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EDUCATION

- **Doctor of Philosophy in English, 2010**
Texas A&M University
Dissertation: *The Last Educations: Genre, Place, and the American University*
Director: Paul Christensen, PhD
 - **Master of Arts in English, 2005**
Texas A&M University
Thesis: *Either Side of a Line*
 - **Bachelor of Arts in History, 2003**
University of Texas at Austin
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PUBLICATIONS

BOOKS

- *Stop Your Crying: Stories*. Slough Press (forthcoming, 2012)
- *That Demon Life: A Novel*. Gival Press, 2009.
Winner, Gival Press Novel Award, 2008
Finalist, Writers' League of Texas Book Award, 2010
- *Long Time Ago Good: Sunset Dreams from Austin and Beyond*. Slough Press, 2009.
Finalist, Steven Turner Award for Best Work of First Fiction, Texas Institute of Letters, 2010

SHORT FICTION/PERIODICAL

- "The Road Back to Destruction Bay," *Callaloo*, Spring 2009
- "Wildlife Rehabilitation," *Southwestern American Literature*, Fall 2008
- "Cindy's Shirt," *Concho River Review*, Fall 2008
- "The Quiet Sport," *Broken Bridge Review*, Fall 2008
- "Rocket," *Blood Lotus Journal*, Fall 2006

- "The Point," *Cerebration*, Fall 2006
- "Five Things," *Callaloo*, Winter 2006
- "Reliction," *Short Story*, Spring 2006
- "Deep Eddy," *R-KV-R-Y*, September 2005
- "The Speed of Sound," *Iron Horse Literary Review*, Summer 2005
- "Wintertime Driving," *Fresh Boiled Peanuts*, Summer 2005
- "Corky the Squirrel," *Prism Quarterly*, Summer 2005
- "Charlie's Bridge," *The Dead Mule*, June 2005
- "Bad Guts," *Mosaic Mind*, December 2004
- "Tails," *Amarillo Bay*, April 2004
- "Homesteaders," *Fiction Warehouse*, January 2004
- "Screech Owls," *Antietam Review*, Summer 1999
- "The Encounter," *FAN Magazine*, Spring 1996
- "How Much for All This?," *Dominion Review*, Fall 1995
- "The Carcass," *Gray's Sporting Journal*, March 1995
- "The Endless Inning," *Aethlon*, Winter 1995
- "The Big Purple Cloud," *Kinesis*, August 1994
- "It May Be a Day, It May Be Forever," *Culture Concrete*, Winter 1991

POETRY/PERIODICAL

- "Firewood," *Brazos Gumbo*, Summer 2005
- "Certain Nights," *Brazos Gumbo*, Summer 2005
- "Dakota," *2River View*, January 2005
- "Cock Pheasant," *2River View*, January 2005
- "Personal Ad," *Brazos Gumbo*, Summer 2004

SHORT FICTION/ANTHOLOGY

- "Riff-Raff." *Texas Beat Anthology*. Christopher Carmona and Chuck Taylor, eds. Austin: University of Texas Press, forthcoming.
- "The Water Works," *Workers Write! Stories from the Cubicle*. Dallas: Blue Cubicle Press, 2005

POETRY/ANTHOLOGY

- "I Bought Hemingway's Ghost a Drink," *The Weight of Addition*. Houston: Mutabilis Press, 2007

CREATIVE NON-FICTION/PERIODICAL

- "12 Things I Remember About Home," *You Are Here: The Journal of Creative Geography*, Summer 2008
- "Around & Around," *Big Tex[t]*, Summer 2005

ACADEMIC/PERIODICAL

- "Nature vs. Technology: An Exercise," *AWP Pedagogy Papers*, Association of Writers and Writing Programs, 2005

ACADEMIC/ANTHOLOGY

- “Comp: A Personal and Pedagogical Narrative.” *Composing Identities*. Mary M. Reda and Susan Kirtley, eds. New York: Heinemann, forthcoming.
- “Survival of the Sweetest: Little Miss BoSox and the Saving Grace of Baseball in Stephen King’s *The Girl Who Loved Tom Gordon*” (Co-Written with Abigail Bowers). *Stephen King: Into the Millennium*. Mary Findley, ed. New York: Cambridge Scholars Press, forthcoming.

REVIEW/PERIODICAL

- “Review of *The Ballad of Trenchmouth Taggart*, by M. Glenn Taylor.” *Southwestern American Literature*, Fall 2009
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TEACHING

POSITIONS HELD

- Lecturer, Texas A&M University, 2010-present
- Artist-in-Residence, Federal Prison Camp Bryan, 2010-present
- Graduate Assistant Teacher, Texas A&M University, 2005-2010

CLASSES TAUGHT

- **“Elements of Creative Writing (Multi-Genre)” (Texas A&M University, ENGL 235) – Sixteen sections:** Designed syllabus and chose texts for classes of up to 25 students covering the basics of creative writing. Students wrote 2-3 short stories, 10-15 poems, and a short memoir. Discussions of texts, along with short response papers, developed critical as well as creative thinking. The importance of revision is emphasized through multiple drafts of graded assignments, small-group workshops, and the production of a final portfolio.
- **“Rhetoric and Composition” (Texas A&M University, ENGL 104) – Eight sections:** Designed syllabus and chose texts for diverse classes of up to 25 students from a variety of disciplines. Students wrote assignments covering four major areas: rhetorical analysis, historical narrative, developing an argument, and writing about literature. This class emphasized writing as a skill portable to different areas and situations and worked toward developing critical thinking.
- **“Writers’ Workshop: Prose” (Texas A&M University, ENGL 347) – One section:** Designed syllabus and chose texts for a class of up to 20 English majors. Students in this advanced creative writing class focus on the production of extended narratives of fiction or memoir, producing works that aim for depth and complexity of characterizations and plot. Students give oral presentations, write book reports, and participate in both large and small-group workshops.
- **“Introduction to Literature” (Texas A&M University, ENGL 203) – One section:** Designed syllabus and chose texts for classes of up to 25 students from a variety of

disciplines. Students in this writing-intensive course studied genre, context, and audience, focusing on the development of critical thinking skills, as well as the ability to analyze texts and to apply ideas or concepts to texts.

- **“Directed Study: Advanced Prose Writing” (Texas A&M University, ENGL 485) – One section:** Through the close reading and multiple drafts of short stories and memoirs, this independent study section stressed the connections of critical and creative thinking, highlighting the relationship of the author and the text.
- **“Directed Study: Advanced Poetry Writing” (Texas A&M University, ENGL 485) – One section:** This independent study section focused on the writing of formal poems and on the critical analysis of poetry.
- **“Introduction to Creative Writing” (Federal Prison Camp, Bryan) – Seven sections:** A National Endowment for the Arts position as Artist-in-Residence at FPC Bryan, teaching basic creative writing to diverse classes of up to 15 students. By writing short stories, poetry, and memoir, students develop creative and reflective thinking, and elevate their overall literacy.
- **“Introduction to Memoir” (Federal Prison Camp, Bryan) – Five sections:** A course teaching basic life writing to a diverse class of up to 13 students. By reflecting and writing about their lives, students gain an increased awareness of the connections between their lives and society.
- **“Reading for Writers/Drama” (Federal Prison Camp, Bryan) – One section:** A National Endowment for the Arts position as Artist-in-Residence at FPC Bryan, teaching the elements of drama and playwriting to a diverse class of up to 8 students. Students read classic and contemporary drama, write short dramatic monologues, and give in-class performances of their work.

SELECTED AWARDS, FELLOWSHIPS, AND GRANTS

- Texas Book Award (Finalist), for *That Demon Life*, Writers’ League of Texas, Fall 2010
- Steven Turner Award for Best Work of First Fiction (Finalist), for *Long Time Ago Good*, Texas Institute of Letters, Spring 2010
- Staley T. Creswell Award for Excellence in Teaching, Texas A&M University, April 2009
- Charles Gordone Creative Non-Fiction Prize (First Place), Texas A&M University, April 2009
- Lynn Brown Travel Award, Writing Programs Office, Texas A&M University, March 2009
- Gival Press Novel Award, 2008
- Frederick Manfred Creative Writing Award (Runner-Up), Western Literature Association, October 2008
- Charles Gordone Poetry Prize (First Place), Texas A&M University, April 2007
- Lynn Brown Travel Award, Writing Programs Office, Texas A&M University, February 2007

- Frederick Manfred Creative Writing Award (Finalist), Western Literature Association, October 2006
- AWP Intro Journals Award – Creative Nonfiction (Honorable Mention), Association of Writers and Writing Programs, May 2006
- Charles Gordone Fiction Prize (First Place), Texas A&M University, April 2006
- Cushing-Glasscock Humanities Research Fellowship, Texas A&M University, July 2004
- Cab Driver of the Month, Austin American-Yellow Taxi, August 2001
- Ralph A. Johnston Memorial Fellowship (Dobie-Paisano Fellowship), Texas Institute of Letters and the University of Texas at Austin, 1998-1999
- *Culture Concrete* Fiction Award, 1991-1992
- United States Treasury Department Special Achievement Award, Internal Revenue Service, 1990

SELECTED CONFERENCE READINGS AND PRESENTATIONS

FICTION/POETRY/CREATIVE NON-FICTION

- “Reliction,” Western Literature Association National Convention, Spearfish, 2 October 2009
- “12 Things I Remember About Home,” South Central Modern Language Association Annual Convention, San Antonio, 7 November 2008
- “Riff Raff” Popular Culture Association/ American Culture Association National Convention, San Francisco, 20 March 2008
- “The Dry Line,” American Studies Association of Texas, Baylor University, 18 November 2006
- “The Road Back to Destruction Bay,” Western Literature Association National Convention, Boise, 28 October 2006
- “I Bought Hemingway’s Ghost a Drink,” “He Lost the World,” “Do You Think I’m Still Bitter?,” “Cock Pheasant,” “Dakota,” Association of Writers and Writing Programs National Convention, Austin, 10 March 2006.
- “Brindled Pit Bull,” Western Literature Association National Convention, Los Angeles, 22 October 2005

ACADEMIC ESSAYS

- “Revising the Writing Workshop,” Conference on College Composition and Communication, San Francisco, 12 March 2009
- “Little Miss BoSox: The Saving Grace of Baseball in Stephen King,” Popular Culture Association/ American Culture Association National Convention, Boston, 6 April 2007 (Co-written with Abigail Bowers)
- “From the Self to the Page: Identity, Imagination, and the Democratization of Creativity,” Conference on College Composition and Communication, New York, 24 March 2007.

PANEL DISCUSSIONS

- “Student & Teacher: Mentors, Interns, & Class Interaction,” Texas Association of Creative Writing Teachers, Austin, 24 September 2011

- "Following the Paths to Publication: The First Book and What Happens After," Association of Writers and Writing Programs National Convention, Denver, 8 March 2007
- "Writing on Working, Working on Writing," Association of Writers and Writing Programs National Convention, Atlanta, 3 March 2007.
- "The Black Southwest" Southwest Writers and Artists Festival, Texas A&M University, 26 October 2006

PANEL CHAIRS

- "Creative Writing II," Popular Culture Association/American Culture Association National Convention, San Francisco, 20 March 2008
- "Creative Writing I," Southwest/Texas Popular Culture Association/American Culture Association Conference, Albuquerque, 14 February 2008.
- "Critical Appraisals of Race Identifications in Composition," Conference on College Composition and Communication, New York, 24 March 2007.

SELECTED EDITORIAL EXPERIENCE

- Production Editor, *Callaloo*, February 2005-November 2005
- Co-Editor, *Big Tex[t]*, June 2004-August 2006
- Editorial Assistant, *Callaloo*, August 2003-January 2005

SERVICE

- Dobie-Paisano Fellowship (Judge), Texas Institute of Letters and the University of Texas at Austin, 2009, 2011
- Organizing Committee, "Poetry in a Time of Chaos," Texas A&M University, Spring 2008
- Director, *Big Tex[t]* Reading Series, 2006-2008
- New Student Mentor, English Graduate Student Association, Texas A&M University, 2006-2007
- Organizing Committee, Southwest Writers and Artists Festival, Texas A&M University, 2005-2006
- Creative Writing Representative, English Graduate Student Association, Texas A&M University, 2006-2007
- Member, Initiative on the Doctorate Task Force, Carnegie Foundation for the Advancement of Teaching/Texas A&M University, 2004-2005

PROFESSIONAL AFFILIATIONS

Association of Writers and Writing Programs
Modern Language Association
Western Literature Association

REFERENCES

Paul Christensen, PhD
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