. Michael’s original plays include: *Personal Surveillance*; *The Meanwhile Figure*; *Paper Scissors Rock*; *Midgi and Manzi Live in America*, and *Eating Placebos*. His adaptation of the “lost” Sophie Treadwell play, *Intimations for Saxophone* premiered at Arena Stage in 2005 (with developmental workshops at SITI Company and New York Theatre Workshop). He has translated plays by Brazilian dramatists Vinicius de Moraes (*Black Orpheus*), Luis Alberto de Abreu (*Thief of Women*), Ricardo Torres’s one-acts (*Death over the Mud* and *In Pieces*), and has written (or devised) adaptations of fiction by Anton Chekov (*Enemies*, *Lizanka*) and Henry James (*Never Give a Lady a Restive Horse*). Michael recently completed a commission for the History Theatre of St. Paul entitled *The Dreamy Kid* (about actor Lew Ayres). Other recent writing projects include the book and lyrics for a musical called *P.G.* and the comedy sequel, called *Limited Partnership, Ltd.* As a freelance dramaturg Michael has consulted on dozens of plays at The Playwrights’ Center (including PlayLabs), The Kennedy Center, Studio Arena Theatre, Theatre Emory, Horizon Theatre (Atlanta), History Theatre (St. Paul) and Off-Broadway for Ideal Entertainment, Inc. Michael has taught acting at AMDA in New York City, Connecticut College in New London and the National Conservatory of Dramatic Arts in Washington, DC. He has taught playwriting and led writing workshops at Young Playwrights, Inc., the Alliance Theatre, Atlanta; the Guthrie Theater, Minneapolis; the Writers’ Center in Bethesda, MD and National American University in Bloomington, MN. Michael holds the BFA degree in theater from the University of North Dakota, the MFA in Dramaturgy from the Yale School of Drama. He was a Jerome Playwriting Fellow at the Playwrights’ Center in Minneapolis in 1984 (where he continues to work today as a freelance dramaturg and occasional director).

Teaching Philosophy

“My approach to teaching playwriting is a straightforward one. I help students develop a methodology for learning to write their own kind of plays and prepare them for the collaborative process. While I can’t teach students how to write a box-office success, I can direct their theatrical instincts, advise them on craft and technique and suggest strategies for improvement. As a new play professional I employ a holistic approach to mentoring playwrights, based on the kind of collaboration that happens in new play development today. I understand the demands actors and directors place on new plays and model those approaches in the mentor/playwright relationship.”



(Poetry) STEVE LANGAN graduated from the University of Nebraska at Omaha and the University of Iowa Writers' Workshop, where he received the Paul Engle Postgraduate Fellowship from the James Michener Foundation. His collection *What It Looks Like, How It Flies* will be released in 2015. His most recent collection of poems, *Meet Me at the Happy Bar*, 2009, is from BlazeVOX [books]. *Notes on Exile & Other Poems*, a chapbook, received the 2005 Weldon Kees Award from the Backwaters Press. Langan's debut collection, *Freezing*, was published in 2001 by New Issues Poetry & Prose. His poems have appeared in *The Kenyon Review*, *Chicago Review*, *DoubleTake*, *Colorado Review*, *Prairie Schooner*, *Verse*, *Fence*, *Witness* and *Shade*; recent publications include *Beloit Poetry Journal*, *Drunken Boat*, *The Iowa Review*, *Poetry Salzburg Review*, *North American Review*, *Notre Dame Review*, *Tarpaulin Sky*, *Gettysburg Review* and *Zoland Poetry*. Langan serves as Executive Director of HONORreform, a national patient advocacy organization, and he's founder and director of the Seven Doctors Project. He lives in Omaha and, during part of the year, on Cliff Island, Maine.

Teaching Philosophy

"In workshop and through correspondence and conversations during the mentoring process, I seek to guide writers toward achieving fullness in their poems and discursive writing—challenging them along the way to broaden aesthetic notions and their reading of poetry from the tradition and contemporary work—and helping them work to develop an original voice."



(Fiction/CNF) PATRICIA LEAR was born in Memphis, Tennessee and lives in Evanston, Illinois. She studied with Gordon Lish in New York City, and also with Mary Robison at Bennington College. Several of the stories from her short story collection *Stardust, 7-Eleven, Route 57, A&W and So Forth* (Alfred A. Knopf) have been anthologized in *Prize Stories*, *The O'Henry Awards; New Stories From The South*, *The Year's Best; In A Country of Her Own*; *Best of the South*, *From Ten Years of New Stories From The South*, *Selected and Introduced by Anne Tyler*; and *The Antioch Review 60th Anniversary Issue, The Best of the Decade*. *The New York Times Book Review* included *Stardust* on their 1992 Summer Reading List, The Editor's Choice, and also named *Stardust* as one of their Notable Books of the Year. Several of her stories have appeared most recently in *TriQuarterly*, *Chicago Works: a Collection of Chicago Authors' Best Works*, *Story Quarterly*, *Other Voices*, *The Antioch Review* and most recently *The Alaska Quarterly Review*. Lear has written for *The New York Times Magazine*, *Chicago Magazine*, *Allure*, *New City*, and the *Chicago Tribune*. Lear has been awarded an Illinois Arts Council Finalist Award and received fellowships from Yaddo, Breadloaf, Virginia Center For The Creative Arts, The Ucross Foundation, and The MacDowell Colony. She was awarded a Tennessee Williams Fellowship at The University of The South and taught classes there with Tim O'Brien. Recently, she was awarded an Evanston Arts Council Grant, as well as an Illinois Arts Council Award for Literature. Last spring she was the writer in residence at Hood College in Frederick, Maryland. A new story, *The Fist of Life*, is forthcoming in *The Antioch Review*, Fall 2014. She is at work on a linked collection of stories entitled *After Memphis*.

Teaching Philosophy

"I am ambitious for my students. The mark of a good teacher is how well her students do, and I take that to heart. I am most interested in what your goals are for yourself as a writer, and from there, we go to work. I seek to develop a strong relationship with my students, and from a place of mutual trust, I have seen amazing growth happen with the students I have been lucky to work with. And a lot of success as well in the publishing world. You will have no greater cheerleader in your corner and no one singing your praises higher than I will be when we start having the breakthroughs we are both working towards.

"I am also very interested in language, and beats and rhythms, on a sentence level, and especially in finding the thing that only YOU could have written, not writing the thing that ANYBODY could have written. I am interested in bringing out your own voice,

and in the language that is most natural to you. If you are grounded within yourself in that way, you will be all but unassailable by others. Basically I want you to be as good as anybody who is out there writing.

“Often I will ask a student what story they would have died happy to have written, and to me as a mentor, their answer is a quick way to get my head around what it is that they love in literature, and usually what direction they want to take their own work. It’s also a great reference point to use when explaining some aspect of craft.

“Writing is real work. I guess if it wasn’t everybody would be doing it, but it is. It is also one of the most incredibly satisfying things you can do with your life. I swear.”



(Fiction) KRISTEN-PAIGE MADONIA is the author of *Invisible Fault Lines* (forthcoming 2016) and *Fingerprints of You* (2012), both published by Simon & Schuster’s young adult imprint Books for Young Readers. Her short fiction has appeared in various literary magazines including the *Greensboro Review*, *Five Chapters*, the *New Orleans Review*, *American Fiction: Best Previously Unpublished Short Stories by Emerging Writers*, and *Sycamore Review*. She has received awards or fellowships from the Hambidge Center, the Vermont Studio Center, Sewanee Writers’ Conference, Juniper Summer Writing Institute, Sumer Literary Seminar, the Virginia Center for Creative Arts, Hedgebrook Writers’ Retreat, the Key West Literary Seminar, the Millay Colony for the Arts, and the Studios of Key West. She was the 2012 D.H. Lawrence Fellow and was awarded the Tennessee Williams/New Orleans Literary Festival Prize in 2010. She has recently served as a guest lecturer or presented her work at the Virginia Library Association Conference, the Virginia Festival of the Book, Lynchburg College, Knox College, High Point University, North Carolina State, the Texas Book Festival, James River Writers, Wordstock, the Decatur Book Festival, and the New Orleans Literary Festival. She holds an MFA in Creative Writing from California State University, Long Beach and a BA in Media Arts and Design from James Madison University. Kristen-Paige lives in Charlottesville, VA and teaches fiction workshops and seminars at the University of Virginia, James Madison University, the University of New Mexico Taos Summer Writing Program, and the literary non-profit WriterHouse. You find more information at <http://kristenpaigemadonia.com/>

Teaching Philosophy:

“While there are basic structural and stylistic elements of fiction that can be taught – tricks and tools we all have access to as writers – I do not believe there is a right or wrong answer when writing creatively. Everyone is entitled to their own opinion and their own style. My goal, in workshop and during residency, is to establish a respectful classroom community where each student is comfortable sharing their creative works and providing and receiving constructive criticism and positive feedback. During our mentorship, I will hand-pick texts and craft books to help you discover your personal strengths and weaknesses on the page; by examining published works and studying the technical elements of storytelling, my aim is to help students become more incisive readers, more effective critics of fictional works, and more confident creative writers. In terms of our one-on-one writing mentorship, I hope my comments and critiques will inspire curiosity, challenge your preconceived notions regarding the “rules” of fiction, and encourage you to experiment with both form and content. Ultimately, my goal for a mentorship is to help each author complete the semester with a greater understanding of how to make his or her piece more successful.”



Raised in the suburbs of Philadelphia, **JESSICA HENDRY NELSON** earned a BA in English from the University of New Hampshire and an MFA in Writing from Sarah Lawrence College. Her memoir in essays, *If Only You People Could Follow Directions* (Counterpoint Press, February 2014), was selected as a best debut book by the Indies Introduce New Voices program, the Indies Next List by the American Booksellers' Association, and named a Best Book of 2014 by *Kirkus Review*. Her work has appeared in *The Threepenny Review*, *The Carolina Quarterly*, *Columbia Journal*, *Crab Orchard Review*, *PANK*, *The Rumpus*, *Drunken Boat* and elsewhere. Her fiction and nonfiction have been nominated for several Pushcart Prizes, a notable essay listing in *Best American Essays 2012*, won first place in *Alligator Juniper's* national nonfiction contest, and other prizes. She lives in Burlington, Vermont, where she is a freelance writer, editor, and writing coach and teaches creative writing at Burlington College. Nelson also teaches at the New England Young Writers' Conference at Bread Loaf in Middlebury, VT, and has taught at SUNY Purchase College and Johnson State College. She serves as the Managing & Nonfiction Editor of [Green Mountains Review](http://GreenMountainsReview.com). More information at jessicahnelson.com.

Teaching Philosophy

"My teaching is student-centered. I learn what my students want from our time together and how they feel I can best assist them in reaching their goals. We work collaboratively to ensure that these needs and goals are met. My aim is to cultivate distinctive voices, not force them into a box. That being said, I also push students to move beyond the idea that we must 'write what we know.' The most exciting work often comes from brave risks.

"This brave and enduring art is not created in a vacuum, but as part of a call and response with the world. It requires participation in a dialogue with the past, present, and future. I encourage my students to read widely and with vigor and build their critical faculties by focusing on the choices a particular author has made and why. I ask that they bring the same depth of thought to the discussions of their peers' work and relate these conversations to the critical modes and practices they apply in response to published work.

"My teaching and mentorship is rooted in the language and application of craft. This common language allows us to readily identify the techniques and strategies employed in published and peer work. Only then are we able to question the choices and imagine different ones. Students must learn the 'rules,' but then they are encouraged to make informed decisions about how and when to apply them. I often assign readings that seek to finger the line between fiction and nonfiction, and I encourage students to think deeply about how these lines apply to their work and how they influence the reader. The best writers relinquish the hold on big abstract ideas, like absolute truth, in favor of the small image or detail that speaks volumes. They utilize structures that create meaning, rather than serving merely as vessels for content. Always, there is the focus on connection and 'the pattern behind the cotton wool,' as Virginia Woolf says, that vast and binding web."



(Playwriting) MICHAEL OATMAN is the Playwright-In-Residence at Karamu Theater, the oldest African American theater in the country. He is only the second person to hold this honor in the storied history of Karamu; the first being Langston Hughes. In 2011, Michael won the *CPAC Workforce Fellowship* and the *Cleveland Art Prize in 2010 for Best Emerging Artist* and the *2010 Lantern Award for Best Play*. A number of his plays have been produced in various venues in Cleveland, where he is also frequently called on to direct both new and classic plays by other playwrights. The Cleveland-born playwright and director has made his mark in his hometown and across the nation and his poetic, yet provocative work has been featured locally at The Cleveland Play House FusionFest, Cleveland Public Theatre, Karamu House, Cleveland State University, and the Ingenuity Festival. Nationally, Michael has had productions and readings at the Stella Adler Conservatory in New York City, the African American Playwright Exchange in Washington D.C., the Shelterbelt Theatre in Omaha, Nebraska and The ETA Theatre in Chicago, Illinois. In 2008 his play *Let It Bleed* premiered at The New Work, New Ways Festival hosted by the University of Nebraska at Omaha and The African American Playwright

Exchange named his play *The Chittlin' Thief* as Best Comedy of 2008. Michael's play *Warpaint* was a 2009 Finalist for the John Cauble Short Play Award. In 2010, seven of his plays were produced in various venues: *Black Nativity (Adaption)*, *War paint*, *Eclipse: The War Between Pac and B.I.G.*, *Course of Action*, *My Africa*, *A Solitary Voice*, *Not a Uterus in Sight*, *Hitler and Gandhi*. In 2011, three of his full length plays were produced: *Breaking the Chains*, *You Got Nerve* and *Sometime Hope Is Enough*. He earned an English Degree from Cleveland State University in 2004 and completed his MFA in Theater from the Northeastern Ohio Master of Fine Arts Consortium (Cleveland State, Akron University, Youngstown University and Kent State) in 2008. Before becoming involved in theater, Michael was a journalist and spent several months in Africa, writing about the AIDS epidemic for *The Botswana Gazette*. He teaches playwriting and other aspects of theater at high schools and colleges in Cleveland. In 2008 Michael's essay *This I Believe* was featured on NPR's Radio Essays and he was named one of *Cleveland's Most Interesting People 2010* by *Cleveland Magazine*. Michael and his playwriting have been featured in both *The New York Times* and *American Theatre Magazine*.

Teaching Philosophy

"I make use of my experience as an actor and director in teaching students how to write plays that not only exist on the page but work on the stage. Where appropriate, I draw from own my work to teach students the use of spare language and a mix of heightened language and rough, street language. Fundamentally, my teaching method emerges and is inseparable from my love of theater. For me the beauty of theater is that it lives. It is not an artifact. It wrestles with us and forces us to wrestle with it. Plays live in real time; actors can reach out and touch you. Good drama is not a spectator sport. It's a subtle give and take, a delicate dance between actor and audience, playwright and the world. I have often mused that playwrights are the special forces of the creative writing world. They parachute us in; we give truth and watch as the walls tumble. If I can infuse a student with the magic of playwriting, teaching the nuts and bolts becomes a unique and rewarding experience for both of us."



(Fiction/CNF) **TOM PAINE**'s short story collection *Scar Vegas* (Harcourt) was a New York Times Notable Book of the Year, a Pen/Hemingway Award finalist, a Village Voice "Writer on the Verge" pick, an Esquire "Hot List" book, a Barnes and Noble "Discover New Writers" pick and was featured on National Public Radio. A finalist for the National Magazine Award, his stories have been published in *The New Yorker*, *Harper's*, *Playboy*, *Zoetrope*, *The Boston Review*, *The New England Review*, *Glimmer Train*, *The Oxford American*, *One Story*, *Story*, and elsewhere. His fiction has also appeared in the award anthologies *The O. Henry Awards*, *The Pushcart Prize XXI and XXIII*, *Best New Stories from the South*, *American Fiction X: Best Stories from Unpublished Writers*, and *The KGB Bar Reader*. His novel *The Pearl of Kuwait* (Harcourt) was featured on public radio, reviewed nationally, and was recently optioned. His new collection of stories, *A Boy's Book of Nervous Breakdowns*, is scheduled for publication in 2015. A graduate of Princeton and the Columbia MFA program, he is an associate professor in the MFA program at the University of New Hampshire.

"Writing fiction is an exploration and exposure of the self. Few writers write 'good' stories that are not in some way a dangerous exposure of their secret selves, their fears, phobias and compulsions, their lies and their unacknowledged loves. Fiction that doesn't address the seven deadly sins, that stays on the surface of things, is acidic, and the pages yellow in our hands. So the first step is to get writers to feel safe, and to know they can be honest on the page. And while most writers eventually understand the actual plot of their story, what needs to be teased out are the carefully intertwined details that indicate the spiritual and emotional reality and journey of the main character. For some writers the recognition of the secret emotional subtext is a revelation. And what I ask is not just that the writers 'understand' the emotional situation, but that they can, with compassion, enter into the heart of the character under discussion. A writer must be able to walk in the shoes of another emotionally, and that is often difficult, as it exposes areas of emotional underdevelopment in the writer, and also, at times, regions into which one would rather not tread with an understanding heart. I try and suggest, where relevant, that a

writer needs to grow in terms of his or her capacity for understanding a given emotional situation in a narrative ‘off the page’ and that when that is accomplished, the story will flow into deeper and more enriching waters. I love to follow an emotional thread of a character, and work to make sure a writer not only understands intellectually, but truly ‘gets’ the emotional ‘beat’ on the level of the solar plexus. In short, I am not looking to be just heard as a fellow writer, but understood on a deep level, for this is the only way that a writer will become stronger, when a suggestion really sinks into the unconscious, and can then manifest itself on the page in the present—or next—short story or novel chapter. One of my primary goals is to always work to break down the walls between the ‘natural’ voice of the writer, and their more presentational self. I feel strongly that what I am trying to do is assist in the discovery of the ‘true self’ that will serve as a jumping off place to new fictional risks. Teaching writing is about strengthening the artist within, while also guiding the conversation toward the technical means of achieving



(Poetry/Fiction/Playwriting) JIM PETERSON was born in Augusta, Georgia; grew up in South Carolina; and has lived in Montana and Virginia. He received his BA, MA, and PhD from the University of South Carolina. He recently retired as Coordinator of Creative Writing and Writer in Residence at Randolph College in Lynchburg, Virginia. He has published four full-length poetry collections: *The Man Who Grew Silent* (The Bench Press), *An Afternoon with K* (Holocene Press), *The Owning Stone* (Red Hen Press), and *the Bob and Weave* (Red Hen Press).

Also, three chapbooks have been published: *Carvings on a Prayer Tree* (Holocene), *Jim Peterson’s Greatest Hits 1984-2000* (Pudding House), and *The Resolution of Eve* (Finishing Line Press). His poems have appeared widely in literary publications including *Poetry*, *Georgia Review*, *Prairie Schooner*, *Shenandoah*, *Poetry Northwest*, *Connecticut Review*, *Texas Review*, *Chariton Review*, *Greensboro Review*, *Laurel Review*, *Southern Poetry Review* and numerous others. His manuscript *The Owning Stone* won The Benjamin Saltman Award in 1999, and his poetry was awarded a Poetry Fellowship by the Virginia Commission on the Arts for 2003. He also writes fiction, plays, and nonfiction. His novel *Paper Crown* was published by Red Hen Press. His play *The Shadow Adjuster* was first produced by the theater department at Montana State University-Billings and was later produced by Straw Dog Theatre in Chicago. Other plays that have been produced include *Ruby Cat and Mister Dog*, *Beholder*, *The Falling Man*, and *Seeing Purple*. His plays have been selected for the New American Plays Festival in South Carolina and ten times for The Missoula Colony sponsored by The Montana Repertory Theatre of the University of Montana. The digital film *Beholder* (based on Peterson’s one-act play of the same name) has been selected for the Mount Hood Film Festival in Oregon and the Flathead Filmfest in Montana. He has been married for many years to the amazing equestrian/musician Harriet, and the two of them live in service to their charismatic Welsh Corgi, Mama Kilya, in Lynchburg, Virginia.

Teaching Philosophy

“Everything I do as a teacher is oriented toward helping the student reach a better relationship with her own purpose as a writer—including her own creative process. It’s important that a student understand the positive side of all of the work she does. If she writes a poem or story or play that misses its mark, she needs to understand the benefits of that effort as it applies to revisions and to her future work on other pieces. I believe that writing should be the kind of work that’s fun. I accept that I have to write badly at times in order to get to the writing that’s good. I accept that everything I write is an important step in the journey I’m on as a writer and a person. If we can build that realization into the process, then we can take a deep breath, get on with the work, and enjoy every minute of it because we know it’s taking us where we ultimately want to go. This approach includes every thematic interest and every stylistic direction, as long as they serve the writer’s purpose. Inclusiveness and connection are the central ideals of all of my work. The more perspectives the writer can include in her repertoire, the more range and depth she will bring into her work. The more skills the writer develops, the better she will connect to her reader. A lot of reading and a lot of writing are probably the most important teachers. And the occasional guidance of someone a little farther along on the path can make an important difference. I very much like what Candace Black says about staying ‘out of my students’ way.’ I always feel privileged to work with any student. I always want to honor the student’s vision for her own work as primary. Whether it’s working on poems, stories, a novel, or a play, this adventure the student and teacher embark on together is an opportunity for both to learn and grow.”



(Poetry) ELIZABETH POWELL's book *The Republic of Self* won the New Issues First Book Prize. Her work has won a Pushcart prize as well as other awards. Her poems have appeared in the *Harvard Review*, *the Missouri Review*, *Mississippi Review*, *Ploughshares*, *Post Road*, *Slope*, and many others. She is the Editor of the prestigious [Green Mountains Review](#) and is Assistant Professor of Writing and Literature at Johnson State College in Johnson, Vermont. She has also taught at the University of Vermont, Saint Michael's College, Champlain College, Burlington College, Goddard College, and the New England Young Writers' conference at Middlebury College, and she has received fellowships and grants from Yaddo, Hall Farm Center for Arts and Education, Vermont Council on the Arts, and the Arts Vermont Endowment. Powell earned her BA from the University of Wisconsin and her MFA in Writing from Vermont College of Fine Arts. She grew up in New York and currently lives with her children in Vermont.

Teaching Philosophy

"Theodore Roethke's keen observation in his poem, 'The Waking,' underlies my teaching philosophy: 'I learn by going where I need to go.' I believe in kinesthetic learning, hands-on, experiential learning. Part of my teaching philosophy reflects an interest in how an individual's vision can change, strengthen, alter, and interact with the world, beginning in community. I seek to promote creativity through finding an honest voice. My teaching endeavors to encourage students to see and understand how the creative process, critical reading, and discussion can help one make sense of and think critically about their work and its relationship to our larger community and environment. Within this context, my pedagogy aims to increase knowledge of craft, develop vision, and clarify values and voice, as well as personal and professional goals. Writing is a process, as is living, and for the moments our lives intersect, I want the most genuine interaction I can have with my students, where they learn from me, and I in turn, learn from them. Above all, I endeavor to maintain a teaching style that is respectful, engaging, creative, intelligent, inspiring, friendly, serious, dignified, self-affirming."



(Fiction/CNF/P) LEE ANN RORIPAUGH's most recent volume of poetry, *Dandarians*, is forthcoming from Milkweed Editions in 2014. Her third volume of poetry, *On the Cusp of a Dangerous Year*, was released by Southern Illinois University Press in 2009. A second volume, *Year of the Snake*, also published by Southern Illinois University Press, was named winner of the Association of Asian American Studies Book Award in Poetry/Prose for 2004. Her first book, *Beyond Heart Mountain* (Penguin Books, 1999), was a 1998 winner of the National Poetry Series, and was selected as a finalist for the 2000 Asian American Literary Awards. The recipient of a 2003 Archibald Bush Foundation Individual Artist Fellowship, she was also named the 2004 winner of the *Prairie Schooner* Strousse Award, the 2001 winner of the Frederick Manfred Award for Best Creative Writing awarded by the Western Literature Association, and the 1995 winner of the Randall Jarrell International Poetry Prize. Her short stories have been shortlisted as stories of note in the Pushcart Prize anthologies, and two of her essays have been shortlisted as essays of note for the *Best American Essays* anthology. Her poetry and short stories have appeared in numerous journals and anthologies such as *Ploughshares*, *Shenandoah*, *Michigan Quarterly Review*, *Parnassus: Poetry in Review*, *New England Review*, *North American Review*, *Alaska Quarterly Review*, *River Styx*, and *Crab Orchard Review*, among others. Roripaugh is currently a Professor of English at the University of South Dakota, where she serves as Director of Creative Writing and Editor-in-Chief of [South Dakota Review](#).

Teaching Philosophy

"The creative writing teacher cannot 'teach' her students to be writers. Rather, I attempt to aid and abet my students in thinking about, exploring, experimenting with, and working through the creative process. In doing so, I assume the multiple guises of mentor, guide, professional advisor, sympathetic reader, audience at large, critic, and collaborator. My goal is for students to become better writers, and it is ostensibly this same goal that leads student writers, either intuitively or deliberately, into the creative writing classroom—to seek out audience, guidance, and feedback. Along these lines, I strive to be generous with my own creative energy—offering students serious and careful consideration of their work, administering professional/career advice and encouragement, and taking the time to enter into a process of artistic collaboration with each individual student. Ultimately, it is never my goal to impose my own aesthetic sensibilities and tastes upon the student, but rather to be flexible and versatile

enough to approach each piece of work on its own terms.

“Another important goal is for students to become better readers—engaged, diverse, and sensitive readers who read not only for pleasure and scholarship, but are capable of reading with a ‘writerly’ eye. I want students to constantly explore a wide panoply of creative possibilities found within a diverse array of literary models. I feel it is important to break down preconceived notions or prohibitions about what constitutes ‘literature,’ as well as develop the necessary critical tools to consider the concepts of craft, style, and technique and the intersection of these concepts with respect to aesthetic strategies and choices. In the same way that visual artists or musicians refine and hone their technical skills in their respective mediums, so, too, must writers learn to refine and hone their technical skills through experimentation, practice, and revision. The application of these reading skills not only develops the ability to provide constructive criticism within the workshop environment, but also allows students to become increasingly independent in the critical process of assessing and revising their own work. In addition to literary models, I also believe student should be encouraged to explore the other arts as sources of creative stimuli, aesthetic possibilities, and inspiration, so that they will be fully open to the wealth of possibilities for trans-disciplinary modeling of multi-disciplinary collaboration.”



(Fiction/CNF) KAREN GETTERT SHOEMAKER is a writer, teacher and business owner living in Lincoln NE. Her novel, *The Meaning of Names*, is forthcoming from Red Hen Press. Her first collection of short fiction, *Night Sounds and Other Stories*, was published in the United States by Dufour Editions and republished in the United Kingdom by Parthian Books. Her fiction and poetry have appeared in the *London Independent*, *Prairie Schooner*, *South Dakota Review*, *Fugue*, *Foliage*, *West Wind Review*, *Kalliope*, *Arachne*, *The Nebraska Review*, and has been anthologized in *A Different Plain: Contemporary Nebraska Fiction Writers*; *Nebraska Presence: An Anthology of Poetry*; *Times of Sorrow*, *Times of Grace*; and *The Untidy Season*. She has received numerous awards for her writing and her teaching, including two Independent Artist Fellowships from the Nebraska Arts Council and a Nebraska Book Award for Best Short Fiction. Her story, “Playing Horses,” was chosen by the editors of *Best American Short Stories* as one of the 100 Distinguished Stories of 2001. She has taught literature and writing at the University of Nebraska, both Lincoln and Omaha campuses, and has conducted writing workshops through Hastings College, Chadron State College and the Nebraska Humanities Council. She received her Ph.D. in Creative Writing from the University of Nebraska Lincoln in 1997. She is currently a writing mentor with the University of Nebraska’s MFA in Writing Program.

Teaching Philosophy

“I started out my professional writing life as a journalist for a small town newspaper. It was there I learned the importance of paying attention to smallest detail. (Small town truism: If the man you’ve written about doesn’t catch your mistake, his neighbors will.) I took up (intentional) fiction writing a little more than 20 years ago and fell completely and immediately in love with the craft. Learning to create the kind of stories I loved to read cracked open the world for me. I took up teaching because I wanted to pass that transcendent experience on to others. In the years since then I’ve received numerous awards for my writing and my teaching. However, my favorite award is an ‘almost’ award. My story ‘Playing Horses’ was short-listed in *Best American Short Stories* 2002. Series editor Katrina Kenison described the difficulty of selecting stories in the aftermath of 9/11. ‘Preoccupied with the unfathomable changes in our world at large, it was almost impossible to focus on the details of the smaller picture. . . . I came to see that the kind of connection I’d been seeking was actually right in front of me, in stories that remind us that whatever happens, we aren’t alone in the world, that our own fears and concerns are universal, that the details of our ordinary everyday lives do matter.’ It is that spirit I hope to bring to all my writing and to every teaching encounter. My philosophy about teaching writing is quite simple: I believe you learn to write by writing; you learn to write better by considering what you’ve written. My approach with students is to enter into a dialogue: Where are you? Where do you want to be? Then I dig in my big black bag of experience and education and offer some ways to get there. My goal is to keep you writing, writing carefully and truthfully, always seeking the writing that matters.”



(Fiction/CNF) CATHERINE TEXIER is a French writer living in New York City. She is a graduate of the University of Paris and did her graduate studies at l'Institut d'Etudes Politiques de Paris. She is the author of five novels, *Young Woman with a Bunch of Lilac*, *Victorine*, *Panic Blood*, *Love Me Tender* and *Chloé l'Atlantique* (written in French), and a memoir, *Breakup*. She was coeditor, with Joel Rose, of the groundbreaking literary magazine *Between C and D* and is the recipient of a National Endowment for the Arts Award and two New York Foundation for the Arts Fellowships. Her novel *Victorine* won ELLE Magazine's 2004 Readers' Prize for Fiction, and was published in France in her own translation. Her work has been translated into ten languages. Her short stories, essays, and reviews have appeared in *The New York Times*, *Newsday*, *ELLE*, *Harper's Bazaar*, *Marie-Claire*, *More*, *Cosmopolitan*, *Bookforum*, and *nerve.com*, as well as in numerous anthologies. Her novel *Russian Lessons* has been excerpted in *nerve.com*, the anthology *Mr. Wrong* and *the Saint-Petersburg Review*. She is assistant professor in creative writing at the New School in New York City, and thesis advisor at Columbia University MFA. <http://www.catherinetexier.com>

Teaching philosophy

"As ex co-editor of the literary magazine *Between C and D*, my role was to discover and nurture exciting new writers who went on to establish themselves and brilliantly further their art. I look at teaching in the same spirit: an opportunity to nurture budding writers and help them find their voice. I promote a climate of openness in the classroom, essential, in my mind, to help a writer flourish. At the same time, I teach the discipline of revising and self-editing and try to foster honest critical dialogue. I encourage my students to read avidly, to take emotional risks and keep revising until they get it right.

"The more I teach and the more I write, the more I realize that writing requires brave clear-sightedness coupled with a ruthless pruning of what is not absolutely essential. Depth and economy is what we are after as writers. For me teaching goes hand in hand with writing: one informs the other, in a continual dialogue, and a continual deepening of the craft."



(Poetry) Writer/editor WILLIAM TROWBRIDGE, Poet Laureate of Missouri for 2012-2014, attended the University of Missouri-Columbia, where he earned a BA in Philosophy and an MA in English, and Vanderbilt University, where he earned a PhD in English. His poetry publications include six full collections: *Put This On, Please: New and Selected Poems*, *Ship of Fool* (Red Hen Press, 2014, 2011), *The Complete Book of Kong* (Southeast Missouri State University Press, 2003), *Flickers*, *O Paradise*, and *Enter Dark Stranger* (University of Arkansas Press, 2000, 1995, 1989), and three chapbooks, *The Packinghouse Cantata* (Camber Press, 2006), *The Four Seasons* (Red Dragonfly Press, 2001) and *The Book of Kong* (Iowa State University Press, 1986). His poems have appeared more than 30 anthologies and textbooks, as well as in such periodicals as *Poetry*, *The Gettysburg Review*, *Crazyhorse*, *The Georgia Review*, *Boulevard*, *The Southern Review*, *Columbia*, *Colorado Review*, *The Iowa Review*, *Prairie Schooner*, *Epoch*, and *New Letters*. He has given readings and workshops at schools, colleges, bookstores, and literary conferences throughout the United States. His awards include an Academy of American Poets Prize, a Bread Loaf Writers' Conference scholarship, a Camber Press Poetry Chapbook Award, and fellowships from The MacDowell Colony, Ragdale, Yaddo, and The Anderson Center. He is Distinguished University Professor Emeritus at Northwest Missouri State University and was an editor of *The Laurel Review* from 1986 to 2004. He grew up in Omaha and now lives in the Kansas City area.

Teaching Philosophy

"I emphasize sharp observation of the subject and close attention to the nuances of language and form. A love of language, its complexities and possibilities, is an essential trait of a good poet. I try to help students develop their talents both by exposing them to works of selected contemporary poets and by detailed examination of the students' work. The former is perhaps the most important part of this development. I love to write and to work with those who also love to. I leave theory up to the theorists. And I believe students should see their audience as the educated reading public, not just their social circle or workshop members."



(Fiction/CNF) CHARLES WYATT is the author of a collection of linked stories, *Listening to Mozart*, winner of the 1995 University of Iowa Press John Simmons Award, and *Falling Stones: the Spirit Autobiography of S.M. Jones*, winner of the 2002 Texas Riview Press Clay Reynolds Novella Prize. His third book, *Swan of Tuonela*, linked stories, was published by Hanging Loose Press in April, 2006. He is a recipient of a Christopher Isherwood Foundation Fellowship in Fiction for his novel in progress, *The Last Yellow Chick*. He is also the author of three poetry chapbooks (*A Girl Sleeping*, *Sow's Ear Poetry Review Chapbook Series*, *Myomancy*, Finishing Line Press, *Angelicus ex Machina*, Finishing Line Press). He is the recipient of the Beloit Poetry Journal's 2010 Chad Walsh Prize and the Writers at Work 2013 Fellowship in Poetry. A new collection of poetry, *Goldberg-Variations*, winner of the 2014 Carolina Wren Poetry Series Contest, is forthcoming in 2015. A graduate of the Curtis Institute of Music (BM), The Philadelphia Musical Academy (MM), and Warren Wilson College (MFA), he has served as visiting writer at Binghamton University, Denison University, The University of Central Oklahoma, Purdue University, and Oberlin College. He also teaches in the Writing Program of UCLA Extension. Before this, he was principal flutist of the Nashville Symphony for 25 years. www.charleswyatt.com

Teaching Philosophy

"I come to teaching creative writing from another place (the world of music). Musicians listen to each other, and I try to encourage writers to listen to each other (and to themselves) with the same intensity. Language is heard, even when we are reading. And writing must be practiced in the same sense that musicians practice scales. Fiction writers should be as concerned with language as poets – and if fiction writers don't write poetry, they should be reading it. I'm particularly interested in helping students learn to follow their own intuition. Potentially, every writer has a unique approach and an individual voice. The craft issues are important, of course – I'm very much inclined to tinker – but most writers are in agreement there. I used to think the purpose of teaching writing was to save students time (and it is), but sometimes it's important for the writers to have the courage to make mistakes. A writer who can write upstream and who's willing to practice what seems difficult may make important new discoveries."

Playwright in Residence



(Playwright in Residence) BENJAMIN GRABER has a MD (University of Michigan Medical School 1969); a MA in Theatre (University of Nebraska at Omaha 2009), and was a Professor of Psychiatry at the University of Nebraska Medical School (1978-1991). He is a member of the International Association of Sex Researchers (1987- current). His published literary work includes non-fiction, short fiction, and poetry. Fourteen of his plays have been produced or had staged readings. He has served as an assistant director, director, and dramaturg. *Warpaint*, co-authored with Cleveland playwright Michael Oatman was a finalist at the Kennedy Center American Theatre Festival (2009). He was a Core Apprentice at the Playwrights Center in Minneapolis (2010-2011). His play, *Heteronomativity*, was a finalist at the WordBRIDGE Playwrights Laboratory (2011). His proudest accomplishment thus far in his sixty-nine years on this planet is his role in the addition of the playwriting track to the University of Nebraska at Omaha's Masters in Fine Arts in Writing Program. www.benjamingrabber.com



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