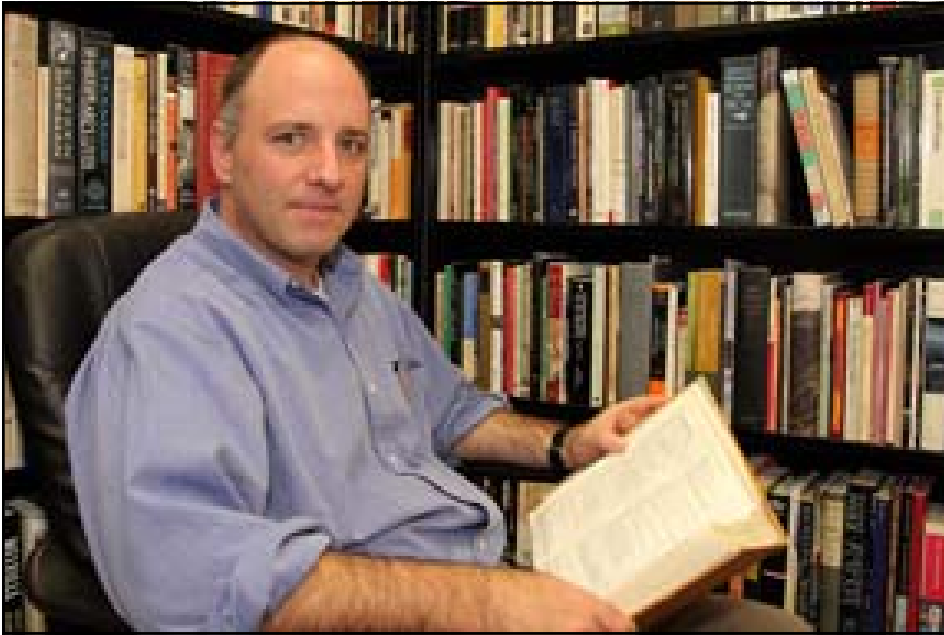


Program Welcomes New Poet



New Associate Professor Daniel Anderson joins our faculty from the University of Alabama, Birmingham. His first collection of poems, *January Rain*, was published in 1997, and his second, *Drunk in Sunlight*, was published in 2006. His poems have appeared in *Poetry*, *The Kenyon Review*, *The New Republic*, *The Southern Review*, *The Best American Poetry*, and *Southwest Review*, among other places. He is also the editor of *The Selected Poems of Howard Nemerov*, which was published by Swallow Press/Ohio University Press in 2003.

An Interview with Daniel Anderson

When did you first start reading poems, writing poems, and when did you realize you wanted to make a life of reading and writing?

I first started writing poems, much like a good number of people, in late high school. This took on some momentum when I got into

college, but it wasn't until my last term as an undergraduate that I ever thought about going on to graduate school. What cinched the deal for me was that I was offered a teaching fellowship to attend grad school. Teaching was always something I was very interested in. In any case, that was the hook—the teaching fellowship—and the life that resulted, though it didn't always seem like this at the time, followed a relatively logical itinerary.

Who has influenced your writing, both its aims and its forms? Who do you consider to be your mentors?

I studied with Andrew Hudgins as an undergraduate, which was quite an eye-opener. He remains, today, one of my favorite poets to read, but he was also a rigorous critic of student poems, and I learned a great deal from him, not just about writing but about reading as well.

I was very fortunate to have the opportunity to meet Howard Nemerov, Richard Wilbur, Maxine

Kumin, Anthony Hecht, Derek Walcott, and John Hollander early on when I was beginning to figure out how to write. Though only Hecht was really what one might call a “mentor,” being in the presence of all the others, if only briefly, was electrifying. These were people I had read and admired and even emulated.

I always wanted to write as elegantly as Hecht, as ruthlessly as Walcott, as athletically as Wilbur, and as reflectively as Nemerov. I guess that's the way influence happens, and in the end, you hope to honor all of those voices, and maybe you're the only one who recognizes them. I count Elizabeth Bishop and Philip Larkin among that group of mentors as well, though I obviously never had the chance to meet either of them.

What is your daily writing routine? What conditions allow you to do your best work?

Ever since I was a prep school teacher, trying to muscle out enough poems to make up a book, I've been a morning person. I usually get up around six, sit down at the desk for an hour, then try to put in another two or three hours a day writing. I also try to get in an hour or two of reading. This would be a model (and happy) day for me, but all of the stars have to be lined up in order for this to happen. There are maybe five or six weeks out of the year when I can maintain that kind of routine consistently. Otherwise, it's a day here and a day there kind of thing.

As a professor of writing, what do you hope to teach—about writing and about being a writer—your students?

For me it has always had to do

Passing the Baton

Creative Writing thanks Karen J. Ford, and welcomes new director, George Rowe

After guiding the Creative Writing Program through six years of vigorous growth and change, Professor Karen Ford is stepping down from the directorship in June. Her accomplishments as Director will be lasting: she orchestrated CRWR's move from Columbia Hall to the beautiful Alder Building, brought the *Northwest Review* to its new home in the Program, oversaw two faculty hires in poetry, revitalized the Visiting Writers Series through nearly miraculous fundraising, inaugurated the CRWR minor, and indefatigably supported the students and faculty of the Program. We salute her dauntless work and gracious presence as Director.

Absolute in her commitment to the Program, Professor Ford rarely shared news of her own successes in scholarship and teaching, so we take this opportunity here. While Program Director, she continued to teach in English and to conduct research that garnered the prestigious American Council of Learned Societies Yearlong Research

Fellowship and a National Endowment for the Humanities Summer Fellowship. She also won a Williams Fellow Teaching Award, a Research Innovation Award, and a Provost's Senior Humanist Fellowship within the University and published articles and chapters in *American Literature*; *Contemporary Literature*; *Poetry, Politics, and the Profession: Cary Nelson and the Struggle for the University*; and (forthcoming) the *Oxford Anthology of Modern American Poetry*, *Blackwell's Companion to Poetic Genres*, and *Twentieth-Century Literature*.

After a well-earned sabbatical to complete work on her book-in-progress, *Race and Form in American Poetry*, Professor Ford will return to full-time teaching in English. We'll miss her conviction, persistence, and great good spirit. We wish her calm waters and fair winds.

Stepping into the Director's role is Professor George Rowe, also of the English Department. Professor Rowe's research involves Renaissance literature and culture, with much of his work focusing on non-Shakespearean drama. Rowe finds this particular historical moment illuminating for contemporary issues, which are important for both disciplines: "Members of an English Department share with the members of Creative Writing a commitment to literature and a belief in its importance," Rowe said.

Rowe also brings with him substantial experience working as the in-house editor for the prestigious journal, *Comparative Literature*, the oldest US journal in its field (the first issue

appeared in 1949). "I hope I will be a useful sounding board for the editors of the *Northwest Review* since I suspect that I have encountered in one way or another many of the snafus that they will experience," said Rowe. During Rowe's tenure, *Comparative Literature* became the official journal of the American Comparative Literature Association and, beginning in 2009, the journal entered into partnership with Duke University Press. Professor Rowe earned his BA from Brandeis University and his MA and PhD from The Johns Hopkins University. He has been at

Oregon since the fall of 1985. When asked about his favorite more contemporary writers, he responded quickly: "For

poetry, Yeats remains my favorite 20th-century poet and maybe my favorite lyric poet overall. Second would probably be Wallace Stevens [he went to high school with a grandson of the poet]. I also quite like the early Pound—especially the translations of Chinese verse." "For fiction," he says, "Faulkner is hands down my favorite 20th-century novelist, with *Absalom! Absalom!* my favorite novel of his. I think Samuel Beckett would probably come in next—especially the early novels, though it was *Waiting for Godot* and *Endgame* that first hooked me." He is also very fond of Latin American novels: Marquez's *100 Years of Solitude* and Vargas Llosa's *The Green House* and *Aunt Julia and the Script Writer*. The first thing he did after accepting the directorship was to start reading all the faculty's books. •



Karen J. Ford



George E. Rowe

CRWR Faculty & Staff

Director

Karen J. Ford

Business Manager

Julia A. Schewanick

Faculty

David Bradley

Geri Doran

Laurie Lynn Drummond

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2010 Commencement



From L to R:

Fiction Writers: Adrienne Gunn Goldberg, Natasha Sunderland, Chelsey Roos, Beth Buchanan, Zane Biebelle, and Nichols Ford Malick.

Poets: Aziza Akdeniz, Nikki Zielinski, Michelle Peñaloza, Jenne Fortune Knight, and Erica Braverman

Creative Writing Minor

After much work and anticipation, the Creative Writing Minor is finally here!

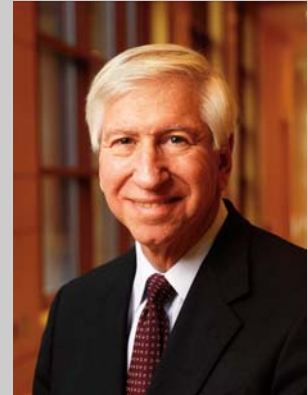
University of Oregon undergraduate writers will be able to minor in Creative Writing beginning Fall 2010, an opportunity many students have requested. Applications to declare the minor are already rolling in.

Students receiving a minor in Creative Writing will successfully complete at least six CRWR courses in a staged sequence (introduction, intermediate, and advanced courses and, for some students, the year-long intensive Kidd Tutorial Program sequence), courses in which they will study matters of craft by reading and writing creative works, develop critical thinking and inter-

pretive skills, hone their ability to articulate complex ideas with subtlety and clarity, and gain instruction in the mechanics of writing.

To their major degrees in English or History, Romance Languages, or Psychology, a minor in Creative Writing will signal students' expertise in written expression and imaginative thinking no matter what field they enter after graduation. For those interested in pursuing an MFA in creative writing, the CRWR minor will offer a significant credential of their focused study in poetry, fiction, and/or nonfiction in the undergraduate curriculum. •

In Memoriam Myles Brand



Myles Brand, University of Oregon president from 1989 to 1994, helped build the Creative Writing Program. With his leadership and support, the Program garnered a large endowment from Walter and Nancy Kidd and established the Kidd Tutorial Program, a competitive yearlong course of study for undergraduates, and the Kidd Memorial Writing Prizes for all undergraduate UO writers.

Brand was an early friend to the Program and remained a friend to Garrett Hongo, Professor of Creative Writing and Distinguished Professor in the College of Arts and Sciences, who was asked by Peggy Zeglin Brand, Brand's widow, to compose an elegy for his memorial. Hongo read "Myles, Looking North-Northwest from the Rincons" at the service on October 28, 2009. •



Current Student and Alumni News

William Archila's ('02) *The Art of Exile* won the Emerging Writer Fellowship Award from the Writer's Center.

Jose Chaves ('99) published four translations in the anthology *Sudden Fiction Latino: Short-Short Stories from the United States and Latin America*.

Owen Cooney's ('11) "I Live Alive" was published in *Ink Filled Page*.

Michael Copperman ('06) received the 2009 Walter Morey Fellowship from Oregon Literary Arts.

Serena Crawford ('98) is a recipient of an NEA Fellowship.

Albert Drake ('66) has published four books. His most recent book is *Christmas at Ed's Richfield*.

Jenne Knight ('10) received the 2009 Graduate Student Research Award. Her poems "Washington Nocturne" and "Leaving the Husks" were published in *Etchings*.

Michael Ogletree ('11) published poems in *DIAGRAM*, *Hangman*, and *Pebble Lake Review* and has poems forthcoming in *New CollAge* and *Plain Spoke*.

Chris Roethle's ('09) poem "Snapshots: Kilimanjaro Album" appeared in *Willow Springs*.

Susan Rich's ('96) has a new book, *The Alchemist's Kitchen*, and her poems have appeared in the *Antioch Review*, *Harvard Review*, and *The Southern Review*.

Nikki Zielinski ('10) was a finalist for the 2010 Summer Literary Seminars Unified Contest and received a fellowship to attend the 2010 Summer Literary Seminar in Montreal or Kenya. •

Student Awards



Richard & Juliette Logsdon Prize in Fiction

Nichols Malick (fiction '10) is the recipient of this year's award for his short story, "It Had Felt Good."

"Winning the Logsdon is a great honor," Malick said. "I would like to thank my professors. Without their instruction I would be stuck doing all the silly things I used to do."

The Logsdon Award is given each year to a second-year MFA fiction writer for work of exceptional merit. •

Reginald Shepherd Memorial Poetry Prize

The Reginald Shepherd Memorial Prize in Poetry and Poetry Criticism honors poet and critic Reginald Shepherd (1963-2008) and seeks to "support poetry that reflects classical and modern sensibilities in language of precision and beauty."

This year's first prize winner is Allise Penning, for her essay "The Use of Internal and External Landscapes in Confessional Poetry." Two judges' awards were also given for Nick Bernard's essay, "'Precious Flour': Work and Loss in the Night-Watchman," and Samantha Shaw's essay, "A thorough Reading of Amy Lowell's 'A London Thoroughfare. 2 A.M.'" •

Miriam McFall Starlin

Poetry Award

Rachel Swafford (poetry '11) is the recipient of this year's Miriam McFall Starlin Poetry Award.

"I was really quite stunned," Swafford said.

The award, established in 1997 by the late Glenn Starlin, Professor Emeritus in Theater and Telecommunications, as a gift to his wife Miriam on her 80th birthday, honors a promising graduate student of poetry in the program. Miriam Starlin, a poet herself, has had a life-long dedication to writing poetry and has supported poetry on the campus and in the surrounding community. •



Swafford with Mir Starlin - 2010

Penny Wilkes Scholarship in Writing and the Environment

This prize is awarded annually for "writing that has some connection to the environment and that shows a human relationship to the environment," Penny Wilkes explained when she endowed the award. "Nature provides the perfect venue for writers to get into the mode of employing all of the senses."



Jenne Fortune Knight



Leslie Barnard

This year's Wilkes winners are undergraduate Political Science major Erin Grady; MFA Fiction student Leslie Barnard, for the story "Drift River;" and MFA Poetry student Jenne Fortune Knight, for a group of poems. •

The Karen Jackson Ford Poetry Prize

To honor the legacy of the outgoing Creative Writing Program director, the program has created The Karen Jackson Ford Poetry Prize. This award, which features a cash prize of \$1,000 for “a poem honoring the imagination and human cultural geography in the aftermath of displacement, Diaspora, and immigration,” is selected on the academic and creative merits of a poem, judged by a faculty committee, and written by a graduate student in the MFA Poetry Program. This year’s recipient is Aziza Akdeniz for her poem entitled “The Arris.”

UO MFA alumnus, Lance Patigian of Carmel, California, who was here in the early 70s, is the donor of the prize. This is his way of returning to the Program and sponsoring its principles. We look forward to the annual perpetuation of this prize. •



L-R: Professor Karen Jackson Ford, Prize Winner Aziza Akdeniz, and Professor Garrett K. Hongo

“I am grateful to Lance Patigian, our donor, and to Garrett Hongo and Karen Ford for their devotion to apprentice poets. This award is particularly meaningful to me because it acknowledges that the American literary voice emerged from Diaspora and immigration. We have all participated, directly or indirectly, in these experiences. To me, this award emphasizes not the differences among us, but rather our similarities and interrelations.” ~ Aziza Akdeniz

Meet the Incoming Students

Jacob Berns (Fiction) grew up in Wisconsin and received a bachelor’s in English from Vassar College. After graduating in 2006, he moved to Virginia to experiment with various forms of employment, working as a copywriter, an elementary school teacher, and Seymour the Dinosaur, the Children’s Museum of Richmond’s mascot. In the past, he’s tutored or taught at the Durham Literacy Center, Green Haven Correctional Facility, and Virginia Commonwealth University. Most recently, he’s worked for the Association of Writers and Writing Programs.

Catherine Champion (Poetry), from Kalamazoo, MI, graduated from Amherst College, where she earned her BA in English and Philosophy. She received the Colin Armstrong Poetry Prize and the MacArthur-Leithauser Creative Writing Travel Award, which she used for

summer travel to Crete. Her poems have appeared in *Boxcar Poetry Review*, *580 Split*, and *Redivider* (forthcoming). In her spare time, Catherine is a really good waitress. When she’s not waiting tables, she likes to read, cook, watch internet TV, listen to music, and, when schools allow it, be a radio DJ.

Caroline Comerford (Fiction) grew up in Freehold, NJ, where she spent her formative years reading *Anne of Green Gables* in her favorite room of the house, the walk-in closet. She was an undergraduate at Rutgers University, an English major who tried to become a poet. Upon graduation, she taught middle school with Teach for America. Teaching in Camden, NJ was challenging, but it also pushed Caroline toward fiction. After Camden, Caroline moved to Pennsylvania’s Amish country for a year, taught, then landed in the San Fran-

cisco Bay Area at the side of her partner, Joe, who is working on a law degree.

Luke Fannin (Fiction) received his BA in English from the University of Wisconsin-La Crosse in 2009. Luke is married to Amber, a nurse who is excited about spending the next two years as his, quote, sugar mama. The couple is thrilled to be moving to Eugene later this summer but not so thrilled to be leaving La Crosse, which is, after all, their home. Luke looks forward to his first Pacific Northwest winter, when he will be able to tell native Oregonians that he is from the Upper Midwest, where seasonal affective disorder was invented, and it’s cure—craft beer—perfected.

Matt Farrell (Fiction) grew up in Sacramento, CA, where he

New Students—Cont'd from page 5

spent a good deal of the scorching summers parked in front of fans or floating down the American River on inflatable pool mattresses. He graduated last year from Stanford University, with a BA in Film and Media Studies and a minor in Creative Writing. During his junior year, Matt studied abroad with Semester at Sea, circumnavigating the globe on a ship and visiting countries he never thought he'd see. Now that Matt has decided to become a writer, he feels like everything he writes has to be impressive.

Ryan Gil (Poetry) is from Rockville, MD, and is in the process of completing a BA in English and Philosophy at the University of Virginia. He has been working as a youth swim coach for many years, recently head coaching a summer team and working for the YMCA. Passions include: Elizabeth Bishop, 93.9 WKYS, pick-up basketball and the Washington Wizards, jam sessions at 3 in the morning, and the Virginia Blue Ridge. He is thrilled about being a part of the UO MFA program and is very excited about experiencing a new landscape.

Ebony Haight (Fiction) grew up in an old farmhouse, which had at least one wall in nearly every room that was completely obscured by books. In this way she came to her love of books and later developed a fascination with what was in them. She studied English and Creative Writing at UC Berkeley, where she was influenced by Ellis Avery, Lyn Hejinian, and the late June Jordan, among others. During that time she also worked as a reader for *Zoetrope* magazine. Ebony is honored to be attending UO and excited at the opportunity to develop her work.

Jessa Heath (Poetry) is from Henniker, NH, a town known for the pirate ghost story of Ocean Born Mary. Jessa does not believe in ghosts but

supports piracy in general. The daughter of a log cabin builder and light bulb inspector, Jessa worked as a waitress, marketing office assistant, and full time Americorps volunteer before she enrolled in college. After receiving her BA in English from Mount Holyoke College in 2008, she became a writing tutor at New England College. Jessa is a former editor of *The Henniker Review* and a member of the Stone Bridge Poetry Project.

Luke Hollis (Poetry) is a recent graduate from the University of Nebraska with a bachelor's degree in English and Classical Languages. This past year he contributed to the ongoing digitization of texts with the Walt Whitman Archive and linguistic tree mapping with the Perseus Project at Tufts University. Rumor holds that his only known skill is to mumble Virgil under his breath as he walks between the parking garage and library on campus, but this has not stopped him from hiking frequently, writing poetry inside the box, and participating in certain vegetative ceremonies that are held in the agricultural communities near to his locality.

When Julia Kolchinsky (Poetry) was six years old, she and her family moved to the U.S. from Dnepropetrovsk, Ukraine, as Jewish refugees. Much of Julia's writing up to this point has been shaped by her family's immigrant experience, and she hopes that UO's Program will help her writing integrate her past with the present moment. Though her passion is poetry, Julia dabbles in fiction and loves studying queer theory and the non-linear narrative form. Save for her early childhood, Julia has always lived in the D.C. metro area. After graduating from the University of Maryland with a BA in English, Julia worked within the corporate writing world.

Julia Moore (Poetry) earned her BA in English at Southern Methodist

University in Dallas, TX. After college, she moved to Manhattan and served as an editorial assistant/assistant editor for Routledge/Psychology Press. Julia spent the following year and a half in Seoul, South Korea, working as an editor and substitute English teacher for the *hagwon* KPS (koreapolyschool). Since leaving Korea, she has surfed the couches of various friends on the East coast; visited Europe for the first time by way of a summer writing workshop in Paris; moved home to Albuquerque, NM; and, finally, packed up her car and headed out—along the shoreline of the Pacific Coast Highway and into the great Northwest.

Lacey Nicka (Fiction) graduated in 2009 from Western Michigan University with a double major in Creative Writing and Psychology, where she was awarded the Gordon Prize and the Gwen Frostic Award for fiction. Moving to Oregon will be the farthest she's ever traveled, and she leaves behind a family that wishes her well, her cashiering job at Walgreens, and cold winters. She travels with her boyfriend, Greg, and will arrive at Eugene with a lot of books (a quarter of which she'll try to read by August) and enthusiasm.

Carl Swart (Poetry) received his BA from the University of Oklahoma in Norman, where he has lived for about a decade, working for the local arts council and the university writing center. He looks forward to moving west to enter the MFA program. He won the 2009 Neustadt Student Writing Award from *World Literature Today* for his poetry and the James C. Benson Prize for a non-fiction piece exploring rattlesnake roundups. •



Kidd Tutorial

From Our Alumni

Leslee Chan

Fiction, 2008-2009

I frequently draw from the vocabulary, etiquette, and techniques I learned in the Kidd Tutorial now that I'm in graduate-level workshops and teaching composition at Ohio's Miami University. The Kidd was a great opportunity for close relationships to develop in a focused writing environment. It taught me how to balance friendship with professionalism when giving and receiving critiques, essential skills for a writer and teacher.

Laura Pizzo

Poetry, 2008-2009

As I look forward to starting the University of Idaho's MFA poetry program this fall, I am grateful for the lessons I learned in the Kidd Tutorial

because I have a head start on discussing my poetic influences at length and integrating craft choices from a variety of writers into my work. I sometimes think of the Kidd as a mini-MFA. Now I'm gearing up for the big one.

Anne Marie Tittiger

Fiction, 2009-2010

I depart for Australia to participate in Boston University's Travel Writing program feeling confident because my tutors balanced a critical eye with unstinting support, and I now possess the ability to identify and apply craft techniques in fiction and creative nonfiction. I will use these skills in the coming months Down Under and for the rest of my writing career. •

From the Director



Laurie Lynn Drummond

This year the Kidd Tutorial awarded two \$6,000 scholarships and eight \$3,000 scholarships, and each of our twenty-six students received a \$150 Enrichment Scholarship. Students responded enthusiastically to

Kidd Talks by Cai Emmons, Karen Ford, Marilyn Chin, Miriam Gershow, J.T. Bushnell, Keetje Kuipers, Junot Diaz, and Mark Jarman.

The Kidd Tutors—Monica Brown, Aziza Akdeniz, Chris Rethle, Sarah Gurman, Rachel Willoughby, and Zondie Zinke—provided a number of learning opportunities for their students outside the core curriculum, including museum visits, inviting local playwright Paul Calandrino to discuss ten-minute plays, and analyzing literary journals, movies, and hip-hop music. More importantly, we saw how much the students' writing had evolved at the Kidd Readings several weeks ago when each student read a portion of their creative work and briefly discussed their Line of Inquiry Projects.

I am extremely fortunate to have the talented poet Michelle Peñaloza serve as Kidd Fellow again next year; her enthusiasm, hard work, and dedication to the Program, the tutors, and the students has been impressive. We both look forward to working with the 2010-2011 tutors and students. •

2010 Kidd Memorial Prize Winners

Poet Mark Jarman and fiction writer Miriam Gershow judged the 2010 Kidd Memorial Writing Competition. Winners were announced on May 13, 2010, at the Creative Writing Program's Reading Series event featuring Mark Jarman. •



L-R: Thomas McCrone, Elissa Hall, Erin Grady, Brenna Crotty, Kevin Armstrong

Poetry

- 1st Thomas McCrone, "Sharing History"
- 2nd Elissa Hall, "The Cry"
- 3rd Erin Grady, "Conversations Behind Conversations"

Fiction

- 1st Kevin Armstrong, "Tattoo"
- 2nd Brenna Crotty, "Long"

2009—2010 Reading Series

This year, the Creative Writing Program teamed up with The Robert D. Clark Honors College, a college within the college that is home to exceptional students from every department and school at the University, to host an unusually strong Reading Series.

This season's writers participated in Honored Author talks with the Honors College students, during which they read from their work, answered questions about craft and style, and spoke about the rewards and challenges of a literary life.

We are also grateful to our other generous cosponsors: the Department of Women's and Gender Studies, Department of East Asian Languages and Literatures, Department of Ethnic Studies, Department of English, Oregon Humanities Center, Center for the Study of Women in Society, Office of the Vice President for Research and Graduate Studies, International Affairs, and The Duck Store University of Oregon Bookstore. •



Cai Emmons
Fiction Writer

The series began in the fall of 2009 with **Cai Emmons**, who read from a novel-in-progress, *Continuous Travelers*, accompanied by jazz saxophonist Charles Gurke. She also led a master workshop with graduate students in conjunction with her reading.

Emmons, visiting fiction writer during fall and winter quarters, taught a graduate seminar called "Deconstructing Style," in which students were asked to analyze closely the texts of various prose stylists, focusing on the micro elements of fiction, such as diction, syntax, and rhythm. Author of the novels *His Mother's Son* and *The Stylist*, Emmons adheres to a nearly immutable daily schedule, composing as close to the time of waking as possible, propped up in bed, writing in longhand. She hopes to complete a draft of a fourth novel, *Spuyten Duyvil* (a title she is almost certain the publishing business will change!), by the time classes resume in the fall.



Marilyn Chin
Poet

In November, the program hosted poet **Marilyn Chin**. Chinese-born Chin claims to have fulfilled Hemingway's requirement that a writer have a tortured, unhappy childhood, "I had a bigamist father and a depressed mother who never felt at home in her new nation." Chin describes her family as having come from generations of suffering caused by oppression and tyranny — "but, didn't we all?" she adds.

Chin used to write largely using free verse that sometimes counted syllables or accents. However, as of late — especially in her most recent book of poems, *Rhapsody in Plain Yellow* — she's been "very strident" in her use of closed form: "I write blues poems, Chinese jue-ju, ghazals, haiku, haibun, ballads, shattered sonnets, letting the reader know that I am consciously working with form. I am very interested in form and in trying to invent an Asian American aesthetics," Chin adds.

Marilyn Chin has won numerous awards and fellowships, including the PEN/Josephine Miles Award,

multiple Pushcart Prizes, a Fulbright Fellowship, a Stegner Fellowship, the Paterson Prize and further fellowships from the Radcliffe Institute at Harvard, the Rockefeller Foundation, and the National Endowment for the Arts. Widely anthologized, her work was featured on Bill Moyers's PBS series "The Language of Life." Chin co-directs the MFA program at the University of San Diego, where she also teaches in the departments of English and Comparative Literature.



Miriam Gershow
Fiction Writer

Winter term brought a reading from **Miriam Gershow's** novel, *The Local News*, a work that has been called "unusually credible and precise" and "deftly heartbreaking" by *The New York Times*, as well as "an accomplished debut" (*Publisher's Weekly*) with a "disarmingly unsentimental narrative voice," (*Kirkus Reviews*). Gershow says the novel's main character, Lydia, "is a bookish, socially awkward fifteen-year-old



when her older, more charismatic brother, Danny, goes missing. She's quite smart, so, like many teenagers, she thinks she knows nearly everything, though in reality she's fairly clueless in her struggle with Danny's disappearance."

Gershow is the recipient of a Fiction Fellowship from the Wisconsin Institute for Creative Writing and an Oregon Literary Fellowship. Her stories have appeared in *The Georgia Review*, *Quarterly West*, *Black Warrior Review*, *Nimrod International Journal*, *The Journal*, and *Gulf Coast*, among other journals. Miriam's stories have been listed in the 100 Distinguished Stories of *The Best American Short Stories 2007* and appeared in the 2008 *Robert Olen Butler Prize Stories*. She is also a past winner of the AWP Intro Journals award and has been nominated for a Pushcart Prize.



Keetje Kuipers
Poet

In the spring, the Creative Writing Program hosted two more alums, poet **Keetje Kuipers** and fiction writer J. T. Bushnell. "To return to the University of Oregon as a published poet, carrying my first book under my arm, I now realize that I can acknowledge myself as the writer and artist I longed to be when I was a student here," Kuipers says.

Kuipers read from her book *Beautiful in the Mouth*, which was awarded the 2009 A. Poulin, Jr. Poetry Prize and published by BOA Editions. She earned her BA at Swarthmore College and her MFA at the University of Oregon. She is currently a Stegner Fellow at Stanford University. Her poems have appeared or are forthcoming in *Prairie Schooner*, *West Branch*, *Painted Bride*

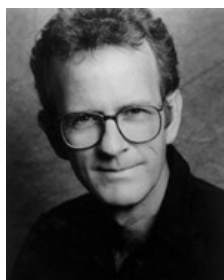
Quarterly, *Willow Springs*, and *AGNI*, among others, and have been nominated four years in a row for the Pushcart Prize.



J. T. Bushnell
Fiction Writer

J. T. Bushnell read from his story "The Real Version," a piece that explores the relationship between a young student and her professor. "To be able to witness people receiving my work, especially people as important to me as my friends and mentors at UO, is an absolute joy."

Bushnell has been nominated for the Discovered Voices and the Best New American Voices awards, and in 2008 was one of five English-language writers selected from around the world to participate in the first Sozopol Fiction Seminars in Sozopol, Bulgaria. His work has appeared in *The Mississippi Review*, where it was runner-up for the 2006 fiction award, *The South Carolina Review*, *The Tusculum Review*, *The Greensboro Review*, *Meridian*, *Natural Bridge*, and *Brevity Magazine*.



Mark Jarman
Poet

In May, the Program hosted Poet **Mark Jarman**, author of numerous collections of poetry: *Epistles* (Sarabande, 2007); *To the Green Man* (Sarabande, 2004); *Unholy Sonnets* (2000); *Questions for Ecclesiastes*, which won the 1998 Lenore Marshall Poetry Prize and was a finalist for the National Book Critics Circle Award; *The Black Riviera* (1990), which won the

1991 Poets' Prize; *Far and Away* (1985); *The Rote Walker* (1981); and *North Sea* (1978). In 1992 he published *Iris*, a book-length poem.

His poetry and essays have been published widely in such periodicals and journals as *American Poetry Review*, *The Hudson Review*, *The New Yorker*, *Poetry*, *The Southern Review*, and *The Yale Review*. His awards include a Joseph Henry Jackson Award and fellowships from the National Endowment for the Arts and the John Simon Guggenheim Memorial Foundation. He is Centennial Professor of English at Vanderbilt University in Nashville, Tennessee.

"The key word behind Jarman's poetry," wrote a critic in *Contemporary Southern Writers*, "is 'recovery,' reclaiming the past in a society intent on erasing the past as soon as its currency fades and in healing the wounds of painful experience." Jarman focuses on formal, narrative storytelling in his work, citing as his influences Edwin Arlington Robinson, Robert Frost, and Robinson Jeffers.

His father, a minister who gave Jarman his fascination with ethical questions, surprised him by attending the reading with his sister and niece, who is a UO student. •

Call for Student / Alumni News:

Let us know how you're doing—whether you're a current or former CRWR student. Tell us about:

- your experience in the Program
- your accomplishments
- *current students*: what you look forward to after graduation
- *alumni*: what you've been doing since

Submit your update to:
Creative Writing Program:
5243 University of Oregon
Eugene OR 97403-5243
or via web: crrweb@uoregon.edu

Faculty Focus

Geri Doran's second collection of poems, *Sanderlings*, will be published by Tupelo Press in 2011. Recent poems are forthcoming in *Image* and *Poetry International*.

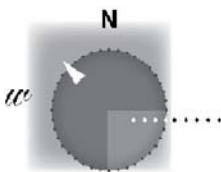
Laurie Lynn Drummond was the featured reader at the Delta Mouth Literary Festival in Baton Rouge, Louisiana, and is the Personal Essay Judge for the League for Innovation's National Community College Student Writing Competition, the duties for which include a video interview and a reading at LCC. Her work was published in April in *The Best of LSU*

Fiction anthology which features work by 20 writers, including Robert Penn Warren, Walker Percy, and Valerie Martin.

Cai Emmons recently returned from Zimbabwe and is writing a feature article for the *Pennsylvania Gazette*. She will be teaching at Squaw Valley Community of Writers this August, and is hard at work on *Spuyten Dyvil*, her 5th novel, and a new blog which can be found at <http://theentangledwriter.blogspot.com>.

Ehud Havazelet was a guest on *Think Out Loud* on Oregon Public Broadcasting. He spoke about his writing, teaching, his novel-in-progress (his first set in the West), his own family history, and the burden central in all his books: how hard it is truly to communicate.

Garrett Hongo's poem, "Holiday in Honolulu," will be published in the summer issue of *Raritan*. His book, *Coral Road*, will be published by Knopf in 2011. •



Northwest Review News

The Journal thanks Geri Doran for her leadership



Geri Doran
Professor of Poetry

When Geri Doran took over the *Northwest Review*, she knew that the journal's ability to surprise—much like the writing within its pages—was one of its virtues. "Chance and transformation will govern the journal's future ... our vision will be manifold and often-changing," she said in the journal's first issue after its transition from English to Creative Writing. Indeed, her efforts as the journal's general editor have been remarkable.

In her characteristically scrupulous way, Doran has learned the journal's workings from the inside out (everything from subscriptions and donors to the journal's history, tradition, and vision), and she has overseen the creation of a new *Review* that is a work of art, both inside and out.

She has worked tirelessly to promote the journal within the UO, Oregon, and beyond. She is the journal's best, most ardent advocate. "When I asked Geri Doran to serve as general editor of the journal, I could never have guessed how much work it would entail or with what dedication she would face that work," said Director Karen Ford. "I could also not have imagined what an extraordinary journal she and the genre editors Ehud Havazelet and Garrett Hongo would create together." This ability and energy of Doran's come from her insight into and knowledge of the journal's inner-workings, as well as her unwavering belief in the importance of the work the journal does: bringing good writing to as many people as possible, allowing new voices to emerge and established voices to flourish.

Doran, Havazelet, and Hongo have published poets such as Brian Turner and Yusef Komunyakaa, fiction writers such as Ron Carlson and

Charlie Smith, and non-fiction writers Eavan Boland and Steve Davenport. •



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Special Reading Events



Rebecca Skloot

In addition to our regular Reading Series, this year the MFA Program co-hosted two special program-related readings. In April, Rebecca Skloot read from her book *The Immortal Life of Henrietta Lacks*. Skloot is a science writer whose work has appeared in *The New York Times Magazine*, and many other publications. Dwight Garner of the *New York Times* called her book, "one of the most graceful and moving nonfiction books I've read in a very long time." Skloot teaches writing workshops and gives talks on subjects ranging from bioethics to book proposals at conferences and universities nationwide. She lives in Memphis.



Junot Díaz

Also in April, Junot Díaz, author of *Drown* and *The Brief Wondrous Life of Oscar Wao*, which won the 2008 Pulitzer Prize among other awards, read from his work. His fiction has appeared in *The New Yorker*, *African Voices*, *Best American Short Stories* (1996, 1997, 1999, 2000), in Pushcart Prize XXII and in *The O'Henry Prize Stories* 2009. He has received a Eugene McDermott Award, a fellowship from the John Simon Guggenheim Memorial Foundation, a Lila Acheson Wallace Readers Digest Award, among other awards. He is the Nancy Allen professor at the Massachusetts Institute of Technology. •

Suggested Reading from Visiting Writers

J.T. Bushnell

The Night in Question, Tobias Wolff, and Bernard Malamud's *The Assistant*

Miriam Gershow

Lolita, Vladimir Nabokov, and Mary Gaitskill's *Bad Behavior*

Mark Jarman

Articulate Energy: An Inquiry into the Syntax of English Poetry, Donald Davie, and Charles Wright's *Country Music: Collected Early Poems*

Keetje Kuipers

Plague of Doves, Louise Erdrich, and Melissa Kwasney's *Reading Novalis in Montana*. •



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Anderson - Cont'd from page 1

with the reading, and I mean this in the broadest sense. How do you read (or listen to) the people around you -

your loved ones, your old friends, your spouse or partner, your antagonists, yourself, even the people you only encounter briefly on a daily basis? And then consider how the writers you admire have articulated something essential - heartbreaking, hopeful, tragic, galling, impossible, gorgeous, or irreversible - about humanity. For me, teaching writing is about helping students bridge that gap. It's also about conveying a sense of not only possibility but responsibility when it comes to a poem's relationship with music and imagery and dramatic structure and surprise.

cited about a new landscape and the effects it will have on my imagination - what do they call it, an aesthetic rotation?

What readings do you suggest - both from contemporary authors and the traditional cannon?

The three poets I find myself returning to are Elizabeth Bishop, Philip Larkin, and Richard Wilbur.

I love the short stories of Flannery O'Connor and Ernest Hemingway. Moby Dick, The Sound and the Fury, and Ulysses are novels that have always meant a great deal to me, All the King's Men, too. In terms of the more traditional cannon, one could do a lot worse than read more Shakespeare and Chaucer. The poems of Hardy, Whitman, Dickinson, Keats, and Frost would be high on the list, too. •



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Suggested Readings

What made you decide to make the move to Eugene, OR, and the Creative Writing Department? What do you hope awaits you here?

Well, I'm thrilled to be joining such a storied and reputable program. But I'm particularly looking forward to working with such terrific writers and students. I'm also ex-