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Education

PhD, English Literature, Duquesne University. 2002. Areas of focus include: Twentieth-Century American literature; Seventeenth-century British poetry; feminist theory/cultural studies; genre studies and poetics. [Dissertation: *Deritualization, Sincerity, and Accessibility: Protestant Poetics and Twentieth-Century American Poetry*. Dissertation Director: Linda A. Kinnahan].

MFA in Poetry, Department of English, University of Pittsburgh. 1993 [Final manuscript: *Bad Association*. Manuscript Committee Chair: Ed Ochester].

MA Certificate, Cultural Studies Program, University of Pittsburgh. 1993; M.A. in Literature comprehensive exams, pass with distinction, University of Pittsburgh. 1993.

Diploma in French Literature and Civilization, First-Second Cycles; University of Paris IV-Sorbonne (honors). 1989-1990. [Final thesis: an integral verse translation of Molière's *School for Wives* with discussion of the process and problematics of translation.]

BA, English Literature and Writing, Seton Hill College (high honors). 1983.

Languages: French (fluent); Latin, Russian, Spanish (basic).

University Teaching Experience

Teaching Professor/Senior Lecturer, Department of English, University of Pittsburgh (2016-present); courses taught:

Seminar in Composition: Disability Studies (5 sections): In Fall of 2021, this course was offered for the first time as a standalone course. I designed the course and piloted it three times under the “Diversity” heading; I helped to propose the course through the Composition Curriculum Committee and the Dietrich School of Arts and Sciences.

Seminar in Composition: Gender (5 sections): See description under "Lecturer"; updates to course include involvement with a Gender, Sexuality, and Women's Studies-based Academic Community.

**Seminar in Composition: Diversity (Disability)* (3 sections): Piloted the first sections of composition centered on disability studies, drawing on an intersectionally diverse pool of authors to generate questions and ideas for narrative, analytical, and experimental essays; arranged for virtual Q&As with related authors, a class visit by

a deaf-blind author that included tactile ASL interpretation; scheduled off-campus trips to accessibility-related exhibit at the Carnegie Museum of Art as well as to the Heinz History Center to hear a talk by disability studies pioneer Rosemarie Garland-Thomson; course requirements included digital compositions on a range of diversity/disability topics.

**Senior Seminar in Poetry* (1 section): Designed a course that served as a capstone for Writing majors on the Poetry track, culminating in a final chapbook-length manuscript, with synchronous and asynchronous presentations on the writing life, graduate school options, literary citizenship, and publication opportunities.

Writing with Style (2 sections): See description of *Writing Well: Grammar and Style* under "Lecturer."

Professional Editing in Context (4 sections): See description under "Lecturer." Recent online final core projects include *The Insider's Guide to Pitt* (2019), *A Pop of Culture* (2023), *Diaries of a Digital Age* (2024), *Y2K Kids: The Nostalgia That Shaped Us* (2025).

Composition Tutorial (18+ sections): Worked individually at weekly Writing Center sessions to support Seminar in Composition students.

Workshop Tutorial (8 sections): Worked individually at weekly Writing Center sessions to support Workshop in Composition students.

**Writing Center* (32 sections: See description under "Lecturer.")

Introduction to Creative Writing (3 sections): See description under "Visiting Lecturer"; updates to course include interface with Pittsburgh Contemporary Writers Series and Center for African American Poetry and Poetics events, including Ada Limon visit to campus.

Introduction to Poetry Writing (5 sections): Designed a course focused on the generation of drafts toward a final portfolio of five revised poems; interfaced course reading with campus visits by Ocean Vuong, Joshua Bennett, Marilyn Nelson, and others.

Poetry Workshop (Intermediate Poetry Writing) (3 sections): Designed a course that included an online three-week "daily grind" content generation period, weekly student-led writing exercises based on craft essays focused on the poetic line, weekly large-group workshops and weekly peer review; course included instructor presentation on long poems and poetic sequences; original course design included a digital poem, but this was cut due to the 2020 shift to online teaching-learning.

Readings in Contemporary Poetry (7 sections): Taught the undergrad version of this course, covering six books by a diverse group of contemporary poets and two craft/critical books; students developed in-class writing prompts based on our reading; midterm digital and analog projects; and final projects challenging them to merge

creativity and criticism.

Independent Study-Writing (1 student: Angelica Amatangelo): Worked remotely with a student studying abroad in Hong Kong and updating her capstone poetry manuscript, which focused on her experiences and identity as a Chinese-American adoptee, with new poems based on her time in China.

Independent Study-Writing (1 student: Delilah Bourque): Worked on site and then remotely with a student working to produce two personal essays and up to five completed poems relating to women's experiences of their bodies and space; project included selected readings as well as a web page featuring the work (<https://dgb221.wixsite.com/waterbodies>).

Lecturer, Department of English, University of Pittsburgh (2011-2016); courses taught:

Writing Well: Grammar & Style (1 section): Designed an upper-division composition course in which students were challenged to read stylistically ambitious science and nature essays, investigative longform nonfiction, and experimental hybrid writing, account for stylistic and grammatical strategies in their own work and that of peers and published authors, engage in the creation (from invention to final editing) of a collaborative group text, and develop three essays with a clear sense of audience, purpose, and style.

Seminar in Composition (4 sections): Designed and have continually revised an intensive writing course for first-year students in the College of Arts and Sciences, which develops critical reading and expository writing skills.

Seminar in Composition: Gender (1 section): Designed a writing course that allowed students to critically interrogate the gender binary, sexual politics, and intersectionality; course included work in digital composition of podcasts ranging from a rap response to Kanye West's misogynistic lyrics to a critique of catcalling.

Topics in Public and Professional Writing: Professional Editing in Context (3 sections): Designed and taught a course for advanced English writing majors and candidates for the Public and Professional Writing certificate that covered a range of editing styles from Chicago to the Associated Press, and a range of editing scenarios from technical to literary; core project for one class involved the production of e-book on writing (*Re: Writing, Essays on Writing and Editing*) from materials solicitation through pre-publication, and for the other class—production of an e-collection of book reviews written by Pitt Poetry Workshop students, with editorial support from the invention through the final copyediting stage; formation in both classes of a panel of professional speakers, many of them alumni.

Poetry Workshop (intermediate, 1 section): Similar to description below, but with the added feature of Discussion Board workshops and a poetry book review writing assignment in collaboration with a peer editor from the Professional Editing in Context course taught during the same semester.

Introduction to Creative Writing (5 sections): See description given under "Visiting Lecturer"; updates to course include interfaces with speakers from the Pittsburgh Contemporary Writers Series, including Hilton Als, Walter Mosley, Natasha Trethewey, Justin Torres, Paul Yoon, Jennifer Clement, Lucie Brock-Broido, and others.

Readings in Contemporary Poetry (3 sections; 2 sections cross-listed with graduate Writing students): Designed courses focused on Prose Poetics, with an ongoing inquiry complicating the notion of genre, and on interrogating the idea of Mainstream/Margin in contemporary poetry. The first version of course, offered to a mixed group of undergrads and graduate students, included more extensive reading of craft essays and a weekly presentation on precursors by graduate students; the second version looked at *Best American Poetry* anthologies past and present, as well as work by PCWS author Rachel Zucker, Gregory Pardlo, and Gerald Stern (this latter making use of the new ULS Gerald Stern Archive). In all versions of the course, there is a weekly student-led "microfocus" freewriting exercise related to materials read for a given week.

Independent Study-Writing (3 students): Worked independently with three undergraduate Writing majors (1) Fall 2012: developing poems for and sequencing a chapbook (Work led to her receiving an honorable mention in the prestigious Center for Book Arts chapbook competition); (2) Summer 2013: prose poetry, the relationship between poetry and trauma, and the ways in which extreme emotions can be mediated by form; (Work led to her receiving an honorable mention for poetry in the Room of One's Own Foundation Orlando Prize competition); (3) Summer 2014: development of an experimental exploration of the body and the home (Work contributed to her acceptance, with funding, to the MFA program at Columbia College, Chicago).

Reading Poetry (2 sections): See description given under "Visiting Lecturer"; updates to course include thematic case study, "Disability and Embodiment in Poetry," using poems and essays from the new anthology *Beauty Is a Verb: The New Poetry of Disability*.

General Writing-Intensive/Composition Tutorial, Workshop Tutorial, Writing internship direction, doctoral student support, Dissertation Boot Camp programming and facilitation, and other Writing Center Work (28 semesters + 5 years for Dissertation Boot Camp): Planned and engaged in weekly individual writing tutorials with 6-12 composition students in sessions adapted to their particular sentence-level, organizational, and expressive concerns in the composition process [2002–2012]; work with graduate and undergraduate student writers on a range of texts-in-progress; direct group orientations to the Writing Center; created a policy statement for the Center on ethics and proofreading; serve as mentor for peer tutors as well as for Writing Program and PPW interns; contributed to *Writing-Centered* newsletter and served on editorial committee; occasional leadership of professional development staff meetings; served as planner and facilitator of Dissertation Boot Camp program and Mini-Workshop for Dissertation Writers sponsored by the Faculty of Arts and Sciences [2011– Present].

Independent Study-Literature (1 student): Worked with a student with a double major in Writing and Biology who plans to go to graduate school to be a genetic counselor; focused on a group of four novels, with a focus on the ways in which the medical/genetic fields are represented in fiction.

Visiting Lecturer, Department of English, University of Pittsburgh (2001–2011);
courses taught:

Basic Reading (1 section): Designed a developmental reading course using a multi-genre, multi-disciplinary reading list around the general theme of "language awareness."

Basic Writing (1 section): Designed a developmental writing course focused on process, the interrelationship of reading and writing, the basis for and demands of academic discourses, and the methods and purposes of expressive/narrative, expository, and persuasive writing.

Reading Poetry (8 sections): Designed an introductory survey of fixed-form, experimental, and expressivist English-language poetry from the early modern period to the present with an emphasis on close reading and critical strategies for relating issues of form, content, and sociocultural contexts. A mix writing- intensive and general sections.

Women and Literature (2 sections): Designed a multi-genre survey/topics course with an emphasis on intertextuality and the revisionary strategies of women writers from the late eighteenth-century to the present. One of these sections was a Writing Intensive version of the course.

Contemporary American Women Writers (1 section): Designed a multi-genre upper-division course that explores the thematic and formal contributions of women authors in the last half of the long twentieth century, with theoretical and critical attention to issues of identity, race, class, and sexuality.

Introduction to Literature (6 sections): Worked on the course design committee and piloted a new "gateway" core English literature course drawing from multiple genres and centered around the question of the functions of literature in various cultural situations and time periods.

Freshman Seminar: Literary Pittsburgh (4 sections): Designed and piloted a new, 4-credit Seminar in Composition course that combines the work of freshman writing with the College of Arts and Sciences Freshman Studies course. Focusing on multigenre readings by Pittsburgh-related authors, students were challenged to write a variety of essays, from the inductive critical essay to the professional report, this latter based on field research into Pittsburgh literary venues. Revised this course for the most recent (Fall 2006) semester.

Short Story in Context (2 sections): Developed one general and one Writing Intensive version of the course, which focuses on the development of "literary" storytelling as a

relatively young cultural phenomena, fosters critical reading skills through analysis of narrative elements, and encourages comparative readings that highlight the changing position of literary short fiction in the culture, as well as the changes in thematics, style, and structure.

Early Modern Literatures in English (1 section): Developed an upper-division period survey course for English literature majors that begins with *Paradise Lost* as a "touchstone" for a recursive reading of a variety of texts/genres going back to the 1590s.

Seminar in Composition (6 sections)

Seminar in Composition – Gender Studies (2 sections): Structured a critical reading and writing course that called on students to engage with representations and definitions of gender in literature, popular culture, and contemporary media. Using our gender inquiry as a frame, discussed the differing ways of developing the essay, from the deductive model to the experimental, collage essay.

The Modernist Tradition (1 section): Designed a course that examined and problematized the privileging of "high modernism" through critical reading of primary texts from a diverse range of authors and genres.

Poetry Writing Workshop (2 sections): Designed a course for writing majors that stimulated ongoing drafting, crafting, and radical revisioning of poetry in a variety of forms, with a special critical and practical "case study" on the poetics of the prose-poem in one section.

Introduction to Creative Writing (3 sections): Designed a course that introduced students to writerly practices and issues in creative non-fiction, short fiction and poetry. Course also interfaced with the Pittsburgh Contemporary Writers series.

Introduction to Poetry Writing (1 section): Designed a course that worked through drafting, crafting, and revising poems in a variety of forms; writing prompts, Courseweb Discussion Board forums, and presentations centered around extensive readings, many interfacing with the Pittsburgh Contemporary Writers series. Final portfolio emphasized the role of process and the radical revision as a generative opportunity.

W-Literature and the Contemporary (1 section): Designed a writing-intensive course pairing literary texts with political tracts, non-fiction analyses, and other extra-literary discourse in an effort to facilitate inquiry into how imaginative writing both reflects and counters its contexts. Readings ranged from Milton's *Paradise Lost* to Kushner's *Angels in America*.

W-Introduction to Critical Reading (3 sections): Designed a course in which students were challenged to read work by Dickinson, as well as hybrid work by Jean Toomer and metafiction by Italo Calvino. As a gateway course to the English literature major, introduction to literary theory and critical paradigms presented to

students in a seminar style.

Advanced Topics in Public and Professional Writing: Professional Editing in Context (1 section)

Teaching Fellow, Department of English, Duquesne University (1995-2001);
courses taught:

Thinking and Writing across the Curriculum (7 sections): Designed syllabus and writing assignments for freshman core writing course around the theme of the dynamics of American democracy.

Imaginative Literature and Critical Writing (3 sections): Designed syllabus and writing assignments for freshman core literature survey with emphasis on social contexts for imaginative writing.

Poetry Writing Workshop (2 sections): Designed syllabus, writing exercises, and self-reflexive process work for advanced creative writing workshop; for each section, an extracurricular collaborative venue was provided, including, in 2000, a cooperative recording project with students in the Duquesne University Pappert School of Music.

Writing Center (1 section): Provided individual tutorial consultation for undergraduates.

Twentieth-Century American Poetry (1 section): Designed syllabus and assignments for an upper-division critical survey course involving poetic and prose texts centered around the "use of poetry" debate and the forms it took at various times during the century.

Instructor, Department of English, University of Pittsburgh (1993-1995);
courses taught:

General Writing (3 sections): Designed syllabus and writing assignments for core writing course with cultural studies and critical reading foci.

Introduction to Poetry Writing (2 sections): Designed syllabus and exercises for advanced workshop for undergraduate Writing Program majors, with emphasis on process and on self-reflexive, radical revision techniques.

Introduction to Creative Writing (1 section): Designed syllabus and assignments for multi-genre course directed at non-writing majors and new writing majors.

Women and Literature (1 section): Designed syllabus and assignments for feminist literature survey with a pop culture/romance novel component.

Writing Center (2 semesters): Provided long-term and short-term individual writing consultation for undergraduate and graduate students; helped to design writing process handouts for instructors in disciplines outside of English.

Teaching Assistant, Department of English, University of Pittsburgh (1990-1993); courses taught:

General Writing (2 sections)

Introduction to Poetry Writing (1 section)

General Writing-Women's Studies (2 sections): Designed syllabus and writing assignments for freshman writing course with feminist framework; tested reading materials as part of work group for third edition of *Ways of Reading* (Bartholomae and Petrosky, 1992).

Written Professional Communication (1 section): Designed syllabus and project assignments for business and professional writing course.

Related Teaching Experience

Facilitator, Dietrich School Pymatuning Lab for Ecology Dissertation Camp
(Office of the Graduate Dean and the Writing Institute), May 2025.

Co-facilitator, Writers' Café (Pitt Writing Center), "Syntax and Surprise,"
February 2023.

MFA in Poetry Manuscript Defense Committee for Dana Reeher, *Code Domesticity*. May
5, 2022, Carlow University.

Facilitator and program developer, Dietrich School Writing Institute Writing
Accountability Group for recent Pitt undergraduate Writing graduates. Work with a core
group of recent graduates in weekly goal-setting, writing, and workshop meetings on
Zoom. Coordinate and assign facilitator(s) for other groups. Summer 2021-2022.

Facilitator, Dietrich School Writing Institute Writing Accountability Group for graduate
students. Work with a core group of grad students in weekly goal-setting and writing
meetings on Zoom. Spring 2021-Present.

Facilitator, Pitt Med Empowerment, "Creative Writing as Mindfulness Workshop. April
2021.

Co-facilitator, Writers' Café (Pitt Writing Center), "Against Wholeness: A Celebration
of Intrusion, Interruption, Uncertainty and the Suggestive Fragment," February 2021.

Manuscript Consultant, Zoeglossia: A Community of Writers with Disabilities.
Remote instruction. 2020-Present.

Faculty, Sichuan University Pittsburgh Institute (SCUPI) Summer Camp. Taught
intensive three-week course "American Literature on Nature and the Environment,"
which included field trips and daily writing. July–August 2019.

Faculty, Zoeglossia: A Community of Writers with Disabilities. Our Lady of the Lake University, San Antonio, TX, May 2019.

Presenter on Sentence Diagramming, Pitt Writing Center, International Café. Spring 2018.

Guest lecturer on Prose Poetics in the 1970s and 80s in Senior Seminar: The New American Poetry, 1945–1980 taught by William Scott, April 10, 2014.

Program Planner and Co-Facilitator, University of Pittsburgh Faculty of Arts and Sciences and Writing Center Dissertation Bootcamp (as of 2021 Graduate Project Workshop/Camp): Includes 1-3 annual week-long workshops for dissertation writers, 2-4 day-long mini-workshops during the academic year, and approximately 15 “Writers’ Days” throughout the year to support camp alumni in setting and meeting their goals. May 2011-present.

Invited Speaker on the prose poem form, Osher Program Writers' Club (for students over 50), University of Pittsburgh, April 2011.

Poetry Instructor, Ligonier Valley Writers' Conference, St. Vincent College, Latrobe, PA, July 2009.

Poetry Instructor, Madwomen in the Attic Poetry Workshop for Women, Carlow University, 2007–Present.

Poetry Instructor; Pittsburgh Center for the Arts, Summer 2006–2009.

Creative Writing Teacher, Chatham College Art and Music Camp, 2005.

Visiting Poet, Young Writers Institute, Pittsburgh, PA, 2002.

Instructor, Pittsburgh Center for the Arts School, 1994-2000. Courses designed include:

Capturing the Image, an informal poetry workshop with an emphasis on the interrelationship of poetry and the visual arts;

Going Public: For Poets Considering Publication, an advanced workshop for community writers in which motivations and strategies for publication are explored;

Poets at the Movies, an informal poetry workshop that explores representation through film and language.

Instructor, University of Pittsburgh Informal Program, 1994-2000. Designed and facilitated biannual 6-week continuing education workshop, *Writing from Your Own Experience*, in a variety of genres, geared to students' individual creative writing goals. Also taught *Business Writing* in the Fall of 1994.

Workshop Leader, Pittsburgh Public Schools, "Power of the Pen Conference" for high

school-aged writers. March 1998.

Poet in the Schools, International Poetry Forum "Poets in Person" Program for middle, junior high and high school writers. 1997-present.

Writer in Residence, Western Pennsylvania Writing Project Young Writers Institute. 1993 and 1994.

Workshop Leader and Contest Judge. Carnegie Library of Pittsburgh Ralph Munn Writing Workshop for high school writers. 1993 and 1994.

Administrative and Professional Experience

Coordinator, Year of Emotional Well-Being event, March 2021, "Live/Ability and Well-Being: A National Disability Awareness Month Reading" featuring six authors from the e-book *Pittsburgh Live/Ability: Encounters in Poetry and Prose*.

AY 2021-22 half-course appointment as interim Disability Outreach Coordinator in the Dietrich School Institute for Writing Excellence: Duties included creation of a Qualtrics needs survey that was distributed through Disability Resources and Services; participation in the hiring of the Postdoctoral Associate in Composition: Disability Studies; coordination of an in-person March 2022 student workshop, "Writing and Your Neurodiverse Brain," facilitated by Johanna Murphy.

Spring/Summer 2021 appointment in the Institute for Writing Excellence (filling in temporarily for associate director): Coordinated Faculty Writing Program, including the formation of writing groups and the moderation of weekly writing days; the formation of graduate student writing accountability groups (WAGs) and weekly moderation of one such group; piloting a WAG program for recent Writing graduates from Senior Seminars in the Poetry and Fiction tracks; outreach to Disability Resources and Services.

Co-Facilitator, Writing Institute/Writing Center Summer Term 2020 Graduate Student Writers' Days: Host day-long online writing days using both Zoom and Microsoft Teams platforms to structure a day of writing, respond to individual writing goals, hold video consultations of up to 1 hour with interested participants, and coordinate break-out groups.

Coordinator (with Communication grad student Jessica Benham) of Year of Healthy U event, April 2018 "Disability and Literature," including a Disability Studies Reading Group luncheon with CMU scholar Candace Skibba and poet/performer/disability rights activist Jillian Weise, and a reading by Weise.

Coordinator (with Assistant Professor Elizabeth Rodriguez Fielder) of Year of Diversity event, February 2017, "Disability in Poetry and Prose," with authors Stephen Kuusisto and Molly McCully Brown; creative writing workshop and reading.

*Editor, *The Fifth Floor* (University of Pittsburgh English Department online newsletter), 2011–present. Planning and producing the department's e-newsletter for online publication twice during the academic year; hiring, supervising, and helping to train student worker who

serves as Associate Editor; soliciting written features and alumni, faculty, and graduate student news; working closely with writers to develop and fine-tune drafts prior to production; building an finalizing layout in Drupal; providing opportunities for interested undergraduates and graduate students to develop stories and writing samples; overseeing the creation of a production manual for future editors and associate editors; recruitment and supervision of interns in social media and editorial development; writing and page-building of 1-5 pieces per issue; and involvement in ongoing Dietrich School outreach and readership initiatives.

*Co-Planner and Co-Facilitator, University of Pittsburgh Dietrich School of Arts and Sciences / Writing Center Dissertation Workshop/Camp, 2010–Present (as of AY 2020-2021, the program has opened to all graduate students and is called Graduate Project Workshop/Camp) Involves planning of up to three week-long boot camps per year, along with up to two day-long Workshop for Dissertation Writers per semester, and organization of 15+ Writers Days per year (including summer) for doctoral dissertation / graduate writers.

Reviews Editor, *Sentence: A Journal of Prose Poetics*, Firewheel Editions, 2008–2013. Selected books for review with an eye to the evolving nature of this hybrid genre; solicit critics to complete reviews; critique and edit short reviews and review-essays; mentor undergraduate literature/writing majors by offering assistantship experience.

Coordinator, *Lifting Belly High*, Conference on Twentieth-Century Women Writers, September 2007. Worked with a team of three other academics to plan and coordinate an international conference with over 200 participants; was integral to soliciting, selecting, and scheduling papers and panels; organized a plenary opening reading featuring Pittsburgh-based poets; prepped presenters and chaired and introduced a plenary roundtable; handled local and national publicity; recruited volunteers for conference operation; set up web-based program for informal paper publication.

Coordinator, University Writing Center Writer's Café, University of Pittsburgh, Spring 2003–2012. Worked on a new initiative designed to give undergraduate creative writers workshop and networking space and support through biweekly sessions combining structured and student-directed activities.

Placement Reader, *Composition*, University of Pittsburgh, Summer 2002-05. Evaluated and placed freshman composition exams in approximately five sessions.

Research Assistant for Professor Linda Kinnahan, Duquesne University, January 2000 through September 2000. Work included an annotated bibliography of interdisciplinary works dealing with literature, economics, and consumerism.

Assistant to the Director of the Writing Program, University of Pittsburgh, 1992-1993. Administrative tasks included helping to coordinate Visiting Writers program.

Editorial Assistant, *Pitt Magazine*, University of Pittsburgh Department of University Relations, 1988-1989. Writing and editing assignments for monthly, full-color alumni magazine, including feature stories, profiles, service and humor/insight articles.

Freelance Writer, 1985–1988. Conducted research, writing and editing for journalistic, advertising and public relations projects. Publications in *The Pittsburgh Press*, *The Pittsburgh Post-Gazette*, and *The Greensburg Tribune-Review*; public relations work for commercial and non-profit clients, including the Jewish Community Center and Duquesne Light.

Publications: Creative Writing/Poetry

-“But enough about me” and “Where and With Whom Would You Like to Spend the Pandemic,” *The Gulf Tower Forecasts Rain: A Pittsburgh Poetry Anthology*. Ed. Doralee Brooks (City of Asylum/Mainstreet Rag, 2025). Print.

-“Thank You for the Lot,” “No Child Left Behind,” and “The Alphabets You Ordered Have Arrived,” *The Fourth River* (Dec. 4, 2024): <https://www.thefourthriver.com/#!/poetry-o14/>.

-“Cindy Sherman’s *Untitled 238*” and “Shaken 53,” *descant 63* (2024). Print.

-“Ghost Park,” *The Pittsburgh Quarterly* (April 10, 2024). <https://pittsburghquarterly.com/articles/ghost-park/>

-“Taupe,” *Power of the Feminine I* (anthology). Ed. Christal Cooper and Donna Biffar (Thresh Press, 2024). Print.

-“A Widening Apron of Color and Sky,” *Forecast 11* (Fall 2023). <https://www.forecastjournal.us/issues/>

-“Woman Standing for an Hour in Target Reading Greeting Cards to Herself,” *Vox Populi* (October 2023). <https://voxpopulisphere.com/2023/10/02/ellen-mcgrath-smith-woman-standing-for-an-hour-in-target-reading-greeting-cards-to-herself/>

-“Theodore Enslin,” *Poetry Foundation* (Spring 2023). <https://www.poetryfoundation.org/poems/159969/theodore-enslin>

-“A Career in Advertising Is the Way to Go,” *Barrow Street* (Winter 2022-23). Print.

-“An American Dream,” *Vox Populi* (June 2022). <https://voxpopulisphere.com/2022/06/08/ellen-mcgrath-smith-an-american-dream/>

-“Somatic Overheated Room, 2020.” *Zoeglossia Poem of the Week*, March 2022. <http://www.zoeglossia.org/zgp43-ellen-mcgrath-smith>

-“Septina on Light” and “Four Interactions.” *Menacing Hedge 11.2*

(Winter/Spring 2022). <http://menacinghedge.com/winter-spring2022/entry-smith.php>

- "Zero at the Bone" and "Portrait of a Lady: Shorter Version." *Kestrel* 46 (Winter 2021-22). Print.

- "Hand Me Your Last Resurrection." *Vox Populi* (January 15, 2022).
<https://voxpathulisphere.com/2022/01/15/ellen-mcgrath-smith-hand-me-your-last-resurrection-%EF%BF%BC/>

- "Because We Lived So Long and Hard in Movies" and "Eastport." *The Adirondack Review* XXII. 4 (Winter 2021).
<https://www.theadirondackreview.com/mcgrath-smith2>

- "In Medias Res" and "Sub-Basement Staff Gym Sonnet." *The Adirondack Review* XXII.5 (Fall 2021). <https://www.theadirondackreview.com/fall-2021>

- "Good Friday, Fernhill Dump." *Vox Populi* (April 21, 2021).
<https://voxpathulisphere.com/2021/04/02/ellen-mcgrath-smith-good-friday-fernhill-dump/>

- "Pledge." *Bennington Review* (Issue 8, 2021). Print.

- Poems from *Shaken: A Recycle*, 1, 58, 127. *The Georgia Review* (Winter 2020). Print.

- "Treaty." *Show Us Your Papers: A Poetry Anthology*. Ed. Wendy Scott Paff, Cherise Pollard, and Daniela Buccilli (Main Street Rag, 2020).

- "Spring Landscapes, the Body" and "The Little Flower of Lisieux, With Breast Buds." *Pittsburgh Poetry Journal* 3 (Fall 2020).
http://pittsburghpoetryjournal.com/issue3/3_smith_1.html;
http://pittsburghpoetryjournal.com/issue3/3_smith_2.html

*- "Therapy." *Talking Writing* (October 19, 2020).
<http://talkingwriting.com/node/2921>

- "The Tar-Pit of the Obvious: A Depression Journal." *Cordella* 13 (Spring 2020). Print.

- "Shaken 19, 22, and 25." *Gargoyle* 71 (Spring 2020). Print.

- from "Corona and Confession." *Choice Words: Writers on Abortion*, edited by Annie Finch. Haymarket, 2020. Print anthology.

- "Old Mother, Old Daughter," "Shaken 16: Ephebiphobia," "Tail End of the Juicy." *Is It Hot in Here or Is It Just Me? Women over 40 Write About Aging*. Beautiful Cadaver,

2020. Print anthology.

- "March 22, 2020." *Vox Populi* (Spring 2020). <https://voxpathulisphere.com/2020/03/22/ellen-mcgrath-smith-march-22-2020/>

- "On Every Joy." *Kestrel* 42 (Winter 2019). Print.

- "Lavage." *Wordgathering* 13.3. (online note: the journal has been moved to Syracuse University and archives are currently under construction).

- "and now this formal error." *Seattle Review* 11.1&2 (Fall 2019). Final Print Issue.

- "Corona and Confession." *Scoundrel Time* (May 16, 2019). <https://scoundreltime.com/corona-and-confession/>

- "On Repeat." *Talking Writing*, May 6, 2019. <https://talkingwriting.com/god-hearing-loss>

- "Exposed by Sound." *Dandelion Review* 3 (2019).
<https://thedandelionreviewdotcom.files.wordpress.com/2019/03/dandelion-issue-3.pdf>

- "We (also The People)." *Scoundrel Time*, March 4, 2019. <https://scoundreltime.com/we-also-the-people/>

- "Detox Dog." *The Fourth River* 16 (Spring 2019). Print.

- "Testimony." *Coal Hill Review* 21 (Winter 2019). <https://coalhillreview.com/testimony/>

- "To a Candid World" and "Brights." *Vox Populi* (Fall 2018).
<https://voxpathulisphere.com/2018/11/14/ellen-mcgrath-smith-erasures/>

- "I want to put on a show like a Congressman." *Vox Populi* (Fall 2018).
<https://voxpathulisphere.com/2018/10/01/ellen-mcgrath-smith-i-want-to-put-on-a-show-like-a-congressman/>

- "Assembly of Late Summer Signs." *The Collagist* 99 (October 2018).
<http://thecollagist.com/the-collagist/2018/9/28/assembly-of-late-summer-signs.html>

- "Ambition." *Quiet Storm* 1. <https://www.quietstormlitmag.com/ambition>

- "Anxiety Mindfulness Exercise, America 2018." *New York Times* [curated anthology "Poetry Is a Way of Being in a World That Wasn't Made for Us], August 15, 2018.
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- "Instructions for Becoming an Ouroboros." *Tinderbox Poetry Journal* 5.2 (May 2018).
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"Anne Sexton", "Erica Jong", and "Grace Paley." *The Encyclopedia of American Literature*. Ed. Jay Parini. New York: Oxford UP, 2003.

"A Matter of Time" [introduction to poetry by Lynne McMahon and Joan Murray]. Program notes, International Poetry Forum, Pittsburgh, PA, October 2000.

"The Face in the Skyscraper Window: Frank O'Hara's Personalist Abstraction." *The Pittsburgh Quarterly* 6.1 (1996).

"Desert and Menagerie: Two Translations." Review-Essay of Anne Hébert's *Day Has No Equal But Night* (tr. A. Poulin, Jr.) and Pierre Martory's *The Landscape Is behind the Door* (tr. John Ashbery). *The American Book Review*, Fall 1995.

"The Margin as Frontier: The Widening Spell of the Line." Review-Essay of Larry Lewis's *The Widening Spell of the Leaves*. *Denver Quarterly* 28.3 (1994).

"Interview with David Wojahn." *The Pennsylvania Review* 6.1 (1994). "Relativism: A

Wall with Many Windows." *Ways of Teaching Ways of Reading: A Guide for Teachers*. Ed. David Bartholomae and Anthony Petrosky. Boston: Bedford/St. Martin's, 1993.

Review-Essay on Nancy Lagomarsino's *The Secretary Parables*. *The Prose Poem: An International Journal* 2 (1993).

"Belle in Translation: A Conversation with Belle Waring." Interview. *The Pittsburgh Quarterly*, Summer 1992.

"Ordering the Universe from Within." Review-Essay of James Ragan's *Womb-Weary*. *Pleiades* (1992).

"Stitched with Kite Tails and Abandoned String." Review-Essay of Dorothy Barresi's *All of the Above*. *The Pittsburgh Quarterly* 2.2 (1992).

"Poetry in Black Tie and Tennis Shoes." Review-Essay of Marilyn Hacker's *Going Back to the River*. *The Pittsburgh Quarterly* 1.1 (1991).

Awards, Grants and Honors

Baskerville Publishers Award for an outstanding poem by a single author in an issue, *descant*, Texas Christian University, 2024.

David and Tina Bellet Award for Teaching Excellence, University of Pittsburgh, 2022.

Pushcart Prize Nominations for poetry: (1)1997, (1)2011, (2)2020.

First Prize, The Wordwrite Post-Publication Book Awards 2016, for the book *Nobody's Jackknife*.

Student Choice Award in Teaching Excellence, University of Pittsburgh College of General Studies, Spring 2016.

Finalist in Flash Fiction, Orlando Prize, Fall 2013, A Room of Her Own Foundation.

Orlando Prize in Creative Nonfiction, Fall 2012, A Room of Her Own Foundation.

Poetry prize manuscript finalist, Many Voices Project, New Rivers Press, 2012.

Nominated for Best New Poets 2012 by *Cerise Press*; Best New Poets 2014 by *The Los Angeles Review*.

Anonymous grant of \$10,000 in recognition of contributions by a Pittsburgh Artist, 2011.

Individual Artist Fellow, Poetry, the Pennsylvania Council on the Arts, 2007.

Women's Studies Course Development Grant for proposed course on feminist textual recovery, "Women Poets: Lost and Found." University of Pittsburgh, 2005.

Honorable Mention, *Crazyhorse* Lynda Hull Award for Poetry, 2005.

Finalist, May Swenson First Book Award, University of Utah Press, 2004.

2000 Award for Excellence in Scholarship, McAnulty College and Graduate School of Liberal Arts, Duquesne University. February 2001.

Dissertation Fellowship, Department of English, Duquesne University. 2000-01. Teaching

Fellowship, Department of English, Duquesne University. 1995-present. Teaching

Assistantship, Department of English, University of Pittsburgh. 1990-1993.

Graduate Scholarship to Université de Paris IV, France. Rotary International. 1989- 1990.

Honorable Mention, Poetry. Anne Stanford Prize, University of Southern California Press. 1998.

First Book Award Finalist. Agnes Lynch Starrett Poetry Prize, University of Pittsburgh Press. 1998.

Finalist, Poetry. *New Letters* awards. 1995 and 1996.

First Book Award Finalist, Poetry. Marianne Moore Prize, Helicon Nine Editions. 1995.

First Prize, Poetry. Ascher Montandon Prize, *HyperAge* magazine (Judge: Ishmael Reed). 1995.

First Prize, Poetry. Rainmaker Award, *Zone 3* magazine (Judge: Maxine Kumin). 1993.

Finalist, Poetry. Editor's Prize, *Missouri Review*. 1992 and 1994.

Academy of American Poets Prize, University of Pittsburgh, 1992. Poetry

Scholarship. Indiana University Writers Conference. 1992.

Career Award in Poetry. National Society of Arts and Letters (Pittsburgh Chapter). 1983.

Katherine Abdou Award in Poetry. Seton Hill College. 1983.

Books

Lie Low, Goaded Lamb. (chapbook, poetry) Selected for the Keystone Series, The Seven Kitchens Press. January 2023.

Editor, *Pittsburgh Live/Ability: Encounters in Poetry and Prose*. City of Asylum, Pittsburgh, September 2022. <https://cityofasylum.org/live-ability/>

Shaken: A Recycle (full-length, poetry), in circulation.

Nobody's Jackknife (full-length, poetry). Albuquerque, NM: West End Press, October 2015.

Scatter, Feed (chapbook, poetry). Lewisburg, PA: The Seven Kitchens Press, 2014.

The Dog Makes His Rounds and Other Poems (chapbook, poetry). Lawrence, PA: Another Thing Press, 2002.

Conference Participation

Moderator and panelist, "Artistic Skill or Buzzkill?: Grammar in the Poetry Workshop," Association of Writers and Writing Programs Annual Convention, Los Angeles, March 2025.

Featured Reader and panelist, *Kestrel* Biannual Celebration, Fairmont State University, October 2022.

Featured reader, "Since My Body: Discovery and Embodiment of Disabled Voices." Association of Writers and Writing Programs Annual Conference,

Philadelphia, PA, March 2022.

Panelist, "Celebrating John Crawford and The West End Press." Association of Writers and Writing Programs Annual Conference, March 2021.

Featured reader and panelist, *Kestrel* Biannual Celebration, Fairmont State University, December 2020.

Roundtable participant, "Narratives of the Body." Carnegie Mellon University, April 2, 2019.

Panelist and workshop Leader, "Writing and Therapy." Healthy U for a Healthy Community: Scholarship in the Real World conference, University of Pittsburgh-Johnstown, April 2018.

Panelist and Executive Board Member, Disabled and D/deaf Writers' Caucus. The Association of Writers and Writing Programs 2018 Annual Convention, Tampa, FL, March 2018.

Workshop leader, "Yin-Yang Poetry." The Bridgewater International Poetry Festival. Bridgewater College, January 2017.

Chair and Presenter. "Silent Hearing: Poems That 'Sound' on the Page and Screen." The Association of Writers and Writing Programs 2017 Annual Convention, Washington, D.C., February 2017.

Panelist and Executive Board Member, Disabled and D/deaf Writers' Caucus. The Association of Writers and Writing Programs 2017 Annual Convention, Washington, D.C., February 2017.

Panelist and Executive Board Member, The Disability Caucus of the Association of Writers and Writing Programs 2016 Annual Convention, Los Angeles, CA, April 2016.

Presenter, *Kestrel* 34 Celebration. Fairmont State University, October 2014.

Presenter. "*Tender Buttons* and the Sociality of Objects." Modernist Studies Association Conference, Pittsburgh, PA, October 2014. Panel chair at same conference.

Presenter, "*99 Poems for the 99 Percent*: Poetry's Role in a Crystalizing Moment." Class Matters: Working Class Studies Association Conference. SUNY-Stonybrook, June 2014.

Presenter, *Kestrel* 31 Celebration. Fairmont State University, April 2014.

Presenter, "Keeping Our Art Alive in a Contingent Position" panel, Countering Contingency: Teaching, Scholarship, and Creativity in the Age of the Adjunct, April 2013, Pittsburgh.

Presenter, "'Everyone. For a Moment.': Public Poetics and Gender in the Latter Half of [Adrienne] Rich's Career" on the panel Rich Feminist Vision, Rich Poetics, Louisville

Conference on Literature and Culture Since 1900, February 2013.

Presenter, "Gendre: Women's Prose Poetry in the 1980s." National Poetry Foundation Poetry of the 1980s Conference. University of Maine-Orono. June 2012.

Presenter on panel, "Measuring Creativity: What Do Grades Have to Do with Artistry?" at Association of Writers and Writing Programs Annual Convention, Chicago, IL, February 2012.

Seminarian, National Humanities Center Summer Literary Institute: "T.S. Eliot's Decisions and Revisions" with Christopher Ricks, Research Triangle Park, NC; June 2011.

Presenter on panel, "Beauty Is a Verb: The New Poetics of Disability," at Associated Writing Programs Annual Convention, Denver, CO, April 2010.

Seminar Speaker, "Found in Translation: Using Literary 'Translation' Techniques to Reinforce Students' Understanding of the Interrelationship of Form and Content," Western Pennsylvania Council of Teachers of English Conference, Seton-LaSalle High School, Pittsburgh, April 2009.

Panel Chair, "Spoken Word" at Class Matters: Working Class Studies Association Conference, University of Pittsburgh, June 2009.

Presenter/organizer of plenary panel "The Feminist Anthology: Perspectives on *No More Masks!*" with Florence Howe, and Judith Johnson. National Poetry Foundation Poetry of the 1970s Conference. University of Maine, Orono, June 2008.

Organizational Committee, 'Lifting Belly High': American Women's Poetry Since 1900, Duquesne University, Fall 2008.

Presenter, "The Pitt Writing Center's ESL Resources." Writing Center Mini-Conference. West Virginia University, September 2007.

Participant, "Forgotten Women Formalist Poets" (invitational seminar), West Chester Writers' Conference. West Chester University, June 2004.

Presenter, "Mimicking Motherhood: Sara Henderson Hay's Imaginary Son." North American Poets of the 1940s Conference, National Poetry Foundation, University of Maine-Orono, June 2004.

Presenter, "Reviving the Cliché." Pedagogy Forum, The Associated Writing Programs Annual Convention. Chicago. April 2004.

Presenter, "What Creative Writers Bring to the Writing Center." "Writing Back": A Meeting of the International Writing Centers Association and the National Conference on Peer Tutoring in Writing. Hershey Lodge and Convention Center, Hershey, PA. October 2003.

Attendee, "Course Development Using *Blackboard*." Summer Instructional Development Institute, University of Pittsburgh Center for Instructional Development and Distance Education, June 2003.

Presenter, "'The Burning Desire to Be Explicit': Protestant Poetics and the Hyper- Genuine in the Poetry of Marianne Moore." "A Right Good Salvo of Barks": Marianne Moore Conference, Pennsylvania State University, March 2003.

Presenter and chair, "The North American Prose-Poem"(panel) and "Nearest to Naked: The Prose-Poem's New Lyric Intimacy" (paper). Northeast MLA Annual Convention, Boston, March 2003.

Presenter, "Radical Revision and the Performative Essay in Poetry Workshops." Pedagogy Forum, The Associated Writing Programs Annual Convention, March 2002.

Presenter, "A Stepmother for Anne Sexton's *Transformations* : Sara Henderson Hay's *Story Hour*." Northeast Modern Language Association Annual Convention, March 2001.

Seminar paper, "'The Catalogic Imagination': Mail-Order Copy, Consumer Culture, and *Tender Buttons* ." New Modernisms Conference "Modernism, Poetry, and Culture" cluster, University of Pennsylvania, October 2000.

Presenter, "Father, Uncle, Sister, Bride: The National Family in Diane Wakoski's *The George Washington Poems*." North American Poets of the 1960s Conference, National Poetry Foundation, University of Maine-Orono, June 2000.

Session Chair, "Berryman and Others" and "Elizabeth Bishop and John Ashbery." North American Poets of the 1960s Conference, National Poetry Foundation, University of Maine-Orono, June 2000.

Chair, "The NEMLA Poets: A Reading." Northeast Modern Language Association Annual Convention, April 2000.

Session Chair, Culture & Vision; Interdisciplinary Graduate Student Conference, Duquesne University, November 1999.

Presenter, "'Out-Caste': The Absence of Blacks in Faulkner's Snopes Trilogy." Twentieth-Century Literature Conference, University of Louisville, February 1999.

Presenter, "Despair as Absence, Despair as Presence in *The Faerie Queene* (Book I)." 33rd International Congress of the Medieval Institute, Western Michigan University, May 1998.

Presenter, "'In Her Dark Womb': Androgyny and Discursive Excess in Thomas Wolfe's *Look Homeward, Angel*." Twentieth-Century Literature Conference, University of Louisville, February 1998.

Attendee, Modern Language Association Annual Convention. December 1997 and December 1995.

Presenter, "Hostile Witnesses: Differing Modes of Engagement in the Poetry of Carolyn Forché and Leslie Scalapino." Poetry in the Public Sphere Conference, Rutgers University, April 1997.

Presenter, "Bruce Weber's *Broken Noses* and the Homosocial Continuum." Interdisciplinary Graduate Student Conference, Duquesne University, November 1996.

Presenter, "'Truth or Dare' and the American Confessional: Offshoots of Lowell and Snodgrass." North American Poets of the 1950s Conference, National Poetry Foundation, University of Maine-Orono, June 1996.

Support Staff Volunteer. Associated Writing Programs Annual Convention, April 1995.

Presenter, "From Dialect to Idiolect and Back Again: A Comparative Reading of Works by Langston Hughes and Alice Fulton." Cultural Studies Colloquium, University of Pittsburgh, April 1992.

Presenter, "For Responsible Creativity in the Horse-Trade of the Academy." Summer Composition Program Conference, University of Pittsburgh, August 1991.

Presenter, "Writing from the Chalky Sea of Normalcy: The Muddle of the Middle." Writers' Experience Series, University of Pittsburgh, February 1991.

Poetry Readings

- Featured reader with Barbara Edelman, Bonfire Reading Series, Pittsburgh, April 2024.

- Poetry Tent reader, Greater Pittsburgh Festival of Books, Pittsburgh Theological Seminary, May 2023.

- Supporting reader, book launch for Barbara Edelman's *All the Hanging Wrenches*, White Whale Bookstore, January 2023.

- Featured Reader, Hemingway's Summer Poetry Series, White Whale Bookstore, May 2022.

- Featured Reader, "Zoeglossia Poets," The Geraldine R. Dodge Festival, October 2020.

- Featured Reader, *Cordella Magazine* Issue 13 launch reading, May 2020.

- Ekphrastic poetry reading in response to the *Maker & Muse* exhibit, The Frick Pittsburgh/Virtual, April 2020.

- Reading in collaboration with musicians Myra Melford and Nicole Mitchell, City of Asylum Jazz Poetry series, Pittsburgh, September 2019.
- Featured Reader with Kate Daniels, Writing on Addiction, City of Asylum, Pittsburgh, PA, April 2019.
- Featured Reader, Mad Fridays Series, Pittsburgh, PA, February 2019.
- Featured Reader, Free Association Series, Pittsburgh, PA, January 2019.
- Featured Reader, Laser Cat Reading Series, Pittsburgh, PA, October 2018.
- Featured Reader, Why There Are Words series, Pittsburgh, PA, April 2017.
- Featured Reader, *Kestrel* 36 Celebration, Fairmont State University, Fairmont, WV, April 2017.
- Featured Reader, Coffeehouse Reading Series, Duquesne University, Pittsburgh, PA, March 2017.
- Featured Reader, Bridgewater International Poetry Festival, Bridgewater College, Bridgewater, VA, January 2017.
- Featured Reader, Florida Southern College, Lakeland, FL, November 2016.
- Featured Reader, Bonfire Reading Series, Pittsburgh, PA, November 2016.
- Featured Reader, Sigma Tau Delta Reading, Laroche College, Pittsburgh, PA, October 2016.
- Featured Reader, University of Pittsburgh Osher Lifelong Learning "Meet the Author" program, October 2016.
- Featured Reader, Staghorn Reading Series, Pittsburgh, PA, May 2016.
- Featured Reader, Bridgewater College, Bridgewater, VA, April 2016.
- Featured Reader, Acquired Taste Reading Series, Pittsburgh, PA, February 2016.
- Featured Reader, Roots Philly Yoga, Philadelphia, PA, February 2016.
- Classroom Guest Reader, Seton Hill University, Greensburg, PA, November 2015.
- Group Reading for launch of *The Pittsburgh Poetry Review*, Pittsburgh, PA. October 2015.
- Featured Reader, Split This Rock Foundation Sunday Kind of Love Series, Busboys and Poets/Washington, D.C., July 2015.

- Featured Reader, Hemingway's Summer Series, Pittsburgh, PA, June 2015.
- Featured Reader, launch of the Grlhood Project / fundraiser for Strong Women, Strong Girls (SWSG), Most Wanted Fine Art Gallery, Pittsburgh, PA, April 2015.
- Featured reading & interview with Jan Beatty, Prosody, WESA-FM, Pittsburgh, PA, February 2015. Podcast:
http://prosodyradio.com/episodes/150221_Ellen_McGrath_Smith.mp3
- Featured Series Reader with Joan Bauer, Mad Fridays series (Carlow University Madwomen in the Attic Workshops for Women), Pittsburgh, PA, October 2014.
- Featured Series Reader with Lynn Emanuel and Joy Katz, the Versify series, East End Book Exchange, Pittsburgh, PA, September 2014.
- Featured Series Reader, St. Vincent College, Latrobe, PA, April 2013.
- Featured reader with Joy Katz. Mad Fridays Series (Carlow University Madwomen in the Attic Workshop for Women), Pittsburgh, September 2013.
- Group reader, 5 AM celebration reading. Hemingways Summer Reading Series, Pittsburgh, July 2013.
- Invited Poet in Group Collaboration in conjunction with the visual art exhibit "Mean Girls," March 2013, Space Gallery, Pittsburgh.
- Featured Poet, Morgantown Poets, Morgantown, WV, October 2012.
- Invited Poet reading with Dawn Lundy Martin, Women's Studies Program Anniversary Celebration, October 2012, University of Pittsburgh.
- Invited Poet, Reading for *Beauty Is a Verb: The New Poetry of Disability*, St. Mark's Poetry Project, New York, September 2012.
- Featured Poet, Words in Process Reading Series, Allegory Café, Ligonier, PA, July 2012.
- Invited Poet, Hemingway's Café Summer Reading Series, July 2012, Pittsburgh.
- Presenter, Poetry Reading for *Beauty Is a Verb: The New Poetry of Disability*. Split This Rock (Poems of Provocation & Witness) Festival, Washington, D.C., March 2012.
- Group reading for the anthology *Beauty Is a Verb: The New Poetry of Disability*. The Association of Writers and Writing Programs Annual Convention, Chicago, IL, March 2012.
- Featured Reader, Carnegie Library of Pittsburgh Sunday Poetry Reading series, July 2011.

- Featured Reader, Girls with Glasses series, Bellevue, PA, July 2011.
- Organizer and participant, *Sentence* 8 promotional reading at Fleeting Pages project, Pittsburgh, PA, May 2011.
- Featured Reader, New Yinzer Spring Program Launch, Modern Formations Gallery, Pittsburgh, February 2011.
- Featured Reader, *Weave* Issue 4 launch party in conjunction with Pittsburgh Small Press Fair, Remedy Lounge, Pittsburgh, PA, September 2010.
- Featured Reader, "Typewriter Girls Go Green," benefit for Landslide Community Farm, Istanbul Café, Pittsburgh, PA, May 2010.
- Featured Reader, *Kestrel* launch party, Fairmont State University, September 2009 and September 2010.
- Faculty Reading, Ligonier Valley Writers' Conference, July 2009.
- Poetry Night, Poet-in-Person, Jefferson Middle School, Mt. Lebanon, PA, April 2009.
- National Poetry Month Featured Poet, Community College of Allegheny County-North Campus, April 2009.
- Featured Reader, Lauri Ann West Library Reading Series, Fox Chapel, PA, February 2009.
- Fission of Form Project, collaboration between Pittsburgh poets, Pittsburgh Society of Sculptors, and Pittsburgh Society of Illustrators, Panza Gallery, Millvale, PA, January 2009.
- Pittsburgh Poets for Change, Kelly-Strayhorn Theatre, Pittsburgh, PA, September 2008.
- University of Maine, Orono. National Poetry Foundation Conference, June 2008.
- Featured Reader, Hemingways Summer Reading Series, 2008-2011.
- Hungry Sphinx Series, Carlow University (Pittsburgh), March 2008 & March 2009.
- UpWords Reading Series, The Union Project (Pittsburgh), December 2007.
- Coffee House Reading Series, Duquesne University, November 2007.
- All Lit Up." Group Poetry Reading in conjunction with the multimedia exhibit, The Definition of Feminine Power, Future Tenant Gallery, Pittsburgh, October 2007.
- Autumn House Master Poets Series, Pitt Book Center, November 2006.

- Paper Street Reading Series, The Coffee Den, Mt. Lebanon, PA. June 2006.
- Choice Cuts Reading Series, Slaughterhouse Gallery, Pittsburgh, April 2005.
- "A Circle of Readers, A Circle of Writers," Autumn House Press Master Poets Series, Pittsburgh, July 2004.
- The Ear Inn Reading Series, New York, NY, August 2003.
- Academy for Lifelong Learning, Carnegie Mellon University, December 2002.
- "Diva" Night. University of Pittsburgh Campus Women's Organization Supernova Series, October 2002.
- Northeast Modern Language Association Conference, April 1999.
- "Prosody"(Weekly Poetry Broadcast on WYEP-FM, Pittsburgh), October 1998 and March 2004.
- International Poetry Forum (Pittsburgh), April 1997.
- Twentieth-Century Literature Conference, University of Louisville, February 1996.
- Guild Complex Reading Series (Chicago), August 1995.
- "Writers in the Kitchen" Reading Series, Rainbow Kitchen Food Pantry (Homestead, PA), June 1995.
- Lolapalooza Tour (Pittsburgh), July 1994.
- South Side Summer Arts Festival (Pittsburgh), July 1993.
- Community College of Allegheny County (Pittsburgh), April 1993.
- Ligonier (PA) Valley Writers Association, March 1993.
- Indiana University Writers Conference, June 1992.
- Shady Side Academy (Fox Chapel, PA), May 1992.
- Shakespeare & Company (Paris), January 1990.
- Paper Sword Cultural Center (Harrisburg, PA), 1988.
- California University of Pennsylvania, 1988.
- Famous Rider Cultural Center (Pittsburgh), 1985.
- International Human Rights Day Reading, University of Pittsburgh Department of Africana Studies, 1985.

- Sharpeville Massacre Commemorative Reading, University of Pittsburgh Department of Africana Studies, 1985.
- Three Rivers Arts Festival (Pittsburgh), 1984.
- Pittsburgh Center for the Arts, 1983.

Service

University of Pittsburgh

Chair, Disability Committee, Department of English, AY 2024–25.

Member, Senate Equity, Inclusion and Anti-Discriminatory Advocacy Committee (EIDAC), June 1, 2021-Present.

Member, Access Committee, Department of English, AY 2021-24.

Member, Difference in Community Committee, Department of English, Fall 2020.

Judge, Art of Diversity Showcase, Center for Creativity, Summer 2020.

Faculty Advisor to Creative Science Writing fellow Jacqueline Bridges, Summer 2019.

Faculty Advisor to Honors College THINK awardee Anjalika Chalamgari, on long-form nonfiction researching prosopagnosia, Spring 2020.

*Member, Appointment Stream Mentorship Committee, 2019–2024.

Faculty Adviser, Indu student organization devoted to combatting violence against women in South Asian communities, Spring 2019–Fall 2020.

*Coordinator, Writing Center/Dietrich School Dissertation Bootcamp/Graduate Project Camp, one-day workshops, and ongoing Writers' Days, 2011–Present.

Writing Program Publicity and Outreach Committee 2017-2020. Committee Chair 2018–2020.

Faculty Advisor to Honors College THINK awardee Katherine Debick, on programmable poetry, Fall 2018.

Faculty Advisor to Gender, Sexuality, and Women's Studies intern Abhingya Mallepalli, Fall 2018.

Faculty Advisor to Brackenridge Summer Research fellow John Starr and Dietrich School of Arts and Sciences Summer Research fellow Qi'Ang Meng, 2018.

Faculty Advisor to Creative Science Writing fellow Qi-Ang Meng, Summer 2018.

Faculty advisor to Dietrich School of Arts and Sciences Summer Research fellows Abigail Meinen, on poetry of queer hagiography, and Reed Karsh, on rustbelt poetry, 2016.

Judge, *Hot Metal Bridge* Poetry Contest, 2016.

Presenter, "Preparing to Write," at the Dietrich School Graduate Students of Color Dinner, October 2015.

*Editor, *The Fifth Floor*, 2011–Present.

Composition Program Assessments, 2015 and 2016.

Diversity Committee, 2014–2016.

Internship supervisor (*The Fifth Floor*): Amy Kaiser (Communication, Fall 2013); Adam Dove (Writing, Spring 2014); Haley Springman (Writing, Fall 2014); Erika Fleegle (Communication, Spring 2015); Rachel Sansonetti (Writing, Fall 2015); Jessica Reyes and Iris Koryurek (Writing, Spring 2016); Krithika Penathur (Fall 2017); Kelly Dasta (Spring 2018); Nicholas Trizzino (Fall 2019); Emma Hannon (Spring 2025).

English department representative, PittStart humanities initiative, Summer 2014.

Writing Program Faculty Representative, CDPA Majors & Minors Expo, Oct. 2013.

Faculty Respondent, English and Fine Arts Panel. The Disability Experience: State of Research, Scholarship, and the Arts [Conference held by the Pitt Students for Disability Advocacy], October 2013.

Presenter, Writing Program Awards, Spring 2013.

Faculty Advisor to Brackenridge Award student Nina Sabak, Summer 2011.

Faculty workshop leader, *Three Rivers Review* annual retreat, May 2011, May 2012, May 2013.

Workshop Facilitator [once per academic year], the Writers' Café, Pitt Writing Center, 2004–Present.

Coordinator, the Writers' Café, Writing Center, 2004-2012.

Newsletter Committee, Writing Center 2011-2012.

Introduction to Creative Writing curricular standards working group, 2010.

Composition Awards Committee, 2009-10, and coordinator of awards feature at the Writers' Café, 2009-present.

Coordinator and Host, Writers' Days for University of Pittsburgh English faculty and grad students, U. of Pittsburgh Writing Center, May-July 2009.

Judge, Edwin Ochester Undergraduate Poetry Award, 2008.

Undergraduate Writing Awards Committee, 2007-2008.

Composition Curriculum Committee, 2006-2007.

*Mentor for Peer Tutor Interns, Writing Center, 2005-Present.

Participant, Creative Writing job search, 2007.

Panelist, Creative Writing Pedagogy Discussion Group panel on grading in CW courses, February 2006.

Panelist, Creative Writing Pedagogy Discussion Group panel on encouraging complexity in the creative writing classroom, February 2003.

General Education leader for the course, "Reading Poetry," 2002-3.

Classroom Observer and Mentor for Second-Year Teaching Assistants in Literature and Composition, University of Pittsburgh Department of English, 2002-2004.

Member, General Education course design committee for "Introduction to Literature," University of Pittsburgh Department of English, 2001.

Member, Literature Committee, Department of English, University of Pittsburgh, 2001-2006. Specific subcommittee work included serving as Literature Program liaison with the English Department Awards Committee, between the literature and creative writing programs, and reviewing literature program course descriptions.

Member, Creative Writing Pedagogy Committee, Department of English, University of Pittsburgh, 2004-2006.

Reader, fundraiser for *nidus*, the University of Pittsburgh MFA program's online journal, February 2002.

Editorial Board Member, *The Pennsylvania Review*, University of Pittsburgh, 1992-1993.

Member, Ad Hoc Committee on Pedagogy and Difference in the Classroom, University of Pittsburgh Department of English, 1992-1993.

Co-Director, Writers' Experience Series, University of Pittsburgh MFA in Writing Program, 1991-1992.

Founding Member, Coalition for Child Care at Pitt, University of Pittsburgh, 1991-1993.

Duquesne University

Coordinator, Tribute Reading for Dr. Samuel Hazo, Duquesne University, October 1998.

Co-Treasurer, Duquesne University English Graduate Organization, January -May 1998.

Co-Organizer, Interdisciplinary Graduate Student Conference, Duquesne University, November 1997.

Community

Reader, *Journal of Modern Literature*, 2023–present.

Curator, March 2022, *Zoeglossia Poem(s) of the Week*.

Lead Artist/Editor/Project Director, Pittsburgh Live/Ability: Encounters in Poetry and Prose, City of Asylum through the Heinz Small Arts Program, 2020-2023.

Content Curator, the *Bullets Into Bells: U.S Poets and Citizens Respond to Gun Violence* supplemental Web site, 2017-2022.

Advisory Board Member, The Bridge Series, Pittsburgh, PA. 2017-2020. Chapbook

contest final judge, The Keystone Prize, Seven Kitchens Press, 2017.

Vice President, Disabled and D/deaf Writers Caucus, Association of Writers and Writing Programs, 2016-2018.

Editorial Committee, *Verse Envisioned*. Pittsburgh: Pittsburgh Post-Gazette, 2016.

MFA manuscript defense committee, Carlow University. Sat on committees for Deena November (2009) and Emily Anderson (2010).

Editorial Board, Carlow University Madwomen in the Attic annual anthology, *Voices in the Attic*, 2008-2011.

Craft Talk Presenter and Contest Judge, Pittsburgh Poetry Society, July 2008 and August 2013.

Contest Judge, the Adamson Awards for Poetry, Department of English, Carnegie Mellon University, May 2007.

Presenter, "A Tale of Two Poets: Remembering Sara Henderson Hay." The College Club of Pittsburgh, April 2003.

Contest Judge, the Adamson Awards for Non-Fiction (Academic writing), Department of English, Carnegie Mellon University, 2003, 2008, 2010, 2011.

Poetry Editorial Committee, *The Pittsburgh Post-Gazette*, October 2002-2015.

Volunteer Contest Judge, Pittsburgh Poetry Society, July 2000, September 2005, November 2010, and April 2018.

Member, Board of Directors. *The Pittsburgh Quarterly*. 1992-1999. Poetry

Contest Judge, Girl Scouts of Southwestern Pennsylvania, 1995.

Volunteer Hostess, Bethlehem Haven Shelter for Women, 1986-1989.

Profession

- Peer Reviewer, *Contemporary Women's Writing* (Oxford UP), 2016–Present.
- Peer Reviewer, *Journal of Modern Literature* (Indiana UP), 2024–Present.

Professional Development

Canvas and Panopto Training, 2020.

Elementary American Sign Language coursework, Fall 2020-August 2021.

Allies Training, Office of Cross Cultural and Leadership Development, Spring 2016.

Professional Memberships

Association of Writers and Writing Programs

May 9, 2025